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CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book V Stage 35

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 35 *rūs*

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Country villas: location and architecture, leisure pursuits, economic advantages	Exchange of letters between Manius Acilius Glabrio in Rome, and Gaius Helvidius Lupus in his country house	<ul style="list-style-type: none">• Present, future and imperfect passive and deponent (1st and 2nd persons singular• Indirect statement (present main and present active infinitive) <p><i>Word Patterns</i> Compounds of faciō, capiō and iaciō.</p>	<ol style="list-style-type: none">1. Future tense.2. Relative pronoun.3. Agreement of participles

Opening Page (p.1)

Illustration. Mosaic from Tabarka (*Bardo Museum, Tunis*), showing one of the villa buildings including baths (can students spot the row of barrel vaults?), surrounded by an orchard with birds, including ducks, pheasants, a goose and songbirds.

ex urbe (pp. 2-3)

Story. Writing from Rome, Glabrio tells his friend Lupus about his busy life, the emperor's latest military triumph, the difficulty of being a member of his council, and the poet Martial.

New language feature. Present, future and imperfect passive and deponent (1st and 2nd persons singular). As usual, help students to interpret the examples correctly in the story before analysing the language.

First reading. This passage acts as an introduction to Book V, referring to some familiar themes from Book III (Domitian's rule, Agricola's campaigns), and some new ones (country life, the poet Martial).

Glabrio is a historical character, who will re-appear in Stages 36, 37 and 40. He was consul in AD 91 and a member of Domitian's council. He eventually fell foul of the emperor, was forced to fight in the arena, exiled and executed in AD 95. In this and later Stages he shows a dangerous disregard for his own safety.

Lupus is a fictitious member of the Helvidii, a Roman family traditionally hostile to the emperors.

Because the passage may look daunting, divide it into three sections according to the themes.

Town and country, lines 1-11. Work through this section with the group, so that students have your support in approaching the examples of the new feature: *salūtor* (line 7), *vīstor* (line 8), *vexor* (line 10), *dēlectāris* (line 11). Help them to recognise the passives by your questions, e.g. What does Glabrio say happens to him at the first hour? (Remind them, if necessary, of this early morning ritual at the houses of Caecilius and Haterius.) He sometimes visits his friends, but what else does he say may occur? In your response to suggestions, emphasise the phrases *by my clients* and *by my friends* to reinforce the familiar pattern first introduced in Stage 29.

When *dēlectāris* crops up in the last line of the paragraph, refer to the illustration (p. 3) which acts like a model sentence and can be revisited in later lessons. Draw attention to the contrasting pictures, have *ego* and *tū* identified as Glabrio and Lupus respectively, and ask for a translation of the caption.

Military matters, lines 12-23. Give the class time in groups to read this section. Encourage them to ask you about any Latin that puzzles them and check their renderings of the 3rd person passive, so that you can build anything they have forgotten into oral practice.

Personal matters, lines 24-35. The students could tackle this section in pairs, though they may need your help with *iubeor* (line 24) and the sentence *turpe ... loquī* (line 26).

Consolidation. Use the comprehension questions as consolidation either in class or for homework.

agō and *gerō*. Make a collection of the uses of these verbs in this passage:

quid agis? quid agit Helvidius? (line 2); officia ... agō (lines 8-9); triumphum ... ēgit (line 12).

servī ... vestimenta ... gerentēs (lines 18-19); bellum ... gerit (lines 20-1).

Fourth declension. strepitū (line 10), versūs (line 30) could form the basis of work on the 4th declension. A manipulation exercise, initially with textbooks open at p. 104, could start with a translation of a noun in context, e.g. I am bothered *by the noise* of the city. I hear *the noise*; I hear *the noises*. How would you translate strepitū excitō? strepitus mē terret? etc. Similarly with versus. Actions could be used in oral practice with manus: dā mihi manum dextram, dā eī manūs, tolle manūs, etc.

Then ask students, using manus as a model, to write out the forms of strepitus in the singular and versus in the plural. Make sure that they can translate each case appropriately, and particularly can distinguish those ending in -ūs.

Written translation of lines 12-23. In going over the work, draw attention to the -ur passive ending of 3rd person singular and plural verbs.

