



UNIVERSITY OF  
CAMBRIDGE SCHOOL CLASSICS PROJECT

# Cambridge Latin Course

## Book IV Stage 31

### 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 31 in urbe

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The city of Rome, its splendour and squalor. Patronage: duties of patrons and clients; the <b>salūtātio</b> .	Euphrosyne, a Greek female philosopher sent for by Haterius' life-style advisor, disembarks and walks through Rome to Haterius' house. Arriving at the time of the <b>salūtātio</b> she is rebuffed by the herald and her slave is assaulted. She counsels patience.	<ul style="list-style-type: none"><li>• Ablative absolute</li><li>• <b>nē</b> in indirect commands and purpose clauses.</li></ul> <p><i>Word Patterns</i> Compound verbs with <b>ā-</b>, <b>circum-</b> and <b>in-</b>.</p>	<ol style="list-style-type: none"><li>1. Perfect and pluperfect passive.</li><li>2. Singular and plural forms of nouns.</li><li>3. Selection of correct verb, noun or participle.</li></ol>

### Opening page (p. 39)

**Illustration.** Docker transporting amphora from merchant ship (right) to river boat (left) for transport to Rome (*detail from mosaic in Square of the Corporations, Ostia*). Note the mast (left) which was used for attaching towing ropes, and the fact that the docker is going across a plank laid between the ship and the boat. A more complete picture of a riverboat can be seen on p. 51.

### Model sentences (pp. 40-1)

**Story.** A typical day on the Roman waterfront. A ship berths, dockers unload its cargo of grain onto the quayside, the captain pays them off, and they make for the nearest pub. As night falls, they leave the pub the worse for wear, all money spent.

**New language feature.** Ablative absolute.

**New vocabulary.** **illūcēscēbat**, **saccārii**, **expōnere**, **magister** (new meaning), **distribuit**, **occidere**.

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**First reading.** First clarify what the line drawings are showing, so that students tackle the Latin with a correct idea of the story line, e.g.:

*Sentence 1.* What time of day is it?

*Sentence 2.* Where are we?

*Sentence 3.* What has arrived? What are the sailors on the right doing?

*Sentence 4.* What is happening in this picture?

*Sentence 5.* What is the captain doing?

*Sentence 6.* Where are the men going?

*Sentence 7.* What time of day is it now?

*Sentence 8.* What are the men doing here? What has happened to the contents of the bag in drawing 3?

Read sentences 1 and 2 in Latin and ask for a translation and repeat the process for each subsequent sentence. Understanding usually comes easily as each ablative absolute follows a complete sentence describing the same occurrence, e.g. **diē illucēscēte** follows **diēs illucēscēbat**.

Students often suggest a range of translations for the ablative absolute (*After the grain was unloaded ...*, *Once ...*, *Since ...*, *Because ...*, etc.), and all correct translations should be accepted.

**Discussion.** At second reading, put up one or two examples of the ablative absolute and, beside them, all the acceptable translations which are offered. Invite comments and encourage students to recognise that the phrases

1. are in the ablative case;
2. are a 'shorthand' in Latin, which needs to be extended in English with words that make sense of the sentence, e.g. *while, when, after, since*, etc.

Then ask students to translate the remaining examples. If necessary, use clues in the drawings to establish the correct relationship between the two parts of the sentence,

e.g. 'When did the captain pay the dockers?' 'When did the dockers leave the pub?' If students have difficulty in translating the present participle, e.g. in sentence 8, ask them if the sun has already set or is still doing so, and elicit the translation *was setting*. Recognition of the present participle and a literal translation of the phrase, *with the sun setting*, may also help.

**Illustrations:** Schematic drawings showing the Tiber dockside at Rome, with a

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warehouse behind and, in 5 and 6, a bar.

## **adventus (p. 42)**

**Story.** Arriving by ship from Greece, a young woman with a letter for Haterius makes her way through Rome in the early morning.

### **First reading**

*Paragraphs 1-3:*

Set the scene by discussing the illustration of the quayside scene (see note below) comparing it with the photographs on p. 51.

