



UNIVERSITY OF  
CAMBRIDGE SCHOOL CLASSICS PROJECT

# Cambridge Latin Course

## Book III Stage 23

### 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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This book, an outcome of work jointly commissioned by the Schools Council before its closure and the Cambridge School Classics Project and is published with the kind permission of the Department for Education and Cambridge University Press.

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First published 1973  
Second edition 1985  
Third edition 2002  
This edition 2020

Produced for digital publication via [www.cambridgescp.com](http://www.cambridgescp.com)

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Illustration and picture editing by Roger Dalladay

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## STAGE 23 haruspex

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
Roman religion and romanisation	After sacrificing, Cogidubnus bathes and is offered the poisoned cup. Saved by Quintus, he hears of Memor's treachery through a letter from Cephalus delivered after his death. When Cogidubnus attempts to remove Memor from office, Salvius banishes him to his palace, telling him his kingdom has been confiscated.	Summary of participles. Neuter nouns, nominative and accusative plural.  <i>Word patterns</i> Nouns ending in <b>-or</b> .	1 1 <sup>st</sup> , 2 <sup>nd</sup> and 3 <sup>rd</sup> person plural, present, imperfect, perfect and pluperfect tenses.  2 Perfect participles, active and passive.

### Opening page (p. 37)

**Illustration.** Relief showing haruspex (left, in toga) inspecting entrails of bull (*Louvre*). The victimārius (centre) is extracting them, with a second victimārius ready to assist (behind). To the right stands the popa, who has killed the beast, with his axe and bucket. The figure on the right at the back may be the person who is awaiting the announcement of the omens. Originally in Trajan's forum, the relief represents the reading of the omens for a campaign on which Trajan was sending Hadrian. A detailed discussion is best left until the background material is studied.

### in thermīs I (p. 38)

**Story.** Cogidubnus and his entourage attend a sacrifice in front of the temple at Bath. The omens are unfavourable but Memor falsifies them, promising the king a cure, and leads him to the changing room.

**First reading.** Use questions to ensure that the class remembers the main points of the story in Stage 21: Cogidubnus has fallen ill and plans a visit to the healing waters of Bath with Salvius and Quintus. On their arrival, Salvius orders Memor, the haruspex, to arrange the murder of Cogidubnus, a task which Memor promptly passes to Cephalus, his freedman.

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Set the scene by discussing the illustration on p. 42 (altar is off at left). Take the story in two parts. Read in Latin as far as 'quid vidēs?' (line 10). Then use comprehension questions to help students explore the text, e.g.:

What does the writer say about the temple? Where does the ceremony take place?

Who else is present with Cogidubnus? What kind of ceremony is it?

Why do you suppose the priests lead in a female animal (line 7)? (A female animal was sacrificed to a female deity.)

Why was Memor trembling (line 9)?

After checking that students have understood the story so far, read the rest briskly, inviting translation from volunteers.

**Discussion.** Ask students to study the background information about Roman religion (pp. 48-9), including the illustrations, before returning to the story and the following questions:

- 1 *Cogidubnus*. What did Cogidubnus hope to gain by his sacrifice? Was this reasonable? How would Cogidubnus have acted if Memor had announced what the priest actually found?
- 2 *The role of the haruspex*. What was Memor's official role at the ceremony? Which figure in the illustration on p. 37 has the same role? How did haruspices know how to interpret the liver (see the model liver used as a training tool, p. 49)? Why did Memor contradict the priest? Why did the priest yield to him?

There was a college of 60 haruspices at Rome. Haruspices were active at Nîmes and Bath, and probably at other religious centres. Many Romans believed that the future cast a shadow before itself which could be recognised by the use of correct religious techniques.

- 3 *Memor's behaviour*. Why was Memor so frightened when he saw the omens? Did he think the goddess was warning Cogidubnus? Was it his guilty conscience? Was he prone to panic?

