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CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book III Stage 21

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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Illustration and picture editing by Roger Dalladay

STAGE 21 *Aquae Sūlis*

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Aquae Sulis and its baths	Cogidubnus plans a visit to the healing waters at Bath. Memor, the Roman manager of the baths, is coerced by Salvius to arrange the king's death. He passes the task to his freedman, Cephalus.	Perfect passive participle <i>Word Patterns</i> Adverbs ending in <i>-ē</i> formed from 1 st and 2 nd declension adjectives.	1. Nominative, accusative and genitive of nouns, singular and plural 2. Selection of correct nouns and verbs to form a sentence. 3. 1 st , 2 nd , and 3 rd persons singular, present, imperfect, perfect and pluperfect tenses.

Opening page (p.1)

Illustration. Detail from handle of saucepan showing a worshipper making an offering on a covered altar, rather like a *lararium* (cf. Book I, p. 12), outside a temple by a spring. The scene may represent Bath, as *Minerva* forms part of the handle decoration (off picture at top). Made of silver, partly gilded, the saucepan would be used for religious ritual. It was probably dedicated by a high-ranking soldier as it is from the Capheaton treasure, Northumberland, found in the 18th century (British Museum). A detailed discussion is best left until the background material is studied.

Model sentences (p. 2)

Story. The architect supervising the building of the Roman baths punishes an impertinent workman by having him thrown into the Great Bath.

New language feature. Perfect passive participle. (The few previous examples have been treated as adjectives.)

New vocabulary. *oppidō*, *fabrī*, *exstruēbant*, *minimē*, *īnsolenter*, *verba*, *comprehēdērunt* (new meaning), *balneum*, *linguam* (new meaning).

First reading. Set the scene by referring briefly to the illustrations on the book cover (see also p. 40) and the opening page, and the line drawings in the model sentences.

Work through 1-4 with the class; then let students discover the ending of the story in pairs, before sharing translations and discussion with the class as a whole.

In translating, students are likely to use two finite verbs, e.g. The workman was praised by the architect and was very pleased. If this occurs, acknowledge that they have the sense of the Latin, but ask for a rendering without *and*.

To establish the new form, use a standard English formula to start with, e.g. *having been praised*. As soon as the class can recognise the participle in the stories, encourage a more flexible and varied translation, e.g. The workman, praised by the architect, or after he had been praised. Postpone formal discussion until 'About the language' (p. 9).

Consolidation. This should occur throughout the Stage. Select one or two sentences for recapitulation at the beginning or end of the next few lessons. Identify examples that arise in the stories and ask for comment and a range of acceptable translations.

Illustrations. The line drawings illustrate the building of the baths:

Laying paving over the conduit carrying water from the spring into the Great Bath.

Sculptor working on the head of Sulis Minerva.

Setting coping stones on top of the wall the Romans built around the Sacred Spring.

Fetching water to make mortar or wash the new paving.

fōns sacer (p. 5)

Story. Quintus has stayed with Salvius throughout the winter and has continued his friendship with Cogidubnus. At the beginning of spring Cogidubnus falls seriously ill. He asks Quintus and Salvius if he should make a trip to the healing waters at Bath. Salvius advises him to make his will.

First reading. Using the line drawing, ask questions to refresh students' memories of Fishbourne. Remind them if necessary of Stage 16 (Book II, p. 67), where Quintus described his flight from Pompeii and his journey to Egypt.

The story provides a transition between Books II and III and should be taken quickly. Read it aloud expressively in Latin and elicit the story line from the class by comprehension questions.

Note the introduction of two new linguistic developments:

- 1 **volō tē mihi cōsiliū dare** (lines 9-10) and similar examples, e.g. infinitive with **iubeō**. As they resemble their English equivalents, there is no need to comment on them. In reading, emphasise **volō tē**, so that these words are taken together.
- 2 **vir magnae calliditātis**. Translate this and other descriptive genitive phrases literally at first, but also encourage more idiomatic translations. A note on the descriptive and partitive genitive will appear in Stage 22.

