



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book I Stage 12

Teacher's Guide

FOURTH EDITION

The information contained within this guide comprises advice and guidance for teachers on the use of the Cambridge Latin Course. It does not represent a definitive or 'correct' way of teaching the course, and all teachers should feel confident in adapting their practice to their own classrooms and contexts.



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STAGE 12 Vesuvius

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>
The eruption of Vesuvius, 24 August AD 79; the destruction and excavation of Pompeii.	While Caecilius is dining with Iulius, Clemens comes to summon his master home because of the eruption. On the way home Clemens is delayed because he carries Iulius to safety. He arrives home to find the family missing and Caecilius dying. Caecilius frees Clemens, giving him his signet ring for Quintus.	<ul style="list-style-type: none">• 1st and 2nd person (singular and plural) imperfect and perfect.• Imperfect of esse.

Opening page (p. 161)

Introduction. Set the context by studying the picture of Vesuvius on this page, the line drawings on p. 162 and the picture essay on p. 171. Identify the phenomena associated with recorded eruptions, e.g. rumblings, mushroom cloud, lava, ash, fire. Other useful points for discussion are:

1. The behaviour of people in the picture on p. 161.
2. The physical dominance of the mountain in the streets and squares of Pompeii.
3. The distance of Pompeii from the mountain (see map, p. 172).
4. The attraction of living on the slopes of volcanic mountains (fertile soil, family tradition, etc.).

Illustration. Here people are fleeing from an eruption of Vesuvius on 8 August 1779 (engraving by Francesco Piranesi coloured by Jean-Louis Desprez). The mountain was very active from 1631 until its last eruption in 1944. In this picture the remains of its old cone can be seen, with the new one glowing within it (*British Museum, Department of Prints and Drawings*).

Model sentences (pp. 162–3)

New language feature. 1st and 2nd person singular and plural of both past tenses. The perfect and imperfect tenses are mostly shown side by side, as in Stage 6, the imperfect representing a continuous situation and the perfect an event which is fully realised. Pronouns are used as markers at first, and gradually withdrawn in this and later Stages.

New vocabulary. *sonōs, tremōrēs, sēnsī, nūbem, cinerem, flammās.*

First reading. If necessary, remind students of the minor characters they met a while ago: Syphax and Celer (Stage 3, pp. 28–31); Lucrio and Poppaea (Stage 5, p. 61).

tremōrēs (pp. 164–5)

Story. Caecilius is discussing the eruption over dinner at Iulius' house near Nuceria. To his surprise, Clemens, whom he had sent to his farm in the country, arrives from Pompeii asking for him.

First reading. Students become so concerned to find out what happens during the eruption that they are likely to set a fast pace for the first reading of the stories in this Stage until they reach the climax. Give support by dramatic Latin reading, judicious section breaks, assistance with vocabulary and pointed questions. Little help is usually required with the new structures.

Caecilius rented a farm, the Fundus Audianus, for 6,000 sesterces. We know from three surviving tablets that he found it difficult to pay the rent.

Consolidation. The comprehension questions are suitable for group work. Ask students to produce written answers.

Illustrations

p. 164–5 The reliefs were found on the lararium in Caecilius' house and show the effects of the earthquake in AD 62. Both reliefs appear to relate to his own experiences, and may have been put up in gratitude for his preservation. The left-hand panel shows a scene that would have been visible from Caecilius' front door. From left:

The water reservoir that supplied the street fountains, public baths and some private houses.

The Vesuvius Gate.

A stretch of city wall with a cart drawn by two mules in front. Right-hand panel: Honorific arch flanking the Temple of Jupiter in the forum, with equestrian statues on either side of the temple, and the altar in front.

p. 165 Bronze statuette of a lar, typically shown as a young man with billowing clothes, holding a shallow bowl for drink-offerings in one hand and a drinking-horn in the other. Shrines for the lares were sometimes in the kitchen, since they ensured that the family had plenty to eat and drink (*Oxford, Ashmolean Museum*).

ad urbem (p. 166)

Story. Clemens explains that he and the farm manager felt too afraid to stay on the farm. He found Metella and Quintus very worried, and was sent to fetch Caecilius. On his way home, Caecilius meets Holconius fleeing to the harbour, and is shocked by his lack of concern for Metella.

First reading. Keep the story moving by dramatic Latin reading, and by breaking it down into sections at points where students will want to continue, e.g.:

‘quid vōs fēcistis?’ rogāvit Iūlius (line 6). ‘... perterriti erāmus.’ (line 13).
‘cūr nōn ad portum fugitis?’ rogāvit Holcōnius (lines 19–20).