Discussion

- 1 *Domitian as emperor.* How is Domitian's military triumph viewed by the Romans? Any Roman emperor needed a triumph to be credible. Domitian's campaign in AD 83 against the German tribe, the Chatti, is regarded by modern authorities as a military success, but Roman authors writing just after his death, including Tacitus, were sceptical about its value and derided his self-glorification. The imagined date of this letter is AD 83, following on from the events at the end of Book IV.
How reliable is the advice given to the emperor (lines 24-7)? What feelings influence the people called in to advise him? This will be seen more clearly in Stage 37.
- 2 *Glabrio's character.* What impression do you have of Glabrio from his letter? How would Domitian react if the letter fell into his hands? For historical information about him, and his eventual fate, see p. 7 of this Guide.
- 3 *Martial's poetry.* How does Martial publicise his work? Why does he flatter the emperor in his poems (lines 28-32)? Martial is the subject of Stage 36.

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- 4 *Style.* Even in a letter to a friend, Romans who had been educated by the rhetor would often make their writing stylish. By putting ideas side by side (antithesis), Glabrio creates contrast or emphasis, e.g. nusquam est otium, nusquam quies (line 5); vīsītō ... vīsītōr (line 8); prīvāta vel pūblica (lines 8-9); dum ego vexor ... tū dēlectāris (lines 10-11); laudābātur ... dērīdēbātur (lines 13-14); aliī ... aliī (lines 14-17); turpe ... perīculōsum (line 26); semper ēlegantēs, nōnnumquam scurrīlēs (lines 30-1). Ask students to pick out examples and discuss the effect intended.

Illustration. The captioned line drawings which appear in this book are intended to act as model sentences. Once studied and translated, they may be used as models to help students understand similar sentences in the text. Later, students may refer back to them as core examples of particular language features.

Glabrio (left), amid the bustle of the Forum Romanum, is recognisable as a senator from the purple stripe on his tunic and toga. In the background are the Curia (senate-house) and a litter. Lupus (right) is shown as Glabrio imagines him, relaxing in a simple tunic under a shady tree, his book discarded, listening to the peaceful sounds of stream and birdsong.

About the language 1: passive and deponent verbs (pp. 4-5)

New language feature. The passive forms of 1st and 2nd persons singular, present, future and imperfect. Note that the future of the 3rd and 4th conjugations is postponed until Stage 39.

It is suggested that discussion of this language note is taken in two parts, to give students two opportunities to absorb the new forms.

Discussion 1 (after *ex urbe*, p. 2)

Revisit the contrasting line drawings on p. 3, asking for a translation. Help the students to notice the ending *ūor* with *ego* and *ūris* with *tū*.

Read paragraph 1 of the language note on p. 4, drawing attention to the personal endings.

Read paragraphs 2 and 3, working through the examples given, and noting the forms in the imperfect and future tenses. Invite students to find similar examples from p. 2, lines

1-11, and write them up, initially adding the agent or instrument to aid translation:

ā clientibus meis salūtor (lines 6-7).

ab eīs vīsitor (line 8).

strepitū urbis vexor (line 10).

tū carmine avium dēlectāris (lines 10-11).

Note also:

ā Domitiānō rogor (line 25).

Draw attention to the two future examples: dēlectāberis (line 30) and dēlectābor (line 35).

Discussion 2 (after *vīta rūstica*, pp. 6-7. See below for the treatment of the story itself.)

Start by re-translating the caption to the line drawings on p. 6; then ask the class to pick out examples of 1st and 2nd persons passive forms from lines 1-12. Group them together on the board, with the instrument or agent, asking for translation:

gaudiō ... afficiēbar (line 3).

negōtiīs vexābar (line 7).

vītā rūsticā dēlector (lines 7-8).

crās ... vēnābor (line 9).

ā colōnīs vexor (line 12).

labōribus opprimēbāris (lines 4-5).

ā clientibus ... salūtāris atque vexāris (line 11).

Encourage comment on vēnābor (line 9). If you ask 'Is it a deponent, meaning *I shall hunt*, or is it a real passive, meaning *I shall be hunted*?' students will be able to answer correctly on sense grounds.