Discussion. Select phrases in the story for translation and study. Discuss them in a way which picks up themes from the past, and helps the students to become involved in the new context, e.g.:

aliquid novī audire semper volēbat (lines 3-4). The importance of stories and conversation as entertainment in the ancient world.

multī medicī ... morbus (lines 6-7). Refer back to Stage 20, and discuss reasons why the situation in Britain might be worse than in Alexandria, e.g. remoteness, shortage of Greek practitioners. This will pave the way for the study of Bath as a healing centre.

architectus Rōmānus ... aedificātum (lines 14-16). Cogdubnus' possible role in developing the Roman baths is expanded in the Cultural Background of this Stage.

ego deam saepe honōrāvī; nunc fortasse dea mē sārāre potest (lines 16-17). This attitude was commonplace in the Roman world. Remind students of Clemens who trusted in his piety to protect him against Eutyclus (Stage 18).

Salvī, tū es vir magnae calliditātis (line 17). What answer would you expect Salvius to give to Cogidubnus' question, **quid facere dēbeō**? What answer does he give? Do you think this answer confirms Cogidubnus' estimate of his character?

Consolidation

- 1 The first two paragraphs are useful as a basis for revising the perfect and imperfect tenses. When a student is asked to describe a verb, it should also be translated, so that function and meaning are always associated, e.g. What tense is **manēbat**? What is the best translation? Manipulating the example is another useful device for consolidation, e.g. What would be the Latin for 'they were stay- ing'?
- 2 Ask students to pick out the perfect participles in this story, **invītātus** (line 2), **arcessītī** (line 6), **missus** (line 14) and **aedificātum** (line 16) and discuss the different ways of translating them.

Lūcius Marcius Memor (p. 6)

Story. The manager of the baths is sleeping off a hang-over. Roused by his freedman, Cephalus, he laments his situation and tells him to dismiss everyone who is waiting to see him.

First reading. Read lines 1-20 aloud in Latin, with students following the text. Then assign the parts of narrator, Memor and Cephalus to individual students and ask them to re-read the story. Check where necessary that the class has understood the 'surface' meaning. Individuals or pairs then draft answers to comprehension questions 1-6 on p. 7. After discussing the answers, repeat the sequence with lines 21-32. When all the questions have been answered raise the following topics:

- the relationship between Memor and his freedman (contrast this with the relationship of Quintus and Clemens)
- the Roman system of career promotion through patronage, and the difficulty with which this worked in the provinces.

This is a good time to ask students to read for homework the cultural background material, 'Aquae Sulis and its baths' (pp. 14-19).

Consolidation. In a subsequent lesson, ask students to produce a neat, individual set of answers to the comprehension questions. Point out that question 12 may have several different answers which are acceptable provided they are supported by reasons. Remind students of the guidelines for good written answers to comprehension questions:

Be concise.

Target what is asked.

Select relevant material.

When returning the answer papers, give further explanation or practice of linguistic or cultural features which students found difficult.

Illustration. The furniture, like that on the title page of Stage 14 (Book II, p. 23), is based on a sarcophagus relief from Roman Germany.

senātor advenit (p. 8)

Story. Cephalus again tries to rouse Memor, this time to greet a visiting senator. Memor is annoyed until he hears that it is Salvius who is entering the courtyard. He dresses hastily, with Cephalus' help.

First reading. Take the story in two parts. Read as far as **appropinquantem cōspexī** (line 9) in Latin and give students time to explore the text in groups and prepare a detailed translation for sharing with the class. They may need help with the complex sentence in line 7, **postquam ... effēcī**.

After going through the translation with the group, pause to discuss the situation. Questions might include:

- Why is Memor miserable in his job in Britain? Refer back to p. 7 (lines 21-5) if necessary.
- What does he need to do to gain promotion?
- What do you expect to be the result of a senator arriving at this moment?

Having aroused expectations in the students, read the rest of the story to them in Latin and allow them to work it out for themselves in pairs or groups.

