



UNIVERSITY OF  
CAMBRIDGE SCHOOL CLASSICS PROJECT

# Cambridge Latin Course

## Book I

## Stage 4

### 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 4 in forō

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The forum at Pompeii; finance and the law courts.	Caecilius lends money to a Greek merchant, Hermogenes; he does not repay the debt and is taken to court by Caecilius.	1st and 2nd person singular present, including <b>sum, es.</b>	1 Selection of suitable verb in 1st or 2nd person singular. 2 Story for translation.

### Opening page (p. 39)

**Illustration.** View of forum seen through arch on eastern side of Temple of Jupiter (opposite view from that on p. 28). Part of the temple can be seen on the right. The brick buildings at the far end are the municipal offices. In the foreground, two stone blocks prevent wheeled traffic from entering the forum. The arch which frames the picture is made of brick-faced concrete but was originally faced with marble.

### Model sentences (pp. 40–2)

**New language feature.** The 1st and 2nd person singular of the present tense. Familiar characters state in the 1st person who they are and what they are doing. They then answer questions posed to them in the 2nd person.

**New vocabulary.** *ego, tū, quid, quis.*

**First reading.** This presents little difficulty because the pictures give strong clues and there is little new vocabulary. Suggested procedure:

1. Teacher reads Grumio's statement (1) in Latin.
2. Teacher says, 'Grumio is speaking. What does he say?' If necessary, act out the statement, emphasising **ego**.
3. Encourage use of the immediate present, e.g. *What are you selling?* (10), rather than *What do you sell?*
4. After the meaning has been elicited, give other parts to individuals or groups. Ask them to read each pair of sentences aloud in Latin and then translate.

**Note.** **ego** and **tū** have been inserted in these sentences to aid students. They are gradually phased out in the Stages which follow.

**Consolidation.** A mime game is useful here. Students take it in turns to mime actions and the class guesses who they are or what they are doing (e.g. **tū es poēta** or **tū versum recitās**). If the class cannot guess, the student has to tell them (e.g. **ego sum poēta** or **ego versum recitō**).

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## Hermogenēs (p. 43)

**Story.** Caecilius lends money to Hermogenes, a Greek merchant. He requires the transaction to be recorded on a wax tablet with the imprint of the merchant's seal. Hermogenes does not repay the loan.

**First reading.** Read the story at one sitting, leaving students eager to find out what happens next.

The 1st and 2nd person singular crop up naturally in the dialogue. Any further comment on the language should be postponed until study of the language note. If **ego pecūniam quaerō** (line 5) causes difficulty, remind students that when Caecilius went to the port to see Syphax (p. 31) we were told **Caecilius servum quaerit**. A reminder of the context of a word's previous occurrence is far more effective than looking up the word in the general vocabulary.

At the end of the story invite speculation about what will happen in court. In order to respond, and to understand the implications of what Caecilius says in line 10 (**ego cēram habēō. tū ānulum habēs?**), students will need to know about the Roman practice of recording business transactions on wax tablets. See 'Further information' below.

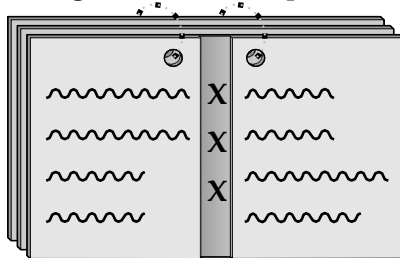
**Consolidation.** Follow up with a dramatic reading, or recapitulate when introducing the next story, or postpone consolidation until **in basilicā** has been read and the incident can be dramatised in its entirety.

**Further information.** Seals were commonly carried as rings, as illustrated on p. 44. Wax tablets recording business transactions (illustrated on pp. 9 and 47) were usually bound together in a set of three (i.e. six sides) as follows:

*Front cover.* Plain wood with title inscribed in ink.