This leads naturally to paragraph 4 of the language note. Go through with the class the three examples from cōnor and confirm that they are active in meaning, like all forms of a deponent verb (first met in Stage 32). Ask the group to translate the remaining examples.

Consolidation

Practise the new forms orally at start or end of following lessons, initially with p. 5 open, and then relying on memory. In manipulating the forms, change only one element at a time, e.g.:

What is the meaning of ā colōnīs vexor? How would you say in Latin 'you are being annoyed by tenants'? How would you translate ā colōnīs vexābāris? And

ā colōnīs vexāberis? What is the translation of crās ā colōnīs vexābor?

Vary this by using cōnor and the less familiar moror (see the Vocabulary checklist, p. 16).

Put up on the smart/whiteboard a simple dialogue for Glabrio and Lupus based upon sentences in the stories, e.g.:

Glabriō: ego in urbe retineor, tū rūrī morāris.

Lupus: cotīdiē tū lectīcā ad forum portāris, ego equō per silvās vehor.

Glabriō: heri negōtiō opprimēbar, vēnātiōne dēlectābaris.

Lupus: crās ā colōnīs vīsītābor, versibus Mārtiālis dēlectāberis.

Ask students to read the dialogue aloud in pairs, as an aid to memorising the new forms.

Illustration. 4th century mosaic (*Santa Costanza, Rome*), depicting workers gathering and carting grapes (left), and treading them (right) to make wine. The building is actually the mausoleum for Constantina, daughter of Constantine the Great.

vīta rūstica (pp. 6-7)

Story. In reply, Lupus describes his pleasures and duties as a landowner. He comments on the situation in Britain, deplores his fifteen-year-old son's preference for girls and chariot-racing, and warns Glabrio about 'a certain powerful man'.

First reading. In introducing the letter, refer back to *ex urbe* (p. 2), asking students to suggest why a country villa might provide a respite for men in public life. Focus attention on the line drawing and caption at the bottom of p. 6. Follow this up by reading the background material (pp. 11-15), which will give students a fuller appreciation of the Latin text. Take the passage in three parts:

A busy country life, lines 1-12. Read the passage aloud, helping students to arrive at the meaning by supplying vocabulary and asking basic questions.

This section introduces two examples of indirect statement. Use guiding questions to help students translate them correctly. If they get stuck, use the original direct speech: *ego valdē occupātus sum; aper ingēns ibi latet.* If they query the infinitives, confirm that they have spotted a new feature and should look out for more examples before they are discussed later.

The initial exploration could be followed up with more probing questions:

What use does Lupus make of antithesis in the first paragraph?

What activities does he describe as part of his country life (lines 8-12)? Which of these activities does he class as *negōtium* rather than *ōtium* (leisure)? Check that students are translating the passives and deponent (*vēnābor*) correctly before taking them through the second part of the language note (see p. 10 of this Guide).

The situation in Britain, lines 13-19 Make clear that Lupus is here replying to what Glabrio has said in his letter (p. 2, lines 20-3)

What does Lupus believe Glabrio is right in saying (lines 13-14)?

Where does he believe the Caledonians live (lines 15-16)?

Why does he trust the views of his friend Silanus about this matter (lines 14-15)?

What two reasons does Silanus have for declaring that the Romans are able to conquer the Caledonians (lines 18-19)?

Personal topics, lines 20-35

Does Lupus agree with Glabrio's opinion of the poet Martial (line 20)? What qualities does he think Martial displays? Who used to be his favourite poet before Martial?

Where is Lupus' son? What does Lupus suspect he is up to (lines 26-7)? How does he sum up his behaviour (lines 27-8)?

Why does Lupus find it hard to tell his son off (lines 28-29)?

Who is Lupus referring to when he says '*quōdam virō potentī ... quem nōmināre nōlō*' (line 31) (see p. 2, lines 24-7)? Why does he use this form of words?

Why does he say Glabrio should take care (lines 32-4)? Do you think he is right to give his friend this warning?

