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CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book IV Stage 30

Teacher's Guide

FOURTH EDITION

The information contained within this guide comprises advice and guidance for teachers on the use of the Cambridge Latin Course. It does not represent a definitive or 'correct' way of teaching the course, and all teachers should feel confident in adapting their practice to their own classrooms and contexts.



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STAGE 30 Haterius

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Roman building techniques	While Salvius basks in the emperor's approval, Haterius waits angrily for the promised reward of a priesthood. Taking Salvius aloft in his crane, he demands satisfaction. Salvius sells him a well-placed burial plot. Dazzled by the vision of a grand and lasting memorial, Haterius fails to pursue the question of the priesthood.	<ul style="list-style-type: none">• Perfect passive• Pluperfect passive <p>Word Patterns Nouns ending in -tās and related adjectives.</p>	<ol style="list-style-type: none">1. Present and imperfect active and passive.2. Agreement of perfect passive participles.3. Pluperfect subjunctive.

Opening page (p. 23)

Illustration. Carving from the monument of the Haterii, a very elaborate tomb three miles outside Rome on the Via Labicana (*Vatican Museum*). An example of popular art, ornate and elaborate in detail, with characteristic out-of-scale figures, in contrast with the restrained elegance and stylised realism of official monuments.

The carving shows a mausoleum being built with the aid of a crane and, crammed in above, the lying-in-state of a dead person, with a bent old woman sacrificing before a flaming altar. The mausoleum is decorated with portraits of some of the people to be buried inside. The crane was probably worked by an experienced gang of free workmen, since it required steady and skilled operation. The mausoleum is shown completed, and men have climbed the steps running up the jib of the crane and attached a spray of greenery to symbolise the end of building work (Jean-Pierre Adam in *Roman building*). Visible are: two men on the ground holding ropes to brake the crane; lifting ropes, which go down behind the wheel, so that any load is out of sight; vegetation being tied on with a reef knot; the ropes to the pulleys which are supporting guys for the crane, to rock it back and forth, not for lifting.

Tombs often show a door ajar into the next world (bottom right). Behind the

balustrade (bottom left) is a dome-shaped altar like that pictured on a saucepan handle in Bath (Book III, p. 1).

The tomb of the Haterii also shows carvings of the Colosseum, the arch of Titus and another triumphal arch. This, with the carving of the crane, suggests that at least one of the Haterii was a builder and involved in the construction of prestigious monuments.

Illustration

p. 24 An impressionistic drawing of the completed arch showing the interior. Note the coffered ceiling and the carving in the centre, which shows Titus being borne to heaven on the back of an eagle; the carvings of the triumphal procession inside the archway; the figures which probably stood on the top of the completed arch; and the view of buildings beyond the arch, looking towards the Forum. The drawing sets the scene for the model sentences and for the first story, **dignitās**, from which the caption (bottom of p. 24) is taken.

Model sentences (p. 25)

Story. After the dedication, crowds gather to admire the arch of Titus. Haterius looks forward to the reward promised him by Salvius but, as time passes, begins to worry that he has been deceived.

New language feature. Perfect passive, 3rd person singular (masculine and neuter), with one 1st person example. 3rd person plural forms are introduced in the following story.

First reading. After a lively Latin reading, the model sentences on p. 25 are easy to understand in the light of the Stage 29 stories and Salvius' character.

Discussion. Producing a correct translation of the new forms is more challenging. Use the adverbs of time **heri**, **nūper**, **adhūc** ('What happened yesterday?' etc.) to guide students to a correct translation (*was dedicated ... was promised ... was praised ... has been sent, have been deceived*).

Do not comment on the verb forms unless students query the translation of **est** by a past tense. If they do, confirm that it is acceptable to translate **dēdicātus est** by *was dedicated*, and **missum est** by *has been sent*. If they probe further, use the explanation given on p. 31 of this Guide.

Consolidation. Return to check the translation of the model sentences in several ways (writing, oral work, with books open, with books closed, etc.) as you proceed with reading the rest of the Stage.

dignitās (pp. 26-7)

Story. Haterius' wife, Vitellia, discovers that he is furious because Salvius has not delivered the promised priesthood, a key to social advancement. She suggests taking Salvius up in the crane to impress him and jog his memory.

First reading. This is a challenging story, and needs careful handling if it is not to flag. One approach is to steer the class through the dialogue as quickly as possible, ensuring that they understand the argument before they tackle the questions. Take the passage in three parts:

Situations of Salvius and Haterius, lines 1-13. Your Latin reading will demonstrate the contrasting atmospheres. Divide the class into pairs and ask one student in each pair to study the first paragraph and the other the second. Establish by easy oral comprehension questions the feelings of the general public, Salvius and Haterius before setting the class to write down the answers to questions 1-7 on p. 27.

