Cambridge Latin Course

Book II
Stage 15

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.

STAGE 15 rēx Cogidubnus

Cultural background	Story line	Main language features	Focus of exercises
Cogidubnus, king of the Regnenses, evidence for his reign.	Annoyed by crowds on the way to the palace, Salvius has two Britons and their cart thrown into the ditch. He and Quintus attend a ceremony and games in honour of Claudius. The Cantici win the athletic events but the Regnenses win the boat race.	• Relative clauses. • Imperfect tense of **possum**, **volō**, **nōlō**.	1 Accusative and dative case. 2 Phrases and verbs with the infinitive.

Opening page (p. 43)

Illustration. Detail from dedicatory inscription of temple to Neptune and Minerva, Chichester, now built into the outside wall of the Assembly Rooms. Note the excellence and proportion of the lettering, comparable with anything in Rome. In line 3 is part of the king's name. Tacitus called him Cogidubnus (see p. 31 of this Guide); modern scholars make a convincing case for Togidubnus (see p. 92 under R.S.O. Tomlin). The illustration is best discussed with the story **caerimōnia** (p. 48) and the background material (pp. 55–6).

Model sentences (pp. 44–5)

New language feature. Relative clauses, introduced by relative pronouns in the nominative and accusative singular (extended to nominative plural in stories).

New vocabulary. scēptrum, **diadēma**, **rēgīna**, **pater**, **agnum**, **āram**, **victima**, **sacerdōs**, **bālāvit**.

First reading. Read sentences aloud in Latin with appropriate pauses and word grouping. Given this help the students will translate without difficulty, especially if they have met *qui* and *que* in French. Should problems arise, write the relative clause up as a sentence, e.g. **ancillae vīnum ferēbant**, with the students' translation underneath. Then return to the model sentence, and ask for a re-translation.

In sentences 4–6, students may need to discuss animal sacrifice (see notes on **caerimōnia** below) before they can concentrate on the language.

Consolidation. Return briefly to the model sentences in several subsequent lessons.

This makes them sufficiently familiar to provide a point of reference later, when further developments arise. Postpone discussion until the language note.

Illustrations. The appearance of Cogidubnus, who is wearing a Roman toga and a Celtic gold circlet of high status, indicates the ambiguity of his position as a client king.

ad aulam (pp. 46–7)

Story. Riding in procession with Quintus to the palace, Salvius orders Varica to clear a route through the crowd. When his men force two young Britons and their cart into the ditch, Salvius laughs with satisfaction.

First reading. After reading the first paragraph in Latin, check the students' understanding by asking them to sketch the procession or present it diagrammatically, with people and objects in correct sequence and labelled in English or Latin.

Then divide the class into groups, asking each to prepare a translation of the speeches of one of the characters. When the class goes through the whole story, a comparison of different groups' translations will provoke illuminating discussion of the language. Afterwards there could be a dramatic reading by the whole class.

Discussion. Ask the class to identify the ways in which Salvius' rank, wealth and importance (his **dignitās**) are displayed, e.g.: his horse, outriders to clear the way, large retinue, the gifts they bear, his contemptuous attitude to the provincials.

Consolidation. The first paragraphs are useful for revising the imperfect tense, e.g.
> What was the meaning of **agmen ad aulam prōcēdēbat** (line 1)?
> What would **Salvius ad aulam prōcēdēbat** mean?
> And **omnēs prōcēdēbant**?
> And **prōcēdēbam**?
> What was the meaning of **magna turba erat in viā** (lines 7–8)?
> What would **erant in viā** mean?
> And **in viā erāmus**?
> What would be the Latin for *I was in the road*?

Refer if necessary to 'Language information' (pp. 160 and 162).

Illustration. Reconstruction of Cogidubnus' palace from the east (see p. 69).

caerimōnia (pp. 48–9)

Story. In a mixed gathering of Britons and Romans, Salvius and Quintus watch as the king makes a sacrifice, and a wax effigy of the Emperor Claudius is placed on a pyre and burnt in a symbolic ceremony which frees an eagle to fly to heaven.