Ask for the meaning of the title *adventus* and then read the first paragraph aloud in Latin, pausing after each phrase to ask a question or to request a translation, so that students quickly gather a significant amount of meaning during the initial reading. At the end of the paragraph ask a question that makes students summarise or reflect on the paragraph as a whole, e.g. 'What would strike you about Rome so early in the day?'

Continue with paragraphs 2 and 3 in the same way. After paragraph 2 bring the new characters to life by asking students for their impressions of the drawing on p. 44. Speculate on the contents of the letter to Haterius. At the end of paragraph 3 ask: 'What was the young woman's first reaction to the Subura? What was going on there to account for this? What impression do you have of her in lines 16-19?'

Students could then make individual translations for discussion in the next lesson, choosing paragraphs 1-2, or paragraph 3.

*Paragraph 4.* Read in Latin with expression, and then ask students to work out a translation in pairs. Encourage them to guess the meaning of unfamiliar words before looking them up, and underline those they do look up. As you move round helping the pairs, you will be able to make a note of common words they did not recall, for later vocabulary practice.

### **Discussion**

- 1 Read **The city of Rome** (pp. 51-5) and trace Euphrosyne's route on the plan (p. 52). The questions on in the Cultural Background section of this Guide may be

- 
- used as a basis for discussion and as headings for notes.
- 2 Return to **adventus** and ask students to find words used by the writer to convey:  
*the life of the poor*: **pauperēs ... traherent** (lines 13-14), **mendīcī ... postulantēs** (lines 14-15), **aliī ... dēnsa** (lines 21-3);  
*the noise of the city*: **clāmōribus hominum** (line 11), **mendīcī ... postulantēs** (lines 14-15), **fabrī clāmāre coepērunt** (lines 15-16), **verbīs scurrīlibus appellāvērunt** (lines 16-17);  
*the difficulty of movement*: **tanta ... prōcēderet** (lines 11-12), **dīvitēs ... lectīcīs vehēbantur** (line 14), **mendīcī ... circumveniēbant** (lines 14-15), **multī ... contendēbant** (line 20), **eīs ... dēnsa** (lines 22-3), **hūc illūc ... obstābant** (lines 25-6).
  - 3 Compare this daytime scene with the picture of Rome at night (nox I, p. 4) making two lists of contrasting activities, perhaps subdivided into those of rich and poor.
  - 4 Which aspects of the scene would you find in a large city today and which only in ancient Rome?

### Consolidation

Ask for a translation of the imperfect passives (**expōnēbātur**, line 3; **dūcēbantur**, line 4; **portābantur**, line 8; **vehēbantur**, line 14) and the pluperfect passive (**importātī erant**, line 4) and use them as a basis for oral practice keeping the person and voice constant, but varying the tense, e.g. 'If **portābantur** means *they were being carried* what does **portātī sunt** mean?'

Put up for translation and discussion examples of the ablative case with the verb: **multitūdine clāmōribusque ... obstupefacta est** (lines 10-11); **dīvitēs ... lectīcīs vehēbantur** (line 14); **puellam verbīs scurrīlibus appellāvērunt** (lines 16-17).

### Illustrations

- p. 42 A sea-going boat unloading at Tiber Island (called by the Romans **īnsula inter duōs pontēs**), with the Pons Fabricius (dates from 62 BC) in the background. Note the temple of Aesculapius, god of healing (no trace survives, but it was probably on the site of the church of St Bartholomew at the downstream end); and the downstream end of the island carved in the 1st century BC in the shape of the prow of a ship. The carving and the temple commemorate a miraculous event. After a plague the Romans sent to Epidaurus for the statue of Aesculapius. As the ship with the statue approached the island, a huge serpent was seen to leave it and swim to the island. The serpent was taken to

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be an incarnation of the god himself and the island thus became the site of the temple and the carving.

- p. 43 Plan taken from the model (p. 1). The city grew up at the point where the Tiber island at the bend of the river (far left) made crossing easiest. The seven hills, though not obvious from this viewpoint, influenced the disposition of the city, e.g.:
- a the Palatine Hill (overlooking the Circus in one direction, the Forum in the other) contained the imperial palace and government buildings of architectural splendour;
  - b the Esquiline and the other airy hilltops (bottom and far right) were occupied by the homes of the rich;
  - c the poor were crowded into the notorious area of the Subura (top centre left) and the low, swampy ground between the hills.

