



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book I

Stage 3

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 3 *negōtium*

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Pompeii: town life and business.	Caecilius goes to work in the forum. Celer paints a mural in Caecilius' villa. Caecilius visits Pantagathus, the barber. He buys a pretty slave-girl from Syphax, the slave-dealer.	Nominative and accusative of 1st, 2nd and 3rd declensions.	1 Selection of suitable verb. 2 Selection of nominative or accusative.

Opening page (p. 27)

Illustration. This wall-painting of an unidentified harbour, found at Stabiae, introduces the theme of commerce. A pier encloses the harbour, where ships stand at anchor. In the foreground are small fishing-boats. An angler with rod is perched on a rock (bottom left). Visible along the harbour side are: colonnades with marble ornaments hanging between the columns, fortifications (on right), and commemorative pillars carrying statues of prominent citizens (*Naples, Archaeological Museum*).

****in forō** (p. 28)

Story. Caecilius is in the forum, conducting his business as a banker, and meets Celer the wall-painter and Pantagathus the barber. Syphax the slave-dealer is angry because a merchant misses an appointment.

First reading. Read the story aloud dramatically so that students gain an impression of the range of people and occurrences in the forum. Refer to the line drawing to introduce the characters and their surroundings, and use a series of quick questions to keep the pace of interpretation brisk.

Consolidation. In discussion, establish the forum as the centre of social and business life in Pompeii. Draw on students' knowledge of Caecilius' business interests as an **argentārius** (Stage 1, pp. 8–9). This is a good story for students to practise reading aloud, to develop confidence and accuracy in pronunciation.

Illustration. The line drawing shows the forum as it would have looked before the earthquake of AD 62: a large paved space, lined on both sides by colonnades with an upper floor and Vesuvius pre-eruption behind. The Temple of Jupiter can be seen (centre), flanked by arches with honorific statues of the emperor's family.

pictor (p. 29)

Story. Celer is welcomed by Quintus and taken by Metella to the dining- room, where he paints a mural which meets with Caecilius' approval.

First reading. Divide the story into two sections, lines 1–7 and 8–end. After reading the first section aloud in Latin, use comprehension questions with the whole group (cf. p. 14 above). Then translate the second section in pairs initially, referring to the picture, followed by group comments and comparisons.

Language. Students have already met prepositional phrases (**in ātriō, in villā**) and this story introduces more (**ad villam, ad triclinium, ad iānuam**). From hearing you reading the Latin, students should naturally handle these phrases as complete units and not split them into separate words.

Adjectives have so far been used predicatively (**coquus est laetus**) and are now being used attributively (**magnus leō, magnum fūstem**). This should cause students no difficulty in understanding and should not be analysed until Stages 14 and 18, where there are notes on adjectives.

Consolidation. Different students could re-read the sentences concerned with the different characters: pictor, Metella, canis, etc.

Further information. Celer is typical of Campanian artists of the period who reproduced Greek subjects, often from Greek originals, but showed skills greater than those of mere copyists. Here Hercules is engaged on the first of his Twelve Labours, overcoming the Nemean lion. For the method of painting frescos, see p. 73 of this Guide.

Illustrations. The three small pictures (*Naples, Archaeological Museum*) are chosen to illustrate a range of popular themes. The shepherd boy has pointed ears because he is a satyr. Cupids are commonly found engaged in everyday activities ranging from wine-making to chariot-racing. The poet is holding a rolled-up scroll with a label, and is wearing a garland.

tōnsor (p. 30)

Story. While Caecilius waits his turn at the barber's, a poet recites a rude rhyme which so infuriates Pantagathus that an accident occurs.

First reading. Read the story aloud in as dramatic a manner as possible and ascertain, by general questioning, how much students have understood. Some may have grasped the situation immediately. The word order VERB + NOMINATIVE, e.g. **respondet Pantagathus**, is used here for the first time, but needs no comment.