Discussion

- 1 *The friendship between Glabrio and Lupus.* Are the friends alike or different? Compare their attitudes to the emperor. Do they care about each other's welfare? What are their attitudes to the young?
- 2 *The ideal of country life.* Compare Glabrio's idea of Lupus' life in the country (p. 2, lines 9-11) with Lupus' description of his daily routine (p. 6, lines 7-12). Is Glabrio's view realistic? Is it based on his own experience of country life, or on a wish to escape from his harassed life in the city? Ask students to look at the line drawing of country life on p. 15 and pick out as many activities as they can (answers in list of illustrations on p. 16 below).
- 3 *Helvidius' activities.* What do you think of his pursuits? What kind of girl would a

boy of the landowning class be expected to marry? Do you think Lupus would be worried about Helvidius' present girlfriends? (Helvidius and his girlfriend, Polla, play leading roles in Stage 38.) Like Quintus (Stage 19, p. 122) Helvidius would be expected to ride and hunt in order to develop the skill in horsemanship and weaponry necessary for a career in the army.

- 4 *The situation in Britain.* Where is Agricola campaigning? How reliable do you think Lupus' information is? What advantages did the Caledonii have?
- 5 *Roman poets.* Students will have an opportunity to meet both poets (Martial in Stage 36, Ovid in Stage 39) and make up their own minds. Ovid's myths and love poetry obviously appealed to the young Lupus, but now, like Glabrio, he appreciates the polished epigrams of Martial.

Consolidation

Expressions of time. Ask for the meaning of the words and phrases in context:

p. 2: *prīmā hōrā* (line 6), *per tōtum diem* (line 8), *heri* (line 12), *iam* (line 16), *cotīdiē* (line 20), *saepe* (line 24), *quotiēns* (line 25), *umquam* (line 28), *saepe* (line 29), *semper* (line 30), *quandō*, *iterum* (line 33), *cum primum* (line 34), *mox* (line 35).

p. 6: *diū* (line 3), *saepe* (line 7), *aliquandō* (line 8), *crās* (line 9), *nūper* (line 14), *ōlim* (line 21), *nunc* (line 22), *trēs diēs* (line 25), *quīndecim annōs nātus* (line 27).

Some of the above could be combined with consolidation of present, future and imperfect passive endings, e.g.:

diū in villā rūsticā morābāris.

crās ab amīcō vīsītābor.

4th declension nouns. Practise different cases of *exercitus* (line 17) and *versus* (line 21) as suggested on p. 9 above.

Dative. *salūs tua mihi magnae cūrae est* (line 35). Isolated examples of this use of the dative (*cūrae* and *odiō*) occurred in Book IV. These and other examples are set out on p. 126, paragraph 5.

Illustrations

- p. 6 The line drawing shows (right) what Lupus says he is experiencing in the country and (left) what he imagines is happening to Glabrio in Rome. Note the rich atrium with the impluvium and entrance to the tablinum in the background. The formality of Glabrio's clients in Rome contrasts with the spontaneity of Lupus' colōnī.
- p. 7 Courtyard with lararium in wall and a view to the vineyard.
Storage jars, sunk in the ground, at one side of the courtyard under a roof.

About the language 2: indirect statement (p. 8)

New language feature. Indirect statement with the introductory verb in the present tense, leading to accusative and present active infinitive.

Further work on indirect speech follows in later Stages: perfect active and passive infinitives (Stage 37); future active and present passive infinitives (Stage 38); historic sequence (Stage 40). A summary of these usages is given on pp. 132-3.

Discussion. At the end of this language note, students should be able to recognise and translate indirect statements in the present tense, and be able to explain them in simple terms.

Start by reading paragraphs 1-3 with the class and take time to establish the difference between direct and indirect statement by studying the sentences in paragraph 3. Then let them work in pairs at paragraph 4, sentences a-d.

As you go over their work, remind students that they have already successfully translated several indirect statements in *vīta rŭstica*; put up examples from the stories for them to translate, e.g.:

dīcis tē valdē occupātum esse (line 6).

vīcīnī crēdunt aprum ingentem in silvīs latēre (lines 9-10).

suspīcor Helvidium puellam aliquam vīsītāre (lines 26-7).

Alternatively, photocopy the story onto an OHP master, and with the students' help underline all the indirect statements in colour, asking for translations.

