



UNIVERSITY OF  
CAMBRIDGE SCHOOL CLASSICS PROJECT

# Cambridge Latin Course

## Book III Stage 25

### 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 25 *mīlitēs*

<i>Cultural Background</i>	<i>Story line</i>	<i>Main language features</i>	<i>Focus of exercises</i>
The legionary soldier: recruitment, training, work, pay, promotion. The auxiliaries.	A Briton found in the camp is imprisoned. Modestus and Strythio are set to guard the prison but through a series of comic misunderstandings, they let the prisoner escape, and run away in fear of punishment.	<ul style="list-style-type: none"><li>• Indirect questions</li><li>• Conjugation of imperfect and pluperfect subjunctive</li></ul> <p><i>Word Patterns</i> Male and female</p>	<ol style="list-style-type: none"><li>1. <b>Cum</b> (<i>when</i>) imperfect and pluperfect subjunctives.</li><li>2. Participles, nominative and accusative cases.</li><li>3. Selection of correct nouns and verbs to form a sentence.</li></ol>

### Opening Page (p. 71)

**Illustration.** Detail from relief, base of Column of Antoninus Pius, showing the parade at his deification after death in AD 161 (Rome, Vatican Museum). Legionaries with helmets, breastplates with overlapping metal plates, military boots and breeches, and spears. Officer (left) with moulded breastplate and military cloak. Standard bearer (right) with bearskin, carrying signum with metal discs, encircled by wreaths, possibly indicating campaigns fought. Beards became acceptable under the bearded Hadrian, AD 117-38.

### Model sentences (p. 72)

**Story.** In the legionary camp at Chester a soldier finds a Briton lurking near a granary and arrests him. Faced with prison, the Briton reveals that he is the son of the chief of the Deceangli (from north-east Wales).

**New language feature.** Indirect questions with imperfect and pluperfect subjunctive.

**New vocabulary.** *legiōnis*, *castra*, *ignōtum*.



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## Strythiō (p. 74)

**Story.** Strythio, startled by an order to report to the camp prison, objects that he has done nothing wrong. Ordered to guard the prisoners, especially the British prince, with Modestus, he assumes the responsibility with boastful nonchalance.

**First reading.** After the initial Latin reading, ask students to work in pairs and prepare a dramatised reading in Latin and English. They may need help with **Strythiōnem ... regressum, cōspicit** (lines 1-2), **nūllum facinus commīsimus** (lines 12-13), and **ut antea dixi** (line 27).

### Discussion topics

- 1 Discuss the shifts in mood and tone in the dialogue. For example, the officer starts with a neutral summons (line 3), responds to Strythio's disregard with sarcasm (line 6), invokes his senior officer (line 7), becomes sharp and explicit (line 10), seriously annoyed (line 14), incredulous (line 19), sarcastic again (line 21) and finally authoritarian (lines 21-22). Strythio's utterances can be analysed in a similar way.
- 2 Why did the Romans not kill Vercobrix? (This would have risked an uprising by the Deceangli and their allies; instead they detained him because he could be useful as a hostage in negotiating with his tribe.)

### Consolidation

- 1 Collect all possible ways of translating *regressum* (line 1), and discuss which is the most natural in the context of the whole sentence.
- 2 Discuss the sentences or clauses which start with the accusative case: *Strythiōnem* (line 1); *Modestum* (line 4); *deōs, nūllum* (line 12); *rem* (line 16); *diligentiam* (line 21).

**Illustration.** Painted cast, tombstone of *optio* (Chester, Grosvenor Museum). The officer in most direct contact with ordinary soldiers, the *optio* undertook administration like duty *rotas* (see writing tablets in left hand). He often lived in the centurion's quarters in the barrack block. His staff of authority was used in the line of battle to prod soldiers who were making too much noise to hear commands, or who were getting out of line. See p. 141 for an exercise on the interpretation of this tombstone.

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## Modestus custōs (p. 75)

**Story.** On their prison rounds, Modestus makes excuses for avoiding Vercobrix but finally enters the cell to find him asleep. Routed by a spider landing on his nose, he attributes his pallor to hunger and runs off to find food, leaving Strythio on guard.

**First reading.** The first paragraph consists of long and complex sentences. After reading it aloud in Latin, give students time to explore it in pairs before going through it.

*Lines 7-14*

Allocate the characters of Strythio and Modestus to the two halves of the class, or to student pairs. Ask them, as you read the story in Latin once or twice, to follow their half of the dialogue, and then volunteer a dramatic translation.

*Lines 15-25*

Volunteers may like to act out the narrative, while the teacher continues to read and prompt where necessary. Encourage the rest of the class to help.

*Lines 26-end*

Revert to the method used for lines 7-14. If there is time, the whole story can be acted out.

