UNIVERSITY OF CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book IV
Stage 32

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.*

STAGE 32 Euphrosynē

Cultural Background	Story line	Main language features	Focus of exercises
The structure of Roman society Some Roman popular beliefs, astrology, Stoicism and Mithraism.	Finally admitted to entertain the guests at Haterius' birthday party, Euphrosyne tries to explain Stoicism with the story of a poor man who was content in adversity because of his virtue. Finding the story incomprehensible and boring, the guests end up fighting over Euphrosyne.	• Deponent verbs • Gerundives of obligation: transitive verbs • Future participles *Word Patterns* 4th declension nouns and related	1. Agreement of adjectives. 2. Changing direct to indirect commands.

Opening page (p. 59)

Illustration. Portrait of woman from Hawara, Roman Egypt, mid-2nd century (*Manchester Museum*). Encaustic on panel. She has pearl earrings and a necklace of green stones. Whether Euphrosyne would have worn jewellery is questionable; virtually all Roman women did.

Model sentences (pp. 60-1)

Story: Denied admission to Haterius' house and refusing to bribe the herald, Euphrosyne decides to return to Greece. The same day, Haterius' birthday, Eryllus comes to report to his master.

New language feature. Deponent verbs, here restricted to the perfect tense. Students have met perfect active participles since Stage 22, but will encounter the term deponent' for the first time in 'About the language 1'.

First reading. Get the class to recall the events in **salūtātiō II**, p. 46, perhaps by reminding them of some of the phrases, including the reference to Eryllus. Then give a Latin reading of each model sentence in turn and invite translation. All the

deponents have already been met in participial form and so, with glossing and line drawings, translation is straightforward.

Discussion. Why did Euphrosyne fail to gain admission to Haterius' house? What do you think will happen as a result of Eryllus' arrival?

Postpone discussion of the new feature until 'About the language' on p. 64, unless students volunteer comments or ask questions. Concentrate on correct translation. Consolidation. For homework, ask students to write a translation of some or all of the model sentences. Subsequently, oral practice of phrases incorporating the deponent verbs provides useful consolidation.

** Euphrosynē revocāta I (p. 62)

Story. Eryllus tells Haterius about the plans for his birthday dinner; the entertainment, in the form of an attractive, female philosopher, will make him a leader of fashion. When Haterius asks where the young woman is, Eryllus suspects that the herald may have refused her admission.

First reading. Introduce this passage with a lively Latin reading, followed by questions to draw out the meaning and significance, e.g.:

How did Eryllus address Haterius (lines 1-2)?

omnia … parāta sunt (line 3) **… nihil neglēctum est** (lines 6-7). What do these two sentences mean? Make a list of the actions that have been carried out by Eryllus. What does Haterius notice has been missed out?

hominēs … optimus quisque (lines 10-12). Which words in this passage do you think Eryllus emphasises? Find an appropriate English rendering of eiusmodī, urbānīs and nunc. Read the speech in Latin and English with suitable facial expression. Was the speech effective in persuading Haterius?

at domine … missa est (lines 15-18). What has Eryllus obtained? What three 'selling points' does he list for Haterius?

optimē fēcistī, Erylle (lines 19-20). Why was Haterius so pleased with Eryllus? What question does Haterius ask (line 21)?

anxius (line 22). Why is Eryllus right to feel anxious? What does he fear has happened?

Does this story agree with your prediction of what would happen?

Discussion

1 What kind of celebration did Haterius plan for his birthday? What do you think he hoped to gain?
2 Why does Eryllus plan to introduce a philosopher? What is Haterius' general view of philosophers?
3 How do we feel about Euphrosyne being used in such a fashion? This episode should be thought about in terms of its impacts on her and students should be encouraged to challenge the behaviour of Haterius and Eryllus. This is also a good opportunity to raise contemporary issues regarding objectification of women, and problems of gender stereotyping in professional settings.
4 Discuss the contrast in character and style between the smooth, efficient and sophisticated slave and his wealthy but uncultivated master.

