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Cambridge Latin Course

Book IV Stage 33

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 33 pantomīmus

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Christianity Entertainment: theatre, chariot-racing, gladiatorial fights, private entertainment.	A Christian preacher interrupts a performance by Paris, the pantomime artist in Haterius' garden. When Paris performs for the empress, the emperor's freedman tries to arrest him for misconduct with her, but the attempt is foiled.	<ul style="list-style-type: none">• Future active• Future perfect active <p><i>Word Patterns</i> Diminutives</p>	<ol style="list-style-type: none">1. Ablative absolute.2. Conversion of sentences from active to passive form.

Opening page (p. 77)

Illustration. Wall painting from Herculaneum (*Naples Archaeological Museum*). An actor in his dressing room, wearing the costume of a king in tragedy: long white robe with sleeves, golden band round his chest, purple mantle over his knees. He holds a sceptre and his dishevelled hair suggests that he has just taken off his mask which is now resting in a shrine (right). Paris could well have looked like this, but the mask of a pantomimus did not have an open mouth as he spoke no words. Note that the pantomimus was a serious performer in an elevated form of drama comparable to classical ballet.

Model sentences (pp. 78-9)

Story. Three heralds announce the entertainments that will take place the following day in the theatre, the circus and the amphitheatre.

New language feature. Future active.

First reading. Give a dramatic reading of the three announcements or get three good readers to do so. Ask them to emphasise **crās** in each set of sentences. This is usually sufficient for students to identify that the events described are to happen in the

future. If not, use comprehension questions to lead students to a translation, e.g.:

Who are the three men shown in the illustrations?

What are they announcing?

When will these shows take place?

Translate their speeches.

New vocabulary. *pantomīmus*, *tībiīs*, *cantāre* (new meaning), *duodecim*, *aurīgae*.

Discussion. Rely on *crās* to guide students to a correct translation of the verb, accepting any appropriate English version, e.g. ‘... will perform a play’, ‘... is going to perform a play’, etc. If students comment, confirm that the verbs are future. Otherwise postpone discussion until ‘About the language’ (p. 85).

Consolidation. Divide the class into three and set each group to write out a translation of one of the groups of sentences; then go through the sentences orally.

Illustrations. Discuss the line drawings in detail, eliciting as much factual information about the three forms of public entertainment as possible, e.g.:

- 1 *Theatre*. An impressionistic representation showing raised stage, typical architectural *scaenae frōns*, semi-circular orchestra where senators sat, and the ceiling over the stage area only, to act as a sounding board. The figures represent Paris and Myropnous, who appear in the stories of this Stage. Pantomime had a musical accompaniment provided by singers who sang the words of the story.
- 2 *Circus Maximus*, seen from the emperor’s box which was opposite the finishing line. The emperor has a palm branch which he will award as a prize to the winner. Note the spina with the three metae (turning posts) and the lap counters in the shape of eggs. Three laps have been completed, four remain, and slaves stand by with ladders to remove the eggs. One of the four chariots has crashed. Reins can be seen tied behind the waist of the nearest charioteer.
- 3 *Flavian amphitheatre (Colosseum)*. Gladiatorial fight between *retiarii* and *secūtōrēs*. The latter, like the murmillones in Stage 8, were often matched against retiarii. A dead body is being hauled off (left).

Follow up these discussions by studying the model of central Rome (p. 1) which shows the position of the Colosseum and Circus Maximus and two theatres: Pompey’s theatre at top left, and the theatre of Marcellus on the left, near the Tiber. Then read ‘Entertainment’ (pp. 89-91). The section on the theatre gives the context for the stories in this Stage.

Tychicus (pp. 79-80)

Story. In Haterius' garden Vitellia's friends idolise Paris and rhapsodise over his performance, but are interrupted by a Christian, Tychicus. He chides them for worshipping anyone but the one true God and proclaims the doctrines of Christianity as he is thrown out.

First reading. The story can be broken down into sections for students to explore individually or in small groups, e. g.:

Paris mimes the death of Dido, lines 1-8. Read the section aloud in Latin and explain the story of Dido. Then ask students to write a translation in small groups. Compare and discuss their translations.

The interruption, lines 9-15. Read in Latin and ask comprehension questions, e.g.:

While Paris stood up to acknowledge the applause, what happened (lines 9-10)?

