UNIVERSITY OF CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book V
Stage 39

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.

UNIVERSITY OF CAMBRIDGE
SCHOOL CLASSICS PROJECT

STAGE 39 studia

Cultural Background	Story line	Main language features	Focus of exercises
Authors, readers and listeners: publication and bookshops; patronage and imperial influence; the interrelation of rhetorical education and Roman literature.	Domitian tests Titus and Publius on their ability to paraphrase Ovid. Although terrified initially, the boys acquit themselves well. Ovid's description of the flood.	• Present, future and imperfect passive and deponent (1st and 2nd persons plural) • Word order continued (the placing of nouns and adjectives in verse).	1. Same case in different declensions. 2. 1st and 2nd persons singular in present, future and imperfect passive. 3. Indirect statements with perfect active and passive infinitives.

Opening page (p. 67)

Illustration. A father listens to lessons; detail from sarcophagus relief *(Louvre).* Other scenes represent the father formally accepting his newborn son, the mother suckling the infant (p. 64) and the child playing with a chariot.

The boy has probably learned a passage of poetry from the scroll and is declaiming it with proper gestures. The father, as a man of culture, takes an interest in his child's education and well-being.

hērēdēs prīncipis I (pp. 68-9)

Story. Quintilian's lesson with the royal heirs, Titus and Publius, is interrupted by Epaphroditus with a summons from the emperor.

First reading. The initial stage direction lends itself particularly well to the interwoven reading-and-question technique recommended in the Introduction. For example: in aulā Imperātōris - where are we? duo puerī - how many boys? in studiīs litterārum sunt occupātī - what are they busy with? No further translation or

comment should be necessary except to consolidate the structure of hērēdēs Imperātōris factī sunt (lines 4-5).

Read lines 6-9 and make sure that students understand the story that Titus is telling. Then read the next set of stage directions, emphasising the unceremonious and frightening entrance of Epaphroditus. Possible questions are: What interrupts the lesson (line 9)? What is the effect on the boys? on Quintilian?

Finally, divide the students into pairs or groups to work out the meaning of the rest of the story and then have it translated quickly in class.

Discussion

1 *The boys' education*. A paraphrase of Latin verse was one of the exercises practised during the transition from grammaticus to rhētor. Quintilian (*Institutio Oratoria* I.9.2.) recommends a sequence of activities: turning the verse into prose, expressing it in different words, then paraphrasing more freely by shortening some phrases and embellishing others, keeping only to the general sense of the poet's words.

2 *The boys' position*. Who are the boys by birth, by adoption and by status (see p. 50 lines 8-12)? Why are they made nervous by Epaphroditus' arrival? (Several reasons: Epaphroditus does not knock, but flings open the door; he interrupts Quintilian (line 13) and ignores his question (line 19)). Do we know of any reason why the boys should expect the emperor to punish them?

3 *Domitian's palace*. The state rooms of the palace are shown on pp. 38-9. Study the plan of the whole palace on p. 73 of this Guide. What impression do you have of its size and luxury?

4 *The flood*. The story of the flood originated in Mesopotamia and is found not only in the Babylonian epic of Gilgamesh and the Bible but in Hindu and Polynesian culture as well.

Consolidation. Ask students to re-read the passage in Latin (four parts and one or more narrators). Language points:

Neuter nouns. Pick out the examples of neuter nouns from lines 1-11: nōmine (line 2), sceleribus, genus (line 7), dīluviō (line 8), odiō (line 10), and with the help of pp. 104-5, if necessary, identify their declensions Then find the form of magnum, maius and maximum to go with each, consulting pp. 106-7).

Participles. Pick out the participles, including ablative absolutes (lines 9, 19), for

translation and explanation.

Word order. ingreditur Epaphroditus (line 9). Note the shock effect of the inversion of verb and nominative. Which is the better translation: *Epaphroditus enters* or *In comes Epaphroditus*?

Illustration. Ask students to choose the most suitable Latin sentence as a caption for the line drawing.

hērēdēs prīncipis II (pp. 69-70)

Story. Domitian asks the boys to demonstrate what they have been learning. He predicts that, if they make the most of their education with Quintilian, they will win success and public acclaim in the lawcourts. Titus remarks that, as Domitian's heirs, they will anyway!

