



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book V Stage 40

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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First published 1973
Second edition 1986
Third edition 2005
This edition 2020

Produced for digital publication via www.cambridgescp.com

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ACKNOWLEDGEMENTS

For help in preparing Book V of the Cambridge Latin Course and the 4th Edition Teacher's Guide we should like to express our thanks to the following: Jill Dalladay for her extensive revision of the Guide; members of the Project's Working Party: Eileen Emmett, Jean Hubbard and Pam Perkins; Robin Griffin, revision editor of the 2nd edition, for his expert advice and many stimulating suggestions for teaching method; Maire Collins for typing and formatting the text; and for assistance of various kinds: Patricia Acres, Roger Davies, Lynda Goss, Neil Hopkinson, Debbie James, Tony Smith, Meg Thorpe and Tony Weir. Will Griffiths, who was the Director at that time, Pat Story, as Revision Editor, and Roger Dalladay, Picture Editor.

STAGE 40 iūdicium

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Roman law courts, the conduct of cases, and an assessment of Roman justice.	Salvius is charged in the senate with serious crimes, including murder and forgery. When the trial is interrupted by the mob, and his wife deserts him, Salvius tries to take his own life but is prevented by Domitian. He is sent into exile, abandoned by everyone except Haterius. Many characters from earlier Stages make their final appearance.	<ul style="list-style-type: none">• Indirect statement after verbs in the past tense.• Gerundive with ad to express purpose.	<ol style="list-style-type: none">1. Selection of correct Latin words to translate an English sentence.2. Relative pronouns and clauses.3. Present and imperfect subjunctives; uses of the subjunctive.

Opening page (p. 85)

Illustration. Reconstruction of the interior of the Curia (senate-house) by Peter Connolly. In the time of the early empire there were about 600 senators of whom the most distinguished sat on the front benches and the youngest had to stand at the back. The tribunal at the far end faced the entrance from the Forum. The first senate-house, built by Tullus Hostilius, third king of Rome, was repeatedly rebuilt. Julius Caesar's design, shown here, was restored by Domitian and again later. It survived because it became a church. Walls and floor were lined with coloured stones.

Model sentences (p. 86)

Story. At his trial in the senate, Salvius is charged with many crimes in Britain, including forging Cogidubnus' will. He pleads not guilty.

New language feature. Indirect statements with introductory verbs in the past tense.

First reading. Introduce the Stage by recalling with the class the last occasion on

which they met Salvius (Book IV, Stage 34, p. 101) when he was told by Epaphroditus that the emperor wanted to reward him with a consulship for services rendered (the removal of Paris and the exile of the empress). No doubt the emperor would also have appreciated his work in Britain. Although the events of Stage 34 are mainly fictitious, Salvius' consulship is historical: he held it in or before AD 86.

Follow this with a Latin reading of the first sentence at the top of p. 86. Ask students to translate the sentence. Then invite comment on this change in Salvius' fortunes. This is an appropriate moment to study the illustration on p. 85 to help students envisage the awesome grandeur of the packed senate-house.

As you read each model sentence in Latin, make a distinction between direct speech and narrative. Ask for a translation of the direct speech and emphasise this. (If *sunt* in model sentence 1 lures students into translating *are committed*, the simplest remedy is to say 'You mean the crimes are still going on?' If necessary, refer them to familiar examples like *heri arcus dēdicātus est*.) Then read in Latin the sentence containing the indirect speech and ask for a translation. Alternatively a student might read the direct speech and the teacher the indirect. The students have become accustomed to translating indirect speech with introductory verbs in the present tense. These are the first in the past tense. Accept any English translation which sounds natural (e.g. *He declared that many crimes were committed/had been committed by Salvius...*).

Move into the story before returning for a more detailed reading of the model sentences.

Discussion. At the second reading, still use questions which concentrate on the meaning, leaving analysis of the language until the note on p. 90. For instance, ask 'What were the words of the first accuser?' to elicit the direct speech in English. Then lead on with: 'What is he reported as saying? He said/declared that...' and encourage them to complete the sentence with 'had been committed'.

If necessary, discuss the order of events, e.g. the crimes were committed *before* the accuser spoke, and so the accuser said that the crimes *had been committed*.

Consolidation. Ask students to write a rough translation of the sentences by themselves.

Illustrations. Students might be encouraged to comment on the serried rows of senators for this cause célèbre, their formal dress and the benches where they sit, the different rhetorical demeanour of the two accusers, the scroll of notes, and Salvius' expression as he stands to face his accusers.

If students comment on the similarity of the plan of the Curia to the House of Commons, they should perhaps be warned against attributing a government and opposition parliamentary system to the Romans.

accūsātiō I (p. 87)

Story. The year after his consulship Salvius is accused of forgery by Glabrio. He waits for Domitian to show his hand. Even after Memor's damning evidence, Domitian continues his customary behaviour to Salvius; he is afraid that Salvius, if condemned, will say he was acting under the emperor's orders.

