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CAMBRIDGE SCHOOL CLASSICS PROJECT

Cambridge Latin Course

Book II Stage 19

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 19 Īsis

| <i>Cultural background</i> | <i>Story line</i> | <i>Main language features</i> | <i>Focus of exercises</i> |
|--|--|--|---|
| The worship of Isis: spring festival, initiation, spread of worship. | Aristo, a friend of Barbillus, takes Quintus to the spring festival in honour of Isis. Barbillus invites them on a crocodile hunt. | <ul style="list-style-type: none">• hic and ille.• Imperative; nōlī, nōlīte.• Vocative. | <ol style="list-style-type: none">1 hic and ille.2 Recognition of cases. |

Opening page (p. 111)

Illustration. Detail from the papyrus of Queen Nedjmet, c. 1050 BC (*British Museum*). This shows the Egyptian representation of Isis, holding a sceptre in her right hand, and an ankh (symbol of life) in her left. Above her head is the hieroglyph of a throne, which is her name in hieroglyphs. After studying the picture, read pp. 126–7 which give more information about Isis and provide a context for the model sentences.

Model sentences (pp. 112–13)

Story. The family of Aristo, a friend of Barbillus, watches the procession of Isis.

New vocabulary. *corōnās rosārum*.

New language feature. **hic**: nominative and accusative singular in all genders, nominative and accusative plural in masculine and feminine.

The use of the genitive, first introduced in prepositional phrases in Stage 17, is extended here to include phrases where it is dependent upon a noun in the nominative or accusative. The students grasp this without the need for explanation.

Consolidation. Oral practice with phrases or sentences met here helps to establish the new characters and context, and forms a useful introduction to subsequent stories, especially **Aristō** (p. 114).

Aristō (p. 114)

Story. Aristo's unhappiness is explained. His wife entertains noisy musicians and his daughter attracts disruptive satirical poets, both inimical to the quiet reflections of a tragic poet. The students will no doubt supply modern parallels.

First reading. Introduce each paragraph with oral practice of the relevant model sentence on p. 112, and read it aloud in Latin, asking comprehension questions to help the students to understand the family and its conflicts over popular culture and serious art.

Consolidation. Ask the students to identify and translate phrases incorporating the genitive. Invite them to write a diary entry in English for Galatea, Helena or Aristo, based on this story and describing their lives and different points of view.

Illustrations

The Roman theatre at Alexandria, looking from behind the stage towards the auditorium which seated 800 spectators.

Mosaic of playwright, late 2nd to early 3rd century AD (*Tunis, Bardo Museum*). The poet is perhaps the comic dramatist Menander, planning his play by reflecting on the masks of comic characters. (Only one mask is visible here.)

diēs fēstus I (p. 115)

Story. Barbillus, unwilling to attend the spring festival, arranges for Quintus to go with Aristo and his family. As they approach the harbour, Galatea nags continually.

First reading. Help the students to recognise the joyful and expectant mood of the first paragraph by your Latin reading, and by drawing their attention to the language, e.g.: the lively effect of the two short sentences at the beginning, the heightened anticipation of the repeated **iam** (lines 1–2), the reference to the goddess as a person rather than a statue (line 2), and the excitement of the annual festival **sacerdōtēs ... erat** (lines 2–4).

Trust the students to read the rest of the story on their own or in pairs, only offering help if necessary, e.g. with the word order of **viās ... Alexandrīnī** (lines 10–11). If you keep a list of items the students find hard, you can practise them orally at the beginning or end of subsequent lessons.

Consolidation. Ask the students to translate the sentence **ego ... numquam** (lines 6–7), emphasising the contrast. Then ask them to translate other sentences with this shape which they have already met, e.g.:

sed illī erant multī, nōs paucī (p. 79, line 21).

tabernārii mihi pecūniam dant, ego eīs praesidium (p. 96, Part II, lines 16–17).

tabernārii Eutychem inimicum putābant, Clēmētem vindicem (p. 98, lines 16–17).

They could then translate others where the effect is not contrast, but emphasis, e.g.:

fenestrae erant frāctae, casa dīrepta (p. 79, lines 24–5).

valvās ēvulsās vīdit, tabernam dīreptam (p. 96, Part I, lines 5–6).

multī fūrēs ad hanc viam veniunt, multī latrōnēs (p. 96, Part II, lines 14–15).

