



UNIVERSITY OF  
CAMBRIDGE SCHOOL CLASSICS PROJECT

# Cambridge Latin Course

## Book II Stage 18

### 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 18 Eutychus et Clēmēns

<i>Cultural background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Glassmaking in Alexandria; government and economy of Egypt, peasant farmers.	Clemens, new owner of a glass shop previously wrecked by thugs, visits the ring-leader and refuses to pay him protection money. His shop is attacked and he confronts the thugs, who are scared away by the sacred cat of Isis.	Gender; agreement of adjectives and relative pronouns in gender.	1 Agreement of adjectives. 2 Nominative singular and plural. 3 Pluperfect singular and plural. Relative pronouns and antecedents.

### Opening page (p. 93)

#### Illustration

Fragments of shattered glass symbolise the violence that wrecked Clemens' glass shop and characterised the protection racket described in this Stage. Two glassmaking techniques are illustrated:

- 1 Wheel-cut glass (*largest fragment*), the technique used in modern cut crystal, was highly skilled and expensive. Outer side of transparent beaker showing huntsman, spear at the ready, wearing a billowing cloak, with part of hunting dog visible to right. Third century BC (*Murano, Museo Vetrario*).
- 2 Mould-blown glass (*next largest*) is much less expensive. Fragment of transparent beaker, decorated with scenes of chariot racing (*Murano, Museo Vetrario*).  
Broken glass (called cullet) is an important ingredient in glassmaking. The background sherds here are modern, but Roman cullet has been found.

### taberna (pp. 94–5)

**Story.** Quintus wants to buy a shop for Clemens. Hesitantly Barbillus offers him a shop, which had been vandalised and its owner killed by a gang operating a protection racket. Confident of Clemens' toughness and luck, Quintus buys it.

**First reading.** Read one paragraph at a time in Latin, and ask the students to translate, using a different method each time, e.g. oral, written, individual response, work in groups.

#### Discussion

1 *Clemens' character.* Quintus says Clemens is brave and lucky. Do the students agree? Refer back to Stage 12 if necessary.

2 *Word order.* The writer uses the final position in the sentence to good effect in this story.

**dubitābat** (line 6) signals a surprising switch of mood, **mortuum** (line 10) adds dramatic impact, **trādidī** (line 17) introduces suspense as Quintus seals a contract with unforeseen consequences.

**Consolidation.** Concentrate on cases, selecting short phrases and asking students to identify the cases of the nouns, or noun and adjective pairs, in context. The first paragraph, which contains recent language features, is useful as a test translation.

#### Illustrations

p. 94 • Eutychus (left), with his thugs, is confronted by Clemens in a bar.

p. 95 • Thugs kill the old man who has refused to pay protection money.

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## in officīnā Eutydhī I (p. 96)

**Story.** When Clemens visits his new shop, he finds it vandalised, and is told to question Eutychus, who is in the biggest workshop, guarded by four huge slaves. Refusing to be overawed, Clemens walks in past the astonished slaves.

**First reading.** As you read the story aloud in Latin, emphasise the threatening atmosphere. The students' understanding of the narrative can be checked by simple comprehension questions, and their appreciation heightened by more detailed discussion, e.g.:

- 1 **in viā vitreāriōrum** (line 4). What are the advantages and disadvantages of having all the glass shops in one street?
- 2 Why was the crowd **ingēns** in this street? Worshipping Isis? Shopping? Looking at the vandalised shop?
- 3 What was Clemens' reaction to the sight of his shop? How different was it from the reaction of the neighbouring shopkeeper?
- 4 Why does Clemens call the slave Atlas? Look at the illustration on p. 122.
- 5 Why does Clemens refer to himself as **libertō** rather than **mihi** (line 17)?

**valvās ēvulsās vīdit, tabernam direptam** (lines 5–6). Accept the simple translation *He saw the wrenched off doors, the ransacked shop*, but encourage better alternatives such as *He saw the doors (were) wrenched off and the shop ransacked*.

**officīnam Eutydhī** (line 18). A genitive depending on a nominative or an accusative noun will be extensively practised in Stage 19. This occurrence causes no difficulty and needs no comment.

**Consolidation.** Now that Clemens is a freedman, he can act on his own initiative; you may wish to highlight to students how different his life must have been compared with when he was enslaved, even if we think Caecilius was a 'good' master. Twice in this story he acts **statim** (lines 2 and 10). Ask the students to go through the story again in groups, making a collection of the phrases or incidents which tell them something about his character. They could then share their findings with the rest of the class.