Discussion. Further discussion could centre on:

- 1 Preparation for a dramatic reading in pairs. Ask students to explore character and motivation by reading with expression, e.g.:

hunc (line 13). Should Cephalus sound helpful, cheeky or sly? Is he enjoying the situation?

num (line 15). How would you translate this word? What does it show about Memor's feelings toward Salvius?

nōn crēdō tibi (lines 15-16). Is this genuine disbelief or surprise?

quam infelix sum! (line 21). Would you expect Memor to say this, in view of his ambitions? Why does he regard himself as unlucky? Find a word in line 19 (**perterritus**) that gives you a clue to his real feelings.

- 2 The relationship between Memor and Salvius. Memor, as manager of the bath complex, is an important figure at Bath. He is wealthy, attracted to this provincial posting by the size and reputation of the baths which appear, on the surface, to offer good prospects for promotion. He is right to look on Salvius as a desirable patron, for Salvius had risen rapidly in his career and was close to the imperial family as a member of the Arval brotherhood (Book II, p. 21).

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- 3 Salvius' character. Encourage students to start a collection of phrases which other characters use to describe Salvius, and to decide whether they agree with the description, e.g.:

vir magnae calliditātis (p. 5, line 17).

vir summae auctōritātis (p. 8, lines 21-2).

Consolidation. Ask students to re-read the story, making a list of all the question words, and learning their meanings.

Illustration. Memor is a historical figure, though his character as represented in these stories is entirely fictitious. His name and position in Bath are demonstrated by this statue base, found in 1965 in its original position in the temple precinct where it still stands. The inscription reads:

DEAE SVLI	To the goddess Sulis
L MARCIVS MEMOR	L(ucius) Marcius Memor
HARVSP	Harusp(ex)
D D	D(ono) D(edit) - gave (this statue) as a gift

The carving of the letter forms is good, but not first rate, as can be seen by the extensive use of ligatures (the names are compressed; two, sometimes three, letters are conflated). Guide students to the possibility that the original third line was HAR (dead centre), with VSP added later to make HAR more intelligible to the Britons.

What the inscription tells us is that Memor was a member of the priestly college of haruspices (priests who examined the entrails of sacrificial victims). He would also be a member of the equestrian order, less important than Salvius but a man of some substance. It is interesting that the temple at Bath was important enough to attract a man of this status.

About the language: perfect passive participles (p. 9)

New language feature. Perfect passive participle. The aim of the language note is to enable students to:

- recognise perfect participles in their reading;
- translate them appropriately;
- link each participle to the noun it describes.

Discussion. Take the class through paragraphs 1-3. Do the first two examples of paragraph 4 orally, before asking students to complete the exercise. If necessary, help them with vocabulary so that they are not distracted from the new feature.

Up to this point, use the standard pattern of English suggested in paragraph 3 to help students link the participle to the correct noun. Only after reading paragraph 5, should they be asked for a range of natural English translations of the examples in paragraph 4.

If you make up further examples, follow the pattern of the examples in the book by including the agent to aid recognition, e.g. *libertus, ā dominō vituperātus, ē villā discessit*. Use the participles in the nominative singular or plural only.

There is no need to explain the term ‘passive’ at this point.

Consolidation. Ask students to identify other perfect participles in the stories they have read, saying which noun each describes, and translating the sentence. Help them to develop versatility by writing up all the acceptable translations produced for one of these examples. Continue to use examples from the text for quick oral practice at the start or end of each lesson during this Stage.

Some students find it helpful to learn an example by heart, which can be used as a prompt later if they get stuck e.g. **faber, ab architectō laudātus**.

Memor rem suscipit I (p. 10)

Story. Salvius tells Memor that Cogidubnus is coming to take the waters, and orders him to kill the old king. Appalled, Memor offers excuses but Salvius is adamant.