Consolidation. Stress the perfect forms of verbs such as **āmittere**, **dēlēre**, **contendere** and **cōspicere**.

If students are dealing confidently with the new persons of the verb, take ‘About the language’ (p. 170) at this point. Students will thus have a chance to become thoroughly familiar with these forms before undertaking a general revision of verbs from the ‘Language information’ section.

ad vīllam (p. 167)

Story. Caecilius finds Pompeii in chaos. His friend Iulius collapses. Clemens carries Iulius to the sanctuary of the Temple of Isis, where he eventually recovers. Clemens refuses to flee with Iulius, preferring to follow Caecilius in the search for his family.

First reading. Again let the dramatic points of the narrative dictate the end of the sections you select for students to explore, e.g.:

statim ad terram dēcidit exanimātus (line 8). Clēmēns cum Iūliō in templō manēbat (line 13).

Be prepared to help at lines 15–16 where **sumus** is introduced without **nōs**.

Consolidation. Possible discussion points:

Why did Iulius collapse? (Sulphur fumes are mentioned on p. 172.)
Why did Caecilius leave the temple?
Why did Iulius call him **stultissimus**?
Why did Iulius decide to leave the city?

Why did Clemens follow Caecilius?

Illustrations

Bezel of a gold ring (enlarged) showing a bust of Isis, wearing a vulture headdress supporting the cow horns and disc of the Egyptian goddess Hathor, with whom she was identified in the Graeco-Roman world (she was ‘Isis of countless names’). Hathor, like Isis, was a nurturing, protective deity (*Victoria and Albert Museum*).

Temple of Isis seen from its surrounding colonnade. Between the columns on the left can be glimpsed the entrance to a shrine which contained a pool of sacred water, representing the Nile.

fīnis, (pp. 168–9)

Story. After struggling through the city, Clemens reaches home to find it in ruins with Cerberus guarding his dying master. Caecilius orders Clemens to flee and to deliver his signet ring to Quintus, if he finds him.

First reading. Read the first two lines in Latin to establish the sombre atmosphere of this final story and then invite interpretations. The shifts in mood at lines 8–9 (... **dominum custodiēbat**) and line 19 (**Clēmēns recūsāvit**) suggest appropriate sections for exploration.

Consolidation. Possible topics for discussion include:

Which words depict the behaviour of the volcano at this time? Find words which show Clemens' feelings. Does his mood change? Why is the ring (line 22) important?

Which is the most significant word in the last two sentences?

The fate of the historical Caecilius is not known. Students often ask what happens to the rest of the household. The answer should be kept for Book II (where Clemens and Quintus reappear).

Illustration

Some of the casts made by pouring plaster into the impressions in the ash left by decomposing bodies: children, adults and a dog. The dog must have been struggling to free himself from his chain, hence his contorted position. Some of the people seem to have died quite peacefully, recalling the Younger Pliny's statement that his uncle's body, when found after the eruption, looked 'more like a man asleep than dead' (*Letters* VI.16). The skeletons of others, not shown here, have been found torn apart by violent pyroclastic flows.

About the language (pp. 170–1)

New language features. 1st and 2nd person singular and plural of the imperfect and perfect tenses; tabulation of the full imperfect and perfect tenses; the imperfect of **esse**.

Discussion. Start by putting on the board some paired examples of imperfects and perfects based on the model sentences, e.g.:

Syphāx servōs vëndēbat. frātrēs tremōrēs sēnsērunt. Syphāx: 'ego servōs vëndēbam.'

Marcus: 'nōs tremōrēs sēsimus.'

Invite comments and proceed to the language note.

Take the note in two parts, breaking off at the end of paragraph 2 to pick out examples from pp. 166–7 and study them in a familiar context. Then discuss paragraphs 3 and 4, asking students to comment on the easy 'regular' endings and those that are likely to cause problems (generally **-ī**, **-istī**, **-istis**). Finally, see if they can manage the examples in

paragraph 5 without reference to p. 170.

Consolidation. Further practice could be based on examples of the 1st and 2nd person of the imperfect and perfect tenses found in the stories of the Stage, e.g.:

1. Ask students to find and translate examples in the text.
2. Vary the person of the examples found, and ask for a translation.
3. Omit the pronoun from some of these examples, and ask for a translation.

Illustrations

Detail of a painting from Pompeii of the vine-clad mountain. Part of a figure of Bacchus, dressed in grapes, can be seen at left (*Naples, Archaeological Museum*).

Detail of the engraving on p. 161.

