

NORTH AMERICAN CAMBRIDGE LATIN COURSE

UNIT 1



SIXTH EDITION

MULTI-COMPONENT SAMPLE

Dear Teacher,

The Cambridge School Classics Project (CSCP) has spent over fifty years fulfilling its original mandate of researching and developing “materials and techniques which will accelerate and improve pupils’ ability to read classical Latin literature and widen their knowledge of classical civilization.” These goals may not have changed, but the world has, and it is into this changing world that we are pleased to launch the new North American 6th Edition of the Cambridge Latin Course.

This Executive Preview contains:

- 1 An overview of the digital resources
- 2 Contents and Introduction to the Student Book
- 3 Three stages from the Student Book
- 4 Contents for the Teacher’s Manual
- 5 Teaching notes for three stages
- 6 Worksheets for one stage (please note the content for this has not yet been reviewed by CSCP)
- 7 Test for one stage (please note the content for this has not yet been reviewed by CSCP)

Our aims in this work were shaped by our community. We engaged with teachers as well as their students and developed our principles of change, affectionately known as the *res gerendae Caecilii*:

- Preserve the integration of culture, stories, and language learning.
- Maintain the narrative strength of ongoing storylines and characters.
- Ensure suitability and accessibility for all classrooms.
- Improve representation of different sectors of society.
- Update the course to reflect current views on sensitive issues and associated language.
- Ensure cultural background and stories are in line with latest research.

Unit 1 still takes place in Pompeii and follows Caecilius, Metella and their household, but with new stories offering more nuanced characterization. While the language progression is largely unchanged, prepositional phrases are now explored in this first Unit to enable students to study the ablative case far earlier than in previous editions.

Practicing the language is now based on short, tightly engineered stories focused on the language point introduced in *About the language*, while *Reviewing the language* offers consolidation exercises for students who need them. The culture sections contain more information which can be investigated using the range of *Thinking points* and larger, overarching questions. All this provides teachers with an increased choice of approaches and content.

We have taken to heart the principle that “accessible design is good design” and every aspect – from page width to font choice to color contrasts – has been selected to maximize accessibility. Huge thanks to the dyslexic student in one of our trial classrooms who made all the prevaricating worthwhile when she exclaimed (unprompted) “Wow! I can read this textbook easily, that never happens!”

We hope you enjoy this new edition and that your students fall in love with both the Latin language and Pompeii’s most famous family, just as so many thousands before them have.

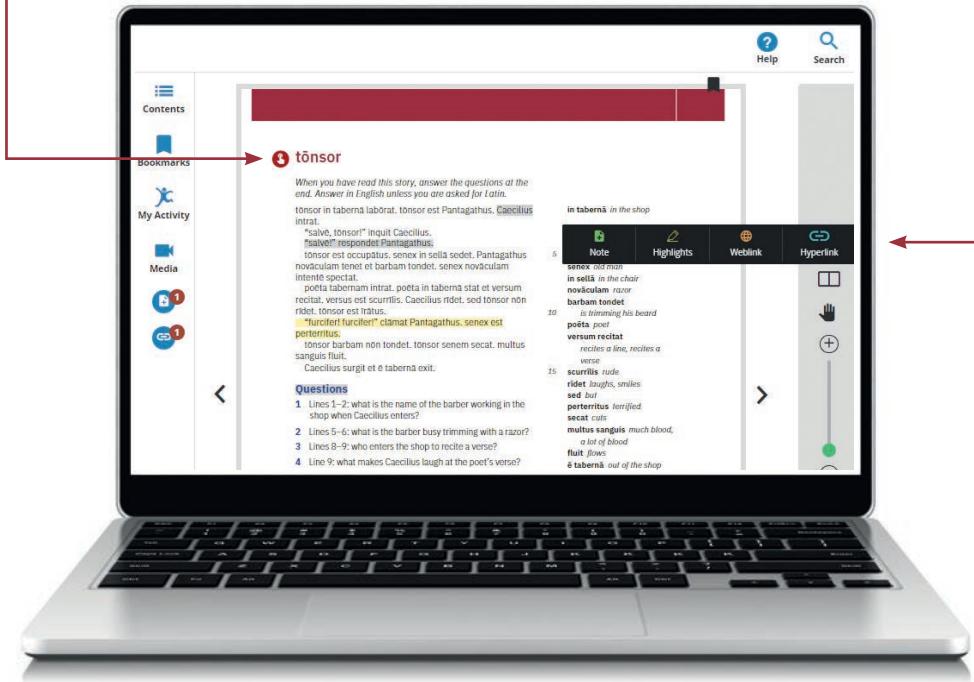
Caroline Bristow

Director – Cambridge Schools Classics Project

Accessible digital resources

Discover improved digital resources that consolidate knowledge, engage students, and help them build confidence. Students will be able to engage actively with the material and check their understanding, supporting the development of metacognition skills which help them take charge of their learning.

- ‘Explore the story’ plus **audio** embedded in the digital coursebooks, making it easier for learners to gain a deeper understanding of how the language works within the context of the stories.



- New! Accessible** digital coursebook, allowing students and teachers to add and share notes, embed links and highlights, and engage more deeply with the content.

- New!** Ability to **assign** vocabulary, translation and sorting activities, with instant feedback to students on how well they have performed.
- New!** Reports to enable teachers to track progress and make data-driven decisions.
- New!** Single sign-on with Canvas is coming for districts, so that students have seamless access to the material and don't need to remember multiple passwords

Trial the digital coursebook

You can review the Unit 1 & 2 digital coursebooks with embedded activities through a 30-day free trial. Here is how to get access:

- 1 [Log in](#) to Cambridge GO.
- 2 Click on ‘Add new resources’ (top right)
- 3 Select ‘Find and trial resources’.
- 4 Search for ‘North American Cambridge Latin Course 6th edition’ and activate the trial.
- 5 [Help is here](#) if you need it!

If you would like to review the assignable digital language activities in addition to the coursebooks, you can request a free 90-day code.

Contact caecilius@cambridge.org to request your activation code.

We listened to what you would value from a digital resource

“I want to be able to assign digital activities in class or as homework”

“I want to be able to see details of which questions an individual student got right/wrong”

“Any digital technology we adopt must comply to accessibility standards”

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LATIN COURSE

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WITH DIGITAL RESOURCE

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Introduction

The Cambridge School Classics Project and the Cambridge Latin Course

The Cambridge School Classics Project (CSCP) is part of the Faculty of Education at the University of Cambridge and has been supporting Classics education for over fifty years. CSCP comprises a small team of Classics education and technology specialists, supported by a wide community of educators and academics. All CSCP materials are based on the latest research, not only in Classics but also in language acquisition and educational theory.

While CSCP has numerous projects and initiatives supporting Classics education around the world, its first-ever undertaking – the Cambridge Latin Course (CLC) – remains its most successful and influential, leading the way in evidence-based teaching of Classical languages. The underlying course structure and inductive methods of the CLC have proven effective and adaptive, responding well to the ever-changing educational environment. Most of the funding which enables CSCP's work comes from sales of the Cambridge Latin Course and associated products; therefore, every CLC purchase directly funds Classics educational research and development; **grātiās!**

Why study Latin with the CLC?

Languages are all about communication, and learning a language enables you to access the culture of the people who use it. Latin is no different. It may not have been the language of daily life for thousands of years, but there are many literary and historical sources about Roman life that it can still unlock.

With this in mind, the Cambridge Latin Course has two main aims:

- 1 to teach you to understand Latin so that you can read Latin texts confidently
- 2 to develop your knowledge and understanding of Roman culture, especially in the first century AD.

The course is set firmly in a Roman context, and as you study you will meet real historical characters – as well as fictional ones – and learn about the social, political, and historical aspects of Roman culture.

Pay close attention not only to the text of the Latin stories and the section in English in each Stage, but also the many illustrations. These have been created or chosen to give you extra information about the Roman world and are meant to be looked at alongside the text.

How will I learn?

The CLC uses a specific approach to language learning called the “Reading Method.” The basis of this method is, unsurprisingly, reading!

As you study with the course, you will read lots of Latin stories; this is so you get used to seeing Latin in action and focusing on its meaning, rather than just learning rules in isolation. The stories have been very carefully written so that you are introduced from the beginning to common Latin phrase and sentence patterns, with different Latin language features woven in gradually. It is important for you to understand how the Latin words that make up a sentence or phrase actually *work*, and equally important that you get into the habit of grouping words together and trying to understand whole phrases or sentences as a single unit.

When reading the stories, you can think about how the language works and perhaps answer questions on what you understood. Afterwards, you might consider how you were able to understand what was going on, or what patterns you have noticed in the language. By the time you study a particular point of Latin language, you may have seen it in action in the stories many times. You might even be able to explain how you think it works, rather than waiting for someone to tell you.

What is in my textbook?

The CLC is made up of four textbooks, divided into Stages. As you work through the course, you will visit a variety of places in the Roman world: Pompeii, Roman Britain, Egypt, and the city of Rome itself.

Most Stages contain new language features, and all deal with a different aspect of Roman culture. The majority of them contain the following:

Model sentences

These tell a simple story using “cartoon strips” of pictures with short sentences or paragraphs which use the new language feature you will be learning about in that Stage.

Latin stories

The stories are the main way in which you will learn about the language and get used to reading it. They get longer and more complicated as you go through the course, and new vocabulary is given alongside. You might not be able to translate every word of a story, and that’s OK; the goal is for you to try to understand what is happening and get more confident at understanding passages of Latin.

About the language

This section gives you an explanation of language features that have been introduced or have occurred frequently in the Stage. It usually appears a few pages into the Stage and is designed to be studied after you have seen the language feature in the stories, so you might have already gotten some idea of how it works.

Practicing the language

This contains another, shorter story which uses the language feature about which you have been learning. There are questions to check your understanding and encourage you to think critically about the story and the language. This section also contains links to the places in the textbook where you can find more information on the language.

Cultural background material

This material explores an aspect of Roman culture that is important to the story line in the Stage. Each one is introduced by a question that you may want to think about as you read the material. The question appears again at the end of the section, with bullet points highlighting what you have learned and how this relates to the question. Throughout the material are questions, activities, and discussion ideas called **Thinking points**. You may not use all of them, but they can be a good opportunity to think more closely about what you have just learned.

Vocabulary checklist

At the end of each Stage, there is a list of common words which have appeared several times in the text with which you should now be familiar.

For extra help with the language, you need to check the **Language information** section at the back of the book. This is split into three sections.

Part One: About the language

This section summarizes the language content of the book (and in Units 2–4 the language features from previous books). It contains grammatical tables, notes, and additional exercises.

Part Two: Reviewing the language

This section contains additional exercises for each Stage in the book. These exercises have been designed to help support you as you review language information – exercises are clearly labeled and numbered so that you can see your progress, and there are links to the places in the textbook where you can find additional support.

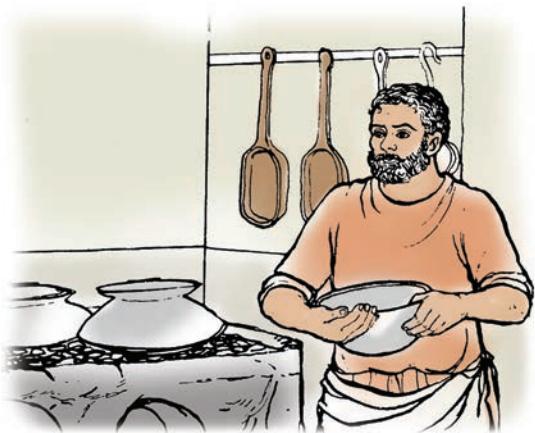
Part Three: Vocabulary

This section is where you will find the complete vocabulary for the whole book.

IN FORO

Stage 4





1 Grumiō: ego sum coquus.
ego cēnam coquō.



2 Caecilius: ego sum argentārius.
ego pecūniām habeō.



3 Pantagathus: ego sum tōnsor.
ego barbam tondeō.



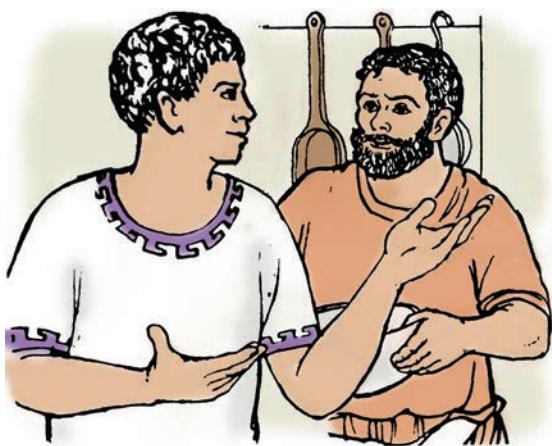
4 Barbillus: ego sum mercātor.
ego vīnum vēndō.



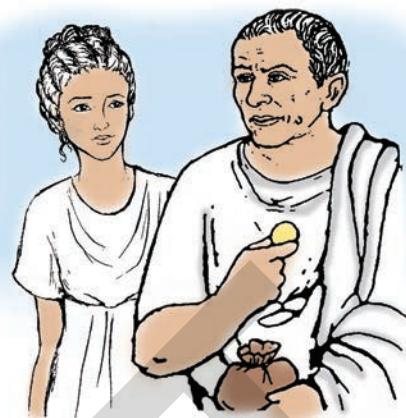
5 poēta: ego sum poēta.
ego versum recitō.



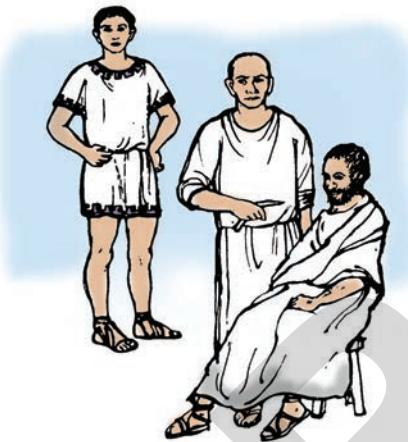
6 Clāra: ego sum artifex.
ego leōnem pingō.



7 Quīntus: quid tū coquis?
Grumiō: ego cēnam coquō.



8 Lūcia: quid tū habēs?
Caecilius: ego pecūniām habeō.



9 Quīntus: quid tū tondēs?
tōnsor: ego barbam tondeō.



10 Lūcia: quid tū vēndis?
mercātor: ego vīnum vēndō.



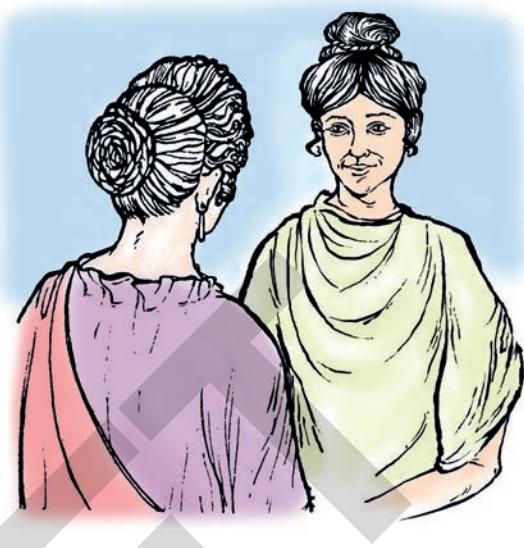
11 Quīntus: quid tū recitās?
poēta: ego versum recitō.



12 Lūcia: quid tū pingis?
artifex: ego leōnem pingō.



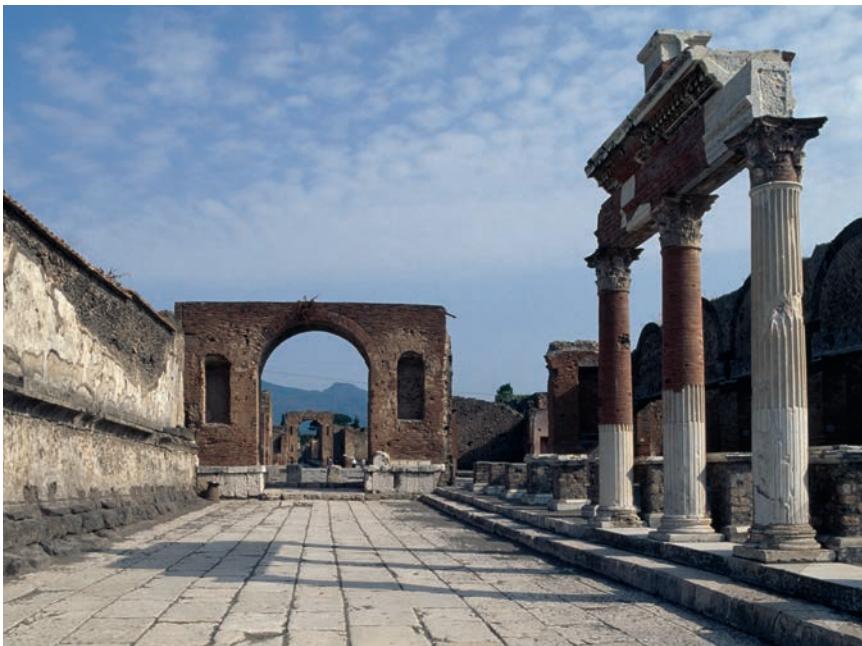
13 Metella: quis es tū?
ancilla: ego sum Melissa.



14 Metella: quis es tu?
artifex: ego sum Clāra.



15 Metella: quis es tū?
tōnsor: ego sum Pantagathus.



A corner of the forum, with shops opening off a colonnade.

Hermogenēs

Caecilius est in forō. Caecilius in forō argentāriam habet. Hermogenēs ad forum venit. Hermogenēs est mercātor Graecus. mercātor nāvem habet. mercātor Caecilium salūtat.

“ego sum mercātor Graecus,” inquit Hermogenēs. “ego sum mercātor probus. ego pecūniām quaerō.”

“cūr tū pecūniām quaeris?” inquit Caecilius. “tū nāvem habēs.”

“sed nāvis nōn adest,” respondet Hermogenēs. “nāvis est in Graeciā. ego pecūniām nōn habeō. ego tamen sum probus. ego semper pecūniām reddō.”

“ecce!” inquit Caecilius. “ego cēram habeō. tū ānulum habēs?”

“ego ānulum habeō,” respondet Hermogenēs. “ānulus signum habet. ecce! ego signum in cērā imprimō.”

Caecilius pecūniām trādit. mercātor pecūniām capit et ē forō currit.

ēheu! Hermogenēs nōn revenit. mercātor pecūniām nōn reddit.

Caecilius Hermogenem ad basilicam vocat.

argentāriam banker's booth

Graecus Greek

5

probus honest

cūr? why?

nōn adest is not here

in Graeciā in Greece

10

tamen however

semper always

ego reddō I give back

cēram wax tablet

ānulum ring

15

signum seal

ego imprimō I press

trādit hands over

capit takes

currit runs

20

basilicam law court

About the language 1

1 In the first three Stages, you met sentences like this:

fīlia ambulat.

The daughter walks.

mercātor sedet.

The merchant sits.

amīcus currit.

The friend runs.

All of these sentences have a noun (**fīlia, mercātor, amīcus**) and a word indicating the action of the sentence, known as the **verb**. In the sentences above the verbs are **ambulat, sedet, currit**.

In all the sentences you met in the first three Stages, the verb ended in **-t**.

2 In Stage 4, you have met sentences with **ego** and **tū**:

ego ambulō. *I walk.*

tū ambulās. *You walk.*

ego sedeō. *I sit.*

tū sedēs. *You sit.*

ego currō. *I run.*

tū curris. *You run.*

3 Notice the three different forms of each verb:

ego ambulō.

tū ambulās.

fīlia ambulat.

ego sedeō.

tū sedēs.

mercātor sedet.

ego currō.

tū curris.

amīcus currit.

Notice also that the words **ego** and **tū** are not strictly necessary, since the endings **-ō** and **-s** make it clear that “I” and “you” are performing the action of the sentence. The Romans generally used **ego** and **tū** for emphasis.

4 The following example is rather different:

ego sum īrātus.

I am angry.

tū es īrātus.

You are angry.

amīcus **est** īrātus.

The friend is angry.

5 Further examples:

a Lūcia recitat. **ego** recitō.

b Quīntus dormit. **tū** dormīs.

c **tū** labōrās. **amīcus** labōrat.

d mercātor vīnum habet. **ego** vīnum habeō.

e **ego** pecūniām trādō. **tū** pecūniām trādis.

f Pantagathus est tōnsor. **tū** es mercātor. **ego** sum poēta.

g ambulō. circumspectō. circumspectās. es.

h sum. audiō. audīs. habēs.

in basilicā

iūdex basilicam intrat.

iūdex: quis es tū?

Caecilius: ego sum Lūcius Caecilius Iūcundus.

iūdex: tū es Pompēiānus?

Caecilius: ego sum Pompēiānus.

iūdex: quid tū in urbe agis?

Caecilius: ego cotīdiē ad forum veniō. ego sum argentārius.

iūdex: cūr tū hodiē ad basilicam venīs?

Caecilius: Hermogenēs multam pecūniam dēbet.
Hermogenēs pecūniam nōn reddit.

Hermogenēs: Caecilius est mendāx!

iūdex: quis es tū?

Hermogenēs: ego sum Hermogenēs.

iūdex: Hermogenēs, quid tū in urbe agis?

Hermogenēs: ego in forō negōtium agō. ego sum mercātor.

iūdex: quid tū respondēs? tū pecūniam dēbēs?

Hermogenēs: ego pecūniam nōn dēbeō. amīcus meus est testis.

amīcus: ego sum testis. Hermogenēs pecūniam nōn
dēbet. Caecilius est mendāx.

Caecilius: tū, Hermogenēs, es mendāx. amīcus tuus
quoque est mendāx. tū pecūniam nōn reddit ...

iūdex: satis! tū Hermogenem accūsās, sed tū rem nōn
probās.

Caecilius: ego cēram habeō. tū signum in cērā vidēs.

Hermogenēs: ēheu!

iūdex: Hermogenēs, tū ānulum habēs?

Caecilius: ecce! Hermogenēs ānulum cēlat.

iūdex: ubi est ānulus? ecce! ānulus rem probat. ego
Hermogenem convincō.

iūdex *judge*

quis? *who?*

Pompēiānus *Pompeian*

5

quid tū agis? *what do you do?*

in urbe *in the city*

cotīdiē *every day*

hodiē *today*

dēbet *owes*

mendāx *liar*

10

15

meus *my*

testis *witness*

20 **tuus** *your*

tū accūsās *you accuse*

tū rem nōn probās

you do not prove the case

25

cēlat *is hiding*

ubi? *where*

ego convincō

I convict, I find guilty



Some sealstones from rings and the face of a gold seal ring without a stone.

About the language 2

1 In this Stage, you have met the following ways of asking questions in Latin:

By tone of voice, indicated in writing just by a question mark:

tū ānulum habēs?

Do you have the ring?

tū es Pompeiānus?

Are you a Pompeian?

By means of a question word such as **cūr**, **quis**, **quid**, or **ubi**:

cūr tū pecūniam quaeris?

Why are you looking for money?

quis es tū?

Who are you?

quid tū in urbe agis?

What do you do in the city?

ubi est ānulus?

Where is the ring?

2 Further examples:

a cūr tū in hortō labōrās?

e quid tū quaeris, Melissa?

b quis est artifex?

f quis vīnum portat?

c tū pecūniam habēs?

g tū cēnam parās?

d ubi est mercātor?

h ubi es tū?



The basilica (law court) was a large, long building with rows of pillars inside and a high platform at the far end, where the town's senior officials may have sat when hearing lawsuits.

Practicing the language

Grumiō et leō

Not everyone pictures Grumio as Hercules.

Melissa in trīclīniō stat. Melissa Herculem in pictūrā spectat.
ancilla rīdet et Grumiōnem vocat. Grumiō trīclīnium intrat.

“ecce!” inquit Melissa. “tū es in pictūrā! magnus leō tē
ferōciter petit. sed tū es fortis. tū leōnem verberās.”

Clēmēns trīclīnium intrat.

“ecce!” inquit coquus. “quis est in pictūrā?”

Clēmēns nōn respondet.

“tū linguam habēs?” inquit Grumiō. “ego sum in pictūrā!
leō mē petit. ego fūstem teneō et leōnem verberō.”

“quid tū dīcis?” respondet Clēmēns. “tū es in pictūrā?
tū es coquus magnificus, Grumiō. sed ego tē in pictūrā
nōn video.”

5

linguam tongue

10

quid tū dīcis?

what are you saying?

magnificus

impressive, magnificent

1 Explore the story

- a Lines 1–2: which two of the following statements are true?
 - A Melissa is looking at a picture of Hercules.
 - B Hercules is looking at a picture of Melissa.
 - C Grumio calls Melissa and smiles.
 - D Melissa smiles and calls Grumio.
- b Line 3: what does Melissa tell Grumio?
- c Line 4: what two things does Melissa say about Grumio?
- d Lines 6–8: what two questions does Grumio ask Clemens?
- e Line 10: what does Clemens say in response to Grumio?
- f Line 11: write down the Latin word that tells us what Clemens thinks of Grumio.
Which of the two possible translations of this word do you think works better here?

2 Explore the language

Explain why **verberās** (line 4) and
verberō (line 9) have different endings.

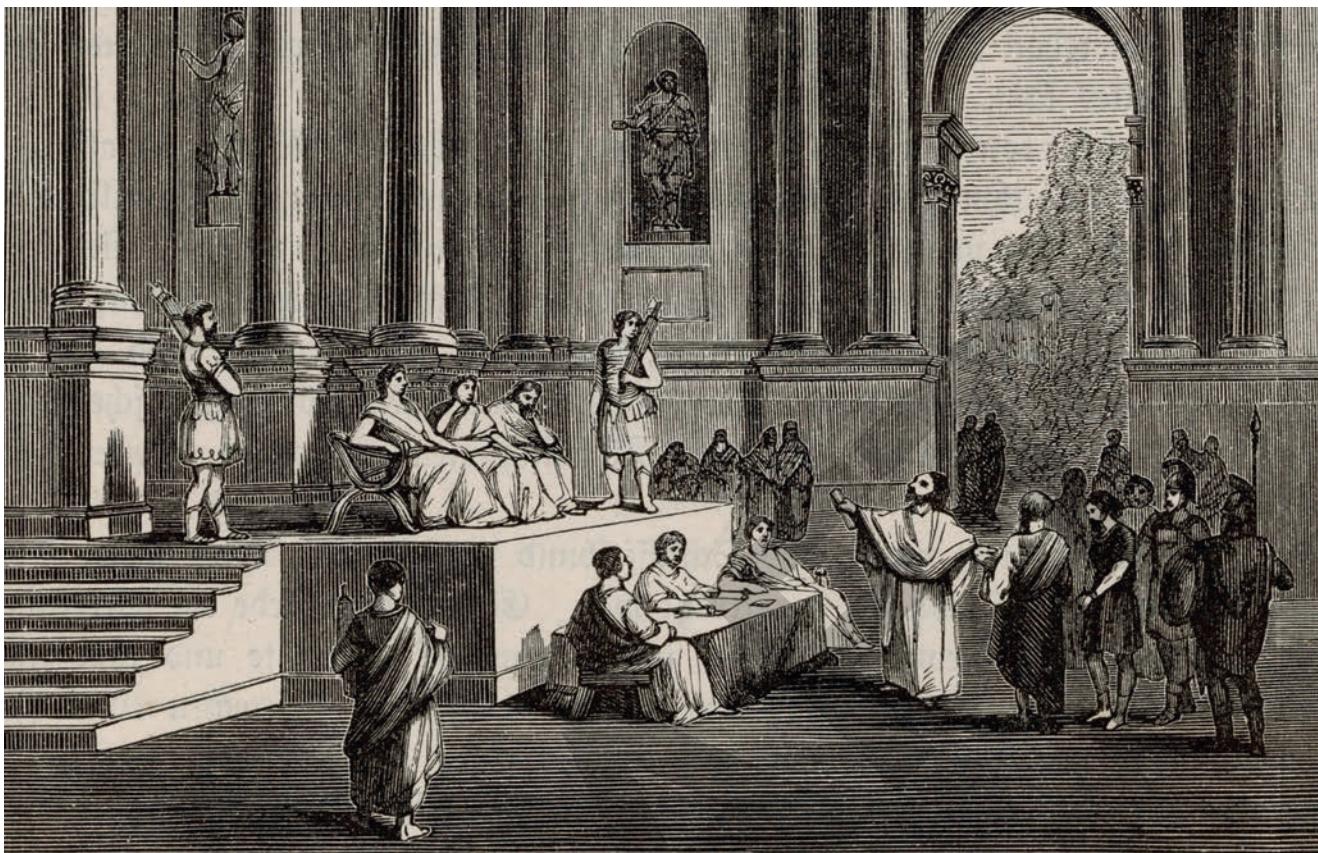
verb endings: page 56

3 Explore further

Think about the whole story and reread line 8 (“**ego sum in pictūrā!**”).

Do you think that Grumio is being serious when he says this?

Reviewing the language Stage 4: page 225



An artist's impression of a Roman-style trial. The judge and his advisers are sitting up on the platform and listening to the arguments being made by one of the advocates. The accused man stands nearby, and there are soldiers on hand to keep order.

**The word “forum” is often translated as “marketplace.”
To what extent do you think this is a good translation?**

The forum

The forum was the heart of business, religion, and local government in Pompeii. It was a large, open space 156 yards long and 42 yards wide (143 meters and 38 meters) paved with stone and surrounded on three sides by a colonnade with columns of white marble. Various important buildings stood around it and it contained a number of statues commemorating the emperor, members of his family, and local citizens who had provided distinguished service to the town.





Part of the colonnade, which had two stories, seen from inside. You can see the holes for the floor beams of the top story.

A very rich local woman named Julia Felix asked me to decorate her atrium with wall paintings of typical scenes in the forum. I based some on the sights you might see on market day. In the following picture, the trader on the left has set up his wooden stall and is selling small articles of ironware, including pincers, knives, and hammers; the trader on the right is a shoemaker. He has seated his customers on stools while he shows them his goods. Behind the traders is the colonnade, which provides an open corridor where people can walk and do business sheltered from the summer sun or winter rain.

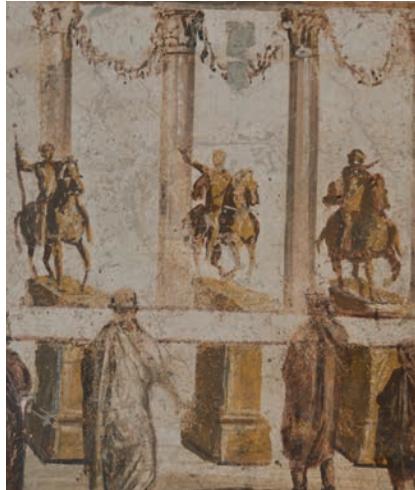
In the back of the picture are two statues of important citizens mounted on horseback. Between them is one of the bronze gates through which people enter the forum. The whole forum area is only for pedestrians, mules, and horses; a row of upright stones at each entrance blocks wheeled traffic like wagons.



Drawing based on Pompeian wall paintings from the House of Julia Felix. The original paintings are badly damaged, but this recreates several details from them.

Thinking point 1: Think back to Stage 1. What subjects did most people choose for the wall paintings in their houses? What does Julia Felix's choice suggest about her?

The largest building near the forum may have been a market: perhaps for cloth, other products, or even, it has recently been argued, enslaved people. An inscription tells us that a Pompeian woman named Eumachia paid for it to be built. Eumachia inherited money from her father and was a priestess and a patron of clothworkers.



A painting from Julia Felix's atrium. This one is preserved well enough for us to make out the noticeboards, the people reading them, and the statues behind the boards.



This statue of a distinguished citizen on horseback was found in nearby Herculaneum, but it is very similar to the left-hand statue in the painting from Julia Felix's atrium.



Statue of Eumachia.
The inscription reads:
“To Eumachia, daughter of
Lucius, public priestess; the
clothworkers set this up.”

In another of my wall paintings from Julia Felix's house, you can see people studying the public noticeboards fixed across the pedestals of three statues. If you want to know the election results or dates of processions and shows, you will find them on these boards.

In addition to official announcements, the forum – in fact, the whole of Pompeii – is covered in graffiti. People put up notices about lost property, advertise accommodation to rent (Julia Felix advertises her rooms to rent like this, actually), leave messages to lovers, and publicize the problems they are having with their neighbors. Some of the things people write are incredibly rude!



Thinking point 2: Are there modern equivalents for the forum noticeboards and Pompeian graffiti?

People wrote graffiti for a wide variety of reasons. For example:

“A bronze jar has been lost from this shop. A reward is offered for its recovery.”

“Macerior requests that the aedile [*the official responsible for law and order*] stop people from making noise in the streets and disturbing decent folk who are asleep.”

One of the longest and most elaborate pieces of graffiti is a seven-line poem found scratched into the wall of a hallway of a house in Pompeii. This piece is remarkable not only for its length and complexity, but also because the nature of the Latin suggests that it was written by one woman to another. One section offers this advice:

“Come now, my little darling; trust your happiness to the winds. Believe me, it is men’s nature to be changeable.”

