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CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book II Stage 14

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 14 apud Salvium

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The Romans in Britain: conquest, romanisation and trade, Boudica's rebellion.	As Rufilla plans to entertain a visitor, the maid cajoles the cook into doing her work, and Salvius is annoyed to find his study furniture moved to the guest room. The visitor turns out to be Quintus. Invited to visit King Cogidubnus, Salvius searches in vain for a gift as splendid as Quintus'.	<ul style="list-style-type: none">• Infinitive + difficile, necesse, etc.• Agreement of adjectives in case and number.• Form of adjectives: 1st, 2nd and 3rd declensions.	1 Agreement of adjectives. 2 Imperfect tense of esse .

Opening page (p. 23)

apud may be introduced to students learning French by reference to *chez* as in *chez Sylvie, chez moi*.

Illustration. Reconstruction of Romano-British room (*Museum of London*), since remodelled. The pottery is authentic, and the cupboard is based on a relief showing items for use by the dead in the next world, from inside a Romano-German sarcophagus. Red and black decor was high-status decoration in Herculaneum, so the room aspires to Roman elegance even in Britain. Reserve discussion of the picture until **Rufilla** (p. 25) is read.

Model sentences (p. 24)

New language features. Infinitive with **difficile est** and **necesse est**. This extension of the use of the infinitive causes few problems.

Imperative plural. The singular was introduced in Stage 10. The language note on the imperative does not occur until Stage 19, p. 121. Comment at this stage is generally unnecessary since the context makes the meaning absolutely clear.

New vocabulary. **gravis, necesse.**

First reading. The translation is usually straightforward. If students experience difficulty with any feature, give them further examples.

Discussion. Varica's difficulty in establishing his authority with his fellow slaves, and the attitude of Bregans the Briton.

Consolidation. Re-read dramatically in groups of four to establish as a unit infinitive + *difficile* and *necesse est*.

Rūfilla (p. 25)

Story. Rufilla complains of her life on a country estate in winter, far from London and her friends. Salvius reminds her that she chose the house herself and has the benefits of a large household.

First reading. Set the scene by studying the illustration on p. 23. After a lively Latin reading, groups could be asked to prepare the speeches of Rufilla or Salvius for dramatic reading, initially in English, then in Latin.

Discussion

- 1 *Rufilla* should not be casually dismissed as a nagging wife. Her name Vitellia suggests that she came from an old family of the Roman nobility, probably with a number of country estates in the most beautiful parts of Italy as well as a town house in Rome. As the wife of Salvius she would have been courted as a central figure in society when she arrived in London.
- 2 *Domestic slaves.* The number, tasks and status of the various slaves can be noted from this and following stories. Ask the students why Rufilla sent her *ōrnātrīcēs* from the room before arguing with Salvius.
- 3 *London* was probably by this time, about AD 81, the administrative centre of Britain. By making his base in London, Salvius would have had good communications with Rome and other parts of Britain, as well as access to imported luxuries.

Consolidation. A useful story for revising verbs in different tenses and persons in context.

Illustration. Ornate comb, probably made of bone, likely to have belonged to a wealthy, fashionable woman; and manicure set including nail cleaners, cosmetic scoops and (at right) tweezers (*Museum of London*).

Domitilla cubiculum parat I (pp. 26–7)

Story. Domitilla, a hairdresser, resents being ordered to sweep the guest bedroom. Her tears prompt the cook to do it for her.

First reading. Take the story quickly, perhaps leading the class through it with

comprehension questions, inviting more precise translation of verbs or sentences which you wish them to notice, e.g.:

necesse est nōbīs cubiculum parāre (line 3).

necesse est tibi cubiculum verrere (line 7).

cubiculum verrere nōlēbat (line 10).

nōn decōrum est ōrnātricibus cubiculum verrere (lines 11–12).

necesse est mihi cubiculum parāre (lines 17–18).

nōn diūtius labōrāre possum (line 18).

Treat **nōlī lacrimāre** as a vocabulary item at this point. More examples will be introduced before the discussion on p. 121.

Illustration. Ostentation on a family tomb. Note the distribution of tasks between the ornatrices when dressing and making up their mistress: front hair, back hair, holding the mirror, holding a jug. Basketwork chairs were popular with Roman ladies (*Trier, Rheinisches Landesmuseum*).

****Domitilla cubiculum parat II (p. 27)**

Story. Domitilla gets the old slave-woman Marcia to wash the floor, then hurries to her mistress to gain credit. Rufilla praises the cleaning but laments the plainness of the room. Domitilla helpfully or mischievously reminds her of the luxurious furniture in Salvius' study.