*Sides 2 and 3.* Agreement or receipt in full, engraved in wax.

*Side 4.*



Special leaf for signatures, with a fairly wide groove down the centre. The two tablets were tied together down the middle with string, and fastened along the groove with wax. The participants and witnesses would each press their seal into the wax and sign their name across the leaf, using both sides of the groove. In the illustration above, X represents the seal.

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*Side 5.* Summary, giving brief details and names from the main text, possibly for reference, to enable the main text to remain sealed, or in case of loss.

*Back cover.* Usually plain wood. The complete triptych was then bound round the outside.

Caecilius' surviving business records, the main source for our knowledge about him, are of this type.

**Illustration.** Looking towards the arch where the previous photograph (p. 39) was taken. In front of the row of shops stood a colonnade which was roofed to give protection from the sun. The row of pedestals inside the colonnade would have supported statues of prominent citizens. The columns have been partly reconstructed in brickwork in modern times.

### **in basilicā (p. 44)**

**Play.** Caecilius takes Hermogenes to court and wins his case on the evidence of the wax tablet and the signet ring.

**First reading.** Set the scene and establish the court procedures by asking comprehension questions on lines 2–11. Then tell students to explore the meaning in groups of five in preparation for assuming the characters of narrator, judge, Caecilius, Hermogenes and his friend.

Check students' understanding of the meaning and help them to envisage the scene and reflect on the characters by asking, e.g.:

What do you think Caecilius does at line 26?

Why does Hermogenes say **ēheu!** in line 27? How loudly do you think he says it?

What is Hermogenes doing in line 29 when Caecilius says **ecce!?** Why? What does the judge do in line 30 before saying **ānulus rem probat?**

**Consolidation.** Once students have an understanding of the story, draw attention to the illustrations of the basilica (p. 46), and the trial and writing tablet (p. 47).

Paired groups could then perform the play, one in English, followed by one in Latin. The rest of the class could supply the reactions of the onlookers in court. A final version could be recorded on tape or video.

*Worksheet Master 4.3*, which provides a check on students' grasp of the story, could be set for homework.

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## Illustrations

p. 44 Clockwise from left:

Enlarged image of peridot (semi-precious stone) seal engraved with horse  
(*Cambridge, Fitzwilliam Museum*).

Seal ring made in gold without jewels (*Victoria and Albert Museum*).

An amethyst with Medusa's head (*British Museum*).

A cornelian showing Hygeia, goddess of health (*British Museum*).

An onyx showing a warship (*British Museum*).

## About the language (p. 45)

**New language feature.** 1st and 2nd person singular of the present tense.

**Discussion.** Ask students what they have noticed in the model sentences. Most will mention **ego** and **tū**; some will have spotted the new verb endings. See what progress they make with the formulation of rules; then proceed with the language note.

**Consolidation.** Follow the initial reading with oral practice of other familiar verbs. Retain **ego** and **tū**, or use a noun as subject, for the time being. When students appear confident, follow up with further oral practice in the 1st and 2nd person with the subject omitted.

## Practising the language (pp. 46–7)

*Exercise 1.* Selection of suitable verb to match the subject in 1st or 2nd person.

*\*\*Exercise 2. Story.* Grumio comes home drunk and is frightened by the mural of a lion in the dining-room.

## Illustrations

p. 46 As can be seen from the air photograph on p. 51 of Book I, the basilica was vast. Its roof timbers were supported on 28 brick pillars surrounding the central space. Like the walls, these were covered in stucco and painted to look like marble. The rectangular object is the base of an equestrian statue.

p. 47 Detail of a painting from Pompeii which shows the judgment of Solomon or a parallel story. Two soldiers watch as a woman kneels before a judge on the tribunal. On either side of him is an adviser. (*Naples, Archaeological Museum*)

Wax tablet as described above (*Naples, Archaeological Museum*).