Consolidation. Ask students to re-read the story in pairs and prepare a Latin reading.

Euphrosynē revocāta II (pp. 62-3)

Story. The herald admits what he has done and is sent to fetch Euphrosyne who is already boarding the ship for Athens. With difficulty he persuades her to return with him.

First reading. Read the first three lines in Latin and ask volunteers to translate. Elicit literal and idiomatic translations of poenās maximās eī minātus est (line 2).

Divide the class into groups of three, to share out the parts of the herald, Haterius and Euphrosyne within the group. Ask them to listen with care to your Latin reading of the rest of the story, and then to work out the meaning of the passage for themselves, tackling the narrative passages together. Go over the story by asking for volunteers to translate the various parts and narrative. Invite the rest of the class to comment on the translations and to correct them, if necessary.

Discussion. Why did the herald go to such lengths to persuade Euphrosyne to return? Had he been wrong in thinking that his master had no interest in philosophy (p. 46, lines 10-11)? Why did Euphrosyne give in to him? Was this an appropriate decision for a philosopher?

Consolidation. Ask students to find the ablative absolutes, reminding them that they are looking for participial phrases in the ablative case, which can be omitted without changing the sense of the sentence: **tōtā rē nārrātā** (line 3), **nōmine audītō** (line 12), **effūsīs lacrimīs** (line 19). These three examples, each with different endings, provide an opportunity, if needed, to revisit the different ablative endings tabulated on pp.114-15.

This is a good place to consolidate the pronoun is. Pick out the following examples:
  (Haterius) poenās maximās eī minātus est (line 2).
  (praecō) … magnā vōce eam appellāvit (lines 11-12).
  (Euphrosynē), precibus lacrimīsque eius commōta, domum Hateriī regressa est
  (p. 63, lines 20-1)

Ask students for a translation of the sentences and the cases of the pronoun; enter them on a grid on the smart/whiteboard and see if students can supply further forms before turning to the table on p. 122.

Note the explanation of the adjectival use of is (p. 122) and discuss the literal meaning of **hominēs eiusmodī** (**Euphrosyne revocāta I**, p. 62, line 10).

Compare the forms of is with those if **īdem** (p. 122) and do the exercise in paragraph 5. Elicit the rule that **īdem** = **is** + **dem** and ask students to spot and account for the exceptions: 'Say **eumdem** and **eundem** to your neighbour and explain the form **eundem**'.

As preparation for 'About the language 1' (pp. 64-5), pick out the deponent verbs, and ask students to translate them: **praecō ingressus est** (line 1), **minātus est** (line 2), **philosopha … profecta est** (line 6), **regressa est** (line 21). Note whether students deal confidently with the examples where there is no expressed nominative.

cēna Hateriī (pp. 63-4)
Story. Haterius' many guests, including a consul, are delighted with the lavish and ingenious food, and the vintage wine. To a fanfare of trumpets Euphrosyne is led in, introduced, and asked to perform.

First reading. It is helpful to read the section on Roman society (pp. 71-2) in preparation for this story. Take the story at a good pace, using Latin reading and easy comprehension questions to cover the ground quickly, and to help with the meaning of the imperfect and pluperfect deponent verbs, which appear here for the first time. The following questions may then be used to ensure that students understand the meaning of a sentence as a whole and the force of various details.

The story can be divided into three parts:

The guests, lines 1-9

What time of day was the ninth hour? What were Haterius' friends and clients doing at this time (lines 1-2)?

Which two Latin phrases in line 3 describe the change that had occurred in the lives of the freedmen's sons? What effect does the writer achieve by putting the phrases next to each other?

Why were senators among Haterius' guests (lines 4-5)?

Who was reclining next to Haterius (lines 6-7)? What kind of man was he?

In what ways was Haterius trying to impress him (lines 7-9)? Do you think he was likely to succeed?

The banquet, lines 10-19

While this was going on, what were the two Ethiopians doing (lines 10-11)?