First reading. This story may present problems because of its subject matter and complex sentences. One way of proceeding is to prepare a summary in advance, e.g.:

Para. 1 Salvius ab Acīliō Glabriōne falsī accūsātus est (lines 1-2).

amīcōs cōsuluit (line 3).

Para. 2 aliī alia suādēbant (line 5).

Salvius exspectāre cōstituit (line 10).

Para. 3 accūsātōrēs causam parābant (line 12).

Memor ad eum prōdendum adductus est (lines 13-15).

Para. 4 Domitiānus cautē sē gessit (line 17).

Read the story aloud and as you come to the end of each paragraph reveal the relevant part of the summary for that paragraph and have it translated. Proceed in this way with the rest of the story. Then give students, in pairs or groups, time to study the whole passage before using comprehension questions to flesh out the summary.

Discussion

- 1 *Glabrio.* Encourage the class to recall all they know of him: Glabrio first appeared in Stage 35, criticising Domitian (p. 2, line 27), and receiving a friendly warning from Lupus (p. 7, lines 30-5). In Stage 36, he walked out of Martial's recitatio, disgusted by the flattering poem on the emperor's palace (p. 20, lines 11-13). In Stage 37 he defended Agricola in the emperor's council (p. 37, lines 37-42) and was accused by Messalinus of wanting Agricola to become emperor, a very

dangerous charge (p. 40, lines 29-30). For the historical facts see the Guide for Stage 35.

What would be Glabrio's motivation in bringing the case? Had he heard (via Lupus) from Silanus, legionary commander in Britain (see p. 6) about Salvius' misdeeds in Britain? Nothing is said in the text, so the field is open for speculation.

- 2 *Memor*. Reluctantly involved in the plot to murder Cogidubnus (Book III, Stages 21 and 23), Memor now turns against Salvius. He is one of the many characters from earlier Books that reappear in Stage 40. Students may like to compile a list, with a mini-biography of each.
- 3 *The emperor*. How significant did Salvius' friends consider the emperor's attitude to be? How did they think Salvius could mollify him? Why was the emperor reluctant to come out against Salvius? In which of the charges against Salvius could he be implicated? (The plot against Cogidubnus and the trap set for Paris and the empress.)

Consolidation

Translation. A section of the passage, perhaps lines 12-20, could be set for translation.

Indirect speech. Focus again on the three examples of indirect speech:

aliī affirmāvērunt nūllum perīculum īnstāre (lines 5-6).

aliī exīstimābant Domitiānī īram magis timendam esse quam minās accūsantium
(lines 7-8).

(Domitiānus) bene sciēbat sē ipsum sceleribus Salvīi implicārī (line 18).

First ask what the friends said/thought in their own words. Then ask for a translation of the indirect speech: *They declared that ...*

Uses of the subjunctive. Pick out clauses containing a subjunctive and ask students to translate them and explain why the verb is in the subjunctive, e.g.:

utrum ... sperneret an ... susciperet (lines 3-4);

quid esset agendum (line 5);

ut ... peteret (line 9);

quid Domitiānus sentīret (line 11);

ut speciem amīcitiāe praebēret (lines 18-19).

dum cognōsceret (lines 10-11): this use of dum was last met in Book IV, Stage 34, p. 97, line 5. If necessary, use the explanation given in Book IV Teacher's Guide, p. 75.

Connecting relative. Revise this usage from the examples in the story: quā rē (line 3); quō testimōniō (line 15). See also p. 113.

Illustration. This drawing is best discussed in two stages: here, and later, in more detail, with the story cognitiō (pp. 88-9). Glabrio, the first prosecutor, sits at left with his scroll of charges (see model sentence 1); the second prosecutor, holds the attention of the senators by the vehemence of his allegations about Salvius' conduct in Britain (as in model sentence 2); Salvius, the accused, stands to answer the charge (as in model sentence 3); behind him sits the president of the court, to be identified as Lucius Ursus Servianus; the clerk of the court at front left makes notes of the proceedings.

The second prosecutor will turn out to be Quīntus, but try not to reveal his identity until his name appears in the text (p. 89).

accūsātiō II (p. 88)

Story. Domitia, now reinstated and aware of the part played by Salvius in her exile and Paris' death, urges on his accusers. Wild rumours increase his unpopularity. Failing to gain support from his friends, Salvius is in despair.

First reading. Take the passage as a whole and, after a Latin reading, explore it through comprehension questions, e.g.:

What was Domitia's position now (lines 1-2)? What was in her mind (lines 2-3)?

What had Myropnous told her Salvius had done (lines 3-7)?

