

NORTH AMERICAN CAMBRIDGE LATIN COURSE

UNIT 3



Executive
Preview

SIXTH EDITION

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 have not changed, and we continue to strive to ensure that our educational materials promote values of inclusion and accessibility, enabling all students and teachers to feel that they have a place in the Classics community and that their contribution is appreciated. These values remain at the heart of this North American 6th edition, and the community that has helped to shape our work.

This Executive Preview contains:

- 1 An overview of the digital resources
- 2 Stage 22 from the Student Book
- 3 Teaching notes for Stage 22
- 4 Worksheets for Stage 22

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 3 still begins in Britannia where Quintus continues his mission to find Barbillus’ son, Rufus, amid Salvius’ schemes. Familiar characters such as Togidubnus, Dumnorix and Belimicus return, joined by brand-new faces including no-nonsense Aventina and her niece Vilbia. In the latter half of the book, the action shifts to the bustling city of Rome, where Lucia finds herself entangled in the intrigues and complexities of Roman society and politics

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 appreciate this new edition and that your students continue to enjoy the adventures of Quintus and Lucia as they travel the world and experience the diversity of the Roman empire.

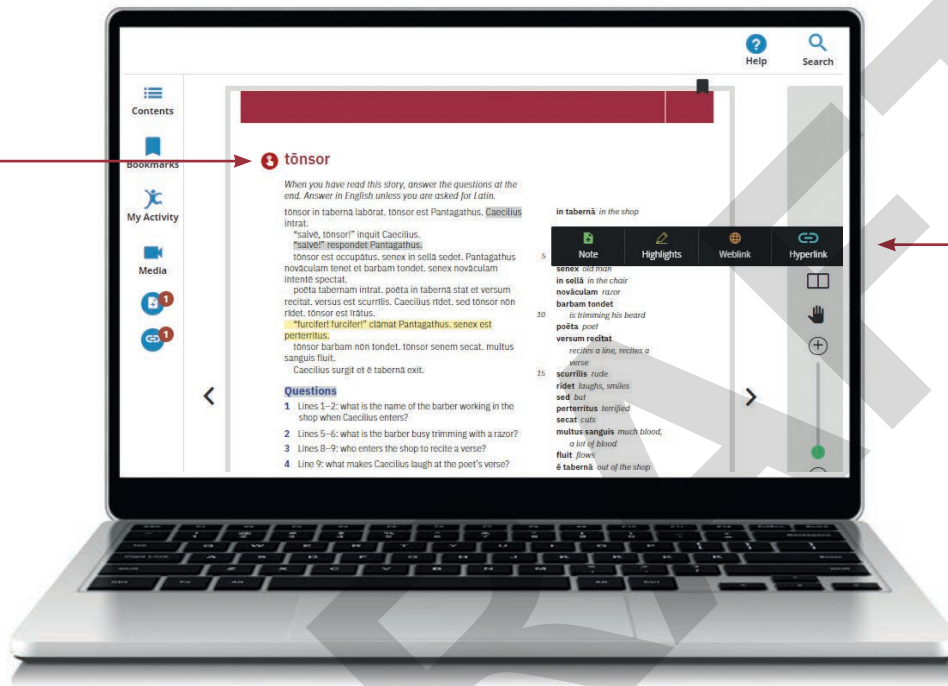
Caroline Bristow

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

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”