First reading. Take the passage in three sections:

Conversation with the emperor, lines 1-21. After a lively reading, lead students through this scene briskly with comprehension questions, e.g.:

Domitiānum … inveniunt (lines 1-2). What was Domitian doing when Quintilian and the boys found him?

nōlīte timēre … pūnitūrus sum (lines 4-5). If Domitian had ended his speech here, what would you say his intention was? What do you think the effect of his following words and action (lines 5-6) would have been on the boys?

nōbīs … didicerītis (line 9). What reason does Domitian give for summoning the boys? Why does he use the word nōbīs?

dē illō dīluviō fābulōsō (line 13). What were the boys reading about? What is the connection between fābulōsus, fābula and English 'fabulous'?

fābula scīlicet aptissima! (line 20). Which words in line 18 is the emperor referring to? Why should he think this story particularly suitable? Does the word scīlicet tell you anything more about Domitian?

The anger of Jupiter, lines 22-47. The language in this section is quite straightforward but students may need help with the high-flown imagery and some of the vocabulary (for example, tellūs instead of terra in line 37).

Start by asking students what they remember of the story so far (see p. 68, lines 6-8):

Why was Jupiter angry?
What did he plan to do?

Then read lines 22-34 in Latin and explore the narrative with comprehension questions:

What did Jupiter decide to send down from the sky (lines 22-3)?

What did he shut up in the Aeolian caves (line 24)? (Aeolia was a floating island, the home of Aeolus, god of the winds.) What did he let out (line 25)? Distinguish between Aquilo, the north wind which blows down to Italy from the Alps, and Notus, the south wind which brings rain off the Mediterranean.

What does the poem say about Notus' wings, his beard and his hair (lines 25-7)? What impression do these details convey?

What happened as Notus flew out (lines 27-8)?

Why did Jupiter seek his brother's help (lines 29-30)? Why was his brother in a good position to give this help?

What did Neptune do (line 31)?

What happened to the earth (lines 31-2)?

What was the result (lines 32-4)?

Read lines 35-47 in Latin and let students explore the text in groups of three or four before asking them what they have found out. Share all the correct suggestions (putting up a list of quick sketches as an aide-memoire) and fill in any gaps by working through the passage together.

In discussion, draw out opinions and experiences to ensure that they develop as clear a picture as possible, e.g. Have you ever been in a flood? Have you seen pictures of the Asian tsunami of 2004 or widespread flooding? Is there any phrase or detail which you find particularly vivid, or frightening, or moving in some way? Do you think this a good portrayal of īra Iovis?

Consolidate the passage by getting students to re-read the passage aloud. Give groups a copy of the drawing on p. 71 and ask them to label the main figures/areas with the most appropriate Latin sentence (see p. 65 of this Guide). They will probably need help with the figures at top left and right.

The emperor's prediction, lines 48-63. Complete the passage briskly. Read it through in Latin, giving help and referring to the line drawing on p. 70. Emphasise dramatic

words such as diū (line 48), anxiīs (line 49), ērubēscit and obstupefactus (line 61), and make Domitian sound pompous and Titus cheeky. At the end ask why Quintilian should blush and Domitian laugh or pretend to laugh.

Discussion
Domitian's character. What arrangements has Domitian made for the boys' education and why? What can you deduce about Domitian's feelings for his dead son from the coin illustrated on p. 73?

How does the writer depict Domitian in this passage? What is the effect of:
  Domitiānum … trānsfīgentem (lines 1-2);
  neque … dīcit (lines 2-3);
  pauses in and after the sentence vōs nōn … displicueritis (lines 4-5);
  subitō (line 6);
  repente (line 10);
  his comment fābula scīlicet aptissima! (line 20);
  diū tacet (line 48);
  rīdēns vel rīsum simulāns (line 62)?

Why, according to Domitian, are the boys fortūnātī (line 50)? What vision of the future does he paint? Would this outcome bring credit to Quintilian, or the boys, or the emperor himself?

Domitian's habit of killing flies is recounted by the historian Suetonius (*Domitian* 3). Have students noticed an instance of this in the picture on p. 68?

Roman literature and education. This is a good time to read the cultural background information (pp. 80-2).

Consolidation. Thorough study of this passage will make the extract from Ovid (p. 74) accessible and unthreatening. Some possible activities and questions:

Ask students to note down every word or phrase which conveys a sense of wetness in lines 22-34, with its English meaning, or to jot down the description of the south wind (lines 25-7) and underline all the words conveying wetness.