What was the result of the accusers' demand for a trial before the senate (lines 8-9)?

Which word tells you the answer to this question?

What was the rumour that made Salvius more unpopular (lines 9-10)?

How did this become exaggerated (line 11-14)? What did some people say had been found? What did they believe about Salvius?

How did Salvius act when he realised his danger (line 15-16)? What was the result (line 17)?

Discussion

1 *Salvius' position.*

How sound was Myroponous' information about Salvius (lines 3-7)? How had he obtained it (see Book IV, p. 101)? What oath had he sworn?

How true was the gossip circulating about Salvius (lines 9-14)? Why was it dangerous to him? (Note that the uncorroborated rumours create a prejudice against Salvius. Even the *defixio* in the illustration gives no indication of Salvius' involvement.)

What were Salvius' feelings at the end of the story? Why did he change his clothes (see p. 98)? Could he expect anything of the emperor? How does the writer convey Salvius' strength of feeling?

What are your feelings for Salvius at the end of this passage? Can you think of any modern examples of rumours working against a public figure in this way?

2 *Historical basis for the story.* Pliny (*Letters* III. 9. 33) says that Salvius was prosecuted during the reign of Domitian but does not mention the charge. Salvius' name is missing from the attendance lists of the Arval Brotherhood in AD 89-91, possibly indicating a period of exile following the trial, which is therefore set here in AD 87 (before the events in Stages 38 and 39). Salvius later returned to Rome and resumed his legal career but declined the proconsulship of Asia when it was offered.

3 Domitia's reinstatement is historical but her part in the trial of Salvius is fictitious.

Consolidation

1 *Series of indirect statements.* This story introduces for the first time a sequence of indirect statements following a single introductory verb: *patefēcerat Myroponous pūmiliō ...* (lines 3-7).

A good test of students' grasp of the fundamental principle of indirect statement is to point out that whereas English often keeps on inserting 'he said', 'he continued to say', etc. in a long piece of indirect speech, there is no repetition of *patefēcerat* or *dixit* here; then ask how Romans would nevertheless have been quite clear that the sentences are all part of what Myroponous said.

If students show some confidence in tackling these and the further examples

in lines 9-14, take 'About the language' at this point.

- 2 *Participles*. This story is useful for practising participial phrases and ablative absolutes (lines 1-2, 13, 15-16, 17).
- 3 *Connecting words*. Revise: *autem* (lines 1, 17); *enim* (line 3); *igitur* (line 8); *praetereā* (line 10); *quoque* (line 12); *tum dēmum* (line 15); *ergō* (line 16). Note also *quibus audītis* (line 13).

Illustration. An imaginary reconstruction of a curse against Cogidubnus, based on one against T. Egnatius Tyrannus found in London. The form *dēfictus* (an earlier form of *dēfixus*) is quite common. Use the illustration to recall the kind of curses found in the spring at Bath (Book III, Stage 22), and the superstitious beliefs of the Romans.

cognitiō (pp. 88-9)

Story. The trial begins. Domitian delegates its conduct to L. Ursus Servianus. Glabrio's less substantial charges are followed by ferocious and detailed accusations from the second prosecutor, now revealed as Quintus. Salvius' reply is interrupted by riots outside. He is sent home under armed guard.

First reading. If time is short, quickly establish the scene and Salvius' apparent strategy (lines 1-4) and then use the chart on the following page to enable students to extract the basic information. The different sections could be shared out between groups of students.

Salvius' trial

Day one

1. Domitian's statements and Domitian's appearance (lines 4-7).	Domitian's action (lines 7-9).
2. Glabrio's charges (lines 10-14).	Salvius' reaction (lines 14-15).

Day two

3. Quintus' charges (lines 16-22).	Salvius' response (lines 23-7).
4. Roman mob's threats and actions (lines 28-32).	Result (lines 32-5)

Alternatively, the story may be read more attentively with the help of detailed questions, e.g.:

The prosecution (lines 1-22).

What were conditions like in the senate on the appointed day (lines 1-2)?

Why did Salvius hold out his hands on entering (lines 3-4)?

What was Domitian's expression (line 4)? What did he say about Salvius (lines 5-7)?

Are his words pro-Salvius, anti-Salvius or neutral? How do you think Salvius felt at these words?

What action did Domitian take at the end of his speech (lines 7-9)?

How does the writer describe Glabrio's charges (lines 10-11)? What were they (lines 11-14)? Why might the actions which Glabrio attributes to Salvius be regarded as criminal?

How did Salvius react to these charges (lines 14-15)?

When did Quintus speak (line 16)? What was his manner of speaking?

What three charges did he make (lines 18-22)? What was Quintus' recommendation for Salvius' sentence?