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**Consolidation.** Discuss with students the order of *rēgem ... custōdiēbat* (lines 3-4) and *tum rēgem ... Memor dūxit* (line 20), and give them similar examples, e.g.:

*āram omnēs aspiciēbant.*  
*agnam sacerdōs sacrificāvit.*  
*iecur agnae sacerdōs*  
*īspexit. nōne mortem hoc*  
*significat?*

**Illustrations.** Memor examining the entrails of a lamb on the altar in the temple precinct at Bath. The altar platform (4.3 x 5.5m) survives and three corners of the altar, carved with gods and goddesses, were found in situ (see photograph on p. 39). Memor's statue base can be seen at upper far left. The altar also appears in the photograph of Memor's inscription on p. 8.

## **In thermīs II (p. 39)**

**Story.** After bathing, Cogidubnus approaches the sacred spring. When Cephalus offers him the cup, Quintus intervenes, recognising the type of cup from his time in Egypt. Cephalus is forced to drink the poison himself.

**First reading.** Make sure that a good pace is maintained throughout this story.

One approach is to take the story in two parts, breaking off at **rēx pōculum ad labra sustulit** (lines 16-17).

An alternative is to take it straight through with the class: read a group of sentences aloud, allow students a minute or two to study the text and then ask brief questions, e.g.:

Which part of the baths did Cogidubnus and his party enter first (lines 1-2)?

When did Quintus come in? What did he do? What did he say (lines 2-5)?

What did the slaves begin to do? Why do you think this was difficult (lines 6-9)?

What did the king do when he got out of the bath (lines 10-11)?

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Where did everyone then go (line 11)?

Why was Cephalus trembling? Where was he? What was he doing (12-13)?

What did Cephalus say to the king? Had he a special reason for describing the water as *amāra* (lines 14-15)?

When Cephalus offered the cup, what did the king do (line 16-17)?

What did Quintus do? What did he say about the cup? How did he know this (lines 18-21)?

What was Cephalus' reaction (lines 22-3)?

*maxima pars ... immōta* (lines 23-4). Why do you think most of the spectators behaved like this?

Who snatched the cup next? How did he plan to find out if it contained poison (lines 24-7)?

How did Cephalus try to save himself? How did the king react (lines 28-9)?  
What did the chiefs do (lines 29-31)?

What happened to Cephalus (lines 31-2)?

### Discussion questions

- 1 *A Roman's view of the baths and temple.* What was Quintus' reaction to the Great Bath (lines 3-5)? What would be familiar to him in the buildings and ceremonies, and what would appear strange? Refer to pp. 14-18 and the photograph on p. 40, if necessary.

This is a good place to study the rest of the background material pp. 50-3.

- 2 *Cogidubnus' court.* Who were with the king throughout this episode (p. 38 lines 2-4, p. 39 lines 1, 7-9, 11, p. 40 lines 23-4, 29-30)? Why did the king have these people attending him? Did they make it easier or harder for the king to act? Why did the king stand *immōtus* (line 29)?
- 3 *The fate of Cephalus.* Do you think his end was just? What conclusions do you think Cogidubnus will draw from it?

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**Consolidation.** It is worth picking out the examples of *magnus* (p. 39, line 6), *maior* (line 4), *maximus* (lines 2, 7). Ask students what Quintus would have meant if he had said (lines 4-5):

hae thermae minōrēs/meliōrēs/peiōrēs sunt quam thermae  
Pompēiānae. hae thermae minimae/optimae/pessimae sunt.

Refer to the table on p. 150, if necessary.

**Illustration.** Gorgon's head from pediment of temple of Sulis Minerva at Bath (*Bath* Museum). The gorgon is the emblem of the goddess Minerva but this one is not typical. Possibly the Celtic Sulis was male. The sculpture is a fine example of a mixture of classical Roman and stylised British art. The moustache, shape of the eyes, and stylisation of the hair is Celtic. The location and overall design is classical, with a circular shield bordered by oak leaves and the gorgon's head as the central ornament.

## About the language 1: more about participles (p. 41)

**New language feature.** This language note draws together what has been learned about the three participles, and draws attention to the singular and plural forms. Postpone discussion of gender until participles are revised in Stage 25.