First reading. Students may still need help to translate in a natural English order those sentences with embedded subordinate clauses, e.g.:

Domitilla, ubi ... clāmāvit (lines 2–3).

Marcia, quamquam ... dīxit (line 6).

sed, quamquam ... dormīre (lines 12–14).

Discussion. The irony of the title; Domitilla's status as an ornatrix, her character and her attitude to Marcia, Volubilis and Rufilla.

Consolidation. Oral practice of phrases containing the infinitive.

About the language 1: adjectives (pp. 28–9)

New language feature. Adjectives: function, agreement (case and number) and position. Adjectives are introduced step-by-step. The later steps, which should not be anticipated, are:

agreement of adjectives of a different declension from the noun (p. 31);

agreement of adjectives by gender (Stage 18, p. 100).

Discussion. In paragraphs 3 and 5, if students are having difficulty with the technical

terms, help them to approach the pairing by asking questions about the meaning: *Who* was frightened? *Who* was good? *Who* were happy?

Consolidation. It is a good idea to return to this note briefly in several consecutive lessons, asking the students to translate and explain the examples, so that these become sufficiently familiar to be a point of reference if difficulties arise later.

Illustration. Guilloche border to mosaic floor, very common in Britain.

in tablīnō (p. 30)

Story. Rufilla finds Salvius annoyed about his missing furniture, especially as Quintus, now revealed as the unexpected guest, comes from Pompeii, whose citizens Salvius mistrusts.

First reading. Possible comprehension questions:

What does Salvius have to do?

Why does Rufilla address him as **mī Salvī** and **mī cārissime**?

What mood is Salvius in? Why?

Why is Salvius not able to find his chair and cupboard? What else is missing from the study?

Why is Rufilla pleased about Quintus' visit? Why does Salvius not like the idea?

Discussion. Allow the answers to lead into a discussion of motivation and character. Rufilla exaggerates Quintus' social standing in calling him **vir nōbilis** (line 28), since his grandfather was a freedman. Salvius' annoyance betrays him into an outburst of prejudice against profiteering Pompeians.

Consolidation. A dramatic reading by volunteers or in pairs or rows. First ensure students have an accurate understanding of the text by:

- 1 vocabulary revision, e.g.: **celeriter**, **cōnficere**, **aliquid**, **nunc**, **cēpit**, **dēlēvit**, **probī**, **dēcipiēbant**, etc.
- 2 practice of linguistic features, e.g.: **commodum/decōrum est** + infinitive, **num, volō/nōlō** + infinitive, **mendāciōrēs quam**, **sellam armāriumque**, etc.

About the language 2: more about adjectives (p. 31)

New language feature. Agreement of adjectives and nouns of different declensions.

Discussion. Work straight through paragraphs 1–3, using the simple language of the students' text, i.e. 'the endings do not look the same'. If students show anxiety or confusion, point out that they have already handled successfully several examples of adjectives which agree with their nouns although the endings do not look the same, e.g. model sentences 2 and 3, **amphora gravis**, **amphoram gravem**, etc.

Consolidation. Look back at the previous examples in the stories, and ask the students to identify the noun the adjective is describing, and the case and number of each noun and adjective pair, e.g.:

Page 25: *urbs pulcherrima* (line 6), *duās ōrnātrīcēs* (line 23).

Page 27: *urnam gravem* (line 2), *familiārī meō* (line 13).

Page 30: *mercātōrēs Pompēiānī* (line 25), *familiāris meus* (line 27), *vir nōbilis* (line 28), *familiārem meum* (line 31).

Illustration. Outer surface of wax tablet found in the Walbrook stream, London, branded with *PROC AVG DEDERVNT BRIT PROV*, meaning ‘issued by the imperial procurators (civilian administrators) of Britain’ (*British Museum*).

****Quīntus advenit (p. 32)**

Story. Quintus is greeted politely by Salvius. He compliments Rufilla on the meal and comments on the elegance of his bedroom; Salvius ironically agrees.

First reading. This story should be taken at one reading.

Discussion topic. Is Salvius’ manner hypocritical, or is he showing politeness to a guest, or civility to a man with the status of Roman citizen? What can we learn about Rufilla’s character from her comments to Quintus?

Consolidation. The comprehension questions could be set for homework, following the class discussion.

Illustration. Oysters and other shellfish were a popular delicacy. Shown with Romano-British dish and spoon (*St Albans, Verulamium Museum*).

tripodes argenteī (pp. 33–4)

Story. In preparation for a visit to King Cogidubnus, Quintus selects two silver tripods as a gift. Salvius tries to outdo him, but can find nothing better than an antique bronze urn.