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## Cultural background material (pp. 48–51)

**Content.** The physical appearance of the forum and the range and importance of the activities which occurred there.

**Discussion.** A single location for state ceremonial, law, religion, administration, business and daily shopping will be a strange concept for many students. Discussion of the question, ‘Is there a modern equivalent?’ will enable them to draw on their own experience of village green, town market square or urban shopping precinct, and to examine the significance of the Pompeian evidence more closely for similarities.

### Illustrations

- p. 48 Part of colonnade on west side of forum. The lower storey is Doric, the upper Ionic – which, following Greek tradition, is more slender.

Line drawing based on a frieze showing scenes in the forum, found in the atrium of the house of Julia Felix. Photographs of other scenes from the same frieze are on pp. 49 and 142. (*Naples, Archaeological Museum*).

- p. 49 Equestrian statue (restored). This comes from Herculaneum. No statues were found in the forum at Pompeii, either because they had been removed for restoration after the earthquake of AD 62 or because they were recovered by survivors after the eruption (*Naples, Archaeological Museum*).
- p. 50 Scroll of plant forms inhabited by birds. Fine decoration carved in marble on the doorway of the Clothworkers’ Guildhall.
- p. 51 The air photograph of the forum is surrounded by details of some of the principal buildings. The notes below are numbered to match the photograph. Those that refer also to the surrounding illustrations have headings printed in bold type.
1. **Temple of Jupiter**, flanked by two triumphal arches.
  2. **The market hall** had little shops along its walls inside and out, with the fish market at the back. In the middle of the central court-yard were a water tank and a small structure with a domed roof.
  3. Temple of the Lares of Pompeii, possibly built in expiation after the earthquake of AD 62.
  4. **Temple of the Emperors**, dedicated to the cult of the most recent emperor. At the time of the eruption in AD 79 this was Vespasian, who had died two months earlier.
  5. **Eumachia’s Clothworkers’ Guildhall**. This headquarters of the guild of fullers (cleaners of cloth) had been donated by a wealthy priestess called Eumachia. This guild may have been the largest business group in the town and was prominent in local politics. No fewer than 24 electoral notices for AD 79 mention a fuller.
  6. **Polling station**, situated at the end of the Via dell’ Abbondanza. Voting in the municipal elections took place here.
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7. **The municipal offices** were occupied by the *duoviri*, the aediles and the decurions, or council, with their staff of clerks and officials. In front of the offices was a colonnade, shown in the picture. (Local government is discussed in Stage 11.)
  8. The **basilica** was not only the courthouse but also a financial centre for businessmen.
  9. **Temple of Apollo**, where Apollo and Diana were worshipped. The **cella** was raised on a high podium in the central courtyard, with an altar at the foot of the steps and a sundial on a pedestal at one side. The statue of Apollo (a copy) originally held a bow.
  10. On the outside wall of this temple under the portico, there was a recess which contained the **weights and measures table**. Cut into the stone slab was a series of cavities of different sizes in which purchasers could measure the grain or foodstuffs they had bought to ensure that they had been sold the correct quantity. The cavities had holes in the bottom to allow foodstuffs to be collected easily.
- p. 52 Detail of carving on lararium from Caecilius' house showing a scene during the earthquake of AD 62. The Temple of Jupiter has an altar in front of it and equestrian statues on either side. The artist has shown only four of the six columns which formed the colonnade at the front of the temple. The scene may commemorate the survival of the family in the earthquake.

## Suggested activities

1. *Worksheet Masters* 4.4 and 4.6 are straightforward and focus on the forum.
2. Construct a frieze of the forum as a pedestrian precinct surrounded by colonnades and buildings. Different groups could be allocated different areas and use slides, information from later Stages, and further research to complete the task over a period of time.
3. Exercises in historical empathy (e.g. written account, recording on tape or video, dramatic presentation) could develop the characters, e.g. Clemens bargaining for food in the forum, or Caecilius negotiating a business deal in the Clothworkers' Guildhall.



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