First reading. Set the scene by asking students why Salvius and Quintus have been

invited to the palace. This was explained in **tripodes argenteī** (p. 33, lines 6–11).

Read the story aloud in Latin with appropriate pauses and expression, and encourage the shared translation of difficult sentences before the class tackles the comprehension questions, possibly orally in pairs. Written answers could be set for homework.

Discussion

1 *Claudius.* Cogidubnus became a **cliēns** of Claudius during or soon after the invasion of Britain in AD 43. Claudius died in AD 54 and this story is set in AD 81, showing the steadfast loyalty of Cogidubnus to his patron, and the extent to which he is now living in the past. He does not yet recognise that, with the coming of Salvius, his position and prestige are almost ended.

2 *Sacrificial rituals.* It was a Roman custom to offer food and wine to the dead at their tombs on the anniversary of their birth, to reinvigorate them in the Underworld. Important public events were marked by animal sacrifices to win the support of the gods. The animal was first stunned by a blow, then its throat was cut, the blood collected, the internal organs burned on the altar, and the meat cooked and eaten. If the future was in doubt, the priest would read the omens revealed by the condition of the liver.

3 *Aquila.* The eagle was the universal symbol of Roman power.

4 *Apotheosis.* This scene is based on the ritual for promoting an emperor to divinity after his death. Since the death of Augustus, the emperor's funeral pyre had a wax image on the top, from which an eagle was released. The effect was impressive, and the Romans liked magic tricks (cf. Stage 16 model sentences).

Consolidation. A good passage for identifying instances of the perfect tense, and practising manipulation in the same way as suggested for verbs in **ad aulam** (above), in readiness for the introduction of the pluperfect tense in the next Stage.

Illustration. A funeral pyre was rectangular, with the logs piled alternate ways, sometimes interwoven with papyrus to facilitate burning.

About the language 1: relative clauses (p. 50)

New language feature. Relative clauses describing the subject of the sentence.

Discussion. Students should work straight through p. 50 with your help. The aim is to enable them to:

> recognise a relative clause,
> identify the noun to which it refers, translate it correctly.

There is no need at this point to analyse the relative pronouns. The immediate priority is to recognise and translate relative clauses correctly. At some point put on the board examples of English and Latin sentences containing relative pronouns and let students themselves spot parallels between initial *wh* in *who*, *which*, *when* and initial **qu** in **qui**,

quae, **quem**, etc.

If a student enquires about **quod**, it is sufficient to say that the word has two meanings, *which* and *because*, and the appropriate choice is made according to the sense of the sentence. Show how the examples in **ad aulam** (p. 46, lines 5, 10 and 15) are unambiguous.

Consolidation. Return to the model sentences, or one of the earlier stories, and ask each student to find a sentence containing a relative clause, and
> write out the sentence,
> underline the relative clause,
> ring the noun it describes,
> translate the sentence.

This is a useful exercise for the student to keep and use for future revision.

There are further exercises in *Worksheet Master* 15.2 and *Independent Learning Manual* Stage 15.

****lūdī fūnebrēs I and II** (pp. 51–2)

Story. Cogidubnus leads his guests to the shore for the funeral games. The Cantici excel in the athletic contests, but in the boat race they are wrecked through the over-confidence of their captain, while the Regnenses return safely.

First reading. This story contains new vocabulary and unfamiliar concepts, and will need careful planning. Aim to read it at one sitting to maintain interest and momentum, keeping control in your own hands and breaking the story down for handling in different ways.

  1 **post caerimōniam … ēmīsit** (lines 1–7): Read aloud and ask comprehension questions.

  2 **postrēmō … intentē exspectābant** (lines 8–13): As you read the Latin get a student to tabulate on the board, with the class's help, the names of the tribes, the captains and their characters. Ask the students to foretell the winner and to keep to their affiliation.

  3 **subitō tuba … ad mētam ruēbant** (p. 51, line 13 – p. 52, line 2): As the class give you the meaning, ask another student to draw a simple plan of the situation on the board, showing the shore and the rock. Emphasise the incompleteness of the imperfect **ruēbant**, heightening the suspense.