Steam rising inside the crater. Vesuvius is overdue for an eruption and the crater is constantly monitored for seismic activity.

The mountain from the sea. The coast is now entirely built up. This congested population will be vulnerable in any future eruption, and the Italian government has already drawn up plans for evacuation. The site of Herculaneum is roughly in the centre of the picture, Pompeii outside it to the right.

Language information: revision

The following work should be postponed until students are confident with all persons of the imperfect and perfect tenses. You may find it more useful for revising verbs in the early Stages of Book II.

pp. 182–4 Revise the three tenses tabulated in paragraph 1 and the meanings given in paragraph 2. Then study paragraphs 3 and 4, which formally introduce the four conjugations. Ask students what similarities and differences they see. The exercise in paragraph 5 is easy and can be done orally, while that in paragraph 6 is a good test of persons and tenses if worked without reference to the table. After revising **sum** and **eram** in paragraph 7, give students written or oral practice with their books closed.

p. 185 Paragraphs 1 and 2 consolidate and extend students' knowledge of present and perfect forms. They should now learn to recognise the regular perfect forms in the 1st, 2nd and 4th conjugations and the examples of irregular perfects. Follow up with examples taken from the stories.

Cultural background material (pp. 172–5)

Content. An account of the destruction of Pompeii in the eruption and the subsequent history of the site.

Discussion. Study this section after the Latin stories have been read. It can be used as an observation exercise, with students being led by the teacher's questions to draw their own deductions from the pictures, and extend them by reference to the text. Possible discussion points:

- How do we know that the city came to a sudden end and did not just fade away?
- How do archaeologists gather information when they excavate a site?

Further information. The distance of Pompeii from Vesuvius makes the extent of its devastation surprising. The strength and direction of the wind during the eruption may need to be explained with the help of the map (p. 172). The most recent research indicates that the eruption in AD 79 was an explosive eruption, not one with slow-moving lava flows. The best contemporary description is that of Pliny the Younger who was at Misenum (*Letters* VI.16).

Illustrations

p. 172 Model showing part of Pompeii as excavated (*Naples, Archaeological Museum*).

p. 173 General view of the excavated portion of Herculaneum. In the foreground are some of the large Roman houses on the sea wall. Vesuvius rises in the background above the modern town.

Looking up to a first-floor apartment in Herculaneum. Most of the street frontage has fallen away. Often upper floors contained flats occupied separately from the ground floor.

This 18th-century picture of the early excavations comes from a lavish book, *Campi Phlegraei* (1776), published by the British ambassador to Naples, Sir William Hamilton, who was the husband of Nelson's mistress Emma Hamilton and a keen antiquarian. Compare the picture with the photograph on p. 167 of the Temple of Isis as it is today.

p. 174 A resin cast made on the same principles as the earlier plaster casts. This victim was found in 'Villa B' at Oplontis, near Pompeii.

One of a number of skeletons of people sheltering in the boat sheds, created from the supporting arches of the sea wall at Herculaneum. The gold wire earrings probably held pearls. Compare the snake's-head bracelets with the one on p. 14. Notice how good her teeth are; she had no cavities because of the local diet of seafoods rich in fluoride (*National Geographic*).

p. 175 A replanted vineyard in south-east Pompeii, which was largely given over to vineyards and market gardening. The exact pattern of planting was recovered in an excavation by Wilhelmina Jashemsky. The vineyard contained an outdoor triclinium where the owner and his guests could enjoy the wine from the crop.

A group of casts huddled in the corner of the same vineyard. The crawling child on p. 169 belongs to this group.

- p. 176 A lantern, *in situ* in the House of the Menander, Pompeii. It would originally have had a thin sheet of horn to protect the flame.

Suggestions for further work

1. The discovery record (*Independent Learning Manual* Stage 12) is a helpful exercise for students trying to follow the history of the excavations.
2. *Worksheet Master* 12.7, based on Pliny the Younger's letter describing his own experience of the eruption.
3. Research projects on the geophysics of eruptions, or the phenomena of this eruption, or a study of another modern eruption.
4. Show and discuss *In the Shadow of Vesuvius* (*National Geographic video*).

Other illustrations

- p. 177 Mosaic of guard dog at entrance to the House of the Tragic Poet, opposite the Forum Baths, Pompeii. Inscription reads CAVE CANEM *Beware of the dog*. Caecilius would have seen this every time he went to the Forum Baths.

Back cover. Vesuvius appears beyond the ruined town. Note the umbrella pines, whose shape was mimicked by the cloud of earth and ash erupting from Vesuvius (see Pliny, *Letters* VI.16).