



UNIVERSITY OF  
CAMBRIDGE SCHOOL CLASSICS PROJECT

# Cambridge Latin Course

## Book IV Stage 34

### 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 34 *libertus*

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Freedman	Epaphroditus bribes Salvius to exact revenge on Domitia and Paris. By a trick, they are caught together in Haterius' empty house by the Praetorian Guard. In trying to escape, Paris falls to his death. Domitia is arrested lamenting over his body.	<ul style="list-style-type: none"><li>• Present passive infinitive.</li><li>• Future passive.</li></ul> <p><i>Word Patterns</i> Compound verbs with <b>ad-</b>, <b>con-</b>, <b>prō-</b>, <b>trāns-</b> and <b>per-</b>.</p>	<ol style="list-style-type: none"><li>1. Future active.</li><li>2. Selection of correct Latin words to translate an English sentence.</li><li>3. Perfect and pluperfect passive.</li></ol>

### Opening page (p. 93)

**Illustration.** Start by asking students to study this page and tell you who they think will play an important role in this Stage. Having established that it is Epaphroditus and that he is also the *libertus* of the title, ask what they remember about him from the previous Stage (see also p. 74).

Can they identify the kneeling figure wearing the conical cap? Some may remember from a relief in Book I, Stage 6 (p. 69), that he represents a newly freed slave, expressing his gratitude and sense of obligation to his ex-master. (The relief is reproduced in this Stage, p. 106.)

This illustration makes the point that freedmen like Epaphroditus might gain positions of considerable power but they owed them to their ex-masters, to whom they still had obligations. See the discussion section below.

Before embarking on the first story read the brief biography of Epaphroditus on p. 95 and explain the meaning of the inscription.

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## ultiō Epaphrodītī (p. 94)

**Story.** With the approval of the emperor, Epaphroditus seeks revenge on Paris and Domitia. Finding it impossible to act openly, he bribes Salvius to set a trap for them.

**New language feature.** The future passive, 3rd person singular and plural.

**First reading.** Read lines 1-7 in Latin and elicit the meaning with comprehension questions, e.g.:

What did Epaphroditus want to do, and why (lines 1-2)?

What did the emperor urge Epaphroditus to do, and why (lines 2-4)?

What was so difficult about this order for Epaphroditus (lines 4-6)?

What did he do about it (lines 6-7)?

Read the rest of the passage dramatically and ask students to translate it in pairs, raising any queries with you. Such is the momentum of the story, and the familiarity of the 3rd person passive endings, that students usually translate the new future passive verbs without difficulty.

### Discussion

- 1 *Epaphroditus*. Why was he so powerful? Note: The power he wields as a freedman may seem surprising, but several imperial freedmen gained positions of influence at court because of their closeness to the emperor. Linked to the emperor by gratitude and loyalty, they personally depended on him and were often regarded as more reliable and trustworthy than powerful senators who might be in control of an army and be potential rivals. Their power increased under Claudius and his successors when they were given important official positions, dealing for example, with petitions (like Epaphroditus) or judicial enquiries.
- 2 *Salvius*. Is Salvius' relationship with Epaphroditus better evidence of his closeness to the emperor than his statements on p. 30, where he tells Haterius he had consulted the emperor about his reward, and in Book III p. 97, where he declares he is better placed than Agricola to know the emperor's wishes about Cogidubnus?
- 3 When *Salvius* says *ēmōvēbitur*, what does he really mean? This would be a good opportunity to discuss English euphemisms, e.g. 'taken out', 'taken care of'.

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## Consolidation

Ask students in pairs to read dramatically the conversation between Epaphroditus and Salvius (lines 8-19).

Set them to find all examples of ego and tū and tabulate them on the board. Can they complete the tables? Do they remember the plurals? What do **mēcum**, **tēcum**, etc. mean? Refer to p. 120, if necessary.

Draw attention to the active infinitives, **difficile erat ... accūsāre** (lines 4-6); **pūnīre cupit** (line 9), in preparation for the introduction of the present passive infinitive in the next story. Revise the infinitive forms of the four conjugations.