See also the plan on p. 52.

### **\*\*salūtātiō I (pp. 44-5)**

**Story.** Arriving at Haterius' house, the young woman and her slave watch the herald handling the throng of morning callers.

**First reading.** To help students appreciate this story, study 'Patronage' (pp. 56-7) in conjunction with it. The story can, if necessary, be broken down into four parts:

*First impressions, lines 1-6:* questions 1-4;

*The herald, lines 6 - 11:* questions 5-8;

*The fortunate, lines 12-23:* questions 9-12;

*The unfortunate, lines 24-9:* questions 13-14.

Question 15 asks students to pick out instances of the patronage system at work. It could be extended to general revision of the background section.

Read the passage in Latin before asking students to attempt the questions.

### **Discussion**

This is a good place to explain the use of *nē* in indirect commands and purpose clauses. Put up the example in the story: **clientēs, nē sportulam āmitterent, dēnāriōs rapere temptāvērunt** (lines 26-7) and ask students to translate and identify the purpose clause. Follow this up with the previous example of an indirect

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command:

hic ... fabrīs ... imperāvit nē labōre dēsisterent (nox II, p. 4, lines 5-7)

and, if there is time, with two further examples:

dē morte patris ... nārrāre nōlēbam nē vōs quoque perīrētis (p. 6, lines 16-17)

servum iussit festīnāre nē domum Hateriī tardius pervenīrent (p. 42, lines 18-19)

Then turn to 'About the language 2' p. 50. See p. 44 of this Guide.

**Consolidation.** To draw attention to the ablative absolutes, ask students to find the Latin for: with their eyes fixed on the door (line 2), with her slave standing at her side (line 3), when the door suddenly opened (line 7), after seeing the herald (line 9), when everyone was silent (line 12), after hearing their names (line 17), their eyes fixed on the herald's face (line 18), after saying these words (line 26).

Collect expressions of time: **prīmā hōrā** (line 1), **illā hōrā** (line 5), **nōnā hōrā** (line 22), **tertiā hōrā** (line 25) and remind the class of this use of the ablative. Ask them for the approximate modern equivalents of the Roman hours (see p. 16 of this Guide. Balsdon, *Life and Leisure in Ancient Rome*, pp. 16-18 gives an interesting detailed account.

Ask students to look at the sentences containing *sē* (lines 10 and 27), and *suās* (line 13) and *suīs* (line 17) and work out who is being referred to in each case.

## salūtātiō II (p. 46)

**Story.** The herald shuts the door, refusing admission to any more visitors that day. The slave knocks and introduces his mistress as a philosopher summoned from Greece by Eryllus, Haterius' lifestyle adviser. The herald derides Eryllus and knocks the slave down.

**First reading.** Take the story in two parts, breaking at line 12. Read each section dramatically in Latin and ask students to tell you what they have gleaned from the reading. Then read it aloud again and ask them to explore the section in pairs. They may need help with lines 1-3, especially the dative **praecōnī regressō**; lines 14-16 and 24-5. You could put a mixture of hints on the board, e.g.:

lines 1-3. Who returned? Who spoke to whom?

lines 14-16. Eryllus epistulam ad Chrysogonum scripsit. Eryllus  
Chrysogonum rogavit ut philosopham mitteret.



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lines 24-5. nōlī dēspērāre!

dēbēmus

necesse est nōbīs crās revenīre.

Divide the class into groups of four and ask them to give a dramatised reading in Latin or English. You need a narrator, slave, herald, and Euphrosyne.

### Discussion

1. Why did Euphrosyne come to Rome?
2. Why did the herald refuse to admit her? This discussion could prove an interesting opportunity to explore with students issues about stereotypes and assumptions people still make not only about women, but about other types of people. There are many modern parallels that could be drawn, for example anecdotes and research regarding how often women get challenged on their status as “Dr.”
3. What did the herald think of Eryllus? What was Eryllus’ job? (Note: the Emperor Nero had an arbiter ēlegantiae whose job was to keep abreast of fashion and advise his master.) How do people learn about fashion and taste these days?
4. How often does the herald use the word ‘order’ or ‘command’? How do you think the herald got away with this behaviour to Roman citizens? Where might Haterius himself be at this time of the **salūtātiō**?
5. What do you think of the various pieces of advice Euphrosyne gives to her slave after he was thrown in the mud?

