Cambridge Latin Course

Book V
Stage 38

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 38 nūptiae

Cultural Background	*Story line*	*Main language features*	*Focus of exercises*
Marriage: preliminaries, legal forms, the wife's position, and some of the evidence of married relationships.	Domitian adopts the sons of his relative Clemens, and marries their sister against her will to a 50 year old Sparsus. In attempting a rescue, her lover Helvidius is arrested.	• Indirect statement: (present main verb and future active infinitive). • Perfect subjunctive • Indirect statement: (present main verb and present passive infinitive)	1. Personal endings and uses of present subjunctive. 2. Indirect statements with present active infinitive.

Content note: *The issue of enforced marriage, especially with such a pronounced age difference, may prove upsetting or concerned for students. It is, however, also an opportunity to challenge and discuss historic and modern attitudes towards women, inform students that the idea of "free" marriage is a relatively modern concept and not one that is the "norm" in all societies even today, and also highlight important issues of forced marriage and other abuses in today's society.*

When discussing these issues terminology is important: a forced marriage and an arranged marriage are very different. The former is illegal in countries such as the UK and is classed as a form of abuse, the latter allows for the dissent of the proposed bride and groom and is practiced in many cultures around the world without the same level of concern.

There are many resources online regarding forced marriage, which can be used to support your teaching or students who have concerns. Two examples:
https://www.educare.co.uk/news/what-is-the-difference-between-a-forced-marriage-and-an-arranged-marriage
https://www.childline.org.uk/info-advice/bullying-abuse-safety/crime-law/forced-marriage/
If students have concerns about their own or someone else's safety they should be encouraged to reach out to a trusted adult or an organization such as ChildLine.

Opening page (p. 49)

Illustration. A man, holding the contract, and a veiled woman, clasping hands in marriage. The other figures may be attendants (e.g. prōnuba at centre), or represent Concordia and Pietas. The lump on the bride's dress near her left hand was originally a torch held by a symbolic cupid. Part of a sarcophagus in marble from Proconnesos (near the Dardanelles), found in Rome *(British Museum).* The heads and feet were restored in the 18th century, when patching up fragments for sale was a major Roman industry.

Imperātōris sententia (pp. 50-1)

Story. Concerned for the succession, the childless Domitian plans to adopt the sons of Titus Flavius Clemens and to marry his daughter to a 50-year-old senator. Despite his reservations, Clemens is obliged by his fear of the emperor to agree.

First reading. Make sure that students have some recent experience of the future participle before starting this Stage (see p. 41 above).

Set the scene by establishing where the dialogue takes place and the unequal relationship between Clemens and Domitian. Then read the dialogue dramatically in Latin and invite students to tell you what they have understood. Ask them to read the comprehension questions before you read the story a second time, perhaps with a good student reader taking the part of Clemens. If students have a problem with the indirect statements with future infinitives (lines 12-13, 29-30 and 31-2) refer to the drawing and caption (p. 51) in the way suggested in the consolidation section below. Iron out any other difficulties before asking students to work through the questions in groups or pairs. As you go over the answers, let the discussion range more widely.

Discussion

1   *Marriage and adoption.* This story shows a high-born Roman family making dynastic arrangements by the traditional methods of marriage and adoption. The fact that it is the emperor's family makes it especially important. To avoid civil war after his death, Domitian tries to ensure the succession, and to bring together the two branches of the Flavian family through a marriage alliance. The students have already met examples of marriage entered into for reasons of politics and ambition. Salvius and Haterius married two noble sisters to further their careers (Book IV, p. 26).

Students should be encouraged to critically engage with these ideas and share their thoughts. The position of the woman to be married is very much not explored in the story, and would quite possibly have not been given much weight in reality (although the concern of Clemens as a father is likely!), this absence should be highlighted and discussed; what does it tell us about their view of woman and marriage? How do students feel about this? Are there modern or historic parallels they can draw?

2   *Titus Flavius Clemens* appeared in Book IV, p. 79, as the patron of the Christian preacher Tychicus. As Domitian's cousin, married to Domitian's niece, he was close to the throne and took pains, after the execution of his younger brother in AD 83, to avoid any conflict with the suspicious emperor.

Domitian adopted Clemens' eldest sons in AD 90 and took responsibility for their education as in the story. Polla and her story are imaginary.

Clemens was consul in AD 95. Suddenly he and his wife were accused of atheism, an accusation increasingly levied by Domitian against anyone he saw as a threat. In this case, it may indicate Jewish or Christian sympathies. He was executed and his wife was exiled.