**Illustration.** Part of an honorary inscription to Epaphroditus (*Museo Nazionale Romano, Rome*), referring to the fact that Epaphroditus had honours granted him for his part in exposing the conspiracy of Piso under Nero. It reads:

(A) VG . L . EPAPHRODIT(O . APPARITORI . CAE)SARVM . VIATORI .  
TRIBVNIC(IO..... HASTIS . P)VRIS . CORONIS . AVREIS . DONA(TO)  
*To Augustus' freedman Epaphroditus, attendant of the Caesars, assistant to the tribunes.  
... presented with pure spears and golden crowns.*

Epaphroditus was a common slave name and there were several imperial freedmen of that name. This inscription, however, was found in the area of the gardens owned by 'our' Epaphroditus, on the Esquiline, and therefore is more likely to refer to him than to someone else (*Inscriptiones Latinae Selectae 9505*).

Note that Augustī libertus can refer to a freedman of any emperor. **hastae pūrae** were headless spears, which, like **corōnae aureae**, were given for valour in war. No doubt these honours were bitterly resented by Epaphroditus' enemies.

## īnsidiae I (pp. 96-7)

**Story.** Receiving a letter from Vitellia to say that she is ill, Domitia sets out on a foul night to visit her friend. The unoccupied house, brilliantly lit, with a banquet spread, leaves Domitia puzzled and her slave girl alarmed.

**First reading.** This is a useful passage for practice in independent work, and you could take students' answers in for marking. Explain that you will read lines 1-11 through in Latin at least twice. Between your readings they should study questions

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1-6, which in themselves help understanding by focussing attention on particular sentences. Remind them that the form of the questions, and the marks allotted, give clues to what is expected in their answers. Questions 7-15 are more testing. With bright students repeat the same method as you used for the first half of the story, but with a slower class discussion in class should precede the request for written answers.

### Discussion

- 1 *Domitia's behaviour*. How would you describe Domitia's response to her friend's letter? What did she find at the house that might have put her on her guard? How would you describe her behaviour: was she brave, or did she feel invulnerable as empress, or was she relying on the slaves outside the door, or was she too concerned about her friend to be afraid?
- 2 *Salvius' plot*. Where do you think he has gained his knowledge of Domitia's character and likely behaviour? Do you think his wife would have helped him to make use of her sister's house? What can you remember about her (last seen in Stage 14 entertaining Quintus, having removed the best furniture from Salvius' study in Britain to adorn the bedroom of the visitor)?
- 3 *Atmosphere*. How would you describe the atmosphere of this passage? Identify the words which create this effect. Does the title contribute to the effect? What English title would you give to the story? If you were filming or recording this story, what sound effects would you use?
- 4 *Roman house*. Put up a plan of a town house or ask students to sketch one (see Book I, p. 11) so that they can envisage the events in the stories on pp. 96-9.

### Consolidation

Set individual students or pairs to prepare about five lines each to translate. Make sure the whole story is covered. Discuss their translations in story order.

Ask students to pick out the nouns or pronouns described by the following participles, and explain the cases used: **missam** (line 3), **ēgressa** (line 6), **vecta** (line 9), **apertam** (line 12), **ingredientibus** (line 14), **vīsīs** (line 20). Discuss literal and idiomatic translations of the last two.

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## īnsidiae II (pp. 97-8)

**Story.** Vitellia's bedroom is dark and Domitia sends her maid for a lamp. When she does not return and the bedroom is found empty, Domitia is panic-stricken. Encountering Paris as she runs through the atrium, she realises a trap has been set for them; they must escape while they can.