**Discussion.** Move through the explanatory paragraphs quickly and focus on the examples in paragraph 4. Perhaps work through a-d with the class before asking them to tackle e-h on their own or in pairs. Make sure that they always translate before they attempt to analyse, reminding them to check that their translation accords with their findings about present/perfect, singular/plural, etc.

**Consolidation.** Have short practice sessions at the beginning or end of lessons over the next few weeks. The examples in paragraph 4 can be repeated or similar ones concocted, e.g.:

militēs, tabernam ingressī, vīnum postulāvērunt.

Modestus fibulam, ab aliā puellā datam, Vilbiae trādīdit.

ancillae, ā dominō laudātae, valdē labōrābant.

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A source of further examples is in *thermīs* I and II (pp. 38-40). The following sentences capitulate the story line. After translation, ask students to underline the noun and participle pairs, or annotate as singular or plural.

prīncipēs, cum rēge ingressī, prō templō sedēbant.

sacerdōtēs, victimam dūcentēs, ad āram prōcessērunt.

Memor, prope āram stāns, ōmina inspexit.

rēx prīncipēsque, Memorem secūtī, thermās intrāvērunt.

rēx, ē balneō ēgressus, vestīmenta induit.

Cephalus prope fontem stābat, pōculum tenēns.

spectātōrēs, hoc cōspicātī, stābant immōtī.

prīncipēs libertum resistentem prēnsāvērunt.

Cephalus, ā prīncipibus coāctus, venēnum hausit.

Cephalus, vehementer tremēns, mortuus prōcubuit.

## \*\*epistula Cephalī (p. 42)

**Story.** After Cephalus' death, his slave hands the king a letter from Cephalus in which he gives his version of events and accuses Memor.

**First reading.** For ease of handling, take the passage in two parts, going as far as **homō ingenīi prāvī** (line 11) to start with, and repeating **Cogidubnus est homō ingenīi prāvī** when you read the second part.

In the first half, Cephalus' account is a selective version of what students have already read. The students should be able to tackle it in pairs or small groups, but be prepared to give help with the change of subject at *invītus Memorī pārūi* (lines 4-5). The students may begin to notice differences between Cephalus' account and the complete narrative they read in *Memor rem suscipit* (pp. 10-11). Encourage them to collect discrepancies to share in discussion afterwards.

Note the sentence '**ubi tū ... arcessīvit** where the participial phrase **remedium quaerēns** 'branches' out of the subordinate clause. If this (or any other longer sentence) causes difficulty, ask comprehension questions, e.g. 'Why did Cogidubnus come to the baths? What happened then?'



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In the second half, let students continue to explore the passage for themselves, checking their understanding afterwards with a series of questions, e.g.:

Why, according to Cephalus, did he refuse to do what Memor told him (line 13)?

Why did Memor think Cephalus ought to carry out his commands (line 16)?

Why, according to Cephalus, did he finally give in (lines 19-20)?

Which word does he use to describe his feelings as he carries out Memor's instructions (line 21)?

What are the two things he allegedly hopes to achieve by writing this letter (lines 23-5)?

How do you think Cogidubnus will react to the letter?

### Discussion

1 Follow the reading with a choice of activity. Ask students:

*Either* to act as detectives and draw up a list of the discrepancies between Cephalus' account and the events described in **Memor rem suscipit** (pp. 10-11).

*Or* to imagine themselves as Memor and write his own account for the king in answer to Cephalus' accusations.

2 Guide students to understand how the style of writing conveys Cephalus' anxiety, e.g. the breathless, staccato sentences in lines 3-5, the reiteration of **rēx Cogidubne** (line 18), the repetition of **diū** and **tandem** (lines 18-20).

**Consolidation.** Students could find examples of: the participle;

descriptive phrases which use the genitive case;

the present and perfect tenses in lines 3-8. Pay special attention to 1st and 2nd persons and devise oral substitution exercises.

**Illustration.** A more complete reconstruction of the temple than that shown on p.18. Both are conjectural, since only fragments remain. The columns at the front were probably free-standing, as shown. The fragments in the Museum are hollowed out at the back, but this was probably done in the 18th century.