This would be a good time to discuss the drawing on p. 87 in more detail. Encourage

students to imagine the emotions of the senators: shock at Quintus' powerful attack, uncertainty about how to take this assault on a powerful friend of the emperor, or about what Domitian is thinking.

Salvius' defence, lines 23-27

Which word does *expōnentī* (line 23) describe? What case is it and why?

What defence does Salvius put up against Quintus' charges (lines 23-7)? What are the strongest and weakest points of his defence? Are you convinced by him? Do you think the senators would be? Does he answer all the charges? Why do you think this is?

* *The mob, lines 28-35*

What noise interrupted the trial (line 28)?

What were people shouting (lines 28-30)? What is the point of *ipsōs* (line 29)?

What do you think caused these strong feelings? What would be the impact of these cries on Salvius?

What actions did the mob take (lines 30-2)?

What order did the emperor give to his praetorian guard (lines 32-3)? What was he aiming to achieve?

Make a list of all the words denoting movement or action in lines 28-33. What effect do they have?

Where was Salvius taken (line 34)? How did he go? Why do you think this was? Was he: a tired; b weak; c in danger of his life?

What was the task of the tribune (line 35)? What is the effect of the last line? Which is the most emphatic part of the sentence?

What do you think will happen next?

Discussion

1 *Roman rhetoric*. Ask questions to help students appreciate the rhetorical touches, e.g.:

How would you read *vēnditam esse* in Glabrio's speech (lines 13-14)? What does the position of these words at the end of the statement suggest?

Quīntus Caecilius Iūcundus (lines 16-17). Why does his name come last in the sentence?

What is the effect of the four ablative phrases in lines 17-18? Which word is the climax of this sentence?

Why does Quintus use the words *fidēlissimum et amīcissimum* (line 21) instead

of *fidēlem* and *amīcum*?

What is the climax of Quintus' speech?

What tone of voice does Salvius use in reply? Why does he ask questions? What does he leave out? Why?

Who do you think is the better speaker: Quintus or Salvius?

- 2 *Roman courts*. This is an appropriate moment to study the cultural background material about the Roman courts (pp. 97-9) and recall the part played by the rhetor in a Roman's education (cf. Domitian's speech on p. 70).

Consolidation

- 1 *Direct and indirect speech*. Prepare Quintus' speech for declaiming aloud in English by turning it into direct speech; then deliver it with suitable fervour. (This could be followed by a translation of Salvius' speech, delivered in a contrasting style.)
- 2 *Uses of the participles*. If students are confidently translating participles in the nominative and accusative, and ablative absolutes, focus on two of the less common uses. Start with the idiomatic use of a noun and participle in the dative case at the beginning of a sentence, as exemplified in *Quīntō haec crīmina expōnentī ācritēr respondit Salvius* (line 23), and follow this up by studying p. 128, paragraph 4. Similarly, revisit *clāmantium* (line 28) and then study further examples of this usage on p. 128, paragraph 3.
- 3 *Purpose clauses introduced by quī*: *quī cognitiōnī praeesset* (lines 8-9); *quī tumultum sēdārent* (line 33). Draw a comparison between the use of the subjunctive and indicative in relative clauses, e.g. *quī tumultum sēdārent* *who were to quell the disturbance/to quell the disturbance* and *quī tumultum sēdāvērunt* *who quelled the disturbance*. Such examples can help students develop a 'feel' for the subjunctive and the way it deals less in 'hard facts' than the indicative.

Illustration. Students may remember more recent occasions when statues of defeated or disgraced leaders have been toppled or removed.

About the language 1: indirect statement (concluded) (p. 90)

New language feature. Indirect statements with an introductory verb in the past tense.

Discussion. If you judge that students are sufficiently confident at translating the new feature, take the explanatory note at the end of *accūsātiō* and before

cognitiō (p. 88).

Read each pair of sentences in paragraph 1 aloud, a student taking the direct speech and the teacher the indirect. Ask what the indirect statements have in common. By now students should be quick to pick out the accusative and the infinitive form of the verb, and to supply the word *that* which introduces the indirect statement in English.

Now focus on the tense of the infinitives, and help them to recognise that on each occasion, the infinitive is in the same tense as the verb in the direct statement, whether that is present, future or perfect. Reinforce this by revisiting the examples on p. 79, Exercise 3, or putting up similar indirect statements with introductory verbs in the present tense.

Then move on to paragraph 2, reading the three pairs of sentences aloud in Latin and inviting comment. Guide students to note that:

the tense of the infinitive is again the same tense as the verb in the direct statement;

the introductory verb is in a past tense;

the past tense affects the English translation of the indirect statement.

If students still find this last point difficult after comparing the examples in paragraphs 1 and 2, take some English examples and observe how the verbs change, e.g.:

- 1 'I *am* in great danger', thought Salvius. Salvius thought that he *was* in great danger.
- 2 'They *will* suspect my involvement', thought Domitian. Domitian thought that they *would* suspect his involvement.
- 3 'Salvius *caused* my downfall', realised Domitia. Domitia realised that Salvius *had caused* her downfall.