## in officīnā Eutydhī II (pp. 96–7)

**Story.** Clemens is greeted contemptuously by Eutychus, until he reveals his identity. Then he is treated to a tour of the impressive glassworks and offered protection, at a price. Clemens refuses and leaves.

**First reading.** Read each of the following scenes of the story in Latin, then translate and discuss. **Eutychus in lectō ... nunc mea est** (lines 1–7) indicates the character of Eutychus as revealed by his personal habits and conversational style.

**Eutychus, postquam ... vibrābat** (lines 8–11). The tour of the workshops can be taken with the background information (pp. 105–7) to build up a picture of the glassmaking industry which Clemens has joined.

**Eutychus, postquam ... exiit** (line 12–end). The confrontation between Clemens and Eutychus offers an opportunity to discuss protection rackets, e.g.:

1. What would Clemens be buying for his ten gold pieces?
2. How does that compare with the price of the shop?
3. Would you pay it?

**Consolidation.** This passage is useful for class dramatisation. Young students may enjoy miming the glassmaking activities. There are exercises on glassmaking in *Independent Learning Manual* Stage 18, and *Worksheet Master* 18.7.

## Illustrations

Base from Portland vase (so-called because it was owned by the 3rd Duke of Portland), probably

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1st century AD (*British Museum*). The vase had its original base replaced in ancient times with this disc, probably cut from a larger plaque. It shows Paris in his Phrygian cap holding a thoughtful finger to his lips as he judges the charms of Juno, Minerva and Venus. The cameo technique involves carving into the top layer to show a different-colour glass behind.

Painted glass goblet, Egyptian, 1st century AD (*Paris, Musée Guimet*). This is one of a collection of 25 goblets found in Afghanistan, just inside the empire of Alexander the Great. It shows Europa and the bull, with Cupid to left. Below, a frieze of shields, showing a yellow shield lying over a blue one.

## **\*\*Clēmēns tabernārius (pp. 98–9)**

**Story.** Clemens gains the trust of his neighbours, including the priests of Isis and the temple cat. When the shopkeepers refuse to pay up, Eutyclus blames Clemens and arms his thugs.

**First reading.** Read the story aloud in Latin and give the students time to study it and seek help with problems before they attempt the comprehension questions, so that they gain success and develop confidence from the exercise.

**Consolidation.** Ask students to find the four infinitives in the story (lines 10, 11, 17, 21) and give their meanings. If they need to revise infinitives, refer them to 'Language information', p. 160.

### **Illustrations**

p. 98 Clemens in his shop. Ask 'Why do you think the cat is there?' The Egyptians kept cats as pets, and as hunters to protect the granaries, and they venerated them as sacred animals. See the illustrations and text on p. 103.

p.99 Marbled glass (left) had colours mixed together to suggest agate, or other semi-precious stones. Glassmaking probably started in imitation of vessels carved from rock crystal and other ornamental stones.

Small flask (right) is probably mould-blown.

## **About the language: gender (pp. 100–1)**

**New language feature.** Gender is introduced in the context of adjectives agreeing with nouns.

**Discussion.** Work through paragraphs 1–4 with the class. Then look at the first page of the Vocabulary (p. 170), showing how 1st and 2nd declension adjectives are listed with the forms for masculine, feminine and neuter.

Reinforce this by asking them which form of **avārus** (*mean*) they would use to describe a woman, and which form of **antiquus** (*ancient*) to describe a temple, etc. Further written examples should be set in a familiar context, e.g.:

- 1 Clēmēns Quīntō grātiās maximās ēgit.
- 2 in viā vitreāriōrum erat ingēns turba.
- 3 Clēmēns tabernārium vicīnum rogāvit, 'quis hoc fēcit?'
- 4 Eutyclus officīnam maximam habēbat.
- 5 Clēmēns servōs attonitōs praeteriit.
- 6 omnēs tabernārii Eutychō pecūniam dedērunt.
- 7 'praesidium tuum recūsō', inquit Clēmēns.
- 8 libertus fortis exiit.

**Consolidation.** Take a story which the students have read, and ask questions which they answer with the text open, gradually introducing variations if appropriate. For instance, on p. 98:

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1 **quī valvās refēcērunt** (lines 1–2). Whom does this relative clause describe? What is the gender of **fabrōs**? And of **quī**?

