



UNIVERSITY OF
CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book II Stage 16

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 16 in aulā

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The palace at Fishbourne.	Intent on revenge after his humiliation in the boat race, Belimicus plots to use a dancing bear to injure or kill Dumnorix. The plot misfires and the bear attacks the king, who is saved by Quintus' prompt action. Quintus tells the king about his travels since leaving Pompeii.	<ul style="list-style-type: none">• Pluperfect tense.• Relative clauses introduced by quōs, quās.	Pluperfect tense and relative clauses.

Opening page (p. 59)

Illustration. Entrance to the audience chamber, in the centre of the west wing (see p. 69 for overview). Deliberately stage-managed to create maximum impact, it was approached from the gatehouse across the courtyard by a wide gravel path with hedges and lawns on either side. Built AD 75–80, when most Britons lived in roundhouses, it was very new at the time of the story, approximately AD 81 (*Model and photo Fishbourne Roman Palace*).

Model sentences (pp. 60–1)

New language feature. Pluperfect tense, and relative clauses introduced by **quōs** and **quās**.

New vocabulary. **fōns, marmoreus, effundēbat, ōvum, saltātrīx, pilās, iactābant.**

First reading. As the pluperfect tense is introduced within relative clauses, the sense usually guides students to the correct translation. Elicit *had* initially. If students say *pictures which a Greek artist painted*, ask 'Were they painted before Cogidubnus took Quintus round? Could you add a word before *painted* to make that clear?' In the same way passive renderings such as *painted by a Greek artist* should not be labelled wrong, but students should be guided to rephrase them. Do not comment on the accusative case of the relative pronoun unless the students question it. It is sufficient for them to grow accustomed to a variety of forms before discussion of the pronoun takes place.

With sentences 1–3, refer students to the relevant picture essays on the palace (pp. 69, 70–1) and the palace gardens (pp. 72–3). Allow time for study and discussion of these photographs, so that the students develop a realistic context for the rest of the model sentences and the stories which follow.

Sentences 4–6 contain entertainments of a sort popular at extravagant Roman dinner parties (see Petronius, *Cena Trimalchionis*, Pliny, *Letters* 9, 17).

Consolidation. Throughout the Stage the reading passages will provide opportunities to ask the students to identify verbs in the pluperfect tense, comparing them with the model sentences, and translating them in context. Postpone any analytical discussion until ‘About the language’ (p. 66).

Belimicus ultor (p. 62)

Story. Belimicus, mortified by continuing ridicule, plans revenge on Dumnorix. He persuades the German slave in charge of the king’s animals to let him handle the bear until he has tamed it, in readiness for a suitable opportunity.

First reading. Direct your comprehension questions towards the emotions of the characters, which are the motivation for the action in this story and its sequels, e.g.:

How did Belimicus react to his defeat in the boat race?

Which Latin words and phrases describe his mood?

What was the attitude of the guests towards Belimicus in his misfortune?

Did the Cantici feel the same as Belimicus about the defeat?

Is this true to life? Is this how losers behave?

What might Belimicus be thinking and feeling while he was training the bear?

What do you think Belimicus plans to do with the bear?

From what you know of Belimicus, do you think he will carry out his plan skilfully and successfully?

Consolidation. Oral practice of the present, perfect and imperfect tenses could be followed by the selection of a short passage containing a variety of tenses for written translation, e.g. **Belimicus, prīnceps ... cōsilium callidum cēpit** (lines 1–9).

Illustrations

- Bronze statuette of dwarf holding castanets (*British Museum*).
- Detail from mosaic (*Trier, Rheinisches Landesmuseum*). The bear is leaning on a tree in the mosaic.
- Dancing girl from mosaic (*Trier, Rheinisches Landesmuseum*). What she holds in her hands is obscure. Encourage the students to speculate. Could they be flowers? Parts of a percussion instrument.

rēx spectāculum dat I (p. 63)

Story. Belimicus is jeered at by Dumnorix when he arrives late for the king’s banquet. He watches the entertainment quietly until Salvius asks for the bear.

First reading. After the meaning is clear, probe deeper with questions, e.g.:

Why are Salvius and Quintus near the king?

Why do the Romans, not the Britons, show interest in wine?

What do you think of Dumnorix’s taunts in lines 5–6?

Why does Belimicus make no reply to these taunts?
How do we know that the bear is well known before the story starts?
Which elements in Cogidubnus' hospitality were Roman?
Why do you think he included them?
What do you think will happen if the bear is brought in?