NORTH AMERICAN
CAMBRIDGE
LATIN COURSE

UNIT 3

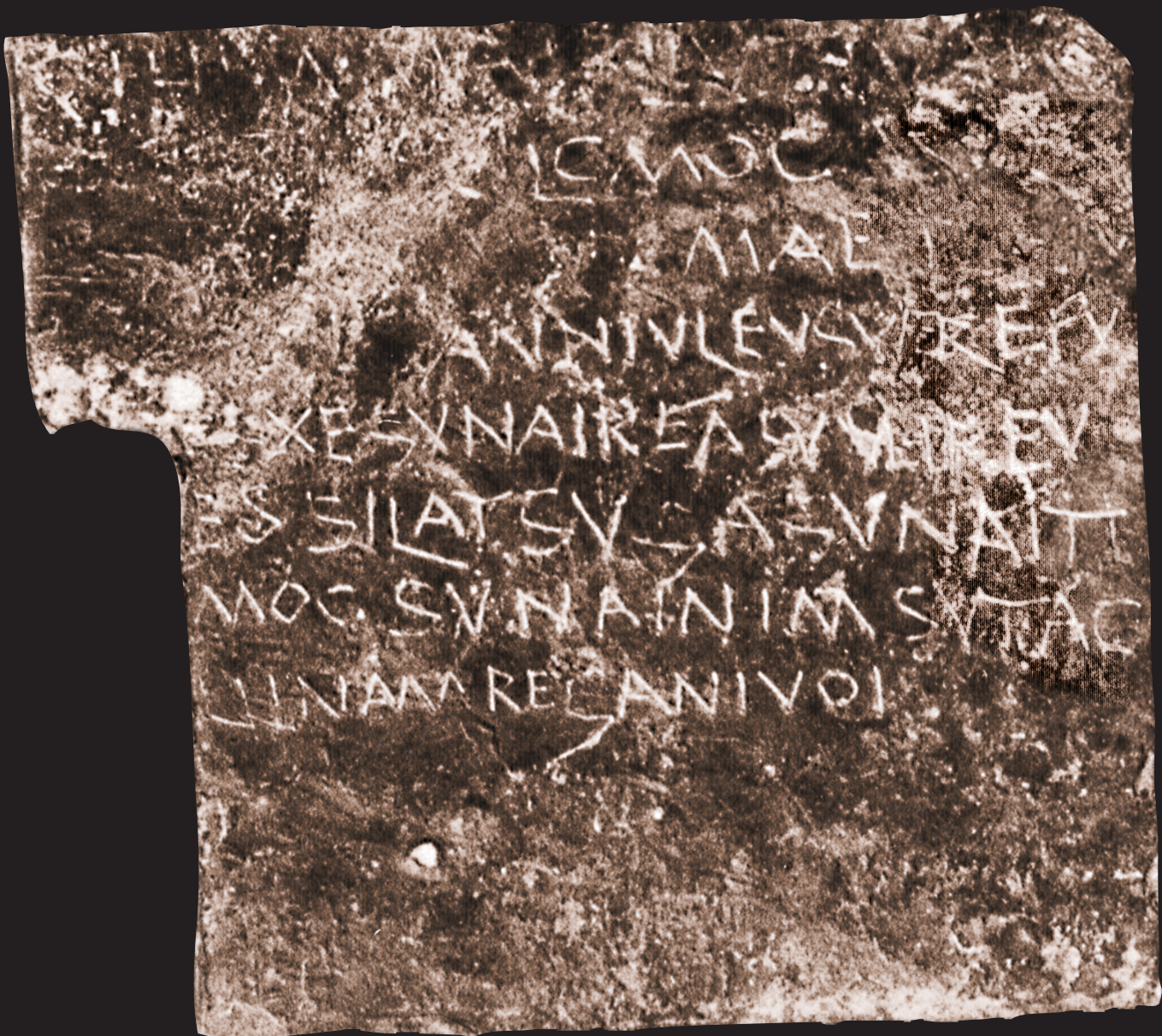


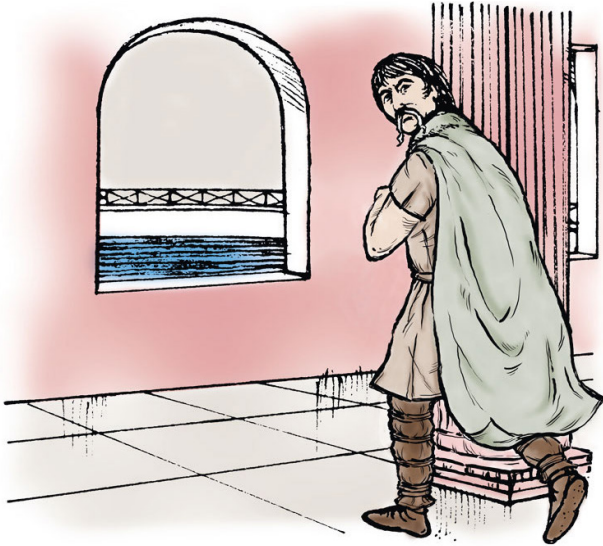
SIXTH EDITION

WITH DIGITAL RESOURCE

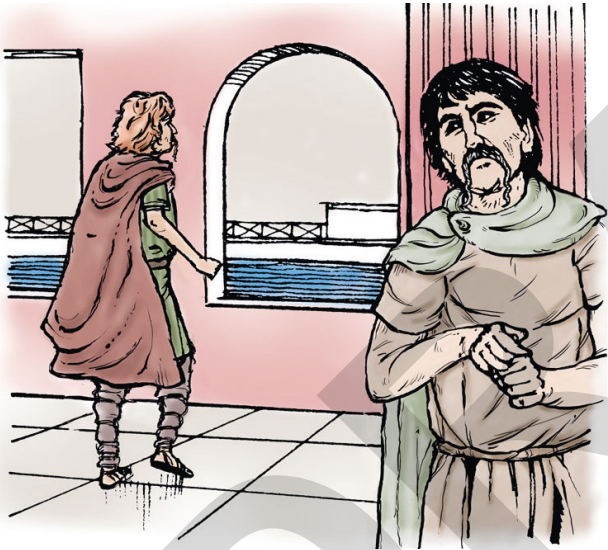
DEFIXIO

Stage 22





- 1 Belimicus, quī ad oppidum Aquās Sūlis vēnerat, thermās intrāvit.
Belimicus, thermās ingressus, ad fontem sacrum festīnāvit.



- 2 Belimicus, prope fontem stāns, Dumnorigem cōspexit.
Belimicus, Dumnorigem cōspicātus, post columnam sē cēlāvit.



- 3 Dumnorix, parvam tabulam tenēns, ad fontem prōcessit.
Dumnorix, ad fontem prōgressus, manūs ad caelum sustulit et deae Sūlī tabulam obtulit.



- 4 Belimicus, quī parvam tabulam vīderat, ad fontem cautē revēnit.
Belimicus, ad fontem regressus, precēs Dumnorigis plānē audīvit.



- 5 Dumnorix, deam precātus, tabulam in fontem iniēcit et dīxit:
“mortem inimīcīs Togidubnī!”



- 6 Dumnorix, haec verba locūtus, ē thermīs exiit.
Belimicus ā fonte contendit, attonitus.

in villā Aventīnae

erat villa nova prope thermās. in ātriō huius villae garriēbant Quīntus et Dumnorix. illī exspectābant Aventīnam, quae villam nūper ēmerat et Dumnorigem bene nōverat. Aventīna erat fēmina magnae dīligentiae et summae benignitātis.

mox ancilla iānuam aperuit, quod domina revēnerat. Dumnorix, Aventīnam cōnspicātus, statim surrēxit.

“exspectātissima es, Aventīna nostra!” inquit. “quid agit rēx?”

“morbus nōn peior est,” respondit Aventīna. “omnia mandāta, quae rēgīna Catia tibi dederat, cum summā cūrā effēcī.”

“bene,” inquit prīnceps. “tibi gratiās maximās agimus, Aventīna. dē Togidubnō sollicitī sumus.”



Dumnorix, haec verba locūtus, prope Aventīnam cōnsēdit.