It is not known what happened to the boys and their five siblings after the murder of Domitian in AD 96.

3   *Marcus Fabius Quintilianus.* Quintilian was born in Spain about AD 35; he came to Rome, where he became very rich as a teacher of rhetoric. He was tutor to Domitian's heirs, and also taught the younger Pliny. He retired about AD 88 to write his famous work on the education of an orator. The date of his death is unknown.

Consolidation

1   *Indirect statement with future infinitive.* With the students, study the line drawing (p. 51) and the caption which acts like a model sentence.

Elicit that Domitian is talking to Clemens and his plans are shown in the frame. Read the caption and approach it with questions so that students are guided to use the future tense from the outset: 'What is Domitian sure Quintilian will do?'

Familiarity with the future participle, first introduced in Stage 32 and revised in the last Stage (see p. 41 of this Guide), means that students have little difficulty in recognising the verb as future. They may recognise that Domitian's statement 'I am sure that…' introduces an indirect statement.

Ask students to translate the similar example prō certō habeō eum numquam cognātam Imperātōris repudiātūrum esse (lines 29-30), but postpone further detailed discussion until 'About the language' (p. 53).

2   *Pronouns*. There are several examples in the story of ego, tū, nōs, sē and personal adjectives (see p. 110) and of is, ipse (p.111) and quīdam (p. 113). With books open, ask students to translate examples in the text. If you think that consolidation is needed, use the exercises at the bottom of pp. 110 and 113, and develop other similar examples to give students practice.

* Pōlla (p. 52)

Story. In reply to Polla's complaints about Sparsus' age and marital history, her mother spells out the harsh political realities: the need to obey those in charge, and the unacceptability of Helvidius' family.

First reading. Read the introductory sentence in Latin and ask questions to elicit the meaning and set the context of the dialogue that follows.

Then read the dialogue through in Latin, getting a good reader to take the part of Polla. Ask students to share what they have understood from the reading. Then read through the passage again, setting one half of the class to suggest translations for Polla's objections, and the other half to concentrate on her mother's replies.

Discussion
How does Polla's description of Sparsus (lines 4 and 10) contrast with Domitian's description of him in the previous story?
necesse est pārēre eīs quī nōs regunt (lines 7-8). Does this refer to the emperor, to the men of the Flavian family or to 1st century men in general? Is this a reasonable argument?
nihil dē mē cūrās (line 12). Is this comment justified?
dē Helvidiō quem amō (line 13). What can you recall about Helvidius and his family? (See pp. 6-7 of the textbook.)

melius est cēdere quam frūstrā resistere (line 18). Which word would you emphasise in reading this sentence? How sensible is this advice?

Make a list of the arguments used by Polla and those used by her mother. Do you think either will persuade the other? Give reasons for your opinion.

The topic of an arranged marriage may be sensitive. In any discussion, ensure that students avoid stereotypical responses and consider the issues with an open mind and sensitivity to the culture and feelings of others.

Consolidation. Ask students to work through the story again in pairs, preparing to read it aloud in Latin with full expression. Language points include:
Verbs with the dative case. This story offers a good opportunity to review the verbs which have occurred so far in Book V. Start by writing up examples in this story (or others based on them). When they have been translated, ask what they have in common.

numquam istī senī nūbam (lines 4-5).	nūbō
necesse est pārēre eīs quī nōs regunt (lines 7-8).	pāreō
mihi crēde, mea Pōlla (lines 17-18)!	crēdō
stultum est Domitiānō resistere (line 18).	resistō

If students need help, ask them if they remember the key examples, crēdō and faveō, from Book I, Stage 11. Explain that as crēdere literally means *to give one's trust to* and is naturally followed by the dative, so pārēre means *to be obedient to* and nūbere *to put on the veil for, to be married to*, and so on with other verbs used with the dative. As each sentence is completed, put up the verb so that a list is developed.
Undertake some practice with simple sentences using these verbs in different forms, e.g.:
> 'Helvidiō nūbam' inquit Pōlla. 'nec mātrī pārēre nec Domitiānō cēdere volō.
> omnibus resistam.'
> dux nūntiō crēdidit. mīlitēs dūcī pārēbant. hostēs Rōmānīs diū restitērunt.