Who had followed them? What was his job? (lines 11-13)

aprō perītē sectō … pīpiantēs (lines 13-14). What details in this sentence are illustrated in the drawing above? Why is the sound of the word **pīpiantēs** particularly appropriate?

What was the effect of the cook's prowess on the guests? on Haterius? What was Haterius' next act? (lines 14-17)

What announcement did the steward make (lines 18-19)? What is the significance of the word **Hateriānum**? What do you think of the description on the label **vīnum centum annōrum**? What do these phrases tell us about Haterius?

The entry of Euphrosyne, lines 20-32

digitīs concrepuit (line 21). Why did Haterius do this?

How did Haterius make Euphrosyne's entrance impressive (lines 21-3)? Can you think of any modern equivalents?

What was the effect of her appearance on the guests (line 24)?

Pick out the two present participles in lines 25-7 and translate them. What do they tell us about Haterius' attitude to Euphrosyne?

Which word in Haterius' final speech (lines 31-2) do you consider the most

hypocritical?

Discussion

1. Again, it would be advisable to examine this story from the point of view of Euphrosyne and take the opportunity to raise issues of gender and sexism both in the ancient and modern worlds. Are the behaviours shown in this ancient setting similar to anything they might observe today?

2. How would you describe Haterius' dinner-party? Is it funny, pathetic, vulgar, incredible? Quote examples from the passage to support your view. (Some details of the dinner are taken from Petronius, Cena Trimalchionis).

3. Look at the chart of Roman society (p. 71). Where would you place Haterius? From which sections of society do his guests come? (clientēs, line 1, suggests that some might have been plebeians.)

Consolidation. Set students to write a translation of lines 1-13 (**nōnā … secāret**).

Ask students to pick out the subjunctives and explain why they are used:
 celebrārent (line 2), **secāret** (line 13), **vīdissent** (line 14), **parāvisset** (line 15), **īnferrent** (line 17), **cōnsīderet** (line 26).
This activity could be supported by further work from pp. 138-9.

Practise translating ablative absolutes: **aprō sectō** (line 13), **amphorīs inlātīs** (line 17), **hospitibus … bibentibus** (line 20), **signō datō** (line 21).

This story contains several examples of the genitive case. Ask for translations of: **fīliī lībertōrum** (line 3), **favōrem Hateriī** (line 5), **vir summae auctōritātis** (lines 6-7), **spē favōris** (line 7), **amphorās vīnī Falernī** (line 16), **vīnum centum annōrum** (lines 18-19), **aliquid philosophiae** (lines 31-2). Revise the forms and uses of the genitive on pp. 114-15 and 135 respectively, if necessary.

It is worth spending a few minutes on revising ferō, using ferēbant (line 11), īnferrent and inlātīs (line 17) as the way into discussion. The verb is best explained as an amalgam of different verbs, like 'go/gone', 'wend/went' in English. The verb forms are set out on pp. 132-4; students have already met some of the compounds on p. 48.

About the language 1: deponent verbs (pp. 64-5)

New language feature. Present, imperfect, perfect and pluperfect tenses of deponent verbs. Note: the present tense is introduced for the first time in this language note. Before embarking on the note make sure that students can translate examples of the perfect tense of deponent verbs in context, drawing them from the model sentences, **cēna Hateriī** (lines 24 and 26) or **Euphrosynē revocāta**.

Discussion

1. Study the examples in paragraph 1. Students should now readily recognise locūtus est and may be able to account for its form and that of the imperfect, which has occurred less frequently, before reading the explanation. Note the term 'deponent' and examine the imperfect and perfect in the table in paragraph 2, eliciting comments on the formation of the tenses. Then ask students to pick out the examples of the imperfect deponents in **cēna Hateriī**, retranslating the complete sentences: **ingrediēbantur** (line 2), **adloquēbātur** (line 8), **ingrediēbantur** (line 10).