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## About the language 2: the plural of neuter nouns (p. 43)

**New language feature.** Neuter nouns: neuter plural ending in -a.

**Discussion.** Read paragraph 1 and ask students to study the table in paragraph 2. Encourage them to make their own observations about the various forms of the neuter singular, which were touched on briefly in Book II, p. 150, and to reach the generalisation that the nominative and accusative cases of any neuter noun are always identical. If you are asked how to tell the difference, move straight into the examples in paragraph 3, so that students gain the satisfaction of finding out that these distinctions are not usually as difficult in practice as they appear in theory.

**Consolidation.** With the class, pick out and write up the examples of neuter nouns from *epistula Cephali* (p. 42), for translation and discussion:

tū advēnistī, remedium quaerēns (line 6).

mandāta mea facere dēbēs (lines 16-17).

beneficia tua commemorāvī (lines 18-19).

venēnum invītus parāvī (line 21).

facinus scelestum parāvī (line 23).

The last example may provoke discussion of the different neuter singular endings. Draw students' attention again to paragraph 2. With abler students one could look at the neuter forms of the adjective (p. 148) and compose sentences containing neuter noun and adjective pairs.

In any further practice use simple sentences, not single words isolated from a context. In *thermis I* and *II* will provide several examples. Even for experienced readers, quick recognition of case often depends upon spotting the relationship to the verb.

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## Britannia perdomita (p. 44)

**Story.** Cogidubnus comes with troops to arrest Memor for plotting his murder. Salvius reprimands him for taking such action against a Roman official and orders him to his palace, adding that Domitian has sent instructions for the kingdom to be put under imperial control. Cogidubnus denounces Roman injustice and treachery.

**First reading.** The play and its accompanying questions divide neatly into three parts:

Lines 1-11, questions 1-4. Salvius and Memor show alarm at the approach of Cogidubnus and his band of armed men.

Lines 12-24, questions 5-8. Cogidubnus accuses Memor of plotting to kill him.

Lines 25-42, questions 9-15. Salvius intervenes to condemn Cogidubnus and deprive him of his kingdom.

Take each part in turn, reading aloud in a lively and dramatic manner and varying the techniques of establishing the 'surface' meaning. The last part is the most difficult, because it introduces new content and the language is sometimes abstract and rhetorical.

The comprehension questions are best used for consolidation and reflection after the meaning of each part has been established. They can be discussed by pairs in class or set for individual written work.

**Discussion.** Several of the comprehension questions seek to establish the relative power of Cogidubnus and Salvius, and to show how their actions were the outcome of assumptions and calculations. A range of further issues can be explored if time allows. Groups of students could take different characters and answer the following questions about them:

- 1 *Cogidubnus' situation.* Cogidubnus is helpless in the hands of such ruthless political operators as Memor and Salvius. Until it is brutally pointed out, he fails to grasp that he may no longer enjoy any standing with the government in Rome. The years of loyalty count for nothing now. This could be an opportunity to highlight the brutality of Empire for the conquered, and have students consider how the Romans treated those they ruled (even those in the elite who had been useful).

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- a Why did Cogidubnus appear with his royal insignia and a troop of soldiers (lines 3-5)? Possible comments:

He brought the soldiers to remove Memor from his job.

It may have been his best chance of dealing with the threat to his life.

It certainly made an impact on Memor and Salvius (lines 6-8), but was it a miscalculation?

- b Why might Cogidubnus be shocked by Salvius' attack on him (lines 27-30)? Possible comments:

He assumed that the Roman establishment would support him.

He expected gratitude for the role he had played in Claudius' invasion of AD 43 (Book II, p. 37), for the honour he still showed to Claudius (Book II, p. 48), and for the hospitality he offered Salvius and Quintus.

Salvius' accusation of **perfidia** is groundless. (The historical evidence supports this view. There is a statement about Cogidubnus in the *Agricola*, written in AD 97-8 by the Roman historian Tacitus: 'he remained absolutely loyal right up to our own time'.)

- 2 *Salvius' position*. In this scene we see Salvius as a smart operator, turning the situation to his own advantage and taking advantage of his position as one of the conquerors.

- a How does Salvius' reaction to Cogidubnus change throughout this scene?