What did the man look like (lines 9-10)?

What did the audience do (lines 11-12)?

paucī eum agnōverunt (line 12). What did they know about him?

What effect did the interruption have on Paris (lines 13-14)?

Why was he at a loss (lines 14-15)?

The declaration, lines 16-22. Put the following questions on the board or duplicate them in advance so that they act as clues to students about what to look for.

What did Tychicus criticise the audience for doing (lines 16-17)?

What reason did he give (lines 17-18)?

What did the spectators do (line 20)?

What question did some of them ask (lines 20-1)?

Why did others summon the slaves (lines 21-2)?

The statement of belief, lines 23- 28. Read Tychicus' speech expressively once or twice. It may be familiar to some students from the Christian Creed; if so, ask them for the wording in the Creed.

The prophecy, lines 29-39. After the Latin reading, ask the group to describe what was happening to Tychicus while he made this speech. Help them to start translating the prophecy (which has echoes of 1 Thessalonians 4. 16-17), laying emphasis on *mox* to highlight the future, and then set them to complete it in pairs, before going over it.

The reaction, lines 40-3. Work through the last paragraph with the class, encouraging them to comment on the way Tychicus was treated and the varied responses of different groups of people.

Discussion

1 *The death of Dido.* Dido, Queen of Carthage, killed herself as her lover Aeneas

sailed away to fulfil his destiny of founding Rome. This scene (*Aeneid* Book IV, 642-92) was famous in the Roman world.

Translations are available by David West in Penguin Classics (prose) and by C.H. Sisson in an Everyman edition (verse). It is impossible to convey adequately the resonances, the pathos of the poetry, the tragedy of love lost, and, for a Roman, the cost of the founding of Rome. Perhaps most effective, if you are able, is to play the beginning of Dido's famous lament, 'When I am laid in earth', from Purcell's opera, *Dido and Aeneas* (written to be performed by London schoolgirls in 1689).

- 2 *Historical authenticity.* Tychicus is fictional but his patron, Titus Flavius Clemens (see Stage 38) is historical. He was a cousin of Domitian who was put to death for 'atheism', which probably refers to Judaism, possibly Christianity.
- 3 *Christianity.* After reading the story and studying p. 81, use questions to help students to understand the events and background of the story, e.g.:
 - a What Christian beliefs and practices are described? (Early Christians proclaimed the peace and love of Christ, but also predicted in an urgent and prophetic style the imminent end of the world, and the judgement which would follow.)
 - b How were Christian beliefs about life after death different from Roman ones (recall details of Book I, Stage 7)?
 - c Why were Christians unpopular at this time?
(Reasons include: they refused to worship the Roman gods as well as their own, or combine their god with Roman gods, thus inviting the wrath of the gods on the whole community; their meetings were regarded as suspicious by the authorities, fearing political subversion. Even companies of firemen were banned under Trajan; since Christians and Jews frequently clashed at this time, they were seen as a threat to civil peace; phrases from Christian services were misinterpreted, e.g. 'This is my body, take, eat ...' 'Love one another').
 - d Why were Christians often confused with Jews? What is the difference?
 - e Whose message do you think would be the more comforting to the poor and wretched, Euphrosyne's (p. 66, lines 2-29) or Tychicus'?
 - f If students ask about the official acceptance of Christianity, key events and emperors are: Edict of Toleration 311, Constantine (324-37), the first Roman emperor to worship Christ along with the Roman state gods, Theodosius (379-95), the emperor who made Christianity the state religion.

Consolidation. Set students to re-read the story for homework, listing any queries for explanation in the next lesson.

Ask them to explain the force of *ipse* (line 13) and *ipsī* (line 43).

Different groups could be asked to find, translate in context and explain to the rest of the class examples of:

- a **The forms and uses of subjunctives**, e.g. **ut ... exciperet** (line 8), **ut stāret** (line 14), **quis esset et quid vellet** (lines 11-12), **quid factūrus esset** (line 15), **utrum ... faceret an īnsānīret** (lines 20-1), **quī ... ēicerent** (lines 21-22), **cum prōnūntiāvisset** (line 40). Note that **priusquam ... ageret** (line 9), is the first example of **priusquam** with the subjunctive. Save discussion and consolidation until more examples have been met.
- b *Phrases with the ablative case*, e.g. **admīrātiōne** (line 6), **statūrā brevī vultūque sevērō** (lines 9-10), **magnā vōce** (line 10), **nōmine** (line 13), and ablative absolutes: **oculīs ... conversīs** (line 11), **fābulā interruptā** (line 13), **signō datō** (line 29), **magnō ... comitante** (lines 33-4). For further practice use exercise 1, p. 87.
- c *Participial phrases*. In addition to the ablative absolutes in b above, this story affords good practice with participles in other cases, e.g. **morientis** (line 5), **affectedi** (line 6), **prōgressus** (line 10), **suffixus** (line 26) **clāmantem** (line 31), **missae** (line 38). Further practice is provided on pp. 136-7.
- d *Perfect passives and deponents*: **factus est** (lines 23-4), **pollicitus est** (line 25), **mortuus est**, **positus est** (line 26), **vīsus est** (line 27). This is a good opportunity to remind students that context usually distinguishes passives from deponents.

Illustrations

- p. 80 The Chi-Rho symbol was often used in early Christian art. It consists of the two letters (Ch and R) which begin the Greek word, Christos (the anointed), which became associated with Jesus at an early stage.
- p. 81 Detail from a 4th century statue of a seated Christ teaching (Museo Nazionale Romano, Rome). No description of Christ is given in the Gospels; the sculptor borrowed conventions associated with gods of other mystery religions prevalent at the time.

Centrepiece of large mosaic pavement, Hinton St Mary, Dorset, made by

Dorchester craftsmen (British Museum). It shows Christ's head with the Chi-Rho symbol and two pomegranates, symbols of immortality. Curiously, it is the only known portrait of Christ on a pavement to be walked on, though it is common to put pagan gods on pavements. The same pavement also depicts a pagan story (which however may have been intended in a Christian way as a story of good and evil).

in aulā Domitiānī I (pp. 82-3)

Story. As Paris performs for the empress, she is warned that Epaphroditus is arriving with soldiers. Paris escapes onto the roof, his pipe player hides behind a tapestry, and Domitia pretends to be listening to a recitation by her slave.

First reading. Take a few moments to look at the line drawing of the atrium in Domitian's palace. Can students identify the room? What are its distinguishing features?

The story and questions may be tackled in the following way:

Lines 1-13 with questions 1-7. Take orally with the class and give help, if necessary, with three sentences: **in scaenā ... agēbat** (lines 1-2), **nūllī ... habēbat** (lines 4-6) and **subitō ... ingressus est** (lines 9-10).

Lines 14-29 with questions 8 and 9. Explain that you will read these lines aloud twice. Between your readings students should study questions 8 and 9, which will help their understanding by focussing attention on particular sentences. Remind them that the form of the question and the marks allotted give clues to what is expected in their answers. Give them time to study the lines and write down their answers.

Lines 30-35 with questions 10 and 11. Follow the same procedure suggested for lines 14-29.

Question 12. This could be discussed orally in class and followed up by a dramatised reading of the dialogue (lines 15-29) to bring Paris' personality to life.

Discussion

- 1 Why would the story of the love of Mars and Venus (p. 89) be an exciting drama for Paris to perform to the empress? Of what would his performance consist? What was the role of Myropnous?
- 2 Why was the freedman Epaphroditus so powerful? How did he show his power in the treatment of the emperor's wife? Who would help him carry out the activities described in lines 24-6?

-
- 3 Whilst the Romans no doubt had a very unsympathetic attitude to people such as Myropnous, most probably finding their disability amusing or a form of entertainment, students should be encouraged to challenge this kind of view. The inclusion of this figure is an opportunity for discussion of difference and attitudes towards disability both in the ancient world and now.

Historical Notes:

- Paris was the stage name of the most celebrated pantomimus of his day, who seems to have come from Egypt and was a favourite in the imperial household. His affair with the empress is mentioned in Suetonius' *Life of Domitian*.
- Domitia, daughter of Nero's most successful general, Cnaeus Domitius Corbulo, married Domitian in AD 79 and was given the title Augusta when he became emperor in AD 81.
- Epaphroditus was a freedman who became the secretary in charge of petitions, first of Nero and later of Domitian. He was one of a group of powerful imperial freedmen who were in charge of important departments of state.
- Myropnous is based upon a tombstone relief of the late 2nd century AD (see p.101) which shows a pipe-player with dwarfism.