To sum up, help the students to conclude in their own words that:

- a *direct* statement is a straightforward sentence of the kind that has been familiar

since Stage 1;

- when someone reports it (or just thinks it), this sentence is called an *indirect statement*;
- in an indirect statement the noun is in the *accusative* and the verb is in the *infinitive*;
- the most natural English translation is achieved by inserting the English word 'that'.

It may help students to realise that the accusative and infinitive, far from being a willful idiosyncrasy, sometimes occurs in English, e.g. 'We believe him to be hiding nearby'. See also the examples in paragraph 2.

In a later lesson, start with practice of some familiar examples, then let students try sentences e-h in paragraph 4 on their own and go over them straight away.

Help students to note the variety of introductory verbs used in the examples they have met so far. They are not all verbs of speaking, as implied by the term 'statement'. Examples include *scīre*, *crēdere*, *audīre*, *suspīcārī*. Students will find it helpful to know that indirect statements may be introduced by any Latin verb which indicates *saying, thinking, knowing, showing* and activities akin to these.

Some students may notice two accusatives in an indirect statement (e.g. *scīmus mercātōrem multam pecūniam habēre*) and ask how to recognise which is doing the action. Point out that the sense is usually obvious; if there is ambiguity, the person doing the action is usually put first (see the example about Helvidius on p. 13).

Consolidation. Ask students to write a translation of p. 6, lines 13-19. In going over the work, put up the indirect statements with their introductory verbs:

dīcis Calēdoniōs ... ferōcissimōs esse (lines 13-14).

dīcit Calēdoniōs ... habitāre (lines 15-16).

Silānus affirmat exercitum nostrum ... posse (lines 17-18).

crēdit Rōmānōs ... esse ... habēre (lines 18-19).

Then change some of the introductory verbs and ask for translations, drawing attention to the variety of such verbs. Practise changing simple direct statements to indirect statements in English and, with abler students, in Latin. Keep Latin introductory clauses really simple, e.g. *Lupus dīcit*.

It may be useful for students to memorise one or two of the shorter examples with their translations.

Word patterns: compounds of *faciō*, *capiō* and *iaciō* (p. 9)

New language feature. The change in the form of these verbs when they are combined with a preposition or prefix.

Discussion. Start with brisk oral practice of the prepositions, e.g. *per villam*, *sub arbore*, *ex hortō*, *in villam*, *dē monte*. Go through paragraph 1 with the students, noting the change of *faciō* to *-ficiō*, etc., but emphasising that the compound verbs are related to the simple verbs in form and meaning. Then ask them to work through paragraphs 2-4 on their own or in pairs.

Consolidation. Pick out subsequent examples as you meet them, e.g. *reficiet* (p. 10, Exercise 1); similar examples could be discussed with interested students, e.g. *trādidi* (p. 10, Exercise 2c), *retinent* (p. 19, line 40).

Illustration. Coloured cast (*Rheinisches Landesmuseum, Trier*) of a relief on the Igel Column, a grave monument near Trier, belonging to the *Secundinii* and made in the first half of the 3rd century AD. It shows tenants bringing (from left) a hen, a hide, a lamb, two fishes, and a hare.

Practising the language (p. 10)

Exercise 1. Complete the sentences by choosing the correct future verb in the singular or plural to agree with the subject, and translate.

* *Exercise 2.* Link two sentences by replacing the highlighted noun with the relative pronoun in the correct form (with the help of p. 113 if necessary), and translate. See how quickly or slowly students realise that the case of the relative pronoun will always be the same as the noun it replaces.

Exercise 3. Complete sentences by inserting a participle to agree with the highlighted noun, and translate.

Cultural background material (pp. 11-15)

Content. The design and function of Roman villas, popular locations for them and the leisure activities they offered. The economic advantages and responsibilities which went with owning a villa.

This material forms a useful introduction to *vīta rŭstica* (pp. 6-7), providing detailed information which enables students to appreciate the Latin text more fully.