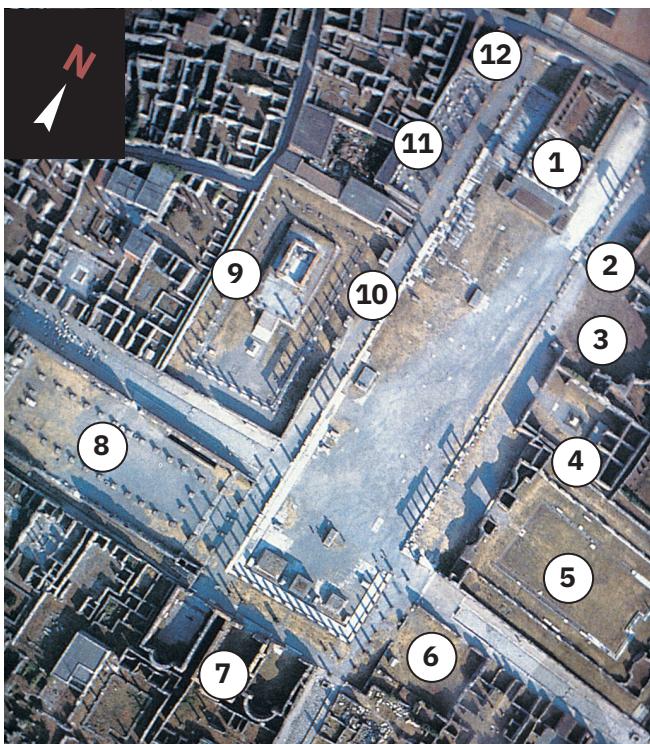
Some of the most important public buildings were situated around the forum. It can sometimes be hard to interpret the original purposes of buildings from what remains. People probably removed things as they fled the city, and some buildings were tunneled into and looted before they could be studied. Certain finds can be very helpful to historians and archaeologists, though, and comparisons with other towns can also suggest the function of a building.

Thinking point 3: Think about a modern building you know well. Do you think future archaeologists might find it difficult to interpret what it was used for? What clues might they have?



The Temple of the Capitoline Triad: Jupiter, Juno, and Minerva.

The buildings of the forum



- 1 Temple of Jupiter, Juno, and Minerva
- 2 Market (macellum)
- 3 Temple of the Lares
- 4 Temple of the Emperors
- 5 Eumachia's building
- 6 Open hall, possibly used for voting and auctions
- 7 Possible government offices
- 8 Basilica
- 9 Temple of Apollo
- 10 Weights and measures table
- 11 Vegetable market
- 12 Toilets



On the east side of the forum is the large building built with money given by Eumachia (5). Next to it was an open hall (6), which may have been used for voting in elections, but the raised platforms found in the hall suggest it could also have been a venue for auctions, including those of enslaved people.

Along the south side were three buildings (7), which may have been local government offices, perhaps a treasury, record office, or council chamber. There is, however, very little evidence for this. An alternative theory, based on similar buildings in other Roman Italian towns, is that they were built by wealthy families to honor their ancestors or the emperor. At the southwest corner stood the basilica, or law court (8), which was also used as a meeting place for businessmen. At one end of this building is a raised platform, possibly for auctions or trials.



Diagonally opposite the basilica is a large, covered market (2) which contained permanent shops rather than temporary stalls. The remains of fish bones and scales were found here, suggesting this was a meat and fish market. Across from this was another building thought to be a market (11), although it may not have been in use when the city was destroyed (it was discovered with no roof and the walls were not plastered). It has been suggested that this market may have been for things like grain, as it is near the public weights and measures table (10). This table was where traders' measures were checked to make sure they were accurate and fair. Nearby is a set of public toilets (12).

In a prominent position at the north end stood a temple of Jupiter, Juno, and Minerva (1) (see page 63). These three were known as the Capitoline Triad, the most important of the Roman gods, and temples dedicated to them were common throughout the empire. The temple had three chambers, including one dedicated to each of the gods, and a huge marble head of Jupiter was found during excavations. Candidates in elections probably made speeches standing on the steps of this temple.

Immediately to the south of the meat and fish market is a temple traditionally thought to be dedicated to the Lares, the guardian spirits of Pompeii (3). Recent comparisons with other towns in Roman Italy, however, suggest it may actually have been a place to display statues of members of the imperial family. While there are places for housing statues in this temple, none survive to suggest which theory is correct.

Next to this is a rectangular building (4) thought to be a temple in honor of the Roman emperors: it has an altar decorated with imperial symbols, such as an oak wreath and laurels, and showing the sacrifice of a bull to the emperor. Across the forum from this was the Temple of Apollo (9).



Thinking point 4:

Give an example of a building in Pompeii's forum which has more than one suggested interpretation of its use and explain why this is.

The word “forum” is often translated as “marketplace.”

To what extent do you think this is a good translation?

You may wish to consider the following:

- the forum's role in politics, trade, and religion
- the types of buildings found in the forum
- evidence for different activities that went on in the forum
- modern equivalents to the forum.

Vocabulary checklist 4

agit	<i>does</i>
ānulus	<i>ring</i>
coquit	<i>cooks</i>
cūr?	<i>why?</i>
ē	<i>from, out of</i>
ecce!	<i>look!</i>
ego	<i>I</i>
ēheu!	<i>oh dear! oh no!</i>
forum	<i>forum, marketplace</i>
habet	<i>has</i>
inquit	<i>says</i>
pecūnia	<i>money</i>
perterritus	<i>terrified</i>
quaerit	<i>looks for, searches for</i>
quis?	<i>who?</i>
reddit	<i>gives back</i>
satis	<i>enough</i>
sed	<i>but</i>
tū	<i>you</i>
vocat	<i>calls</i>



This marble carving shows the Temple of the Capitoline Triad in the forum with statues of men on horseback on each side. This is a section from a larger piece depicting scenes in Pompeii during the earthquake of AD 62 or 63, which was found in Caecilius' house.

GLADIATORES

Stage 8





amphitheātrum



1 nūntiī spectāculum nūntiābant.
Pompēiānī nūntiōs audiēbant.



2 gladiātōrēs per viam prōcēdēbant.
Pompēiānī gladiātōrēs laudābant.



3 puellae iuvenēs salūtāvērunt.
iuvenēs quoque ad amphitheātrum
contendēbant.



4 mercātōrēs fēminās spectābant, quod fēminaē ad spectāculūm contendēbant.



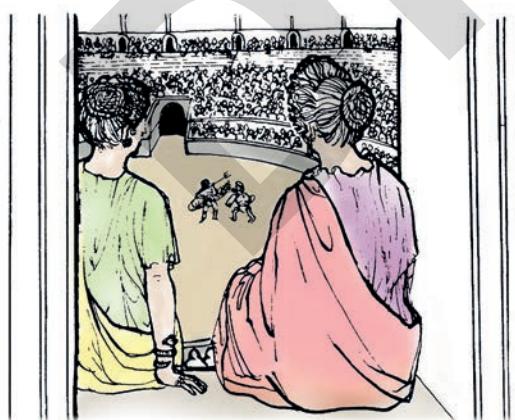
5 puerī per viam festīnābant. puellae puerōs salūtāvērunt.



6 Pompēiānī tabernās nōn intrāvērunt, quod tabernae erant clausae.



7 postquam gladiātōrēs Pompēiānōs salūtāvērunt, Pompēiānī plausērunt.



8 Pompēiānī gladiātōrēs intentē spectābant, quod gladiātōrēs in arēnā pugnābant.



9 spectātōrēs murmillōnēs incitābant, quod murmillōnēs saepe victōrēs erant.

gladiātōrēs

spectātōrēs amphitheātrum Pompēiānum complēbant. Rēgulus pugnās ēdēbat, quod diem nātālem celebrābat. Rēgulus erat senātor Rōmānus, et prope Nūceriam habitābat. Nūcerīnī amphitheātrum nōn habēbant. multī Nūcerīnī igitur in amphitheātrō Pompēiānō erant.

5 tuba sonuit. duo rētiāriī et duo murmillōnēs arēnam intrāvērunt. murmillōnēs Pompēiānōs valdē dēlectābant, quod saepe victōrēs erant; sed Nūcerīnī rētiāriōs incitābant.

10 murmillōnēs rētiāriōs frūstrā ad pugnam prōvocāvērunt. rētiāriī, quod erant expedītī, murmillōnēs facile ēvītāvērunt.

“rētiāriī sunt ignāvī!” clāmāvērunt Pompēiānī. Nūcerīnī tamen respondērunt, “rētiāriī murmillōnēs dēcipiunt!”

15 tum murmillō clāmāvit, “ūnus murmillō facile duōs rētiāriōs superat.”

postquam Pompēiānī plausērunt, murmillō rētiāriōs statim petīvit. murmillō et rētiāriī ferōciter pugnāvērunt. tandem rētiāriī murmillōnēm graviter vulnerāvērunt. tum rētiāriī alterum murmillōnēm petīvērunt. hic murmillō fortiter pugnāvit, sed rētiāriī eum quoque superāvērunt.

20 Pompēiānī, quod īrātī erant, murmillōnēs vituperābant; missiōnem tamen postulābant, quod murmillōnēs fortēs erant. Nūcerīnī mortem postulābant. omnēs spectātōrēs tacēbant, et Rēgulum intentē spectābant. Rēgulus pollicem vertit. Pompēiānī erant īrātī, et vehementer clāmābant. rētiāriī tamen, postquam Rēgulus signum dedit, murmillōnēs interfēcērunt.



complēbant were filling

ēdēbat was presenting

diem nātālem celebrābat

was celebrating his birthday

5 **senātor Rōmānus**

Roman senator

tuba trumpet

sonuit sounded

rētiāriī retiarii

(gladiators with nets)

murmillōnēs murmillones

(heavily armed gladiators)

saepe often

victōrēs victors, winners

15 **frūstrā** in vain, unsuccessfully

prōvocāvērunt challenged

expedītī lightly armed

ēvītāvērunt avoided

ignāvī cowardly

dēcipiunt

are deceiving, are fooling

ūnus one

graviter seriously

vulnerāvērunt wounded

alterum the second, the other

hic this

fortiter bravely

missiōnem release

mortem death

pollicem vertit

turned his thumb up

vehementer

loudly, energetically

signum dedit gave the signal

interfēcērunt killed

A retiarius with his trident, net, and protection for his right arm and neck.

About the language 1

1 From Stage 2 on, you have met sentences like these:

amīcus **puellam** salūtat.

The friend greets the girl.

coquus **amīcum** vīsitābat.

The cook was visiting his friend.

nautae **mercātōrem** laudāvērunt.

The sailors praised the merchant.

In each of these examples, the person who has something done to him or her is indicated in Latin by the **accusative singular**.

nominative case and
accusative case: page 25

2 In Stage 8, you have met sentences like these:

amīcus **puellās** salūtat.

The friend greets the girls.

coquus **amīcōs** vīsitābat.

The cook was visiting his friends.

nautae **mercātōrēs** laudāvērunt.

The sailors praised the merchants.

In these examples, the persons who have something done to them are indicated in Latin by the **accusative plural**.

3 You have now met the following cases:

SINGULAR

nominative

puella

amīcus

mercātor

accusative

puellam

amīcum

mercātōrem

PLURAL

nominative

puellae

amīcī

mercātōrēs

accusative

puellās

amīcōs

mercātōrēs

4 Further examples:

a nauta gladiātōrem laudāvit. nauta gladiātōrēs laudāvit.

b amīcus nautam vituperābat. amīcus nautās vituperābat.

c centuriō amīcōs laudāvit.

d puer āctōrēs ad theātrum dūxit.

e senex āctōrem ad forum dūxit.

f amīcus fābulās nārrāvit.

g fēminaē cibum gustāvērunt.

h agricolae nūntiōs audīvērunt.



The amphitheater at Pompeii. Notice one of the staircases that led up to the top seats. The public exercise area is behind the trees on the right. On performance days, the open space would have been full of stalls selling refreshments and souvenirs.

vēnātiō

Once you have read this story, answer the questions at the end.

postquam rētiāriī ex arēnā discessērunt, tuba iterum sonuit. subitō multī cervī arēnam intrāvērunt. cervī per tōtam arēnam currēbant, quod perterritī erant. tum canēs ferōcēs per portam intrāvērunt. canēs statim cervōs perterritōs agitāvērunt et interfēcērunt.

postquam canēs cervōs superāvērunt, lupī arēnam intrāvērunt. lupī, quod valdē ēsuriēbant, canēs ferōciter petīvērunt. canēs erant fortissimī, sed lupī facile canēs superāvērunt.

Nūcerīnī erant laetissimī et Rēgulum laudābant. Pompēiānī tamen nōn erant contentī, sed clāmābant, “ubi sunt leōnēs? cūr Rēgulus leōnēs retinet?”

Rēgulus, postquam hunc clāmōrem audīvit, signum dedit. statim trēs leōnēs per portam ruērunt. tuba iterum sonuit. bēstiāriī arēnam audācissimē intrāvērunt. leōnēs tamen bēstiāriōs nōn petīvērunt. leōnēs in arēnā recubuērunt. leōnēs obdormīvērunt!

tum Pompēiānī erant īrātissimī, quod Rēgulus spectāculum rīdiculum ēdēbat. Pompēiānī Rēgulum et Nūcerīnōs ex amphitheātrō agitāvērunt. Nūcerīnī per viās fugiēbant, quod valdē timēbant. Pompēiānī tamen gladiōs cēpērunt et multōs Nūcerīnōs interfēcērunt.

ecce! sanguis nōn in arēnā sed per viās fluēbat.

vēnātiō *hunt*

iterum *again*

cervī *deer*

ferōcēs *fierce, ferocious*

5

ēsuriēbant *were hungry*

fortissimī *very brave*

10

contentī *satisfied*

retinet *is holding back*

hunc *this*

trēs *three*

bēstiāriī *beast fighters*

audācissimē *very boldly*

recubuērunt *lay down*

obdormīvērunt *went to sleep*

īrātissimī *very angry*

spectāculum rīdiculum

ridiculous spectacle

fugiēbant *began to run away, began to flee*

15

20

Questions

- 1 Lines 1–2: what two things happened after the net fighters left the arena?
- 2 Lines 4–5: which one of the following statements is true?
 - A The dogs terrified the deer before chasing them.
 - B The dogs terrified the deer before killing them.
 - C The dogs chased the deer before killing them.
 - D The dogs chased the deer but did not kill them.
- 3 Lines 7–9: what two things are we told about the wolves?
- 4 Line 10: write down the Latin word that indicates how the Nucerians were feeling about the hunt.
- 5 Lines 11–12: why do you think the Pompeians were not satisfied with the hunt?
- 6 Lines 14–15: which two groups were next to go into the arena?
- 7 Lines 15–17: what three things are we told about the lions?
- 8 Lines 18–20: what happened after the Pompeians became very angry?
- 9 Lines 21–22: write down the Latin word that shows how many Nucerians were killed.
- 10 Line 23: why do you think that **ecce!** has been put in front of the last sentence?



Detail from a fresco which decorated a handrail in the theater in Mérida, Spain.

About the language 2

1 Study the following pairs of sentences:

Pompēiānī erant īrātī.

The Pompeians were angry.

gladiātor est nōtus.

The gladiator is famous.

māter erat laeta.

The mother was happy.

Pompēiānī erant **īrātissimī**.

The Pompeians were very angry.

gladiātor est **nōtissimus**.

The gladiator is very famous.

māter erat **laetissima**.

The mother was very happy.

The words in **bold** are known as **superlatives**. Notice how they are translated in the examples above.

2 Further examples:

a mercātor est trīstis. senex est trīstissimus.

b canis erat ferōx. leō erat ferōcissimus.

c fīlia fābulam longissimam nārrāvit.

d murmillōnēs erant fortēs, sed rētiāriī erant fortissimī.



Gladiator fights were intended to be an entertaining spectacle and were performed to the sound of trumpet and organ being played, as shown in this section of a mosaic depicting gladiator fights and hunts from a Roman villa in Nennig, Germany.

Quīntus audāx

audāx *bold*

Caecilius et Quīntus in tablīnō sedēbant. Caecilius fīlium ad vēnātiōnem invītāvit.

“aper ferōcissimus in monte Vesoviō habitat,” inquit Caecilius. “multī cīvēs ad vēnātiōnem veniunt. servī et canēs sunt parātī. Fēlīx quoque venit, quod audāx est. aper eum nōn terret.”

Quīntus erat laetissimus. vēnābulum cēpit et ad vēnātiōnem contendit. omnēs ad montem prōcēdēbant, ubi aper habitābat. mox magnam silvam intrāvērunt. servī canēs incitāvērunt. canēs vehementer lātrābant.

subitō ingēns aper appāruit. Caecilium et cīvēs terruit. Fēlīx vēnābulum ēmīsit, sed aprum nōn percussit. lībertus, quod aper eum petēbat, dē vītā dēspērābat. omnēs valdē timēbant. Quīntus tamen ad aprum fortiter prōcessit et vēnābulum ēmīsit. ecce! aprum necāvit.

“euge!” clāmāvit Quīntus. “ōlim Fēlīx mē servāvit. nunc ego Fēlīcem servō!”

aper ferōcissimus
very fierce boar
5 **in monte Vesoviō**
on Mount Vesuvius
cīvēs citizens
vēnābulum hunting spear

10
ēmīsit threw
percussit struck
15 **prōcessit** advanced



Practicing the language

Androclus et leō

How a lion saved the life of a condemned man.

ōlim Androclus per silvam currēbat. Androclus erat fugitīvus. subitō Androclus leōnem cōnspexit. leō tamen Androclum nōn agitāvit. leō lacrimābat! Androclus erat attonitus et rogāvit,

“cūr lacrimās, leō? cūr mē nōn agitās? cūr mē nōn cōnsūmis?”

leō trīstis pedem ostendit. Androclus spīnam in pede cōnspexit.

“ego spīnam videō!” exclāmāvit Androclus. “ingentem spīnam videō! nunc intellegō! tū lacrimās, quod pēs dolet.”

Androclus, quod benignus et fortis erat, ad leōnem cautē vēnit et spīnam īspexit. tum clāmāvit, “leō! ego perterritus sum, sed tē adiuvō.”

postquam hoc dīxit, Androclus spīnam quam celerrimē extrāxit. leō ē silvā festīnāvit.

mox Rōmānī Androclum comprehendērunt, et eum ad arēnam dūxērunt. postquam arēnam intrāvit, Androclus spectātōrēs vīdit et valdē timēbat. tum Androclus bēstiās vīdit et clāmāvit, “nunc mortuus sum! ecce! bēstiae! videō leōnēs et lupōs. ēheu!”

tum ingēns leō ad eum ruit. leō, postquam Androclum olfēcit, nōn eum cōnsūmpsit sed lambēbat! Androclus attonitus leōnem agnōvit et dīxit,

“tē agnōscō! tū es leō trīstis! spīna erat in pede tuō.” posteā, Rōmānī attonitī Androclum et leōnem līberāvērunt.

fugitīvus fugitive
(from enslavement)

attonitus astonished

pedem ostendit
showed its paw

spīnam thorn

exclāmāvit exclaimed
dolet hurts

benignus kind

vēnit came

adiuvō I help

hoc this

quam celerrimē

as quickly as possible

extrāxit pulled out

comprehendērunt arrested

bēstiās wild animals

olfēcit smelled, sniffed

lambēbat began to lick

agnōvit recognized

posteā afterwards



Mosaic of a lion from the bath complex in the city of Uzitta in modern Tunisia, North Africa.

1 Explore the story

- a Lines 1–2: why was Androclus running through a forest?
- b Lines 4–6: what three things did Androclus ask the lion?
- c Lines 10–11: according to Androclus, why was the lion crying?
- d Lines 12–13: write down the Latin word that shows why Androclus was prepared to approach the lion and inspect the thorn.
- e Lines 13–14: what two things did Androclus shout to the lion?
- f Which is the correct translation of **leō ē silvā festīnāvit** (line 16)?
 - A The lion hurries out of the forest.
 - B The lion was hurrying out of the forest.
 - C The lion hurried out of the forest.
 - D The lion hurried through the forest.
- g Lines 17–18: think about the whole story and explain why the Romans led Androclus to the arena.
- h Lines 18–19: how did Androclus feel after he entered the arena and saw the spectators?
- i Lines 19–21: what two things did Androclus then do?
- j Lines 22–23: after the lion smelled Androclus, how did it react?

2 Explore the language

- a Look at lines 9–10: “**ingentem spīnam videō! nunc intellegō!**” Explain why these verbs end in **-ō**.
- b Explain why the **accusatives** **leōnēs** (line 21) and **leōnem** (line 24) have different endings.

verb endings: page 56
accusative case: page 123

3 Explore further

Think about the whole story and then reread what Androclus says.

- a How does the way Androclus talks in lines 5–6 show us that he is confused?
- b How does the way Androclus talks in lines 20–21 show us that he is afraid?

Reviewing the language Stage 8: page 230

“The Romans attended the amphitheater to watch men kill each other in pursuit of glory.” To what extent do you agree with this claim?

Gladiatorial shows

Public games, including gladiator fights, were held in the amphitheater and watched by huge crowds of excited spectators. Pompeii’s amphitheater was probably large enough to contain the whole population of the town, as well as many visitors from nearby.

Soon after dawn on the day of a show, the audience begin to take their places. A trumpet blares and priests come out to perform a religious ceremony to mark the beginning of the games.

We enter in procession, parade around the arena, and salute the sponsor of the show. Then we are paired off to fight. Gladiators live and train together in a “school” or barracks under the supervision of a professional trainer. It’s possible, therefore, that you’ll be paired up to fight against a friend.

While some gladiators are free volunteers, most are enslaved, condemned criminals, or prisoners of war who do not have a choice about whether or not they fight. Fights end when one of us either dies or surrenders.



Thinking point 1:
Why might a religious ceremony be performed at the start of the games?



The inside of the Pompeii amphitheater as it is today.

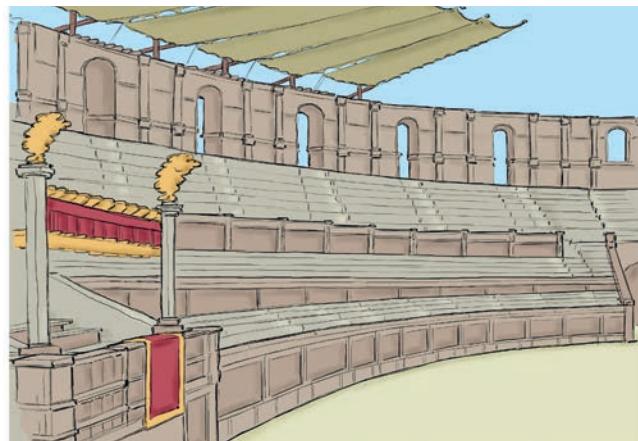


Diagram of Pompeii’s amphitheater.

The Flavian Amphitheater (also known as the Colosseum) in Rome is one of the most famous venues for gladiatorial games, but the remains of amphitheaters can be found all over the Roman Empire, from Pompeii to Caerleon in Wales. The amphitheater at Pompeii was a large, oval building without a roof, in which rising tiers of seats surrounded an arena. As in the theater, large pieces of canvas (awnings) were spread over part of the seating area to give shelter from the sun, and it is unclear whether women sat apart from men.

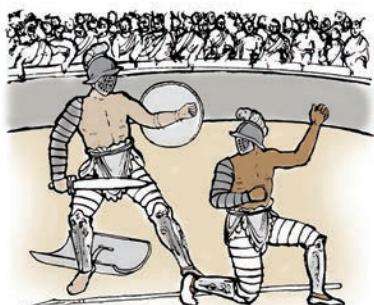
Thinking point 2: Based on these details about the amphitheaters, what claims can we make about the popularity of entertainment like gladiatorial games in the Roman world?

Spectators paid no admission fee, as the shows were given by wealthy individuals at their own expense. The shows – and their sponsors – were advertised in signs painted on walls all over Pompeii such as this one:

“Twenty pairs of gladiators, given by Lucretius Satrius Valens, priest of Nero, and ten pairs of gladiators provided by his son will fight at Pompeii from April 8 to 12. There will also be an animal hunt. Awnings will be provided.”

The illustrations here, based on a relief from the tomb of a wealthy Pompeian, show a defeated gladiator appealing to the spectators; the victor stands by ready to kill him if they decide that he deserves to die. Notice the arm raised in appeal. The spectators indicated their wishes by turning their thumbs up or down: turning the thumb up toward the chest probably meant “kill him,” while turning it down meant “let him live,” although this is not known for certain. The final decision for death or mercy was made by the sponsor of the show.

Thinking point 3: Why might a wealthy individual pay for gladiatorial shows? Why might someone want images such as those above on their tomb?



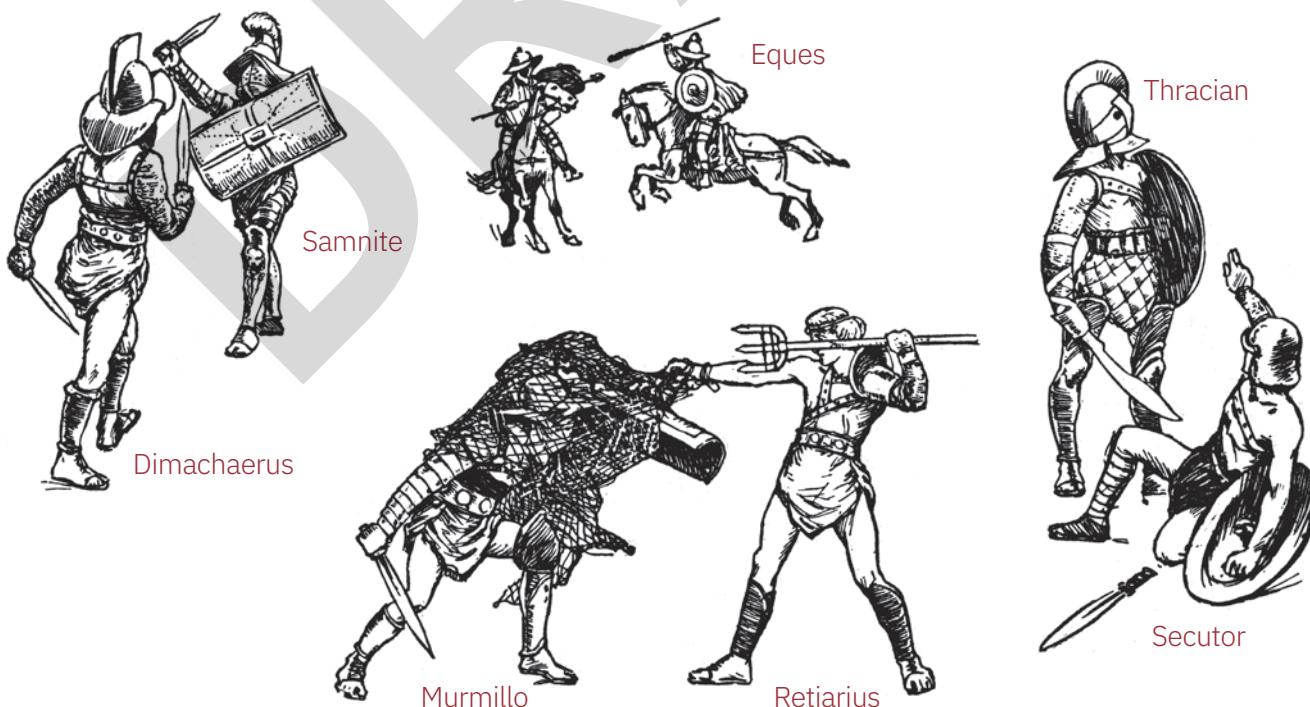
It's actually quite likely that your life will be spared if you lose, especially if you are well known and have won some impressive victories in the past. The most successful gladiators are great favorites with the crowd and even receive gifts of money from their admirers. One popular Pompeian gladiator is described as "the girls' heartthrob," and I've even heard of gladiator sweat being sold as a souvenir!

Eventually, if you survive long enough or show great skill and courage, you might be awarded the wooden sword. This is a high honor and means you don't have to fight again.

We know that doctors were employed to stitch up wounded gladiators – the famous doctor Galen wrote that he particularly enjoyed doing this work in AD 157–161, as he got to look inside human bodies! – but we cannot know for sure how gladiators handled what must have been life-changing injuries. The Romans did make things like artificial limbs and walking aids, but probably only the rich could afford them.

Types of gladiators

Gladiators were not all armed in the same way. Many examples of gladiators' armor with traces of fabrics embroidered with gold thread were discovered at Pompeii.



- Some, who were known as **Samnites**, carried an oblong shield and a short sword.
- Others, known as **Thracians**, had a round shield and a curved sword or dagger.
- Another type of gladiator armed with sword and shield wore a helmet with a crest shaped like a fish; the Greek name for the fish was “mormillos” and so the gladiator was known as a **murmillō**.
- The murmillones were often matched against the **rētiāriī**, who were armed with **rētia** (nets) and three-pronged tridents.
- Other types of gladiator fought with spears, on horseback, or from chariots.

Part of the schedule of one particular show, together with details of the results, reads as follows:

“A Thracian versus a Murmillo

Won: Pugnax from Nero’s school: 3 times a winner

Died: Murranus from Nero’s school: 3 times a winner

A Heavily Armed Gladiator versus a Thracian

Won: Cycnus from the school of Julius: 8 times a winner

Allowed to live: Atticus from the school of Julius: 14 times a winner

Chariot Fighters

Won: Scylax from the school of Julius: 26 times a winner

Allowed to live: Publius Ostorius: 51 times a winner”

Thinking point 4:

Consider the story **gladiātōrēs**. Why might murmillones be matched against the retiarii? Who do you think had the greater advantage in the arena?



A bronze murmillo’s helmet from Pompeii.



From left to right: a retiarius’ neck guard, two helmets, a greave (leg protector), and a shield.

Female gladiators might be uncommon, but we do exist! Some people don't like it, though, and there have been laws passed to regulate us: for example, one forbidding freeborn women under the age of 20 from taking part in gladiatorial games.

I was trained by my father. Some women have private lessons with a gladiator trainer. We don't train with or fight the men, but if we impress the audience we can still be rewarded with fame, fortune, and a lifestyle which "respectable" women could only dream of!

There must have either been a significant number of freeborn women choosing to fight in the arena or a few who were very prominent; if there were not, the law mentioned by the gladiator (passed in AD 11 by the Roman Senate) would not have been thought necessary. We cannot know why such women might have given up any claim to "respectability" for the danger of the arena. Some may have wanted excitement; others may have been desperate to escape debt. It is worth noting that the law only refers to "freeborn" women, so it can be assumed that an enslaved woman might still have been forced to fight. In fact, the inscription on the relief of Amazon and Achillia reads

"they were freed"

suggesting that these were enslaved women who won their freedom with their performances. Emperor Septimius Severus banned women's participation in the arena in AD 200.



Thinking point 5:

Why might a freeborn woman choose to fight in the arena? Why is it impossible to know for sure, and what problems does this cause for historians?



First–second century AD marble relief of female gladiators from Halicarnassus (modern Turkey). Their names are given as Amazon and Achillia, suggesting they may have been restaging the legendary fight between Achilles and the Amazonian queen, Penthesilea, at Troy.

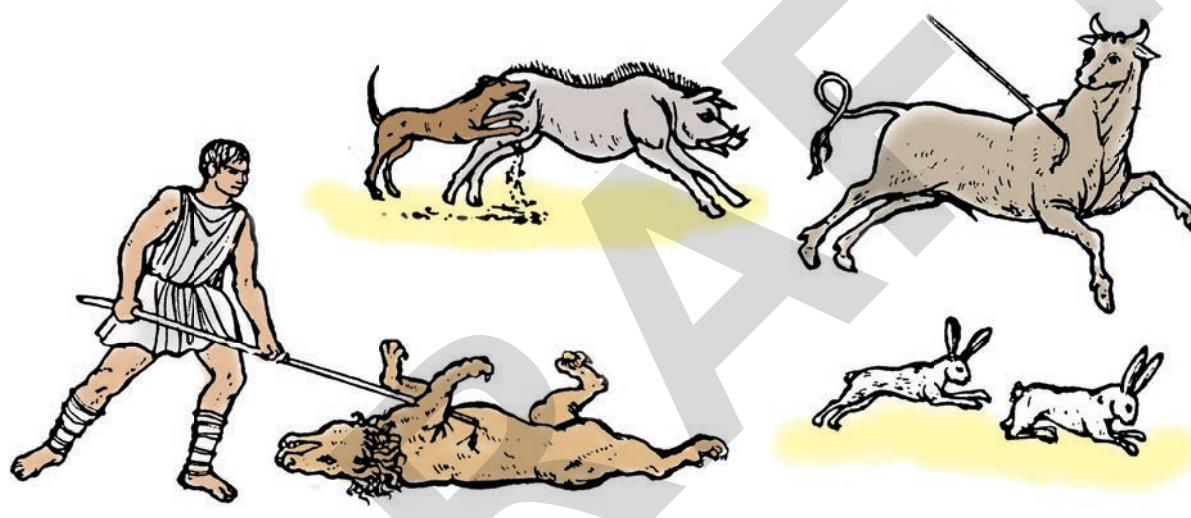
Animal hunts

Many shows also offered a **vēnātiō**, a hunt of wild animals.