### Discussion topics

- 1 *The comedy hinges on Modestus as **incertus** (line 6).* Ask students to suggest all the thoughts that are flashing through his mind; and to demonstrate his stance.
- 2 *Comic duos.* The comedy is more likely to come across if students work on their own at this scene. Some students may be helped by comparisons with modern double acts. In the last story, Strythio was the comic; in this story, he is the straight guy, **vir summae patientiae** (line 15).
- 3 *Irony.* Why is the story entitled Modestus custōs? Would a better title be Modestus incertus?

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## Consolidation

- 1 The participles (lines 21-3) are useful for practice. Ask students to translate the sentences containing them, to say whether they are present, perfect active or perfect passive, and to identify the nouns they are describing,
- 2 ‘Practising the language’, exercise 1 (p. 80), provides consolidation of this story.

## About the language 1: indirect questions (p. 76)

**New language feature.** By the end of this Stage, students should be able to translate indirect questions correctly, and identify the verb as imperfect or pluperfect.

**Discussion.** Encourage students to read paragraphs 1-3 on their own and raise any questions. If you detect any uncertainty, revisit the model sentences. Ask them to make a written translation of the examples in paragraph 4.

**Consolidation.** From the story on p. 75, pick out the four indirect questions:

**in quā ... esset** (lines 3-4), **ubi iacēret** (line 5), **cūr ... clāmāret** (line 25), **quid accidisset** (line 30).

In each case, ask for a translation of the whole sentence, and then the words (in English) of the direct question.

## \*\*Modestus perfuga I (p. 77)

**Story.** Modestus returns to the gaol and, finding the doors open and the prisoners gone, decides to run away for fear of punishment.

**First reading.** Read the story aloud in Latin as dramatically as possible. Some students will understand most of it at first reading. Check understanding by asking comprehension questions, e.g.:

Why was Modestus upset when he reached the prison? What did he say about Strythio?

What did he find inside the prison? What conclusion did he draw?

What two difficult choices faced him? What did he decide to do?

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Omit the process of translation (this will encourage self-reliance), but ask students if they have any queries. Point up the ending by stressing that desertion was a serious offence (not, however, always punishable by death). Has Modestus a good defence for his action?

## **\*\*Modestus perfuga II (p. 78)**

**Story.** Hearing cries from Vercobrix's cell, Modestus slams the door. He is concerned by Strythio's absence and, spotting a bloodstained dagger, concludes that he has been killed by Vercobrix and vows revenge.

### **First reading**

*Lines 1-11*

Read aloud in Latin and let students study the text for themselves. Check their understanding with a few comprehension questions.

*Lines 12-end*

Ask the class to close their books. Read each sentence in Latin with appropriate expression; then pause at the end of the sentence to allow volunteers to offer a translation. Repeat the Latin or give help with vocabulary where necessary.

**Discussion.** Go through lines 12-end again, making sure that students appreciate the variety of exaggerated emotions and the scope for ham acting, e.g. the 'tragic' discovery of the blood-stained dagger and the conclusion drawn from it; the 'pathos' of Modestus' feelings for Strythio; his 'heroic' decision to avenge his dead friend.

## **\*\*Modestus perfuga III (p. 78)**

**Story.** Modestus bursts into Vercobrix' cell and starts to beat the occupant who turns out to be Strythio. He had been tricked by the prisoners into opening the prison doors and so, in fear of punishment, both friends flee.

**First reading.** Let students explore this in pairs, dividing the parts between them, and preparing a lively Latin reading of their own.



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## Discussion

- 1 Make a list of English adjectives to describe Modestus' behaviour in this Stage, giving an example to support each adjective.
- 2 What do students think will happen next? (They will have to wait until Stage 27 to find out.)

**Consolidation.** Examples of indirect questions, if needed for practice, can be found in **Modestus perfuga I**: *quō ... fūgissent* (lines 10-11), *cūr... abesset* (line 11).

**Modestus perfuga II**: *quid ... accidisset* (lines 10-11).

**Modestus perfuga III** contains several interrogatives: *nōnne* (line 3), *num*, *cūr* (line 6), *ubi* (line 7), *quid* (line 10).

## About the language 2: imperfect and pluperfect subjunctive (p. 79)

**New language feature.** Conjugation of imperfect and pluperfect subjunctives.

**Discussion.** Read through paragraphs 1 and 2 with the class, and ask them to work out the examples in paragraph 3 on their own. As you go over these, write up the subjunctive verbs used, and make them the basis of an oral substitution exercise.

**Consolidation.** Ask students to study the table on p. 157. 'How do you distinguish imperfect from pluperfect?' should elicit sensible replies, e.g. 'The imperfect is like the infinitive; the pluperfect starts like the ordinary pluperfect but then has -issem'. 'Is the same true of irregular verbs (p. 159)?' should receive a positive and relieved response.