Comprehension questions. Use these after the whole passage has been read and when you think students are ready to tackle them successfully. This is the first time they occur in students' text, and they may serve as a guide to teachers for writing questions for other passages. You may find that students give unexpected but valid answers, and credit should be given for these.

Consolidation. If students have managed the comprehension questions well, there is no need for further consolidation. If not, set part of the story for a written translation.

Further information. Pantagathus the barber has a name suggesting Greek origins. At this time Romans were generally clean shaven and visited the barber during the morning, so his shop became the centre of news and gossip. In the line drawing he is shown using a folding razor of Roman design. The poet's visit is a reminder that the customary way for writers to draw public attention to their work was by reciting or reading it aloud.

vēnālīcius (p. 31)

Story. Caecilius seeks out the slave-dealer to buy a new slave and returns home with a pretty slave-girl whose arrival provokes mixed reactions.

First reading. Discuss the line drawing and establish that Syphax deals in slaves from overseas. Then explore the story with comprehension questions, e.g.:

1. In the first paragraph find the word which suggests where Syphax has come from.
2. Why, in line 9, does Syphax call for wine? Some students will see this as a way of softening up Caecilius, others as a chance to introduce Melissa.
3. In lines 13–14, what are Melissa's skills, according to Syphax? Some students may render **Melissa cēnam optimam coquit** (line 13) as *Melissa cooks very good dinners* or *Melissa cooks dinner very well*. Such answers reveal that they have understood the meaning of the text. Guide the class towards *Melissa cooks a very good dinner* by asking 'What kind of dinner does Melissa cook?'

Consolidation. Translation of this story enables the class to discuss the most appropriate English for such phrases as **salvē**, **Syphāx!** spoken by a businessman; **ancilla Caecilium dēlectat**; and **ēheu!**

The last paragraph usually provokes a lively discussion of the characters and their attitudes. It is a good opportunity to discuss the depiction of slavery thus far in the course and also to develop a discussion of how *Melissa* may feel about entering the household; something not mentioned in the story itself.

Additional information. Syphax, an imaginary character like Celer and Pantagathus, is a Syrian who makes his living in the slave trade, bringing skilled as well as manual labourers to the Italian market. Because slaves were less frequently available from military conquest during this period, prices were high (see p. 53).

Illustrations. Shears of the kind illustrated were used instead of scissors (*Museum of London*). Troublesome slaves might be shackled to prevent escape (*Cambridge, Museum of Archaeology and Anthropology*).

About the language (p. 32)

New language feature. Nouns are tabulated in declensions (nominative and accusative singular of 1st, 2nd and 3rd declensions only).

Discussion. Note the forms, and stress that knowledge of one example within a declension is the key to all or most of the others.

Consolidation. Follow up with more oral revision of the nominative and accusative cases:

1. Give students an English sentence and ask them which word is in the nominative/accusative.
2. Using one of the Stage 3 stories, ask students to pick out nominatives and accusatives which they have already met in context. For instance, in **vēnālīcius**: 'What case is **servum** in line 6? Which word is nominative in **Caecilius Melissam emit** in line 15?' Occasionally ask for a translation to remind students of the function of the two cases.
3. With p. 32 open, and using only the examples provided, ask students to give the Latin for a word in an English sentence, e.g.:
 - a. I entered *the shop*.
 - b. The merchant bought *the slave*.

Illustration. Golden oriole (*Naples, Archaeological Museum*).

Practising the language (p. 33)

Exercise 1. Selection of verb according to sense.

Exercise 2. Selection of nominative or accusative singular.

Cultural background material (pp. 33–7)

Content. An overview of the layout of Pompeii, its main features and its links with the rest of the Roman Empire.

Discussion. Use the pictures in this Stage and on pp. 43, 65, 107, 125 and 146 (and any other available material) to help students identify the main features (forum, theatre, amphitheatre, baths, streets, houses, tenements and civic monuments) and locate them on the plan on p. 34. Their social functions should be emphasised. If appropriate, encourage students to imagine Caecilius or Grumio showing a friend around the town. Students may need help in appreciating the size of the town. At 66 hectares, the town was about half a mile square. It is worth comparing this measurement with a local park, the school grounds or some other familiar space.