**First reading.** Read the story at one sitting, but use a variety of techniques to add to students' suspense and appreciation. For instance, handle lines 1-9 in a manner which conveys the mounting tension leading up to Domitia's realisation of the plot in **falsa erat epistula!**

- 1 Read in Latin **itaque ... ferret** (lines 1-4), leaving Domitia in the dark while you ask the class to tell you what has happened.
- 2 Then read **in silentiō ... nōn rediit** (lines 4-6). By stopping here you emphasise Domitia's total isolation in the dark house. Ask volunteers to translate. Give credit for the translation which best conveys the atmosphere.
- 3 **tandem ... vacuum erat** (lines 6-7). Contrast Domitia's impetuosity with the sudden threat presented by the word vacuum. Students will be eager to say what has happened. Check that they understand **morae impatiēns**.
- 4 In reading **tum dēmum ... epistula** (lines 7-9), build up the sense of mounting danger and the horrifying realisation contained in the last words. Elicit the meaning with questions.
- 5 After reading the remainder of the story, let students work out the meaning in pairs. Some may need help with **priusquam ... accideret** (line 11) and **īnsidiae ... parātae sunt** (line 15).

### Discussion

- 1 The empress sets out with a team of litter bearers and her maid. Ask students to identify the stages by which she becomes increasingly isolated: **servīs ... relictīs** (Part I, line 13), **Chionēn remīsīt** (Part II, line 4), **vacuum erat** (Part II, line 7).
- 2 What do you think is the climax of the story?
- 3 **dum redīret** (line 5). This is the first occurrence of dum with the subjunctive. Students are quite likely to say 'She waited until the slave-girl returned'. Do not comment, but let them go on to the next sentence ('But she did not return') and then invite amendments to the original sentence. 'What was she waiting for?' will help if students have difficulty. Point out the contrast between the indicative, used for facts, and the subjunctive often used for 'not-quite-facts', and then go

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on to explain the subjunctive in **priusquam ... accideret** (line 11). A previous example of **priusquam** with the subjunctive occurred in **Tychicus**, p. 79, line 9, and there are further examples of **dum** and **priusquam** on p. 139.

### Consolidation

Students might enjoy telling this story as Domitia, reproducing what she did and felt in the empty house. Others (if there is time) might like to present the scene with creepy musical and other sound effects at appropriate moments.

### \*\* exitium I (p. 98)

**Story.** Myropnous warns Paris and Domitia of the Praetorian Guard's approach. While they flee to the back gate, he blocks the front door with furniture and, setting fire to it, turns to follow them.

**First reading.** Keep a good pace by reading the story through in Latin and eliciting the meaning by comprehension questions as you go, without formal translation. This is especially helpful with the more complex sentences: **Domitia ... contendit** (lines 1-2); **quō factō ... coepit** (lines 11-13).

### Discussion

- 1 Who were the Praetorian Guard? Does it surprise you that Epaphroditus was able to command the emperor's bodyguard?
- 2 What effect is achieved by breaking the sentences into short phrases? What features of language create this effect (e.g. ablative absolutes, participial phrases, **neque** reiterated, etc.)?
- 3 Do you expect Domitia, Paris and Myropnous to escape?

Note: 'About the language I' follows well here. See p. 77 of this Guide for teaching suggestions.

**Consolidation.** Check that students recognise the form and meaning of imperatives: **prohibē** (line 8) and prohibitions: **nōlī dēspērāre** (line 7) and give further practice if necessary.

Pick out the examples of present participles: **dīcente** (line 1), **haesitantēs** (line 15), **pulsantium** (line 17), **flagrante** (line 19) and ask students for idiomatic translations in context, together with the case, number and gender.



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## exitium II (pp. 98-9)

**Story.** Finding two soldiers guarding the back gate, Paris entices them inside so that Domitia can escape. Trapped in the garden, he makes for the roof but loses his footing. Hearing him crash, Domitia returns and is arrested lamenting over his dead body.

**First reading.** Recall the events of **exitium I** by putting up some short key sentences and asking for translation and comment. Take **exitium II** in three parts, reading each section aloud in Latin and exploring it with comprehension questions, some with the class as a whole, some with students working in pairs or groups:

*Escape attempt, lines 1-12:*

What discovery did Paris and Domitia make at the back gate (lines 1-2)?

How did Domitia react to this (lines 2-3)? How did Paris behave (lines 3-4)?