In the next lesson, start with oral practice of these verbs, e.g. mātrī pāruit; numquam eī crēde; then develop further simple sentences from examples met earlier in the book:
> tibi valdē invideō (p. 2, line 4).

epigrammata Mārtiālis mihi magis placent (p. 6, lines 22-3).

audītōrēs nōbīs imperant ut taceāmus (p. 19, line 21).

ignōsce mihi, Vacerra! nōn, ut placeam tibi, perībō (p. 23, penultimate and last lines adapted).

fīliīs prīncipum persuāsī ut linguam Latīnam discant (p. 33, lines 17-18).

'quid mihi suādēs?' inquit Domitiānus (p. 37, line 16).

tibi prōmittō Sparsum generum grātissimum futūrum esse (p. 50, line 31).

Compile a list of these verbs (or amplify an existing one) and add to it as other verbs occur.

Pronouns. Undertake oral practice with the examples of is, iste, quīdam in the text.

Deponent verbs. Starting with queritur, cōnsōlārī, cōnātur (lines 1-2), consolidate the present, imperfect and future tenses of deponent verbs. Keep to the 1st, 2nd and 3rd persons singular and the 3rd person plural, and avoid the future of third and fourth conjugation verbs.

Illustrations

Double portrait *(Vatican Museum)* of man and wife, of a kind often found in houses or on tombs. This example is unweathered and so must have been indoors.

About the language 1: indirect statement with future active infinitive (p. 53)

New language feature. The future active infinitive in indirect statements.

Discussion. Start by looking at the caption to the picture on p. 51, and then read paragraph 1 on p. 53. Ask students to work through paragraph 2 individually or in pairs and go over their work straight away.

If they need further practice at this stage, produce a few similar pairs of sentences on the basis of what they have read, e.g.:

Sparsus numquam cognātam meam repudiābit.

scio Sparsum numquam cognātam meam repudiātūrum esse (p. 50, lines 29-30).

Sparsus tibi grātissimus erit.

prō certō habeō Sparsum tibi grātissimum futūrum esse (p. 50, lines 31-2).
istī senī numquam nūbam.
Pōlla negat sē umquam istī senī nūptūram esse (p. 52, lines 4-5).

When you are satisfied that students can adequately recognise and translate the new feature, analyse the form of the future infinitive by going through paragraph 3 with them. Look together at the future infinitives on p. 119 and then help them to form the future infinitives from the principal parts of ēripio, iungō, prohibeō and regō in Vocabulary checklist 38.

Test students' understanding of the formation by writing up missūrus esse and asking 'Which Latin word means *to be* and which *about to send*?' Look at the examples in paragraph 1 and ask 'Who are going to fight? Who are going to die?' to elicit an explanation of the case, number and gender of pugnātūrōs and peritūrum.

Consolidation. Ask students to find the indirect statements on p. 52:
    num putās mē … nūptūram esse (lines 4-5)?
    scīs mē … amāre (lines 5-6).
    crēdō tamen Sparsum … futūrum esse (lines 8-9).
    scīs eum esse senem odiōsum (line 10).
    scīs … eum … repudiāvisse (lines 10-11).
    num oblīta es avum … occīsum esse (lines 15-17)?
Below each one ask them to put the English translation, and then the English direct speech. Then get them to explain the tense of the infinitive.

Prīdiē nūptiārum (p. 54)
Story. Lamenting her fate, Polla is surprised in the garden by Helvidius. She refuses to run away with him but swears she will always love him. Helvidius embraces her and leaves, vowing to prevent the marriage with Sparsus.

First reading. Take this dialogue at a good pace. Divide it into three sections, reading each dramatically in Latin. Then explore with comprehension questions and translations volunteered by members of the class:
The lovers' meeting, lines 1-13
  When and where does this scene take place (lines 1-2)?
  crēdit sē sōlam esse (line 2). Why is Polla mistaken?
  Where is Helvidius (lines 2-4)?

Why does Polla feel so helpless (lines 5-8)?

ō Helvidī … ex hīs malīs! (lines 7-8). How is Polla's prayer answered (lines 9-10)?

gaudiō et pavōre commōta (line 11). Why does Polla have these mixed feelings?

Polla's decision, lines 14-29

What does Helvidius ask her to do (lines 14-16)?

How does Polla respond (lines 17-20)? How does the writer convey Polla's feeling of helplessness (lines 19-20)?

How does Helvidius try to convince her that he will rescue her (lines 21-2)? What is his plan (lines 22-4)? Which phrases in his speech would you emphasise?

How does Polla feel (lines 25-6)? How does she explain this feeling?

Do you find Helvidius' comforting words reassuring (lines 27-8)? Why?

What interrupts them (line 29)?