Find three ways in which the writer describes the sea flooding the land (lines 37-8).

Elicit the slightly different view-point given by each variation.

Make a list of the verbs used to describe the attempts made by mankind to escape from the flood (lines 39-42).

What idea is shared in this succession of phrases: per agrōs rēmigāvērunt (lines 40-1); hic suprā tēcta vīllārum nāvigāvit (lines 41-2); ille in arboribus piscēs invēnit (line 43); lupī inter ovēs natābant (lines 43-4)?

The passage is useful for revisiting the forms and uses of the subjunctive: quid didicerītis (line 9); ut … contentus nōn esset (lines 29-30); cum … percussisset (line 31); ubi undae fluerent (line 32); ut dēsistat (line 48).

Draw attention to ut meaning *as* in line 50.

Illustrations

p. 70   The line drawing represents Domitian's vision of the future which lies before the boys if they benefit from Quintilian's education. It depicts a successful orator coming down the steps of the Basilica Julia in the Forum Romanum.

p. 71   An impressionistic depiction of Ovid's narrative, which can be used as an aide-memoire. Note: angry Jupiter (left), Neptune with his trident (top centre), Notus (top right) with wet beard and hair, emerging from the Aeolian cave. Below the breaking waves in the centre are men in boats, sheep, lion and a wolf in the water, an exhausted bird and (bottom left) a man climbing a mountain, and fish in the tree. At bottom centre are seals. The figure at top left is obscure but is reminiscent of depictions of river gods.

About the language 1: passive and deponent verbs (continued) (pp. 72-3)

New language feature. Present, future and imperfect passive and deponent, 1st and 2nd persons plural.

Discussion. Exercise 2 (p. 78) on the passive form of the 1st and 2nd persons singular is useful as an introduction to this section.
After discussing the two plural examples in paragraph 1, take time to work through paragraphs 2 and 3, encouraging students to note that the passive verb endings are

common to all three tenses.

Return on a different occasion to paragraph 4 (p. 73) to emphasise the deponent forms and meaning. Set students to translate the examples and go over them.

Consolidation. Ask students to look back through hērēdēs prīncipis II and (without looking at p. 72) to identify examples of these 1st and 2nd person forms and note them down: docēbāminī (line 11), cōnāmur (line 16), docēminī (line 51), laudābiminī (line 55), laudābimur (line 60). Put up the examples and ask for a translation of the sentences in which they occur. Elicit whether the form is 1st or 2nd person plural and identify the deponent cōnāmur.

This is a good point at which to introduce the future forms of passive and deponent verbs belonging to the third and fourth conjugations. Using the example neque castīgābiminī neque pūniēminī (hērēdēs prīncipis I, line 27), ask first for a translation and then for an explanation of the difference in the future forms. Students may need reminding of the difference in the active forms, e.g. castīgābitis and pūniētis, followed by study of the table on p. 114, before turning to the tables of passive and deponent verbs on pp. 116 and 120 and completing the exercises there (not necessarily on the same occasion).

Illustrations

p. 73 Large. Reverse of bronze sestertius showing Domitia and her infant son *(British Musuem)* Inscription: MATRI DIVI CAESAR(IS) S(ENATVS) C(ONSVLTO) meaning *to the mother of the divine Caesar by the senate's command.*

Small. Aureus *(British Museum)* showing the infant with the celestial globe among the stars. Inscription: DIVVS CAESAR IMP DOMITIANI F(ILIVS) meaning *Divine Caesar, son of the Emperor Domitian.*

versūs Ovidiānī (pp. 74-5)

Story. An extract from Ovid's description of the flood, which was paraphrased by the boys. The lines are selected from Ovid *Metamorphoses* I, 264- omissions and transposition but no alteration to the text.

First reading. It is a good idea for students to have read and discussed the cultural background information (pp. 80-2) before tackling this passage, so that they can see it in context.

Before starting on the poem, revisit the Ovid paraphrase (pp. 69-70) in some way: all or part could be read aloud in Latin by you or students who have prepared it; or ask them to recall individual details of the flood; or look again at extracts (e.g. lines 25-7 or 37-8) and some of the discussion related to them. Revise vocabulary in context, e.g. 'If you heard an ingēns fragor, what would it be?' 'The rivers rushed through the campī apertī: what were they?' Bringing the incidents and the language to the forefront of students' minds makes the Ovid accessible.