Discussion

- 1 *The villa as holiday home.* Who were the owners of country villas? What were the favoured locations for villas? When would they be most likely to be occupied? What were the essential facilities in a holiday villa? What leisure activities were available? Why did rich Romans prefer to stay in their own or their friends' villas when they were travelling (see Book III, Stage 24, p. 68)?
- 2 *Sustainability.* What return would the owner expect from his villa? What duties would he incur in the neighbourhood? Who were the people who would work in the villa? What would they do? How would a villa in Italy differ from Salvius' villa in Britain?
- 3 *Wealth creation.* How important were villas to nobly born Romans, or those aspiring to achieve senatorial rank, when trade was forbidden? How would a Roman senator gain wealth from his villas? (Productive land was probably a more profit-able source of income than any other.)
- 4 *Comparison.* Do the same attitudes to country life exist today? If you have visited any great country houses, how do their features compare with those listed in the caption to the plan of Pliny's villa on p. 12? (Students may be able to think of additional features, e.g. library, conservatory, chapel.)

Illustrations

- p. 11. Hadrian travelled widely and the villa and its gardens incorporated imitations of some of the famous sites he had visited.

Model of Hadrian's villa below Tivoli (Tibur) (*Museo della Civiltà, Rome*).

The cuboid building at the right end of the terrace, is a belvedere for the emperor to view the Vale of Tempe. Behind are the emperor's living quarters, and further beyond are areas for the reception of guests and the conduct of state business.

A summer triclinium with a C-shaped couch and vault (partly fallen). The arch at the back leads to a grotto; the pool in front is the Canopus, lined with statues (the originals now replaced by casts), including Silenus supporting a capital at right.

- p. 12 Model of Pliny's villa at Laurentum near Ostia, based on his account, showing the general layout, although some details are obscure. There is still argument about whether the villa itself has been found. One site, known since the early 18th century, does not fit the description exactly. Another possibility has been found more recently.

Ask students to use the key to locate significant features on both plan and model. Which parts of the villa would they like the most?

- p.13 Boar hunt mosaic, 4th century villa (*Piazza Armerina, Sicily*). Hunters wear the tunics of the period and leggings (strips of leather) to protect their legs against thorns. Note the barbed hunting spear. The hunter at top centre is preparing to throw a rock at the animal's head.
- p.14 Maritime villa, wall-painting from Pompeii (*Naples National Archaeological Museum*), showing anglers. Sections of the building are linked by a portico, as in Pliny's villa. Note the tripod (right) and statues (left).
- p.15 Relief from funerary monument at Neumagen (*Rheinisches Landesmuseum, Trier*).

Activities shown in line drawing (clockwise from top left): cattle outside the villa driven by a herdsman and his dog; penned sheep; hunters returning with a boar slung by the legs from a pole; fishing in the river, angler with rod and fisherman with net; harvesting corn with sickles; picking apples; spearing a boar and hunting deer in the nets; cultivation with spade and mattock; ploughing with yoked oxen, the ploughman pressing the ploughshare deeper into the soil; the master or overseer on horseback watching the hands threshing the grain with a flail and winnowing the chaff with baskets.

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- p. 16 Wall-painting (*House of M. Lucretius Fronto, Pompeii*). Notice the symmetrical porticoes, linked by a central porch, and formal gardens in front.

Checklist vocabulary: cognates, compounds, opposites, etc. (p.16)

ager (agricola); inde (deinde); magis (minus); male (bene); rūs (rūsticus); simul (simulac, simulatque). See *Book IV Teacher's Guide*, p. 9, for exercises based on the checklist vocabularies.

Suggested activities

- 1 *The villa*. Using the information in paragraph 2, p. 6, the illustrations in this Stage and The economy of the villa (pp. 14-15), write an imaginary entry in Lupus' diary for a day in the country.
Or, design an estate agent's advertisement for Lupus' estate.
- 2 *The political world*. If there is time, invite some students to re-read relevant stories from earlier Stages and remind the class about them, e.g.:
Book III, Stages 26: Agricola's situation;
Book IV, Stages 33-34: Domitian's personality and method of operating.
- 3 *Martial and Ovid*. Students will read several Martial epigrams in the next Stage. As an example here they may enjoy epigram 1 on p. 60, which shows a neat use of antithesis. For an example of Ovid, see the *Cambridge Latin Anthology*, p. 66. The first four lines of 'A good place to find a girl' are accessible linguistically and give a good idea of his appeal.