It can be helpful to return to the model sentences or display on a smart/whiteboard, other familiar (simplified) examples before proceeding with the examples in paragraph 3. For example:

aliī affirmāvērunt nūllum perīculum īnstāre (p. 87, lines 5-6).

(Domitiānus) bene sciēbat sē ipsum sceleribus Salvīi implicārī (p. 87, line 18).

nōnnullī dīxērunt reliquiās corporum in thermīs inventās esse (p. 88, lines 11-12).

multī crēdebant Salvium dīs īferīs inimīcōs cōsecrāvīsse (p. 88, lines 13-14).

In going over the translations, be prepared to display the direct speech alongside, if necessary, and to relate the translation of the indirect statements to what was actually said.

Paragraph 3 may be tackled in a later lesson in pairs or groups.

Do not worry if students continue to find the English 'sequence of tenses' difficult. Colloquial speech shows considerable variation in the use of tenses and students may have little previous experience of the standard English used here. Ensure that the arrangements you choose give students as much success as possible, so that they approach further instances with confidence.

Consolidation. Return in a later lesson to *cognitiō* (pp. 88-9) and work on the indirect statements in lines 5-7, 11-14, 14-15, 18-22, 28-30.

At a later time, ask students to make a written translation of the examples in paragraph 5 on p. 133.

* **dēspērātiō I (p. 91)**

Story. Rufilla deserts Salvius and, although his son urges him to put up a fight, Salvius gives up hope, signs his will, destroys his signet ring, and writes to the emperor protesting his loyalty and asking clemency for his son.

First reading. Ask students to work in pairs or groups to read the story and work out the answers to the questions. Encourage discussion of language and content as you go over the answers.

Discussion

- 1 *Rufilla's action.* Prompt students to recall that Rufilla came from a noble family and that marriage with her had helped Salvius in his career. For further details see p. 60 of this Guide.

Returning to her father's house signalled the end of Rufilla's marriage. How does Rufilla's behaviour compare with that of her son, Vitellianus?

- 2 *The signet ring.* The seal on his ring, rather than his own writing, was the means by which a Roman authenticated official documents (Some students may recall

the short play in basilicā in Book I Stage 4, p. 44). If Salvius' ring survived him, he did not want it to be used to forge documents to implicate other people in the charges against him. Why might he expect his ring to be used in this way? Breaking his signet ring also indicates that Salvius does not expect to be doing any more business. What does that suggest he expects? (Quintus had demanded poenās maximās.)

- 3 *Salvius' letter.* Which of Salvius' statements to the emperor are true? nec mihi licet (line 16) hints that he feels constrained, by loyalty to the emperor, from explaining his actions against Cogidubnus and proving himself innocent of the charge of treason. Students may remember that he claimed, truthfully or otherwise, to Agricola (Book III, p. 97, lines 16-17) that it was the emperor who had decided to take over Cogidubnus' lands because he wanted money.

Salvius' pleading for his son suggests that he expects to be condemned as a traitor. This would result in a death sentence (possibly avoidable by exile) and the confiscation of all his property, reducing his family to complete poverty. His wife would be cared for by her father.

Consolidation

Indirect speech. Ask students to translate the examples in the story and say in English what the speaker would have said:

pollicēbātur ... futūram esse (line 2);

affirmāvit ... damnātūrōs esse (line 7);

respondit nullam ... manēre, īfestōs ... senātōrēs, prīncipem ... posse (lines 9-10).

Genitive. Students may need practice in recognising the genitive in less familiar contexts or positions e.g. sociam cuiuscumque fortunāe (line 2); ē marītī cubiculō (line 5); inimicōrum coniūrātiōne (line 15).

Dative. In connection with ūsuī esset (lines 12-13), recall other examples of this usage (see p. 126).

Deponent verbs. This story provides useful practice with deponent verbs: pollicēbātur (line 2), ēgressa (line 5), hortābātur (line 8), testor (line 17), precor (line 18). Ask for translations of pollicēbātur, pollicēbāris, pollicēris, pollicēberis, and then pollicēbāminī, pollicēmur.

Illustration

p. 92 Line drawing of imaginary seal ring bearing Salvius' initials, CSL, and a representation of him standing before a basilica in rhetorical pose. (Note C, the usual abbreviation for Gaius, dating from the time when C was used for 'k' and 'g' sounds.)

dēspērātiō II (p. 92)

Story. Salvius makes his final dispositions and cuts his veins in the bath. Domitian, fearing for his own reputation, sends troops to prevent the suicide.

