



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book V Stage 36

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 36 recitātiō

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Public readings: description and purpose, advantages and disadvantages.	At a public reading of his work, Martial is provoked into spontaneous composition of verses about members of the audience. Some of his poems.	<ul style="list-style-type: none">• Present subjunctive.• Word order (separation of nouns and adjectives in verse). <p>Word Patterns Adjectives ending in -ōsus.</p>	<ol style="list-style-type: none">1. Imperfect of deponent verbs.2. Changing singular noun phrases to plural.3. Perfect active and passive.

Opening page (p. 17)

Illustration. Young man with a scroll, a detail from a Roman Egyptian shroud AD 125-150, tempera on linen, from Saqqara (*Pushkin Museum of Fine Art, Moscow*).

Marcus Valerius Mārtiālis I (pp. 18-19)

Story. At a recitātiō (public reading) Martial reads epigrams about Sabidius, and about Thais' and Laecania's teeth. Pontilianus steals his thunder by anticipating the punchline of the second epigram and Martial angrily improvises a lampoon about him.

New language feature. The present subjunctive occurs for the first time, restricted to purpose clauses and indirect questions. Indirect questions were introduced in Stage 25 and purpose clauses in Stage 26. *nē* was introduced in Stage 31.

As usual, help students to translate, and postpone discussion and analysis. If students comment, confirm that they have recognised a new feature and encourage them to look out for more examples of it.

Line 27 on p. 19 not only serves as a caption to the drawing below but may also be used as a model sentence.

First reading. Take the story in three sections, centred on the epigrams selected: *nōn amo tē, Sabidī, I.32*; *Thāis habet nigrōs, V.43*; *cūr nōn mitto, VII.3*. The first two sections have immediate follow-up work suggested.

Sabidius, lines 1-21. Set the scene by discussing the line drawing at the top of the page, and asking comprehension questions about the stage directions (lines 1-5), which provide an easy introduction to the new forms ('Why are they present? Why is the signal given? etc.).

Then take the part of Martial, standing to give the introductory speech (lines 6-8), and sitting to read the epigram in a declamatory manner (lines 11-12). Repeat this process before asking questions:

Who is his first poem about?

When had Martial composed it?

Why do the members of the audience turn round when Martial announces this?

Where is Sabidius sitting?

What does the poem mean?

Ask students to make a written translation of the poem in pairs for immediate discussion. Make sure that everyone remembers the meaning of *quārē*.

Invite comments on the poem. Some students are likely to say they can translate the words but they don't see the point, which leads neatly into lines 13-21. Read them aloud using different voices and following the stage directions. Check understanding with questions, e.g.:

What does the first listener say he doesn't understand?

What does Martial's first friend suggest?

Does the second friend agree? What does he say the poet knows very well (lines 17-18)? Why does he think Martial won't explain?

What brings the discussion to a close (lines 20-1)?

What do you think Martial's feelings are at this lengthy interruption?

Consolidation of the first section might precede further reading. For instance, students may enjoy reading it in Latin with exaggerated character and expression, in small groups.

Thais' and Laecania's teeth, lines 22-7: Read in Latin and ask a few orienting questions before setting pairs of students to work out the meaning of lines 24-6 for themselves, e.g.:

About whom is Martial's next poem? You might write the names up, or draw cartoon figures with appropriate teeth, labelled with their names and point to them as you read the words *haec* and *illa*.

What makes the audience snigger? Why is 'nōtissimīs' (line 23) in quotation marks?

What interrupts the poem? Why does Martial come down from the stage?

Compare the translations and discuss the 'sting in the tail.' What is Martial's point? Can this be captured in an English translation?

Discussion. The following information about Roman dental care may be helpful.

Teeth were cleaned with toothpicks (Martial mentions pointed wood or a quill). Resin from pistacia lentiscus was used as chewing gum and breath-freshener. Toothpaste was less common and ingredients varied. Two mentioned by the Elder Pliny are ashes of dogs' teeth with honey, and pumice. In a poem about Egnatius' habit of smiling to show off his white teeth, Catullus says: *There's nothing dafter than a daft grin. Even Italians, who clean their teeth in a nice way, shouldn't expose them. But with Spaniards like you, who use their own urine for mouth care, the whiter your teeth, the more of it you've drunk* (39.17ff. paraphrased).