Haterius' grievance, lines 14-43. Steer the class through the dialogue briskly, but ensure that they understand the abstract theme. Each pair of speeches by Vitellia and Haterius make convenient sense units, i.e., lines 14-21, 22-6, 27-33, 34-43. Read each pair aloud, then establish the salient points by your own questions. Students will probably need help with the idea that Haterius is not content with counting his blessings or amassing more wealth but is concerned only with social advancement and increased personal prestige. Modern comparisons will help to make the point.

Vitellia's plan, lines 44-8. Students may find the last two sentences difficult linguistically, but the sense is straightforward.

After this preliminary treatment of the dialogue, students could tackle questions 8-15 for homework.

Discussion topics

1. Why should Salvius be so pleased that the emperor praised Haterius (line 6)?

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2. Why is it that Salvius, rather than Haterius, appears to have got what he wanted from the building of the arch?
 3. How is Haterius' mood in this story similar to that of Memor (Book III, p. 7), before Salvius arrives in Bath? How did Salvius treat Memor? Who gained more from the relationship? What is Haterius' long-term ambition? Why does he have more influence over Salvius than Memor did?

Note: Haterius is a fictional character, suggested by the tomb of the Haterii. A rich and successful building contractor, he has improved his position by marrying a high-born wife whose sister is married to an up-and-coming political figure. Yet he is still disadvantaged by his modest origins in a minor branch of the Haterii, hence his desire for a priesthood. His cultivation of Salvius and his work on the arch have brought him the personal notice of the emperor, but not the permanent advancement he desires.

1. What does the title mean? To whom does it refer? Were Salvius and Haterius seeking different things, or were they both seeking the same thing?
2. What picture are we given of Vitellia? How does she compare with her sister, Rufilla? Note that she is more than a sympathetic wife. She is fully aware of the advantages that Haterius has gained by marrying into her aristocratic family. Her plan (lines 44-8) is not only novel and clever but also shows psychological insight: by getting Haterius to do something practical with his beloved crane, she jerks him out of his frustration and anger.

Consolidation

Ask students to prepare a brief passage for reading aloud in Latin, giving them a choice of atmospheric description (paragraphs 1 or 2), or characterisation (Haterius or Vitellia). Encourage them to ask for help if they are not sure of the meaning, and make a note of any difficulties for subsequent work.

This passage contains several irregular verbs: **posset** (line 10), **possum** (line 21), **(in)tulit** (line 22), **es** (line 27), **esse** (line 40) **volō** (line 39), **nōlī** (line 44). Ask students for the meaning of the example in the text and then, with the help of pp. 132-3, change one element of the verb at a time and ask for a translation of the form substituted, e.g. **es** means you are. What would be the meaning of **sumus**? **erāmus**? **erimus**? etc. After several short sessions of oral practice, students could revise the

forms of these verbs for homework, concentrating on tense discrimination rather than the easier person discrimination.

With textbooks open at p. 118, consolidate comparatives and superlatives by using the examples in this passage: **plūrimī** (line 3), **nōtissimus** (line 27), **magnās** (line 29), **maximās** (line 32), **amplissima** (line 34), **dītissimus**, **nōbilissimā** (line 35), **optimum** (line 44), **maius**, **mīrābilius** (line 46). For example, ask students:

Which word would Vitellia have used if she had said ‘You are a very rich contractor’?

Which words in the story mean ‘great, greater, greatest’? How would you translate **optimum** (line 44)?

Which words on p. 118 mean ‘good’ and ‘better’?

In connection with the neuter forms in line 46, ask students to give you the English for examples which are already familiar to them, e.g. **melius est tibi testāmentum facere** (Book III, p.5); **melius est tibi hunc senātōrem vidēre** (Book III, p. 8); **melius est mihi ad culīnam ire** (Book III, p. 75).

Now turn to the table on p. 119 that sets out the declension of **longior** and **longissimus**, and look in particular at the neuter forms of **longior**. The comparison made in paragraph 4 with 3rd declension neuter nouns such as *tempus* may help to persuade students that the *-ius* ending is not a complete aberration. Follow up this session with further practice based on pp. 118-19. Students may need help with the examples in paragraph 5, p. 119.

Check that students are recognising and translating accurately examples of the perfect and pluperfect active before they study the forms and meanings of the passives.