Content Warning: Salvius' attempted suicide should be treated carefully and sensitively especially given the fact that the method used is detailed in the story. You may wish to make resources available to support those affected by these issues, examples include:

<https://www.mind.org.uk/>

<https://www.childline.org.uk/>

First reading. After an initial Latin reading by the teacher, students may be able to read this story for themselves individually or in pairs. Give help if requested and then ask them to tell you the story.

Discussion

What arrangements did Salvius make for his slaves?

Why did Salvius decide to commit suicide?

Why was he carried into the bath? (The blood would flow more quickly in the hot atmosphere of the bath.)

Why did Domitian interrupt his suicide attempt?

Consolidation. Ask for translations of *cum advesperāsceret* (line 1) and *cum ... veniam ā p̄ncipe impetrāvisset* (p. 91, lines 3-4). If necessary, revise the difference between the imperfect and pluperfect subjunctive.

damnātiō (p. 92)

Story. Salvius was sentenced to disgrace and five years in exile. Haterius, to everyone's surprise, chose to accompany him. Domitian rewarded the accusers. Offered his freedom, Myropnous refused, saying vengeance was reward enough.

First reading. This passage ties up all the loose ends in the best tradition of the

Victorian novel. Take it in two parts, with a break at line 9, giving full impact to the touching climax of each part.

Read lines 1-9 in Latin, give students time to explore the text individually, read it again in Latin and then ask questions briskly, e.g.:

When did Ursus Servianus pronounce sentence (line 1)?

What did he decide about Salvius' status (line 2)? about his property (lines 2-3)?

What did he decide should happen to Salvius (lines 3-4)?

When did Salvius leave Rome (line 5)?

mīrum fideī exemplum (line 6). Explain what this was.

Why did Haterius go with him (line 8)?

Read lines 10-19 in Latin. Ask for a translation of the first sentence, then set students to work at lines 10-19 in pairs, making a list of how Domitian treated the accusers.

Accuser	Reward	Any other treatment/reaction
Glabrio		
Quintus		
Myropnous		

Ask students to write a translation of quid mihi ... coepit (lines 17 -19).

Discussion

Why do you think Haterius made such a surprising decision?

Which word in line 7 contrasts with rēbus adversīs oppressum in line 8?

Have you changed your view of Salvius during this Stage?

Suggest reasons why the emperor behaved in such an ambivalent way.

tībīs dēmum resūmptīs (line 18). Can you explain this behaviour on the part of Myropnous? (See Book IV, p. 101, lines 25-6.)

What do you think of this ending to the story of Salvius and Quintus?

Consolidation

1 *Gerundive*. After studying 'About the language 2', ask students to pick out and translate all examples of the gerundive in the first paragraph. This will help prepare them for the note on the gerundive on p. 93.

2 *Time*. How would you translate these expressions of time: postrīdiē (line 1);

paucīs post diēbus (line 10); dēmum (line 18)?

3 *Genitive*. Pick out all examples of the genitive in the first two paragraphs.

Illustration. Ask the group to find an appropriate Latin sentence to caption this drawing. It is inspired by a tombstone in Florence dating from the late 2nd century AD, illustrated in Book IV p. 101.

About the language 2: more about gerundives (p. 93)

New language feature. The gerundive used with *ad* to express purpose.

Discussion. Read through paragraphs 1-2 and let students tackle paragraph 3 on their own or in pairs before going over it together.

Some students may be helped by the explanation that the gerundive is an adjective and therefore agrees with its noun in gender and number. Once they have grasped this, they should be encouraged to translate the sentences into natural English. Do not worry if others find this analytical approach confusing and prefer to treat the phrase as a unit rather than as individual words.

Consolidation. Return to the sentences in paragraph 3, but replace the gerundive phrase with a new one, e.g.:

Calēdoniī nūntiōs ad aliās gentēs monendās mīsīt.

sculptor ingentem marmoris massam ad effigiem deae faciendam comparāvit.

If students are happy with your analytical explanation, they could be asked to pick out the noun described by a gerundive and note the agreement in number and gender.

Examples in the stories may also be revisited: *ad eum prōdendum* (p. 87, line 14), *ad causam audiendam* (p. 88, line 1), *ad Britanniam administrandam* (p. 88, line 7).

On another occasion the examples in the gerundive section of Language information (p. 134) could be used. This section also rehearses the gerundive of obligation, which is better practised separately.

* *dē tribus capellīs* (p. 94)

Story. See summary on p. 94. The reference is Martial *Epigrams* VI, 19.

First reading. Read the poem aloud rhythmically, sardonically and expressively a couple of times and let students discuss the questions in small groups.

Discussion. As you compare their answers, encourage discussion of the poetic devices which make it sharp and witty, e.g.:

Why do you think the writer uses three negatives in the first line?

How many syllables are there in each of the three key words in line 1?