At the outset he is described as anxious (line 1).

He assumes Cogidubnus has come to seek revenge (line 7).

He appeals for solidarity to Memor, *tibi necesse est ... barbarus* (lines 8-9).

He waits for Cogidubnus to lay out his cards before challenging him (line 25).

His attack is sudden, sustained and confident, and demolishes Cogidubnus (lines 28-35).

- b Why did Salvius conspire to bring down Cogidubnus? There are a number of possible motives:

The Emperor Domitian has sent Salvius the instruction (Salvius may be lying; there is no historical evidence for this).

Salvius is trying to enrich himself, a common practice among Roman officials during their foreign postings.

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Salvius is acting on his own initiative to please Domitian and advance his career (cf. *Memor*, p. 6, lines 22-4).

- 3 *The outcome.* How would you expect the Romans to deal with Cogidubnus after this confrontation? How did they treat Boudica (Book II, p. 38)?
- 4 *Style of writing.* How does the writer seek to convey emotion, or to arouse emotion in the reader? Examples of questions for discussion might include:

What emotion does *Memor* show in line 6?

In the sentence **nōs enim Rōmānī ... barbarus** (lines 8-9) which word contrasts with barbarus? Which word with Cogidubnus?

Cogidubnus twice uses the adjective **iste** (lines 18 and 38). What does it tell you about his feelings about the objects it is used to describe?

Which word is used in lines 28-30 to show Salvius' scorn for Cogidubnus?

Why does the writer use short, staccato phrases in Cogidubnus' last speech (lines 36-41)?

What do you think the writer wants you to feel at the end of line 42? Which words has he chosen to try to achieve this?

### Consolidation

- 1 Ask students to write an eloquent translation of the two speeches (lines 28-41).
- 2 The passage contains several participles and neuter nouns which can be used for language practice.

**Illustration.** A bronze as of Antoninus Pius, AD 154-5, depicting a sad Britannia sitting on a pile of rocks. Possibly minted to celebrate the building of the Antonine Wall after the rebellion of the Brigantes in AD 154. The inscription reads BRITANNIA C. The C is all that remains of COS IIII, which dates the coin to the emperor's fourth consulship.

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## Word patterns: verbs and nouns (p. 46)

**New language feature.** Nouns ending in -or from a verbal root.

**Discussion.** Work through paragraphs 1-3 orally; ask the class to write down the answers to paragraphs 4 and 5, giving them time to consult the Vocabulary.

## Practising the language (p. 47)

*Exercise 1.* Complete the sentence with the correct person (1st, 2nd, 3rd plural) of the verb (present, imperfect, perfect, pluperfect). This exercise could be used to assess students' understanding of verb forms (see revision section below).

*Exercise 2.* Complete the sentence with the appropriate perfect participle according to sense. Teacher and students should go through the list together first, translating and stating whether the participle is active or passive.

## Language information: revision

All tenses of the verb (p. 156). It is important to ensure that students have a sure grasp of the indicative before the subjunctive is introduced in Stage 24. Oral practice of verbs in the stories just read provides, as usual, a way of revising forms of the verb, e.g.:

Imagine the first paragraph of *in thermis I* as a stage direction, and change all its verbs into the present tense, using the table on p. 156 if necessary. Ask frequently for a translation.

Look at the last paragraph of *epistula Cephali* and turn all the verbs into the 3rd person singular.

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## Cultural background material (pp. 48-53)

**Content.** An account of religious practices, including sacrifices and divination, and the beliefs on which these were based, leads into a consideration of the state religion. This covers the official list of gods, the priestly colleges responsible for their worship, and how the Romans often conflated foreign gods with their own and developed the worship of 'Rome and the emperor' as a unifying factor throughout the Roman empire.

Take pp. 48-9 after reading in *thermīs* I and pp. 50-3 after in *thermīs* II.

**Discussion.** The public character of Roman religion. The trappings of religion, including temples, sacrifices and colleges of priests, were designed to secure the goodwill of the gods for the state, and the safe outcome of public enterprises. They bound the state to its divine guardians. It was a citizen's duty to respect the gods.