Lovers' vows, lines 30-40

haec ultima verba tibi dīcō (lines 30-1). Why are Polla's words to be the last ones she will speak to Helvidius (lines 31-3)?

What are the ultima verba (lines 34-6)? What state is she in as she says them (lines 35-6)?

What vow does Helvidius make in reply (lines 37-8)?

cōnfīde mihi, mea Pōlla! (lines 38-9). After these parting words what does Helvidius do?

Do these words reassure Polla?

Which of the gods does Polla ask to protect him (line 40)? Why?

Discussion. How does Polla's attitude shift during the story? Why does she refuse (line 17) the opportunity presented to her of getting the very thing she longed for (line 8)? What are the forces against her? What are the two feelings battling inside her? Which one wins? What does the word pietās mean to a Roman and how does it apply to Polla's situation (line 25)?

As parallels to this episode, students may be able to cite the *Romeo and Juliet* balcony scene or the *West Side Story* fire-escape scene.

Consolidation

1 *Passives and deponents*. Pick out examples of the passive form from this passage and ask for translations; then put up two columns headed deponent and passive and get students to allocate the verbs to the correct column, giving their tense: celebrābuntur (line 1); precābāris (line 16); polliceor (line 21); distrahor, excrucior (line 25); vocor (line 30); cōnātur (line 35); testor (line 37). Leave out interficiēris (line 12) unless students ask about it. The future passive and deponent forms of third and fourth conjugation verbs will be explained in Stage 39.

Undertake practice with the principal parts and other tenses and persons of the deponent verbs: precor, polliceor, cōnor and testor.

2 *Indirect statements*. Ask students to find these examples on p. 54:
   crēdit sē sōlam esse (line 2).
   ignōrat Helvidium advēnisse (line 2).
   polliceor mē moritūrum esse (line 21).
   nōn puto mē umquam tē iterum vīsūram esse (lines 31-2).
   iūrō mē tē sōlum amāre, iūrō mē tē semper amātūram (esse) (lines 34-6).
   testor Sparsum tē uxōrem numquam ductūrum esse (lines 37-8).

If students copy these examples out and then write out a translation, they will have a useful revision tool, especially if the accusatives and infinitives are labelled/colour-coded.

3 *Verbs with the dative*. On the basis of cōnfīde mihi (line 38) undertake some oral practice with the list of verbs which you have developed with students.

Draw attention to est mihi nūlla spēs (lines 32-3), encouraging idiomatic translations. Comparison with French *c'est à moi* can be helpful.

About the language 2: perfect subjunctive (p. 55)

New language feature. Perfect subjunctive.

Discussion. Read through the examples in paragraphs 1 and 2 with the class, and ask them to work through paragraph 3 in pairs or individually. Go over the work at once, so that you can detect the level of certainty, and generate more examples if necessary. Discuss the table in paragraph 4 and see if the class can work out the perfect subjunctive forms of doceō, trahō and audiō for themselves.

Be prepared for comments on the similarity of the perfect subjunctive and future perfect indicative (tables on pp. 115 and 118) and reassure students that the context will make clear what form of the verb is being used.

Consolidation. Write up for translation the examples of perfect subjunctive which have been met in the text:

neque scio quō ille ierit (p. 54, lines 5-6).
incertum est quot hostēs perierint (p. 33, line 12).
(nescio) quārē Domitiānus nōs arcessīverit (p. 34, lines 11-12).

Make up some other indirect questions containing irregular verbs, e.g.:

nōn intellegō quārē iste iuvenis in hortum nostrum fūrtim venīre voluerit.
nōn intellegō quōmodō hūc intrāre potuerit.
Flāvia nescit quō fīlia abierit.
Pōlla iterum rogat cūr pater tam īrātus fuerit.
Helvidius intellegere vult quārē Pōlla sēcum discēdere nōluerit.

Look through the perfect subjunctive of the irregular verbs on p. 123, and elicit how they relate to the perfect indicative.

cōnfarreātiō I (p. 56)

Story. Weeping, Polla is dressed as a bride and married to Sparsus by the ancient ceremony of cōnfarreātiō, with the emperor officiating. The marriage contract is signed and all go off to the lavish reception.

Content warning: this and the following story depict Polla in some distress at being married to Sparsus and the inevitable consummation of the marriage. This could be very upsetting for students, especially those who have suffered sexual violence or experiences involving forced marriage. Activities chosen to examine these stories should be carefully selected and handled to enable a sensitive exploration of challenging issues.