Consideration of metre apart, would the line have been equally effective if the sequence had been *venēnō ... caede ... vī*? Is the climax in line 2 worth all the build up?

In line 3 *vīcīnī* and *fūrtō* are closely connected. Why then are they placed far apart?

With which words earlier in the poem does *fūrtō* contrast?

Why does the writer use *postulat* instead of *rogat* in line 4?

What kind of places or people are associated with the names in lines 5-7?

What picture do you have of the lawyer's courtroom style from the phrases *magnā vōce* and *manū tōtā* in line 8?

After these great historical battles and the lawyer's grand rhetoric, what is the effect of the words *tribus capellīs* at the end? Is it the same as the effect of the same words in line 2?

Can you recall any other poems by Martial (see Stages 36 and 38)? Are they similar in the impression they make on you?

Consolidation. In groups, try writing an English summary (not translation) of the poem which leaves the same sharp aftertaste.

Illustration. Detail from a wall decoration in Poppaea's villa at Oplontis. The white walls are covered with tendrils on which a wide range of animals are perched.

Practising the language (p. 95-6)

Exercise 1. Translate English sentences into Latin with words chosen from a selection.

Exercise 2. Conflate two simple sentences into one complex sentence by linking them with a relative pronoun.

Exercise 3. Complete the sentences with a subjunctive according to the sense and translate. Then study the sentences and state whether the subjunctive indicates purpose, result or indirect command. Remember an indirect ‘command’ may be introduced by a variety of verbs (as in examples a and e).

Illustration

p. 96 One section from a series of reliefs in the Vatican from a public monument put up during the reign of Domitian. Ramage and Ramage *The Cambridge Illustrated History of Roman Art* suggest Domitian had the monument carved as propaganda for his own aggrandisement and that it shows him graciously stepping aside to bestow the imperial purple upon his father in AD 69.

To amplify the events summarised in the captions: Domitian, aged 17, was left in Rome while his father, Vespasian, and his elder brother, Titus, were in the East launching their bid for power. Domitian would have been the perfect hostage for his father’s opponents. He was besieged on the Capitol, but escaped and was lionised by his father’s supporters. His prestige was diminished when first Vespasian and then Titus returned to Rome in triumph. This may explain the lust for power alluded to in the caption.

In the relief, Domitian is the central figure and the focus of attention. Behind him in the foreground is a lictor carrying the fasces, bundles of rods and an axe, to symbolise his magisterial power. Vespasian, in the foreground to the right, is shown blessing his son, possibly in gratitude for his generosity. The two figures in the background are symbolic: that to Domitian’s left, recognisable by the beard of antiquity, represents the senate; that to Domitian’s right, arms out- stretched and holding a staff in his right hand and a cornucopia in his left, is the spirit of the Roman people enjoying plenty and prosperity.

Very few representations of Domitian survive because of the *damnatio memoriae* by which, after his death, his images were as far as possible erased because of the public hatred he generated during his life.

Cultural background material (pp. 97-9)

Content. Roman law courts, the conduct of cases, and an assessment of Roman justice. This material is best studied in connection with the trial scene in *cognitiō* (pp. 88-9).

There is much interesting and relevant material in the following books:

Crook *Law and Life at Rome*;

Balsdon *Life and Leisure in Ancient Rome*;

Paoli *Rome, its People, Life and Customs*;

Carcopino *Daily Life in Ancient Rome* and Millar *The Emperor in the Roman World*.

Discussion. Ask students to read the material for homework and check their understanding with factual questions, e.g.:

What were the two basic types of court in Rome? Who was in charge of each? What additional arrangements had developed by the time of Domitian? Which of these is the system in which Salvius was tried?

How did the system ensure that the judge had enough technical knowledge to come to the right decision in civil cases? What were the roles of his advisers (*assessōrēs*), and of his legal experts (*iūris cōsultī*)? Compare the use the emperor made of advisers (p. 45).

Who undertook the prosecution in Roman courts? What motivated these prosecutors?

Why did young Roman men aspire to speak in the courts? How were they equipped to do this? Why were they usually well-off?

What attracted the public to attend Roman courts as spectators?

Then encourage some evaluation of the system, e.g.:

What are the similarities and the differences between the Roman system and our own. Which system is more likely to produce justice?

What do you think the practice of rewarding prosecutors might lead to? *patrōnus* is used to refer to an ex-master, a patron, and a legal spokesman or advocate. Why is the same word used for these functions?

Illustrations

p. 97 Silver denarius (*British Museum*) showing in the centre the praetor's judgment seat under a canopy, to the left the jurors' voting urn, and to the right the letters A (= *absolvō*) and C (= *condemnō*) which were on the tablets which the jurors used to cast their votes.