Note on Euphrosyne: She is a fictional character, based on a historical figure mentioned in the following inscription which was found in Rome (*Inscriptiones Latinae Selectae* 7783):

EUPHROSYNE PIA	<i>Good Euphrosyne (Greek name means Joy)</i>
DOCTA NOVENI MUSIS	<i>learned in the nine muses</i>
PHILOSOPHA	<i>a philosopher</i>
V(IXIT) A(NNIS) XX.	<i>lived 20 years.</i>

### Consolidation

Pick out the following sentences containing a dative and ask the class to translate them: **servō puella imperāvit** (line 2), **praecōnī regressō servus ... inquit** (lines 3-4).

Augment these, if necessary, with examples from **salūtātiō I**, e.g. **cēdite aliīs** (line

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22), **cēdite architectō C. Rabīriō Maximō** (line 23), **cēterīs nūntiāvit praecō** (line 24). See the noun tables on pp. 114-15 for revision of the forms and p. 135 for the uses of the dative. Further examples of the dative with a participle, placed first in the sentence (like **praecōnī regressō**), are given on pp. 136-7, para. 5.

Find a few minutes for revision of the imperative based on **abī** (line 5) and **nōlī vexāre** (line 24); and of the gerundive with **redeundum vōbīs est** (line 11) and **nōbīs reveniendum est** (line 25). The use of the gerundive with transitive verbs will be introduced in the next Stage.

A translation of **admittitur** (line 5) and **missa est** (line 8) could lead to oral practice by substituting different endings and tenses, e.g. ‘What would **admittēbātur** mean? And **admittēbantur**? Give two translations of **missī sunt**. How would you translate **admissī erātis**?’ etc. This might be a good moment to consolidate the number and gender of the participle by studying paragraphs 8 and 9, p. 127.

**Illustration.** Note the ring on the door for attaching the guard dog.

## About the language 1: ablative absolute (pp. 47-8)

**New language feature.** This section focuses initially on examples of the ablative absolute containing perfect passive participles, before presenting examples with present and perfect active participles.

**Discussion.** Take the note at one sitting, for coherence and simplicity.

In tackling paragraph 3, encourage students to produce first a literal translation and then a variety of translations for each ablative absolute, e.g. (3d) *Their leader being killed ...*, *When their leader was killed ...*, *Since their leader was killed ...*, *After the killing of their leader ...*. Encourage flexibility between active and passive, e.g. (3b) *Having lost her money ...*.

If students enquire about the term ‘absolute’, explain that the Latin means ‘detached’ or ‘untied’. Demonstrate, perhaps with the sentences in paragraph 3, that each sentence makes sense without the ablative absolute, which is unconnected (i.e. not tied in) to the structure of the rest of the sentence. It does no harm to point out

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that the absolute phrase is not confined to Latin but occasionally occurs in English, e.g. **3f** which could be translated *The door shut, the clients*, etc.

## Word patterns: compound verbs 2 (pp. 48-9)

**New language feature.** Compound verbs formed with the prefixes **ab-**, **circum-** and **in-**.

**Discussion.** Ask students to work through the section on their own and go through it later. Draw attention to the variation in **ab-** (**au-** or **ā-**) and elicit an explanation by getting students to say *abferre* and *auferre* to one another and to comment on the ease or otherwise of the pronunciation. Repeat with **inmittere/immitttere** and **inrumpere/irrupere**. Also refer to the common Latin device of stating the preposition and repeating it in the prefix of the verb, as in **3b**.

## Practising the language (p. 49)

Exercise 1. Complete the sentences by selecting the correct form of the perfect or pluperfect passive verb.

Exercise 2. Change highlighted nouns from singular to plural.

Exercise 3. Complete the sentences with the correct Latin word, selecting by sense and morphology.