As you read the Ovid aloud, try, in a subtle way, to make evident the rhythm, the drama and the sound effects (for instance, the hissing of the winds and rains in section 1; the rapid, short syllables used to represent the excitement and din of the earthquake and bursting floods in the second section; and the solemn rhythmical quality of the description of the silent, flooded landscape from line 10). Invite students to make any comments that occur to them, and they are likely to recognise situations, similarities and, perhaps, differences from the paraphrase. Share every helpful comment so that the whole class builds up a body of information. Then divide students into groups of three or four and ask them to attempt questions 1-15 on p. 75, after you have read through the Latin again. It is a good idea to go over the questions and answers as soon as possible afterwards.

Discussion. In the context of question 2 in 'Questions for discussion' in the student's text draw attention to Quintilian's view of Ovid quoted on p. 81. Encourage students to express their own views and give reasons or examples. Discussion of Ovid's 'seriousness' (or lack of it) could usefully lead to comparison of the Old Testament account in *Genesis* 7. 11-24.

Give students a choice of tasks to encourage them to look through the poem again, and to respond to the concepts, e.g. select a few lines to translate into good English;

write a poem (or prose-poem) in English about a flood; turn the second half into a strip cartoon with captions; select any phrases that paint a particularly vivid picture, or create an impression of sound, etc.

With the class, pick out words which are unfamiliar but which they will find useful as they read more verse, e.g. pontus, tellūs, grāmen, volucris. Compare these with English 'poetic' words: *heavens* for sky, *the deeps* for the sea, etc. If they observe that modern poetry uses everyday language, you could talk about Martial's everyday language for everyday topics, compared with Ovid's grander language for a spectacular, large-scale and supernatural theme.

If students comment on the difficulties of word order, this may be a good time to take 'About the language 2'.

After looking at the different aspects of the poem, students will often feel the need to go straight through it in English, to get everything in order. This is the time to work out a translation with the whole class. If the need is not apparent, do not force it; leave them with a rich collection of impressions.

Consolidation. Some further exploration of the text might be helpful:

caelō … suō (line 5). Explain the meaning of this line in your own words. What is the point of suō? (Note also suō in line 7; it not only reinforces ipse, but balances suō in line 5: Jupiter has his sky, while Neptune has his trident, symbolising his control over the sea.)

Which word in line 6 contrasts with **caelō** (line 5)? What is the effect of its position in the line?

illa (line 7). What does this refer to?

viās … aquārum (line 8). How do you imagine these? (Students may appreciate that the Latin phrase has a double meaning: *channels for the waters (to flow in)* and *channels (consisting of) water*.)

Does anything in line 12 conflict with lines 10-11?

nūper (line 13). What does this word tell you about the speed of the flood's progress?

hic … ulmō (line 15). Is this line comic or tragic?

quaesītīs … ālīs (lines 17-18). Would you say the same about these lines?

Language features
Neuter nouns. Put up these neuter nouns, with their meanings: flūmina (line 9), mare (line 10), discrīmen (line 10), lītora (line 11), culmina (line 14), grāmen (line 19), corpora (line 20). With books open at p. 105, ask students to relate each of these nouns to the relevant key nouns and discuss the characteristics and the forms of neuter nouns. Make up short sentences containing flūmen, mare, etc. and get students to translate them and comment on the neuter nouns.

Explain the case: mōtū (line 8); quaesītīs terrīs (line 17).

About the language 2: word order (continued) (pp. 76-7)
New language feature. Separated noun-adjective pairs in verse:
Para. 1 A single noun separated from its adjective.
Para. 2 Noun-adjective pair followed by another noun-adjective pair.
Para. 3 One noun-adjective pair nesting inside another one.

Discussion. The purpose of this section is to help students expect separated noun-adjective pairs in Latin verse, to identify and translate them correctly, and to experience their effect.

After reading and discussing the example in paragraph 1, put up the following familiar examples and invite volunteers to highlight each noun-adjective pair. Read the lines aloud rhythmically so that students begin to recognise by ear the metrical pattern created by the poet's words.
    cūr nōn mitto meōs tibi, Pontiliāne, libellōs? (p. 19, line 36).
    dīcis amōre tuī bellās ardēre puellās (p. 22, epigram II, line 1).

Move into paragraph 2; after reading aloud and discussing the examples there, ask students to pick out the noun-adjective pairs in the following line:
    barba gravis nimbīs, cānīs fluit unda capillīs (p. 74, line 3).