The coarse flour produced by stone mills wore teeth down, sometimes to the gums, and produced tartar on the sides, but decay was much less common than nowadays. The strongest anodynes were recommended for toothcare. Teeth were not extracted unless absolutely necessary as the false teeth available didn't work for chewing, only for show. Gold wire was used to tie loose teeth to firm ones, and to form a bridge to which replacement teeth could be attached. These were either real ones with the root sawn off, or made from ivory or bone.

For more information see *Doctors and Diseases in the Roman Empire* by Ralph Jackson.

Pontilianus, lines 28-40. Read the passage aloud in Latin, declaiming lines 36-7. Help students to explore it with questions:

Who is Martial addressing (lines 28-9)? What does the word *tantum* (line 28) suggest about his view of him?

Why has this person been invited to the *recitatio* (line 29)?

scio quis sis (line 30): what does this mean? What is the person's name?

What is Pontilianus always asking Martial (lines 31-2)? Why do you think he wants Martial's books?

semper mittere recūsem (lines 33-4): What is Martial's invariable reply? Can you think of a reason for this?

tibi dicere ... recūsem (lines 33-4): What does Martial say he can now tell Pontilianus?

What do you think the audience is doing while this dialogue takes place?

What is Martial's next move (lines 34-5)? What effect will this have on the audience?

What is the reason Martial gives for not sending his books to Pontilianus when he asks for them (lines 36-7)? How clearly has he made his point? How do the audience and Pontilianus react (lines 38-40)?

Then ask students to re-read this section in pairs, noting any queries so that you can share further explanations with the rest of the class.

Discussion

- 1 *Recitationes*. This is a good point at which to read the cultural background information (pp. 27-9).
- 2 *Martial*. Why do you think Martial was popular in his own day? Why has his verse survived?

Martial lived in Rome about AD 40-104 and wrote about the life that he saw around him. He was renowned for his epigrams about people in society. They caught on and made people smile. To us his verse gives an extraordinarily intimate insight into details of Roman life.

Roman poetry does not rhyme, but it is rhythmic, like much English verse, with the words falling into regular metrical and grammatical patterns. Poets often separated adjectives from their nouns, as in *nigrōs ... dentēs* (line 24) and *meōs ... libellōs* (line 36). Elicit from the class that it is possible to do this in Latin without losing the sense as the adjectives agree with their nouns.

- 3 *The epigrams*. Discussion questions after retranslation might include:
Lines 11-12. What do you think of this translation? It was written in the seventeenth

century by a lazy student called Thomas Brown, who was threatened by Dr Fell with expulsion from Oxford University unless he translated the epigram about Sabidius.

I do not love thee, Dr Fell,
The reason why I cannot tell,
But this one thing I know full well:
I do not love thee, Dr Fell.

What is the effect of the opening words *nōn amo tē*? Is the end of the epigram what you would expect? Which of the suggested explanations do you prefer? Can you explain the arrangement of words in these lines?

Lines 24-6

What title would you give to this epigram?

What is the effect of putting *nigrōs* and *niveōs* side by side? Is it significant that the words begin with the same two letters?

Which words are contrasted with one another in line 26?

Why do you think Martial has put *suōs* right at the end of the epigram?

Lines 36-7

Why do you think the poet repeats Pontilianus' name?

libellōs. Martial often uses this word of his books. What does it suggest about his feelings for them?

Which word in the first line corresponds to *tuōs* in the second?

What does the last line suggest about Pontilianus' qualities as a writer?

Consolidation

Re-read the whole passage in Latin with yourself as Martial, so that you can give force to the rhythm and emphasis of the lines, and the students, individually or in groups, reading other parts. The objective would be for students to enjoy the process of a *recitatio*, so that they associate the epigrams with enjoyment. If students appear sceptical about the high degree of audience participation in this *recitatio*, draw parallels with the repartee of stand-up comedians and their audiences.

Take 'About the language 1' at this point.

Illustrations

p.18 Martial is on stage giving a *recitatio*. Scrolls were commonly written as shown, with writing in columns. Performers would usually stand to introduce their work and sit to manipulate their scrolls as they read aloud. Note the different

expressions visible among the audience. Ask students if they have spotted the man who has gone to sleep, the one who thinks Martial's verse is very funny, the one who wishes he hadn't come, etc.