The **bēstiae** (wild beasts), such as wolves, wild boar, hares, and lions, were released from cages into the arena, where they were hunted by specially trained beast fighters called **bēstiāriī**.

The hunters wore light clothing and relied upon their spear and agility to avoid injury. By the end of the hunt, all the animals, and occasionally a few hunters, had been killed.

These shows were designed to showcase the superiority of human skill and discipline over (untamed) nature. The traffic in exotic animals for slaughter in the arena was an empire-wide business.



This mosaic panel from a villa in Germany shows two venatores fighting animals.

Thinking point 6: Can you think of any other examples of people fighting animals for entertainment like this? Does it still happen today? What do you think about such practices?



Thinking point 7: This illustration is based on a wall painting from Pompeii and shows lots of stalls set up around the amphitheater; you might see something similar at a modern sports field or stadium. Why do you think people set up stalls around the amphitheater? What might they be selling?

The riot at Pompeii

The story told in this Stage is based on an actual event which occurred in AD 59. In addition to the evidence given in the wall painting shown here, the event is also described by the Roman historian Tacitus:

“About this time, a slight incident led to a serious outburst of rioting between the people of Pompeii and Nuceria. It occurred at a show of gladiators, sponsored by Livineius Regulus. While hurling insults at each other, in the usual manner of country people, they suddenly began to throw stones as well. Finally, they drew swords and attacked each other. The men of Pompeii won the fight. As a result, most of the families of Nuceria lost a father or a son. Many of the wounded were taken to Rome, where the Emperor Nero requested the Senate to hold an inquiry. After the inquiry, the Senate forbade the Pompeians to hold such shows for ten years. Livineius and others who had encouraged the riot were sent into exile.”

(Annals 14.17)

Thinking point 8: What claims about gladiatorial shows can we make, using this source? Consider ideas such as the nature and behavior of the audience and the importance of these shows to the Romans.



This drawing of a gladiator with the palm of victory was scratched on a wall, with a message that may refer to the riot and its aftermath: “Campanians, in your moment of victory you perished along with the Nucerians.”

“The Romans attended the amphitheater to watch men kill each other in pursuit of glory.” To what extent do you agree with this claim?

You may wish to consider the following:

- Was attending the amphitheater just about entertainment?
- Was man vs. man combat the only type of show that people could watch?
- Did all gladiators fight for glory? Were there other motivations?

Vocabulary checklist 8

agitat: agitāvit	<i>chases, hunts</i>	pēs	<i>foot</i>
cōsūmit: cōsūmpsit	<i>eats</i>	porta	<i>gate</i>
dūcit: dūxit	<i>leads, takes</i>	postulat: postulāvit	<i>demands</i>
eum	<i>him</i>	puer	<i>boy</i>
facile	<i>easily</i>	pugnat: pugnāvit	<i>fights</i>
ferōx	<i>fierce, ferocious</i>	saepe	<i>often</i>
gladius	<i>sword</i>	sanguis	<i>blood</i>
hic	<i>this</i>	signum	<i>seal, signal, sign</i>
ignāvus	<i>cowardly</i>	silva	<i>forest</i>
leō	<i>lion</i>	statim	<i>at once</i>
nūntius	<i>messenger, announcer</i>	tōtus	<i>whole</i>

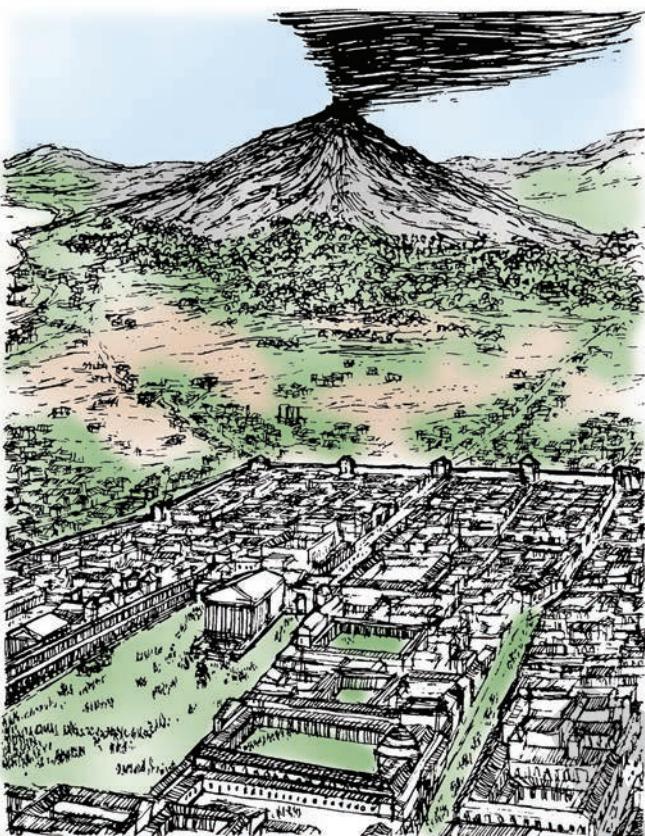


This marble carving was found on a tomb believed to belong to the politician Gnaeus Alleius Nigidius Maius. We know he was well known for organizing events at the amphitheater, as his name appears in many of the advertisements around Pompeii.

VESUVIUS

Stage 12

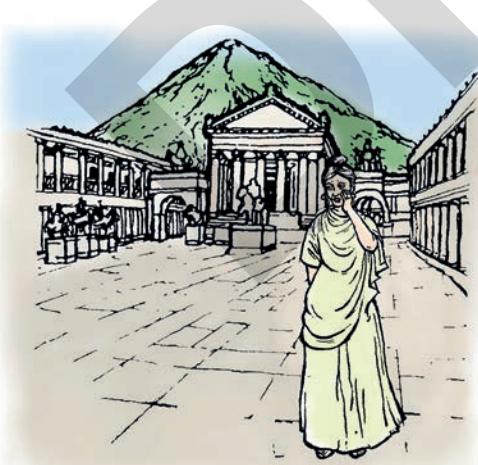




mōns īrātus



1 Clāra et Fēlīx in portū stābant.
amīcī montem spectābant.



2 Clāra amīcō dīxit,
“ego in forō eram.
ego subitō sonōs audīvī.”



3 Fēlīx artificī respondit,
“tū sonōs audīvistī. ego tremōrēs sēnsī.
ego prope montem ambulābam.”



4 Poppaea et Lucrīō in ātriō stābant.
sollicitī erant.



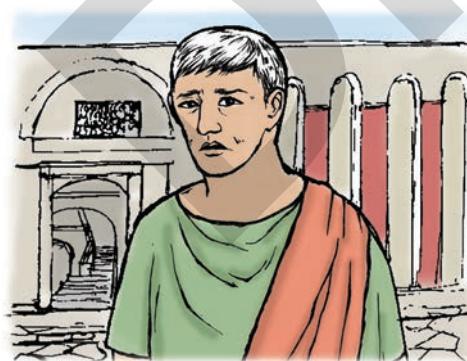
5 Poppaea Lucrīōnī dīxit,
“ego tibi togam quaerēbam.
ego nūbem mīrābilem cōnspexī.”



6 Lucrīō Poppaeae respondit,
“tū nūbem cōnspexistī. sed ego cinerem
sēnsī. ego flammās vīdī.”



7 Thrasymachus et Diodorus in forō erant.
Alexander ad frātrēs contendit.



8 Alexander frātribus dīxit,
“ego ad theātrum contendēbam. ego
sonōs audīvī et tremōrēs sēnsī. vōs sonōs
audīvistis? vōs tremōrēs sēnsistis?”



9 frātrēs Alexandro respondērunt,
“nōs tremōrēs sēnsimus et sonōs
audīvimus. nōs nūbem mīrābilem vīdimus.
nōs sollicitī sumus.”

tremōrēs

tremōrēs *earth tremors*

Once you have read this story, answer the questions on the next page.

Caecilius cum amīcō cēnābat. amīcus in vīllā splendidā prope Nūceriam manēbat. amīcus erat Barbillus, mercātor dīves.

Barbillus Caeciliō dīxit, “ego sollicitus sum. ego in hortō herī ambulābam et librum legēbam. subitō terra valdē tremuit. ego tremōrēs sēnsī. quid tū agēbās?”

5

“ego servō epistulās dictābam,” inquit Caecilius. “ego quoque tremōrēs sēnsī. postquam terra tremuit, Grumiō tablīnum intrāvit et mē ad hortum dūxit. nōs nūbem mīrābilem vīdimus.”

“vōsne timēbātis?” rogāvit mercātor.

“nōs nōn timēbāmus,” Caecilius Barbillō respondit. “ego, 10 postquam nūbem cōspexī, familiam meam ad larārium vocāvī. tum nōs laribus sacrificium fēcimus.”

“hercle! vōs fortissimī erātis,” clāmāvit mercātor. “vōs tremōrēs sēnsistis, vōs nūbem cōspexistis. vōs tamen nōn erātis perterriti.”

15

“nōs nōn timēbāmus, quod nōs laribus crēdēbāmus,” inquit Caecilius. “iamprīdem terra tremuit. iamprīdem tremōrēs vīllās et mūrōs dēlēvērunt. sed larēs vīllam meam et familiam meam servāvērunt. ego igitur sollicitus nōn sum.”

subitō servus trīclīnium intrāvit.

20

“domine, Clēmēns est in ātriō. Clēmēns ex urbe vēnit. Caeciliūm quaerit,” servus Barbillō dīxit.

“nōn intellegō,” Caecilius exclāmāvit. “ego Clēmentem ad fundum meum māne mīsī.”

servus Clēmentem in trīclīnium dūxit.

25

“cūr tū ē fundō discessistī? cūr tū ad hanc vīllam vēnistī?”
rogāvit Caecilius.

Clēmēns dominō et Barbillō rem tōtam nārrāvit.

dīves *rich*

tremuit *shook*

sēnsī *felt*

agēbās *were doing*

dictābam *was dictating*

nūbem *cloud*

vōsne timēbātis?

were you afraid?

larārium *lararium*

(shrine of the household gods)

sacrificium *sacrifice*

iamprīdem *a long time ago*

domine *sir*

fundum *farm*



Questions

- 1 Lines 1–2: what two things are we told about the house Caecilius' friend was staying in?
- 2 Lines 3–5: which two of the following statements about Barbillus are true?
 - A He was not worried.
 - B He was sitting in his garden the day before.
 - C He was reading a book.
 - D He felt the earth tremors.
- 3 Lines 6–7: what was Caecilius doing when he felt the earth tremors?
- 4 Lines 7–8: write down the two Latin words that indicate what Caecilius and Grumio saw from the garden.
- 5 Lines 10–12: what two things happened after Caecilius saw the cloud?
- 6 Lines 16–17: explain why Caecilius and his household were not afraid.
- 7 Lines 17–19: which three of the following statements are true?
 - A There was an earth tremor that morning.
 - B There was an earth tremor a long time ago.
 - C The earth tremors shook the walls of the houses.
 - D The earth tremors destroyed houses and walls.
 - E Caecilius' house and household were saved.
 - F Caecilius' house and household were lost.
- 8 Lines 21–22: what three things did the slave tell Barbillus about Clemens?
- 9 Lines 23–24: where did Caecilius expect Clemens to be?
- 10 Line 28: write down the Latin words that indicate who Clemens told his story to.

At the time of the eruption, Caecilius' lararium was decorated with marble pictures of the earthquake that happened in AD 62 or 63.



ad urbem

“ego ad fundum tuum contendī,” Clēmēns dominō dīxit. “ego vīlicō epistulam tuam trādidī. postquam vīlicus epistulam lēgit, nōs fundum et servōs īspiciēbāmus. subitō nōs ingentēs sonōs audīvimus. nōs tremōrēs quoque sēnsimus. tum ego montem spectāvī et nūbem mīrābilem vīdī.”

“quid vōs fēcistis?” rogāvit Barbillus.

“nōs urbem petīvimus, quod valdē timēbāmus,” respondit Clēmēns. “ego, postquam urbem intrāvī, ingentem clāmōrem audīvī. multī Pompēiānī per viās currēbant. fēminaē cum īfantibus per urbem festīnābant. fīlī et fīliaē parentēs quaerēbant. ego ad vīllam nostram pervēnī, ubi Metella manēbat. Metella mē ad tē mīsit, quod nōs perterritī erāmus.”

Caecilius ad urbem contendit, quod sollicitus erat. mercātor et Clēmēns quoque ad urbem festīnāvērunt. maxima turba viās complēbat, quod Pompēiānī ē vīllīs festīnābant.

prope urbem Holcōnium cōspexērunt. Holcōnius cum servīs ad portum fugiēbat.

“cūr vōs ad urbem contenditī? cūr nōn ad portum fugitis?” rogāvit Holcōnius.

“ad vīllam meam contendō,” Caecilius Holcōniō respondit. “Metellam et līberōs quaerō. tūne Metellam vīdistī? Quīntum et Lūciām cōspexistī?”

“ēheu!” clāmāvit Holcōnius. “ego vīllam splendidam habēbam. in vīllā erant statuae pulchrae et pictūrae pretiōsae. iste mōns vīllam meam dēlēvit; omnēs statuae sunt frāctae.”

“sed, amīce, tū uxorem meam vīdistī?” rogāvit Caecilius.

“ego nihil dē Metella scio. nihil cūrō,” respondit Holcōnius.

“furcifer!” clāmāvit Caecilius. “tū vīllam tuam āmīsistī. ego familiām meam āmīsī!”

Caecilius, postquam Holcōnium vituperāvit, ad urbem contendit.

vīlicō *farm manager*

sonōs *sounds*

5

parentēs *parents*
pervēnī *reached, arrived*

10

15

prētiōsae *precious, valuable*
iste mōns

that (terrible) mountain

scio *know*

nihil cūrō *I don't care*

20

25

30



This statuette of a Lar might have been how Caecilius pictured the gods who guarded his household.

ad vīllam

in urbe maximus pavor erat. cinis iam dēnsior incidēbat. flammae ubīque erant. Caecilius et cēterī, postquam urbem intrāvērunt, vīllam petēbant. sed iter erat difficile, quod multī Pompēiānī viās complēbant. Caecilius tamen per viās fortiter contendēbat.

nūbēs iam dēnsissima erat. subitō Barbillus exclāmāvit, “vōs ad vīllam festīnāte! ego nōn valeō.”

statim ad terram cecidit exanimātus. Clēmēns mercātōrem ad templum proximum portāvit.

“tū optimē fēcistī,” Caecilius servō dīxit. “tū amīcum meum servāvistī. ego tibi libertātem prōmittō.”

tum Caecilius ē templō discessit et ad vīllam cucurrit. Clēmēns cum Barbillō in templō manēbat. tandem mercātor respīrāvit.

“ubi sumus?” rogāvit.

“sumus tūtī,” Clēmēns Barbillō respondit. “dea Īsis nōs servāvit. postquam tū in terram cecidistī, ego tē ad hoc templum portāvī.”

“tibi maximās grātiās agō, quod tū mē servāvistī,” inquit mercātor. “sed ubi est Caecilius?”

“dominus meus ad vīllam contendit,” respondit Clēmēns.

“ēheu! stultissimus est Caecilius!” clāmāvit Barbillus. “sine dubiō Metella et līberī mortuī sunt. ego ex urbe quam celerrimē discēdō. tū ad dominum tuum festīnā!”



The Temple of Isis, Pompeii. Isis was an Egyptian deity who became popular across the Roman Empire.

pavor panic

cinis ash

iam now

dēnsior thicker

5 **incidēbat** was falling

flammae flames

cēterī the others

iter journey, progress

difficile difficult

10 **dēnsissima** very thick

nōn valeō don't feel well

cecidit fell

exanimātus unconscious

templum proximum

15 nearest temple

optimē very well

lībertātem freedom

respīrāvit recovered

consciousness

20 **tūtī** safe

dea Īsis goddess Isis

(Egyptian deity)

sine dubiō without a doubt



The goddess Isis, on a ring.

fīnis

iam nūbēs ātra ad terram dēscendēbat; iam cinis dēnsissimus incidēbat. plūrimī Pompēiānī iam dē urbe suā dēspērābant.

Clēmēns tamen nōn dēspērābat, sed vīllam petīvit, quod Caecilium quaerēbat. tandem ad vīllam pervēnit. sollicitus ruīnās spectāvit. tōta vīlla ardēbat. Clēmēns fūmum ubīque vīdit. per ruīnās tamen contendit et Caecilium vocāvit. Caecilius tamen nōn respondit. subitō canis lātrāvit.

servus tablīnum intrāvit, ubi canis erat. Cerberus dominum custōdiēbat. Caecilius erat moribundus. Metella prope eum immōta iacēbat. mūrus sēmirutus eōs paene cēlābat. Clēmēns dominō vīnum dedit. Caecilius, postquam vīnum bibit, sēnsim respīrāvit.

“quid accidit, domine?” rogāvit Clēmēns.

“ego ad vīllam vēnī,” inquit Caecilius. “vīlla erat dēserta. tum ego ad tablīnum contendēbam. uxōrem meam in tablīnō invēnī. sōla Metella mē exspectābat. subitō terra tremuit et pariēs in nōs incidit. tū es servus bonus et fidēlis. abī! ego tē iubeō. dē vītā meā dēspērō. Metella periit. nunc ego quoque sum moritūrus.”

Clēmēns recūsāvit. in tablīnō manēbat. Caecilius iterum clāmāvit,

“Clēmēns, abī! tē iubeō. fortasse Quīntus et Lūcia superfuērunt. quaere Quīntum! hunc ānulum Quīntō dā!”

Caecilius, postquam Clēmentī ānulum suum trādidit, statim expīrāvit. Clēmēns dominō “valē” dīxit et ē vīllā discessit.

Cerberus tamen in vīllā mānsit. dominum frūstrā custōdiēbat.

fīnis *end*

ātra *black*

dēscendēbat

was coming down

plūrimī *most*

ruīnās *ruins, wreck*

fūmum *smoke*

5 moribundus *almost dead*

sēmirutus *half collapsed*

10 sēnsim *gradually*

accidit *happened*

15 pariēs *(internal) wall*

in nōs *onto us*

iubeō *order*

periit *has died, has perished*

moritūrus *going to die*

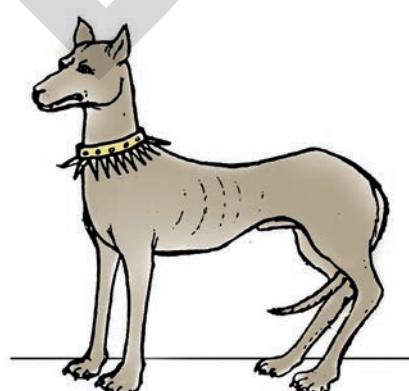
recūsāvit *refused*

superfuērunt *have survived*

20 quaere! *look for!, search for!*

expīrāvit *died*

mānsit *stayed, remained*



About the language

1 In Stage 6, you met the imperfect and perfect tenses:

IMPERFECT

portābat	<i>s/he*</i> was carrying
portābant	<i>they</i> were carrying

PERFECT

portāvit	<i>s/he</i> carried
portāvērunt	<i>they</i> carried

* “it” and “they” (singular) are also possible for any “*s/he*” form of the verb.

imperfect tense and perfect tense:
page 88

2 In this Stage, you have met the imperfect and perfect tenses with “I,” “you,” and “we”:

IMPERFECT

(ego) portābam	<i>I</i> was carrying
(tū) portābas	<i>you (singular)</i> were carrying
(nōs) portābāmus	<i>we</i> were carrying
(vōs) portābātis	<i>you (plural)</i> were carrying

PERFECT

(ego) portāvī	<i>I</i> carried
(tū) portāvistī	<i>you (singular)</i> carried
(nōs) portāvīmus	<i>we</i> carried
(vōs) portāvistis	<i>you (plural)</i> carried

ego, **tū**, **nōs**, and **vōs** are used only for emphasis and are usually left out.

3 The full imperfect and perfect tenses are:

IMPERFECT

(ego) portābam
(tū) portābas
portābat
(nōs) portābāmus
(vōs) portābātis
portābant

PERFECT

(ego) portāvī
(tū) portāvistī
portāvit
(nōs) portāvīmus
(vōs) portāvistis
portāvērunt

4 The words for “was” and “were” are as follows:

(ego) eram	<i>I</i> was
(tū) erās	<i>you (singular)</i> were
erat	<i>s/he</i> was

(nōs) erāmus	<i>we</i> were
(vōs) erātis	<i>you (plural)</i> were
erant	<i>they</i> were

5 Further examples:

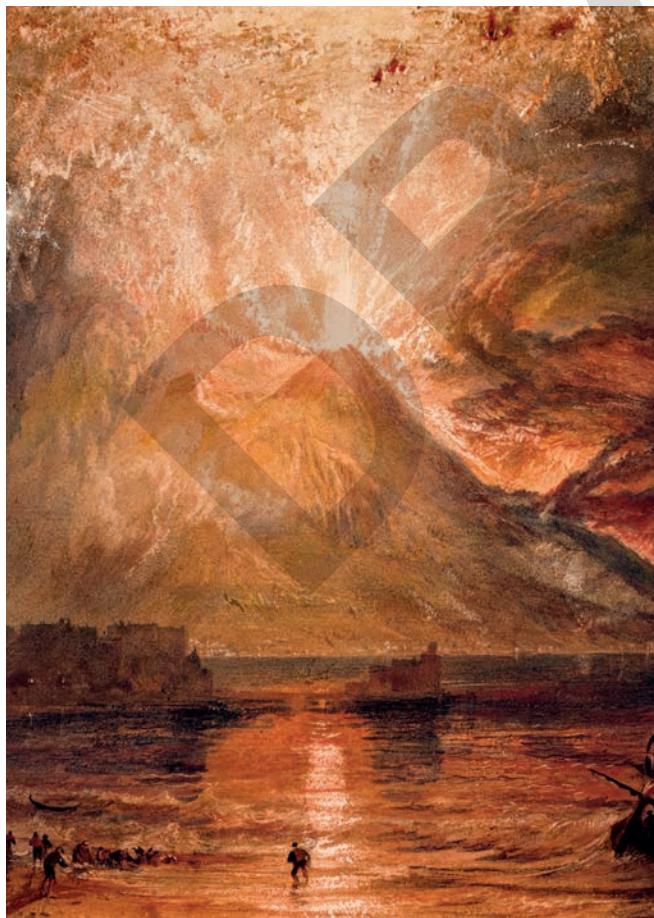
a portāvistis. portābātis. portābāmus
b trāxī. trāxērunt. trāxistī

c docēbant. docuī. docuimus
d erātis. audīvī. trahēbam

For more language practice, turn to About the language: page 214



A Pompeian painting of Vesuvius with its fertile slopes covered with vineyards, as it was when Caecilius knew it.

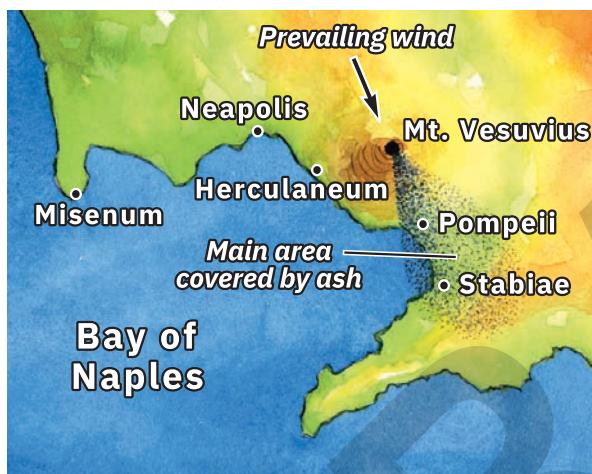


The mountain erupting in the eighteenth century (left); the crater today (top right); and the view from the sea, with the central cone replaced by two lower summits (bottom right).

How useful are the sites of Pompeii and Herculaneum for historians studying everyday life in Roman towns?

The destruction of Pompeii

One night in AD 79, it rained hard, a strong wind blew, and earth tremors were felt. During the following morning, Vesuvius, which had been an inactive volcano for many centuries, erupted with enormous violence, devastating much of the surrounding area.



The area covered by ash from the eruption.

The traditional date given for the eruption of AD 79 is August 24, but more recent archaeological evidence has suggested it was in fact later in the autumn, probably October. One of our most important sources for the eruption is an account written by Pliny the Younger, but we only have medieval copies of this, and the date given in each copy varies. Archaeological evidence can help us to work out a likely date, though. We found carbonized remains of ripe pomegranates, which are harvested in autumn, and there was also a lot of wine in storage jars in the vineyards, suggesting that the grape harvest was carried out just before the eruption.

Thinking point 1: Why do some people now question the traditional date of the eruption?



Seventeen-year-old Pliny (the Younger) was staying with his uncle (Pliny the Elder) and later wrote two letters to the historian Tacitus, giving an account of the eruption and its aftermath, including his uncle's tragic death.

"A cloud was rising up – it wasn't clear to those viewing it from a distance which mountain it was coming from, although it was later found to have been Vesuvius. Its shape was more like a pine than any other tree. For it rose up high with, as it were, a very long trunk and then spread out with several branches."



Pliny refers to the cloud looking like an Italian stone or umbrella pine, such as the one above (with Vesuvius looming in the background). Volcanoes which emit clouds like this (for example, the second image) are still called Plinian by scientists.

A huge pyroclastic flow – a massive, superheated, and fast-moving cloud of gas, ash, and volcanic debris – poured down the mountainside, swallowed the town of Herculaneum, then hardened, sealing the town in solid volcanic rock. In Pompeii, hot stones and ash descended in vast quantities, burying everything to a depth of 15–20 feet (4.5–6 meters). Pompeii was then also hit by pyroclastic flows.



People working to clear away the huge amounts of volcanic material burying Pompeii.

To get a sense of how deep the material is, look at the right hand side of the picture; can you spot the very top of an arch? This was once a doorway and is now totally blocked up.

“... the courtyard from which his room was reached was now so full of a mixture of ash and pumice and its floor level had risen so much that, if he had delayed any longer in the bedroom, any way out would have been impossible.”



Thinking point 2: Summarize the key difference between the destruction created by Vesuvius in Pompeii and Herculaneum. How might this have affected the later work of archaeologists trying to uncover evidence?

Most people, with vivid memories of the earthquake years before in AD 62 or 63, fled into the open countryside carrying a few possessions, but some remained behind, hoping that the storm would pass. They died, buried in the ruins of their homes or killed by the suffocating gas and intense heat of a pyroclastic flow.

“Lying on a linen sheet put down for him, he asked time and again for cold water which he drained down. ... Leaning on two enslaved boys, he got up but at once fell down again, because I imagine, the fumes were thicker, his breathing was obstructed, and his windpipe closed up ... When daylight returned (the third day after his last) his body was found intact, uninjured, and covered just as he had been dressed; the body looked more like that of someone asleep than dead.”



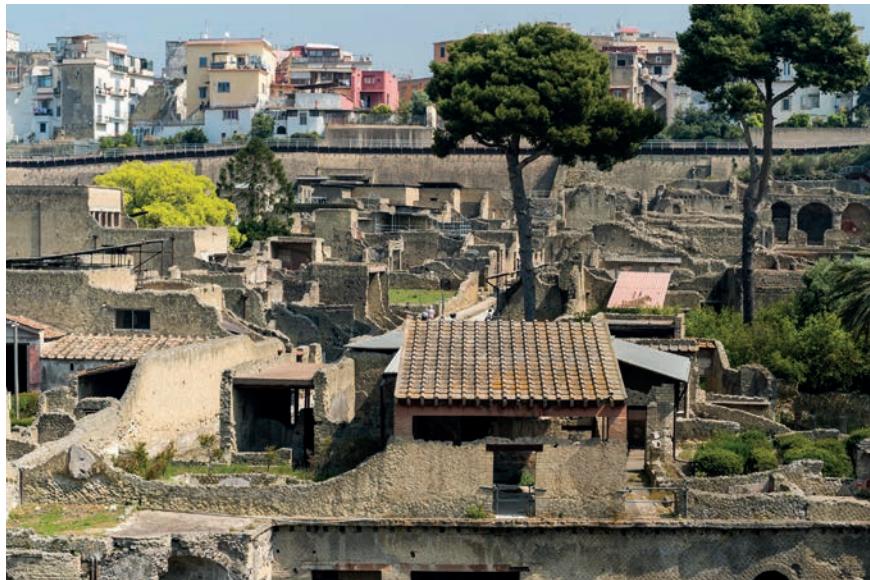
The next day, here and there, the tops of buildings could be seen, and little groups of survivors struggled back to salvage what they could. They dug tunnels to get down to their homes and rescue money, furniture, and other valuables, but nothing could be done to excavate and rebuild the town itself.

“At last the darkness thinned, as though it disappeared into smoke and cloud; soon real daylight returned, even the sun shone; however, it was yellowish, as it is in an eclipse. Everything which our frightened eyes encountered was changed and buried deep in ash like in snow.”

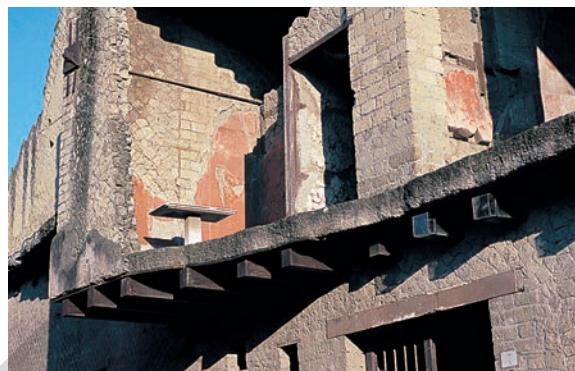


Thinking point 3: Using the excerpts from Pliny, make a list of the features of the eruption of Vesuvius and how these created such destruction in Pompeii.

The site was abandoned; thousands of refugees made new homes in Naples and other Campanian towns. Gradually, the ruins collapsed, a new layer of soil covered the site, and Pompeii disappeared from view. During the Middle Ages, nobody knew exactly where the town lay. Only a vague memory survived in the name “città,” which the local people still used to refer to the low hill.



Herculaneum: in the foreground are some of the excavated Roman buildings. The modern buildings in the distance lie above the unexcavated part of the town. The second floor of houses survives here.



A table is still in place in an upstairs room.

Thinking point 4: Why do you think Pompeii was lost? Are you surprised people stopped telling the story and forgot where it was?

The rediscovery of Pompeii and Herculaneum

The first remains of Pompeii were found in 1594 when a water channel from the River Sarno to a nearby town was being constructed, but they were not identified as being part of the lost town. An inscription bearing the name of Pompeii was found in 1689, but this was misunderstood as evidence of a villa belonging to the famous Roman politician Pompeius. Nothing much was done for another 150 years until in 1748 Charles III, king of Naples, began to excavate the site in search of treasure. In 1763, the treasure seekers found another inscription, which read

“REI PUBLICAE POMPEIANORUM”

– *city of the Pompeians* – and they realized they were exploring the lost city of Pompeii.

In the early days, no effort was made to uncover the sites in an orderly way. The people in charge were military engineers, not archaeologists. They were not interested in learning about life in Pompeii; they were looking for jewelry, statues, and other works of art to decorate the palaces of kings and rich men. For example, in 1709, a farmer digging a well uncovered several large marble fragments from the Roman theater of Herculaneum. These fragments were bought to decorate a palace for the Prince d'Elbeuf in Portici, Naples. Charles III then continued the excavations to decorate *his* palace at Portici.

At the beginning of the nineteenth century, the looting stopped and systematic excavation began. The most fragile and precious objects were taken to the National Museum in Naples, but everything else was kept where it was found. As buildings were uncovered, they were partly reconstructed to preserve them and make them safe for visitors.

Excavations at Herculaneum were slow and dangerous; the material in the pyroclastic flow had turned to hard rock, and the town lay up to 40 feet (12 meters) below the new ground level. This rock created an airtight seal over the town, though, meaning perishable objects have survived intact: for example, wooden doors and stairs, cloth, and fishermen's nets. This was not the case at Pompeii, where such material rotted away. This process did, however, leave hollow spaces in the solidified ash. To find out what these had been, archaeologists poured liquid plaster into them and then, once it had hardened, carefully removed the surrounding ash to reveal an image of the original object. Casts have been made of many wooden doors and shutters, as well as bodies of human beings and animals.



Thinking point 5: What effect do you think the actions of the people in the eighteenth century had on the work of more modern archaeologists?



Thinking point 6: Why did perishable objects survive in Herculaneum but not in Pompeii?

Uncovering the Temple of Isis in 1765.



A resin cast of a young woman's body. Unlike plaster, resin is transparent, and bones and jewelry can be seen through it.



Examples of plaster casts from Pompeii.

When people died in the eruption, their bodies were buried by debris. Over time the bodies decomposed, leaving a person-shaped hole in the now solid volcanic material. Archaeologists fill the holes with plaster or resin and then remove the surrounding material to reveal casts such as those in the photographs on this page.