Consolidation. Take the students through the vocabulary checklist (p. 74). Remind them of the format, discuss derivations and ask them to learn the vocabulary.

rēx spectāculum dat II (pp. 64-5)

Story. Belimicus challenges Dumnorix to handle the bear. Dumnorix boasts he can overpower the bear, and Belimicus too. In a fury, Belimicus pushes the bear at Dumnorix. Rounding on him, it lashes out. Panic ensues and, as the bear makes for the king's couch, Quintus seizes a spear and kills it.

First reading. Ask the class to follow the story as you read it through in Latin, and tell you of any sentences or phrases that they find difficult, so that you can work at these with them before they tackle the comprehension questions in pairs or individually. It is a good idea to read a third or a half of the story at a time in this way.

Discussion. After the end of this Stage, the main story line is interrupted for four Stages while Quintus describes his travels. It is therefore important at this point to make Cogidubnus' relationship with Salvius so memorable that the students will return to it easily at the start of Book III. Topics might include:

- 1 *Responsibility.* Who is really to blame for the accident? The German slave? Salvius for requesting that the bear be brought to the banquet? Belimicus? Dumnorix who provoked Belimicus to the point of desperation? Cogidubnus? Should he have foreseen trouble and put a stop to Dumnorix's provocation?
- 2 *Reputations.* What word might Salvius have used to describe the incident to Rufilla: accident, farce, riot? What impression do you think Salvius had of Quintus after the incident? Why did Salvius not intervene?

Consolidation. Language features which could be isolated for practice include:

- 1 Relative clauses and their antecedents (see note on p. 50, above).
- 2 Tenses (present, imperfect, perfect) and the infinitive in preparation for the discussion of the pluperfect tense which follows in the next section. Oral practice could be followed by a written translation, e.g.: **rēx servīs... spectāculum dare vīs?** (lines 1-12).

Illustration. Detail from the Great Hunt mosaic, Roman villa of early 4th century AD, Piazza Armerina, Sicily (from *La Villa Erculia di Piazza Armerina* by G.V. Gentili).

Animal collectors are loading captured ostriches onto a boat to be transported for the arena. The gang-plank can be seen at the bottom. The capture of wild animals in the provinces was big business and included: bears and wolves from Britain and Germany, lions from North Africa, elephants from east and central Africa, crocodiles

from the Nile. Most went to the arena but some wealthy Romans kept them in private zoos for show.

About the language: pluperfect tense (p. 66)

New language feature. Pluperfect tense.

Discussion. Take paragraphs 1–3 together. The pluperfect is introduced most naturally as the verb of the relative clause, but a causal clause is used in paragraph 3, example 5e. At this point, ask the students to look back to the model sentences and identify examples of the pluperfect tense and translate them. Then study paragraph 4. Elicit comments, e.g. ‘The pluperfect starts like the perfect.’

Consolidation. Ask the students to find examples of the pluperfect tense in the previous story, and translate them in context. Turn to ‘Language information’ (p. 160) and compare the perfect and pluperfect tenses. Ask for the meanings of different persons, gradually increasing the speed of questioning. Put up on the board a list of jumbled perfect and pluperfect endings, **-erātis, -ērunt, -ī,** etc. and ask the class (with textbooks closed) to give the person and tense.

Quīntus dē sē (p. 67)

Story. Quintus tells the king how he escaped the eruption of Vesuvius, decided to travel abroad, and spent a few months in Athens before setting sail for Egypt.

First reading. This story should be treated as an introduction to the next Stage, and read at one sitting. Be prepared to help with:

paterne et māter superfuērunt? (lines 3–4).

ibi servum, quī tam fortis et tam fidēlis fuerat, liberāvī (lines 7–8).

omnēs villās, quās pater in Campāniā possēderat, vēndidī (line 10).

haec urbs erat pulcherrima, sed civēs turbulenti (line 15).

Sentences like the second and third examples above need considerable practice.

The following comprehension questions could be used:

Where did the king have this conversation with Quintus?

Why do you think the king was so friendly with Quintus?

Who escaped with Quintus to Naples?

How did Quintus raise money after the eruption of Vesuvius?

Why did he want to leave Italy?

Where did he go first? Whom did he see in the forum there?

Where did he go next? How did he travel? Was the journey long or short?

Discussion questions should help students to recall characters and events, e.g.:

What were the names of Quintus’ mother and father?

What is implied about the fate of Grumio and Melissa?

What is the name of Quintus’ freedman?