Why did Paris dart out before dashing back into the garden (lines 4-6)?

What did the soldiers shout?

How did he baffle the soldiers? Why did he mock them (lines 9-10)?

*Fate of Paris, lines 13-22:*

What noise did Paris hear (lines 13-14)?

What made him realise the extent of his danger (line 15)?

Where did Paris leap from? Where to? Would you expect Paris to have a good chance of making the leap? (lines 18-20)

What went wrong (lines 21-2)?

*Fate of Domitia, lines 23-31.*

What had Domitia done while Paris was distracting the soldiers? Why had she not run away? (lines 23-4)

Why did she return to the garden (lines 24-7)?

What caused her to give herself away (lines 27-9)?

How did the tribune complete his mission (lines 30-1)?

## Discussion

- 1 Why was Paris so popular? How would you describe his character? Can you think of anyone comparable in the modern world of entertainment?
- 2 What will probably happen to Domitia? Can students remember details of Salvius' promise to Epaphroditus (p. 94, line 16)?
- 3 Note: Domitian's suspicions about Paris and Domitia, Paris' death in AD 83, and a divorce between Domitian and Domitia are recorded by the historians Suetonius and Dio Cassius. The details in this Stage are fictitious. Subsequently,

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after the divorce, Domitian took his niece Julia as his mistress. Domitia was restored in AD 84, and both she and Julia lived with him. When Domitian was murdered in AD 96, Domitia may have known about the plot to kill him.

### **Consolidation**

Divide students into groups of three or four, and allocate to each group one section of the story to translate and explore, listing some features of language to find and explain, e.g.:

*Lines 1-12:* superlative adjective, verb in the subjunctive, ablative absolute.

*Lines 13-22:* present participle, verb in subjunctive, deponent verb.

*Lines 23-31:* deponent verb, verb in the subjunctive, ablative absolute.

Ask the groups to share their work, and clear up any difficulties. Then focus on the longer sentences (lines 2-4, 4-6, 23-4, 26-7, 27-8), asking comprehension questions similar to those on p. 140, which provide an opportunity for further practice. Some sentences lend themselves to the type of analysis suggested on p. 16 of this Guide.

**Illustration.** Paris is posing behind the statue in order to hide from the Praetorian Guard. Ask students to pick out the Latin sentence that best describes the picture.

### **About the language 1: present passive infinitive (p. 100)**

**New language feature.** The present passive infinitive, and the present infinitive of deponent verbs.

**Discussion.** Read paragraphs 1-3 with the class, and set them to translate the examples in paragraph 4. In going over their work, ask ‘What seems to be the usual difference between the present active infinitive and the present passive infinitive?’. If necessary, draw attention to the 3rd conjugation by asking them which passive infinitive differs from the other three.

Introduce paragraph 5 by asking students to translate a familiar sentence, e.g.:

difficile est eīs per viās prōgredi (p. 96, line 10)

Domitia ad aulam ... regredi cōstituit (p. 97, line 10)

After completing paragraph 5, ask students to demonstrate from the examples how the deponent infinitive is like a passive infinitive (‘it ends in -ī’), and then how it is like an active infinitive (‘it means ‘to ...’, not ‘to be ...-ed’).

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## Consolidation

Ask students to identify and translate in context the five passive and deponent infinitives on p. 98, **exitium I: vidēri** (line 4), **ingredi** (line 9), **ēlābi** (line 10), **effringi** (line 16), **sequi** (line 19). Make sure that students can recognise deponent verbs in the Vocabulary by studying p. 142, paragraphs 3-5.

## honōrēs (p. 101)

**Story.** Congratulating Salvius, Epaphroditus describes Domitia's fate, the plans for public celebrations, and the emperor's promise to give Salvius a consulship. Overhearing this, Myropnous realises Salvius' part in Paris' death and breaks his pipes, swearing not to play again until Salvius is dead.