2. Subsequently set students to retranslate this sentence from **cēna Hateriī**: **statim coquus, quī Aethiopas secūtus erat, ad lancem prōgressus est ut aprum secāret** (lines 11-13). Elicit comments on the tenses of secūtus erat and prōgressus est e.g. by asking 'Which happened first?'. Study the examples of the pluperfect in the table on p. 64, comparing it with the perfect tense.

3. Examine the forms of the present tense. The examples in paragraph 3 could then be set as written work. Only the third person forms of deponent verbs are given in the table. The perfect and pluperfect tenses are set out in full on p. 130, but leave consideration of these until later.

4. Reassure students by stressing that there are only a few deponent verbs in Latin, that they have met most of the common ones already and that the context of the sentence is usually helpful. (They will be given a list later on p. 110.)

Illustration. Detail from another part of the model of ancient Rome (p. 1), showing part of one of the hills on the outskirts of Rome which was occupied by wealthy people with houses set in gardens and parks.

philosophia (pp. 66-7)

Story. Euphrosyne tells a story of a poor man who is patient in adversity because he is a Stoic. It fails to convince the diners. The consul tries to kiss her and a fight ensues. She leaves, deploring the gluttony and lust of the rulers of the world.

Content warning: this story depicts a male characters attempting to force a kisses onto Euphrosyne which escalates into a fight. This behaviour is likely to be shocking and possibly upsetting to students, but also provides an excellent teaching opportunity. Euphrosyne's position as a victim of attempted assault should not be downplayed or elided, but her strong response should also be emphasised. This incident should ideally be considered from Euphrosyne's point of view, and its impact on her should be at the centre of its exploration. Whilst the guests in the scene might be seen as comic, they and not Euphrosyne should be the punchline.

First reading. Take the story in sections, varying the method so that pace and momentum are sustained, e.g.:

Only the mad work, lines 1-7. Read this in Latin with expression, merely asking the class to tell you what picture they have of the poor man, what Apollonius said, and what kind of man he was.

A dig at Haterius? lines 8-12. After your reading, ask the class to translate this section in pairs and go over it.

Moderation versus extravagance, lines 12- 21. Invite volunteers to tell you in English what Euphrosyne said about the poor man in lines 13-14. Use leading questions to ensure the class has understood the sense of the rest of this section, especially the force of the gerundives in lines 16-17, e.g. 'How did Balbus describe the poor man? What ought not to happen?'

Stoicism in adversity, lines 21-31. After your reading, ask students to make a list of all the misfortunes that beset the poor man (lines 22-5). What kind of death did he have? What is Euphrosyne's comment? Is it surprising?

An excitement greater than philosophy, lines 32-43. A dramatic reading should be enough to convey the meaning of this passage, however this should be handled sensitively. The dreadful behaviour of the dinner party guests could be upsetting to students and they should be given an opportunity to express this and respond to the content. If necessary draw up a list of the actions which occur in lines 39-43.

Parting shot, lines 44-8. A lively reading should suffice, but ask the class to unpick Euphrosyne's final words.

Discussion. Questions might include:

1   In this story Euphrosyne is a victim of attempted assault. Discussions of such things should be handled sensitively; avoid asking questions about what it may have felt like to *be* any of the characters (e.g. "how might Euphrosyne have felt when the consul tried to kiss her?") as for a survivor of assault, such a line of questioning could feel intrusive and upsetting.

   -   Instead questions should be more "removed" and examine the situation and dynamics at play. Why do the guests feel like they can act like this? What does Euphrosyne's response tell us about her as a character? What words might we use to describe the guests and Euphrosyne?
   -   Students might want to draw modern parallels and discuss modern attitudes, for example the #MeToo movement.
   -   This scene is an excellent opportunity for a discussion with students about consent and boundaries, as well as issues of sexism and gender stereotypes.

2   Why are the guests obstupefactī by what Euphrosyne says in lines 9-10? Do you think her words were deliberately aimed at Haterius?

3   **ille pauper … fēlīx erat** (lines 28-9). Which two words contrast sharply with each other? Where else does Euphrosyne use a paradox (line 46)?