- p. 19 The moment when Martial loses his temper (line 27). Note that this captioned picture illustrates the new language feature. Use a comprehension question if necessary ('Why does Martial come down from the stage?').

Marcus Valerius Mārtiālis II (p. 20)

Story. Martial's adulatory poem about the emperor so disgusts Glabrio that, although Epaphroditus is in the audience, he walks out. Initially stunned by Glabrio's boldness, Martial recovers sufficiently to extemporise an epigram about one of the audience at his own request.

First reading. Take the passage in two parts. The epigrams concerned are **rēgia pyramidum**, VIII.36, lines 4-5 (adapted) and 11-12; and **nūper erat medicus**, I.47. *Domitian's palace, lines 1-15* (excipiat). Read lines 1-5 in Latin and ask students to translate them in pairs. Check their understanding with questions, and ask what is to be the topic of the next poem he is going to read.

This is an appropriate moment to study the illustration at the bottom of p. 20 (described below), which gives an idea of the vast extent of Domitian's palace. You could also look at the picture essay on p. 83, which suggests its height. Invite the class, on the basis of their experience so far, to suggest the approach Martial may take in a poem about this palace. Will he make fun of such a superhuman residence? Will he attack its ostentation in a city full of poor people? Will he express admiration?

Then read the four lines aloud, perhaps stopping at **caelō**, and invite suggestions from the class. It may be necessary to give help by guiding students to the nominatives **aula** and **sōl**. Drawing on their contributions, write up a translation, line by line until you reach the climax of 'a home comparable with heaven'. Read the Latin again to this point, underscoring the mounting climax. Help students to observe the growing hyperbole: '... touch the sky ... most splendid on earth ... jostles the stars ... *a match for heaven!*' Pause before the climax of the last four words.

Invite comments. Was it what they expected? Did they spot the clue in *tamen* and the later *sed*? What did they think of the lines? What will the Roman audience think?

Move straight into lines 10-15 in Latin, which provide the answer, and ask students to translate in pairs. Check their understanding with questions which explore the characters' motivation. How did most of the audience react? Why? Who took a different line? What did he do? Was this behaviour you would expect of him? Would his friend *Lupus* approve? How did *Glabrio's* actions affect *Martial*? What do you think *Martial* might be hoping for from *Domitian*?

Diaulus, lines 15-28. Read in Latin from *ūnus tamen audītor* to the end of line 22, making the most of the humour. Divide the class into groups of three, to take the parts of *Martial*, *Diaulus* (*audītor*) and the other member of the audience/narrator, and ask them to work out the meaning of their speeches and line 22. Establish a correct version from the contributions of the groups.

Everyone in the *recitatio* is laughing and looking forward to seeing what *Martial* can make of the situation presented to him. Invite students to make their own suggestions.

Then read the epigram in Latin and, after a few moments of work in the groups, pull together a translation from their suggestions. Encourage them to anticipate the punchline. This will help them to sort out the precise structure and meaning of the second line, especially *as an undertaker, as a doctor*.

Discussion

- 1 This is a good place to discuss the first page of *Authors, readers and listeners* (p. 80).
- 2 If *Martial* were writing today, what magazine or TV programme would he write for? What quiz show might he appear on? What TV advert might he design?
- 3 Can you find any examples of antithesis in *Martial's* epigrams (see p. 9 above)?

Consolidation

Indirect statement. Ask students to translate the one indirect statement from p. 20, lines 10-11.

4th declension nouns. Pick out the examples of *versus* (line 3) and *plausus* (lines 12, 15) in the story and get students to translate the sentences where they occur. Ask what

case they are in, referring if necessary to p. 104.

Comparatives and superlatives. Write up and discuss *sōl nihil clārius videt in tōtō orbe* (line 7); *domus est minor dominō* (line 9); *vehementissimē plaudunt* (line 10). If the neuter form *clārius* baffles students, draw their attention to neuter nouns like *corpus*. Go on to revise comparatives and superlatives using the tables and exercises on pp. 108-9.

Question words have occurred in the last two stories and may need practice: *quārē, quis, quid, quālis, cūr*.

Ablative absolutes. Invite students to find the two examples in the last paragraph and suggest a range of translations for them.

Illustration. Domitian's palace occupies most of the top half of the picture. In front is the Circus Maximus, with the starting-point at the left, the decorated spina running along the centre with a meta at each end, and the emperor's box overlooking the finishing line. Detail of model of 4th century Rome (*Museo della Civiltà, Rome*).