Consolidation. If the long final sentence (lines 33-5) has caused problems, it may need unpacking with comprehension questions (cf. p. 140) or the form of analysis suggested on p. 16 of this Guide.

The passive verbs (lines 24-6) offer an opportunity for practice. The class could be asked the meaning of *īnspiciēbantur*, *īnspecta sunt*, etc. This is a good time to undertake exercise 2 (p. 87).

Illustration. Line drawing of Paris escaping from an opulent imperial atrium with impluvium and compluvium.

**** in aulā Domitiānī II (p. 84)**

Story. Epaphroditus sends for ladders to search the roof. Myropnous distracts him and stuns him with the curtain pole. As the soldiers carry him out unconscious, Myropnous puts a coin in his mouth and Paris declaims a mock epitaph.

First reading. Take the story as a whole and maintain the pace so that the

excitement and the humour come across. After a Latin reading, help students with comprehension questions, e.g.:

What was happening when Epaphroditus entered?

What question did he put to the empress (lines 3-4)? Is there anything that surprises you in the way he spoke to her?

How did Domitia reply (lines 5-6)? With which word did she give herself away?

How did Epaphroditus encourage the soldiers to redouble their efforts (line 11)?

Why did Domitia go pale at Epaphroditus' words in line 12?

What plan did Myropnous initiate in lines 14-15?

What was the tone of Epaphroditus' words in lines 17-18? What did he expect to happen next?

Which two words (line 20) indicate that Myropnous kept his cool? What did he do and what happened to Epaphroditus (lines 21-3)? How did Myropnous show his feelings (lines 23-4)?

Where were the soldiers while this was happening? What did Domitia tell them to do (lines 26-7)?

What did Myropnous put into Epaphroditus' mouth (line 28)? Why? (A coin was the fare for Charon, the ferryman, who conveyed the souls of the dead across the river Styx to the Underworld; see Book III, p. 35.)

What is the meaning of *hīc iacet* (line 30)? What is the tone of this speech? Which words give it this tone?

Who has won in this encounter? What do you think will happen now?

Discussion

- 1 What characters has Paris portrayed in this Stage? What personalities and situations were involved? What emotions did he evoke in his audience? Are there similar performers today?
- 2 Which point in the story do you think is the moment of greatest suspense? How is this achieved?

Consolidation. Ask students to produce individual translations of lines 19-31. Pick out the following examples of relative clauses from the story: **quem impudēns tū amās** (lines 3-4), **quī per tapēte prōspiciēbat** (lines 13-14), **quae sē iam ex pavōre recēperat** (line 25). Ask students to find the antecedent and explain the number and gender of the relative.

Students could also be asked to comment on the examples of the connecting

relative: **quae cum audīvisset Domitia palluit** (line 13), **quibus dictīs, Epaphroditus ... sē praecipitāvit** (lines 19-20).

Follow up this exercise now or later by studying p. 123, which draws together the uses of the relative pronoun. After introducing paragraph 3, let students tackle the examples in pairs or individually before you go over them.

About the language 1: future tense (p. 85)

New language feature. The future tense in the four conjugations and sum.

Discussion. Start by picking out a few familiar examples for translation (see the consolidation section below), putting the verbs up on the board, with their English translation. A particularly useful sentence to start with, since it puts present and future in close proximity, is **deinde ... rēgnābit** (p. 80, lines 27-8). By now students will probably tell you that the new verbs are in the future tense, and should have no problems identifying the personal endings.

Read paragraph 1 and then look at the structure of the future tense in paragraphs 2 and 3. Compare the examples on the board with the forms in the tables. Note the unwelcome fact that the 1st and 2nd conjugations have different future forms from the 3rd and 4th conjugations, but do not at this stage complicate the issue by bringing up the similarities between the present tense of **doceō** and the future of **trahō**. Then get students to work independently on examples **a-e** in paragraph 4 and go over them. Be prepared to accept any appropriate English translation. For homework set students to learn to recognise the future forms of the four conjugations.

In a subsequent lesson, start with f-g in paragraph 4 as oral revision. Then study the future tense of sum in paragraph 5. This might be a good time to contrast it with the present and imperfect tenses of sum (see p. 132) and do a substitution exercise of the type suggested on p. 30 of this Guide.