Recently, the casts have been laser-scanned by Dr. Estelle Lazer, and her work has suggested that many of the original assumptions about them might have been incorrect. For example, an "old beggar" turned out to more probably be a rich, young man. The scans also showed that the casts were altered to make them more "relatable" for the public, for example, adding details of facial features, folds in clothing, and even missing limbs.



Thinking point 7: Why do you think the casts were altered to make them more "relatable"? Are you surprised people did this?



This skeleton was discovered at Herculaneum in 1982. The bones showed that she was a woman of about 45, with a protruding jaw; she had gum disease, but no cavities in her teeth. Her wealth was clear from her rings, and the bracelets and earrings that had been in her purse. By contrast, the bones of people who were probably enslaved show signs of overwork and undernourishment.

Through the efforts of archaeologists, a remarkably detailed picture of the life of this ordinary Roman town has emerged from the disaster which destroyed it 2000 years ago. The work is not finished, however; only about two-thirds of Pompeii has so far been uncovered, and far less of Herculaneum.

Whenever a new house is opened up, the archaeologists find it just as it was abandoned. We may discover the remains of a meal, pots on the stove, coins in the tablinum, wall paintings (often only slightly damaged), the lead pipes which supplied water to the fountains in the garden, brooches, needles, jars of cosmetics, and toys; in fact, all the hundreds of small things that made up a Roman home. If we are lucky, we may also discover the names of people who lived there, for example, that of Lucius Caecilius Iucundus.



How useful are the sites of Pompeii and Herculaneum for historians studying everyday life in Roman towns?

You may wish to consider the following:

- the nature of the eruption and the types of evidence it preserved
- the types of people we can study using this evidence and why this is unusual
- the history of the site and how it was excavated
- the creation of casts
- the limitations of the evidence.

Vocabulary checklist 12

āmittit: āmīsit	loses	mōns	mountain
bonus	good, worthy	optimē	very well
complet: complēvit	fills	paene	nearly, almost
custōdit: custōdīvit	guards	sentit: sēnsit	feels
epistula	letter	tandem	at last
flamma	flame	templum	temple
fortiter	bravely	terra	ground, land
frūstrā	<i>in vain, unsuccessfully</i>	timet: timuit	<i>is afraid, fears</i>
fugit: fūgit	runs away, flees	You have also met these numbers:	
fundus	farm	ūnus	one
iacet: iacuit	lies	duo	two
iam	now	trēs	three
mīrabilis	strange, extraordinary		
mittit: mīsit	sends		



An abandoned lantern, with the bones of its owner.

NORTH AMERICAN CAMBRIDGE LATIN COURSE

UNIT 1



TEACHER'S DIGITAL RESOURCE

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How to use the Teacher's Manual

This Teacher's Manual accompanies the Unit 1 textbook. It includes an Introduction section that explains the overall structure and approach of the Cambridge Latin Course (CLC) and provides an overview of how to deliver the course.

The Guide to changes section details all of the changes between the 5th Edition and 6th Edition of Unit 1.

There is a set of comprehensive teaching notes for each Stage in the CLC. Each set of teaching notes includes the following features.

A summary of the Stage:

Story line	A friend comes to dinner, and everything must be perfect.
Main language features	Nominative and accusative singular
Sentence patterns	nominative + accusative + verb e.g. amīcus Caeciliūm salūtat. nominative + accusative + verb et verb e.g. Grumīo trīclīniūm intrat et circumspectat.
Practicing the language	in culīnā Grumio finds an uninvited guest in the kitchen.
Cultural background	Daily life for Caecilius, Metella, and Grumio: clothing; working women; food
Investigate	How did Caecilius', Metella's, and Grumio's daily activities reflect and reinforce their social status?

Information about the images in the textbook:

Illustration: opening page (page 19)

- Reconstructed bedroom from a villa at Boscoreale, near Pompeii, owned by Publius Fannius Synistor, a very wealthy man. The highly elegant bed (or it may in fact be a dining couch) with its pillow bolsters requires an equally elegant stepping stool. The walls are decorated with architectural panels drawn from theater scenes of comedy, tragedy, and satyr plays (*New York, Metropolitan Museum of Art*).

Guidance to the model sentences, identifying new language features and vocabulary:

Model sentences (pages 20–23)

New language feature

The accusative is introduced not in isolation but in the context of a common sentence pattern: nominative + accusative + verb.

New vocabulary

amīcus, salūtat, spectat, parātus, gustat, anxius, laudat, vocat

Suggestions for how to teach the model sentences, stories, and language sections. Boxes include additional useful information and advice:

First reading

Introduce the situation briefly: e.g. “A friend (**amīcus**) is visiting Caecilius.”

Then take the first pair of sentences as follows:

- Sentence 1. Read in Latin, then ask who is in the picture and where he is.
- Sentence 2. Read in Latin, then explore the situation: e.g. “Who is in the picture with Caecilius? What is he doing?”

If students ask, “Isn’t his name Caecilius?”, congratulate them for noticing the change and confirm that they should continue to use the form Caecilius when referring to him. Do not enter into explanations yet; instead encourage students to look for patterns as you read the following sentences.

Support for the cultural background material, including guidance for teaching the questions in the textbook:

Cultural background material (pages 27–33)

A description of daily life for the different members of the household including meals, dress, and work. Dinner parties are treated in their own section.

How did Caecilius', Metella's, and Grumio's daily activities reflect and reinforce their social statuses?

This *Investigate* question targets the second order concept of similarity and difference. Not only is this concept important for good historical understanding, it also enables better reading of the stories and (later) Latin literature by highlighting the multitude of experiences of people in the past. This question also offers opportunities to investigate the power dynamics at play in the Roman world. Students should come away from this section with a better grasp of the relative statuses of men, women, and enslaved people.

There are also examples of further activities and resources, notes about the Vocabulary checklist, and suggested further reading.

The Teacher's Manual also includes:

- a **Vocabulary checklist** collecting together all of the terms from the Vocabulary checklists in each Stage
- a **Bibliography** collecting together all of the Suggested further reading sections from the individual Stage teaching notes.

DRAFT

STAGE 4: in forō

Story line	Caecilius lends money to a Greek merchant, Hermogenes, who does not repay the debt and is taken to court by Caecilius.
Main language features	1st and 2nd person singular present, including sum, es e.g. quid tū pingis? ego leōnem pingō. Different ways of asking direct questions
Sentence patterns	interrogative word (quis, quid, cūr, ubi) + nominative + verb e.g. quid tū habēs? interrogative word + verb + nominative e.g. quis es tū?
Practicing the language	Grumiō et leō Not everyone pictures Grumio as Hercules.
Cultural background	The forum at Pompeii: finance and the law courts
Investigate	The word “forum” is often translated as “marketplace.” To what extent do you think this is a good translation?

Sequence and approach

The cultural background material of this Stage can be split into two sections:

- an overview of the forum, typical traders, decoration, inscriptions, and atmosphere (pages 60–63)
- the plan of the forum with possible interpretation of the use of buildings and areas (pages 64–65).

Hermogenēs and **in basilicā** are both set in different parts of the forum. The historical material can be taught prior to reading the stories to help better imagine the atmosphere around the banker’s stall in **Hermogenēs** or after reading the stories, asking students to locate where in the forum each story took place.

Illustration: opening page (page 51)

- View of the forum seen through the arch on the eastern side of the Temple of Jupiter. Part of the temple can be seen on the right. The brick buildings at the far end may have been municipal offices. In the foreground, two stone blocks prevent wheeled traffic from entering the forum. The arch that frames the picture is made of brick-faced concrete but was originally faced with marble.

Model sentences (pages 52–54)

New language feature

The 1st and 2nd person singular of the present tense. Familiar characters state in the 1st person who they are and what they are doing. They then answer questions posed to them in the 2nd person.

New vocabulary

ego, sum, vēndō, quid, tū, quis, es

First reading

These sentences present little difficulty because the pictures give strong clues and there is little new vocabulary. Suggested procedure:

- 1 Teacher reads Grumio's statement (1) in Latin.
- 2 Teacher: Grumio is speaking. What does he say? (If necessary, act out the statement, emphasizing **ego**.)
- 3 Encourage use of the present progressive, e.g. *What are you selling?* (10) rather than *What do you sell?*
- 4 After the meaning has been elicited, give parts to individuals or groups. Ask them to read each pair of sentences aloud in Latin and then translate.

ego and **tū** have been inserted in these sentences to aid students' recognition. They are gradually phased out in the Stages that follow.

Consolidation

A mime game is useful here. Students take turns in miming actions, and the class has to guess who they are or what they are doing (e.g. **tū es poēta** or **tū versum recitās**). If the class cannot guess, the student concerned has to tell them (e.g. **ego sum poēta** or **ego versum recitō**).

The poet in the model sentences is shown wearing an eye patch. Eye injuries and illnesses were common in the ancient world, and a great deal is written in Roman medical literature about treatment of the eye. Much like today, a large number of people would bear physical markers of illness or medical treatment, as well as plenty more who would have no outward sign but might also have disabilities or illnesses, or be undergoing medical treatment.

While it is important that the CLC has characters who have hidden and visible disabilities that are explored as a major part of their lives, it is also important to reflect such people in illustrations and have figures for whom their disability or medical issue is not their defining characteristic; the poet is a poet, just as Clara is a painter and Barbillus is a merchant.

For a simple but informative guide to the eye in Roman medicine:

- [Malton Museum](#)

For a comprehensive, academic investigation of disability in the Roman world:

- Laes, C. *Disabilities and the Disabled in the Roman World: A Social and Cultural History* (Cambridge University Press, 2018).

For guidance and activities for discussing disability with students:

- [Educators 4SC](#)
- [A Day In Our Shoes](#)

Hermogenēs (page 55)

Story

Caecilius lends money to Hermogenes, a Greek merchant. He requires the transaction to be recorded on a wax tablet with the imprint of the merchant's seal. Hermogenes does not repay the loan.

First reading

Read the story in one sitting, leaving the students eager to find out what happens next.

The 1st and 2nd person singular crop up naturally in the dialogue, but any further comment should be postponed until study of *About the language 1* (page 56). If **ego pecūniām quaerō** (line 6) causes difficulty, remind students that when Caecilius went to the harbor to see Syphax (page 40), we were told **Caecilius ancillām quaerit**. A reminder of the context of a word's previous occurrence is far more effective than looking up the word in the Vocabulary.

At the end of the story, invite speculation about what will happen in court. To respond, and to understand the implications of what Caecilius says in lines 12–13 (**ego cēram habeō. tū ānulum habēs?**), students will need to know about the Roman practice of recording business transactions on wax tablets. See *Further information* below.

Consolidation

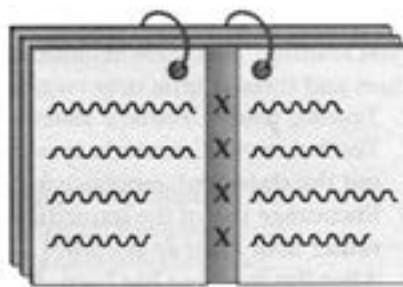
Follow up with a dramatic reading of this story and a quick review of it when introducing the next story, or postpone consolidation until **in basilicā** has been read and the incident can be dramatized in its entirety.

Further information

Seals were commonly carried as rings, as illustrated on page 57. Wax tablets recording business transactions – such as Caecilius' surviving business records illustrated on page 9 – were usually bound together in a set of three (i.e. six sides), as follows:

- **Front cover.** Plain wood with title inscribed in ink
- **Sides 2 and 3.** Agreement or receipt in full, engraved in wax
- **Side 4.** Special leaf for signatures, with a fairly wide groove down the center. The two tablets were tied together down the middle with string and fastened along the groove with wax. The participants and witnesses would each press their seal into the wax down the center and sign their name across the leaf using both sides of the groove. In the illustration below, X represents the seals
- **Side 5.** Summary, giving brief details and names from the main text, possibly for reference, to enable the main text to remain sealed, or in case of loss
- **Back cover.** Usually plain wood.

The complete triptych was then bound around the outside.



See if students can think of any modern equivalents to seals; they may have seen documents physically stamped by an administrator to show that they have seen them or that it is an authorized copy. Digital tools and communities also have methods of “validating” agreements or documents: digital signatures for example, or user-specific codes/keys on message boards.

Illustration:

- Looking toward the arch from where the photograph on page 51 was taken. In front of the row of shops stood a colonnade, which was roofed to give protection from the heat and glare of the sun. The row of pedestals inside the colonnade would have supported statues of prominent citizens. The columns have been partly reconstructed in brickwork in modern times.

About the language 1 (page 56)

New language feature

1st and 2nd person singular of the present tense.

Discussion

Ask students what they have noticed in the model sentences. Most will mention **ego** and **tū**; some will have spotted the new verb endings. See what progress they make with the formulation of rules before proceeding with the language note.

Consolidation

Follow the initial reading with oral practice of other familiar verbs. Retain **ego** and **tū**, or use a noun as subject for the time being. When students appear confident, follow up with further oral practice in the 1st and 2nd person with the subject omitted.

in basilicā (page 57)

Play

Caecilius takes Hermogenes to court and wins his case on the evidence of the wax tablet and the signet ring.

First reading

Set the scene and establish the court procedures by asking comprehension questions about lines 2–10. Then tell students to explore the meaning in groups of five, in preparation for playing the characters of narrator, judge, Caecilius, Hermogenes, and his friend.

Check the students’ understanding of the meaning, and help them to envisage the scene and to reflect on the characters by asking, e.g.:

- What do you think Caecilius does at line 24?
- Why does Hermogenes say **ēheu!** in line 25? How loudly do you think he says it?
- What is Hermogenes doing in line 27 when Caecilius says **ecce!**? Why?
What does the judge do in line 28 before saying **ānulus rem probat**?

As Pompeii was a port on a major trade route, people from all over the world would have been constantly coming and going on ships, just like Hermogenes. We have also met Barbillus, whose home is in Egypt. This may be an opportunity to discuss the close ties between the Greek and Roman worlds.

Consolidation

Once students have an understanding of the story, draw attention to the image of the basilica as it is now (page 58), and the artist's impression of a trial (page 60) to give them a sense of how trials might have taken place in the physical space of the basilica.

Students can then be divided into groups to perform the play, either in English or in Latin. Students might be encouraged to record their performances. After all the productions are completed, the recordings can be played to the whole class, and students vote for the best performers and the best play.

Illustrations:

- Enlarged image of peridot (semiprecious stone) seal engraved with horse (*Cambridge, Fitzwilliam Museum*).
- An amethyst with Medusa's head (*London, British Museum*).
- Carnelian showing Hygeia, goddess of health (*London, British Museum*).
- An onyx showing a warship (*London, British Museum*).
- Seal ring made in gold without jewels (*London, Victoria and Albert Museum*).

About the language 2 (page 58)

New language feature

Asking questions

Discussion

This note summarizes the types of questions met so far, so there should be few problems with understanding.

num is introduced in Stage 9.

nōnne is introduced in Unit 2.

Consolidation

Repeated spells of five-minute oral practice of the questioning words and question spotting in future stories are both useful. Ask students to reply (in Latin, if possible) to simple oral questions in Latin, e.g. **quis es? ubi habitās?**

Illustration:

- As can be seen from the aerial photograph on page 64, the basilica was vast. Its roof timbers were supported on twenty-eight brick pillars lining the central space. Students may recognize the central nave and side aisles as the architectural feature of a Christian basilica. Like the walls, the pillars were covered in stucco and painted to look like marble. The rectangular object is the base of an equestrian statue.

Practicing the language: Grumiō et leō (pages 59–60)

Not everyone pictures Grumio as Hercules.

This story uses verbs in the 1st and 2nd person singular alongside **ego** and **tū**. The accusative forms **mē** and **tē** are also used. These sentences, for example, could be used to check comprehension:

sed tū es fortis. tū leōnem verberās (line 4)

ego sum in pictūrā! leō mē petit (lines 8–9)

tū es coquus magnificus, Grumiō. sed ego tē in pictūrā nōn videō (lines 11–12).

A variety of direct questions are also used, exploring different ways of asking questions.

quis est in pictūrā? (line 6)

tū linguam habēs? (line 8)

quid tū dīcis? (line 10)

tū es in pictūrā? (line 10).

tu linguam habes? A student who translates each word in turn may correctly identify what the phrase says (“You have a tongue?”), but check that they have taken the extra step to understand what it *means* (“Why aren’t you responding?”).

The tagline of this story refers back to *Practicing the Language* in Stage 3, and the Hercules joke reaches its conclusion in Stage 7 **Melissa trīstis**. Note that while in Stage 3 we saw Lucia and Metella enjoying a joke at Grumio’s expense, Stage 4 sees the enslaved characters being given an opportunity for levity. Rather than Melissa standing quietly and smiling at the joke (as she does in Stage 3), here she teases Grumio and is lively; maybe ask students why the change in demeanor? (There are no people around by whom she is considered property.)

While their lives would have been hard, and enslavement a constant emotional drain, these were still human beings. They would have formed relationships, had their own personalities, likes and dislikes, and coping strategies. The three enslaved people have different characters and respond differently to their situation. Discuss these with students. Remind them that enslavement is a circumstance, something done to someone, not an inherent character trait: what sort of people are these characters? Are they funny? Serious? Caring? Clever? Do they like one another? Encourage students to see the enslaved characters in a rounded a way as they would the free characters.

1 Explore the story

If you wish to assign points to these questions as a formative assessment, here is a 10-point answer key:

- a** Which two of the following statements are true? [2]
A [1] and D [1]
- b** What does Melissa tell Grumio? [1]
You are in the picture [1].
- c** What two things does Melissa say about Grumio? [2]
You are brave [1] and are beating the lion [1].

- d What two questions does Grumio ask Clemens? [2]
Who is in the picture? [1] Do you have a tongue? [1]
- e What does Clemens say in reply to Grumio? [1]
You are in the picture? [1] (“What are you saying?” is glossed but may be given as part of the response.)
- f Write down the Latin word that tell us what Clemens thinks of Grumio.
Which of the two possible translations of this word do you think works better here? [2]
magnificus [1] and **translation** [1] (students should be encouraged to offer explanation for their choice).

2 Explore the language

This section asks students to explain the personal endings of verbs in their own words. Responses may explain that the forms are being used differently in each sentence. Students may use the terms 1st and 2nd person.

The callout box here links students back to *Stage 4 About the language* where they will find the prompts and the English vocabulary to access the question and formulate their response. It may be helpful to address this question in a collaborative setting such as peer discussion groups to enable students to work through their ideas before formulating conclusions.

3 Explore further

Students should be encouraged to refer to previous stories to explain any points they make. They have met Grumio in the following stories: **Cerberus** (page 6), **mercātor** (page 24), **in trīclīniō** (page 24), **in culīnā** (page 26), and **in hortō** (page 42).

Discussion could include:

Hercules. Students may discuss how likely it would be for Grumio to recognize Hercules in art and to know the myths. If he did know them, where would he have heard them? The stories show Grumio largely as a cook and reveal little about his family or life prior to the narrative.

Portraiture. Students could discuss how likely it is that Grumio would think Caecilius had commissioned a portrait of him in the dining room. They could consider the different attitude Romans would have had toward personal portraits compared with the ease of photography in the modern world. There are plenty of portraits from Pompeii that could be used to support students in developing their ideas.

Art in the dining room. Research could be carried out on the types of art found in Pompeian dining rooms. There are examples throughout the textbook.

The character of Grumio. Students may suggest that Grumio is playing along with Melissa in order to be kind or continue the joke. This aspect of his character is seen in Stage 2, where he interacts with Poppaea kindly and they develop a friendship. Grumio has also been seen as being more at ease around the other enslaved characters, whereas he is tense and anxious around the family.

Further discussion

Narrative moments that could be discussed further include:

Hercules. This story links back to the Stage 3 stories **artifex** (page 37) and **in hortō** (page 42).

The characters of Melissa, Grumio, and Clemens. In this story, we see the relationship between the three characters start to develop. What do we learn about each of their personalities here?

Reviewing the language

If students are ready to consolidate their learning, exercises for this Stage can be found on page 225.

Verbs 1: sentences of the type personal pronoun + **sum/es** + verb. Students select the correct verb to complete the sentence, choosing one of the two options given in parentheses.

Students should then translate their sentences.

Illustration: page 60

- This engraving entitled *Roman Hall of Justice* is taken from *Young Folks' History of Rome* by Charlotte M. Yonge (Lothrop, c.1890).

Cultural background material (pages 60–65)

Content

The physical appearance of the forum (including statues, notices, and graffiti) and possible interpretations of key buildings and activities there.

When initially reading about the forum being the hub of business, religion, and local government, it is worth taking time to consider what these three words mean, either by defining each word or by making comparisons to a modern town. Once students are secure with this then they may be able to study most of the rest of the material independently. An exception to this may be when encountering highly specialized buildings relating to politics, such as the treasury, where they may benefit from further guidance.

The word “forum” is often translated as “marketplace.” To what extent do you think this is a good translation?

This material will help to recreate what happened in the forum and what it was like to visit while also considering the variety of interpretations of the evidence. Students will need to define what happens in a marketplace to fully engage with this *Investigate* question. It may be useful to establish what happens in a modern town or city center before examining the ancient material, to provide students with a frame of reference.

Possible activities include:

- **Modern comparison.** Take a screenshot of an online map of the nearest town/city center and ask students to spot places of worship, political buildings, law courts, statues, as well as inside and outside shopping experiences. They can then identify similar/different types of buildings and decoration in a plan of the Pompeian forum and possibly annotate or label them. Students may need help to understand what various activities actually took place in some buildings, such as a treasury, record office, or council chamber.
- **Scavenger hunt.** Place images with key information about each section of the forum around the classroom, and have students move around and take notes about each. You could give students a starting point (e.g. the basilica) and clues to where to go next; for example, “You would go here if you wanted to catch up on the latest news.” to send them to the noticeboard area. Make multiple start points to avoid students all going to one area at once. Alternatively, give them a list of things to find as they study the information, such as “one religious building” or “two places you might purchase food.” Close examination of archaeological evidence might be embedded here; for example, “Find and write down one person named in an inscription” or “one thing that suggests fish were sold in the market.”

- **Fresco design.** Imagine that Julia Felix wants another painting in her house. Design, describe, or even draw the image for Clara. If students find this difficult without looking at enough images to help them visualize the space, reconstructions will be especially helpful. In addition to the images in the textbook, VR technology (see resources list at the end of this Stage) could be helpful. You may wish to make this into a research project where students find their own extra images to work from or you can curate some yourself.

Thinking points

Not all *Thinking points* need to be studied; select those most relevant to your and your class's needs and interests.

1 Think back to Stage 1. What subjects did most people choose for the wall paintings in their houses? What does Julia Felix's choice suggest about her?

Most people chose scenes from Greek mythology or scenes from nature for their walls. Students could have lots of opinions on her choices:

- From a modern perspective, we might understand why you wouldn't want a mythological scene on your wall, considering myths were often very gory and involved lots of inappropriate scenes. The northern wall of the triclinium in the House of the Vettii, for example, had a fresco of Pentheus having his head ripped off!
- Julia Felix may have enjoyed the hustle and bustle of the forum and so wanted to recreate it at home.
- Julia Felix was herself a successful and wealthy independent businesswoman, so she could be celebrating this on her walls. Note that women are shown inspecting textiles for sale.
- Interestingly, the paintings are in the atrium and on a wall that can be viewed from the street (remember the open ianuae). This particular street provided access to a set of baths, so it is likely that many bath attendees caught sight of the marketplace scenes. This might tempt us to see the wall as almost an advertisement – come and find me in the forum!

2 Are there modern equivalents for the forum noticeboards and Pompeian graffiti?

Noticeboards have mostly moved online now. Any mention of particular websites will almost certainly go out of date very quickly, but think of the multitude of buying/selling secondhand goods websites and lost/found posts on social media. The police make increasing use of social media to help find missing persons. Finally, social media is a platform for protest and debate.

Expressions of love are perhaps the most applicable to physical spaces today. While we are obviously not encouraging this, people often find themselves reading all sorts of love messages (and arguments!) in toilet cubicles and advertisements/notices on the back of toilet doors.

You could also highlight the use of boards alongside roadways and on prominent buildings like in Times Square in New York.

3 Think about a modern building you know well. Do you think future archaeologists might find it difficult to interpret what it was used for? What clues might they have?

The answers for this could be very numerous and diverse. Below are some indicative examples:

- Shops often have signs, but are these informative? Would an archaeologist be able to discern what was sold at an Apple™ store? If objects sold in these locations survived, these would be vital clues, as would things like cash registers and shopping carts.

- Places to eat usually have a counter to buy/sell food and/or tables and chairs at which to eat. Archaeologists might also infer that buildings with toilets accessible to customers were places to eat. Evidence from food (either traces left behind or in excrement) has frequently survived, so this could be analyzed also.
- Domestic residences can be identified by room layout (not uniform but distinct from shops), and some furniture is more likely to survive than in Pompeii (e.g. fridges/metal furniture).
- Places of worship usually have similar features, such as churches that have benches/chairs leading to an altar and place to speak. Some may also be built to face a certain direction (e.g. Catholic churches usually face East). Holy books such as the Quran, items of worship like a Jewish menorah, and holy symbols like the Sikh Khanda also give clues.
- Toilets. Toilets always seem to be easily identifiable (whenever you visit an old castle, the staff will know where the toilets were!). Archaeologists love finding old dumping grounds and toilets because human excrement and rubbish are fantastic evidence.
- Students may also discuss places of entertainment, law courts, political buildings, and any other building they know well.

4 Give an example of a building in Pompeii's forum which has more than one suggested interpretation of its use and explain why this is.

- (6) An open hall that is thought to have been where voting took place, as it had five entrances (reduced to three after the earthquake of AD 62). It could have been used for auctions due to the presence of a speaker's platform (**rostra**). It has been suggested that sales of enslaved people took place here.
- (7) usually labelled municipal or government offices. The middle office is considered the most important as it has an obviously elevated floor and may have been where the Senate met. Other suggestions of civic use include an archive for city documents, an office for elected officials or a treasury. These ideas were based on the little archaeological evidence that remained. After comparison of Pompeii with other Roman Italian towns, there is now a theory that it was built by wealthy families to honor their ancestors or the emperor. This theory is supported in one of the buildings here by three rectangular niches where statues might have stood.
- (2) Covered market. It is certainly a fish market, as there were lots of scales discovered there. The market is surrounded on three sides by buildings that were shops and on the fourth side by a series of temples. Without further evidence, it is uncertain what other products were sold there (if any).
- (11) This is thought to have been an open-air market, although the lack of roof and walls not being plastered suggest it may have not been in use when the city was destroyed (due to damage from the previous earthquake). As it is close to the weights and measures table, grain could have been sold there but, using this logic, any products that needing weighing could have been sold there (note that on the plan it is called the vegetable market). The official Pompeii website still refers to this area as the Forum Granary, but acknowledges that other things may have been sold there.
- (3) Temple, originally thought to be dedicated to the Lares by August Mau (1879), but Paul Zanker's interpretation (see Zanker, P. *Pompeii: Public and Private Life* (Harvard University Press, 1999)) that it is an imperial cult building is favored now. The textbook points to comparisons with Roman Italy. In particular, the design, materials used, and extravagance of the building indicate it was built in the AD 60s and at considerable expense, leading to speculation that Nero may have funded it. If this was so, then it would make sense for it to be dedicated to the imperial cult. Also, the other temples on this side of the forum all have associations with Augustus, leading to an interpretation that this building should also be associated with the imperial family. For example, Eumachia's building contained inscriptions that indicated it housed statues to the imperial family's ancestors. Finally, there is a space that may have been for statues of members of the imperial cult, but none survive.

The buildings in the forum changed use over time. The oldest part of the forum is underneath the Eumachia building and the Temple of the Emperors, and was originally a line of tabernae. Many layers of history exist below the current surface. The layer that can be viewed today mostly dates from the Augustan and early imperial phase. An interesting development during this phase was that houses with tabernae facing the forum had previously been prime business locations, but the tabernae were removed to make space for the colonnade, or the houses were removed altogether to make room for a public building.

Further suggestions for discussion

- 1 The forum was one space where statues of important figures were erected. Students might explore their own local history by identifying statues, plaques, and memorials in their town/city center, and noting whom a statue represents and why that person has been given a statue.

While students may think protests about statues are a modern phenomenon (for example, those pertaining to people who profited from the transatlantic slave trade), they have been happening as long as humans have been erecting statues. Mary Beard explores this in the Roman context in *Statue wars* on the [TLS website](#).

- 2 On page 61, Clara mentions someone selling ironware and a shoemaker. Other professions can be seen in the model sentences and from stories in previous Stages. Students might conduct research on the different shops, businesses, and professions that existed in ancient Roman society and who was most likely to hold these jobs, being mindful of the role played by enslaved people in almost every aspect of Roman society.
- 3 The information about Julia Felix on page 61 and Eumachia on page 62 is ideal to extend the discussion of women in Pompeii begun in Stage 1. There are a number of prominent Pompeian women who appear to have been independent, wealthy, and powerful. The case of Eumachia is particularly interesting because she may have been the daughter of a freedperson; did her humble beginnings give her more freedom?
- 4 This Stage is an opportunity to discuss the opportunities presented by ancient graffiti for investigating a greater section of society than might be found in the surviving literature, which is mostly from highly educated and rich men.

For an accessible and informative discussion of graffiti as a source for Roman daily life, see: *Why Ancient Roman Graffiti is so Important to Archaeologists* on the [RedOrbit website](#).

This also contains a discussion of the love poem quoted on page 63, including the debated gender of its author and recipient. In full, this poem (CIL 4.5296) reads:

*O utinam liceat collo complexa tenere
 braciola et teneris oscula ferre label(l)is
 i nunc, ventis tua gaudia, pupula, crede
 crede mihi levis est natura virorum
 saepe ego cu(m) media vigilare(m) perdita nocte
 haec mecum medita(n)s: multos Fortuna quos supstulit alte,
 hos modo proiectos subito praecipitesque premit.
 sic Venus ut subito coiunxit corpora amantum
 dividit lux et se ...*

Oh, if only I could have your little arms wrapped around my neck
and press kisses to your delicate little lips.
Come now, my little darling, trust your happiness to the winds.
Believe me, it is men's nature to be changeable.
Often I have been awake, lovesick, at midnight,
thinking to myself: many are they whom Fortune lifted high, only to be suddenly
thrown down headlong, she now oppresses.
Thus, just as Venus suddenly joined the bodies of lovers,
daylight divides them and ...

Further information

Law and order

Augustus set up the **vigilēs** to act as policemen and firemen in Rome, but not in Pompeii. Only Roman citizens could take a matter to the court, and punishment was partly determined by a person's position in society. Many were physical punishments like whipping and execution as well as fines and exile. Prisons were only used to hold those awaiting trial or punishment.

- CSCP project [Romans in Focus](#) has a five-minute video exploring the role of the law in Roman society.
- [BBC Bitesize](#) have a page focusing on Roman crime and punishment.

Imperial cult

There are lots of buildings in the forum used to honor the imperial family. The idea behind the imperial cult was that, upon death, an emperor would be deified and then worshiped. Augustus used this belief when describing himself as **dīvī filius**, son of a god (referring to Julius Caesar after a comet went over his funeral, and it was taken as a sign that he had become a god). People were encouraged to worship the genius (protecting spirit) of the emperor, linked with the goddess Roma. Altars were erected in honor of "Rome and the emperor." When an emperor died, it was common for him to be declared a god, and temples were often built to honor the deified emperor.

Deification of a leader was an uncomfortable idea for Romans, especially a living leader. At the beginning of the imperial period (from 27 BC), worshiping the emperor while he was alive was generally discouraged. In the eastern provinces there was more of a tradition of worshiping rulers and associating them with deities, however, so paying divine honors to the Roman emperors did not seem inappropriate. The practice spread from the east to the west side of the Roman Empire and, by the mid-second century AD, was common across the Roman world.

Signet rings

Signet rings acted as markers of status and prestige. Wearing a gold ring was originally restricted to senators and magistrates before all those of equestrian status were allowed to wear them. Pliny the Elder writes about rings in his work *Natural History* and asserts that signet rings came not long after money was introduced, as a way of proof. He even mentions those who whip off the ring, after a contract to borrow money is made, as they had no intention of paying the money back (*Natural History* 33.6). They were also used to seal letters to prove who had sent them, as shown in Livy, when a signet ring is stolen by Hannibal's forces so letters from Marcellus should not be trusted (*History of Rome* 27.4).