Why is he described as **tam fortis et tam fidēlis**? (See Stage 12, **ad villam** and

fnis.)

Students could trace the journey of Quintus and Clemens on a map (*Independent Learning Manual* Stage 16 or *Worksheet Master* 16.1).

Consolidation. Use this passage to revise for the Attainment test to be completed at the end of this Stage. For example:

Ask the students to pick out all expressions of time and translate them in context.

Practise short sentences with no stated nominative, and extend them, e.g.:

cēnam cōnsūmpsērunt.	cēnam, quam parāverāmus, cōnsūmpsērunt.
dominōs audīvimus.	dominōs, simulatque clāmāvērunt, audīvimus.
pecūniā invēnit.	pecūniā, quam āmīserās, invēnit.
mātrē vīdistis?	mātrē, postquam discessit, vīdistis?

Illustration. Acropolis, Athens, from south-west (*Photo John Deakin*). The upper buildings are 5th century BC: Propylaea, gateway to the Acropolis (left); Parthenon, temple of Athena (right). Below is the theatre of Herodes Atticus, 2nd century AD.

Practising the language (p. 68)

Exercise. Complete the verb in the relative clauses with the correct pluperfect ending. There are further exercises on the pluperfect and relative clauses in *Worksheet Masters* 16.2 and 16.5.

Language information: revision

Revise the pronouns **ego**, **tū**, **nōs**, **vōs** and **sē** (pp. 156–7).

Cultural background material (pp. 68–73)

Content. The palace of Fishbourne. The picture essays about the layout of the palace (p. 69), decor (pp. 70–1) and the gardens (pp. 72–3) provide a suitable introduction if taken with the model sentences. The complete account may be studied at any time during the Stage.

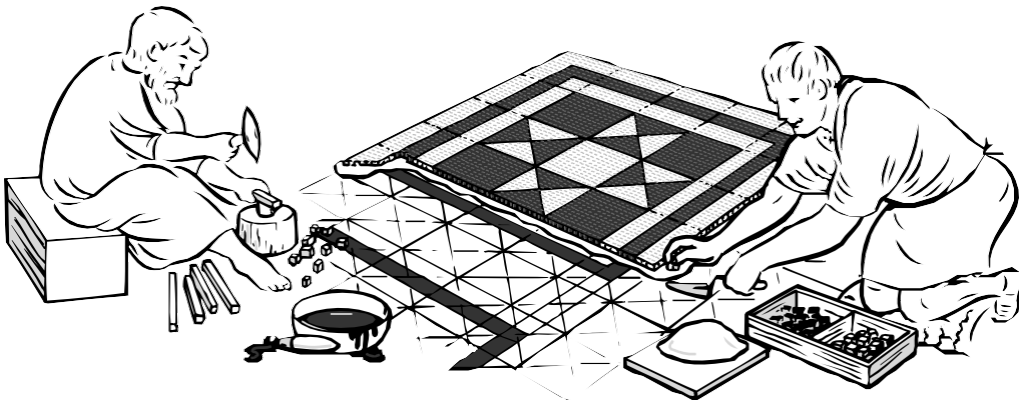
Discussion

- 1 What is the significance of the palace, in terms of the wealth it demonstrated, the Roman style and the location?
Wealth. Draw up a list of the different groups of craftsmen who worked on the palace, where they came from and the materials they used. Where would the money come from for such an elaborate house? Who would design it?
Style. Why might the occupant of the palace wish it to be built in Roman style? What would be its impact on the British chieftains? What would Quintus think of it? Do you think there were any disadvantages to living in a house like this in Britain?
Location. What were the reasons for the palace being built in this particular place?
- 2 Who is more important, Salvius or Cogidubnus? Encourage students to weigh up the evidence in the stories of Stages 13–16 of Cogidubnus' title and visible rank against

Salvius' *rōmānitās* and links with the emperor.

Further information

The making of mosaics. The drawing of the making of a mosaic (below) is based on a black and white mosaic from Stabiae which was discovered in a half-laid state. A layer of mortar has a grid scratched into it, the design is outlined inside the grid in black paint (from the bowl at front), and is covered by the craftsman on the right with mortar from his trowel and chips of black or white stone from his box of prepared tesserae. The figure on the left is based on a relief from Ostia. It shows a craftsman chipping sawn sticks of rock into tesserae.