First reading. Plan to handle this story quickly, perhaps asking the students to prepare it in advance and checking their understanding with comprehension questions, e.g.:

Who came into the bedroom to speak to Quintus?

What message did he bring?

Who was to be honoured that day? Why?

What gift did Quintus have in his box and for whom was it intended?

Why do you think Salvius said ‘no’ to his steward’s first two suggestions?

Why did the steward discourage Salvius from taking the **statua aurāta**?

Suggest a suitable translation for the last sentence.

Do you think Salvius had originally intended to take a present to Cogidubnus?

What reasons do you think Salvius had for offering a present to the king?

Consolidation. Divide the class into groups of four; ask them to allocate the parts and re-read or act the play.

Discussion

- 1 *Relations with King Cogidubnus.* Read the sections on British tribal chieftains and the Roman conquest (pp. 36–7 and p. 41). In recognition of his co-operation, Cogidubnus was allowed to rule his tribe, the Regnenses, as a client king. (This is discussed in detail in Stage 15, pp. 55–6.) As the representative of the emperor, Salvius would be careful to lend Cogidubnus public support and respect, and Cogidubnus would defer to Salvius.
- 2 *Value of metals.* Cheapest is something made of bronze (**aēneus**), more expensive something made of silver (**argenteus**), most valuable something made of gold (**aureus**). In considering a gold-plated (**aurātus**) present, Salvius would be offering something that appeared good but had relatively little value. Does this shed any light on his character?
- 3 *Imported goods.* Introduce the background information about British imports and exports (pp. 37–8 and p. 40).

Illustrations

Tripods and jug. Tripods were often fitted with a tray or bowl at the top and were frequently used in religious ceremonies to make offerings of food and wine to the gods or to burn incense.

One of seven cups from the Hockwold treasure, Norfolk, 1st century AD (*British Museum*), showing that good-quality Roman silver was in use in Britain at the time of Salvius.

Practising the language (p. 35)

Exercise 1. Complete the sentences by selecting an adjective to agree with the noun.

This consolidates both language notes in this Stage. Additional exercises can be found in *Independent Learning Manual Stage 14* and *Worksheet Masters 14.2* and *14.3*.

Exercise 2. Complete the sentences with the appropriate person of **eram**, which was introduced in Book I, Stage 12. Students may need to be reminded of the meaning.

Language information: revision

Nouns in 1st, 2nd and 3rd declensions: draw up and discuss a table showing the nominative, accusative and dative, singular and plural, of **puella**, **servus**, **mercātor**, **leō**

and *cīvis*, before asking the students to attempt the examples in paragraphs 5 and 6 on p. 151. The genitive is not introduced until Stage 17 and should not be discussed before then.

Cultural background material (pp. 36–41)

Content. British tribal system, invasions of Caesar and Claudius, romanisation and trade, Boudica’s revolt. Against this background the students begin to understand Salvius’ work and position; the events at Cogidubnus’ palace in Stages 15–16; and the wider picture of Roman Britain under Agricola which is developed in Book III.

Discussion. Break up this long section by reading part of it after *tripodes argenteī*. The section on Boudica can conveniently be read after ‘Practising the language’ or the revision exercises in ‘Language information’. Suitable questions on pp. 36–40 are:

- Why did the Romans want to invade Britain?
- Why did they find Britain difficult to conquer?
- By what methods did they achieve success?
- What were the advantages and disadvantages of living within the Roman empire?
- Why did Boudica fascinate the Romans?

The chart of important events and dates (p. 41) can be used for quick revision now or later. Use the pictures as a basis for questions, such as:

- Why are the three Romans whose portraits appear here particularly important in the history of Britain?
- What message is the coin meant to convey?
- Whom does the sculpture commemorate? Why do you think it was made?
- What does the bottom picture show?

The picture of the model of Fishbourne palace provides a useful ‘trailer’ for the next Stage.

Illustrations

- p.36 Skull of Iron Age warrior, Deal, Kent, 3rd century BC (*British Museum*), buried with an iron sword, with decorated scabbard and belt fitting; an ornate brooch; and a decorated bronze crown indicating high status.
- Statue heads of Julius Caesar, and Claudius wearing honorary wreath (*Naples Archaeological Museum*).
- p.37 Lindow Man, a body found in the peat of Lindow Moss, Cheshire (*British Museum*), reconstructed in wax by Richard Neave. A man of fine physique aged 25, likely to have been of high status because his fingernails were

undamaged by manual work. He was sacrificed by the triple death (hit on the head, garrotted, throat cut) according to Celtic ritual, and thrown in the marsh as a sacrifice to the Celtic gods, possibly to avert the Roman invaders.