The discussion in paragraph 2 reinforces the point that poetry uses word patterns (rhyme or word order) to create an effect and compares the Latin examples with the rhyming pattern (AABB) in an example from English verse (from Goldsmith's *Deserted Village*).

In a later lesson, tackle paragraph 3 in the same way, finishing with familiar examples:

> in mare lassātīs volucris vaga dēcidit ālīs (p. 74 line 18).
> nova nostrī prīncipis aula (p. 20, line 6).
> The lines with the rhyming pattern ABBA are from Tennyson's *In Memoriam*.
>> English examples of ABBA patterns formed by words instead of rhymes are:
>>> Ask not what your country can do for you; ask what you can do for your country *(President Kennedy)*.
>>> For we that live to please, must please to live *(Samuel Johnson)*.

Work a couple of examples of paragraph 4 (e.g. a, c) on the board and leave them up when you ask the class to tackle the rest in pairs.

Consolidation

In a subsequent lesson, ask students to work on the examples in paragraph 5. If necessary, refer them to paragraphs 2 and 3.

Encourage students to examine the effect produced by these word orders, e.g.:

2a Is there a contrast between the noun-adjective pairs? Does the word order have any effect on this contrast?

3a Do you think the word order has anything to do with the meaning of the line? Where is the word iuvenis placed? Where was the young man?

4d Where is lupōs frementēs in relation to stabula alta? Where were the wolves?

With some groups it may be possible to discuss what rhyme adds to an English poem. Is it some kind of expectation and satisfaction to the ear of the listener? In the Tennyson, is an expectation aroused by *sky … light* which is in a sense satisfied by *night…die?* Can a similar effect be created by word order, e.g. in 5d with maiōrēs … altīs and montibus umbrae?

The study of Latin metre lies beyond the scope of this Course, but if verse is read aloud well, students will quickly gain awareness of the power of its rhythmical effects.

Practising the language (pp. 78-9)

Exercise 1 rehearses the cases. Students replace a noun in the sentence with a noun of a different declension in the same case, and translate the new sentence. If students need further practice, refer them to p. 105, paragraph 4.

Exercise 2 (recommended as preparation for 'About the language 1', p. 72) rehearses the 1st and 2nd persons singular of the passive verb in the present, future and imperfect tense. Students select the correct verb to complete the sense, and then translate the sentence.

Exercise 3. Turn direct statements into indirect speech using the perfect active or perfect passive infinitives as directed. Both direct and indirect statements are to be translated. You may prefer to vary the instructions by first working out the English indirect statements and then supplying the Latin endings.

Cultural background material (pp. 80-2)

Content. This section considers: publication and bookshops; patronage and imperial influence; the interrelation of Roman literature and rhetorical education. It may be taken after hērēdēs prīncipis II (pp. 69-70). The picture essay about Domitian's palace on pp. 82-3 is best used in connection with hērēdēs prīncipis I (pp. 68-9).

Discussion

1 *Publication.* This, in the modern sense of the word, did not exist. To a Roman it meant allowing work to be circulated and copied freely.

 There was no payment for writers. Booksellers and other people who obtained copies could reproduce as many copies as they wished (p. 22, epigram I). Martial grumbles about the poor living made by writers: *If you're really good, you can make a living - with luck* (III. 38, 14).

 Why should writers allow their books to be copied and circulated by booksellers? A desire to have their work known? A wish to make a name for themselves? Propaganda, e.g. Caesar wanting publicity for his campaigns in Gaul so that he could win political advancement?

2 *Patronage.* Why did some writers need patrons? What effect did patronage have on their work? Remind students of Martial's adulatory epigram (p. 20, lines 6-9).

Pliny and Tacitus, who were rich enough not to need a patron, published nothing under Domitian.

Can you think of any modern parallels? Do people write poems on a popular topical theme to gain attention? What is the role of the poet laureate?

3 *The place of literature in Roman life*. How well did Romans know their literature? Some well-known literary tags had wide currency (cf. 'To be or not to be') and are found among wall graffiti.

   Who could afford to buy books at 5 sesterces? A client's daily dole from a patron was 6.25 sesterces; a legionary soldier's pay in Domitian's day was 25 sesterces a week (before deductions for food, uniform etc. which could amount to 30% of the total); an officer's pay was much higher, and a man of senatorial standing had to be worth at least 1,000,000 sesterces. On the whole, literature was the preserve of the rich and highly educated. However, public libraries were to be found in some cities.