About the language 1: perfect passive tense (p. 28)

New language feature. The perfect passive tense is introduced by comparison with the perfect active. Students have so far met examples of the 3rd person singular and plural, and two examples of the 1st person; this note explains and completes the tense.

Discussion. Read through paragraph 1 with the class. Point out that, like the perfect active tense, the perfect passive has alternative English translations, and the context

of a story will indicate which one to use.

Ask the class to study the complete tense in paragraph 2. They should be able to tell you the two parts that make up the tense before reading the explanation in paragraph 3. If they query the use of the present tense of **esse**, explain that it is the perfect participle that affects the translation. It may be helpful to give the literal translation of **portātus sum** *I am having been carried*, i.e. *I have been carried*.

The examples in paragraph 4, which are all masculine singular or plural, give students an opportunity to concentrate on the singular and plural forms. Ask for both translations of the verb.

In handling paragraph 5, about gender agreement between verb and subject, it may be helpful to return to the verbs in model sentences 1 and 2 (**dēdicātus est**, **prōmissum est**, **laudātus est**, **missum est**, **dēceptus sum**), noticing how the participle agrees with **arcus**, **praemium** and **ego**.

Consolidation. Ask students to pick out as many examples as possible of the perfect passive tense from pp. 26-7 and ask for the appropriate translation:

- arcus ... dēdicātus est** (line 1);
- Salvius ... gaudiō affectus est** (line 5);
- vōcēs audītae sunt** (lines 7-8);
- amīcī admissī sunt** (line 8);
- ego ... dēceptus sum** (lines 23-4);
- praemium prōmissum est** (line 25);
- arcus laudātus est** (line 28);
- nihil ... factum est** (lines 46-7).

In each case, ask students whether the participle is singular or plural.

polyspaston I (p. 29)

Story. Haterius takes Salvius to see the crane, and offers him a view over the city. With the workmen looking on, Salvius cannot refuse, but keeps his eyes shut tight as the crane is hoisted.

First reading. Read the story in Latin, a paragraph at a time, checking students' understanding with questions as you go, e.g.:

When did Haterius take Salvius to his yard? What was his purpose?

What was the foreman doing? When he saw the boss approaching, how did his behaviour change? (lines 2-4)

tōta ārea ... erat (line 5). What does this sentence mean? Which word means noise? In which case is it?

Three things were going on in the yard. What were they (lines 5-7)?

Where did Haterius take Salvius to see the crane? How had it been prepared by the workmen? (lines 9-10)

What did Haterius say his crane could offer Salvius (lines 12-14)?

What made Salvius go pale? Why did he hide his fear? (lines 15-16)

How were Haterius and Salvius raised to the sky? What did Salvius do while this was happening? (lines 18-20)

Discussion. What do you think Vitellia expected to happen, when she suggested Haterius should show Salvius his crane? Do you think Haterius is in a strong position to secure the priesthood, now that he and Salvius are up in the air?

Consolidation. If students have had difficulty with the long sentence **sed ... cōnsēdit** (lines 15-17), the following method of analysis may be helpful.

Set a written translation of lines 5-12: **tōta ārea ... polyspaston?**

Ask students to find one example each of:

purpose clause: **ut ... ostentāret** (lines 1-2);

present participle: **appropinquantem** (line 3), **labōrantium** (line 5),
dissimulāns (line 16);

perfect passive participle: **occupātōs** (line 8), **fixam** (line 15), **dēfixōs** (line 16),
cōnfectus, clausīs (line 20);

indirect command: **imperāvit ut ... traherent** (lines 18-19).

Have these translated in the context of the complete sentence. Note the absence of an agreeing noun or pronoun in the case of **labōrantium** (line 5).

Pick out nouns from the text and ask students for their meaning and case. In particular make sure that the forms of the ablatives are recognised in preparation for the introduction of the ablative absolute in the next Stage. Spend a few minutes every lesson on this activity to develop confidence in recognition and analysis. If it seems necessary, develop further work from selected examples drawn from pp. 114- 15 and 135.

** polypaston II (p. 30)

Story. Exclaiming at the view, Salvius spots the new arch and recalls the emperor's delight, provoking Haterius to demand the promised priesthood. Making the excuse that Domitian has not yet made up his mind, Salvius fobs him off with a burial plot.

First reading. Explore the passage through a lively Latin reading and comprehension questions. Let the subject matter determine the sections into which you divide the passage, e.g.:

The view. **Salvius ... fulget!** (lines 1-4).