Aventīna: Vilbia autem, fīlia meī frātris, mihi aliquid novī rettulit.

Dumnorix: hanc rem audīre velim. Vilbia est puella maximae prūdentiae.

Aventīna: tabernam possideō in extrēmā parte oppidī. hanc tabernam, ubi aliquandō Vilbia labōrat, prīnceps quīdam vīsītare solet. vīsne mē illum prīncipem hūc invītare? nōmen eius est Belimicus.

Quīntus: ēheu! ille prīnceps est vir ingenīi prāvī.

Aventīna: quid? vērum dīcis?

Quīntus: prīncipem Cantiacōrum bene nōvimus.

Dumnorix: nōlī timēre, Aventīna mea! paulum perīculī est. Dumnorix, fortissimus prīncipum, adest!

Quīntus: sine dubiō Belimicus ad oppidum Aquās Sūlis vēnit, quod ultiōnem petit.

Dumnorix: mī Quīnte, nōlī illam pestem commemorāre! iste Belimicus, saepe dē ultiōne locūtus, nihil umquam effēcit. (rīdēns) praetereā ego sum leō, iste rīdiculus mūs. semper eum superāre possum.

Aventīna: fortasse tū fortior es quam Mārs ipse, mī amīce. ego tamen Belimicō vix crēdere possum. volō tē in tabernā eī obviam īre.

dīligentiae: dīligentia
carefulness, attentiveness

benignitātis: benignitās
kindness

cōnspicātus
having caught sight of

peior worse

5

10

locūtus *having spoken*

autem *but*

rettulit: referre *tell, report*

extrēmā parte: extrēma pars
edge

prāvī: prāvus *evil*

paulum perīculī
little danger

ultiōnem: ultiō *revenge*

praetereā *besides*
mūs *mouse*

Mārs *Mars (god of war)*
obviam īre *(go to) meet*

15

20

25

30

fībula



fībula brooch, decorative pin

Two silver brooches joined by a chain.

pr̄diē pr̄cēdit Aventīna ad tabernam, in quā labōrat Vilbia. tabernam ingressa, Aventīna Vilbiam petit, cui ōsculum dat.