Consolidation. Set students to pick out and translate examples of the future tense in stories they have read, e.g.:

p. 80 rēgnābit (line 28), iūdicābit (line 34), erimus (line 36), poenās dabis, erit (line 37), dēvorābunt (line 39).

p. 82 intrābit (line 13), poenās ... dabis, iubēbit (line 19), nōn capiet (line 28),

abībō (29).

p. 84 poenās dabitīs (line 11), illum capiam (line 18).

Word patterns: diminutives (p. 86)

New language feature. Diminutive nouns.

Discussion. Let students tackle this section independently or in pairs, checking their answers with another student or pair, and simply bringing you any queries.

Consolidation. Check that students' queries have been clarified, and take any future opportunity to help them recognise the diminutive and its different uses:

- a factual description, e.g. *agellus* a little field. English examples might include, in addition to those in paragraph 5, *statuette*, *rivulet*, *novella*, *gosling*; students will no doubt supply more;
- a scornful comment, e.g. **mē nōn capiet iste homunculus** (Paris about Epaphroditus, p. 82, lines 28-9), **quid dīcēbās, homuncule?** (Modestus to Bulbus, Book III, p. 28, line 2); like English, 'You horrible little man' or 'the little woman'.
- an endearment, e.g. **ō libelle meus** (Martial sending his book of poems into the public domain), like English *baby*, *d(e)arling*, *Jimmy*, etc.

The examples in paragraph 2 show how English derivatives may have meanings which have travelled some way from the Latin original.

Practising the language (p. 87)

Exercise 1. Complete the sentence by selecting the correct participle for the ablative absolute. Encourage variety in translation. This is a good exercise to use in consolidating Tychicus (pp. 79-80).

Exercise 2. In each pair of sentences, translate the first sentence and complete the second with the correct passive form of the verb to convey the same idea. The examples are in the present and imperfect tenses, and provide useful further practice after in *aulā Domitiānī I* (p. 82).

This is a good point to revise the passive forms, basing exercises on the types given on pp. 126-7.

About the language 2: future perfect tense (p. 88)

New language feature. Future perfect tense.

Discussion. Study paragraphs 1 and 2 with the class, and then work through the examples in paragraph 4, referring to the table in paragraph 3 as necessary.

In discussion of the examples given, help students to observe that the future perfect tense always occurs here in combination with a future tense. It may be helpful to get the class to study the table on p. 125 to establish how the new tense relates to the perfect and pluperfect. Ask the class to make up a rule, which works in all four conjugations, for forming the future perfect. They will be cheered to learn that they have now met all the six tenses.

Consolidation. It is less important to manipulate the conjugation than to give students practice in recognising and translating examples of the future perfect tense in the context of a sentence. Guide the class towards examples already met in the stories, ask them to identify the future perfect and translate the sentence in which it occurs, e.g.:

p. 80 *vīxerimus, crēdiderimus* (line 35), *dēstiteris* (line 37).

p. 82 *invēnerit* (line 19).

p. 84 *effūgerit* (line 11).

In subsequent lessons, create short sentences for translation, using the future perfect and the future with *sī*, e.g.:

sī ad urbem advēnerō, amīcum meum vīsītābō.

sī mihi pecūniam reddideris, dōnum filiō meō emam.

mīlitēs, sī aulam dīlīgenter īnspererint, Paridem īvenient.

sī lībertyūm adiūveris, tūtus eris.

Cultural background material (pp. 89-91)

Content. This section is best studied with the model sentences. It reviews the three main forms of public entertainment in Rome: the theatre (introduced in Book I, Stage 5); chariot racing; the amphitheatre (described in detail in Book I, Stage 8). The last paragraph sets the context for the stories in the Stage by describing forms of private entertainment available to the wealthy.

Discussion. Ask students to read the text and study the pictures for themselves.

Then lead into discussion by asking them questions about the pictures and exploring them further with the help of the notes on the illustrations below, e.g.:

- What can you learn about chariot-racing from the pictures on pp. 88 and 91?
- The pantomime actor in the top picture on p. 89 is holding three masks and has three different props. What characters do you think he is going to play? Why are the mouths of the masks closed? (See also the note on the opening page, p.59 of this Guide.)
- How do you know that the seated figure in the picture on p. 77 represents a king?
- How do you know that the figure at the top of p. 90 is a 'Thracian'? How many kinds of gladiators can you recall from Stage 8, and what were their characteristics?
- Why do you suppose the senate chose to mint coins like the one on p. 92? How much of the Colosseum survives today? (See pp. 37 and 54.)
- What entertainments do you think Domitia and Salvius might offer at their dinner-parties?