2 Look up the gender of **ōrnāmentum vitreum** (line 7), **librum sacrum**(line 10), **fēlēs sacra** (line 12).

3 Which word does **plūrimōs** (line 14) describe? What is the gender?

4 What case is **plūrimōs amīcōs**? What would be the meaning of **plūrimī amīcī** if the sentence read **plūrimī amīcī Clēmēntem adiuvābant**?

There are further exercises in *Independent Learning Manual* Stage 18, and *Worksheet Masters* 18.1, 18.2, 18.3 and 18.6.

**Illustration.** Decorative panel from a wall (see note below for the illustration on p. 110).

### **prō tabernā Clēmētis** (pp. 102–3)

**Story.** As his shop is attacked, Clemens confronts Eutychus and his thugs. They dare not touch him with the temple cat perched on his shoulder, and run away when it assaults Eutychus.

**First reading.** Take briskly to maintain the momentum of the story to its climax. Read the story aloud in Latin, to help the students recognise subordinate clauses. The long sentence **quondam, ubi ... cōspexit accurrentem** (lines 2–3) contains two subordinate clauses, one ‘nesting’ inside the other. The commas (as well as your Latin reading) will help the students to recognise the boundaries of the clauses.

#### **Discussion**

- 1 What advice did his friend give Clemens in line 6? What were the reasons for giving this advice (lines 7–8)?
- 2 What does the word **immōtus** (line 10) tell you about Clemens’ state of mind?
- 3 What is the meaning of **mī dulcissime!** (line 14)? Was Eutychus sincere?
- 4 Why did Clemens reply **cum summā tranquillitāte** (line 17)?
- 5 Why was Eutychus **irātissimus** (line 20)?
- 6 **Clēmēns cōstitit** (lines 23–4). How do you explain Clemens’ confidence? Was it due to his new status as a freedman, or his religious faith (for more on Egyptian religion, see next Stage), or had life as a slave taught him to stand up for himself?
- 7 Why was Clemens alone?
- 8 **Eutychus ... perterritus fūgit** (line 35). Do you find the behaviour of Eutychus and his thugs credible?

**Consolidation.** Refer to ‘Longer sentences I’ (p. 167) to revise subordinate clauses introduced by **postquam, quod, quamquam** and **simulac**.

#### **Illustrations**

The ‘Gayer-Anderson’ cat, c. 600 BC (*British Museum*), named after the man who presented it to the Museum. The anatomy is remarkably accurate. Made of bronze inlaid with silver, it wears gold rings at ears and nose, and a silver amulet of the eye of Horus around its neck.

Spell 17 from a papyrus *Book of the Dead*, 1280 BC (*British Museum*). These books were collections of spells, commonly buried with the dead to help them in the next world. The cat was described in one tomb as a form of the sun-god Ra, who vanquishes darkness daily and brings prosperity. The cat in the illustration is based on the wild cat, *felis serval*.

### **Practising the language** (p. 104)

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

*\*\*Exercise 2.* Complete the complex sentences by selecting a noun or phrase to agree with the main verb.

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*Exercise 3.* Complete the sentences by selecting the correct verb for the relative clause. Identify the noun described by the relative clause, and give the gender of the noun and the relative pronoun. Students may have to look up the gender of some nouns.

### Language information: revision

Revise irregular verbs (pp. 162–3), giving special attention to the forms of **ferō**, and translate the examples in paragraph 3. Make up further oral and written exercises, if necessary.

Word order has become more varied in this and the previous Stage (see the language synopsis on p. 165). If students are having problems with particular word orders, use appropriate examples from p. 165.

A second look at infinitives (p. 160), and ‘Longer sentences I’ (p. 167), has already been indicated.

### Cultural background material (pp. 105–9)

**Content.** The section on glassmaking in Alexandria is best taken with **in officinā Eutychi** (p. 96). The section on Egypt deals with the ruthless control exercised by the bureaucracy over the peasants, the corruption that resulted, and the exploitation of agricultural and manufacturing production for the benefit of the country’s rulers. The unchanging nature of the life of the Egyptian people down the centuries, whoever was ruling them, means that illustrative material gathered from different periods is relevant to these stories set in the 1st century AD.