Illustrations:**page 60**

- Drawing of the forum with Vesuvius in the background. This artist's impression is very empty, with only three men wearing togas in the space; this is so that students can get a sense of the space. In reality, the forum would be bustling and busy with many different types of people doing various activities.

page 61

- Part of a colonnade on the west side of forum. The lower story is Doric, the upper Ionic, which, following Greek tradition, is more slender.
- Line drawing based on a frieze (from the atrium of the House of Julia Felix) showing scenes in the forum. Photographs of other scenes from the same frieze are on page 62 and 171 (*Naples, Museo Archeologico Nazionale*).

page 62

- Left: Photograph of a different part of the Julia Felix frieze mentioned on page 61.
- Middle: Equestrian statue (restored). This comes from Herculaneum. No statues were found in the forum at Pompeii, either because they had been removed for restoration after the earthquake that occurred in AD 62 or 63, or because they were recovered by survivors after the eruption (*Naples, Museo Archeologico Nazionale*).
- Right: Marble statue of Eumachia, with traces of paint visible on the hair. It was found in the building she financed.

page 63

- Temple of Jupiter, Juno, and Minerva flanked by two triumphal arches.

pages 64–65

- The aerial photograph of the forum leads into details of some of the principal buildings. The notes below are numbered to match the photograph. Those that are accompanied by extra photographs on these pages have headings printed in boldface.
 - 1 Temple of the Capitoline Triad (picture on page 63).
 - 2 **The market hall (macellum)** had little shops along its walls inside and out, with the fish market at the back. In the middle of the central courtyard was a water tank. The **forum holitorium** (vegetable market) was located across the forum behind the colonnade. As well as in such specialized market buildings, vendors would set up small stalls in the open space of the forum and in the porticoes.
 - 3 Traditionally thought to be a temple of the Lares of Pompeii, possibly built in expiation after the earthquake of AD 62 or 63. Comparisons with other Roman towns have suggested that this is more likely to be related to the imperial cult, with statues of the imperial family (Beard, M. *The Fires of Vesuvius: Pompeii Lost and Found* (Harvard University Press, 2008)).
 - 4 **Temple of the Emperors**, dedicated to the cult of the most recent emperor. At the time of the eruption in AD 79, this was Vespasian, who had died two months earlier. The altar stands in front and is decorated with imperial symbols. This is a good image to show students how ancient altars differed from modern ones, in that they were often outside so that worshipers could watch the sacrifices; ordinary people would rarely if ever go *into* temples for collective worship.

5 **Eumachia's building** was donated by the wealthy priestess and patroness of the clothworkers, Eumachia (page 62), and may have been a market, perhaps of the clothworkers. This association may have been the largest business group in the town and played an influential part in local politics. No fewer than twenty-four electoral notices for AD 79 mention a fuller. The right-hand image on the cover of Unit 1 is the fine decoration carved in marble on the doorway of Eumachia's building, a scroll of plant forms inhabited by birds.

6 Large, open hall situated at the end of the Via dell'Abbondanza. Voting in the municipal elections may have taken place here; the rest of the time it is likely this building was used for auctions. The podiums are probably for displaying what was for sale, including enslaved people.

7 Often labelled municipal offices, assumed to be occupied by the duoviri, the aediles, and the decurions, or council, with their staff of clerks and officials (local government is discussed in Stage 11), but there is very little evidence. See Berry, J. *The Complete Pompeii* (Thames and Hudson, 2013), p. 128, for alternative identification as buildings for ancestor celebration or to honor imperial family. See also Beard, M. *The Fires of Vesuvius: Pompeii Lost and Found* (Harvard University Press, 2008), pp. 201–202, for speculative identification as “council chamber,” “government office,” and “archive,” but also for the fact that we don’t actually know where the town’s ordo met.

8 The basilica (image on page 58) was not only the courthouse but also the financial center, rather like a modern Stock Exchange.

9 **Temple of Apollo**, where Apollo and Diana were worshiped. The cella was raised on a high podium in the central courtyard, with an altar at the foot of the steps and a sundial on a tall pedestal at one side. The statues of Apollo (pictured) and Diana (which are copies) face each other across the courtyard.

10 **The weights and measures table (mēnsa ponderāria)** in a recess on the forum side of the courtyard of the Temple of Apollo. Cut into the stone slab was a series of cavities of different sizes in which purchasers could measure the grain or foodstuffs they had bought to ensure that they had been sold the correct quantity. The cavities had plugs and holes in the bottom to allow foodstuffs to be collected easily.

11 Current popular theory is that this building was intended as a market, maybe for cereals and pulses (because it is near the official weight gauge). The building is not thought to have been in use in AD 79; there seems to have been no roof, and the walls were not plastered.

12 In the northwest corner of the forum were some toilets, probably a crucial facility in a busy forum where people might be all day. These were built in Pompeii’s final years, with a drain running around three of the walls above which wooden or stone seats were fitted. People would sit next to one another on these seats, not in individual cubicles.

page 66

- Detail of carving on lararium from Caecilius’ house showing a scene during the earthquake of AD 62 or 63. The Temple of Jupiter has an altar in front of it and equestrian statues on either side. The artist has shown only four of the six columns that formed the colonnade at the front of the temple. The scene may commemorate the survival of the family in the earthquake.

Further activities and resources

- 1 CSCP partner [Lithodomos](#) offers high-quality “tours” of a wide variety of places including the Pompeian forum. Video reconstructions can also be found on YouTube.
- 2 Students could recreate scenes from the forum as a drama activity, either as freeze frames or small plays. These could include:
 - a haggling in the market
 - b pouring a libation to the gods in one of the temples
 - c voting in an election
 - d a court case
 - e reading/writing notices
 - f weighing and selling grain.
- 3 Construct a frieze of the forum as a pedestrian precinct surrounded by colonnades and buildings. Different groups could be allocated different areas and could use information from later Stages and further research to complete the task over a period of time.
- 4 Create exercises in historical empathy (e.g. written account, audio or video recording, dramatic presentation) to develop the characters, e.g. Clemens bargaining for food in the forum or Caecilius negotiating a business deal in Eumachia’s building.
- 5 Make seal rings from plaster or fast-drying clay. This website gives further ideas for this activity: [Arbeia website](#).

Vocabulary checklist (page 66)

- **ānulus** is the root for the English derivative “annular” (e.g. an annular eclipse).
- **coquit** gives us the word “biscuit,” literally meaning cooked/baked twice (**bīs**).
- **habet** means “have” for the linguistic relationship between -b- and -v-, cf. *taberna/tavern*.
- **quaerit** gives us the English word “query.” The Latin diphthong **-ae-** comes into English as “-e-.”

You should also pronounce carefully both “d”s of **reddit**, i.e. **red-dit** (from **reddere**), or students may fall into the bad habit of confusing it with **redit**, a different verb that means “returns” (from **redīre**).

Suggested further reading

- Dobbins, J. J. and Foss, P. *The World of Pompeii* (Routledge, 2007). The following chapter:
 - Chapter 12, Dobbins, J. J. “The forum and its dependencies,” pp. 150–183.
- Ball, L. F. and Dobbins, J. J. “Pompeii forum project: current thinking on the Pompeii forum,” *American Journal of Archaeology* 117.3 (2013): 461–492.
- Cooley, A. E. and Cooley, M. G. L. *Pompeii and Herculaneum: A Sourcebook* (Routledge, 2014). It does not deal with the forum separately, but contains many sources from the forum and concerning activity in the forum when discussing religion (specifically pp. 117–144) and trade in the forum (pp. 274–277).
- Zanker, P. *Pompeii: Public and Private Life* (Harvard University Press, 1999).

STAGE 8: gladiātōrēs

Story line	A senator named Regulus gives a gladiatorial show at Pompeii that ends in a riot. On a hunting trip, Quintus saves Felix's life.
Main language features	accusative plural e.g. puellae iuvenēs salūtāvērunt. superlative adjectives (-issim-) e.g. Pompēiānī erant īrātissimī, quod Rēgulus spectāculum rīdiculum ēdēbat.
Practicing the language	Androclus et leō How a lion saved the life of a condemned man.
Cultural background	The amphitheater and gladiatorial shows
Investigate	“The Romans attended the amphitheater to watch men kill each other in pursuit of glory.” To what extent do you agree with this claim?

Sequence and approach

The model sentences (pages 120–121) discuss the procession to the games, the closing of businesses for the day(s), and the beginning of the games. It may be worth reading the introduction pages to gladiator shows (pages 130–131) prior to the model sentences or just after.

Types of gladiators (pages 132–134) complements the story **gladiātōrēs** (page 122). *Thinking point 4* (page 133) should be answered after reading the story **gladiātōrēs**. The story **vēnātiō** (page 124) complements *Animal hunts* (pages 135–136) and the ending of **vēnātiō** is inspired by the riot at Pompeii (page 137).

Illustration: opening page (page 119)

- Top surface of a Roman pottery lamp. This shows a scene of gladiatorial combat between a hoplomachus and a Samnite (London, British Museum).
Gladiators were a popular theme on lamps, and several other examples can be found on the British Museum's website.

Model sentences (pages 120–121)

New language feature

The accusative plural is now introduced within the basic sentence.

New vocabulary

spectāculum, nūntiābant, clausae, murmillōnēs, saepe, victōrēs

First reading

Postpone comments on the formation of accusative plurals until students have read aloud and translated the sentences.

Note that the youths pictured in sentence 3 are mixed gender, not just boys.

Consolidation

The illustrations can serve as an introduction to the cultural background topic of gladiators, if this has not been studied before reading the model sentences. The public announcements, the procession, the closed shops (a holiday), the physical setup of the amphitheater, the attendance of women, the salutation, and the different types of gladiators are all represented.

gladiātōrēs (page 122)

Story

Regulus, a Roman senator who lives near Nuceria, puts on a gladiatorial show in the amphitheater at Pompeii since the Nucerians do not have an amphitheater of their own. A contest between a pair of retiarii, supported by the Nucerians, and a pair of murmillones, the Pompeians' favorites, is won by the retiarii.

First reading

This story needs careful planning because it presents a number of challenges.

There are some long sentences using **quod** and **postquam**, e.g.:

Rēgulus pugnās ēdēbat, quod diem nātālem celebrābat (line 2)

postquam Pompēiānī plausērunt, murmillō rētiāriōs statim petīvit (lines 15–16)

To give the students extra help here, you could:

- 1 Read the Latin sentences aloud with emphasis and appropriate pauses to demarcate the clauses.
- 2 After the first reading, break complex sentences down into simple sentences for the students to translate, e.g.:

Rēgulus pugnās ēdēbat. diem nātālem celebrābat.

and then knit it together again with the conjunction.

Use comprehension questions to draw students' attention to the tactical elements, e.g.:

- Why did the retiarii at first avoid a fight?
- Were the Pompeians right to say that the retiarii were **ignāvī**?
- Why did the first murillo attack the two retiarii on his own?
- Was this what the retiarii had been hoping for?

Students often have a problem with the terms **rētiārius** and **murmillō**, and the whole story hinges on the difference between the two and their supporters. Notes, stick figures, and a diagram of the fight on the board can help here. You may wish to work on the material about gladiatorial shows (pages 130–138) before reading this story, enabling the students to approach with more confidence the situations described in the Latin.

Consolidation

Change the focus of discussion to the reaction of the spectators, e.g.:

- Why did the Pompeians ask for mercy for the murmillones?
- What made the Nucerians demand their death?
- Why do you think Regulus sided with the Nucerians?

Illustration:

- A retiarius, armed with a trident (in origin a fishing spear) and net, wearing a distinctive shoulder guard on his right shoulder. Relief from Chester (*Saffron Walden Museum*).

About the language 1 (page 123)

New language feature

Accusative plural

The callout box directs students to *Stage 2 About the language* should they need to revise the nominative and accusative cases.

Discussion

After they have translated the examples in paragraph 4, ask them to indicate which word is in the accusative case and to give its number, e.g.:

- The sailor praised the gladiator. (**gladiātōrem** is accusative singular.)
- The sailor praised the gladiators. (**gladiātōrēs** is accusative plural.)

Consolidation

Students could:

- 1 Pick out examples of the accusative plural in stories they have already read.
- 2 Supply the Latin for words in English sentences by using the chart in the text, e.g.: Quintus greets the girls. Caecilius welcomes the merchants.

Extend this by mixing both singular and plural forms of the accusative.

vēnātiō (page 124)

Story

The beast fight at Regulus' games. The uncharacteristic behavior of the lions on this occasion fuels the growing animosity between Pompeians and Nucerians, and a riot occurs.

First reading

Students should explore the complete story before attempting the comprehension questions. Give help, if necessary, with the complex sentences (see note on **gladiātōrēs**).

Consolidation

In further discussion of the story, the information about the riot (page 137) will be useful.

Illustrations:

page 124

- Compare this image to the recreated wall painting on page 136 for a sense of how the amphitheater may have looked on the day of a show.

page 125

- Fragment of wall painting, similar to finds at Pompeii, from the amphitheater at Merida, Spain, showing a beast fighter with spear facing a lioness (*Merida, Museo Nacional de Arte Romano*).

About the language 2 (page 126)

New language feature

Superlative adjectives (-issim-)

Discussion

Remind the students that this note sums up a linguistic feature that they first met in Stage 2 (at the end of the story **in trīclīniō: Grumiō est laetissimus**) and that has occurred several times since.

Consolidation

Revisit in context regular superlatives that students have already met, e.g.:

Grumiō est laetissimus (page 24)

Pugnāx erat gladiātor nōtissimus (page 106)

canēs erant fortissimī, sed lupī facile canēs superāvērunt (page 124)

Nūcerīnī erant laetissimī (page 124)

tum Pompēiānī erant īrātissimī (page 124)

If students ask about **optimus**, which occurs very frequently, confirm that it is a superlative, but an irregular one. Compare English by asking the class if the superlative of “good” is “goodest.” Postpone further discussion until Unit 2, where irregular comparatives and superlatives are presented.

Illustration:

- Two arena musicians playing curved horn and organ. The emotions of the spectators were heightened, as in a modern circus or sports competition, by musical accompaniment. Straight trumpets were also played (*Germany, third-century Roman villa at Nennig*).

**Quintus audāx (page 127)

(Stories with a double asterisk are those that can be omitted by teachers moving quickly through the CLC. The story line should be summarized for the students. See *Planning and teaching the Cambridge Latin Course*, page 9.)

Story

Felix, Caecilius, and Quintus hunt a wild boar. When Felix's life is in danger, Quintus kills the boar with a spear in a role reversal of Felix saving his life as a baby.

First reading

The predominance of new grammar features such as omitted subjects, adverbial clauses, and additional ways of forming the perfect tense will serve to test the students' understanding of these concepts. Monitor their progress and be prepared to assist those who are having difficulty.

Consolidation

Discuss the story's ending: this both closes out the Felix–Quintus arc begun in Stage 6 and also foreshadows Unit 2 Stage 16, when Quintus saves King Togidubnus¹ using his spear-throwing skills (and perhaps Stage 19, where he fails to save Barbillus). Students, of course, will not be aware of this foreshadowing, but you may wish to keep it in mind when teaching this story. This is a good opportunity to embed some critical and literary analysis as well: how does the difference in Felix's and Quintus' statuses affect the nature of their choices and actions? How does it affect our reading and reaction to them? What is the effect of the reversal of the role of savior? Is this an effective literary or narrative device?

This is the only story illustrating hunting as a leisure-time activity; you could discuss the details represented in the narrative. This may also be an opportunity to discuss various attitudes to hunting in other places and times. Hunting was one of the regular sports of nobles and other wealthy people, so young men like Quintus would have been trained to ride horses and handle hunting weapons as soon as they were old enough. Remind students also that, before the eruption of AD 79, Vesuvius was heavily forested, an ideal setting for this story.

Practicing the language: Androclus et leō (pages 128–129)

How a lion saved the life of a condemned man.

This story uses verbs in 1st and 2nd person singular. **ego** and **tū** are sometimes omitted. The accusative forms **mē** and **tē** are also used. These sentences could be used to check comprehension:

cūr lacrimās, leō? cūr mē nōn agitās? (line 5)

nunc intellegō! tū lacrimās, quod pēs dolet (lines 10–11)

tē agnōscō! tū es leō trīstis! spīna erat in pede tuō (line 25)

The earliest version of this story dates from the second century AD and is included in Aulus Gellius' *Attic Nights* 5.14.5–29, presenting a tale told by the Egyptian author Apion in his *Aegyptiaca*. In this version, the protagonist is Androclus, a fugitive from enslavement, and the events take place in North Africa. In later versions of the story, the main character is a shepherd and a Christian condemned to the arena for his faith.

¹ To those familiar with previous editions of CLC, please note that this is not a misspelling of "Cogidubnus." Instead, this is a correction of the king's name based on the scholarly re-interpretation that the "Cogidubnus" mentioned by Tacitus in his *Agricola* is not the same man whose name is inscribed in a dedicatory inscription in modern Chichester, in which the first two letters of his name are missing. Scholars generally feel that his name was "Togidubnus" based on the prevalence of British royal names beginning with "To-" (and the lack of any that begin with "Co-").

1 Explore the story

If you wish to assign points to these questions as a formative assessment, here is a 15-point answer key:

- a** Why was Androclus running through a forest? [1]
He was escaping enslavement [1].
- b** What three things did Androclus ask the lion? [3]
Why it was crying [1], why it was not hunting him [1], and why it was not eating him [1].
- c** According to Androclus, why was the lion crying? [1]
Its paw was hurting. [1]
- d** Write down the Latin word that shows why Androclus was prepared to approach the lion and inspect the thorn. [1]
benignus [1] (*accept fortis* [1])
- e** What two things did Androclus shout to the lion? [2]
I am terrified [1] but I am helping you [1].
- f** Which is the correct translation of **leō ē silvā festīnāvit** (line 16)? [1]
C [1]
- g** Think about the whole story and explain why the Romans led Androclus to the arena. [1]
Any reasoned response referencing the fact that Androclus was a fugitive from enslavement [1].
- h** How did Androclus feel after he entered the arena and saw the spectators? [1]
He was very afraid [1].
- i** What two things did Androclus then do? [2]
He saw the beasts [1] and shouted [1].
- j** After the lion smelled Androclus, how did it react? [2]
It did not eat him [1] but was licking him [1].

Detailed storyboarding might prove a good way to assess student comprehension of the main parts of this story: flight; encountering the lion; assisting the lion; Androclus is taken to the arena; recognition; freedom.

2 Explore the language

This section asks students to articulate their understanding of person endings on verbs, and the difference between singular and plural accusative nouns.

The callout box here links students back to the *Stage 4* and *Stage 8 About the language* sections, where they will find the prompts and the English vocabulary to access the question and formulate their response. It may be helpful to address this question in a collaborative setting, such as peer discussion groups, to enable students to work through their ideas before formulating conclusions.

3 Explore further

Discussion could include:

Androclus is confused (lines 5–6). Androclus is asking lots of questions. He is repeating the same word (**cūr**) each time, which suggests he does not understand. He uses similar phrasing in each question, focusing on the lion's actions – or lack of them – suggesting he is very confused by what he sees and is not thinking any more deeply. Androclus is addressing the lion here, so presumably does not expect a verbal answer to these rhetorical questions – he is working through his own confusion.

Androclus is afraid (lines 20–21). Androclus shouts out (**clāmāvit**) as soon as he sees the beasts. These sentences are exclamatory, and several are very short, single-word shouts (**ecce! bēstiae! ... ēheu!**). He sees his death as unavoidable (**nunc mortuus sum!**).

Further discussion

Narrative moments that could be discussed further include:

fugitīvus (line 2). Information on the treatment of **fugitīvī** can be found on page 96. It is impossible to know what proportion of **fugitīvī** found freedom, but it must have been challenging to achieve any kind of security considering the punishments for anyone who assisted them and the difficulties reaching territory beyond the vast area under Roman rule.

leō lacrimābat! (line 3). In this story, the lion weeps in pain. In reality, of course, animals express their emotions differently from humans. Students might consider why the storyteller has chosen to depict the lion in this way.

mox Rōmānī Androclum comprehendērunt, et eum ad arēnam dūxērunt (lines 17–18). Androclus is eventually captured and condemned to the beasts (**damnatiō ad bēstiās**) in Rome. The Romans used these brutal public executions to reinforce acceptable behavior and social hierarchies.

posteā, Rōmānī attonitī Androclum et leōnem līberāvērunt (lines 26–27). The emperor who freed both Androclus and the lion in the original story was Caligula. According to Apion, Androclus and the lion could be seen walking the streets of Rome for many years afterwards.

Illustration:

- The full mosaic shows this lion standing between four stalks of millet; a symbol of the Brotherhood of Leontii, a group of prominent local citizens who may have met at the baths. Above the lion is the phrase: **O LEO, PRAEsumsistī, EXPEDISTI, DEDICASTI.** This may be a tribute to a member of the society, perhaps the one who built the baths where this mosaic was located, or to the society itself.

Reviewing the language

If students are ready to consolidate their learning, exercises for this Stage can be found on page 230.

Verbs 2: sentences of the type pronoun + accusative(s) + verb. Students select the correct word from the box, focusing on creating a complete and meaningful sentence. Students should then translate their sentences.

Verbs 3: a variety of sentence types. Students select the correct form of the verb from the options given in parentheses, choosing between the singular 1st, 2nd, and 3rd person forms, using a range of grammatical and contextual information to make their selection. Students should then translate each sentence.

If students need to revisit prior learning, *Verbs 1* can be found on page 225.

Cultural background material (pages 130–137)

Content

Description of the amphitheater and the kind of gladiatorial fights and beast hunts that took place in it; a translation of the account of the riot in the amphitheater at Pompeii (Tacitus, *Annals* 14.17).

“The Romans attended the amphitheater to watch men kill each other in pursuit of glory.”

To what extent do you agree with this claim?

This *Investigate* question offers an excellent point of class discussion and can be assessed, for example, through essay writing. However, there are alternative approaches; possible formative and summative tasks include:

- **News broadcast/article.** Students either write and record a short podcast episode (or portion of an imagined podcast), YouTube video, or a news article report for an imagined event at the amphitheater. Students will likely need to plan out what happens in their event before writing a script and performing it, which can either be live or recorded. You may assign students a particular event(s) or give them free choice. Perhaps remind students that commentators often remark on audience reactions, too, such as “and the crowd is appalled ... the supporters are going wild ...” Students can be inventive with their gladiators by giving them a back story, the number of fights won, and possible (appropriate) widespread rumors about them.
- **Assessing later interpretations.** Select one or more later depictions of gladiatorial shows, for example the painting *Police Verso* by Jean-Léon Gérôme, the movie *Gladiator*, and the *Gladiator* series of books by Simon Scarrow. Students should summarize what impression of gladiatorial games and gladiators’ lives this reception creates and then assess whether or not they feel this depiction aligns with the evidence they have studied. To make this a particularly effective exercise in developing students’ historical skills, have them consider the motivations of the creator and the audience to whom they are appealing; historical interpretations of this kind are not necessarily successful due to their historical accuracy, they may have different goals.

For more guidance on using historical fiction as an interpretation for study, see Chapter 3 in Counsell, C., *History and Literacy in Year 7, History in Practice* (Hodder Murray, 2004) and [Issue 117](#) of the Historical Association’s magazine, *The Historian*.

- **Agree-o-meter.** Create a scale of agreement using suitable vocabulary (partially agree, partially disagree, etc.) and then ask students to place themselves on this scale. You could ask them to select the point that best describes their view and then use it as an introduction to a written response (“I partially/fully (dis)agree with this statement because ...”). Instead, you could create a worksheet with the scale across the top and space to analyze evidence for each side of the debate to support them in coming to their judgment. Or, finally, you could still use something like the table of evidence but have a physical agree-o-meter: perhaps a wall of the classroom or along a corridor. If it’s possible to have this up permanently, it could be used as a quick and fun way to have students indicate their thoughts on other questions during their studies.

Whatever task is chosen, avoid allowing students to gloss over the violence of the arena or dehumanize the gladiators themselves. Students should not be forced to imagine violent actions in detail. If they prefer to keep their work factual and dispassionate, that is fine; but they should be required to consider different perspectives.

Thinking points

Not all *Thinking points* need to be studied; select those most relevant to your and your class's needs and interests.

1 Why might a religious ceremony be performed at the start of the games?

- Having a ceremony before the games was a way of marking them as important.
- Religion was interwoven into every element of Roman life, and the favor of the gods was considered crucial to both personal and community success. The Romans performed sacrifices at all key state events, so it is unsurprising to see one before the gladiator fights as well.
- Dedicating the games to a specific god or gods with a ceremony may have been thought to make them happy and therefore well-disposed towards the community. Alternatively, it may have been a way to offer thanks to the gods for allowing the Romans to prosper and giving the Romans the means to be able to put on such games.

2 Based on these details about the amphitheaters, what claims can we make about the popularity of entertainment like gladiatorial games in the Roman world?

- The size of the amphitheaters (Pompeii's could fit the whole town plus visitors) implies that shows must have been very popular.
- This is supported by the presence of remains of amphitheaters across the Roman Empire, demonstrating that it was popular not just in Italy but everywhere the Romans conquered.
- Some students may question if this is due to popularity or a feature of the colonization process. A powerful Roman might build such an arena and put on games as an expression of Roman culture as well as for entertainment. Amphitheaters would also act as physical reminders of the Roman presence, and the violent shows as a display of power.

3 Why might a wealthy individual pay for gladiatorial shows? Why might someone want images such as those above on their tomb?

- Romans wished to be remembered after death; such images could serve as reminders of the great games they put on in life. Perhaps they used the games to garner popularity from the population, and this reminder would be an effective way to continue being popular after death.
- Reminders of their generosity could also help to boost the reputation of their surviving family.
- Gladiators embody Roman values of strength, fighting skills, and bravery, so having them on their tomb might suggest that the deceased shared these values and characteristics.
- Someone may have just really enjoyed gladiator games and wanted to show their interest on their tomb.

4 Consider the story *gladiātōrēs*. Why might murmillones be matched against the retiarii? Who do you think had the greater advantage in the arena?

- Murmillones were matched with retiarii because they used very different fighting styles. Murmillones had heavy equipment, which would mean their movement was slow, deliberate, and powerful. Their short sword means they were only effective at short distances. On the other hand, the retiarii were lightly equipped so they were nimble, and their trident and net meant they were most effective at long distance. The retiarii would use the net to trap their opponents and then attack. This combination of short/long distance and pace made the fights varied and unpredictable.

- There is no right or wrong answer to which gladiator had a greater advantage in the arena. The murmillo was more powerful and had greater protection but had to get in close to attack. On the other hand, the retiarius had much less protection and less power in a trident attack but did not have to risk injury to attack successfully.

There is a frieze from the necropolis at Kibyra, now in Burdur Museum (see [Following Hadrian website](#)) that depicts one retiarius versus two murmillones. It is tempting to infer that perhaps the retiarius had an advantage which, meant they wanted to see if a retiarius could defeat two murmillones. The frieze shows the retiarius trapped between the murmillones, though, so perhaps it was just an unpopular retiarius that they wanted to see perish.

5 Why might a freeborn woman choose to fight in the arena? Why is it impossible to know for sure, and what problems does this cause for historians?

- Freeborn women may have chosen to fight for the same reasons as men, which is for fame and popularity.
- In a society that placed restrictions on women, they may also have felt that being a gladiator was the best way to escape these societal expectations.
- Perhaps some women really enjoyed combat and liked the feeling of being powerful in the arena.
- It is impossible to know for sure due to a lack of evidence, and historians find it hard to make claims about female gladiators:
 - What we do have is not written by the women themselves; it is written about them, usually by men, and often with a specific agenda. For example, the moral character of an emperor might sometimes be based on whether they condoned female gladiators.
 - Also, being noteworthy or striking is not the same as being common or accepted. Sources will often mention something precisely because it is unusual or transgressive, or they will leave things unsaid because they are not of interest. With such limited evidence, historians cannot make universal claims about how common female gladiators were or how they were viewed.
 - Because we know so little, historians cannot easily study female gladiators or make them the focus of their work, so they are overlooked and even further marginalized.

An accessible discussion of female gladiators and the evidence surrounding them can be found on the [World History Encyclopedia website](#).

For one criticism of high-rank women “disgracing themselves” in the arena, see Tacitus, *Annals* 15.32.

6 Can you think of any other examples of people fighting animals for entertainment like this? Does it still happen today? What do you think about such practices?

- There are many examples of animal cruelty as sport and entertainment (“blood sports”) throughout history. The examples offered by students will depend on their cultural context and prior learning; their views will also be highly individualized. This can be an emotive subject, and so discussion should be handled carefully with clear, enforced classroom rules for respectful discussion.

- Bullfighting: there are eight countries in the world where bullfighting is legal and still practiced with varying degrees of popularity: Spain, France, Portugal, Mexico, Colombia, Venezuela, Peru, and Ecuador. An individual attempts to subdue or immobilize a bull in keeping with a set of rules, usually resulting in the death of the bull. Proponents see it as a cultural tradition, demonstrating skill and style, and point out how much money it generates (some of which goes to charity and state welfare). Opponents discuss the cruelty towards bulls and also the danger to the human fighters.
- Fox hunting: although not an example of humans “fighting” animals, it is a well-known blood sport. Fox hunting was made illegal in England, Scotland, and Wales in 2004 (not in Northern Ireland). Despite this, hunts are allowed to happen if they use trail or “drag” hunting where they follow a pre-laid trail and do not then chase and kill a fox. However, if the dogs kill a fox accidentally, this is not illegal. Proponents of fox hunting suggest that it is a form of pest control to stop foxes killing livestock like chickens. Opponents say that even if the fox population requires control, this is an overly elaborate and cruel method.

7 This illustration is based on a wall painting from Pompeii and shows lots of stalls set up around the amphitheater; you might see something similar at a modern sports field or stadium. Why do you think people set up stalls around the amphitheater?

What might they be selling?

- Answers could include food, drink, and souvenirs (maybe gladiator sweat!).
- The audience may also be betting on the outcome of the fights.

8 What claims about gladiatorial shows can we make, using this source? Consider ideas such as the nature and behavior of the audience and the importance of these shows to the Romans.

- The audience included those who had travelled from nearby local towns as well as the population of the town itself.
- It suggests that crowds at gladiatorial games could be rowdy (you may want to compare them to modern sports crowds with reputations for violence: e.g. European football (a.k.a. soccer) hooliganism).
- To cause such violence, the audience must have felt passionate about the games. It could be imagined that they had their local favorite gladiators or types of gladiators that clashed with favorites from other towns, such as Nuceria (again, perhaps think of clashes between modern sports teams and their fans in rivalry games).
- This does not seem to have been unusual; Tacitus says, “in the usual manner of country people.” On the other hand, the Senate gave a severe punishment of banning any games for ten years. This could be interpreted in two ways: either it was such an unusual and extreme event that they felt they had to go to a severe punishment, or it was increasingly happening, and therefore the Senate had to make an example of Pompeii.
- For a punishment to be effective, it needs to be something valued that is then taken away, suggesting how important the games were to the Pompeians.

Note that the wall painting image on page 136 depicts the violence described by Tacitus. You may wish to take these sources together or to ask students to match up things they can see in the image with Tacitus’ description.

Further suggestions for discussion

1 Violent entertainment. There is some truth in the idea that these violent shows were put on primarily for entertainment, and this raises complex issues about why humans use violence as a form of entertainment. The challenge is to explore the matter beyond simplistic historical psychology – “people love blood and gore” – with reference to social groups and identity formation as well as cultural values. The reactions of the spectators must have been wide ranging: from sadistic enjoyment to analytical appreciation of the performance of highly trained and skilled fighters. It is also important to note that not everyone in ancient society enjoyed such events. Seneca, in both his *Epistle* 7 and *On the Shortness of Life* 13.6, shows that he was not a fan of gladiator games. He was particularly concerned with the effect of watching such bloody fights on the spectators themselves, which was also echoed by St. Augustine (*Confessions* 6.8).

Discussions of the violence of the arena should not glamorize or endorse the bloodshed, but should also avoid trying to shock students into “taking it seriously.” A calm, measured delivery, with clear boundaries and rules for respectful discussion should be employed.

2 Status of gladiators. Cicero (*Tusculan Disputations* 2.41) outlines what he feels is admirable about gladiators, applauding their bravery, while Juvenal’s *Satires* 6.82–113 contains a story about a high-status woman who ran away with a gladiator (although such satire should be read critically). Any discussion of gladiators, however, should avoid focusing on the “glory” of being successful to the exclusion of the horror of its extreme violence and exploitation. While it is true that gladiators could achieve fame and fortune by being successful in the arena, many would not have been fighting by choice. Spectators came to watch individuals excluded from public life – primarily enslaved men – enacting values they cherished and admired, such as courage, fighting technique, discipline, or defiance of death.

3 The political role of games. Juvenal’s lament that the support of the populace could be bought with “bread and circuses” (*Satires* 10.77–80) is probably the most famous quotation on this topic. Plutarch also, in his *Life of Caesar* (5.4), describes how, during his aedileship, Caesar provided 320 pairs of gladiators, which “washed away” any thought of anyone else who had run, and even meant they tried to find new offices to give him. These may help to illustrate the power of putting on such games to help political ambitions. You may consider with the students whether there is something similar that politicians do now to help their reputations. For more information on Roman elections and campaigning strategies, see Stage 11.

Further information

Gladiatorial combat was the embodiment of Roman social values, religious practice, and national identity. It has been suggested that gladiators acted as a sort of sacrificial offering or representation of the community. Gladiator games originally began as an element of funerals, perhaps almost a funerary offering to the individual, propitiating the spirits of the dead with blood offerings (Tertullian, *De Spectaculis* 12.2–3, discussed in Futrell, A. *Blood in the Arena: The Spectacle of Roman Power* (University of Texas Press, 1997), p. 205). The gladiator might be viewed as an embodiment of Roman values and their death as an expression of those values, giving a religious tone to the spectacle due to the close connection between religion and Roman identity (Barton, C. A. *The Sorrows of the Ancient Romans: The Gladiator and the Monster* (Princeton University Press, 1992)).