Aventīna: mea lūx! quid hodiē agis?

Vilbia: (*misera*) tam occupāta sum, amita! ecce, pōcula sordida ubīque iacent. mihi necesse est omnia lavāre. nimium labōris habeō. 5
pōcula lavāre diūtius nōlō.

Aventīna: mea Vilbia, tibi favet fortūna. pater tuus nūntium ad mē mīsit: “domum nūper rediī. Vilbiam expectō.” placetne?

Vilbia: (*Aventīnam amplexa*) mihi placet, amita cārissima!

Vilbia autem, haec locūta, pōculum lavāre nōn incipit. amitae fībulam ostendit. Aventīna fībulam, quam fīlia frātris tenet, intentē spectat. 10

Aventīna: quam pulchra, quam pretiōsa est haec fībula, mea Vilbia. eam īnspicere velim. num argentea est?

Vilbia: sānē argentea est. herī prīnceps Britannicus, cui pōculum vīnī praebēbam, eam mihi grātīs dedit. 15

Aventīna: (*sollicita*) quālis est hic prīnceps? estne homō probus aut mendāx?

Vilbia: nescio. eum in hōc oppidō numquam anteā vīdī. fortasse rēgem Togidubnum colere vult. (*anxia*) quid pr̄pōnis, amita? vīsne mē fībulam prīncipī reddere? adeō cupiō eam retinēre. tam pulchra est. quid facere dēbeō? 20

Aventīna: (*rem breviter cōgitāns*) nōs hunc prīncipem cavēre dēbēmus. nēmō tālia dōna grātīs dat.

Vilbia, amitam iterum amplexa, pōculum lavāre incipit, cantāns.

ingressa having entered
ōsculum kiss
mea lūx! light of my life!
amita aunt

amplexa having hugged
incipit: incipere begin, start

sānē obviously
grātīs free
quālis what sort of person?

breviter briefly

Explore further

In the story **in villā Aventīnae**, Aventīna was described as **fēmina magnae dīligentiae et summae benignitātis**, and Vilbia was described as **puella maximae prūdentiae**.

To what extent do you think that these are good or bad descriptions of these characters? Support your answers with examples from the stories you have read so far.



About the language 1: perfect active participles

- 1 In Stage 21, you met sentences containing perfect passive participles:

rēx, ā Rōmānīs **honōrātus**, semper fidēlis manēbat.

*The king, **having been honored** by the Romans, always remained loyal.*

puellae, ā patre **laudātae**, rīdēbant.

*The girls, **having been praised** by their father, were smiling.*

perfect passive
participles: page 6

- 2 In Stage 22, you have met another kind of perfect participle. Study the way it is translated in the following examples:

Vilbia, tabernam **ingressa**, Aventīnae fībulam ostendit.

*Vilbia, **having entered** the inn, showed the brooch to Aventina.*

senex, deam **precātus**, abiit.

*The old man, **having prayed** to the goddess, went away.*

The words in **bold** are **perfect active participles**.

Like other participles they change their endings to agree with the nouns they describe.

Compare the following pair of sentences:

singular puer, mīlitēs **cōnspicātus**, valdē timēbat.

plural puerī, mīlitēs **cōnspicātī**, valdē timēbant.

- 3 Translate the following examples:

a Dumnorix, villam ingressus, Aventīnam cōspexit.

b rēgīna, multa verba locūta, tandem tacuit.

c mercātōrēs, ad forum prōgressī, negōtium agere coepērunt.

d fēmina, deam Sūlem precāta, dōnum in aquam iniēcit.

e puellae, equum cōnspicātae, eum īnspicere volēbant.

In each sentence, pick out the perfect active participle and the noun it describes.

State whether each pair is singular or plural.

- 4 Only a small group of verbs have a perfect active participle; they do not have a perfect passive participle.