First reading. The dialogue is fairly straightforward and different sections may be allocated to groups to translate after you have read it through dramatically. Encourage queries so that you can identify language features which may need further work. In particular, the passives in the stage directions (lines 16-22) are cumbersome in English and may prove difficult. If the class grasps the meaning of Pōllam perturbārī animad-vertit (line 23), continue without comment on the new feature. If they need help, guide them towards the meaning by referring to the direct statement Pōlla … perturbātur (line 22); after translation, ask 'What then does Sparsus notice?' If necessary, prompt with 'Sparsus notices that …'. Leave detailed discussion until 'About the language' (p. 59).

Volunteers might like to prepare a Latin reading.

Discussion.

Invite discussion of Polla and her feelings about the wedding. Avoid questions such as "how might it feel to be in Polla's position?" as these bring the issue too "close" and could be very difficult for those affected by such issues. Instead ask what features of the narrative tell us about Polla's feelings and character. You may wish to ask how students feel about her treatment (although it is advisable to keep such questions voluntary): are they sad for her? Angry? Confused? They should be encouraged to express their views whilst being sensitive to the feelings of others.

What impression do you gain of Sparsus' personality? Is he being considerate because of the occasion? Is he pleased to have secured a bride from the emperor's family?

Study the drawing on p. 57. To which part of the ceremony does it refer? How many of the participants can students identify? Can they find a flammeum, victima, sella, libum farreum? Are the tabulae nūptiālēs visible? Students may be able to supply other Latin words, e.g. āra, mēnsa.

Invite examples (from as many religions as possible) of ritual eating and other ceremonies at weddings.

Consolidation
Imperative. Ask students to pick out examples of the imperative in singular and plural.

Written translation of lines 18-22, which describe the formalities of the wedding ceremony. In going over the work:
    reinforce the 3rd person passive/deponent forms;
    identify the three different uses of ut: *as* (line 19), purpose (line 20), result
        (line 22).

Illustration. The line drawing illustrates lines 23-7 of the text. Polla, wearing her flame-coloured veil, and Sparsus sit together on a sheepskin as Domitian brings them the sacred wheatcake. Behind them stands the pronuba. On the altar can be seen the sacrificed pig. The figures behind the altar may be Clemens and Flavia.

cōnfarreātiō II (p. 57)
Story. At sunset slaves tear Polla from her mother's arms in the traditional manner, and hand her over to be led by boys with flaming torches in procession through the streets to her new home where Sparsus awaits her.

First reading. Read the story in Latin, identify and clarify any phrases which may present students with difficulty, e.g. the ritual Hymēn, Hymenaee, iō! *Hymen, god of weddings, hail!* (line 4); ut mōs est (line 7); magnā comitante turbā (line 8), and ask them to translate it for homework. Go over it only if they raise questions.

Discussion. Identify in the picture on p. 58 (see note below) the traditional ceremonies described in the story. Ask students to identify people and activities, in Latin where possible.

The wedding song, containing the traditional jubilation, comes from Catullus 61.

Consolidation

Present infinitives. Practise present infinitives, active and passive, starting from the examples in the text: dēdūcere parant (line 1); cantāre incipit (line 3). Passive infinitives were first introduced in Book IV, p. 100. It is useful to combine them with the different forms of volō, nōlō, possum, e.g. Pōlla per viās dēdūcī nōn vult; puerī ā Quīntiliānō docērī volunt; Helvidius in turbā vidērī nōn potest, etc.

Illustration

p. 58   Line drawing showing the traditional procession through the streets, a scene of rejoicing crowds. Musicians and torch bearers lead the way. Polla, still wearing her veil, is led by two young boys in togas (not the slaves who separated her from her mother). Another follows behind with her spindle and distaff, the traditional tools of a Roman matron in the days when she spun and wove all the clothes for the household; in a wealthy family such as Polla's, they indicate her new matronly status. Some in the procession are throwing nuts, traditionally associated with fertility, and the onlookers scramble to retrieve them.

cōnfarreātiō III (pp. 58-9)

Story. As the couple pronounce the ritual words at the groom's door, Helvidius tries to stab Sparsus. When he is captured and sent to the emperor, Sparsus comforts Polla with the thought of his punishment and her new life.

First reading. Recapitulate the story so far, by referring to the line drawing and discussing the procession through the streets.

Read lines 1-13 in Latin to the class and use questions to explore them:

  flōribus ōrnātam (line 1). What is decorated with flowers?

  quī (line 1). Who is this?

  quibus verbīs sollemnibus (line 5). Which words does this refer to? What do you think Polla's words mean?