4 *Literary style*. How did their training with the rhetor affect the way that writers wrote? Why is it important to read Latin aloud in order to appreciate it fully? Can you suggest any lines or phrases you have met in Ovid's poem (or in any of Martial's epigrams) that strike you as being influenced by the writer's training in public speaking?

5 *The place of Greek literature in Rome*. Do you know the names of any Greek writers and their works? How do they relate to Roman writers you know about? (See Book I, p. 142.)

Illustrations

p. 80   Photograph of the model of 4th century Rome *(Museo della Civiltà, Rome).* Visible towards the top are (from left) the Forum of Peace, the Forum Transitorium (really a narrow corridor with a colonnade and the Temple of Minerva at the end), the Forum of Julius Caesar, and the Forum of Augustus. The Argiletum, running down the page to the bottom right hand corner, is lined on either side by the district of poorer housing known as the Subura. The large square at the bottom is the Porticus Liviae. The large buildings to the left of this are the later baths of Trajan. (See Book IV, p. 43, for a general view of

Rome, including the Subura.)

17th century drawing from a relief (now lost) from Neumagen, showing how books were stored, with labels suspended from the roll at the end to show the titles. One or two are missing. Students might consider how much more laborious it would be in such cases to find a particular book, and recall from p. 29 that recitationes were partly a response to the great difficulty of browsing.

p. 81   Horace's farm at Licenza (Roman Digentia). He describes it (*Epistulae* I. 16) as having a good climate, and rich with arable fields and flocks, olive groves, fruit trees, meadows and vines supported by elms. In the photograph only the house is visible with a suggestion of the surrounding hills and the shady valley below.

Marble statue in the Vatican Museum.

p.82   Fragment of expensive flooring, probably from Nero's day, showing purple and dark green, almost black porphyry (a predominantly purple stone imported from Egypt), interspersed with coloured marble, forming an elaborate decorative pattern.

p. 83   Top left: Gallery overlooking the Circus Maximus which lay below the palace to the west.

Top right. Ground-plan of Domitian's palace. A larger, annotated version is on p.73.

Bottom left. The wall which formed the back of the tall three-storey building on the left of the reconstruction shown on p. 38. The holes were for putlogs (short timbers) to support scaffolding for the builders to work simultaneously on both sides as they erected the wall. Each team laid a facing of bricks and the gap between was filled with mortared rubble. The concrete, brick-faced wall was then decorated with marble or plaster. This vast and elaborate construction is a reminder that the palace should be regarded not only as a self-indulgent vanity but as a provider of employment.

p. 83   Bottom right. The Hippodrome (built in the form of a Greek gymnasium with a summer house like an imperial box halfway along on the left-hand side). This was a garden 160m long and 48m wide, lined on both sides with pillared portico, and laid out with flowerbeds, paths and statues, many of which are now in the Palatine Antiquarium.

p.84   View SE through the palace looking across the Hippodrome to the summer house, with the sun shining from the south (right).

Checklist vocabulary: cognates, compounds, opposites, etc. (p. 84)

cadō (dēcidō); ergō (itaque, igitur); fragor (frangō); hinc (hūc, hīc); iuvō (adiuvō); simulō (dissimulō); ūllus (nūllus).

Suggested activities

1   *Poetry*. Encourage students who show a flair for rhythm and rhyme to make up a four line stanza or to learn a few lines of Martial or Ovid and recite them.
2   *Domitian's palace*. Students could make their own plan and annotate it with the names of the rooms where the events took place which they have read about (see plan overleaf).
    Or, they could write an account of a visit to the palace by friends of the young princes. It might include an encounter with the emperor himself.
3   *Further reading*. This Stage is a good preparation for reading further extracts from Ovid e.g. from the examination prescribed texts, or from the *Cambridge Latin Anthology*.

PLAN OF DOMITIAN'S PALACE

State buildings

View of state buildings
shown on pages 38-9

Wall with putlog holes shown
on page 83

Dining-room flanked by
gardens with fountains

Notice people
for scale

Viewpoint of
Hippodrome as
shown on page 83

Augustus' Greek
and Roman libraries
open to the public

Viewline towards
Hippodrome as
shown on page 84

0   50 m

View of gallery overlooking Circus
Maximus shown on page 83

N