Illustration. Egyptian mummy portrait (*Stuttgart, Württembergisches Landesmuseum*), dated around AD 100, painted in encaustic (pigment mixed with heated wax) on a panel, which was then cut down and glued into the mummy wrappings with bitumen, of which traces can be seen in the black splotches at bottom right and left. The inscription across the neck, *Eirene, daughter of S... May her soul rise before Osiris, the great god, for ever*, is interesting for the Greek name combined with the Egyptian burial rite. She wears a green tunic, with a red mantle over her shoulder, a gold wreath of myrtle leaves and berries, and pearl earrings.

diēs fēstus II (pp. 116–17)

Story. Finding Aristo had forgotten to send a slave to keep good places for them at the temple of Augustus, Galatea dislodges two young men.

First reading. Encourage the students to prepare for the comprehension exercise by reading through the story in pairs, seeking your help as necessary.

Consolidation. A good story for dramatisation (starting from p. 115, line 13). Ask the students to make a collection of all the Latin verbs for speaking used in Parts I and II of the story, e.g. **inquit, vituperābat**.

Illustrations. This series of mummy paintings is remarkable for the youth of the subjects. It is possible that the paintings were prepared in life.

However, census returns from Roman Egypt confirm the low life expectancy at the time. A number of mummies, like the young boy (last male figure to right), have been subjected to Computerised Axial Tomography (CAT) scans which reveal the correspondence of age between the body and the painting. From left to right:

- Man, encaustic on limewood, AD 80–100, from Hawara (*British Museum*), wearing white tunic with purple stripe, typical of men in mummy portraits, and white mantle.
- Young woman, encaustic on wood, AD 130–150, from Antinoopolis (*Louvre*), wearing dark blue tunic over white under-tunic with little purple triangles along the neckline, and gold earrings in the shape of bunches of grapes.
- Curly-headed man, encaustic on wood, mid-3rd century AD, unknown provenance (*Louvre*), wearing white tunic with two small dark decorations at the neck, and dark red mantle.
- Girl, encaustic on wood, AD 117–138, from Antinoopolis (*Louvre*). The neck, shoulders and pendant were initially painted, and afterwards covered in gold leaf. Her earrings have two pearls separated by a coloured stone. Her hair is drawn back into a coiled bun and fixed in place with a gold pin.
- Woman, encaustic on limewood, AD 110–120, from Hawara (*British Museum*), wearing cyclamen-mauve tunic and mantle, gold hoop earrings set with three round emeralds, and two necklaces. The upper is of emeralds and gold, the lower of amethysts with a large central emerald from which hang two pearls.
- Man of Greek appearance, encaustic on wood, AD 130–161, provenance unknown (*Moscow, Pushkin Museum*), wearing white tunic and mantle.
- Young boy, encaustic on wood, AD 100–120, from Hawara (*British Museum*), wearing white tunic and mantle. The portrait is still framed in the mummy wrappings.
- Woman, tempera (water-based paint) and encaustic on limewood, AD 60–70, from er-Rubayat (*London, National Gallery*), wearing crimson tunic with a black stripe edged with gold, darker crimson mantle, gold ball earrings, and plaited gold chain round her neck above a gold and emerald necklace.

About the language 1: **hic** and **ille** (p. 118)

New language feature. The nominative and accusative cases of **hic** and **ille**.

Discussion. If students ask about a neuter plural form, confirm that it exists but has not yet occurred in the stories.

Consolidation. For further practice on **hic**, return to the model sentences (pp. 112–13) and ask the students to identify the case, number and gender of each example of **hic** and its accompanying noun. **diēs fēstus II** (p. 116) can be used in the same way to practise **ille**. Alternatively, make up English sentences, e.g. ‘I saw this girl’, and ask what the Latin would be for ‘this’ in the context of the sentence. Additional exercises can be found in *Independent Learning Manual* Stage 19, and *Worksheet Master* 19.3.

****pompa** (pp. 119–20)

Story. As the procession passes, Helena and Galatea make remarks about what they see, and the young men make remarks about them, eventually barging into Galatea. She criticises Helena for siding with them and Aristo for his lack of care.