Other features visible are: Agrippa's granaries (top left); temples of Cybele and Apollo (to right of them); Severan baths (large building to the right of Domitian's palace); Septizodium, a huge fountain (the tall, narrow building, further right) designed to impress visitors arriving by the Appian Way; the Aqua Claudia coming in from the top right of the picture to Domitian's palace.

About the language 1: present subjunctive (p. 21)

New language feature. Present subjunctive (3rd person singular and plural). It is best taken immediately after Marcus Valerius Mārtiālis I.

Discussion. Go through paragraphs 1 and 2 with the group, and ask them to translate the examples in paragraph 3 in pairs. Go over their work straight away, writing up the examples of the present subjunctive in four columns according to the conjugation.

Then revisit p. 18 and help them to pick out the five regular examples there (lines 2, 3, 5, 10, 15), looking at the same time for the reason for the subjunctive (e.g. *ut*).

Add these to the lists and compare your lists with the information in paragraph 4. Students usually notice the characteristic -a- without difficulty. Ask them why they think the first conjugation is different, and help them to draw their own conclusions.

In a later lesson pick out some of the sentences from p. 19 (lines 21, 27, 28-9, 31-2, 33-

4, 36-7, 39) and ask students to translate them. Show them the complete paradigm of the present subjunctive on p. 118 and invite comment on the forms.

On another occasion, write up for translation the sentences which contain the present subjunctive of irregular verbs: *nōlit* (p. 18, line 19), *sīs* (p. 19, line 30). Turn to the tables on p. 123 and study the forms there.

Consolidation

Encourage students to notice further examples in their reading: p. 20 (lines 3, 15); p. 22, I (title and line 1); p. 23, VI (lines 3, 4).

* **epigrammata Mārtiālia** (pp. 22-3)

Contents. Six of Martial's epigrams: *exigis ut nostrōs*, VII.77; *dīcis amōre tuī*, II.87; *languēbam*, V.9; *hērēdem tibi mē*, XII.73; *Thāida Quīntus amat*, III.8; *mīrāris veterēs*, VIII.69.

You could make a selection from this collection to read with the class, and then, if time allows, allocate the remaining epigrams to different groups.

First reading. In each case read the title and the epigram aloud. Make sure students understand the title before they work out the meaning of the epigram and answer the question(s) below it. Some further questions are suggested as possible extra aids to understanding or appreciation.

I dē Tuccā

exigis. Why do you think Martial uses this word instead of *quaeris*?

Tucca is known from other epigrams to be a bookseller. For more about booksellers, see p. 80.

Has Tucca's alleged behaviour any parallels today? the illegal copying of CDs?

II dē Sextō

What does Sextus say the pretty girls feel about him?

What is the appearance of the face of someone *sub aquā natantis*?

Which word in line 2 conflicts with *ardēre*?

What is Martial suggesting about the claim Sextus makes? Which adjective in the title puts this in a nutshell?

III *dē Symmachō*

How many student doctors accompanied the doctor on his visit? Do you believe this? Why does Martial use the word *centum*?

What is happening in the illustration? Pick out the three most important words in the caption.

nōn habuī ... nunc habeō. What point do these verbs make?

IV *dē Catullō*

Why do you think Catullus tells Martial that he has made him an heir? Why does Martial not immediately believe him?

What would enable Martial to believe Catullus? Where would he expect to read this? When?

V *dē Quīntō*

What do the inverted commas suggest in line 1? Who loves whom?

What is Martial's comment on the gossip? Would this poem be acceptable today?

This is the only epigram in this selection which Martial does not address to someone. Does it make any difference to its impact?

VI *dē Vacerrā*

What kind of poets does Vacerra admire and praise?

tantī nōn est ... What does Martial say it's not worth doing? Why do you think he puts the word *perire* at the end?

Ask the question 'What is Vacerra's opinion of himself?' Vacerra sets himself up as an authority on poetry, but evidently lacks poetic judgement (at least in Martial's view). So, is his approval worth having?

Discussion

Epigrams were written by several Roman poets besides Martial. They were also popular in England from the renaissance onwards, many of them inspired by Martial. Some examples:

Chloe

Bright as the day, and like the morning fair,
Such Chloe is - and common as the air.