  4 **nāvis Rēgnēnsis … mētae appropinquāvērunt** (lines 2–14): Read the Latin aloud sentence by sentence to keep up the pace, asking comprehension questions as you go. Invite volunteers from the appropriate team to translate or summarise the speeches. A representative could plot the movement of each group's boat on the board. Encourage the two groups to become involved, cheering and groaning as appropriate.

  5 **Belimicus, quī … summersa erat** (lines 14–18): Ask the class to close their books and listen. Read the Latin aloud and pause at the end of each sentence to ask for a

translation. Repeat if necessary with appropriate questions to help the class arrive at the meaning.

6 **intereā … Canticī miserī erant** (lines 19–22): Class translation. Ask the students which they consider the key word in this passage. Suggestions may include **cūrā**, **incolumis**, **pervēnit**, **laetī**. Any choice is acceptable as long as it is supported by sound reasons. Ascertain the majority view.

7 **tum omnēs … auxilium postulābat** (line 22–end): Ask the class what the last four lines add to the story, and let them work out the meaning in pairs. Some may consider the story would be stronger if the Cantici were left in suspense, others may be sensitive to the comic effect, others may point the moral.

Alternative approaches to this story can be found in *Independent Learning Manual* Stage 15 (suitable for students on a reduced timetable) and *Worksheet Master* 15.6.

Discussion
1 *Funeral games* were a respectful but cheerful event in memory of the dead (in this case the Emperor Claudius). This story is based on the funeral games for Anchises (Vergil's *Aeneid* V, 114–285). Cogidubnus' games have also a political function, to bring together the tribes he dominates, and demonstrate their allegiance to him and to Rome.
2 *The Celtic chieftains' behaviour.* Previous generations would have satisfied their touchy sense of personal honour in inter-tribal warfare.

Consolidation
1 It is unnecessary to re-read the whole of the story. Select a short passage, e.g. the first two paragraphs or the third paragraph, for the students to study in detail, possibly in pairs or groups, in order to produce a polished translation.
2 Ask students to look through the story again, collecting examples of superlative adjectives, or relative clauses, which you could use for oral revision.
3 Focus on words or phrases which revise a point of language or are important and hard to remember, and ask students to translate in context, e.g.:
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    ibi (line 1), postrēmō (line 8).
    aliae (line 3), cēterōs, alter (line 6).
    aderant (line 2), praeerat (line 9).
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    procul (line 1), mox (line 13), intereā (line 19), tum (line 22).
    prior (line 3), fortiōrēs (line 12).
    perīculōsum est … nāvigāre (lines 5–6), necesse est … vītāre (lines 6–7), facile est … vincere (line 11), difficile erat … vidēre (lines 22–3).
4 Ask students to record or write a sports commentary on the boat race.

About the language 2: imperfect tense of possum, etc. (p. 53)
New language feature. Imperfect tense of **possum**, **volō** and **nōlō**.

Discussion. Let the students use *was able* initially, to help them recognise the need for an infinitive to complete the sense of the verb, but they should become confident in using *could* by the end of paragraph 6. Compare the endings of **poteram** with those of **eram**.

Consolidation. List the personal endings **-m, -s, -t,** etc. vertically on the board. Point to an ending and ask the class to chorus the correct English pronoun. Proceed slowly at first, keeping to the regular sequence; then speed up, darting about. Repeat the exercise with endings listed in a scrambled order.

Practising the language (p. 54)
Exercise 1. Complete the sentences with a noun in the correct case, accusative or dative.
Exercise 2. Translation of short sentences containing an infinitive.

Language information: revision
Revision of the present tense of **sum**, **possum**, **volō** (p. 162) fits well with the consolidation work on the story **ad aulam** (p. 46) and with 'About the language 2' (p. 53).

Cultural background material (pp. 55–7)
Content. The contribution of Cogidubnus to the Roman invasion of Britain, and his position as a client king for the Romans. The evidence relating to Cogidubnus is best studied towards the end of the Stage, when students have met in the easier context of the stories some of the ideas that are discussed in greater depth here.