Illustrations

- p. 68 Detail of model. The bath house can be recognised by its barrel vaulting (see Stage 9).
- p. 69 Model of palace in its final form as seen from the south (cf. drawing, p. 47).
- p. 70 Restored section of wall (top left). The red dado at base, and panels of plain colour framed with bright stripes, would contrast well with a black and white mosaic floor. The light blue panel shown here is surrounded by a frame of narrow lines in white, red, dark blue and yellow. The panels on either side are orange and the same darker blue as the frame.

Fragment of landscape painting (top centre). There are thousands of fragments of painted plaster from Fishbourne, not all in plain colours. Some include candelabra, one shows a shrimp. This photo shows the corner of a picture in a yellow frame. The bottom half (not shown here) has part of a dark red-purple building, set against a blue-green background (top half), possibly water with flashes of light. The building consists of four white columns surmounted by a horizontal white architrave, with a triangular gable. Small impressionistic paintings like this are typical of the towns around Vesuvius.

An example from Stabiae (top right), for comparison, shows a detail from the picture shown in full in Stage 3 (p. 27). Buildings rise up the hillside (right) overlooking the sparkling water of the harbour.

Fragment of moulded stucco frieze (bottom left) from north wing. Two birds with fruit in their beaks stand on either side of vases of fruit topped with three apples. The frieze would have run round the top of the wall.

A wall decoration, with original fragments of marble (bottom right).

- p. 71 Group of floors (top) from the time of Cogidubnus, worked entirely in black and white mosaic. Both upper examples are from one floor in the north wing of the palace using (right) curved motifs, composed from intersecting circles, to represent stylised flowers, and (left) straight lines to suggest cubes in three-dimensional perspective. Another floor from the north wing (centre left) shows a classic design of rectangles. A floor from the west wing (centre right) has the popular meander pattern also known as the Greek key pattern.

Late 2nd century floor (below) from north wing, very large and elaborate. Central medallion has Cupid on dolphin, surrounded by four semi-circles with mythical sea creatures, sea horses and sea panthers (detail p. 74). Between the semi-circles are urns and corner designs of fluted shells. Typical Romano-British border with cable, curved triangles and scroll of stylised vegetation.

- p. 72 Garden replanted with clipped box hedges in alternate semi-circles and half-squares. Espalier fruit trees line the gravel path which crosses the picture at the top and continues down the right-hand side.

Same stretch of garden during excavation, photographed from opposite end, showing original bedding trenches cut in the gravel. The diagonal trenches are modern drains.

- p. 73 The garden flowers would have been grown for use as well as decoration. Acanthus (lining path below espalier fruit trees) was used to make a poultice for sprains, burns and hair loss. Lily oil was used in a cleansing face cream, and the juice was applied to ulcers and fresh wounds. Rose was popular for scenting the soles of the feet, and for eye infections which were prevalent among the Romans (see Stage 20). Hyssop attracted bees which provided honey, the only sweetening agent in the Roman world. Hyssop was made into perfumes and a linctus for coughs and chest problems including asthma.

Reconstruction of potting shed, with slave putting compost into a pot. The pot on the bench, with drainage holes bored in sides and base, is a replica of

one found during excavation. Once planted, it would be put in the earth, allowing the roots to feed from the soil around. Replica Roman tools on wall (left) are a sickle, and a pruning hook with curved point.

p. 74 Sea panther, detail from mosaic on p. 71.

Suggested activities

- 1 Examine the mosaics on p. 71. Sketch the separate elements which are combined to make these patterns. Choosing from these, design on graph paper your own mosaic. For further patterns, see *Worksheet Master 16.8*.
- 2 Imagine you are Rufilla on a visit to London, and tell your neighbour about a visit you made to Cogidubnus' queen in her recently modernised palace. Remember to give details of the decoration and describe the garden.
- 3 Compose (and illustrate) an estate agent's advertisement for Fishbourne palace. *Worksheet Master 16.7* has a pro forma.
- 4 If practicable, arrange a group visit to the palace (details from Curator, Fishbourne Roman Palace, Chichester, West Sussex PO19 3QR or <https://sussexpast.co.uk/properties-to-discover/fishbourne-roman-palace>). It is possible to combine this with a visit to Butser, with its roundhouses and early Roman villa (details from <http://www.butserancientfarm.co.uk/>).
- 5 Set Attainment test 1 (p. 83 of this Guide).

Vocabulary checklist

nōnne, like **num**, is treated as a vocabulary item only and no further explanations are given in the textbook. For teachers who wish to discuss **nōnne** and **num** in greater detail an exercise is provided in *Worksheet Master 15.5*.