Richborough may have been the landing place of Claudius' invasion force.

Aureus (gold coin), minted to celebrate the dedication of Claudius' triumphal arch in AD 52, showing the arch with Claudius on horseback, two trophies and DE BRITANN[IS] (*British Museum*).

The inscription from Claudius' arch has been reconstructed by comparison with honorific dedications to other emperors in comparable circumstances. Cogidubnus was probably one of the eleven kings.

[] = missing part of stone; () = expansion of abbreviation.

TI(BERIO) CLAV[DIO DRVSI F(ILIO) CAI]SARI
AVGV [STO GERMANI]CO
PONTIFIC [I MAXIMO TRIB(VNICIA) POTES]TAT(E) XI
CO(N)S(VL) V IM[PERATORI XII PATRI PA]TRIAI
SENATVS PO[PVLVSQUE] RO[MANVS Q]VOD
REGES BRIT[ANNIAE] XI [DEVICTOS SINE]
VLLA IACTV [RA IN DEDITIONEM ACCEPERIT]
GENTESQVE B[ARBARAS TRANS OCEANVM]
PRIMVS IN DICI [ONEM POPVLI ROMANI REDEGERIT]

To Tiberius Claudius, son of Drusus, Caesar

Augustus Germanicus,

*Pontifex Maximus, holding tribune's powers for the eleventh time,
consul for the fifth time, hailed Imperator twelve times, Father of his country –
the Senate and People of Rome [dedicate this monument] because
eleven British kings, defeated without
any loss, he received in subjection,
and the barbarian races on the other side of the sea
he first brought under the rule of the Roman people.*

p.38 Watling Street passing through Northamptonshire (see map, p. 40).

Reconstruction of temple of Claudius from Colchester, a **colōnia** of veterans. It was possibly the most imposing building in Britain until destroyed by Boudica. The substructure survives as the foundations of the Norman castle (*Colchester Castle Museum*).

Boudica and her daughters sculpted by Thomas Thornycroft, seen as a symbol of the expansion of British power under Victoria.

p.39 Victim of Boudica's sack of London, from Walbrook (*Museum of London*).

Burnt dates and one plum found with fragments of charred fabric in building destroyed in Boudica's sack of Colchester (*Colchester Castle Museum*).

Life-size bronze head of Claudius from River Alde, Saxmundham, Suffolk (*British Museum*). The jagged edges show it was torn from a full-length statue.

Samian ware from government store or shop, deliberately smashed before the building was fired by Boudica. The red pottery has burned black in places (*Colchester Castle Museum*).

p.40 Relief of lead miner, possibly Roman, holding pick and bucket to transport ore (*Wirksworth Church, Derbyshire*).

Reconstruction of burial of Briton, late 1st century BC, Welwyn Garden City, Hertfordshire (*British Museum*). It contained a Roman silver wine cup, evidence of trade after Caesar's invasion but before the Claudian settlement.

p.41

The illustrations are all annotated elsewhere in text.

Left: Claudius (p. 36), Vespasian (p. 57); right: Julius Caesar (p. 36), aureus of Claudius (p. 37), Boudica (p. 38), Fishbourne palace (p. 69), eruption of Vesuvius (Book I, p. 161).

p.42 Detail from tombstone of Longinus Sdapeze, officer of 1st squadron of Thracian cavalry from Bulgaria (*Colchester Castle Museum*). Spiky hair of victim possibly stiffened with lime.

Suggested activities

- 1 Imagine you are Salvius and have been in Britain for six months. Write your first report to the emperor, selecting topics you think he will find interesting. Possibilities include: the British way of life and attitude to the Romans, agriculture and industries useful to the Romans, the morale of Roman officials and their families sent to Britain on duty.
- 2 Write a letter from Rufilla to a friend in Rome, describing her life, her British country villa and her occasional visits to London.
- 3 Consider Boudica and reasons which the Celts had for resisting Roman rule. Write a speech for a Celtic leader to give to their chiefs, asking them to weigh up the positive and negative consequences of joining the Romans.

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- 4 Other activities are suggested in *Independent Learning Manual* Stage 14, and *Worksheet Masters* 14.5 and 15.1.

Vocabulary checklist

num, like **nōnne**, is treated as a vocabulary item only and no further explanation is given. An exercise is provided in *Worksheet Master* 15.5 for use in Stage 15.