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- p. 98 Cast (*Museo della Civiltà Romana*) of a bronze statue from Florence of Aulus Metellus, 2nd century B.C. Statues of this style, as well as the oratory they represent, continue right through the Roman period. Note the commanding gesture of the outstretched arm (which has survived because the statue was of bronze, not marble) and the short republican toga.
- p. 99 The ruins of the Basilica Julia, built by Augustus to glorify the Julian dynasty he was creating, line the Sacred Way (at left) as it passes through the Forum. The exterior steps were lined with arches; part of one of them has been replaced. See Book IV, pp. 2 and 17 for drawings of reconstruction. Other buildings in view are (from left) the circular temple of Vesta with the arch of Titus behind; one column of the temple of Castor and Pollux, the heavenly twins; the brick substructure of Domitian's palace on the Palatine.
- p. 100 This is one of the gaming boards scratched on the steps outside the Basilica Julia, presumably by those waiting for cases to come up. It seems to relate to the 'mill' game described by Ovid (*Ars Amatoria* III, 365sq.) The board is set with three stones on either side. The players move their stones in turn, and the winner is the one whose stones do not get cut off but end up in a row. Further details remain obscure.

Checklist vocabulary: cognates, compounds, opposites, etc.

(p. 100)

amīcītia (amīcus, amō); invidia (invidēō); levis (gravis); obiciō (dēiciō, ēiciō); similis (dissimilis); suādeō (persuādeō - *I go through with persuading, i.e. I advise successfully, I persuade*).

Suggested activities

- 1 *Domitian's life and times*. Prepare a magazine article on the life and times of Domitian, using the material from the Book: illustrations on p. 20, 38-9, 73, 83 (picture essay), 84, 96 (picture essay) and covers; Latin text on p. 34, 37, 40, 50, 56, 69-70, references on p. 87-88, 92; Martial's poem on p. 20; cultural background material on p. 44; references on p. 98.
- 2 *Life under Domitian*. Discuss this question: How easy was it for people of senatorial rank to make a career for themselves under Domitian? Historical

characters you might like to consider include Pliny and Tacitus, Agricola, Glabrio and the emperor's cousin, Clemens.

3 *A lawsuit.*

A lively impression of a major senatorial trial is conveyed by reading aloud extracts from Pliny *Letters* II.11, which describes how Pliny and Tacitus prosecuted Marius Priscus for maladministration in Africa, and Salvius Liberalis spoke in his defence.

Or, in groups, try a lawsuit of your own. This case is a rhetorical exercise set for Roman schoolboys (Declamationes Maiores Pseudo-Quintilianae 13):

A poor man and a rich man were neighbours in the country. The rich man had a garden full of flowers and the poor man kept bees. The rich man complained that his flowers were being spoiled by the bees and told him to remove them. When he didn't, the rich man sprinkled his own flowers with poison and the poor man's bees all died. The poor man takes the rich man to court for poisoning his bees.

Aim to sway your audience by *argument* (proving your case and discrediting your opponent's) and *emotion* (using colourful words and arousing sympathy).

Prepare your speech in five parts, e.g.:

The five parts	Rich man	Poor man
1 Introduction	Ask people to look at the facts, remembering how easy it is for a poor man to gain sympathy.	Describe the rich man who is causing you trouble, and your own poverty and helplessness.
2 Account of events	Tragic accident. You didn't know your 'fertiliser' was bad for bees.	Tell the story of what happened, eliciting sympathy.
3 Legal rights and wrongs	Explain your losses – plants, good relations in the neighbourhood – and what the poor man is out to gain.	Explain what the bees meant to you and what the rich man was out to gain.
4 Counter-arguments	Argue against what he is likely to say (that he is in dire poverty and you are set upon gaining his land).	Argue against what he is likely to say (that he was within his rights and he couldn't help the result).
5 Conclusion	Make people feel sorry for you as a newcomer attacked by malicious lies.	Make people feel sorry for your lack of a future.

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- 4 Revision. Prepare for Attainment Test 2 by reviewing Stages 38-40. A sound strategy is to read at least one story from each Stage and look at some of the exercises and language notes. Features for attention are: passives and deponents, sentences with a dative at the beginning or with no subject expressed, connecting relatives, indirect statements, forms and uses of the subjunctive and gerundives.

Other illustrations

Language information (p. 101): This fragment was found outside Domitian's palace in the area of the triclinium. Note the holes inside the lettering of the S and V and O which were used to fix the bronze letters in place. Can students work out the function of the holes since the caption provides a clue? The carving shows remarkably good classical letter forms.

Front cover: Aureus of Domitian (*British Museum*), inscribed DOMITIANVS AVGVSTVS. The background is a detail of a carving in marble from the Ara Pacis of Augustus in Rome.

Back cover: Domitian's palace overlooking the Circus Maximus to the west (see p. 83).