More personal were the traditional rites of the countryside, which bound an individual to his family, his land and its guardian spirits; and the mystery religions like that of Isis (Book II, Stage 19), which came from the east. By the 1st century AD, the Roman world had developed a great variety of religious practice and the official attitude was one of tolerance except where, as in the case of Christianity, the religion was seen as politically subversive.

### Illustrations

p. 48 Memor examining the entrails. See note regarding Opening Page of this Stage.

Suovetaurilia (triple sacrifice of bull, sheep and pig). The sacrificing priest (right), his toga drawn over his head, is sprinkling incense onto an altar. An attendant at right holds an incense-box with lid open. (Can students work out from the context what he is holding?) The popa stands with axe at left. (How quickly can students identify him?) All are garlanded, and the ox is decorated with a patterned ribbon. From the time of the Julio-Claudians (*Louvre*).

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p. 49 Bronze liver from Piacenza, late 2nd or early 1st century BC, used as a model by haruspices when interpreting the omens. It has 40 different compartments, most inscribed in antique Latin with names of gods. The protrusions represent those in a real liver.

Haruspex examining bull (see p. 37 and the note on opening page of this Stage).

p. 50 Relief, time of Hadrian (*Louvre*). Part of sacrificial scene. Two garlanded **victimārii**, naked to waist, lead a bull decorated with ribbons round its neck and an ornament between its horns. A musician plays a double pipe.

A priest's ritual head dress, Stony Stratford (*British Museum*). Several examples have been found in Roman Britain, each one distinctive.

p. 51 Reconstructed shrine, with original pipe-clay statuette of Venus imported from Gaul (*Chester, Grosvenor Museum*).

Thin silver plaque dedicated to Mars Alator, like Sulis Minerva a conflation, this time of the local god of hunting with Mars, god of war. Beneath the little shrine depicted in the middle is an inscription:

D. MARTI. ALATORI	To the god Mars Alator
DVM. CENSORINVS	Dumnonius Censorinus
GEMELLI. FIL	son of Gemellus
V.S.L.M = VOTVM SOLVIT	paid his vow gladly and deservedly
LIBENS MERITO	(i.e. because the god deserved it).

p. 52 Head of Sulis Minerva in bronze, gilded, found in 1727 (*Bath Museum*). Rivet holes at the top suggest that she originally wore a helmet. This presumably was part of the cult statue from the temple. It shows the characteristic realism of Roman portraiture.

Local gods were often shown in pairs, as here, where the local goddess Nemetona is associated with Loucetius, who is identified with Mars (*Bath Museum*). Typical of the Celtic style are the deep grooves for folds of fabric. This tendency to stylisation is also seen in the relief below and in the statuette on p. 54.

Relief of triple goddesses, schist (*Bath Museum*). They represent the mother goddess, and are normally shown in triplicate to demonstrate her power. The name used at Bath, Suleviae, shows their connection with Sulis. Note how the stylised folded arms form a symmetrical pattern.

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- p. 53 Detail of full length marble statue of the Emperor Augustus (*Rome, Museo Nazionale Romano, Palazzo Massimo*). This portrayal of the emperor as the benevolent bringer of peace, with his toga over his head as he undertakes some priestly duty, is a carefully thought-out piece of propaganda. The cult of Rome and the emperor started under Augustus.
- p. 54 Bronze statuette of worshipper (*Cambridge University Museum of Archaeology and Anthropology*). Note the stylised hair, folds of cloak and facial features. Ask students to compare with the lifelike Augustus.

## Suggested activities

- 1 Gods and goddesses in Roman Britain. Make a collection of any pictures of gods and goddesses in Roman Britain which you can find in the textbook, other books, or on the Internet.
- 2 Wherever possible, note the symbol which shows the god's particular task or responsibilities (e.g. Mars, the god of war, shown with weapons), or the way in which the artist showed how powerful the deity was (e.g. Celtic mother goddess shown threefold). In the case of Celtic gods, try to identify the parallel Roman deity.
- 2 If a visit to a particular site or museum is planned, ask students to look for any evidence of religious belief and note it down for discussion afterwards.