The amphitheater at Pompeii, built about 80 BC, is the earliest surviving amphitheater, predating the first permanent arena in Rome by fifty years. It was financed by the same duoviri who built the small theater. It seated about 20,000 spectators and measured 142 yards by 112 yards (130 × 102 meters). Inside there were three tiers of stone seats (**ima, media, and summa cavea**) and a barrier that separated the spectators from the arena. Outside there was an impressive series of blind arcades backed onto the containing wall and four staircases giving access to the **media cavea**. See image on page 124.

It is uncertain whether the Augustan legislation requiring the segregation of men and women in the amphitheater applied or was policed outside of Rome.

There were four main types of contests in the arena: gladiators against gladiators, armed men against animals, animals against other animals, and unarmed men and women exposed to wild beasts. Beast fights often provided a midday interlude at gladiatorial shows. Animals were matched against animals in a graded sequence, with progressively more powerful beasts released into the arena to fight and kill their predecessors. The same arrangement was sometimes employed with humans, each incoming gladiator being set against the winner of the previous fight.

Procuring exotic animals for arena spectacles was an empire-wide industry. Soldiers on duty along the frontiers in Africa and Asia Minor might be used to capture and transport some, and governors of provinces might be asked by high-ranking friends to send them some of the more impressive examples of the local fauna (e.g. Cicero's sarcastic and exasperated response to Caelius' repeated requests for Cilician panthers in *Letters to Friends* 90).

For an accessible and informative article about the Roman trade in exotic animals, see *The Exotic Animal Traffickers of Ancient Rome* on [The Atlantic website](#).

Anthony Corbeill has written on gestures in the ancient world, suggesting that a thumbs-up gesture means death, which has been widely accepted in recent scholarship. *Time* has written an interesting article on this, interviewing Corbeill, which can be accessed on [their website](#).

Throughout their history there were inevitably people who disagreed with gladiator games. It is unsurprising that many Christian sources write in opposition to them, pointing to their religious nature for pagan gods and their inherent cruelty. Emperor Constantine banned the games in AD 325.

Illustrations:

page 130

- Interior of amphitheater at Pompeii. Note the tunnels for individuals to enter and leave the arena. Next to it is a diagram to help students imagine what it would have looked like with full seating and awning.

page 131

- Drawings based on stucco frieze in Pompeian tomb. Audience added by illustrator.

page 132

- Illustrations of types of gladiators, including some not described in the main text:
 - The **dimachaerus** fought with two swords.
 - The **eques** fought on horseback.
 - The traditional opponent of the retiarius, the **secutor** (or “chaser”) wore the loincloth and wide belt of the retiarius, with their right arm protected by a wrapping of heavy linen tied with leather thongs (**manicae**). The secutor also had a greave (**ocrea**) on their left leg (that was the one placed forward in combat) to protect it from the trident. Their shield was curved and rectangular and they carried a sword (**gladius**). The helmet is distinctive, as it completely envelops the head, with small eye holes, and was smooth with no decoration so that it did not catch in the net.

page 133

- Examples of gladiator armor.

page 134

- Relief of female gladiators from Halicarnassus commemorating either the fighters' release from service or their discharge after a draw. They are shown armed with swords and shields, advancing to attack. On each side of the platform on which they stand is the head of a spectator. They carry the same equipment as male gladiators, but do not wear helmets (*London, British Museum*).

page 135

- Drawings based on the same series of reliefs as the drawings on page 131.
- A section of the larger third-century AD Gladiator Mosaic (*Römerhalle, Bad Kreuznach*). The whole mosaic comprises thirteen images of gladiators fighting each other and fighting animals, as well as depictions of animals fighting each other. For more information, see [Following Hadrian website](#).

page 136

- Drawing based on Pompeian wall painting showing the riot of AD 59 found in the house known by the archaeological address 1.3.23. At the top is the awning (**vēlum** or **vēlārium**). People are fighting in the arena, in the cavea, and outside.

page 137

- Graffito showing victorious gladiator with palm, the symbol of victory; linked to the riot by writing below:

campani victoria vna cvm nvcerinis peristis

Campanians, in your moment of victory you have perished along with the Nucerians.
(Taking **ūnā** closely with **cum**, a less likely interpretation would be “in one victory.”)

Campānī seems to refer to the inhabitants of one of the wards in Pompeii and not to those of the region of Campania.

page 138

- Gnaeus Alleius Nigidius Maius (AD 15–23 – AD 79?) was a prominent Pompeian politician and businessman, popular for his sponsorship of gladiatorial games. Many notices pertaining to these shows have been found around Pompeii:

At the dedication of (Ocella) of the opus tabularum of Gnaeus Alleius Nigidius Maius, at Pompeii on June 13, there will be a procession, hunt, athletics, and awnings.

Good fortune to Gnaeus Alleius Maius, the leading games-giver.

(translations from Cooley, A. E. and Cooley, M. G. *Pompeii and Herculaneum: A Sourcebook* (Routledge, 2014).)

Further activities and resources

- 1 Extra sources to use as stimuli for discussion on the [Bates website](#).
- 2 *11 Facts You May Not Have Known About Roman Gladiators* on the [Oxford University Press blog](#).
- 3 Imagine you are writing a letter to a friend who was unable to attend an amphitheater show. Describe for them the experience of attending.

- 4 A pottery fragment in the Jewry Wall Museum, Leicester, England, is scratched with the graffito **Verecunda [et] ludia Lucius gladiator**, linking the name of an actress with that of a gladiator. Can students imagine a conversation between the two, maybe after he has been presented with his wooden sword? What might the actress say to her gladiator to dissuade him from continuing to fight in the arena? What reasons might he give for wanting to continue? (Or vice versa!)
- 5 Gladiators were a common theme on mosaics, creating interesting and accessible images for students to study. Examples include the Gladiator Mosaic in the Borghese Gallery in Rome, and the Zliten Mosaic found in Zliten, Libya, and now housed in the Archaeological Museum in Tripoli.
- 6 Show a clip from *Barabbas*, *Gladiator*, *Spartacus*, or *Pompeii*. Each has exciting scenes illustrating the training programs and gladiatorial shows. You may want to develop this into a discussion of why modern audiences still find gladiators so fascinating, or critically analyze how these men are depicted in this sort of media. Note that each of the above titles requires careful scene selection, as they may not be appropriate for your audience and your setting. You may want to discuss and show the clip to your school's leadership first.

Vocabulary checklist (page 138)

- If students themselves do not notice, indicate that **gladius**, or **sword**, is related to **gladiator**. Despite this etymology, did all gladiators fight with swords?
- In 1681, King Charles II of England granted a large tract of land in what is now the USA to William Penn, to be governed on the Quaker principles that Penn had adopted. That land is now known as Penn's Woods or Pennsylvania (Penn + **silva**).
- The word “sanguine” originally referred to the ruddy complexion caused when blood (**sanguis**) dominated over the other “humors.” The energetic, hopeful nature of many ruddy-complexioned individuals has led to its more recent meaning.
- **statim** shortened to “stat” is a term used in medicine to indicate that something should be done immediately.

Suggested further reading

- Barton, C. A. *The Sorrows of the Ancient Romans: The Gladiator and the Monster* (Princeton University Press, 1992).
- Beard, M. *Pompeii: The Life of a Roman Town* (Profile, 2009). Specifically,
 - Chapter 8 “Fun and games/bloody games and heartthrobs of the girls,” pp. 259–275.
- Christesen, P. and Kyle, D. G. (eds) *A Companion to Sport and Spectacle in Greek and Roman Antiquity* (Wiley & Sons, 2014). The following chapters:
 - Chapter 31 Fagan, G. G. “Gladiatorial combats as alluring spectacles,” pp. 465–477
 - Chapter 32 Brunet, S. “Women with swords: female gladiators in the Roman world,” pp. 478–491
 - Chapter 34 Epplett, C. “Roman beast hunts,” pp. 505–519
 - Chapter 35 Epplett, C. “Spectacular executions in the Roman world,” pp. 520–532.
- Edwards, C. *Death in Ancient Rome* (Yale University Press, 2007). Specifically, the following chapter:
 - Chapter 2 “Death as spectacle: looking at death in the arena,” pp. 46–77.

- Futrell, A. *Blood in the Arena: The Spectacle of Roman Power* (University of Texas Press, 1997).
- Futrell, A. *The Roman Games: Historical Sources in Translation* (Wiley & Sons, 2009).
- Gerner, D. E. *A Matter of Life and Death: Gladiatorial Games, Sacrificial Ritual, and Literary Allusion*. Dissertation (University of Oregon, 2010).
- Jacobelli, L. *Gladiators at Pompeii* (J. Paul Getty Museum, 2003).

DRAFT

STAGE 12: Vesuvius

Story line	While Caecilius is dining with Barbillus, Clemens comes to bring Caecilius home due to alarm over the eruption. On the way home, Clemens and Barbillus take refuge in the Temple of Isis. Caecilius continues on to the villa. After Barbillus decides to flee, Clemens follows Caecilius to find the children missing and Metella dead. Caecilius, himself dying, frees Clemens and gives him his signet ring for Quintus. Cerberus remains to guard his dead master.
Main language features	1st and 2nd persons plural imperfect and perfect e.g. tū nūbem cōspexistī. sed ego cinerem sēnsī. imperfect of sum
Cultural background	The eruption of Vesuvius; the excavation of Pompeii and Herculaneum
Investigate	How useful are the sites of Pompeii and Herculaneum for historians studying everyday life in Roman towns?

Content note

This Stage deals with the eruption of Vesuvius and the death of the inhabitants of Pompeii, including some of our main characters. You may wish to summarize the contents of the Stage ahead of teaching it or take other precautions suitable for such material (see *Planning and teaching the Cambridge Latin Course* pages 13–14). Take particular care if you have students who have suffered bereavements or who might be particularly vulnerable due to life experiences such as natural disasters or displacement of communities.

Sequence and approach

The model sentences and stories show the phases of the eruption through the eyes of the characters used throughout the book. Teachers may wish to familiarize students with the events of the eruption on pages 203–205 prior to reading the Latin stories so that, while reading the stories, it can be asked which part of the eruption is presented. Alternatively, teachers may choose to wait until after reading the Latin stories so as to allow the final narrative of the book to take center stage.

Pages 206–209, concerning the history of the site post-eruption, are best tackled after the final story, **finis**.

Illustration: opening page (page 193)

- *The Eruption of Mt. Vesuvius* painted by Pierre-Jacques Volaire in 1777. Volaire made a living painting souvenir pictures for tourists and painted Mount Vesuvius more than 30 times. Vesuvius was one of the big attractions of the area, as it erupted periodically throughout the 1700s. The mountain was very active from 1631 until its last eruption in 1944.

For more information about this painting and lesson planning materials, see [The North Carolina Museum of Art's website](#).

You may wish to study the picture on this page alongside the line drawing on page 194 and the picture essay on page 202. Useful points for discussion include:

- Phenomena associated with volcanic eruptions: e.g. rumblings, mushroom cloud, pyroclastic flow, ash, fire (although the eruption of AD 79 did not involve lava, unlike this picture).
- The behavior of people seen in the picture on page 193 (you may wish to project a full image of this painting from the link above).
- The distance of Pompeii from the mountain and the physical dominance of the mountain in the streets and squares of Pompeii.
- The attraction of living on the slopes of volcanic mountains (fertile soil, family tradition, etc.).

Model sentences (pages 194–195)

New language feature

1st and 2nd person singular and plural of both past tenses. The perfect and the imperfect tenses are mostly shown side by side (as in Stage 6), with the imperfect representing ongoing action in the past and the perfect an event that is fully realized. Pronouns are used as markers at first and gradually withdrawn in this and later Stages.

New vocabulary

sonōs, tremōrēs, sēnsī, eram, nūbem, cinerem, flammās

First reading

It is sometimes necessary to remind students of the minor characters they met a while ago: Clara (Stages 3 and 4) and Felix (Stages 6 and 7); Lucrio and Poppaea (Stages 2, 5, 7, and 12); Alexander, Thrasymachus, and Diodorus (Stage 10).

You might want to suggest this reappearance is similar to the gathering together of characters in the finale of a novel, play, or film; maybe ask students for suggestions of comparable scenes in modern media they've seen or read.

tremōrēs (pages 196–197)

Story

Caecilius is discussing the eruption over dinner at Barbillus' house. To Caecilius' surprise, Clemens, whom he had sent to his farm, arrives from Pompeii asking for him.

First reading

Students become so concerned to find out what happens during the eruption that they are likely to set a fast pace for the first reading of all the stories in this Stage until they reach the climax. Support the faster pace by dramatic Latin reading, judicious section breaks, assistance with vocabulary, and pointed questions. Little help is usually required with the new structures.

Consolidation

The comprehension questions are suitable for group work, with students producing written answers. Discussion of the answers will provide an opportunity to explore the earlier earthquake, the religious beliefs of Caecilius and his household, and Caecilius' reaction to Clemens' disobedience of orders.

Caecilius rented a farm, the Fundus Audianus, for 6000 sesterces, and we know from three surviving tablets that he found it difficult to pay the rent.

The illustration of Caecilius' lararium can be used to remind students of his thankfulness to the gods who saved his family from the earlier earthquake.

Illustration: (pages 196–197)

- This is one half of a relief found on the lararium in Caecilius' house, which depicts the effects of the earthquake of AD 62 or 63. This relief appears to relate to his own experiences and may have been put up in gratitude for his preservation.
- The panel in the book shows a scene that would have been visible from Caecilius' front door (from the left):
 - the water reservoir that supplied the street fountains, public baths, and some private houses
 - the Vesuvius Gate collapsing
 - by a stretch of city wall, a cart team of two mules fleeing in terror.
- The other half (not shown in the book) shows the honorific arch flanking the Temple of Jupiter in the forum, the equestrian statues on either side of the temple, and the altar in front – all dramatically tipping over.

ad urbem (page 198)

Story

Clemens explains that he and the farm manager felt too afraid to stay on the farm. He found Metella at home and was sent to fetch Caecilius. On his way home, Caecilius meets Holconius fleeing to the harbor, and is shocked by his lack of concern for Metella and the children.

First reading

Keep the story moving with a dramatic Latin reading and by breaking it down into sections at points where the students will want to continue, e.g.:

“**quid vōs fēcistis?**” **rogāvit Barbillus** (line 6).

“**Metella mē ad tē mīsit**” (line 12).

“**cūr nōn ad portum fugitis?**” **rogāvit Holcōnius** (lines 20–21).

Consolidation

Stress the perfect forms of such verbs as **āmittere**, **dēlēre**, **contendere**, and **cōspicere**.

If students are dealing confidently with the new persons of the verb, study *About the language* (page 201) at this point. Students will thus have a chance to become thoroughly familiar with these forms before undertaking a general review of verbs from the *Language information* section.

Illustration:

- Bronze statuette of a Lar, typically shown as a young man with billowing clothes, holding a shallow bowl for drink offerings in one hand and a drinking horn in the other. Shrines for the Lares were sometimes in the kitchen, since they ensured that the family had plenty to eat and drink.

ad vīllam (page 199)**Story**

Caecilius finds Pompeii in chaos. Barbillus collapses, and Clemens carries him to the Temple of Isis, where he eventually recovers. Barbillus sends Clemens to catch up with Caecilius while he flees the city.

First reading

Again, let the dramatic points of the narrative dictate the end of sections you select for the students to explore, e.g.:

... “vōs ad vīllam festīnāte! ego nōn valeō” (lines 6–7)

Clēmēns cum Barbillō in templō manēbat (line 13)

Be prepared to help at lines 15–16, where **sumus** is introduced without **nōs**.

Consolidation

Possible discussion points:

- Why did Barbillus collapse? (The deadly fumes are mentioned by Pliny on page 205.)
- How might Clemens’ experience in the Temple of Isis affect his feelings toward the goddess? (This foreshadows Unit 2, when Clemens, now a **libertus**, will become a devotee of this goddess.)
- Why does Barbillus call Caecilius **stultissimus** (line 22)?
- Why does Clemens follow Caecilius? This could be an opportunity to discuss Clemens’ position as an enslaved man; does he have a choice to flee the volcano? See page 96 for information about measures used against enslaved people who have escaped. This discussion might be revisited after reading the next story and discussing Clemens’ depiction and feelings at the deaths of Metella and Caecilius.

Illustrations:

- Left: Temple of Isis seen from its surrounding colonnade. Between the columns on the left can be glimpsed the entrance to a shrine and vaulted cellar that contained a pool of sacred water, representing the Nile.
- Right: bezel of a gold ring (enlarged) showing a bust of Isis, wearing a vulture headdress with the cow horns and disk of the Egyptian goddess Hathor, with whom she was identified in the Greco-Roman world (*London, Victoria and Albert Museum*). The cult of Isis in Egypt is the focus of Unit 2 Stage 19’s cultural background material.

fīnis (page 200)

Story

After struggling through the city, Clemens reaches home to find it in ruins, Metella dead, and Cerberus guarding his dying master. Caecilius orders Clemens to flee, find his children, and deliver his signet ring to them, if he can.

First reading

Read the first three lines in Latin to establish the somber atmosphere of this final story and then invite interpretations from the whole group. The shifts in mood at line 10 (**dominum custōdiēbat**) and line 21 (**Clēmēns recūsāvit**) suggest appropriate sections for exploration.

Consolidation

- Find words that show Clemens' feelings. Does his mood change during the story?
- What is the significance of the ring? (Symbolizes Quintus' new role as head of the *familia*.)
- Which do you think is the most significant word in the last two sentences?

SPOILER ALERT: The fate of the historical Caecilius is unknown, but students may wish to speculate on what happens to the members of that household, including the loyal Cerberus. Be careful not to give away Clemens', Lucia's, Barbillus', and Quintus' reappearance in Unit 2 though!

About the language (page 201)

New language features

1st and 2nd person singular and plural of the imperfect and perfect tenses; paradigm of the full imperfect and perfect tenses; the imperfect of **sum**.

Discussion

Start by displaying some paired examples of imperfects and perfects based on the model sentences, e.g.:

frātrēs tremōrēs sēnsērunt.

frātrēs: “nōs tremōrēs sēnsimus.”

Invite comments and proceed to the language note. Take the note in two parts, breaking off at the end of paragraph 2 to pick out and discuss examples from pages 198–199. Then, discuss paragraphs 3 and 4, asking the students to comment on the easy “regular” endings and those that are likely to cause problems (generally **-ī**, **-istī**, **-istis**).

Finally, see if they can manage the examples in paragraph 5 without reference to the preceding paragraphs.

Consolidation

Further practice could be based on examples of the 1st and 2nd person of the imperfect and perfect tenses found in the stories of this Stage, e.g.:

- Ask students to find and translate examples from the text.
- Vary the person of the examples found and ask students for a translation.
Omit the pronoun from some of these examples and ask for a translation.

Language information: review

The following work should be postponed until students are confident with all persons of the imperfect and perfect tenses. You may find it more useful for reviewing verbs in the early Stages of Unit 2.

- pages 216–218. Ensure that students are comfortable with the concept of verbs and person in paragraphs 1, 2, and 3 before reviewing the three tenses in the chart in paragraph 4 and the meanings given in paragraph 5. Then, study paragraphs 6 and 7, which formally introduce the four conjugations. Ask students what similarities and differences they see. The exercise in paragraph 8 is easy and can be done orally.
- pages 218–219. Paragraphs 9 and 10 consolidate and extend students' knowledge of present and perfect forms. They should now learn to recognize regular perfect forms, as observed in the first, second, and fourth conjugations, and examples of irregular perfects. Follow up with the exercises in paragraph 11 and further examples taken from the stories if necessary.
- page 219. After reviewing **sum** and **eram** in paragraph 12, give students written and oral practice with their books closed.

Illustrations: (page 202)

- Top: detail of a fresco from Pompeii of Vesuvius with trees and trellised vineyards almost to the summit. You may want to draw students' attention to the shape of the mountain in this image and compare it to pictures that show it after the eruption (such as that at the bottom of the page). Part of a figure of Bacchus, dressed in grapes, symbolizing abundance and prosperity, can be seen at the left (Naples, Museo Archeologico Nazionale).
- Bottom left: *Vesuvius in Eruption*, by J. M. W. Turner (Yale Center for British Art, Paul Mellon Collection).
- Middle right: the crater of Vesuvius today. Vesuvius is now overdue for an eruption, and the crater is constantly monitored for seismic activity.
- Bottom right: the mountain from the sea. Although you cannot see it in this image, the coast is now entirely built up. This congested population will be vulnerable in any future eruption, and the Italian government has drawn up plans for an evacuation.

Cultural background material (pages 203–209)

An account of the destruction of Pompeii in the eruption and the subsequent discovery and excavation of the site.

This material includes a firsthand account of the eruption of Vesuvius, discussion of the destruction of the town, and images of the bodies of those who died. You may wish to summarize the contents ahead of teaching it or take other precautions suitable for such material (see *Planning and teaching the Cambridge Latin Course* pages 13–14).

How useful are the sites of Pompeii and Herculaneum for historians studying everyday life in Roman towns?

This *Investigate* question asks students to consider how historians use evidence to construct the past. The focus should be on identification of what evidence survives (and what does not) and how this may shape a historical investigation.

This *Investigate* question offers excellent points of class discussion and can be assessed, for example, through essay writing. However, there are alternative approaches, and for this question, possible formative and summative tasks include:

- 1 Create a storyboard.** Students make a storyboard depicting the phases of the eruption of Mount Vesuvius in AD 79, showing the scene in Pompeii in each phase (earthquakes, eruption cloud, rain of ash, and pyroclastic flow). You may wish to extend the subject matter from the final days in Pompeii to include also the later history of the site in the storyboard (for example, the buried site, tunneling and looting, the rediscovery and early archaeology digs, modern archaeological work, and tourism). For each picture, students should provide labels or a caption that explains how what is happening affected the evidence that is now available for historians to use.
- 2 Prepare a news report, magazine article, documentary, or podcast.** This task might be one that is well suited to a personal research project for which you allow the student to select their topic or focus. Alternatively, you may wish to curate a selection of possible topics and associated resources to speed up the process. The chosen topic does not need to be a single big or impressive find or discovery, but the product should be focused on evidence and how it underpins the information they are conveying. Examples of possible topics include:
 - Everyday life for a particular group of people such as children or those who made their living as part of a particular trade, such as bakers or fullers.
 - Focus on a particular house that has been excavated. The recently reopened House of the Vettii is a particularly impressive example (although be careful regarding the erotic paintings!) with a recent discussion of the relationship between the two men who lived there (see ‘Astonishing’ Pompeii home of men freed from slavery reopens to public on [The Guardian website](#)). Or, of course, they could base their work on the House of Caecilius as a way to finish Unit 1.
 - A particular theme or question, such as exploring the evidence for dating the AD 79 eruption or looking at what people ate.
 - How the evidence has survived (or not!) over time and what this means for historians. They may wish to focus on the final days in Pompeii and the devastation of Vesuvius, or on the rediscovery of Pompeii and what the first archaeologists accomplished, or to consider the debate around preservation of the area and the possibilities of modern technology for investigating it.

Thinking points

Not all *Thinking points* need to be studied; select those most relevant to your and your class’s needs and interests.

1 Why do some people now question the traditional date of the eruption?

A summary of this debate can be found on page 203 of the textbook, and student answers will draw on this. The following is a more detailed summary of this historical debate, which you may find helpful to enrich and extend the discussion:

- The dating of the eruption in August was contested as early as the seventeenth century. Indeed Cassius Dio (*Roman History* 66. 21–24) seems to indicate it happened in autumn.

- The date of August 24 derives from the letter of Pliny to Tacitus. This, like many other ancient sources, comes to us not due to preservation of contemporary Roman papyri but from medieval copies. Naturally, copying a text by hand can lead to errors. In this case, the date of August 24 existed on just one manuscript – the *Codex Laurentianus Medicus* 47.36 – which came to be considered the canonical version, as it was thought to be the most complete. This text was reproduced in many famous prints of Pliny's letter(s). In some other Pliny manuscripts, the month is not mentioned at all, while in others it says **III non(as) Novembr(es)**, interpreted as either as October 30 or November 3.
- In 2013, the British Museum put on display *Life and Death in Pompeii and Herculaneum*, which exhibited a coin hoard found in the House of the Golden Bracelet. The so-called “last coin of Pompeii” sparked debate, as its inscription mentions a title given to Titus on September 7 or 8, AD 79. Thus, the coin must have been produced and circulated to Pompeii sometime after this.
- In 2018, archaeologists found a charcoal inscription on a wall saying: “*The 16th day before the Kalends of November [October 17], he indulged in food in an immoderate way.*” This was used to argue the eruption must have happened after October 17, although this was not very persuasive, as it could have been written before the year AD 79. A news report from this time can be read here on the [BBC website](#).
- There has been a wealth of physical evidence that it was autumn, including autumnal produce (figs, walnuts, chestnuts, pomegranates), wine sealed in large vessels (indicating the grape harvest was completed and production of wine had begun), victims wearing heavy clothes, and braziers present to heat rooms.

The following resources may be of interest:

- [Post](#) from Dr. Sophie Hay.
- Evidence for and against the August and October dates on the [Getty website](#).
- Approaching the Pliny manuscripts on the [\[quem dixere chaos\] blog](#).
- [Ancient Study blog](#) on dating Vesuvius' eruption.
- Doronzo, D. M. et al. “The 79 CE eruption of Vesuvius: a lesson from the past and the need of a multidisciplinary approach for developments in volcanology,” *Earth-Science Reviews* 231 (2022): 104072.

2 Summarize the key difference between the destruction created by Vesuvius in Pompeii and Herculaneum. How might this have affected the later work of archaeologists trying to uncover evidence?

- In both locations, the towns are buried. Pompeii was buried in ash and stones before being hit by the super-heated pyroclastic flow, whereas Herculaneum was hit directly by the flow and was sealed by solid volcanic rock.
- This means that evidence would be preserved differently in the two locations. Students are unlikely to intuit exactly what these differences are (although you may want to encourage their speculation), but the fact that the circumstances in the two locations were not the same, and therefore the evidence that survives will be different, gets to the gist of this question.

- Herculaneum could be described as being sealed in solid volcanic rock, which is incredibly difficult to dig through, not just for archaeologists but also – perhaps luckily – for looters. Once you get through the rock, what survived the eruption is therefore largely undisturbed. Pompeii was buried in ash and small stones with the pyroclastic material over the top. Again, this is hard to dig through and move out of the way, but not as difficult as digging through the solid rock burying Herculaneum.

For many students, this will be enough technical detail. However, teachers may wish to use the information below to develop discussions with particularly interested classes:

- Herculaneum was destroyed by a 575–750-degree Fahrenheit (about 300–400 degrees Celsius) pyroclastic flow. This extreme heat caused carbonization of organic material, preserving it. After this, six waves of volcanic mud hardened over the remains, sealing it without even much oxygen able to find its way in. This lack of oxygen created even better conditions for the preservation of organic material.
- Archaeologists in Herculaneum benefit from less looting as well as better preservation of organic material: for example, wooden objects like furniture and door frames and other sensational finds, such as the Herculaneum papyri, which were “virtually unrolled.” There are even reports of brains being turned into glass by the heat of the pyroclastic flow.
- Pompeii was buried by a rain of ash and other debris from the eruption. When Pompeii faced its own pyroclastic flow, these meters of debris prevented the carbonization of material underneath it.
- Pompeii was covered not by mud waves but by ash and lapilli stones. This was easier to tunnel into and not as effective at reducing access to oxygen. There is more evidence of tunneling in Pompeii than in Herculaneum, either from Pompeians attempting to retrieve lost items or from thieves.
- Mary Beard, in Beard, M. *Pompeii: The Life of a Roman Town* (Profile, 2009), p. 10, says that some houses of Pompeii seem “sparsely furnished” and “uncluttered,” which may have been due to the perishing of organic material and easier access to loot; however, those fleeing could also have taken objects with them.

The Cardo V sewer in Herculaneum contains a vast amount of preserved organic material, which gives historians a fantastic insight into the diet of the population.

Dr. Erica Rowan’s work on this material forms the basis of one of the sections of Topic 6 of *Amarantus and his Neighbourhood*.

- [A student-facing summary](#)
- [Lesson resources](#) are behind a (free) teacher login

3 Using the excerpts from Pliny, make a list of the features of the eruption of Vesuvius and how these created such destruction in Pompeii.

- Sightings of the (Plinian) eruption cloud. While it blocked out light from the sun and was no doubt frightening, this cloud was not an immediate danger to the city. Although, what goes up, must come down.
- Rain of ash and pumice, burying the city. Sarah Bond in her *Forbes* article (see *Suggested further reading*) highlights the danger of this, explaining that “fist-sized rocks” fall at an alarming speed. Buildings left undamaged by the destructive force of the rain of material may have begun to collapse under the weight of the fallen debris, and Pompeians may have become trapped.

- Pyroclastic flow causing intense heat and thick fumes. Pompeii was not reached by a pyroclastic flow until surge three, in the early morning of the second day. Were someone to have survived the initial blast of heat, they would need rehydrating, be struggling to breathe, and even become unconscious due to lack of oxygen. This was the most destructive phase in the eruption, killing any who had survived in Pompeii to this point with extreme speeds and heat. This is what Pliny reports happening to his uncle.
- The ash and gases in the air began to disperse, allowing some sunlight to reveal a buried city.

4 Why do you think Pompeii was lost? Are you surprised people stopped telling the story and forgot where it was?

- Students' thoughts will vary considerably, but will likely focus on how difficult it would have been to access or uncover Pompeii and Herculaneum safely once they had been totally buried (especially without modern equipment).

Mary Beard, in Beard, M. *Pompeii: The Life of a Roman Town* (Profile, 2009), describes how dangerous tunneling into Pompeii would have been. She hypothesizes that some of the dead bodies found may have been of those attempting to enter the city to recover goods or loot. This may have dissuaded people from trying to uncover the lost town.

Vesuvius erupted some 15 times before the year 1000 AD and another 27 times up to the present day (most recently in 1944). These subsequent eruptions would have buried Pompeii even deeper and perhaps dissuaded people from spending too much time investigating the area.

- Students should be encouraged to think about how we interact with our history, especially local history: can you show them something about their local area that most people do not know or have forgotten? Or other examples of ruins that were rediscovered after being lost for centuries? What do we tend to remember? How many other things and places have been forgotten?

5 What effect do you think the actions of the people in the eighteenth century had on the work of more modern archaeologists?

- The most obvious negative consequence was the destruction of evidence due to haphazard excavating practices and the dismissal of many objects as worthless or unimportant.
- Objects transferred into private hands (such as the sculptures used to decorate private palaces) may not be seen again unless an owner wishes to display them or give access to scholars.
- Modern archaeology focuses on recording finds, including exactly where objects and buildings were found. This allows inferences based on not just what an object is, but also its context. This contextual detail is lost or destroyed by earlier archaeologists moving things or not recording finds in the same way.
- All of these issues have been exacerbated by plundering and looting.
- Excavations, even modern ones, make it difficult to preserve the ancient site. Early excavations often damaged the site and exposed large parts of the city without sufficient resources available to protect the delicate remains. There have been calls to stop excavating the city of Pompeii until sufficient technology has been created to preserve the site.

Dr. Gabriel Zuchtriegel was appointed director of the Pompeii site in 2021. He has discussed the tension created between excavation and preservation: “We will not be doing new excavations just for the sake of doing them. ... For one, what is excavated must also be conserved and protected. Excavation is always a kind of destruction because you excavate layers and context that you can’t redo, it’s a one-time operation that needs to be done very carefully with everything documented.” (*Pompeii’s New Director: ‘Excavation is Always a Kind of Destruction’* on [The Guardian website](#).)

6 Why did perishable objects survive in Herculaneum but not in Pompeii?

- Because of the airtight seal formed over the town by the hardening volcanic rock. Please consult the notes on *Thinking point 2*, which give more details relevant to this question.

7 Why do you think the casts were altered to make them more “relatable”?

Are you surprised people did this?

- If the purpose of these casts was to obtain reliable evidence of life and death in Pompeii, then it might be more surprising that the evidence was altered. This provides an opportunity to talk about how we construct the past and how, even if these archaeologists thought they were aiming for accuracy, their own biases, assumptions, and expectations will have affected what they created. For example, the potential erasure of physical disabilities that might have been “corrected” or assumed to be injuries from the eruption.
- Altering the casts to make them more relatable enables the viewer to see beyond the preservation of buildings and objects to the demonstrably human impact of such an eruption, increasing their interest in the finds. This may attract a greater number of visitors to see the shocking display of human catastrophe. Increasing interest in the tragedy of Pompeii would also enhance the reputation of those who study such finds, and perhaps lead to more funding for excavations. This is an opportunity to interrogate how academic study (in all fields) is subject to external forces and pressures and is not just a straightforward search for “the truth.”

Giuseppe Fiorelli directed the excavation of Pompeii from 1863 to 1875 and developed the cast-making process that is still referred to as the Fiorelli Process. For more information on him and the casts see:

- Giuseppe Fiorelli – The Mastermind Behind the Haunting Plaster Casts of the Victims of Pompeii* on [The Historian’s Hut website](#)
- [Planet Pompeii blog](#).