Discussion points might include:

1. Comparison with a modern town, highlighting similarities (large sports buildings, prevalence of graffiti) and differences (volume of traffic, absence of street names).
2. Amenities, including entertainments, open spaces, transport, home lighting, water supply, transmission of news, cooking facilities, keeping warm or cool, finding someone's address.

Further information. The nationalities of Syphax, Pantagathus and Celer illustrate how cosmopolitan Pompeii was because of its mercantile contacts with east and west, and because its development included occupation by Etruscans, Greeks and Samnites before the Romans. The people of Pompeii thrived on trade and industry, and enjoyed a comfortable, even luxurious, lifestyle. Civic pride was strong and was expressed in public buildings, statues and inscriptions, and in the civic deity, Venus Pompeiana. Many public buildings were erected by individuals at their own expense.

Most buildings had been badly damaged by the earthquake in AD 62. Some, including the Temples of Venus and Jupiter, were still in need of restoration; others, including the amphitheatre, had been restored; private houses were repaired to an unprecedented standard of luxury; and a new and very large bath complex, the Central Baths, had been started.

Illustrations

- p. 33 A status symbol for the Romans was a seaside villa on the Bay of Naples. This small landscape suggests how tightly packed villas could be. It is a wall-painting in the lavishly decorated tablinum of Marcus Lucretius Fronto in Pompeii.
- p. 34 The photograph shows stepping-stones worn with use, ruts from wheeled vehicles and the height of the pavement on the far side.
- p. 35 Fountain in the Street of the Shops (Via dell' Abbondanza). Notice also the house
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preserved up to the first floor.

Bakery in Pompeii with two corn mills. Only the conical bottom stone remains from the front mill. The one behind is almost complete. The corn was fed into an opening in the top of the movable stone, which was shaped to sit on top of the bottom stone and turned by a slave or animal by means of a handle fitted into the socket on the side, just visible in the photograph. The flour ran out between the two stones and collected on the circular platform beneath.

- p. 36 Stabiae Street looking south. The Stabiae Gate is visible at the end of the street. There is a water tower at front left. Note the well- preserved stepping-stones.

- p. 36–7 *Streets of Pompeii*. Clockwise starting from mid-left:
She-goat shop sign of dairy near the forum.

Cast of shop shutters, formed by pouring concrete into the space left by rotted wood.

Street corner in older part of town, where streets are not arranged on a regular grid pattern. It shows how extra space could be obtained for the upstairs rooms. This house was a brothel.

Professionally painted electoral slogans. Exterior plaster walls were commonly painted red at the bottom and white at the top.

Bar in Via dell' Abbondanza, with amphorae stacked in corner. Let into the counter are three pottery jars to contain the food on offer, in one of which the excavators found 1,611 coins of low denominations, the last day's takings. Painted on the wall behind is a lararium with Mercury, the god associated with profit (and thieves) at the far left, holding a purse.

Wall-painting from a small bar near the Forum on the north side, not far from Caecilius' house.

Asellina's bar on opposite side of street, with amphorae stacked in corner. The excavators found the bronze vessels still on the counter.

- p. 38 Mercury, distinguished by his winged hat and characteristic herald's staff. One of five gods painted above a shop doorway in Via dell' Abbondanza.

Suggested activities

1. Give each student an outline plan of the town (see *Worksheet Master 3.6*). They should fill in the key features (forum, theatres, amphitheatre, palaestra, Caecilius' house, Stabian Baths, Forum Baths, main shopping area, sea gate, other gates). Alternatively, use the OHP for a similar joint exercise with the whole class, or use the simple exercise set in *Worksheet Master 3.6*.
2. Ask groups of students to write or record a visitor's guide to Pompeii, or design a travel poster or website, researching to amplify the material in the Stage or adding material from subsequent Stages.