Note: Myropnous is an example of a character with a disability who doesn't allow this to stop him from being a major player in the machinations of the Roman court. He provides an opportunity to discuss our attitudes towards those who are marginalised or considered "different".

**First reading.** Introduce the story by picking out with the class and putting on the board all the promises that were made by Epaphroditus and Salvius in **ultiō Epaphrodītī** (p. 94):

praemium tibi dabitur (line 10).

ego tibi tōtam rem administrābō (line 12).

īnsidiae parābuntur; Domitia et Paris ... ēlicientur; ambō capientur et pūnientur (lines 13-14).

Domitia accūsābitur; damnābitur; fortasse relēgābitur (line 16).

(Paris) ēmovēbitur (line 19).

Ask students to cross off the promises which they know have so far been fulfilled.

Read lines 1-19 of **honōrēs** in Latin and ask students what they have understood from your reading. Then set them to translate the passage in pairs and find out if the list of promises has now been completely fulfilled. Be prepared to help them with the initial dative in line 1, and see how well they cope with the change of tenses in Epaphroditus' speech.

The mood of lines 20-6 is quite different. Explore it with comprehension questions and then work out with the group the most powerful translation of the first and last sentences, noting in particular the word order of lines 20-1.

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## Discussion

- 1 Why do you think there were to be public celebrations?
- 2 What reward did Epaphroditus expect? What privileges would he gain by this (see p. 109)? Would it make him popular with noble-born senators?
- 3 What reward was Salvius promised? Who told him? Is there anything odd in this? (Salvius held the consulship some time before AD 86.)
- 4 What do you think is the likelihood of Myropnous being able to take vengeance on Salvius?
- 5 Do you think the title for this Stage is appropriate?

## Consolidation

Ask for an oral translation of lines 7-9 (**puerī ... offerent**), making sure that students recognise the future active. Then to do exercise 1 in 'Practising the language'.

Ask for a written translation of Epaphroditus' speech as an introduction to completing 'About the language 2'.

**Illustration.** Late 2nd century tombstone in Florence. The figure is shown with double pipes. The inscription in Greek reads:

THEOIS K	<i>To the gods and .....</i>
MYROPNOUI NANO	<i>Myropnous dwarf</i>
CHORAULE	<i>player for a chorus of singers and dancers</i>

## About the language 2: future passive tense (p. 102)

**New language feature.** Future passive, 3rd person singular and plural.

**Discussion.** This is a straightforward note which also offers the opportunity to reinforce the characteristics of deponent verbs. Take it in two parts, paragraphs 1-3 and 4 with consolidation after each part.

**Consolidation.** After completing paragraphs 1-3, turn back to p. 94 and set students to identify verbs in the future tense in lines 7-19 and say whether they are active or passive. Similarly, after paragraph 4, ask students to pick out the future tenses on p.101, lines 1-19, and say whether they are active, passive or deponent.

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## Word patterns: compound verbs 3 (p. 103)

**New language feature.** Compounds with the prefix *ad-*, *con-*, *prō-*, *trāns-* and *per-*.

**Discussion.** Let students work through this independently or in groups and share their observations.

## Practising the language (pp. 104-5)

*Exercise 1.* Complete the sentences by selecting the correct person of the future active.

*Exercise 2.* Translate English sentences into Latin with words chosen from a selection.

*Exercise 3.* Translate active sentences and convert to passive form.

## Illustrations

The consular symbols, drawings based on Roman coins. The fasces, a bundle of rods tied with a red thong, was carried before a senior magistrate by a lictor. A consul had twelve lictors. The axe in each bundle was carried only outside Rome. The folding ivory sella cūrūlis was the chair of office on which a senior magistrate sat when conducting official business.

Small bronze statuette of a wreathed lictor holding the fasces (*British Museum*).

## Cultural background material (pp. 106-9)

**Content.** This section extends the information about freedmen (including the manumission ceremony) given in Book I, Stage 6, and incorporates some tomb inscriptions and a section on imperial freedmen.