Charles II

Here lies our sovereign lord, the King,
Whose word no man relied on,
Who never said a foolish thing,
Nor ever did a wise one.

(the Earl of Rochester)

The following, written by Pope, was engraved on the collar of a dog given to the Prince of Wales:

I am his Highness' dog at Kew;
Pray tell me, sir, whose dog are you?

The British journalist

You cannot hope to bribe or twist,
Thank God! the British journalist.
But, seeing what the man will do
Unbribed, there's no occasion to.

(Humbert Wolfe)

Consolidation

Students have now met many examples of sentences like *vīlicus medicum quaerēbat, astrologus mūrem*, where a word used in one part of the sentence has to be supplied in another (see Book II, p. 169). This feature is particularly common in verse and you may like to give further practice here. Start with English sentences and then move to progressively more complex Latin sentences. In each case read and, if necessary, translate the shortened form; then expand the sentence by filling in the space(s).

- 1 Karen took her laptop, Miles his football.
Karen took her laptop, Miles _____ his football.
- 2 Zoe has grey eyes, her brothers brown.
Zoe has grey eyes, her brothers _____ brown _____.
- 3 *Glabriō semper in urbe occupātus erat, Lupus saepe rūrī ōtiōsus.*
Glabriō semper in urbe occupātus erat, Lupus saepe rūrī ōtiōsus _____.
- 4 *Calēdoniī fortiter, Rōmānī fortissimē pugnāvērunt.*
Calēdoniī fortiter _____, Rōmānī fortissimē pugnāvērunt.
- 5 *Lupus dīves erat, colōnī pauperēs.*
Lupus dīves erat, colōnī pauperēs _____.
- 6 *ego poēta sum, tū audītor.*

-
- ego poēta sum, tū audītor_____.
- 7 amīcī nostrī in urbe, nōs rūrī habitāmus.
amīcī nostrī in urbe_____, nōs rūrī habitāmus.
- 8 nōn habuī febrem; nunc habeō.
nōn habuī febrem; nunc habeō_____.
- 9 Thāis habet nigrōs, niveōs Laecānia dentēs. haec ēmptōs habet, illa suōs.
Thāis habet nigrōs_____, niveōs Laecānia dentēs_____. haec
_____ ēmptōs habet, illa_____suōs_____.
- 10 ūnum oculum Thāis habet; Quīntus duōs.
ūnum oculum Thāis habet; Quīntus duōs_____.
- Note that in sentences 2, 5, 6, 7 and 10 changes have to be made to the words supplied.

Students may be asked why they think this feature occurs frequently in verse.

Illustrations

- p. 22 Line drawing to illustrate the poem about Symmachus. The doctor gives all his students 'hands-on' experience.
- p. 23 Christ teaching with a scroll, detail of ivory casket (*Museo della Civiltà, Rome*).

About the language 2: word order (pp.24-5)

New language feature. Separation of noun-adjective pairs, especially in verse.

Discussion. Discuss the explanation in paragraphs 1-3 and ask students to complete the examples in paragraph 3, going over their translations straight away. If you think they are ready take the examples in paragraph 4 and ask them to work through them in pairs; then compare the findings together.

In a later lesson, revisit these examples, or some from the epigrams, and have them translated. Then ask students to work in pairs on paragraph 5. Be prepared to help with 5b, where the subject is implicit in the verb, and with the agreement of **validā** and **manū** in 5d.

Discuss with students why this feature is common in verse. Repeat, if necessary, that the rhythm of the verse will often dictate the word order, but also point to lines in

the epigrams they have read where the separation of adjective and noun has a particularly striking effect. Examples 4a and 4c are well worth discussing.

Consolidation. Select one or two of the epigrams already studied and supply students with a copy in which the noun and adjective pairs are not highlighted. Ask them to underline the pairs of words which go together.

This topic is further developed in Stage 39, pp. 76-7.

Word patterns: adjectives ending in -ōsus (p. 25)

New language feature. Adjectives ending in -ōsus formed from nouns.

Discussion. Students will enjoy working through this section on their own. Give them the opportunity to check their results with each other or with you.

Consolidation. Ask them to give the English adjectives derived from the Latin: pretiōsus, spatiōsus, odiōsus, perfidiōsus, furiōsus and (more difficult) periculōsus.