  What happens after these ritual words are spoken (lines 5-7)? Who is the young man? What does he say and do?

  Describe the reactions of a) Sparsus, b) the spectators, c) Polla (lines 9-12).

  What two things do the slaves do (lines 12-13)?

  Read lines 14-22, making Sparsus' speech as expressive as possible, and ask students to translate in pairs.

Discussion.
Dramatic irony. How does Sparsus try to comfort Polla? Is this likely to be effective? What do we as the audience know that he doesn't?
The aftermath. This is the last we hear of Sparsus, Polla and Helvidius. What do you think happens to them?
Review of content. The completion of Part III gives an opportunity to discuss or re-enact all the wedding scenes. Preparation for this could include summarising the ceremonies described in the Latin text, and extending this information by studying the first part of the cultural background material (pp. 62-3).

Consolidation
domus. The instances in line 1 provide an opportunity to draw attention to this idiosyncratic noun. Start with the translation of **domum eō** *I'm going home*, without the need in English or Latin for any word for 'to'. Ask for the meaning of **domō ēgressus** (lines 1-2), and add **domī maneō**.

Revisit **domum … ōrnātam** and write up the phrase found in Martial's sycophantic poem (p. 20): **haec domus quae sīdera pulsat**, which should enable students to recognise for themselves the feminine gender.

Though domus usually behaves like the fourth declension noun manus, it occasionally has endings like servus in the oblique cases, including the locative domī *at home* and the ablative domō.

Other language points:
imperatives in lines 3, 9, 16, 17-18 (nōlī timēre). Check singular/plural discrimination by comprehension questions (e.g. 'Who is Sparsus giving this order to?'). There is no need to explain morere (line 8) at this stage as the imperatives of deponent and passive verbs are not discussed in this Book.

participles, including ablative absolutes, in lines 1, 2, 5, 6, 12, 13, 14.

About the language 3: indirect statement with present passive infinitive (p. 59)

New language feature. Present passive infinitive in indirect speech.

Discussion. Return to the line drawing and caption (p. 57) which act like a model sentence. Focus on the bride and bridegroom and ask:

What does Sparsus' expression suggest? What does he notice?

The class should now be able to identify the sentence as an indirect statement.

Now, turn to where the sentence occurs in the text (line 23). Ask the class if they can translate the corresponding direct statement (line 22).

Work through paragraphs 1 and 2 and write up the familiar sentences: Pōlla perturbātur. Sparsus Pōllam perturbārī animadvertit.

Then ask students to translate examples a and b in paragraph 3 in pairs, and before completing the exercise, go through them. Elicit that:

the direct statements have verbs in the present passive;

in the indirect statements the nominatives change to accusatives and the verbs to present passive infinitives;

the infinitive is in the same tense as the verb in the direct statement.

Consolidation

Examples for translation taken from the text, e.g.:

tōtam domum nostram videō ad nūptiās meās odiōsās parārī (p. 54, lines 6-7).

tū scīs mē semper custōdīrī (p. 54, lines 17-18).

Further examples are:

centuriō crēdit novās cōpiās ab Imperātōre iam mittī.

audiō bellum in Calēdoniā gerī.

suspicor fīliam meam ā multīs iuvenibus amārī.

Written translation of p. 56, lines 8-15, a passage which contains examples of the indirect statement with infinitives in a range of tenses.

Infinitives. Revise the forms of different tenses of the infinitive by working through paragraph 2 on p. 132. If necessary, refer to paragraph 1 on p. 132 or the table on p. 119.

* amor et mātrimōnium (p. 60)

Content. This selection of poems is best studied after reading the cultural background material on p. 62.

Discussion. Understanding and appreciation are more important than translation. Your initial Latin reading is important.

Some students may be helped to find their way into the poems by additional information or questions:

I   *Martial: dē amīcō mūtābilī, XII. 47.*

Which is the most important word in line 1? What is the effect of placing it at the end of the line?

What expression would you use to read the words nec sine tē in line 2: sad, exasperated, resigned? Is this the mood of the whole poem?

Which words and phrases are contrasted with one another? How is this reflected in the word order? (Note that the poet can use juxtaposition or extreme separation, with tēcum and sine tē framing the line to point contrast.)

To whom is the poem addressed? (Some students may have already spotted that it is addressed to a male friend or lover.)

II *Martial: dē Chloē, IX. 15.*

What does the title mean?

scelerāta. What is the meaning of this word? Which other word is it describing?

Where did Chloe put the inscriptions?