Modern technology has enabled archaeologists to move beyond just making casts of bodies, for example:

- Recreating visual appearances see the *BBC Teach* video *Can science reveal what victims of Vesuvius looked like?* on [YouTube](#)
- Analyzing teeth for evidence of diet: *Ancient Pompeians Had Good Dental Health But Were Not Necessarily Vegetarians* on [Forbes website](#).

Further suggestions for discussion

- 1 **“A moment in time.”** This was not a planned abandonment but an abrupt ending. How does the situation in Pompeii and Herculaneum affect the evidence that is left behind? For example, evidence is left behind that in normal circumstances would have been taken with the inhabitants if they moved, such as valuable goods and essential items like food. The destruction was so sudden we almost have “a moment in time” captured: cooking pots still full of food, wares laid out in shops, etc. This is not usually the case in excavations.
- 2 **Should Pompeii be “reburied”?** Some advocate covering Pompeii over again to preserve it until we have technology to look after it effectively. Students could make a list of advantages and disadvantages to doing this. For example, advantages: no more destruction of a fantastic site, future tourists will be able to visit, better preservation technologies mean it is available for longer. Disadvantages: no more ability to visit the site now, losing opportunities for research (which may have given rise to the necessary advances in technology), and the uncertainty that we will ever have sufficient technology to preserve the site.
- 3 **Working with human remains.** Connected to point 2, the site is essentially a mass grave. Is it right that we uncover it and disturb those for whom it is their final resting place? How we treat human remains is an important ethical issue in archaeology and other disciplines where it is relevant. This is a sensitive topic but an important one. For professional guidance and ethical standards regarding the study of human remains, please see:
 - [British Association for Biological Anthropology and Osteoarchaeology](#)
 - [Historic England](#)

The images of human remains used in Stage 12 were chosen carefully for their educational value, and the number was kept minimal. They are all on the same double-page spread (pages 208–209) to make approaching them appropriately easier. You may wish to offer a warning before viewing them and lay down clear expectations for respectful discussion of the deceased.

Debating the ethics of including these images in the textbook with your students may be valuable: challenging an “authority”, such as a textbook, can help to build critical and reflective learners.

- 4 **How do archaeologists work?** Students could examine how archaeologists work on sites like Pompeii.
 - [The American Museum of Natural History](#) has a child-friendly introduction to archaeology.
 - [The Council for British Archaeology](#) has teaching advice and guidance for all levels.

Further information

From the founding of Pompeii by the Oscans in the eighth century BC, until the seismic disasters in the first century AD, there had been no volcanic activity (although the town was built on prehistoric lava slopes). Consequently, no warnings were handed down to the inhabitants by their ancestors. Descriptions by Diodorus Siculus, Vitruvius, and Strabo indicate that the ancients thought the volcano was extinct.

According to the evidence of three frescoes (one in Herculaneum, two in Pompeii), Vesuvius apparently had only one peak before the AD 79 eruption (see page 202 in the textbook).

The steep-sided mountain was covered with woods and terraced vineyards that produced the famous Campanian wine (see top image on page 202). Even the huge crater was filled with vegetation; indeed it was here that Spartacus and his army of enslaved men took refuge. The entire Campanian region was an exceptionally fertile (possibly because of the volcanic material in the soil) and pleasant area. Almost every important Roman family owned property there, and luxurious villas and flourishing farms dotted the landscape.

Only Seneca and Tacitus (very briefly) refer to the earthquake of February 5, AD 62 or 63, that caused devastation in Pompeii. Seneca dates it to 63 and Tacitus to 62 (*Seneca, Natural Questions* 6.1; *Tacitus, Annals* 15.22). The series of wax tablets on which Caecilius had recorded his business transactions breaks off at this point in time and was stored away in the upper story at the rear of the house.

Caecilius commissioned a new two-panel marble relief for his lararium, one illustrating the north end of the forum, the other portraying the scene at the Porta Vesuvio, not far up the street from where he lived (pages 196–197). By AD 79, many public buildings had not yet been repaired and several owners of large villas had subdivided their property. However, Pompeians seemed unaware of the larger danger yet to come.

Students may have seen pictures or footage of the 1980 eruption of Mount St. Helens in the state of Washington. The most recent research indicates that the AD 79 eruption of Vesuvius, like that of Mount St. Helens, was an explosive one (not one with slow-moving lava flows), but was ten times more forceful. In fact, the AD 79 eruption was one of the most disastrous volcanic eruptions in history. Ash and lapilli (small, pebble-sized lava fragments) fell on Rome and on various other Italian cities far from Campania.

The extent of the devastation on Pompeii itself can be explained with the help of the map (page 203). Because of the strength and direction of the wind during the eruption, the super-heated, mushroom-shaped cloud of lapilli and gas collapsed onto Pompeii. Some people in Pompeii, as well as in Herculaneum and Oplontis, died from the intense heat of the pyroclastic flow. Other possible causes of death were falling masonry, sulfur fumes, and ash asphyxiation.

Vesuvius has erupted 80 times since AD 79, most violently in 1631 and 1906; the most recent eruption was in 1944. It is as difficult to ascertain how many people died in the AD 79 eruption as it is to calculate the population of Pompeii at the time. Some archaeologists estimate that up to 10% of the population may have perished.

Illustrations:

page 204

- Top: an umbrella pine with Vesuvius looming in the background. This is the kind of pine tree found in Campania and the shape referred to by Pliny in his account of the eruption (not the more conical shape that may be more familiar to students).
- Bottom left: a Plinian eruption cloud. This moniker is still used by scientists to refer to eruptions like this one (Mount Redoubt, Alaska, April 21, 1990), which are extremely explosive and produce vast ash columns, tens of miles high, that spread out into the distinctive umbrella shape.
- Bottom right: recent excavations at Pompeii. As the caption says, you can see that the buildings were buried in enough material to reach almost the top of their walls. You may wish to draw students' attention to aspects such as the scaffolding and planks used to navigate around the site safely while preserving it as well as they can. In the top left-hand corner is a figure atop a high scaffold tower; perhaps ask students why being able to look down on the site would be helpful (you can see shapes of structures, the change of perspective allows you to see things you might miss at close range, you can supervise what is going on, etc.).

page 206

- Top right: looking up to a second-floor apartment in Herculaneum. Most of the street frontage has fallen away. Often, upper floors contained apartments occupied separately from the first floor, and space was gained, as here, by the upper floor jutting out over the sidewalk. In this room, traces of painted wall decoration can be seen as well as a marble table.
- Lower left: view of the excavated portion of Herculaneum with the modern city of Ercolano in the background. This image shows how close the ancient and modern settlements are. Therefore, evidence regarding ancient Herculaneum is probably beneath the modern buildings. This may be an opportunity to set up a discussion that is key to the historical material in Unit 2: the issues of continuing settlements and the limitations on archaeological work that can be done without disrupting current occupants. Students may be able to think of other places they have visited where there is ancient archaeology all over a modern settlement (e.g. Rome, London, or Bath).

page 207

- Eighteenth-century picture of the early excavations from a lavish book, *Campi Phlegraei* (1776), published by the British ambassador to Naples, Sir William Hamilton. Compare the picture with the photograph of the Temple of Isis as it is today, page 199.

page 208

- Top left: a resin cast made using the same principles as the earlier plaster casts. This victim was found in “Villa B” at Oplontis, near Pompeii.
- Bottom left: examples of plaster casts from a vineyard in the southeast quarter of Pompeii. This group was huddled in a corner of the vineyard and included a crawling child.
- Right: illustrations showing the process of cast creation. For more detail on this process, please see [History and Archaeology Online](#).

page 209

- One of a number of skeletons belonging to people sheltering in the boat houses, created from the supporting arches of the seawall at Herculaneum. The gold wire earrings probably held pearls. Notice how good the woman’s teeth are; she had no cavities because of the local diet of seafood rich in fluoride.

page 210

- A lantern, *in situ* in the House of Menander, Pompeii. Instead of glass, it would originally have had a thin sheet of horn to protect the flame.

page 211 (Language information)

- Mosaic of a guard dog at the entrance to the House of the Tragic Poet, opposite the Forum Baths in Pompeii. The inscription reads **CAVE CANEM** (*Beware of the dog*).

Further activities and resources

- TED-Ed video on [YouTube](#) outlining the different means of escape from Pompeii.
- Timeline of Vesuvius eruption on [Preceden website](#).
- Resources about Pompeii and Vesuvius from the BBC:
 - [Playlist of BBC Teach videos](#)
 - [Information on the rediscovery of Pompeii](#)
 - [BBC Teach video](#) summarizing the main phases of the eruption.

- Lesson plans and resources with a focus on equality, diversity, and inclusivity on [The New York Times website](#).
- Students might complete research projects on the geophysics of eruptions, the phenomena of this eruption, or a comparison with another eruption. You may wish to collaborate with colleagues in your social studies department.
- Watch the movie *Pompeii* (2014). Before watching, examine the “two maidens” plaster cast, showing embracing lovers. How could a story be created around these two figures to make a successful movie? Would the students have chosen a different tale to tell?
 - The director of the film discusses how he used evidence as inspiration for the movie on the [HuffPost website](#).
 - After watching the movie, students may find it interesting to read one of the many news articles from 2017 when it was shown that the two lovers were both men.

Vocabulary checklist (page 210)

- **fundus** gives us “fundamental,” since it also means *bottom, base*.
- The English word “tandem,” referring to riding bicycles, horses, etc. behind one another, is actually a pun on the old-fashioned translation *at length* for the Latin word **tandem**.
- When used transitively, **timet** can mean “is afraid of” (such as in its appearance on page 84 (**Caecilius canem timēbat**) and in *Practicing the language* of Stage 6 on page 90).

Suggested further reading

- Beard, M. *Pompeii: The Life of a Roman Town* (Profile, 2009). Specifically,
 - “Introduction,” pp. 1–25.
- Bond, S. *August 24, 79: An Hour-By-Hour Account Of Vesuvius’ Eruption On Its 1,937th Anniversary* ([Forbes](#), 2016).
- Cooley, A. E. and Cooley, M. G. L. *Pompeii and Herculaneum: A Sourcebook* (Routledge, 2014). The following sections:
 - “Eruption of Vesuvius, AD 79,” pp. 43–52
 - “The aftermath of the eruption,” pp. 52–57.
- Dobbins, J. J. and Foss, P. *The World of Pompeii* (Routledge, 2007). The following chapter:
 - Chapter 4 Sigurdsson, H. “The environmental and geomorphological context of the volcano,” pp. 43–62.
- Doronzo, D. M., et al. “The 79 CE eruption of Vesuvius: a lesson from the past and the need of a multidisciplinary approach for developments in volcanology,” *Earth-Science Reviews* 231 (2022): 104072.

Agreement of subject and verb

1 Circle the subject that correctly agrees with its verb. Translate each sentence.

- a (āctor, āctōrēs) sunt in theātrō.
- b (servus, servī) in vīllā manet.
- c (puer, puerī) in viā clāmat.
- d (agricola, agricolae) per urbem currunt.
- e (canis, canēs) in viā dormiunt.
- f (fīlius, fīlii) patrem salūtat.
- g (pater, patrēs) in tablīnō labōrant.

2 Circle the verb that correctly agrees with its subject. Translate each sentence.

- a iūdex basilicam (intract, intrat, intrō, intrās).
- b poēta ad theātrum (ambulō, ambulat, ambulant, ambulās).
- c ego (sum, est, es, sunt) Metella.
- d Sorex et Actius (adsum, adsunt, adest, ades).
- e cūr tū hodiē in basilicam (veniō, veniunt, venīs, venit)?
- f argentārii pecūniām (habeō, habēs, habet, habent).
- g māter cibūm (gustat, gustant, gustās, gustō).

3 Fill in the blanks to change the following sentences from singular to plural.

Translate the new sentence.

a dominus pecūniām habet. domin_ pecūniām habe_ _.

b mercātor agricolām videt. mercātōr_ _ agricolām vide_ _.

c nūntius in forō clāmat. nūnti_ in forō clāma_ _.

d iuvenis in theātrum ambulat. iuven_ _ in theātrum ambula_ _.

e puer respondet. puer_ responde_ _.

f senex dormit. sen__ dormiu__.

g coquus cēnam optimam parat. coqu_ cēnam optimam para__.

h ubi est vīlla? ubi ____ vīll__?

DRAFT

Compliments or insults?

Would you be pleased if someone used the following words to describe you? Answer yes or no; give the meaning of the word and the Latin word from which it comes. Use an English dictionary to help you if necessary.

	Y/N	Meaning	Latin word
1	magnificent	_____	_____
2	ridiculous	_____	_____
3	servile	_____	_____
4	mendacious	_____	_____
5	responsive	_____	_____
6	judicious	_____	_____
7	egotistical	_____	_____
8	circumspect	_____	_____
9	tenacious	_____	_____
10	scurrilous	_____	_____
11	anxious	_____	_____
12	insignificant	_____	_____
13	pestiferous	_____	_____
14	mercenary	_____	_____

What do you notice about the endings of seven of the English words on the left?

Think of three other examples of describing words (adjectives) with the same ending.

Find the hidden sentence

1 In this group of words cross out every **plural** word.
Translate the sentence that remains.

mercātōrēs
agricolae

āctōrēs
in forō

nūntius
nautae

fēminaē
pāstōrēs

servī
clāmat

2 In this group cross out every word relating to the **theater**.
Translate the sentence that remains.

āctor
spectat

scaena
fābula

Pompēiānī
theātrum

plaudunt
contendunt

ad urbem
spectātor

3 In this group cross out every **plural** word.
Translate the sentence that remains.

petunt
in theātrō

labōrant
plaudunt

senex
stant

spectant
dormit

ambulant
sedent

4 In this group cross out every word relating to **sound**.
Translate the sentence that remains.

audit
cantant

servus
lātrat

clāmor
vocant

in vīllā
manet

plaudit
recitat

Singular or plural?

1 Put the following words into the table.

ancilla	nautae	senēs	āctor	puerī	iuvenis
fēmina	spectātōrēs	rīdet	plaudunt	currunt	clāmant
labōrat	intrat	dormiunt	adest		

Nominative Singular	Singular Verb

Nominative Plural	Plural Verb

2 Translate each resulting sentence.

a _____

b _____

c _____

d _____

e _____

f _____

g _____

h _____

āctōrēs

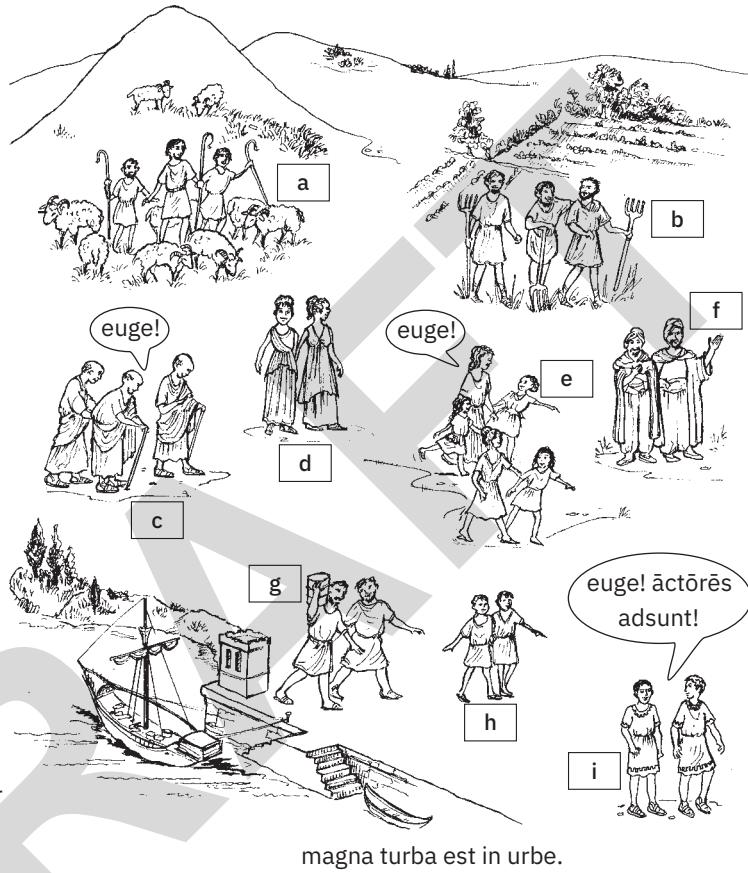
Referring to **āctōrēs**, page 72 in your textbook, answer the following questions.

1 Identify, in Latin, all the people who are in the crowd in Pompeii.

a _____
 b _____
 c _____
 d _____
 e _____
 f _____
 g _____
 h _____
 i _____

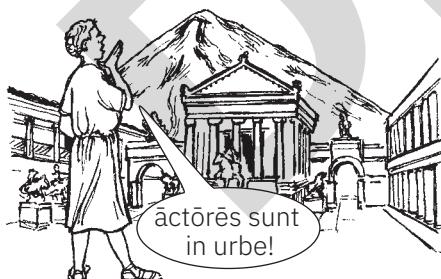


magna turba per
portam ruit.



magna turba est in urbe.

2

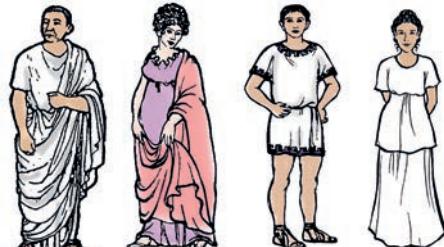


nūntius in forō clāmat.

What is the reason for the crowd's excitement?

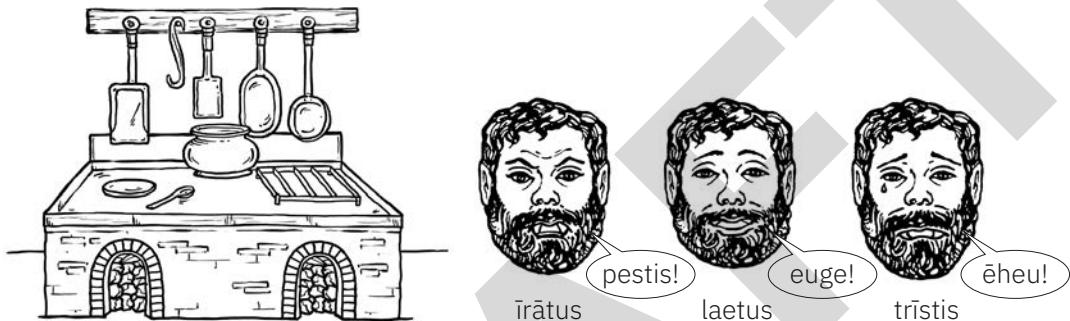
3 Who, specifically, are going to the theater?

a _____
b _____
c _____
d _____



1 2 3 4

4 **sed Grumiō in vīllā manet** (lines 15–16). Circle the picture you think reflects Grumio's mood.



5 Explain your choice of mood by suggesting why Grumio has been left at home and by describing what you think will happen next in the plot line.

vērum aut falsum?

Referring to **Poppaea**, page 74 in your textbook, write **V** (vērum) or **F** (falsum) before the following statements. **sī falsum est, corrigē!**

_____ **1** Poppaea est ancilla.

_____ **2** Lucriō est servus.

_____ **3** Poppaea vīllam spectat.

_____ **4** Lucriō dormit.

_____ **5** puerī per viam currunt.

_____ **6** Poppaea Lucriōnem dēlectat.

_____ **7** agricolae fābulam agunt.

_____ **8** Sorex et Celer sunt nautae.

_____ **9** omnēs Pompēiānī ad theātrum ruunt.

_____ **10** Lucriō quoque ad theātrum contendit.

_____ **11** Grumiō quoque ad theātrum contendit.

_____ **12** Poppaea Grumiōnem dēlectat.

_____ **13** dominus adest.

_____ **14** “ēheu!” clāmat Grumiō.

Audīte / Dīcite

(Note: this worksheet does not have an accompanying answer sheet.)

A and **B** alternate reading the sentences aloud (selecting the correct choice from parentheses) and translating them into English. **A** reads and translates the odd sentences, with verification from **B**. **B** reads and translates the even sentences, with verification from **A**.

Correct answers in red:

A

- 1 (mercātor/mercātōrēs) forum intrant.
The master calls the slave.
- 2 (canis/canēs) in viā sedet.
Father is working in the basilica.
- 3 (fēmina/fēminae) stolam emit.
The girls are not here.
- 4 (puellae/nōn adsunt.
The old men hurry to the dining room.
- 5 (amīcus/amīcī) vīnum exspectat.
The young man hears the uproar.
- 6 (agricola/agricolae) ad urbem currunt.
The actors are standing in the theater.
- 7 (īuvenis/īuvenēs) clāmōrem audit.
The farmers are running to the city.
- 8 (āctōrēs in theātrō stant.
The boys are in the garden.
- 9 (īuvenis/īuvenēs) clāmōrem audit.
The young man hears the uproar.
- 10 (īuvenis/īuvenēs) clāmōrem audit.
The young man hears the uproar.
- 11 (īuvenis/īuvenēs) clāmōrem audit.
The young man hears the uproar.
- 12 (īuvenis/īuvenēs) clāmōrem audit.
The young man hears the uproar.

B

- 1 **mercātōrēs forum intrant.**
The merchants enter the forum.
- 2 (dominus/dominī) servum vocat.
The dog is sitting in the street.
- 3 **canis in viā sedet.**
The woman is buying a dress.
- 4 (pater/patrēs) in basilicā labōrat.
The friend is waiting for the wine.
- 5 **fēmina stolam emit.**
The old men hurry to the dining room.
- 6 (puellae/nōn adsunt.
The young man hears the uproar.
- 7 **amīcus vīnum exspectat.**
The young man hears the uproar.
- 8 (senex/senēs) ad triclinium contendunt.
The boys are in the garden.
- 9 **puerī sunt in hortō.**
The young man hears the uproar.
- 10 (īuvenis/īuvenēs) clāmōrem audit.
The young man hears the uproar.
- 11 **agricolae ad urbem currunt.**
The young man hears the uproar.
- 12 (āctōrēs in theātrō stant.
The young man hears the uproar.

Latin listening

Listen to your teacher reading the following sentences. Circle **Sing.** or **Pl.** to indicate whether the subject and verb are singular or plural.

1 Sing. Pl.

2 Sing. Pl.

3 Sing. Pl.

4 Sing. Pl.

5 Sing. Pl.

6 Sing. Pl.

7 Sing. Pl.

8 Sing. Pl.

9 Sing. Pl.

10 Sing. Pl.

Singular or plural?

Your teacher will read eight sentences in Latin. Each of them describes one of the pictures below. As you hear each sentence, write the sentence number in the box next to the picture that it describes.

A



B



C



D



E



F



G



H



Latin words in English

Latin words that are used in English often form their plural in the Latin way.

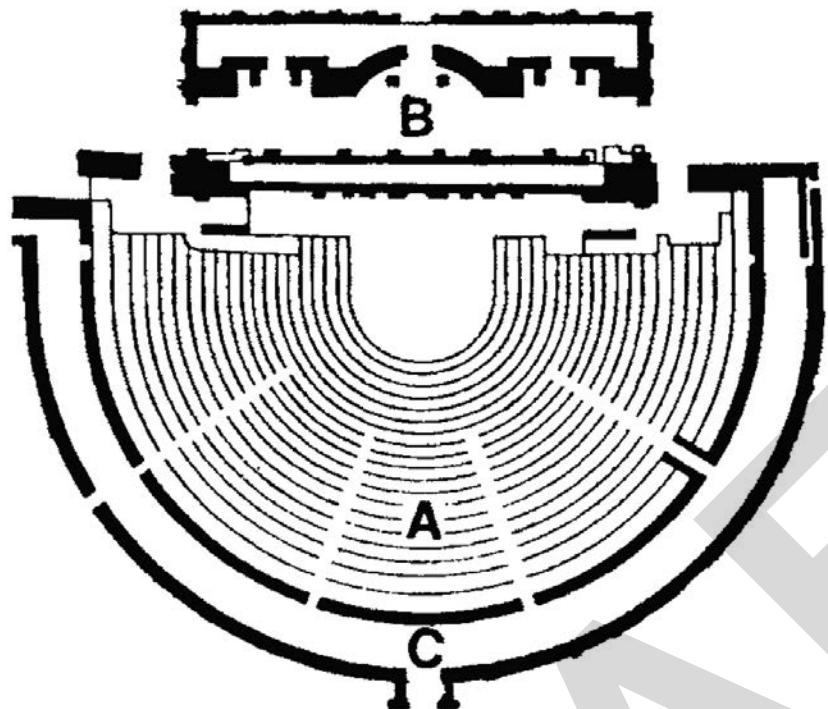
Fill in the blanks below.

Singular	Plural
cactus	_____
axis	formulae
larva	narcissi
fungus	radii
vertebra	appendices
matrix	_____



The crocodiles call us hippopotamuses; we think _____ is more elegant.

in theātrō



1 Write each letter from the plan in its correct box.

Pompēiānī theātrum intrant.

āctōrēs fābulam agunt.

spectātōrēs fābulam exspectant.

2 Circle the correct answer to complete the sentence.

Town councilors had seats:

a at the back **b** at the front

The large theater was provided with:

a a roof **b** a canvas awning

Seats were made of:

STAGE 5 CULTURE WORKSHEET

The pantomime was a mixture of:

a tragedy and hip hop **b** opera and ballet

The cost of admission:

a varied **b** was free

Expenses were paid by:

a the town council **b** a wealthy citizen

The performances lasted:

Plays were put on:

Between plays attendants:

a made offerings to the gods **b** sprinkled scented water

On the day of a performance:

a shops were closed **b** business increased

3 Underline the word which would NOT apply to the spectators.

S E D E N T
14 11 15

P L A U D U N T
13 12

S P E C T A N T
8 9 3

L A B O R A
4 5

C L A M A N T
2 16 10

A U D I U N T
1 6 17

Rearrange the letters in the order indicated above to form a Latin sentence.

Put X on the plan above where this would happen and translate the sentence.

The Ghost

The following scene is taken from a comedy called **The Ghost**, written by the Roman playwright Plautus. In the play a young man is having a good time while his father is away. One day he is having a party in front of his house when his (male) slave Tranio arrives with the news that the young man's father has returned unexpectedly. The young man panics, but Tranio hustles everyone into the house, locks the door, and hides. The father comes onto the stage and walks up to the door.

Father: What's this? The door locked in broad daylight! (*knocks loudly*) Hello, is anyone in? Open the door, will you?

Tranio: Who's this at our door?

Father: Why, it's my slave, Tranio!

Tranio: Hello, master. I'm glad to see you're back safely.

Father: What's the matter with you? Are you crazy?

Tranio: What do you mean?

Father: I mean that you are wandering about outside. There's no one inside to unlock the door and no one to answer it. I've nearly broken down the door with my knocking.

Tranio: You didn't touch the door, did you?

Father: Of course I touched it! I battered it!

Tranio: Oh, no!

Father: What's the matter?

Tranio: Something terrible!

Father: What do you mean?

Tranio: It's too awful to talk about – what a dreadful thing you've done!

Father: What?

Tranio: Run! Get away from the house! Run!

Father: For heaven's sake, tell me what's the matter!

Tranio: No one has set foot in this house for the last seven months, ever since we moved out.

Father: Why's that? Tell me at once!

Tranio: Take a look around. See if there's anyone who can hear us.

Father: There's no one. Out with it!

Tranio: A dreadful crime was committed.

Father: What sort of crime? Who committed it? Tell me.

Tranio: The man who sold you the house murdered a guest here.

Father: Murdered him?

Tranio: And stole his money and buried him – here in the house!

Father: What makes you suspect this?

Tranio: I'll tell you. Listen. One night after your son came back from a dinner party, we all went to bed and fell asleep. And then, suddenly, he gave out a yell!

Father: Who did? My son?

Tranio: Sh-h-h. Keep quiet. Just listen. He said that the dead man came to him in a dream and said (*dramatically*), "I am Diapontius, a stranger from over the sea. I haunt this house. I cannot enter the Underworld because I died before my time. My host murdered me for my money and buried me in this house secretly and without a proper funeral. Go from this place now. This house is cursed." (*There is a noise inside the house.*)

Father: (*terrified*) Oh-h-h!

Tranio: Good heaven! What was that?

Father: The door creaked!

Tranio: (*aside*) I'm done for now. Those fools inside will ruin me and my story.

Father: What's that you're saying?

Tranio: Get away from the door! Run, for heaven's sake!

Father: Run where? You run with me!

Tranio: I have nothing to fear. I am at peace with the dead.

Voice inside: Hey, Tranio!

Tranio: You won't call me, if you've any sense. I didn't knock on the door!

Father: Who are you talking to, Tranio?

Tranio: (*as if in surprise*) Was it you who called me? I thought the ghost was getting angry because you knocked on the door. Why are you still standing here? Get away as fast as you can and pray to Hercules.

Father: Hercules, I pray to you! (*runs away*)

Tranio: And so do I – to bring this old guy the worst of luck!

As mentioned on pages 80–81, Plautus often used stock characters that represent a stereotype. Tranio is a clever enslaved man and Father is a foolish master. What do you think Plautus was suggesting about Roman society with these stock characters?

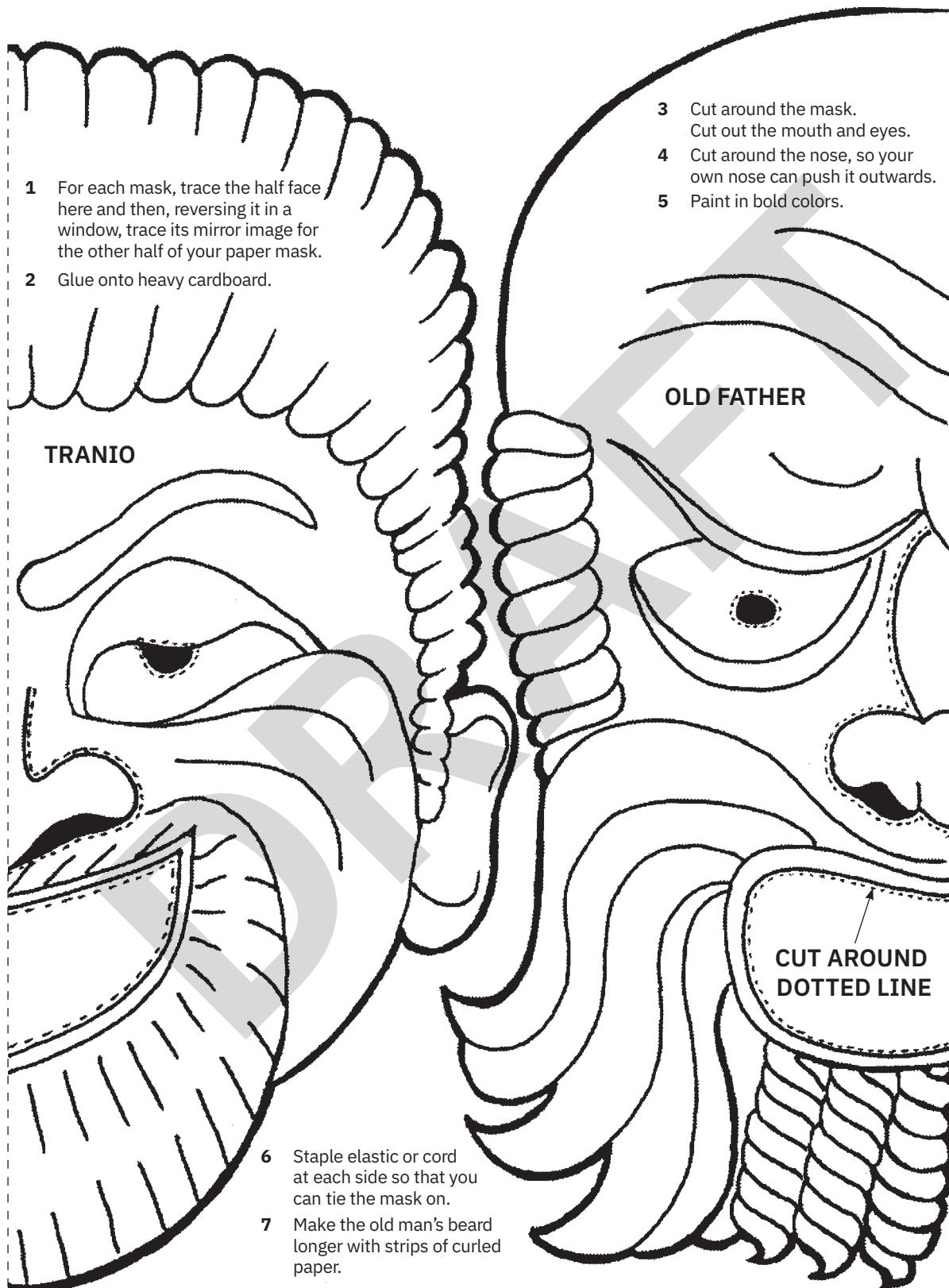


The theater at Pompeii

Read pages 77–81 in your textbook and answer the following questions:

- 1 When were plays performed in Pompeii?
- 2 What was the admission charge to the theater?
- 3 Who paid the theatrical production expenses? For what two reasons did he do this?
- 4 Who did not have to hurry to the plays? Why not?
- 5 What three things might they take with them to the theater?
- 6 How many people could the large open-air theater hold?
- 7 List three possible sources of relief from the heat of the sun.
- 8 What was the pantomime?
- 9 What performers did it require?
- 10 What instruments were part of the orchestra?
- 11 Who were the performers of the pantomime?
- 12 What did comic actors perform and when?
- 13 Name two famous writers of Roman comedies.