First reading. Use comprehension questions to help students appreciate the characters and their motivation, e.g.:

- Why does Salvius call Memor **vir summae prūdentiae** (line 3)?
- **tālem rem suscipere velim** (line 5). Is this statement true? What problem does Memor have?
- **expectant ... et fabrī** (lines 6-7). Why does Memor describe his responsibilities? Is he overwhelmed by everything waiting to be done, or is he trying to impress Salvius?
- Read Memor's speech (lines 5-7) aloud. Where does your tone change? Why? What does Memor think Salvius is asking of him when he says **Cogidubnus, quī ... bibere vult** (lines 9-10)? How do you know?
- When Memor understands Salvius' plan, what objections does he raise? Why is he reluctant?
- What arguments does Salvius use to put pressure on Memor? What do you expect Memor to do in this dilemma? Why?
- How far does Salvius' attitude towards Memor differ from his treatment of his inferiors in previous stories? Remind students, if necessary, of the stories in Book II: *coniūratiō* (p. 7), *Bregāns* (p. 8), **Salvius fundum inspicit** (p. 12), *ad aulam* (p. 46).
- How do you now view Salvius' behaviour when the dancing bear turned on Cogidubnus (Stage 16, p. 64, lines 21-2)?

Consolidation

- 1 Ask students to re-read the story in pairs, producing a colloquial précis of each speech which they could read aloud or act out to the class.
- 2 Ask them to pick out all sentences containing examples of the verbs *possum*, *volō* and *nōlō* to translate. This is a good place to revise the present tenses of these irregular verbs, plus *sum* (p. 158). Use an oral substitution exercise to reinforce the forms 'What does *vult* mean? *volunt*? *nōlunt*? *nōlumus*? *nōlō*?' etc. (see Book I Teacher's Guide, p. 16).
- 3 **rēs** repays further study after the first reading.

****Memor rem suscipit II (p. 11)**

Story. Memor asks Cephalus for advice. Cephalus offers him a plan for using a poisoned cup. Memor passes the job to him.

First reading. Divide the class into halves, asking each half to look at the speeches of one of the characters. After you have read the story aloud in Latin, invite translations from students in the appropriate half of the class.

Discussion. Possible questions could include:

- How and when does Memor's mood change? What was it before the change, and what after?
- Why is Memor afraid to use poison?
- Why do you think he trusts Cephalus rather than his slaves? How would he say his final words (line 21)?
- Do you consider the behaviour of Salvius and Memor in these stories true to life? What is your view of the murder plan? Will it work?

Consolidation

- 1 Ask the students to re-read the story, picking out the six perfect participles and the nouns they describe, and translating with care the sentences in which they are contained.
- 2 Practise the dative case. Write on the board (or reproduce by OHP or data projector) pairs of sentences, the first one taken from the story, the second a variant of it, and ask students to translate, e.g.:

cūr mihi vīnum offers? (line 2). *servus rēgī vīnum offert.*

iubeō tē mihi cōsiliū dare (lines 3-4). *Salvius haruspici mandata dat.*

cōsiliū quod mihi prōpōnis periculōsum est (line 12). *Cephalus dominō cōsiliū callidū prōpōnit.*

nūllis servīs cōfidō (lines 17-18). *Memor libertō cōfidit.*

Word patterns: adjectives and adverbs (p. 12)

New language feature. Formation of adverbs from 1st and 2nd declension adjectives.

Discussion. Read paragraphs 1 and 2 with the class, noting the Latin and English adverbial endings. Then attempt the exercises in paragraphs 3, 4 and 5. Some of the words are new, to make the point that their meaning can be derived from a cognate form.

Consolidation. Use the actions which occurred in familiar stories to practise recognition of adverbs, e.g. Memor listened to Salvius intentē. What does that mean? And what would it mean if the Latin story had said, After sending everyone away, Cephalus ad dominum celerrimē rediit?

Practising the language (p. 13)

Arrange for students to do these exercises at different times during this Stage. When going over exercises it is important to ask occasionally the reason for the choice of a given word.

Exercise 1. Complete the sentences with noun in the nominative, accusative or genitive, singular or plural.

Exercise 2. Translate an English sentence into Latin by selecting from the alternative Latin words provided. Work through the given example and example a on the board with students, and make sure they understand the task before they try it for themselves. The exercise revises the cases (nominative, accusative, genitive, dative) and the tenses (perfect, imperfect and pluperfect).