Illustrations

p. 88 opus sectile panel from a mid-4th century wall decoration in the basilica of Junius Bassus, Rome (Museo Nazionale Romano, Rome), showing possibly the emperor, wearing the triumphal toga of purple and gold, leading the procession at the start of the chariot games in a two-horse chariot. The four factions are visible, sporting their colours (left to right): reds, blues, greens and whites. Domitian was obsessive about chariot-racing and later established two factions of his own, purple and gold. The riders here are possibly waving palm branches.

p. 89 4th century ivory from Trier, showing pantomimus with the masks and props of three characters: crown representing king; sword representing warrior; lyre, perhaps representing Orpheus (Berlin).

as on p. 77 (explained on the first page of the Guide for this Stage).

p. 90 Relief from a memorial in Chieti, showing the distinctive helmet of a 'Thracian' gladiator.

Statue of acrobat (British Museum), African by his hair and features,

undertaking a daring trick in which some Egyptian acrobats specialised.

- p. 91 Terracotta relief, 1st cent AD (Kunsthistorisches Museum, Vienna), showing a scene near the meta (turning point consisting of three obelisks) in the Circus. The chariot may have taken the turn too fast. It is the last lap, as can be seen by the fact that all seven dolphins have been turned into the diving position. The statue on top of a column, and the pavilion with battlements, are ornamental features on the spina (see photograph, p. 54). These small decorated plaques may have been sold as souvenirs.

Terracotta relief, 1st century AD (British Museum), showing a charioteer, reins tied round his waist, driving a four-horse chariot and approaching the meta. The obelisks were about 5 m high so that charioteers could see the meta above the clutter on the spina, and gauge their distance from the turn. Having rounded the meta is a single charioteer on horseback, probably a **hortātor** (rather like a coach cheering on his protégé) rather than a competitor. The inscription on both plaques reads ANNIAE ARESUSA and may indicate that they come from the workshop of Annia, and the place of origin.

- p. 92 A brass sestertius minted by the Senate to celebrate the opening of the Colosseum. Note how the arches are filled: the top storey has shields, the next two have statues, and the ground floor has entrances. Over the central (emperor's) entrance is a four-horse chariot. To the left is the Meta Sudans (sweating turning post), an ornamental fountain famous as a landmark, which survived into the 20th century when Mussolini demolished it to make way for his Processional Way. The object on the right has not been identified.

Checklist vocabulary: cognates and compounds

dēicere, lūdere, numerāre, potēns, rēgnum, sī, vērītās.

Suggested activities

- 1 Create the radio commentary for a visit to the races.
- 2 Read a translation of Ovid's day at the races, *Amores III.2*. from *Ovid in Love*, trans. Guy Lee or Ovid, *The Love Poems* trans. A.D. Melville.
- 3 Find out some of the symbols which were used as cryptograms and passwords

by the early Christians when they were forced by persecution to go underground, e.g. the Chi-Rho sign (pp. 80-1); the cross, shameful as a gallows in the Roman world, but commandeered by Christians as a symbol for Christ; the fish, used because the Greek word for fish, ICHTHUS, is made up of the initial letters of the phrase 'Jesus Christ, Son of God, Saviour'; the word-square:

			P	
			A	
		A	T	Ω
			E	
			R	
		P	A	T
			O	
			S	
		A	T	Ω
			E	
			R	

For further information about the word-square, see *The Oxford Guide to Word Games* by A.J. Augarde, pp. 35-7.

- 4 Find out what you can about the experience of Christians in the Roman world. An accessible piece of evidence is the narrative of the experience of Paul, a Jew with Roman citizenship, in the Acts of the Apostles: the Roman governor refuses to get involved in a Jewish-Christian dispute (chapter 18); the local souvenir sellers in Ephesus protest vigorously against his preaching (chapter 19); Paul claims the privileges of Roman citizenship, to the surprise of the Roman officer who has gained his own citizenship through bribery (chapter 22); Paul appeals as a Roman citizen to Caesar (chapter 25).