Discussion
- *Documentary evidence for Cogidubnus* exists in two places: the inscription on the temple to Neptune and Minerva (see illustration on p. 43, and drawing on p. 55); and a passage in Tacitus, *Agricola* 14: 'Certain territories were given to King Cogidubnus (he remained most loyal right down to our own times) according to an old and long accepted tradition of the Roman people, using even kings as instruments of slavery'.
- *The role of a 'client king'.* What help did Cogidubnus give the Romans, to earn this status? What were his responsibilities? How would this special relationship between Cogidubnus and the Romans be viewed by (a) the Romans, (b) his own subjects and (c) Cogidubnus himself?
- *The romanisation of Britain.* How was this achieved (*Worksheet Masters* 15.1 and 15.4)? What elements of Roman civilisation have survived to our own times?

Illustrations

p. 54   Chichester from west (*Air photo Atmosphere*). Roman town walls at lower right. The two main streets intersect just beyond the cathedral. The one running up the centre veers north-east beyond the site of the east gate and becomes Stane Street, the road to London. Town walls, and streets intersecting at right angles, are characteristic of towns founded by the Romans.

p. 55   Reconstruction of dedicatory inscription from the temple to Neptune and Minerva at Chichester, discovered in 1723. The text of the inscription is reproduced below.

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

      [N]EPTVNO ET MINERVAE
            TEMPLVM
      [PR]O SALVTE DO[MVS] DIVINAE
      [EX] AVCTORITAT[E TI(BERI)] CLAVD(I)
      [CO]GIDVBNI R[EG(IS) MA]GNI BRIT(ANNORVM)
      [COLLE]GIVM FABROR(VM) ET QVI IN EO
      [SVN]T D(E) S(VO) D(EDERVNT) DONANTE AREAM
      …]ENTE PVDENTINI FIL(IO)

p.56   Detail of mosaic (*Tunisia, Sousse Museum*). Neptune holding a fishing spear.

Discus of lamp (*Trier, Rheinisches Landesmuseum*). Minerva as Pallas Athena, wearing an aegis and carrying a spear and shield.

Model of two wooden granaries (*Fishbourne Museum*). Dated by coins and pottery to the early 40s AD, they probably relate to the invasion; possibly to the original military landings, more likely to the conquest of the south-west.

p.57   Colossal head of Vespasian (*Naples Archaeological Museum*).

Maiden Castle, near Dorchester, Dorset, from the west (*Air photo Francesca Radcliffe*). Note the area (19ha) and elaborate Iron Age gate defences, constructed 400–100 BC. Foundations of roundhouses, found during excavation, show this was a permanent settlement, an **oppidum**.

Durotrigan settlement at Hod Hill, Dorset (*Photo Francesca Radcliffe*). Good defensive position with land dropping steeply on three sides. Captured by Vespasian and modified as a Roman camp with two walls from the Iron Age structure. Roman gateways visible in other two walls.

Part of cemetery, eastern entrance to Maiden Castle, during excavation (*Photo copyright Society of Antiquaries*). Thirty-seven defenders, men and women, were buried by their people with food for their journey to the next world.

p. 58 Detail of skeleton from Maiden Castle cemetery (*Photo Dorset County Museum, Dorchester*). The Romans fired volleys of artillery to cover the advance of the legionaries towards the gates, and this defender caught an arrow from a ballista in his spine.

Suggested activities

1 Draw up the entry on Cogidubnus for *Who's Who in Roman Britain*, as shown in *Independent Learning Manual* Stage 15.

2 Prepare a dialogue in pairs. Imagine you are:
    a   an old Briton of the tribe of the Atrebates who knew Cogidubnus in his early days when he first welcomed the Romans,
    b   the Briton's son, one of the young men whose journey to the palace was delayed by damage to the cart, giving his father his impressions of the events of the day.

3 In pairs, weigh up the information you have about Cogidubnus, and make three lists:
    a   the facts you know for *certain*, and the evidence for them,
    b   anything about him you think is *probably* true, with reasons for your opinion,
    c   anything else you think could *possibly* be true, with reasons for your opinion.

Find another pair who has carried out this task and compare your lists. Do they agree in every respect? If they do not, why do you think this is?