## About the language 2: *nē* (p. 50)

**New language feature.** *nē* + subjunctive in indirect commands and purpose clauses.

**Discussion.** This note may be studied after **salūtātiō I** (see p. 41 of this Guide).

Take paragraphs 1 and 2 together, letting students work out a couple of the examples for themselves before you check them, then repeat the process with paragraph 3.

## Cultural background material (pp. 51-7)

**Content.** The section on the city of Rome is best taken with *adventus*, p. 42, and that on the daily duties of patrons and clients with **salūtātiō I**, pp. 44-5).

### Discussion questions

*The city of Rome*

1 Why did Rome grow up where it is?

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- 2 Why did the rich people choose to live on the hills? What were their houses like? Where did they go in the summer?
  - 3 What made living between the hills less pleasant for the rest? Why did they have to live in unsafe flats rather than live further away from the centre of the city? Where did they spend their leisure hours?
  - 4 Where did Romans get their water for drinking and washing? Where did the waste end up? What made the water and sewerage systems possible?
  - 5 Why was it difficult to sleep in Rome?
  - 6 If you lived in Rome, where would you go:
    - a for a cheap haircut (Subura);
    - b for a summer evening stroll away from the crowds (Campus Martius);
    - c to pray for a cure from illness (temple of Aesculapius on Tiber Island);
    - d to watch a chariot race (Circus Maximus);
    - e to hear an open-air political speech (Rostra in the Forum).

*The system of patronage*

- 1 What were the duties of clients?
- 2 What were the responsibilities of patrons towards their clients?
- 3 On the evidence of the stories in Stages 29-31, who would you prefer to have as your patron, Haterius or Salvius? Give your reasons.
- 4 What, if any, were the advantages of the Roman system? For instance:
  - a poor citizens had some financial support, e.g. sportula;
  - b poor citizens had someone to speak up for them in court;
  - c ex-slaves, e.g. Clemens, gained a start in independent life;
  - d the needs of small communities were met, e.g. Pliny at Comum;
  - e patrons gained the service and status which they needed.
- 5 What were the disadvantages? For instance:
  - a you needed influence, rather than ability, to make your way;
  - b clients could be exploited and abused by threats to withdraw help, or compulsion to do something unacceptable (compare the power of the mafia);
  - c the system bred hypocrisy and dishonesty, e.g. poets and their patrons.
- 6 Does patronage exist today? For instance, sponsorship.
- 7 What is today's system for supporting poor people? Is it better or worse than the Roman system?

**Illustrations**

- p. 50 Top: wharf, 2nd century AD, on the bank of the Tiber. Originally three tiers of barrel-vaulted warehouses ran along the riverside.

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Below: Monte Testaccio, Rome. This hill, 20,000 sq m at base, was constructed behind some warehouses entirely from Spanish and North African oil amphorae, which were imported in vast quantities. It was not just a tip but was carefully arranged and maintained, with raised terraces, retaining walls, and cart tracks up the sides. The amphorae were carried up whole by donkeys, smashed on the spot (see handle at centre left of photograph) to accommodate the largest possible number, and sprinkled with powdered lime to neutralise the stench of rancid oil. The deliberate smashing suggests that oil amphorae could not be re-used like wine amphorae.

- p. 51 View of the Tiber island looking upstream. At the centre, in front of buildings, is the carving representing a ship sailing out to sea. The hospital on the island continues the tradition of healing (see p. 39 of this Guide). The bridges are: (back left) Pons Cestius; (right) Pons Fabricius; (foreground) Pons Aemilius (Ponte Rotto) as rebuilt by Augustus. This originally had six arches, of which one survives, together with a fragment of its neighbour.

Painting from Ostia (*Vatican Museums*). A river boat with two steering oars at left, mast towards front (the usual position for boats which were towed by animals), and saccarii coming up the gangplank. With the help of the caption get students to identify the name of the boat (far left), her master, Farnaces (on cabin top), and Arascantus who is supervising a slave pouring corn into a **modius** (fixed measure for corn) from a sack which is labelled **rēs** (goods, stuff). The dark figure on his right holding a branch (or tally stick) is checking the cargo of corn.