#### Discussion

**1** *Modern parallels.* Ask students if they know of protection rackets or instances of bribery in public or private life.

**2** *Social unrest in the empire.* Other examples can be found in the New Testament, e.g.: the riot of the silversmiths (Acts 19 vv. 23–41), and the Jewish riot against Paul (Acts 21 vv. 27 ff.), which is interesting because of the reactions of the Roman commander.

#### Illustrations

p.105 Scent bottle, 2nd–1st century BC (*British Museum*). The sand core, bound with clay, was held on the end of a rod which the craftsman revolved, trailing glass onto it in viscous strands of different colours. While still moist, the strands were combed upwards to produce the scalloped pattern, and the surface was smoothed (marvered) by rolling on a smooth surface. Handles were added separately.

Ribbon-glass bowl, 8.7cm high, 1st century BC – 1st century AD (*USA, Corning Museum of Glass*).

p.106 *Millefiori* bowl, 1st century BC – 1st century AD (*USA, Corning Museum of Glass*).

Line drawing of ancient glassworks. The crucible for molten glass is heated with the aid of bellows. The near craftsman is seated on a chair with a special ledge for rolling the blowing iron repeatedly to prevent the ‘gather’ of glass at its end from flopping out of shape while he works on it. Note the variety of tools, metal and wood, for shaping and measuring the glass to conform with the designs drawn on the wall behind him.

*Cumbria Crystal Glassworks, Ulverston, Cumbria.* The modern craftsman is inflating a ‘gather’ of molten glass which he has picked up by dipping his blowing iron into a crucible of molten glass inside the furnace. When he has blown the glass into a bubble he will work on a seat with a ledge, rolling his blowing iron repeatedly, and shape the glass with tools similar to those of the ancient glassworker.

p.107 Glass bird, 1st century AD, 11.7cm long with restored tail (*USA, Corning Museum of Glass*).

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The bird was possibly a container for perfume or face powder (traces found), and the user had to break the end off the tail to reach the contents. It is an example of the subtlety of form obtainable by simple manipulation of the bubble on the end of a blowing iron. To complete it, the craftsman transfers it from the blowing iron to a metal rod (punty), attached underneath the bird, so that the beak and tail can be drawn out with tongs (see left-hand side of line drawing on p. 106).

Blown jug, opaque white, 15.2cm (*British Museum*).

Mould-blown scent bottles were made in a variety of shapes, e.g. date, shell, bird, human head.

p.108 For much of the length of the Nile, the land made fertile by annual inundations was a narrow strip, menaced by the desert behind.

Peasants harvesting corn, painted relief, 3rd millennium BC, tomb at Saqqara.

Unpainted relief, 3rd millennium BC, tomb of Mereruke, high-ranking official. Two scribes checking estate accounts write on papyrus.

p.109 *Charta Borgiana*, AD 192–3 (*Naples Archaeological Museum, Egyptian Gallery*).

Painted relief from temple of Rameses II (1279–1213 BC), Abydos. The Nile deity carries on a tray the fruits of the earth, birds and lotus flowers. Hanging from his arm are two ankhs, symbols of life (see illustration, p. 111). Since the building of the Aswan High Dam, the Nile no longer floods every year.

p.110 Decorative wall panel (see also pp. 100–1), Egyptian in style, mosaic of shaped pieces of glass and stone (*opus sectile*), Basilica of Junius Bassus, Rome, 4th century AD (*Rome, Museo Nazionale Romano*). It illustrates the enduring fascination Egypt held for the Romans.

## Suggested activities

### 1 Written assignments:

You are the Greek whose payments are listed on p. 109. Using the information given, make up a story to explain one or more of your bribes.

Quintus says of Clemens (p. 95) '**vir fortis est. fortūna semper eī favet**'. After reading the whole Stage, do you agree with Quintus? Do you consider good fortune or bravery more important?

### 2 Research assignment:

Study the illustrations of different glassmaking techniques, and find modern examples, e.g.: bottles made in moulds (you can see where the two halves of the mould join to each other and to the base), *millefiori* in paperweights, cut glass in tumblers, jugs, bowls, etc. Draw and label them.

3 If possible, arrange to visit a glassworks in operation, or a good gallery. The Glass Gallery in the Victoria and Albert Museum has examples from all periods, with explanation of their manufacture. The British Museum has many examples of ancient glass.

### 4 Set Attainment test 2