4   What did Euphrosyne as a Stoic believe the aim of life should be? What did her Stoic beliefs lead her to believe was the best sort of society? Is Euphrosyne's view of life rather naïve, as her simple story might suggest? What impression of her do you gain from her final comment (line 46)?

5   For what qualities does Euphrosyne praise the poor man in her story? Do you agree with her?

6   What does Haterius try to do during the fight? With what success? What had been his intentions in holding the party? Do you think he has achieved them?

Ask the class to read the section on Roman beliefs (pp. 73-5), then divide them into small discussion groups of three or four and allocate one of the questions on p. 67 to each group. Draw together their conclusions in a full class discussion. Students should be encouraged to supply reasons and evidence for their views.

1   The following points may be made:

   a   Haterius' guests were not interested in philosophy. They had come to enjoy an extravagant meal and have a good time.

b The guests' attitude towards Euphrosyne was shaped by her gender and physical attractiveness, not the content of her lecture.

c The guests could not understand how a poor man who had lost his family, farm and freedom, could still be content.

d Euphrosyne had no knowledge of the guests and did not realise they would not be interested in the life of a poor man which was so different from their own, therefore her presentation of her lecture did not resonate with the audience.

2 The point that Euphrosyne was trying to make was that the poor man was content because he did not rely on the material world or other human beings, but had a clear conscience and the knowledge that he had done his best all his life. Euphrosyne is choosing a very extreme case to make the point that inner contentment does not depend on external circumstances. Although one may object to the example, her remark is not a stupid one.

3 Euphrosyne attended a dinner whose guests included a consul and wealthy men, examples of Romans who were the masters of the world. However they had no control over themselves as they were slaves to gluttony, drunkenness and lust. This is shown by their behaviour at the lavish banquet provided by Haterius and their treatment of Euphrosyne as a sexual object.

Consolidation

Set half the class to write a translation of the story which Euphrosyne told (lines 2-5, 13-14, 22-9); and half to translate the scene of the riot: **sed priusquam … cōnābātur** (lines 32-43). As you go over the written work with the whole class, ask students to give the meanings of the deponent verbs: **adlocūta est** (line 1), **cōnābātur** (line 14), **passus est** (line 22), **patiēbātur** (line 26), **mortuus est** (lines 27-8), **passus est** (line 31), **cōnābātur** (line 43), **adlocūta est** (line 45), **profecta est** (line 48). Ask them to identify who performed the action, and, in the case of the perfect tenses, how this affects the form of the verb.

Put up examples of phrases containing 4th declension nouns: **plausū audītō** (lines 19-20), **multōs cāsūs** (line 22), **tot cāsūs** (line 31), **vultū serēnō** (line 44). Get students to work out the case and number. (This activity could lead on immediately to further work on 4th declension nouns in 'Word patterns', p. 68.) Repeat this process with 5th declension nouns: **spē favōris** (line 9), **rē vērā** (lines 10 and 28-9), **rēs adversās** (line 26).

Select from the following list any pronouns in need of revision and discuss them in context: **sibi** (line 4), **eī** (line 9), **ille**, **nōbīs** (line 16), **huic** (line 19), **haec** (lines 21, 36 and 39), **ipse** (line 24), **ille** (line 28), **eum** (line 30), **eī** (line 32), **eam** (line 38).

About the language 2: more about gerundives (p. 67)

New language feature. The gerundive, which has previously occurred in the impersonal form, is now introduced in agreement with nouns. Focus on the sentence pattern, rather than on the gerundive alone.

Discussion. The transition from paragraph 1 to paragraph 2 is quite small, and students have met several examples of the new feature in **philosophia** (pp. 66-7). Ask students to complete the examples in paragraph 3 on their own so that you can check their understanding. The gerundive forms of the four conjugations are given on p. 129. Discuss the use of English in 'referendum', 'agenda', 'Amanda', etc.