First reading. This story may be taken as an amusing incident, or as a study of the family’s characters, or as an illustration of the general point that people tend to notice what interests them. Read it straight through without comment, and then ask questions to encourage discussion.

Discussion

- 1 *Behaviour and character.* What do you think of Galatea's behaviour to the young men? Is she fair to Aristo? Describe the difference in the way Aristo behaves to other people. Why is he an unhappy man?
- 2 *What people notice.* What features of the procession does Helena notice and comment on? What catches Galatea's eye? Do the young men mind not having a good view of the procession? What do they comment on?
- 3 *The point of the story.* Which do you learn more about: the procession or the spectators? Do you find the story amusing? Give a reason.

Consolidation. Ask the students to draw a sketch or diagram of the procession, based on the model sentences (p. 113), this story, and the cultural background material (p. 126). An alternative exercise is *Worksheet Master 19.2*.

Illustrations

p. 119 The image of Isis shows her in her likeness of the mother goddess Hathor, whose symbol is the disc of the sun encircled by horns (Hathor is often shown as a cow).

p. 120 Tragic mask in marble from Villa of Tiberius, Sperlonga, Italy.
This is a good point at which to complete the reading of the background material on pp. 128–9.

About the language 2: imperatives (p. 121)

New language feature. Imperative singular and plural, including **nōlī**, **nōlīte**.

Discussion. Make sure that students understand the reason for the infinitive in negative commands.

Consolidation. After studying the note, ask the class to collect all the instructions issued by the bossy Galatea in recent stories. You could give some orders yourself and invite volunteers to carry them out, e.g.: **exī!** **venī hūc!** **sedē!** **dormīte!** **nōlīte dormīre!** **scrībīte!** Then ask two or three students to give orders to the teacher and the class. Further practice is provided in *Worksheet Master 19.5* and *Independent Learning Manual*

vēnātiō I (p. 122)

Story. Barbillus, leaving for a day's hunting with Quintus and Aristo, hesitates when his astrologer reminds him that it is an unlucky day. Against his better judgement he finally decides to go. Everything is ready at his farm by the Nile.

First reading. The language of this passage is straightforward. Once they have heard it in Latin, students could read it through individually or in pairs. Check their understanding with a series of questions, e.g.:

- What did Barbillus invite Quintus and Aristo to?
- What preparation did he make?
- What did Phormio take with him? Why?
- What caused Barbillus to hesitate?
- Why did he decide to go ahead? Give two reasons.
- Describe the scene at the farm.
- Make a list of the jobs Phormio had carried out.

The presence of the astrologer will need an explanation. It was common for the wealthy to keep astrologers in their households and consult them about domestic and business matters. It was easy

for them to become a powerful influence if their predictions proved correct.

Discussion

- 1 *Hunting* can be an emotive topic. Encourage the students to see it from the viewpoint of the ancient world. It developed a young man's strength, bravery, and skill with weapons, and it was useful in a society where every public career required military service and command in the Roman army; for some it was one of the few ways of obtaining meat. Why do you think Quintus was keen to proceed with this particular hunt?
- 2 *Astrology*. Ask students to think of a modern equivalent to the amulet. Discuss the continuing popularity of astrology. The serious scientific study of astronomy in the ancient world, as well as the pseudo-science of astrology, was developed by a priestly caste from Babylonia known as the Chaldaeans. Elicit from students the difference between the two.
- 3 *Atmosphere*. This story leads to the death of Barbillus in Stage 20. Without revealing this, help the students to gain a sense of foreboding from: **periculōsum est tibi** (lines 8–9), **Barbillus ... rem diū cōgitāvit** (lines 10–11), the irony underlying **sēcūrī** (line 14), and the slaughter of the young goats. Why were they killed?

Consolidation. The range of persons and tenses makes this passage useful for revising verbs. Ask the students to keep the passage in front of them and direct them to sentences or clauses, asking for a translation of the verb alone. Then use this verb as the basis for oral substitution exercises (see Book I Teacher's Guide, p. 16) before moving on to another sentence. If short of time, select ten verbs and test them quickly at the end of a lesson. The students write down their answers and mark their own work.