- p. 52 Relief of shop scene (*Ostia Museum*). Poultry hang from a beam. In cages below are live chickens, rabbits or hares. On the counter above are monkeys (to keep the children amused), vegetables in flat baskets, and a tall basket with holes, possibly for snails (one, barely visible, is escaping, top left of basket). A customer at left is holding a duck or chicken.

Blacksmith's shop, relief on a smith's gravestone (*Museum at Aquileia*). The figure at left is blowing the bellows through a screen to protect him from the heat of the forge (centre), while the smith (right) works with tongs and hammer at the anvil. The hearth is raised on a platform of stone or brick, the fire is covered by a hood, raised into a pediment, to control the draught. Elicit

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these points from students, giving them clues, if necessary.

- p. 53 Trajan's markets, part of the development round Trajan's forum, possibly started by Domitian. These shops, with doors framed in travertine (a light-yellow porous rock) for status, are much grander than anything in the Subura, with its tortuous, narrow roads, and timber buildings which were unhealthy
- p. 54 Colosseum looking along the wider axis of the oval towards the gladiators' entrance, with emperor's box just off left (north), public marble seating rising in tiers, and underground works below main arena, including animal cages, man-turned pulleys for raising them, ramps for scenery, etc. The Roman building was further complicated by later uses; see *The Ancient City* by Peter Connolly and Hazel Dodge.  
Circus Maximus, with people (right) giving sense of scale. In the centre is the spīna at the ends of which were the mētae (turning posts). On top of the spina were egg-shaped or dolphin-shaped lap counters: the eggs were removed, and the bronze dolphins dived at the end of each lap. See bottom drawing, p. 78, top picture, p. 91, and the notes on pp. 60 and 68 of this Guide.
- p. 55 Aqua Claudia, with (on top) Anio Novus, crossing the Campagna near Rome. Started by Caligula, it was finished in 52 AD by Claudius. The river Anio runs from its source in the hills and debouches into the Tiber north of Rome, but these aqueducts drew the water in a purer state from a point far upstream. A settling tank was installed to cut out the mud, which still recurred when it rained.
- p. 56 Marcus Holconius Rufus in military dress, marble statue from Pompeii (*Naples, Archaeological Museum*). Five times duovir, he served in the army, and had a career in Rome. In Pompeii he paid for improvements to the temple of Apollo and the Great Theatre.
- p. 58 Drain cover, or fountain head, in the porch of S Maria in Cosmedin, Rome. It depicts the head of a river god, recognisable by the horns, symbolic of the river's power. The location is on the line of the Cloaca Maxima, in the Forum Boarium.

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## Checklist vocabulary: cognates and compounds

altitūdō, dēspērāre, dūcere, ēvolvere, ōrātor, spēs, superbē.

### Suggested activities

- 1 Puzzle: A soldier earned 300 denarii (1200 sesterces) a year. How many days would you have to attend your patron's salutatio to earn as much? Would you be better off as a soldier, or as Haterius' client? This activity could follow the reading of *salūtātiō I*, pp. 44-5.

Note: A client who attended the salutatio and collected the sportula on 192 days out of the 365 could get as much as the soldier earned over the 365 days. But the sportula could not be depended on. A client might turn up at the salutatio day after day and receive no sportula at all, if his patron (or his patron's slaves, as in the story on p. 45) were so inclined.

- 2 Using the pictures in this Stage as your starting-point, compile a Visitor's Guide to Domitian's Rome, with paragraphs on: Arriving by sea; Where to find a good night's sleep; The baths, water and sanitation; In a medical emergency; Leisure activities; The riverside; Shopping; The heart of the city. A useful book is *A Visitor's Guide to Rome* by L. Sims. (The teacher could help students to compile and unsafe. The photograph (top right) gives the effect of a multi-storey Rome (the upper three floors on the right are later, though the rest is original). a list of useful Latin phrases for tourists, including some on the topics above, but also on asking directions, eating out, making friends, etc.)
- 3 Prepare for Test 1. Revision will not only help you with the Test, but will reinforce what you have learned so far.
  - a From each Stage you have read choose one story to re-read carefully, asking for help with any sentences or phrases you find difficult;
  - b Read through the model sentences, and the sections headed 'About the language'; select some of the examples to translate and ask for help with any difficulties;
  - c Look over any work you have done on the cultural background information.