Practising the language (p. 26)

Exercise 1. This provides useful consolidation of the deponent forms encountered so far. Complete the sentences by selecting the correct deponent verb, and translate. If necessary, undertake further practice by using some of the examples on p. 120.

Exercise 2. Translate the sentences and then change highlighted nouns, adjectives, pronouns and verbs from singular to plural, using the tables (pp. 104-13 and 122) if necessary. This is a testing exercise and you may wish to complete some examples with the class, e.g. 2d and 2f.

Exercise 3. Complete the sentences with the correct form of the verb from a given selection of active and passive forms, and translate. With weaker students work through the examples together, showing them how the sense and grammar of each incomplete sentence will enable them to choose the correct form. Alternatively, begin by having a representative sample of the items in the box translated in class. If further practice is needed with perfect active and passive verbs, make use of the tables and examples on pp. 115 and 117.

Cultural background material (pp. 27-9)

Content. A description of public readings, an explanation of their purpose for the author, their place in Roman society, and their advantages and disadvantages.

The descriptive section (as far as the end of the first paragraph at the top of p. 28) may be usefully combined with Marcus Valerius Mārtiālis I.

It is also recommended that the first page of Authors, readers and listeners (p. 80) is taken after Marcus Valerius Mārtiālis II.

Discussion

Recitationes

- 1 What was the main purpose of recitationes for the writer? How did writers gather an audience to listen to their work?
- 2 Where did these events take place? What might you expect if you attended a recitatio? Which kind of writing would best lend itself to a recitatio?
- 3 How do we know about recitationes? What evidence have we? How reliable is it? For instance, how reliable would you consider an account by Martial of one of his own recitationes?
- 4 What was the effect of recitationes on what was written?

Then and now

- 1 In what ways were publication and publicity more difficult for a Roman writer than for today's writers? Were there any ways in which it was easier?
- 2 Do writers engage in comparable events today?
- 3 Would you find today the kind of personal and critical comment made by Martial in his epigrams? If so, where? Do modern writers get away with it?

Illustrations

- p. 27 Relief, Phrygian marble sarcophagus found at Rome (*British Museum*), showing dramatic poet reading from a scroll.

Mosaic of Virgil (*Bardo Museum, Tunis*), holding a scroll inscribed with Aeneid 8: MVSA MIHI CAVSAS MEMORA QVO NVMINE LAESO QVIDVE... He is flanked by (left) the Muse of Epic (Calliope) or History (Clio), and (right) the Muse of Tragedy (Melpomene) holding a mask.

- p. 28 Pipeclay statuette of old man seated reading, late 1st century AD, from a

grave, supposedly that of a child (*Colchester Museum*),

- p. 29 Reconstruction of library at Hadrian's villa, Tivoli (*Museo della Civiltà, Rome*).
- p. 30 Detail of wall-painting from Pompeii showing metal inkwell, reed pen, scroll with label (*titulus* or *index*), and the end of the rod to which the scroll was fixed (*Museo Nazionale Archeologico, Naples*).

Checklist vocabulary: cognates, compounds, opposites, etc. (p.30)

arma (*armātus*); *discipulus* (*discō, disciplīna*); *dōnō* (*donum*); *extrēmus* (*proximus*); *mīror* (*mīrābilis, mīrus*); *recitō* (*recitātiō*).

Suggested activities

1. *Activity*. With some wall-paper lining make a scroll, writing the text in columns (as shown in the picture on p. 18). Roll it up and leave it bound for a while, then try reading from it. How easy do you find it?
2. *Martial*. Gather together all the information you can find about the life of Martial. If there is time, teachers might look out some poems which show another side to Martial, e.g. the puppy Issa, I.109; epitaph on the little slave girl Erotion, V.34.
3. *Epigrams*. Some students might enjoy the challenge of writing a pithy poem. The Japanese haiku offers a suitable form. It communicates through extreme brevity in three lines of 17 syllables (five for the first, seven for the second and five for the third). Examples for computer users:
Yesterday it worked. Your file was real big.
Today it is not working. It might be very useful.
Windows is like that. But now it is gone.
Or, encourage students to write a limerick or verse of 2-4 rhyming lines based on one of the epigrams. Let groups discuss suitable rhyming words before they start.
4. Discuss the jokes and humour in the epigrams. What topics are the subjects of jokes on TV today?