**Discussion.** The following questions could be used for clarification or discussion, or as a guide for students to make their own notes:

1. How would you define a freedman?
2. Why might a master choose to free a slave? (see also Stage 6: financial reasons, slave too old or infirm to work, slave freed at master's death, slave could buy freedom, freedom given as the result of a special act like saving the master's life, etc.)
3. What privileges were open to a Roman freedman?
4. What constraints limited a Roman freedman?
5. What were the obligations of (a) the ex-master (b) the ex-slave to each other?
6. What led to some freedmen (usually not those who had been unskilled

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- workers) becoming wealthy and successful?
7. Why did some freedmen prefer to stay with their masters?
  8. What was special about **libertī Augustī**? What powers and privileges did they have? How were they viewed by Roman senators?

The inscriptions on p. 108 are as follows:

- 1 In memory of Titus Flavius Homerus, a well-deserving ex-master, Titus Flavius Hyacinthus (erected this tomb).
- 2 In memory of Julius Vitalis, a well-deserving freedman, his ex-master (erected this tomb).
- 3 Titus Flavius Eumolpus and Flavia Quinta built (this tomb) for themselves, their freedmen and freedwomen and their descendants.
- 4 Titus Flavius Cerialis erected (this tomb) in memory of Flavia Philaenis his well-deserving freedwoman and wife.

### Illustrations

- p. 106 Relief (*Musée Royale du Mariemont*). A magistrate is touching the kneeling slave with a rod. A slave already freed (left) is shaking hands with a fourth person, probably his master. The kneeling figure is a slave bowing to his master after receiving his freedom. Both slaves are wearing the pilleus, showing that they have been freed.
- p. 107 Hall of the Augustales. The shrine in the recess on the right would have held a statue, and there are two statue bases at the foot of the pillars, all for statues of members of the imperial family, used as a focus for worship. The wall paintings feature Hercules, legendary founder of Herculaneum. Evidence for ceremonial dinners is found in inscriptions.

Inscription from a tomb outside the Nuceria Gate, Pompeii, put up by Publius Vesonius, freedman, during his lifetime for himself and his patroness, wife of his former master. The photograph shows the left-hand column, and part of the central column, of three columns. It reads:

P VESONIVS ) L(IBERTVS) VESONIAE  
PHILEROS [AVGVSTALIS] PATRONAE  
VIVOS MONVMENT(VM)  
FECIT SIBI ET [SVIS]

*P(ublius) Vesonius Phileros, Caius' freedman, [Augustalis], while still alive*

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*made this monument for himself and [his family] and his patroness Vesonia.*  
The letter before L (line 1) is an alternative form of C. VIVOS is an alternative form of VIVVS. The words in square brackets were obviously squashed in later, suggesting that Vesonius became an Augustalis and gained his own household after the inscription was completed.

- p. 109 Courtyard in the private quarters of Domitian's palace, surrounded by two- storey buildings. For the location of the palace see pp. 1 and 43.
- p. 110 Obverse of aureus of Domitian (private collection). Inscription: IMP(ERATOR) CAES(AR) DOMIT(IANVS) AVG(VSTVS) GERM(ANICVS) P(ONTIFEX) M(AXIMVS) TR(IBVNICIA) P(OTESTAS) VI , meaning: *Emperor Caesar Domitianus Augustus Germanicus, High Priest, holder of Tribunician Power six times.*
- p. 111 Reverse of bronze sestertius, showing Domitia and her infant son, who later died (*British Museum*). Inscription: MATRI DIVI CAESAR(IS) S(ENATVS) C(ONSVLTO), meaning *To the mother of the divine Caesar by the senate's command* (note that **senātus** is a 4th declension noun).

## Checklist vocabulary: cognates and compounds

auctōritās, gaudēre, mors, precēs, suspiciō.

## Suggested activities

- 1 Devise a funerary monument for Clemens, set up by his ex-master Quintus, with an inscription based on the formulae used in those on p. 108.
- 2 Prepare for Test 2. Suggestions for students:
  - a From each Stage in the book 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 'About the language' sections; 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, noting carefully the comments and advice you have received.