īnscrīpsit … 'sē fēcisse'. If students fail to get the point, start by reminding them of the wording of a typical funerary inscription where the donor has had the stone set up (fēcit) in memory of the dead person. (See the inscription below.) Chloe has recorded that she has set up tombstones for her seven dead husbands, but sē fēcisse also carries the meaning that she has also 'done the deed', i.e. murdered them. It is difficult to get the *double entendre* in English. Perhaps 'she has inscribed on their tombs that it was all her own work'?

This conventional inscription was put on his wife's tomb by a husband (Book IV, p. 108):

<div align="center">

D(IS) M(ANIBUS)

T. FLAVIVS CERIALIS

FLAVIAE PHILAENIDI

LIBERTAE IDEM

ET COIVGI

B(ENE) M(ERENTI) F(ECIT)

</div>

Why might a woman have seven husbands? What would she gain by marriage or by their deaths?

What is the mood of this poem: outraged or humorous? What gives you this idea? Is it a particular word or words, or is it the sounds and rhythms?

III Petronius fragment: dē Cupīdine.
    What time of day or night is described in the first two lines? Which word near the beginning gives you a clue? What four daytime noises have fallen silent?
    What is the real meaning of *the faithful crowd of dogs*?
    What does the poet dread? Why?
    What is the meaning of the Latin verb cupiō? How is the verb connected with the god? Why is he described as magne?

Illustration
    Cast from Samianware vase of the Augustan period *(Arezzo Museum),* showing a tender embrace. Samianware, which originated in Arretium, was pottery for ordinary people made to imitate the silverware and cameo-glass of the aristocracy. The designs were inspired by the Greeks, whose culture was very influential in the time of Augustus. Love-making, often quite explicit, was a popular decoration.

Practising the language (p. 61)

* *Exercise 1* reinforces the present subjunctive in indirect questions, purpose and result clauses. Students complete the sentences by selecting the correct person of the subjunctive, and translate. When going through the exercise, ask why the subjunctive is being used.

Exercise 2 reinforces the present active infinitive in indirect statement. The most useful sequence of operations is:

1. translate the direct statement;
2. translate the indirect statement;
3. complete the infinitive/accusative.

Cultural background material (pp. 62-5)

Content. Forms of marriage, the preliminaries, official encouragement, the wife's position, and some evidence of married relationships.

It is suggested that pp. 62-3 of this material are best taken after cōnfarreātiō, while the remainder can follow at any convenient time.

The quotations in the text are from Pliny *Letters* VII.5 and IV.19; Cicero *Ad Atticum* V.1; *CIL* VI. 11602, 29580 and 29149.

There is interesting and relevant information in Paoli *Rome, its People, Life and Customs*; Carcopino *Daily Life in Ancient Rome*; Balsdon *Roman Women* and *Life and Leisure in Ancient Rome*; Crook *Law and Life of Rome*; Corbett *The Roman Law of Marriage*.

Discussion

1   *Forms of marriage*. Was Polla's marriage the commonest form? What other possibilities were there? What were the elements of a formal marriage ceremony?

As well as confarreatio, there were other forms of marriage cum manū: in coēmptiō the groom placed copper coins on scales and claimed the bride (a relic of bride purchase, perhaps); in ūsus the marriage was established by cohabitation for a year, provided the bride was not away from the home for three consecutive nights. As far as the law was concerned, if you lived together as man and wife, you were married.

What different forms of marriage are there today? How do they compare with Roman ones?

2   *Early marriage for girls*. Agricola married his daughter to Tacitus when she was thirteen, and Quintilian's wife bore her first child at the same age. Some implications: women were often left as widows because of the age discrepancy, men as widowers because of the risks of childbirth. The young age of brides coupled with the show of reluctance on the part of the girls built into the traditional ceremony (p. 57, line 7), and shown in the painting (p. 62), is very disconcerting for a modern audience and should be discussed carefully.

Avoid questions asking students to "put themselves into the mind" of girls in these circumstances, instead focus on the attitudes towards women displayed here and how students view them. For example:
   Why might there be a show of reluctance as part of the ceremony? What does this tell us about the qualities the Romans valued in women?
   What age can people legally get married now? Do students know of cultures where this is different? What do they think about this?

3   *Marriage for a woman*. What responsibilities would marriage mean for her? What restrictions would it involve? What advantages were there for her? Why do you think marriage sine manū gradually became more popular?

The primary obligation for a woman was to produce an heir. High infant mortality meant few children survived beyond adolescence. The predicament of noble families was that an only son might die before adulthood and the family die out; if there were several sons the inheritance would have to be divided between them.