The incidence of verbs followed by a dative has been increasing during the last few Stages. This passage contains three examples: **appropinquat** (line 9), **crēdebat** (line 11) and **persuādere** (line 13). This would be a good opportunity to study these examples in conjunction with 'Language information' (p. 164).

Illustration. Detail of the Farnese Atlas, Hellenistic marble statue (*Naples, Archaeological Museum*).

vēnātiō II (p. 123)

Story. The hunters accidentally rouse a hippopotamus which overturns the boat carrying Barbillus and three slaves. The hunters drive away the crocodiles by throwing spears, but Barbillus is wounded in the shoulder.

First reading. Keep a lively pace in order to bring out the danger and excitement of the story, reading it with the class as far as **in aquam deiēcit** (line 14), and leaving the students to discover the result for themselves by translating the last paragraph in groups of 3–4.

Discussion

- 1 *Style*. Lines 7–10 are the climax of the first part of this story. Who are the main participants? Can you devise a really stylish English translation for the sentence **magna erat fortitūdō ... Aethiopum** (lines 8–9)? Who does the writer suggest will win? Is that what actually happens?
- 2 *Barbillus' accident*. What was the cause? Taking into account the kind of wound Barbillus suffered, his spell in the water, his state of mind and the astrologer's warning, what do you think will happen to him?

Consolidation

- 1 Pick out the relative clauses and ask students to identify the noun being described, giving its gender and number, and then translate the sentence.

-
- 2 Ask the students to look back over **vēnātiō I** and **II** and select and translate three sentences which represent significant moments in the story.

Illustrations

Amulet to ward off evil (*Naples, Archaeological Museum*), depicting hippopotamus goddess, moulded in 'Egyptian faience', a popular material made of a glaze on a moulded sandy core.

Scenes of the Nile peopled by pygmies were popular in the Roman world (*Rome, Museo Nazionale*). In this mosaic do you find the animals lifelike? Do the hunters look as if they will overwhelm the animals? Is the overall impact of the mosaic comic, realistic or fanciful?

About the language 3: vocative case (p. 124)

New language feature. The vocative case.

Discussion. Work through paragraph 1 with the students. Ask them to study and translate the examples in paragraph 3 before discussing the different endings of the vocative and moving on to paragraph 4.

Consolidation. Exercises on the vocative can be found in *Independent Learning Manual* Stage 19. *Worksheet Master 19.7* consists of a dramatic dialogue, entitled **fēminae Alexandrīnae**, which reinforces the vocative and imperative.

Illustration. Detail of wall-painting from temple of Isis at Pompeii, showing crocodile lurking in vegetation, lotus plants nearby, native reed-thatched hut in background, shrines in foreground.

Practising the language (p. 125)

Exercise 1. Complete the sentences by selecting the correct form of **hic** and **ille**, using the Vocabulary at the end of the book to check the gender of nouns if necessary.

Exercise 2. Recognise the case of an unfinished noun in the context of the sentences, and add the appropriate case ending, using the table of nouns in 'Language information' (pp. 150–1).

Language information: revision

Revisit nouns (pp. 150–2). Study the notes on p. 150 and work through exercises 7 and 8 on p. 152. Revise adjectives (p. 153).

Work on 'Verbs with the dative' (p. 164) has already been indicated.

Cultural background material (pp. 126–9)

Content. The importance of Isis in Egyptian religion, her worship, her wider appeal in the Roman world.

Discussion

- 1 *The worship of Isis.* Isis, the mother goddess, gives life to the land and all its creatures, and hope of life after death. Help the students to build up a picture of how she was worshipped at the spring festival from the stories and the cultural background section, and gather details of daily worship from the illustration on p. 128 and from **Clēmēns tabernārius**, pp. 98–9. Some students may be able to compare the festival with modern religious celebrations in this country and in other parts of the world.
- 2 *Comparison of the worship of Isis with Christianity.* The cult of Isis spread through the Roman world at the same time as the spread of Christianity. There are similarities because the early Christian church tended to assimilate from other religions ideas and practices in tune with its own outlook. Students who are conversant with Christianity may be able to identify

similarities, e.g.:

Repentance, fasting and baptism. Hope of life after death.

The Trinity and the linking of Isis, Osiris and Horus.