Consolidation. Find all the sentences containing a gerundive in **philosophia** and translate them. Word patterns: verbs and nouns (p. 68)

New language feature. Fourth declension nouns associated with verbs. Let students tackle paragraphs 1-3 on their own.

Consolidation. Put up some phrases for translation, e.g. metū mortis, cursus honōrum, rīsū ēbriō, mōtū nāvis, spē cōnsēnsūs, lūctum magnum. Supply a context for the more difficult phrases and refer students to the table on p. 114, if necessary.

Practising the language (pp. 68-9)

Exercise 1. Complete the sentence by working out the correct form of a given adjective. Elicit the point that adjectives agree with their nouns in case, number and gender, but do not necessarily have the same ending. Extend this exercise by revising adjectives, pp. 116-17, and doing the exercises on p. 117.

Exercise 2. Pairs of sentences: (1) Translate a direct command; (2) Complete the indirect command generated from it with the correct form of the imperfect subjunctive, referring to p. 128 if necessary.

About the language 3: future participles (p. 70)

New language feature. Future participles.

Discussion. Read paragraph 1 with students and then let them attempt the examples in pairs or individually. Encourage a wide range of translations, e.g. *I am about to give you …, going to give you …, intending to give you …,* etc.

In studying paragraph 3 elicit the information that the future participle is formed like the past participle with -**ūr**- inserted, and that it is active in meaning. The derivation of English 'future' from **futūrus** may help some students.

Consolidation. Collect examples from previous reading for students to translate:

> nōs omnēs crās moritūrī sumus (p. 6, lines 18-19).
> Imperātor Domitiānus eō diē arcum dēdicātūrus erat (p. 9, lines 3-4).
> Haterius praemium ā Salviō acceptūrus erat (p. 9, line 11).
> Euphrosynēn in nāvem cōnscēnsūram cōnspexit (p. 62, Euphrosynē revocāta II, line 11).

These could be modified to give further practice if necessary.

Cultural background material (pp. 71-5)

Content. The section on Roman society is best taken with **cēna Hateriī** (pp. 63-4), and that on astrology, philosophy and other beliefs with **philosophia** (pp. 66-7).

Discussion

Roman society

Students could be divided into three groups, each taking one of the classes in Roman society and preparing answers to questions 1, 2 or 3 below. When they have reported back, all students could discuss questions 4 and 5. They could write up a neat version of the answers to questions 1-5 as a permanent record.

1 How did most senators achieve their rank? What kind of work was open to them? What kind of work do you think they looked down on (e.g. earning a living openly, especially by trade)? What privileges did senators have? What made Agricola and Salvius exceptional members of the senatorial class?

2 How did men become equites? What kind of work was open to them? What privileges did they have? Why might some equites refuse promotion to the senatorial class (e.g. desire to avoid the risks and toils of a political career at the higher level; preference for being a distinguished eques rather than an

undistinguished senator; wish to continue in commercial life from which senators were barred by law and convention)?

3 What opportunities were there for ordinary Romans to make a living? What help was there for the poor?

4 From the stories of Haterius' household what picture do you have of the way Roman society worked? What attracted senators to Haterius? What did he gain from them?

5 Given the role of Euphrosyne in this story, what is highlighted about women in the ancient world? What opportunities were available to them? What challenges did they face?

6 Look at the information below. Do you think the gap between rich and poor was greater then than it is today? Was there any way of levelling it out in ancient Rome? What is the effect of modern tax systems on wealth and poverty?

Qualifications of classes	Some of the evidence we have
Senators *Qualification*: property of one million sesterces, giving annual income of approx. 50,000 sesterces, if we assume 5% interest.	Pliny called himself 'not rich' with property of 20 million. Regulus, his rival: 60 million. Seneca, the emperor's tutor, exceptional at 300 million. Narcissus, the emperor's freedman, exceptional at 400 million.
Equites *Qualification*: property of 400,000 sesterces, giving annual income of approx. 20,000 sesterces	Income from 400,000 sesterces regarded as 'modest but comfortable' by Juvenal.
Plebs *No property qualification*: estimated average income of labourer: 800 sesterces for 200 working days per year.	A centurion earned per year approx. 6,000 sesterces, a legionary 1,200. (For a comparison between a legionary and a client receiving the sportula, see p. 46 of this Guide.)