How does Salvius show his feelings when he opens his eyes? What can he see?

Why does the arch stand out (lines 3-4)?

The reward. **Imperātor ... exspectō** (lines 4-12).

What two things happened when the emperor saw the arch (lines 4-6)? What does Haterius say that pleases him greatly (lines 7-8)?

sed (line 8). What does this word suggest he is going to say next?

Translate **praemium ... accēpī** (lines 8-9). If you were reading this sentence aloud, which word(s) would you emphasise?

What does Salvius say about the priesthood (lines 10-12)? Do you believe him? Why?

The burial plot. **aliquid ... trādere possum** (lines 12-20).

aliquid ... possum (line 12). What does **interea** mean? Why is it an important word in the sentence?

What does Salvius own (line 13)? Where is it situated (lines 13-14)? What does Salvius suggest to Haterius (lines 14-15)?

Why does he mention the Metelli and the Scipiones?

How does Haterius feel when he hears the offer (line 16)? Would you expect him to be quite so pleased at having to buy his reward?

What does he envisage building on the plot of land (lines 17-19)? For whom? How will it be decorated?

In what way will this satisfy his need for status (lines 19-20)? Why does this speech put Haterius in a weak bargaining position?

The deal. **prō agellō ... contentus** (lines 20-9). What sum does Haterius offer (line 21)?

Why does Salvius smile (line 22)? Would he let Haterius see him smile?

What comment does he make about the sum (line 23)? Why might this be true?

What reason does Salvius give for doing Haterius a favour (lines 23-4)?

What is the sum finally agreed (line 24)?

What order did Haterius give to the workmen (line 27)?

Which of the phrases, **alter spē ... pecūniā contentus** (lines 28-9), applies to Haterius and which to Salvius?

As the last part of the story contains some complex sentences, it is suggested that students should go over it before embarking on the questions for discussion. They could work in pairs on lines 10-29, one student translating Salvius' speeches, the other Haterius' speeches and the stage direction at the end.

Discussion

Status. Which would you prefer, **spēs immortalitātis** or **praesēns pecūnia**? Is

Haterius being reasonable in wanting his name remembered long after his death? Did he achieve this ambition (cf. illustrations pp. 23 and 31)?

Comedy. How would you describe the character of the story **polyspaston** (pp. 29-30)?

What elements in the story give you this impression, e.g. the depiction of Salvius, Haterius and even Glitus, the dialogue, the situation?

Illustration

p. 31 Detail of two of the figures depicted on the mausoleum (p. 23). The snake (left-hand portrait), sometimes kept as a pet in the ancient world, often appeared on lararia to represent the benevolent spirit of the dead. It symbolises immortality because in shedding its skin it appears to be reincarnated. It is also associated with gods of healing and still forms part of medical symbolism

About the language 2: pluperfect passive tense (p. 31)

New language feature. The pluperfect passive is introduced by comparison with the pluperfect active, which was introduced in Stage 16.

Discussion. Start by picking out on p. 29 those sentences describing the crane which contain the pluperfect passive, for translation and discussion with students:

ibi stābat ingēns polyspaston quod ā fabrīs parātum erat (lines 9-10).

in tignō polyspastī sēdēs fīxa erat (line 10).

Haterius fabrīs imperāvit ut fūnēs, quī ad tignum adligātī erant, summīs vīribus traherent (lines 17-19).

Elicit by questions the following points: Haterius and Salvius went into the yard (in the past). The workmen had prepared the crane before Haterius and Salvius entered the yard, and so the sentences describe a crane which *had been prepared* ... a seat *had been fixed* ... ropes which *had been tied* to the beam.

Then study p. 31, paragraphs 1 and 2. Note that the second part of the tense is the imperfect of **esse** and compare it with the ending of the pluperfect active. Put up the perfect passive **portātus sum**, so that students can comment on the formation of the two tenses. In introducing paragraph 3, remind students that pluperfect verbs usually occur in conjunction with other past tenses (as in the story) where they are easier to recognise. These examples are isolated and short to enable them to focus on the new form and learn it.

Consolidation. Using familiar vocabulary, provide examples for practising the perfect and pluperfect passive, e.g.:

arcus, in quō figūrae sculptae erant, ante lūcem perfectus est.

quamquam arcus ab omnibus laudātus erat, nūllum praemium Hateriō datum est.

Vitellia, quod irā marītī affecta erat, cōsiliū cēpit.

Salviō polyspaston dēmōnstrātum est. polyspaston ā fabrīs parātum erat.

sēdēs in tignō fīxa erat; fūnēs ad tignum adligātī erant. Salvius et Haterius igitur fūnibus ad caelum sublātī sunt.