Sacramental meals and private meditation as a way of communing with the godhead.

The use of incense, flowers, light, music and choirs, and the adoration of relics.

Unlike Christianity, the cult of Isis did not survive. Possible reasons for this include:

It was expensive to become a follower of Isis.

There was no historical foundation for the myths about Isis, Osiris and Horus, and no well-defined set of beliefs.

Isis worship did not require an ethical or moral commitment in daily life.

It did not lead to concern about the welfare of other people and the principles of government.

It lost its distinctive identity because it accommodated other gods. The demands of Christianity were uncompromising.

- 3 *Different religions today.* In some circumstances it may be possible for students to share their own diverse experiences.

Illustrations

p.126 Sistra from Pompeii (*Naples, Archaeological Museum*). Sistra were shaken to repel the forces of evil or to express joy or mourning. The bronze rods jingle when shaken from side to side. Sometimes rattles are used in the modern orchestra.

Woman playing sistrum; detail from mosaic of the seasons, Carthage, 4th century AD (*British Museum*), representing the month of November when the festival took place to celebrate the finding of Osiris' body.

Statuette of Isis, 4th century BC (*British Museum*), wearing on her head her throne hieroglyph and (just visible underneath it) the **uraeus**, a rearing cobra which symbolised kingship.

p.127 Isis and her brother Osiris, relief with original painting, 13th century BC, from the temple of Seti I at Abydos, headquarters of the worship of Osiris. He wears the white crown of Upper Egypt adorned with feathers. Isis wears the horns and sun-disc of Hathor above a vulture head-dress.

Bronze coin, 2nd century AD, from Alexandria (*British Museum*). Isis Pharia grasps the top corners of a square sail as it billows out before her. The Pharos shows the ramp leading up to the entrance, the statues of Tritons on the corners of the bottom storey, and the statue on the apex of the building.

Detail of mosaic, showing the Nile flooding round a small island, about 80 BC (*Palestrina, Museo Prenestino Barberiniano*). Two men chat in the doorway of a reed hut while their companion watches the cow, and another rows a reed boat. Lotuses can be seen among the vegetation in the water, and ibises perch on the roof (*Photo Michael Holford*).

p.128 Wall-painting from Herculaneum, showing morning ceremony of Isis (*Naples, Archaeological Museum*). The temple at the top of the steps is flanked by palm trees and sphinxes crowned with lotus. The shaven-headed high priest in the doorway holds Nile water in a sacred vessel, ready to pour the morning libations on all the altars in the precinct; the priest and priestess beside him are shaking sistra; below them a priest with a wand conducts a choir of men and women; another priest fans the flames on a small horned altar garlanded with

flowers, ready for the offering of milk, honey or herbs; a priest and priestess (front left) shake sistra; the standing priest (front right) carries a rod, the seated one plays a flute. A sacred ibis, symbol of healing, has settled on the back of the left-hand sphinx, two others wander in the foreground.

p.129 For the Egyptian Isis, see notes on opening page (p. 60 of this Guide).

Isis welcoming Io to Egypt. Detail of wall-painting from temple of Isis in Pompeii (*Naples, Archaeological Museum*). The worship of Isis was established in Rome by the 1st century BC. Though periodically banned from the city itself, the cult was favoured by the Flavian emperors. It was virtually dead by the 4th century.

Isis was the goddess of fruitfulness. In her temple in Pompeii were found fish and eggs as well as the walnuts, grain and bread shown here (*Photo Alinari*).

p. 130 Model hippopotamus, made of 'Egyptian faience' (see note on amulet on p. 67 of this Guide) (*British Museum*).

Suggested activities

- 1 Read to the class extracts from the novel by Apuleius, *The Golden Ass* (Penguin), which deals with Isis in chapters 17–18.
- 2 Imagine that you are Clemens and tell Quintus why you are attracted to the worship of Isis.
- 3 Study the four Nile scenes (pp. 123, 124, 127 and 147), comparing them with the photograph of the Nile (p. 108), and answer the following questions:
 - What facts about the Nile can you deduce from the pictures?
 - What fantastic elements do you detect?
 - What do you think made these scenes so popular among the Romans of Italy?
 - Which scene do you prefer and why?