Exercise 3. Complete the sentences with the correct person (1st, 2nd or 3rd singular) of the verb (present, imperfect, perfect and pluperfect).

Language information: revision

Present, imperfect, perfect and pluperfect tenses (p. 156). Possibly concentrate on persons here. List the endings *ō, m, ī, s, istī, t*, etc. on the board in normal or scrambled order and ask students to give the correct English pronoun as you point to different endings. Follow up with the type of substitution exercise recommended for the revision of irregular verbs, p. 13 of this Guide. Further work on tenses is suggested in Stage 23.

Cultural background material (pp. 14-19)

Content. An account of the natural hot springs, the development of the baths as a healing and tourist centre, and the discoveries made by archaeologists. Best studied in connection with Lūcius Marcius Memor (p. 6).

Discussion

Differences. Which elements of this bath complex are similar to other Roman bathing establishments (e.g. at Pompeii), and which are different?

Cogidubnus' part in developing the baths. This is conjectural, but compatible with his preference for Roman customs and building (Stage 15), and with the dating of the earliest remains to the late 1st century AD. Bath probably lay within the area governed by the Regnenses.

The range of offerings in the sacred spring, as seen in the illustration on p. 19 (see note on illustration, below).

Illustrations

pp. 14-15

The Great Bath, lined with lead sheets, was 22m long, 9m wide and 1.5m deep. It stood in the centre of an aisled hall 33.2m x 20.4m. The water runs in directly from the sacred spring at the NW corner (bottom left of photograph), and there is a sluice for draining the bath at the opposite corner. Steam can be seen rising from the water. The stone visible at bottom left was probably the base of an ornamental feature in Roman times. It is not a diving stone, but has become worn by generations of feet from later periods.

p. 16

Line drawing of the Great Bath, showing the likely appearance, with a clerestory. The appearance of the columns has been inferred from the original column bases which can be seen in the photograph on p. 17. The photograph also shows how the columns were enlarged later to take the weight of the concrete and brick barrel vault, which replaced the earlier wooden roof.

Fashionable lady, late 1st century (note the hairstyle, reminiscent of Metella, Book I), from a cemetery at Walcot, near Bath (Bath Museum). Fashionable people came to Bath, even from abroad.

p. 17

Plan of baths revised in line with latest research. Further buildings, possibly including an apodyterium and grand entrance, completed the suite of baths at bottom left, but their arrangement is unknown.

Lead pipes made from a single sheet welded together at the top. Roman bones show traces of excessive lead, but this was probably caused by cooking in lead vessels, rather than by lead water pipes.

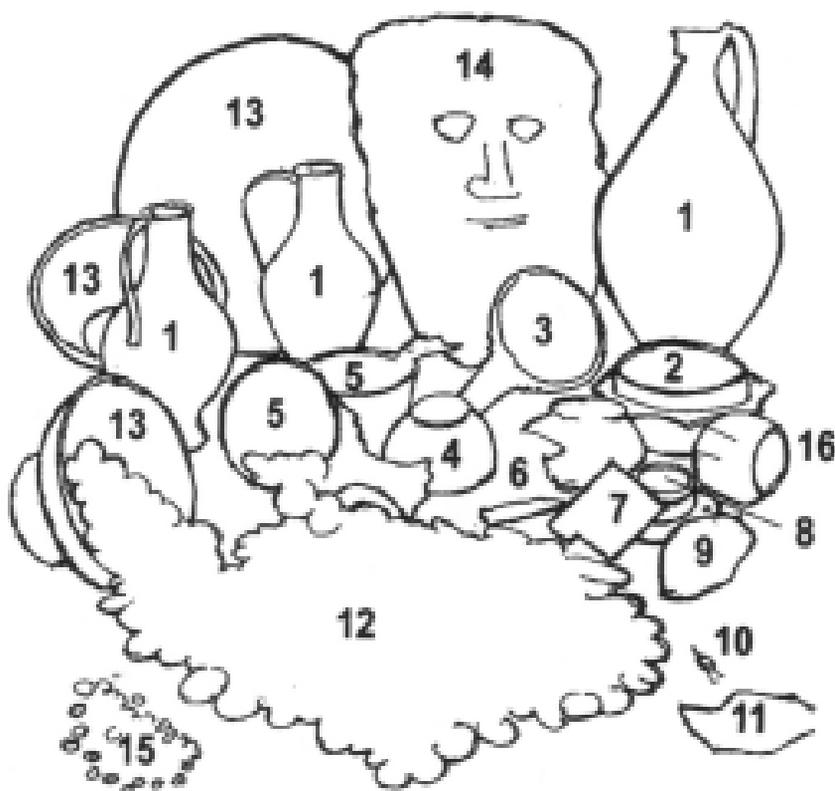
Hypocaust in the tepidarium (left, on plan), providing underfloor heating in the Roman style.