The Romans were very fond of games involving types of dice, both the kind we are used to (left), and more novel varieties such as the little man (right), who can fall six ways up; here he scores 2. The larger of the cubic dice has a hollow in it, possibly for loading the dice.

prīnceps īnfēlīx

scaena prīma

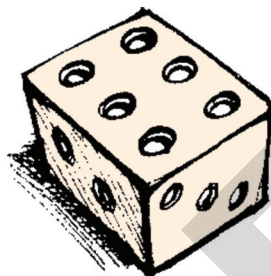
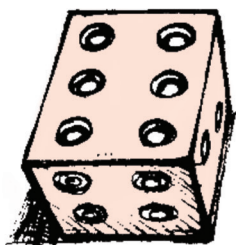
diēs vesperāscit. Vilbia in tabernā hūc illūc ruit, quod tam occupāta est. Dumnorix, ab Aventīnā missus, cum Belimicō āleam lūdit. Dumnorix Belimicō multam pecūniam dēbet.

Belimicus: quid agit Togidubnus? valēscitne? heus! Venerem iēcī! caupō! iubeō tē plūs cibī ferre.

hūc illūc *here and there, up and down*
āleam lūdit *is playing dice*

Venerem: Venus *Venus (highest dice throw)*

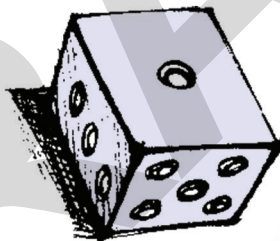
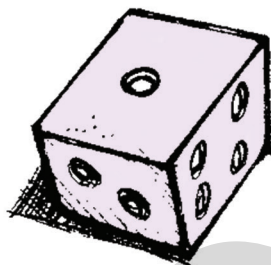
5



Dumnorix: cotīdiē valēscit rēx. nunc tacē, amīce! ego āleās iaciō.

Belimicus: hercle! quam īnfēlīx es, Dumnorix! canem iterum iēcistī. alium dēnārium mihi dēbēs.

canem: canis *dog (lowest dice throw)*



Dumnorix: satis pecūniae iam āmīsī. accipe dēnāriōs quōs tibi dēbeō, Belimice. ad vīllam Aventīnae redeō.

10

(Dumnorix, haec locūtus, ē tabernā exit. simul Vilbia, plūs cibī portāns, Belimicō appropinquat.)

Belimicus: (*cachinnāns*) tanta est stultitia hōrum Rēgnēnsium! Dumnorix, ā mē dēceptus, multam pecūniam āmīsīt. sed Togidubnus, nūllam fraudem suspicātus, etiam īnfēlīcior est. melius est eī cavēre. rēgī nōn tūtum est thermās huius oppidī vīsītāre.

15

(Vilbia, ubi verba Belimicī audīvit, est attonita.)

stultitia *foolishness*

fraudem: fraus *trick*
suspicātus *having suspected*

Vilbia: (*sēcum cōgitāns*) nōnne prīnceps, quī Dumnorigem dēcēpit, est homō magnae arrogantiae? porrō, rēx Togidubnus, vir summae auctōritātis, in magnō perīculō est. ēheu! necesse est mihi quam celerrimē Dumnorigem monēre.

20

(exit currēns.)

arrogantiae: arrogantia *arrogance, excessive pride*

scaena secunda

Vilbia, ē tabernā ēgressa, per silentium noctis currit. Dumnorix, quī prope fontem deae Sūlis stat, Vilbiam currentem videt.

Dumnorix: Vilbia? quid quaeris? puellīs nōn tūtum est per viās noctū ire. domī manēre dēbēs.

Vilbia: (*commōta*) ā tabernā, in quā sedet Belimicus, cucurrī. 5

Dumnorix: (*attonitus*) Diāna altera es! celerius quam cerva cucurristī.

Vilbia: rēx Togidubnus in maximō periculō est.

Dumnorix: quid dīcis? volō tē mihi tōtam rem explicāre, Vilbia.

Vilbia: thermās vīsītāre nōn dēbet rēx. nam aliquis in hōc oppidō Togidubnum laedere cupit. 10

Dumnorix: quō modō hoc cognōvistī?

Vilbia: prīnceps Cantiacōrum, postquam ē tabernā existiī, id apertē dīxit.

Dumnorix: hercle! Togidubnum saepe monuī, “nōlī Cantiacīs crēdere, praesertim Belimicō.”

Vilbia: sine dubiō Belimicus vir perfidus est. 15

Dumnorix: ita vērō, Vilbia. nunc abī! fortasse dea Sūlis mihi cōsiliū dare potest.

(exit Vilbia. Dumnorix prope fontem sacrum manet manūsq̄ ad caelum tollit.)