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## Word patterns: male and female (p. 80)

**New language feature.** Endings indicating the sex of a person or animal.

**Discussion.** Let students read this on their own and share observations.

## Practising the language (p. 80)

*Exercise 1.* Based on *Modestus custōs* (p. 75). Complete the sentences with the correct *cum* clauses, chosen from a pool.

*Exercise 2.* Complete the sentences with the correct participles from a pool. The teacher should go through the participles with the class before they attempt the exercise.

*Exercise 3.* Translate the English sentences into Latin by selecting from the alternative Latin words provided. Ask the class to explain their choice.

## Language information: revision

- 1 Adjectives (pp. 148-9). Revision of these early in the Stage will form a good basis for the revision of participles.
- 2 Participles (p. 161). Paragraphs 1-4 provide straightforward revision. Paragraph 5 introduces the first note on concord of case and gender (number was dealt with in 'About the language', p. 9). After working through the note, students should revisit the examples in paragraph 4 and give the case, number and occasionally gender of the participial phrases. Study the tables in paragraph 6 (p. 162) and then work through paragraph 7, making up further examples if necessary.
- 3 The irregular verbs *eō*, *ferō* and *capiō* (pp. 158-9). Study the table and read paragraph 3 before working through the examples in paragraph 2, which will also help to remind students of *sum*, *possum* and *volō*. Elicit from students that the endings of the perfect and pluperfect tenses of all these verbs are regular.

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## Cultural background material (pp. 82-7)

Content. The information about a Roman soldier covers recruitment, training, everyday duties and promotion prospects, as well as the terms of his retirement. It can be taken at any point within the Stage.

### Discussion

What made Roman soldiers so effective as a fighting force?

Which of their skills would they use as a peace-keeping force? Compare with the modern British army.

Why would an ordinary legionary soldier respect and fear a centurion?

### Illustrations

p. 82 Detail from Trajan's column, erected in AD 113, to celebrate Trajan's campaigns in Dacia. Legionaries are building a bridge across a river, with a fort at either end, having propped their helmets on their shields against the wall at the bottom (plumes used only for ceremony). Note the camp walls (top right) of turf blocks, with wooden walkway behind the turf ramparts (see circular ends of wooden logs projecting below ramparts), and leather tents inside. At right, one legionary hands another a turf (regulation size 1x 1.5 x 0.5 Roman feet); below, another brings supplies in a basket; top left, another manoeuvres a baulk of timber. Auxiliaries on guard (at left) have leather tunics, breeches, helmets, scarf (as does the legionary at centre), and oval shields. The figure on the far right is part of the next scene. Some of these details should be elicited from students by questions.

p. 83 Note the scale armour of centurion and aquilifer, who also wears a bearskin, and the centurion's transverse plume and staff of office.

p. 84 Trajan's column. Setting out on the march with pots and pans, wineskins, packs, metal pots, bundled up cloak. Note helmet slung from right shoulder. Each tent party had a mule to carry their tent and bulkier items, when terrain allowed.

Legionary working with pickaxe in quarry (*Museum of Bonn*). For his sporran-like cingulum see the modern replica at bottom right, p. 85. Its function was to protect the lower part of the torso.

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- p. 85 The Ermine Street Guard, a British re-enactment group, seen here at Wroxeter. Top left: signifer with bearskin and chainmail; note his sword embellished with the wolf and twins, symbol of Rome (copy of a sword found in the Thames).
- p. 86 Centurion in dress uniform, his decorations indicating campaigns fought.
- p. 87 Simplified diagram. For information about the legatus and the tribunes, see pg. 100. The praefectus castrorum was responsible for the management of a fortress, and building and engineering works. He would assume command if the legatus and senior tribune were away.

The number of military standards varied at different periods. A papyrus of AD 117 (PSI 911 D63), quoted in G L Watson, *The Roman Soldier*, p. 51, says that at that period there was one signifer per century. For each signifer there was a trumpeter and tesserarius. Bohec, in *The Imperial Roman Army*, quotes Arrian in counting one trumpeter per century in the first cohort, and one per maniple (of 2 centuries) in the other cohorts. This suggests that there is more than one each of these officers in each cohort (not as in diagram p. 87).

- p. 88 Dagger and sheath, 1st century AD, both of iron (*British Museum*), found at Hod Hill (see Book II, p. 57). Inspection of sheath shows inlaid decoration of chevrons and other motifs in brass and yellow enamel. Worn on soldier's belt on opposite side from sword (see pp. 72-3 and photograph p. 86)

## Suggested Activities

- 1 You are a new recruit to the Roman army. Write a letter home describing your experiences in the first few days

*Or,* You have been responsible for training a new batch of recruits. Make a report to your superior officer of their progress in various tasks during their first few days.

- 2 Start a portfolio of information about the life and work of a Roman soldier, adding to it as you study Stages 26-7.
- 3 Produce a recruitment leaflet for the Roman army. *Or,* Write an 'alternative' guide to the Roman army.