Roman beliefs

1 What systems of belief might Romans follow beside the state religion?

2 What do you know of their attitude to astrologers (recall Stages 19 and 20)?

3 Why did Mithraism become popular in the army?

4 What other religions came to Rome from the East (recall Stage 19 for Isis)?
5 The Romans turned to new religions and philosophies to answer questions about life, e.g. What are justice, truth, love? What is a good society? Can people answer these questions any better today?
6 What do you think were the principles which guided Haterius and Salvius in the way they lived their lives? Are there people like them today?
7 Do we have people like Euphrosyne today talking about serious questions for a public audience?

Illustrations

p. 71 Curia Julia as built by Julius Caesar, and subsequently restored in AD 283 after a fire. This building survived in its entirety because it became a church. The outside would have been covered with marble on the ground floor and stucco above. Note the holes in the brickwork where the roof beams of the colonnade were attached along the front of the building.

p. 72 Mosaic from hall of mēnsōrēs (guild of corn-measurers) at Ostia (see the picture on p. 51 and also p. 45 of this Guide). It shows a mensor with a modius in front of him, and a stick in his hand with which to level off the grain in the modius. A slave (left) carries a full sack on his shoulder, while another slave stands next to the mensor counting the number of sacks or measures by stringing tags onto a stick.

p. 73 Planisphere (a two-dimensional representation of the heavens), with the figures representing the seasons, from the Villa Marco, Stabiae (Antiquarium, Stabiae).

p. 74 Head of Chrysippus (British Museum).

p. 75 Temple of Mithras which was in an apartment block (insula), and is now under the church of S. Clemente, Rome.

p. 76 Relief of Mithras slaying the bull (Museum of London). To the left and right stand minor deities, Cautes and Cautopates: one with torch raised, the other with torch pointing down. The symbolism of the scene is disputed, but it may have represented the struggle between the forces of good and evil, light and darkness, death and rebirth in nature. There seems to have been a

strong connection with astrology, hence the signs of the zodiac in the border. Students may enjoy identifying them.

Checklist vocabulary: cognates and compounds

dēpōnere, īnfundere, lībertus, paupertās, venīre.

Suggested activities

1 *Group discussion* (could lead to imaginative writing):

   a Work out a story for Euphrosyne to tell Haterius and his guests which would have a better chance of convincing them that Virtue is better than Pleasure or Riches.

   b Work out what impressions of Rome Euphrosyne would report to Chrysogonus on her return to Athens. What would have impressed her, and what would she criticise?

   c Look at the two meanings of aequus (p. 76) and make a list of all the associated English words you can find which are derived from the Latin word.

2 *Evidence:* Read these translations of poems by the Roman poet Martial, and answer the questions below:

   a Five whole days I wanted, Afer, on your return from Libya,
      To pay you a friendly visit, just to say Hello.
      'He's busy', I'm told, or 'He's sleeping', as I come a second, a third time.
      Enough of that, then, Afer. You don't want Hello, so - Goodbye.

   (IX, 6)

   b I accidentally called you Caecilianus one morning,
      Your real name, not 'My lord'.
      You ask what such liberty costs me?
      That lost me a whole hundred - peanuts!   (VI, 88)

   c For three denarii, Bassus, you send me an invitation
      First thing to put on my toga, and then to gaze at your atrium,
      And then to stick to your side, to parade in front of your litter,
      To visit wealthy widows, ten of them, more or less.
      My toga's threadbare, Bassus, it's skimpy and it's old.
      For three denarii, Bassus, I can't buy a toga.   (IX, 100)

What point is Martial making in each of these poems?
What is the mood of each poem?
What do you think he expected to be the result of his poems?
What do you think the effect of the poems on his patrons would be?