Dumnorix: ō dea Sūlis! auxiliū ā tē iam petīvī. tē precātus, tabulam plumbeam in fontem sacrum iniēcī. dīra imprecātiō, in tabulā scrīpta, iam in fonte tuā iacet. volō tē precēs meās audīre. 20

paulīssper silentium est. tum “ehem!” audit Dumnorix. sē vertēns, Belimicum videt. ad Dumnorigem prōgressus, Belimicus irātus eum vituperāre incipit.

Belimicus: quid dicēbās, furcifer? auxiliū ā deā Sūle petis? asine! tē ipsum in fontem sacrum inicere velim. 25

Dumnorix: mī amīce, verba tua cum summā cūrā ēligere dēbēs. tibi periculōsum est aquae appropinquāre.

(Vilbia, ad fontem regressa, ubi clāmōrēs audīvit, post columnam sē cēlat.) 30

Belimicus: homuncule! Vilbiam auferre audēs? porrō, ista puella est fūr. ubi est fibula argentea mea, quam Vilbia abstulit?

Dumnorix: īnsānus es, Belimice. melius est tibi domum redīre.

Belimicus: audēsne mihi ita dīcere, Dumnorix? (*gladium dēstringēns*) nēmō mē impūne vexat. 35

ēgressa *having gone out*

noctū *at night*

Diāna *Diana (goddess of hunting)*

altera *another, a second*

aliquis *someone*

apertē *openly*

praesertim *especially*

perfidus *treacherous, untrustworthy*

precātus *having prayed to*
tabulam: tabula *(writing) tablet*

dīra *dreadful*

imprecātiō *curse*

prōgressus *having advanced*

regressa *having returned*

(*Vilbia invīsa Belimicō appropinquat. puella prīncipem, simulac
tergum vertit, in aquam dēicit.*)

invīsa unseen
tergum back

Dumnorix: (*susurrāns*) optimē fēcistī! sed nōlō tē ad illam tabernam
redīre, Vilbia. tibi perīculōsum est in hōc oppidō manēre.

Vilbia: consentiō. tūtius est mihi Dēvam redīre, ubi mē exspectat pater. 40

Dēvam to Chester

*exeunt Dumnorix et Vilbia. Belimicus ē fonte cum magnā difficultāte
madidus sē extrahit et abit saeviēns.*

difficultāte: difficultās
difficulty
madidus soaking wet



The reservoir of the spring as it is today.

About the language 2: more about the genitive

1 In Unit 2, you met examples of the genitive case like these:

marītus **Galatēae** erat Aristō.

The husband of Galatea was Aristo.

prō templō **Caesaris** stat āra.

In front of the Temple of Caesar stands an altar.

2 In Stage 21, you met another use of the genitive. Study the following examples:

satis pecūniae *enough money, literally, enough of money*

nimum vīnī *too much wine*

plūs sanguinis *more blood*

multum cibī *much food*

Each phrase is made up of two words:

a A word like **plūs** or **nimum** indicating an amount or quantity.

b A noun in the genitive case.

3 Further examples:

a nimum pecūniae

c plūs labōris

b nihil periculī

d multum aquae

4 In Stage 22, you have met examples like these:

fēmina ingeniī prāvī

vir minimae auctōritātis

a woman of evil character

a man of very little authority

In both examples, a noun (**fēmina**, **vir**) is described by another noun and an adjective both in the genitive case. Such phrases can be translated in different ways. For example:

puella magnae virtūtis
a girl of great courage

homō summae benignitātis
a man of the utmost kindness

Or, in more natural English:

Or, in more natural English:

a very courageous girl

a very kind man

5 Further examples:

a homō magnae prūdentiae

d fābula huius modī

b iuvenis vīgintī annōrum

e puella maximae calliditātis

c fēmina magnae dignitātis

f vir ingeniī optimī

Building words: adjectives and adverbs

1 In Stage 21, you met the following pattern:

<i>adjectives</i>		<i>adverbs</i>	
laetus, laeta	<i>happy</i>	laetē	<i>happily</i>
perītus, perīta	<i>skillful</i>	peritē	<i>skillfully</i>

2 Study another common pattern of adjectives and adverbs:

<i>adjectives</i>		<i>adverbs</i>	
brevis	<i>short</i>	breviter	<i>shortly</i>
ferōx	<i>fierce</i>	ferōciter	<i>fiercely</i>

3 Using this pattern as a guide, work out the words that are missing from this table:

suāvis	<i>sweet</i>	suāviter
neglegēns	neglegenter	<i>carelessly</i>
audāx	audācter

4 Divide the following words into two lists, one of adjectives and one of adverbs. Then give the meaning of each word.

fortis; fidēlīter; īnsolēns; fortiter; sapiēter; īsolēter; fidēlis; sapiēns.