Salvius, quod magnopere timōre affectus erat, Hateriō dōnum prōmīsīt. ambō ad terram ā fabrīs dēmissī sunt.

These sentences could be set for a written homework and kept for future reference. Go over these sentences, asking students to state whether the participle is singular or plural and the reason. If you have not done so before, this would be a good moment

to discuss the gender of the participle.

Continue in the coming stories to draw attention to passive forms of the perfect and pluperfect, and elicit a range of translations. There are more examples on p. 127.

Word patterns: adjectives and nouns (p. 32)

New language feature. Abstract nouns ending in *-tās*, formed from adjectives.

Discussion. Ask students to work through the examples in pairs and discuss their conclusions.

Illustration. African mosaic (*Bardo Museum, Tunis*).

Practising the language (p. 33)

Exercise 1. Translate the sentences and state whether the verb is present or imperfect, active or passive.

Exercise 2. Complete the sentences with the correct form of the participle.

Exercise 3. Complete the sentences with the pluperfect subjunctive by generating the most suitable personal ending. (You may receive a range of less obvious answers which should nevertheless be credited as long as students translate them correctly, e.g. **(b) spectāvissēmus; (c) īnspexissent; (e) vīdissem.**)

Cultural background material (pp. 34-7)

Content. This section describes Roman building techniques and explains how the invention of concrete made construction quicker, cheaper and more versatile.

Discussion. The following questions could also serve as headings for notes.

What would have been the roles of the contractor, architect and sub-contractors in building the arch of Titus?

What different kinds of workmen were needed?

What tools were available to Roman workmen? How did they differ from modern tools? (Very little except that there were no power tools. See the illustrations on pp. 32 and 36.)

Why did you need a skilled crew to erect and work a crane? Explain the difference between cement and concrete.

How did the Romans conceal the concrete core of their buildings?

Illustrations

- p. 34 A series of wooden 'profiles', made by a carpenter, with planks fixed across them, support the arch until the keystone makes it self-supporting. The architect designed the arch with a stone projection to support the wooden frame in order to avoid the use of scaffolding.
- p. 36 Trowel (*St Alban's Museum*), left upside-down in a lump of concrete. The wooden handle has rotted away leaving the spike and metal collar (left).
- p. 37 Winter baths, Thuburbo Maius, Tunisia (top left).

Dome of Pantheon (bottom left) has a hole 9m across, the only source of light inside the building, with a brickwork ring acting as keystone of the vault. The dome is built in horizontal layers of different materials, e.g. comparatively light volcanic rock towards the top. The coffers were originally enriched with stucco mouldings, painted and gilded, with a bronze flower at the centre of every panel.

The picture at bottom right illustrates a similar mixing of materials. The Colosseum (top right) was constructed by first building all the stone pillars (A) and the wall (B) round the outside, like a scaffold, then fitting the rest in between - a good system for working rapidly with relatively untrained workmen.

- p.38 Brick stamp (*British Museum*), AD 139, second consulship of Antoninus Pius with Balbinus as colleague (IMP ANTONINO II E(T) BALBIN COS). Bricks are helpful in dating buildings, though they were not always used immediately they were made and were sometimes re-used. The rest of the inscription:

D(E) P(RAEDIIS) Q(VINTI) S(ERVILII) P(VDENTIS) D(OLIARE) O(PVS)
ARABI SER(VI)

This indicates that the slave (SER) potter Arabus (ARABI) made the brick on the estates of Quintus Servilius Pudens. The archaeologist cut out the stamp and threw away the rest of the brick.

Checklist vocabulary: cognates and compounds

(diēs) nātālis, nōbilitās, remittere, timēre, timidus.

Suggested activities

- 1 Imaginative writing: Imagine yourself to be Haterius' foreman, Glitus, and write a first-hand account of the building of the arch, including the final efforts to get it finished on time.
- 2 Consider the arch of Titus (pp. 15 or 24) or the tomb of the Haterii (pp. 23, 31 or 35). How many occupations or trades would be involved in producing the finished object? They could be represented in a diagram, showing the links between the people concerned, from Haterius to the quarryman cutting out the first block of stone. Supporting tradesmen, e.g. waggoners, bargemen, would also need to be represented. This could be done very effectively on computer.
- 3 Make a small diagram or model of Haterius' crane. (Lego may be available in the Design and Technology Department.)
- 4 Identify buildings where concrete would have been used in the construction.