p. 18

Reconstruction of temple front. Temples in the classical style are rare in Britain, where the distinctive Romano-British style is more common. Note the fluted columns with Corinthian capitals, the pediment with the central shield of Minerva showing a Celtic gorgon's head, supported by classical winged victories on either side.

Model of temple in courtyard. Sacrifices were conducted on an altar in front of the temple in the courtyard. There were also two small shrines on either side of the temple steps.

Finds from the sacred spring:



- 1 Large pewter jugs
- 2 Pewter dish with octagonal flange round the outside
- 3 Silver saucepan. The handle shown on p. 1 was attached to a saucepan like this.
- 4 Bronze saucepan. The decoration was originally filled with enamel.
- 5 Pewter saucepans. These are inscribed with the words SULI MINERVAE and DSM (DEAE SULI MINERVAE), meaning for (the goddess) Sulis Minerva. Probably used in temple rituals.
- 6 Bone handle of clasp knife.
- 7 Vilbia curse tablet in lead alloy (see Stage 22 and pp. 27-8 of this Guide).
- 8 Bronze washer from small military catapult, similar in strength to mediaeval crossbow.
- 9 Ivory carving of a pair of breasts, perhaps given to the goddess in gratitude for healing.

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- 10 Earring (shown in close-up, p. 20).
 - 11 Sheet of bronze with cut-out pattern, perhaps part of priest's ritual dress.
 - 12 Heap of coins. 10,000-20,000 coins were found in the spring, of which four gold coins were valuable; many were silver, and the rest bronze and brass of small denominations.
 - 13 Two pewter bowls and a pewter plate.
 - 14 Tin mask, 33cm high, previously attached to wooden backing, used in the temple ritual.
 - 15 Group of gemstones, exquisitely engraved, probably thrown in all together in a bag.
 - 16 Pewter inkpot.
- Three of the gemstones (L to R):
 - Bust of Maenad (female follower of Bacchus, god of wine) made in semi-precious stone called nicolo (grey-black banded agate), length 10.5mm.
 - Fortuna, holding horn of plenty, poppy head and rudder, in cornelian, length 11.5mm.
 - Discus-thrower with palm of victory in a vase, cornelian, 12mm.

p. 20

Gold earring with pear-shaped carbuncle (specially cut garnet), originally with two glass beads or jewels suspended from the wires, length 3.7cm. All Roman gemstones were rounded and polished rather than facet-cut like modern ones. They could be carved out for use in seal-rings.

Suggested activities

- 1 Ask the students to make a large wall plan of the baths for reference during Stages 21-3. Incidents from the stories could be plotted, and photographs could be added at the appropriate locations.
- 2 A visit to the baths. Trace a route on the plan (p. 17) and describe the experience.
- 3 Give students an enlarged copy of the numbered outline of the finds from the sacred spring (p. 16 of this Guide). See how many finds they can identify from studying the photograph on p.19.
- 4 If you are near enough, a visit to Bath is well worthwhile. Visit their website for further information: <https://www.romanbaths.co.uk/schools> This also offers information for teachers and suggested classroom activities.