5 Choose the correct Latin word to translate the words in **bold** in the following sentences:

- a Vilbia was a **sensible** young person. (prūdēns, prūdēter)
- b Salvius rode **quickly** into the courtyard. (celer, celeriter)
- c Belimicus was **happy** because he had eaten well. (laetus, laetē)
- d The soldier always worked **diligently**. (dīligēns, dīligēter)
- e Aventina listened **very sadly** to Dumnorix. (trīstīssīma, trīstīssīmē)

6 Notice the different pattern for these two adjectives and their related adverbs:

<i>adjectives</i>		<i>adverbs</i>	
facilis	<i>easy</i>	facile	<i>easily</i>
difficilis	<i>difficult</i>	difficilē	<i>with difficulty</i>

Practicing the language

pallium et pugiō

In the town of Aquae Sulis, two Roman soldiers attempt to capture a thief.

duo mīlitēs Rōmānī ad tabernam quondam ambulābant. alter Crīspus, alter Frontō erat. Crīspus vītā dēplōrābat, quod pallium novum amīserat. Frontō, quamquam amīcus Crīspī erat, eum dērīdēbat.

“umquam fuit mīles neglegentior quam tū, Crīspe?” inquit.
“quō modō pallium amīsisit?”

“thermās ingressus, servō pallium trādidī,” respondit Crīspus miser.
“tum vestīmenta in apodytēriō dēposuī et balneum intrāvī. ēheu! ē balneō ēgressus, neque servum neque pallium invēnī.”

“mīles minimae prūdētia es,” inquit Frontō. “sānē fūr persōnam servī agēbat.”

subitō Crīspus hominem pallium gerentem cōspicātus, “heus!” clāmāvit. “pallium meum geris! venī hūc!”

ille tamen, ā Crīspō vocātus, statim fūgit. amīcī eum agitāre coepērunt. per multās viās oppidī fūrem persecūtī, eum tandem in viā dēsertā invēnērunt.

“effugere nōn potes!” clāmāvit Frontō. “mīlitēs Rōmānī sunt callidiōrēs quam vōs Brittunculī!”

fūr, ā Frontōne vituperātus, pallium Crīspō reddidit. tum Frontō attonitus

“hercle!” exclāmāvit. “pugiō meus abest!”

fūr, quī pugiōnem Frontōnis cēperat, “valēte, amīcī!” clāmāvit, et fūgit rīdēns.

pallium *cloak*

dēplōrābat: dēplōrāre
complain about

minimae: minimus
very little

persōnam . . . agēbat:
persōnam agere
play the part (of)

persecūtī: persecūtus
having pursued

Brittunculī: Brittunculus
poor little Briton

1 Explore the story

- a Lines 1–2: what are we told about Crispus and Fronto here?
- b Look at lines 2–3.
 - i Why was Crispus complaining about his life?
 - ii How was Fronto reacting to Crispus' complaints?
- c Lines 4–5: what two questions did Fronto ask Crispus?
- d Look at lines 6–8.
 - i What had Crispus done immediately after going into the baths?
 - ii What had Crispus done before he entered the bath itself?
 - iii What problem had Crispus faced after getting out of the bath?
- e Lines 9–10: what explanation did Fronto offer for what had happened at the baths?

- f** Look at lines 11–12.
- i** Why did Crispus shout at the man?
 - ii** What did Crispus want the man to do?
- g** Look at lines 13–15.
- i** What did the man do after being called by Crispus?
 - ii** What did Crispus and Fronto do in response to this?
- h** Lines 16–17: what claim did Fronto make?
- i** Line 18: what are we told here about the **fūr**?
- j** Look at lines 18–22.
- i** What did Fronto notice?
 - ii** What had the **fūr** done?
 - iii** What two things did the **fūr** do at the end of the story?

2 Explore the language

Romans enjoyed different types of humor, including wordplay, satire, and farce. Traditional elements of a farce include deception, slapstick, disguises, coincidences, and sudden twists.

What elements of Roman farce can you find in this story?

3 Explore further

This story is inspired not only by Roman comedy but also by one of the curse tablets found at Aquae Sulis. These tablets are one way in which we can see what ordinary people were thinking about: in this case, theft!

You have met other types of written Latin that give us glimpses into the lives of ordinary people. What kinds of things can we learn from

- a** tombstones?
- b** graffiti and wall paintings?
- c** letters such as the Vindolanda tablets?
- d** business documents such as Caecilius' accounts?