Theatrical masks



The theater at Pompeii

(Note: this worksheet does not have an accompanying answer sheet.)

How would attending the theater in Pompeii have compared with modern experiences of theatrical performance?

Thinking Point 1: Choose three of your favorite TV shows or films. Imagine that in 2000 years the scripts of these have survived to be studied. What would future historians be able to learn about us? What wouldn't they be able to learn? What misconceptions might they form? What other evidence would be useful for them to consider alongside the scripts?

Thinking Point 2: What does Clemens' description suggest about the role of the theater in Roman society? To what extent is this different from modern theater?

Thinking Point 3: How does the shape of the theater help the audience to enjoy the performance?

Thinking Point 4: Why do you think these comic plays were put on at the end of longer performances?

Thinking Point 5: Why do you think actors wore masks with such bold features?

Thinking Point 6: Can you give any examples of popular modern films or TV shows that have “stock characters” or plots that follow a predictable common narrative? Think about the kind of people these “stock” figures tend to be. What are the problems with such stereotypes being used so often?

How would attending the theater in Pompeii have compared with modern experiences of theatrical performance?

You may wish to consider the following:

- the theater building itself and the nature of the audience
- how the shows were funded and their role in Roman society
- the types of performances people might have watched
- the actors and how they went about their performance
- the most significant similarities and differences.

DRAFT

Agreement of subject and verb: Answers

1 Circle the subject that correctly agrees with its verb. Translate each sentence.

- a (āctor, āctōrēs) sunt in theātrō.
The actors are in the theater.
- b (servus, servī) in vīllā manet.
The (male) slave is staying in the house.
- c (puer, puerī) in viā clāmat.
The boy is shouting in the street.
- d (agricola, agricolae) per urbem currunt.
The farmers are running through the city.
- e (canis, canēs) in viā dormiunt.
The dogs are sleeping in the street.
- f (fīlius, filiī) patrem salūtat.
The son greets his father.
- g (pater, patrēs) in tablīnō labōrant.
The fathers are working in the study.

2 Circle the verb that correctly agrees with its subject. Translate each sentence.

- a iūdex basilicam (intrant, **intrat**, intrō, intrās).
The judge enters the court house.
- b poēta ad theātrum (ambulō, **ambulat**, ambulant, ambulās).
The poet walks to the theater.
- c ego (sum, est, es, sunt) Metella.
I am Metella.
- d Sorex et Actius (adsum, **adsunt**, adest, ades).
Sorex and Actius are here.
- e cūr tū hodiē in basilicam (veniō, veniunt, **venīs**, venit)?
Why are you coming into the court house today?
- f argentāriī pecūniām (habeō, habēs, habet, **habent**).
The bankers have money.
- g māter cibūm (**gustat**, gustant, gustās, gustō).
The mother is tasting the food.

3 Fill in the blanks to change the following sentences from singular to plural.

Translate the new sentence.

a dominus pecūniā habet. dominī pecūniā habent.

The masters have money.

b mercātor agricolam videt. mercātōrēs agricolam videant.

The merchants see the farmer.

c nūntius in forō clāmat. nūntiī in forō clāmant.

The messengers are shouting in the forum.

d iuvenis in theātrum ambulat. iuvenes in theātrum ambulant.

The young men are walking into the theater.

e puer respondet. puerī respondeant.

The boys answer.

f senex dormit. senēs dormiunt.

The old men are sleeping.

g coquus cēnam optimam parat. coquī cēnam optimam parant.

The cooks are preparing an excellent dinner.

h ubi est vīlla? ubi sunt vīllae?

Where are the houses?

Compliments or insults? Answers

Would you be pleased if someone used the following words to describe you? Answer yes or no; give the meaning of the word and the Latin word from which it comes. Use an English dictionary to help you if necessary.

		Y/N	Meaning	Latin word
1	magnificent	<u>Y</u>	_____	<u>Magnus</u>
2	ridiculous	<u>N</u>	_____	<u>ridet</u>
3	servile	<u>N</u>	_____	<u>servus</u>
4	mendacious	<u>N</u>	_____	<u>mendax</u>
5	responsive	<u>Y</u>	_____	<u>respondet</u>
6	judicious	<u>Y</u>	_____	<u>iudex</u>
7	egotistical	<u>N</u>	_____	<u>ego</u>
8	circumspect	<u>Y</u>	_____	<u>circum spectat</u>
9	tenacious	<u>Y</u>	_____	<u>tenet</u>
10	scurrilous	<u>N</u>	_____	<u>scurrilis</u>
11	anxious	<u>N</u>	_____	<u>anxius</u>
12	insignificant	<u>N</u>	_____	<u>signum</u>
13	pestiferous	<u>N</u>	_____	<u>pestis</u>
14	mercenary	<u>N</u>	_____	<u>mercator</u>

What do you notice about the endings of seven of the English words on the left?

Seven words end in “-ous,” meaning “full of.”

Think of three other examples of describing words (adjectives) with the same ending.

Find the hidden sentence: Answers

1 In this group of words cross out every **plural** word.
Translate the sentence that remains.

mercātōrēs
agricolae

āctōrēs
in forō

nūntius
naūtacē

fēminae
pāstōrēs

servī
clāmat

A messenger is shouting in the forum.

2 In this group cross out every word relating to the **theater**.
Translate the sentence that remains.

āctor
spectat

seaena
fābula

Pompēiānī
theātrum

plaudunt
contendunt

ad urbem
spectātor

Pompeians are hurrying to the city.

3 In this group cross out every **plural** word.
Translate the sentence that remains.

petunt
in theātrō

labōrant
plaudunt

senex
stant

spectant
dormit

ambulant
sedent

The old man is sleeping in the theater.

4 In this group cross out every word relating to **sound**.
Translate the sentence that remains.

audit
cantant

servus
lātrat

clāmor
vocant

in villā
manet

plaudit
recitat

The (male) slave remains in the house.

Singular or plural? Answers

1 Put the following words into the table.

ancilla	nautae	senēs	āctor	puerī	iuvenis
fēmina	spectātōrēs	rīdet	plaudunt	currunt	clāmant
labōrat	intrat	dormiunt	adest		

Nominative Singular	Singular Verb
ancilla (<i>female</i>) slave	rīdet <i>laughs</i>
āctor <i>actor</i>	labōrat <i>works</i>
iuvenis <i>young man</i>	intrat <i>enters</i>
fēmina <i>woman</i>	adest <i>is here</i>

Nominative Plural	Plural Verb
nautae <i>sailors</i>	plaudunt <i>clap</i>
senēs <i>old men</i>	currunt <i>run</i>
puerī <i>boys</i>	clāmant <i>shout</i>
spectātōrēs <i>spectators</i>	dormiunt <i>sleep</i>

2 Translate each resulting sentence.

Sentences will vary

a _____

b _____

c _____

d _____

e _____

f _____

g _____

h _____

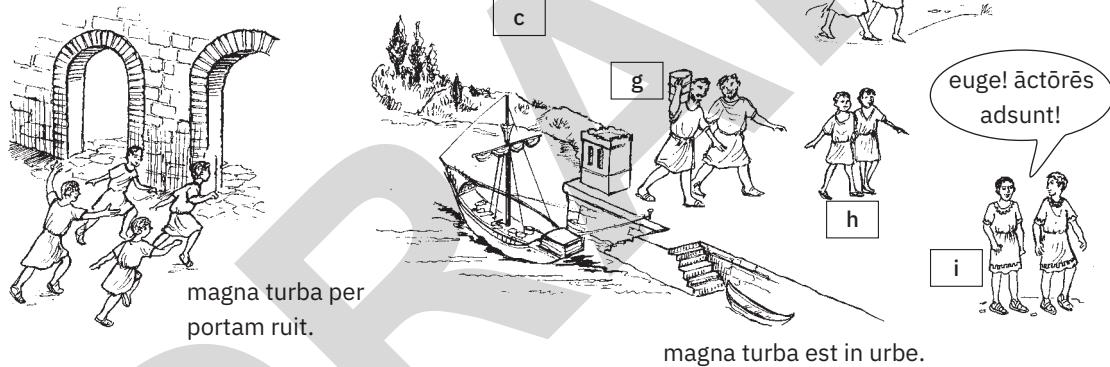
āctōrēs: Answers

Do this exercise before reading *Poppaea*, page 74 in the Student Text.

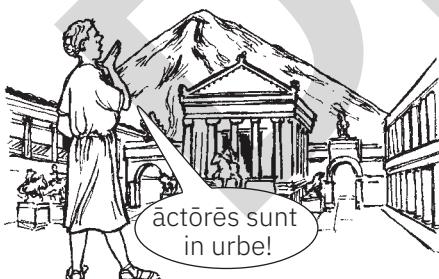
Referring to *āctōrēs*, page 72 in your textbook, answer the following questions.

1 Identify, in Latin, all the people who are in the crowd in Pompeii.

- a pāstōrēs shepherds
- b agricolae farmers
- c senēs old men
- d fēminaē women
- e puellae girls
- f mercātōrēs merchants / vēnālīciī slave dealers
- g nautae sailors
- h puerī boys
- i iuvēnēs young men



2



What is the reason for the crowd's excitement?

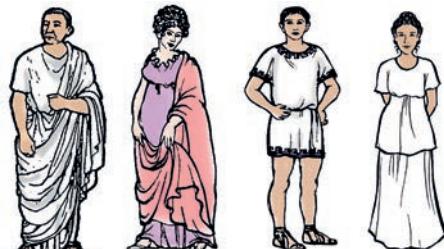
The actors are in town.

nūntius in forō clāmat.

1

3 Who, specifically, are going to the theater?

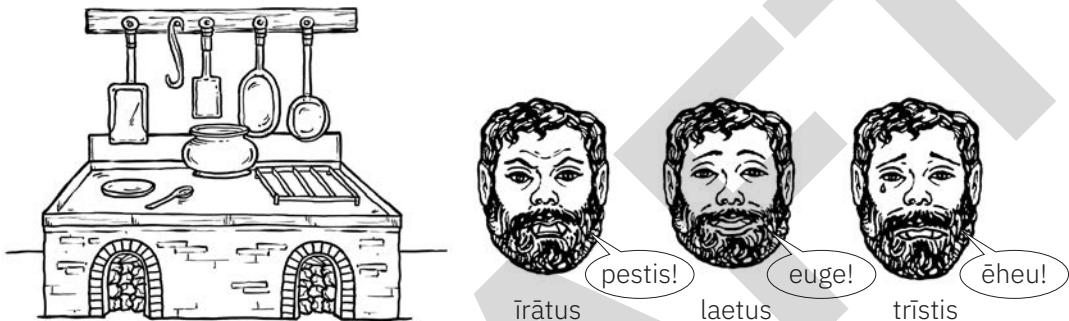
- a Caecilius
- b Metella
- c Quīntus
- d Lūcia



1 2 3 4

4 **sed Grumiō in vīllā manet** (lines 15–16). Circle the picture you think reflects Grumio's mood.

Answers may vary.



5 Explain your choice of mood by suggesting why Grumio has been left at home and by describing what you think will happen next in the plot line.

Answers may vary.

vērum aut falsum? Answers

Referring to **Poppaea**, page 74 in your textbook, write **V** (vērum) or **F** (falsum) before the following statements. **sī falsum est, corrigē!**

V 1 Poppaea est ancilla.

F 2 Lucriō est servus. **Lucriō est dominus.**

F 3 Poppaea vīllam spectat. **Poppaea viam spectat.**

V 4 Lucriō dormit.

V 5 puerī per viam currunt.

F 6 Poppaea Lucriōnem dēlectat. **Poppaea Lucriōnem vexat.**

F 7 agricolae fābulam agunt. **agricolae urbem intrant. āctōrēs fābulam agunt.**

F 8 Sorex et Celer sunt nautae. **Sorex et Actius sunt āctōrēs.**

V 9 omnēs Pompēiānī ad theātrum ruunt.

V 10 Lucriō quoque ad theātrum contendit.

F 11 Grumiō quoque ad theātrum contendit. **Grumiō ad Poppaeam contendit.**

V 12 Poppaea Grumiōnem dēlectat.

F 13 dominus adest. **dominus abest.**

F 14 “ēheu!” clāmat Grumiō. **“euge!” clāmat Grumiō.**

Latin listening: Teacher guidance and answers

Listen to your teacher reading the following sentences. Circle **Sing.** or **Pl.** to indicate whether the subject and verb are singular or plural.

- 1 Sing. Pl.
- 2 Sing. Pl.
- 3 Sing. Pl.
- 4 Sing. Pl.
- 5 Sing. Pl.
- 6 Sing. Pl.
- 7 Sing. Pl.
- 8 Sing. Pl.
- 9 Sing. Pl.
- 10 Sing. Pl.

The teacher reads the Latin.

- 1 pater est in tablīnō. *The father is in the study.*
- 2 fēminaē fābulam spectant. *The women are watching the play.*
- 3 āctōrēs in scaenā stant. *The actors are standing on the stage.*
- 4 puella cibum portat. *The girl is carrying the food.*
- 5 senēs in forō dormiunt. *The old men are sleeping in the forum.*
- 6 puerī per viam currunt. *The boys are running through the street.*
- 7 Caecilius et Metella ad theātrum ambulant. *Caecilius and Metella are walking to the theater.*
- 8 servus in hortō labōrat. *The slave is working in the garden.*
- 9 iuvenis in theātrō plaudit. *The young man is clapping in the theater.*
- 10 nūntius in forō clāmat. *The messenger is shouting in the forum.*

Singular or plural? Teacher guidance and answers

Your teacher will read eight sentences in Latin. Each of them describes one of the pictures below. As you hear each sentence, write the sentence number in the box next to the picture that it describes.

A



6

B



5

C



7

D



8

E



1

F



4

G



2

H



3

1

The teacher reads the following sentences:

- 1 canis est in viā. (E)
- 2 amīcī sunt in viā. (G)
- 3 puerī sunt in viā. (H)
- 4 puella est in viā. (F)
- 5 puer est in viā. (B)
- 6 canēs sunt in viā. (A)
- 7 puellae sunt in viā. (C)
- 8 amīcus est in viā. (D)

DRAFT

Latin words in English: Answers

Latin words that are used in English often form their plural in the Latin way.

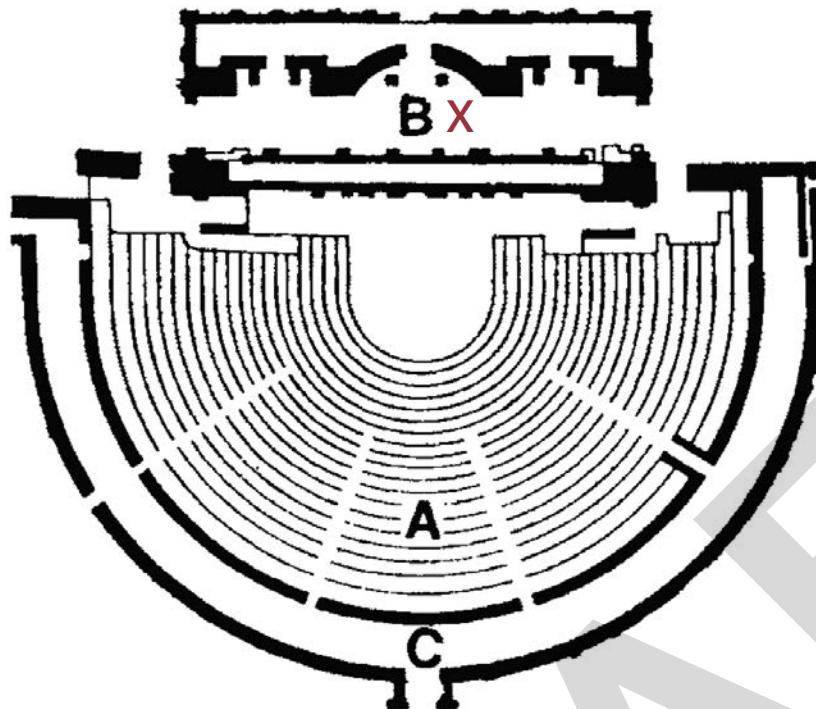
Fill in the blanks below.

Singular	Plural
cactus	<u>cacti</u>
<u>formula</u>	formulae
<u>narcissus</u>	narcissi
axis	<u>axes</u>
<u>radius</u>	radii
larva	<u>larvae</u>
fungus	<u>fungi</u>
<u>appendix</u>	appendices
vertebra	<u>vertebrae</u>
matrix	<u>matrices</u>



The crocodiles call us hippopotamuses; we think hippopotami is more elegant.

in theātrō: Answers



1 Write each letter from the plan in its correct box.

Pompēiānī theātrum intrant.

āctōrēs fābulam agunt.

spectātōrēs fābulam exspectant.

2 Circle the correct answer to complete the sentence.

Town councilors had seats:

a at the back **b** at the front

The large theater was provided with:

a a roof **b** a canvas awning

Seats were made of:

a wood **b** stone

STAGE 5 CULTURE WORKSHEET

The pantomime was a mixture of:

a tragedy and hip hop b opera and ballet

The cost of admission:

a varied b was free

Expenses were paid by:

a the town council b a wealthy citizen

The performances lasted:

a all day b until noon

Plays were put on:

a several times a year b every market day

Between plays attendants:

a made offerings to the gods b sprinkled scented water

On the day of a performance:

a shops were closed b business increased

3 Underline the word which would NOT apply to the spectators.

S E D E N T	P L A U D U N T	S P E C T A N T
14 11 15	13 12 8 9 3	
<u>L</u> A B O R A N T	C L A M A N T	A U D I U N T
4 5 7	2 16 10	1 6 17

Rearrange the letters in the order indicated above to form a Latin sentence.

ā c t o r i n s c a e n ā s t a t

Put X on the plan above where this would happen and translate the sentence.

The actor is standing on the stage.

The Ghost: Answers

The following scene is taken from a comedy called **The Ghost**, written by the Roman playwright Plautus. In the play a young man is having a good time while his father is away. One day he is having a party in front of his house when his (male) slave Tranio arrives with the news that the young man's father has returned unexpectedly. The young man panics, but Tranio hustles everyone into the house, locks the door, and hides. The father comes onto the stage and walks up to the door.

Father: What's this? The door locked in broad daylight! (*knocks loudly*) Hello, is anyone in? Open the door, will you?

Tranio: Who's this at our door?

Father: Why, it's my slave, Tranio!

Tranio: Hello, master. I'm glad to see you're back safely.

Father: What's the matter with you? Are you crazy?

Tranio: What do you mean?

Father: I mean that you are wandering about outside. There's no one inside to unlock the door and no one to answer it. I've nearly broken down the door with my knocking.

Tranio: You didn't touch the door, did you?

Father: Of course I touched it! I battered it!

Tranio: Oh, no!

Father: What's the matter?

Tranio: Something terrible!

Father: What do you mean?

Tranio: It's too awful to talk about – what a dreadful thing you've done!

Father: What?

Tranio: Run! Get away from the house! Run!

Father: For heaven's sake, tell me what's the matter!

Tranio: No one has set foot in this house for the last seven months, ever since we moved out.

Father: Why's that? Tell me at once!

Tranio: Take a look around. See if there's anyone who can hear us.

Father: There's no one. Out with it!

Tranio: A dreadful crime was committed.

Father: What sort of crime? Who committed it? Tell me.

Tranio: The man who sold you the house murdered a guest here.

Father: Murdered him?

Tranio: And stole his money and buried him – here in the house!

Father: What makes you suspect this?

Tranio: I'll tell you. Listen. One night after your son came back from a dinner party, we all went to bed and fell asleep. And then, suddenly, he gave out a yell!

Father: Who did? My son?

Tranio: Sh-h-h. Keep quiet. Just listen. He said that the dead man came to him in a dream and said (*dramatically*), "I am Diapontius, a stranger from over the sea. I haunt this house. I cannot enter the Underworld because I died before my time. My host murdered me for my money and buried me in this house secretly and without a proper funeral. Go from this place now. This house is cursed." (*There is a noise inside the house.*)

Father: (*terrified*) Oh-h-h!

Tranio: Good heaven! What was that?

Father: The door creaked!

Tranio: (*aside*) I'm done for now. Those fools inside will ruin me and my story.

Father: What's that you're saying?

Tranio: Get away from the door! Run, for heaven's sake!

Father: Run where? You run with me!

Tranio: I have nothing to fear. I am at peace with the dead.

Voice inside: Hey, Tranio!

Tranio: You won't call me, if you've any sense. I didn't knock on the door!

Father: Who are you talking to, Tranio?

Tranio: (*as if in surprise*) Was it you who called me? I thought the ghost was getting angry because you knocked on the door. Why are you still standing here? Get away as fast as you can and pray to Hercules.

Father: Hercules, I pray to you! (*runs away*)

Tranio: And so do I – to bring this old guy the worst of luck!

As mentioned on pages 80–81, Plautus often used stock characters that represent a stereotype. Tranio is a clever enslaved man and Father is a foolish master. What do you think Plautus was suggesting about Roman society with these stock characters?

This is an open-ended discussion question that refers to the culture section on pages 80–81. Discussion could look at the positive and negative use of stereotypes as well as the use of comedy to make a point.

Answers will vary.



The theater at Pompeii: Answers

Read pages 77–81 in your textbook and answer the following:

1 When were plays performed in Pompeii?

At festivals, held several times a year.

2 What was the admission charge to the theater?

It was free.

3 Who paid the theatrical production expenses? For what two reasons did he do this?

A wealthy citizen paid: to benefit his fellow citizens but also to gain popularity before standing in local political elections.

4 Who did not have to hurry to the plays? Why not?

Town council members and other important citizens because the best seats at the front of the auditorium were reserved for them.

5 What three things might they take with them to the theater?

Cushions, food, and drink.

6 How many people could the large open-air theater hold?

5000 people.

7 List three possible sources of relief from the heat of the sun.

Awning, hats/sunshades, sprinkled water.

8 What was the pantomime?

A mixture of opera and ballet.

9 What performers did it require?

One masked performer mimed and danced, and a chorus sang the lyrics.

10 What instruments were part of the orchestra?

Lyre, double pipes, trumpet, castanets.

11 Who were the performers of the pantomime?

Generally men, either enslaved Greek men or freedmen.

12 What did comic actors perform and when?

Short plays about Italian country life, packed with rude jokes and slapstick.

At the end of longer performances.

13 Name two famous writers of Roman comedies.

Plautus and Terence.

Part 1: Story

nauta ad urbem venit: A sailor comes to the city

Your teacher will read the following story aloud to you. Read it again and then answer the questions **on the question paper**. Answer in English unless you are asked for Latin words.

Names:

Pompēiānī *the Pompeians*

Caecilius *Caecilius*

Metella *Metella*

multī Pompēiānī ad theātrum contendunt. magna turba est in urbe. fēmīnae et pūellae sunt in turbā. senēs quoque et iuvenēs sunt in turbā.

Caecilius et Metella theātrum petunt. servī et ancillae ad theātrum currunt.

“euge! servī hodiē nōn labōrant!” clāmant servī.

nauta ē portū venit et urbem intrat. nauta mercātōrem in forō videt.

“salvē, mercātor! tū es Pompēiānus?” inquit nauta.

“salvē, nauta! ego sum mercātor Pompēiānus. cūr tū hodiē ad urbem venis?” respondet mercātor.

“āctōrēs hodiē sunt in theātrō. ubi est theātrum?” inquit nauta.

“ego ad theātrum ambulō,” respondet mercātor.

mercātor rīdet. nauta quoque rīdet. mercātor et nauta ē forō ambulant et ad theātrum veniunt. multī spectātōrēs in theātrō fābulam exspectant. āctōrēs in scaenā stant. āctōrēs fābulam optimam agunt. Pompēiānī plaudunt.

5

euge! *hurray!*

nauta *sailor*

portū *harbor*

Pompēiānus *Pompeian*

10

āctōrēs *actors*

15

spectātōrēs *spectators*

fābulam *play*

in scaenā *on the stage*

agunt *act in*

Part 1: Comprehension

Read the story and answer the questions.

Answer in English unless you are asked for Latin words.

1 Where are the Pompeians hurrying? (Check the correct answer.)

- a to the theater
- b from the theater
- c near the theater

(1)

2 Write down the Latin word that describes the crowd.

Latin word: _____

(1)

3 Choose the **four** different kinds of people who are mentioned as being part of the crowd. (Check the correct answers.)

- a women
- b old men
- c boys
- d enslaved girls
- e men
- f girls
- g young men

(2)

4 Who is described as running? Choose **two**. (Check the correct answers.)

- a Caecilius
- b Metella
- c enslaved men
- d enslaved women

(2)

5 “euge! servī hodiē nōn labōrant!” (line 6). Who says this?

(1)

6 Translate the sentence: “servī hodiē nōn labōrant!”

(2)

1

7 Are these people happy or sad? Explain your answer.

(2)

8 Where does the sailor meet the merchant? (Check the correct answer.)

- a at the port
- b outside the city
- c in the forum

(1)

9 Read lines 9–11 (salvē ... mercātor) and select the **two** correct statements. (Check the correct answers.)

- a The merchant speaks to the sailor first.
- b The sailor is from Pompeii.
- c The sailor asks the merchant where he is from.
- d The merchant asks when the sailor is leaving the city.
- e The merchant wants to know why the sailor is in Pompeii.

(2)

10 Look at lines 12–13 (āctōrēs ... nauta).

- a What does the sailor already know?

(1)

- b What does he still need to find out?

(1)

11 Why was the merchant a good person to ask?

(1)

12 In line 15, why do you think the sailor and the merchant both smile?

(1)

13 How do the two men then make their way to the theater? (Check the correct answer.)

- a They walk.
- b They hurry.
- c They run.

(1)

14 Write down the **two** Latin words that show who was already in the theater.

(1)

15 Where are the actors?

(1)

16 Write down and translate the Latin word used to describe the play.

(2)

17 Identify the following underlined subject and verb pairs as either singular or plural.

magna turba est in urbe. _____

fēminaē et puellae sunt in turbā. _____

nauta urbem intrat. _____

Pompēiānī plaudunt. _____

(2)

Total: (25)

Continue

Part 2: Cultural background

1 Look at this photo of the large theater at Pompeii.



a How many people could the theater hold?

(1)

b Under what circumstances could enslaved people attend?

(1)

c What was the advantage of the seating design?

(1)

d What were ropes and pulleys used for?

(1)

2 The table below suggests some problems theatergoers in Pompeii might experience. Complete the second column to say how these difficulties were overcome.

Problem	Solution
The theater's seats were made of stone and therefore uncomfortable.	
How to see the actors in a crowded theater.	
How to identify the different characters in the popular one-act plays.	
The theater had no roof and the sun might be very hot.	
Spectators needed to be cooled down between plays that went on all day.	

(5)

3 Mark the following statements as true (T) or false (F).

a A pantomime had only one actor. _____

b A pantomime performance was completely silent. _____

c Only one third of the population of Pompeii could fit in the theater at one time.

d It was expensive to go to the theater in Pompeii. _____

e Statues of actors have been found in Pompeii. _____

(5)

4 Complete this paragraph using words and phrases from the box. Each word/phrase should only be used once.

The comedies of Plautus had ^a _____ plots and made use of ^b _____

characters. A typical story includes a young man from a ^c _____ family who is often in ^d _____ and in love with a pretty ^e _____. After the young man deceives his father with the help of an enslaved person, his girlfriend is discovered to be ^f _____. The son is able to marry her and the story ends ^g _____.

vulgar	respectable	stock	short	enslaved girl	debt
happily	standard	heiress	old-fashioned	freeborn	Greek

(7)

5

5 How would attending the theater in Pompeii have compared with modern experiences of theatrical performance? List **two** similarities and **two** differences in the table below.

Similarities	Differences

(4)

Total: (25)

Totals

Part 1: Comprehension	/25
Part 2: Cultural background	/25
Total	/50

Part 1: Comprehension

Read the story and answer the questions.

Answer in English unless you are asked for Latin words.

1 Where are the Pompeians hurrying? (Check the correct answer.)

- a to the theater
- b from the theater
- c near the theater

(1)

2 Write down the Latin word that describes the crowd.

Latin word: magna (1)

3 Choose the **four** different kinds of people who are mentioned as being part of the crowd. (Check the correct answers.)

- a women
- b old men
- c boys
- d enslaved girls
- e men
- f girls
- g young men

(2)

4 Who is described as running? Choose **two**. (Check the correct answers.)

- a Caecilius
- b Metella
- c enslaved men
- d enslaved women

(2)

5 “euge! servī hodiē nōn labōrant!” (line 6). Who says this?

the enslaved people (1)

6 Translate the sentence: “servī hodiē nōn labōrant!”

Today the enslaved people are not working! (2)

7 Are these people happy or sad? Explain your answer.

happy (1)

One of: Use of euge / They are not working / It is a holiday for them (1)

(2)

8 Where does the sailor meet the merchant? (Check the correct answer.)

a at the port

b outside the city

c in the forum

(1)

9 Read lines 9–11 (salvē ... mercātor) and select the **two** correct statements:

a The merchant speaks to the sailor first.

b The sailor is from Pompeii.

c The sailor asks the merchant where he is from.

d The merchant asks when the sailor is leaving the city.

e The merchant wants to know why the sailor is in Pompeii.

(2)

10 Look at lines 12–13 (āctōrēs ... nauta).

a What does the sailor already know?

Actors are in the theater.

(1)

b What does he still need to find out?

Where the theater is.

(1)

11 Why was the merchant a good person to ask?

He is going to the theater.

(1)

12 In line 15, why do you think the sailor and the merchant both smile?

One of: The merchant has someone to accompany him /

He is pleased to be able to help the sailor / The sailor is able to find the theater /

He has a new friend.

(1)

13 How do the two men then make their way to the theater? (Check the correct answer.)

a They walk.

b They hurry.

c They run.

(1)

14 Write down the **two** Latin words that show who was already in the theater.

(1)

15 Where are the actors?

(1)

16 Write down and translate the Latin word used to describe the play.

(2)

17 Identify the following underlined subject and verb pairs as either singular or plural.

magna turba est in urbe. _____ singular (½)

fēminaē et puellae sunt in turbā. _____ plural (½)

nauta urbem intrat _____ singular (½)

Pompēiānī plaudunt. _____ plural (½)

(2)

Total: (25)

Continue

Part 2: Cultural background

1 Look at this photo of the large theater at Pompeii.



a How many people could the theater hold?

5000 (1)

b Under what circumstances could enslaved people attend?

They needed to ask permission. (1)

c What was the advantage of the seating design?

The people further back could see over the heads
of the people in front. (1)

d What were ropes and pulleys used for?

To suspend an awning to keep the audience cool. (1)

2 The table below suggests some problems theatergoers in Pompeii might experience. Complete the second column to say how these difficulties were overcome.

Problem	Solution
The theater's seats were made of stone and therefore uncomfortable.	People would take cushions to sit on.
How to see the actors in a crowded theater.	The seats rose in tiers so that spectators' view was not restricted.
How to identify the different characters in the popular one-act plays.	The characters were recognizable from the masks they wore.
The theater had no roof and the sun might be very hot.	An awning was suspended over most of the seating area; people might also wear hats or use a sunshade.
Spectators needed to be cooled down between plays that went on all day.	Attendants sprinkled scented water over the crowd.

(5)

3 Mark the following statements as true (T) or false (F).

a A pantomime had only one actor. T

b A pantomime performance was completely silent. F

c Only one third of the population of Pompeii could fit in the theater at one time.
F

d It was expensive to go to the theater in Pompeii. F

e Statues of actors have been found in Pompeii. T

(5)

4 Complete this paragraph using words and phrases from the box. Each word/phrase should only be used once.

The comedies of Plautus had ^a standard plots and made use of ^b stock characters. A typical story includes a young man from a ^c respectable family who is often in ^d debt and in love with a pretty ^e enslaved girl. After the young man deceives his father with the help of an enslaved person, his girlfriend is discovered to be ^f freeborn: the son is able to marry her and the story ends ^g happily.

vulgar	respectable	stock	short	enslaved girl	debt
happily	standard	heiress	old-fashioned	freeborn	Greek

(7)

5

5 How would attending the theater in Pompeii have compared with modern experiences of theatrical performance? List **two** similarities and **two** differences in the table below.

Similarities	Differences
Stage set up is the same.	Actors usually don't wear masks.
The frequent use of stock characters in the plots.	Performances don't last all day.
The same theater design is still used.	Men, women, and children attend.
Comic actors are very popular.	No cost to attend.
An orchestra accompanies performances.	Performances were limited to festivals.
	Shops are closed, no business is done.
	Lots of people brought food and drink.

Accept any other sensible answer.

(4)

Total: (25)

Totals	
Part 1: Comprehension	/25
Part 2: Cultural background	/25
Total	/50