4   *Marriage for a man*. Who usually made the decisions about a marriage agreement? What might bridegrooms hope to gain from a marriage alliance? Why might fathers be prepared to ally their daughters to a man of lower status? What do you remember about Salvius' and Haterius' marriages? Help students to recall that Rufilla came from a noble family and marriage to her would help Salvius to make his way in the world. Her gravestone, dedicated by Vitellianus, their son, is described in Book II, p. 21. The stories about her are fictitious. Her imaginary sister, Vitellia, is a friend of Domitia and wife of Haterius. In Book IV, p. 26, she explicitly makes the point that her noble birth allied to Haterius' wealth has greatly enhanced his prestige. It was in their house that Salvius set up the plot to

trap Domitia with Paris (Book IV, Stage 34).

Though senators were not allowed to marry freedwomen, they could live with them as concubines. Neither soldiers nor slaves were allowed to marry, though soldiers could legalise a long-term relationship on retirement and slaves after manumission.

5   *Decline in Roman birthrate*. Why were Augustus and later emperors concerned about fewer children being born? Reasons for the low birth rate include birth control, (see Balsdon *Life and Leisure in Ancient Rome* pp. 82 ff., Jackson *Doctors and Diseases*, pp. 19ff.), exposure of unwanted children, infertility and infant mortality. Why do you think the problem was particularly prevalent among the senatorial classes?

6   *The married relationship*. Gather any evidence you can of happy Roman marriages, those less happy, and what might threaten a lasting marriage. What are the advantages and disadvantages of an arranged marriage? (As suggested above, this might need sensitive handling with some groups, and it should be noted that an *arranged* marriage is something very different to a *forced* marriage both in modern law and also the impact on the participants.)

Illustrations

p. 62   Betrothal ring, AD 4th century *(British Museum).*

Augustan idealised painting of wedding with the traditional reluctance of brides as its theme. The figure urging on the reluctant bride may be Persuasion or Venus. The last phase of the marriage ceremony involves ritual ablution, and the veiled woman with the fan (left) appears to be human, testing the water in the bronze bowl to see if it is too hot or cold for the ceremony. The figure of Marriage is off to the right. The central figure pouring scented oil is perhaps one of the Graces.

p.63   This relief also appears on the opening page of this Stage. See the note at the beginning of the Stage.

p. 64   Relief from sarcophagus *(Louvre),* showing scenes from a child's life. This one, the first in the series, shows the mother seated in a chair suckling her

baby, while the father looks on. Another from the same series is on p.67.

Detail from banqueting scene (*House of Chaste Lovers, Via dell' Abbondanza, Pompeii*) The dining room has the three banqueting scenes which give the house its (modern) name. In this one, the woman on the couch, fair-skinned as is conventional for women in Roman art, is probably drinking after the meal; she is picking up or putting down a glass on a small round table with animal feet. Note the mattress, cushion, another table with animal feet, and vessels for wine.

p. 66   Small marble ash-chest (50.5 cm high without lid), 1st century AD (Rome). This commemorates former slaves of the emperor's household. (If the woman had been free-born her father's name would have been given.) The couple are dressed as citizens in toga and matron's stola and palla, and are clasping hands. Between their faces the letters F A P (barely visible) stand for FIDENTISSIMAE AMANTISSIMAE PIETISSIMAE *(most faithful, affectionate and dutiful).* The inscription reads:

<div align="center">

VERNASIAE
CYCLADI
CONIVGI OPTIMAE
VIX(IT) ANN(OS) XXVII
VITALIS AVG(VSTI) L(IBERTVS)
SCRIB(A) CVB(ICVLI)
*Vitalis, freedman of Augustus and scribe of the bedchamber had this
made for Vernasia Cyclas, best of wives, who lived 27 years.*

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Checklist vocabulary: cognates, compounds, opposites, etc. (p. 66)

certus (incertus); dextra (sinistra); ēripiō (rapiō, dēripiō); ignōrō (ignārus); nūbō (nūptiae); regō (rēx, rēgīna, rēgnum); vērō (vērum, vērus).

Suggested activities

1 *Further evidence*. A famous funerary inscription from a husband to his wife is that to Turia in the "laudatio turiae". Example translation available here: http://www.u.arizona.edu/~afutrell/survey/laud%20tur.htm

2 *Activity*. Have students create a comic strip or series of illustration outlining the marriage service, perhaps include labels (in Latin?) identifying key actions and items.