Reviewing the language Stage 22: page 365

The UNESCO Memory of the World program records remarkable and important pieces of cultural heritage from all over the world. In 2014 the curse tablets found at Bath (Aquae Sulis) became the only items from Roman Britain to be added to the UK Memory of the World Register. Why might the Bath curse tablets have been recognized in this way?

Curses and curse tablets

When excavating Roman religious sites, such as the spring at Aquae Sulis, archaeologists sometimes find small sheets of lead or pewter inscribed with curses that call for the punishment of an enemy. These are called **dēfixiōnēs** (curse tablets) and over 300 have been found in Britain alone. These tablets give historians a rare glimpse into the lives of ordinary people, directly and in their own words.

The method of putting a curse on someone followed a general formula. The name of the offender, if known, was written on a tablet along with details of the crime. A god was then called upon to punish them, often in a very unpleasant way. If the exact offender was unknown, the tablet might contain a list of suspects or, if there were not even any suspects, a vague statement about the possible culprit such as “whether enslaved or free, whether man or woman.” The completed tablet was rolled or folded up and “delivered” to the gods. In Britain, almost all curses were placed in temples, household shrines, or somewhere with water, such as a well or spring. Elsewhere in the empire, they were often buried in tombs so that the dead could either carry out the curse or deliver it to the gods of the underworld.

Around 130 curse tablets have been found in the sacred spring at Aquae Sulis (around 117 of which have writing that can be read). Some curses were very simple: just “I dedicate,” followed by the intended victim’s name; however, they could also be brutal and vivid in their requests for punishment.

BASILIA GIVES TO THE TEMPLE OF MARS HER SILVER RING, THAT SO LONG AS SOMEONE, SLAVE OR FREE, KEEPS SILENT OR KNOWS ANYTHING ABOUT IT, HE MAY BE ACCURSED IN HIS BLOOD AND EYES AND EVERY LIMB, OR EVEN HAVE ALL HIS INTESTINES ENTIRELY EATEN AWAY, IF HE HAS STOLEN THE RING OR BEEN AN ACCOMPLICE.

DOCILIANUS, SON OF BRUCERUS, TO THE MOST HOLY GODDESS SULIS. I CURSE HIM WHO HAS STOLEN MY HOODED CLOAK, WHETHER MAN OR WOMAN, WHETHER SLAVE OR FREE, THAT . . . THE GODDESS SULIS INFLICT DEATH UPON . . . AND NOT ALLOW HIM SLEEP OR CHILDREN NOW OR IN THE FUTURE, UNTIL HE HAS BROUGHT MY HOODED CLOAK TO THE TEMPLE OF HER DIVINITY.



This curse tablet asks the Roman god Neptune and Niskus (possibly a local river god) to punish a thief of gold and silver coins. It was found in a small river near Southampton. Other curse tablets appealing to Neptune have been found in the River Thames in London, the Little Ouse in Norfolk, and the Tas in Suffolk.

Thinking point 1: For each of these curse tablets identify who is doing the cursing and why. Neither of these people knew who had stolen their property. How do they get around this when writing their curse?

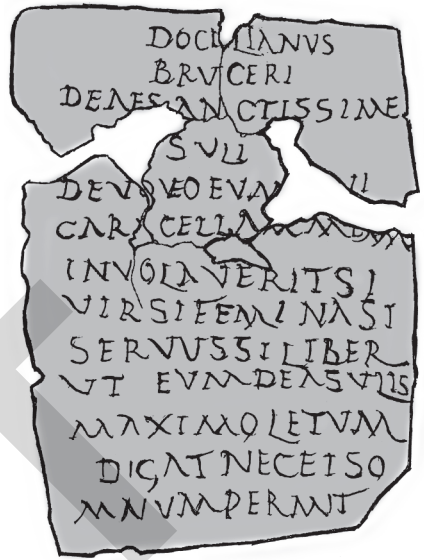
One of the most famous tablets of Aquae Sulis is this one, which inspired the character of Vilbia in this Stage:

MAY HE WHO HAS STOLEN VILBIA FROM ME DISSOLVE LIKE WATER.
MAY SHE WHO HAS DEVoured HER BE STRUCK DUMB, WHETHER IT
BE VELVINNA, EXSUPEREUS, VERIANUS, SEVERINUS, AUGUSTALIS,
COMITIANUS, CATUS, MINIANUS, GERMANILLA, OR JOVINA.

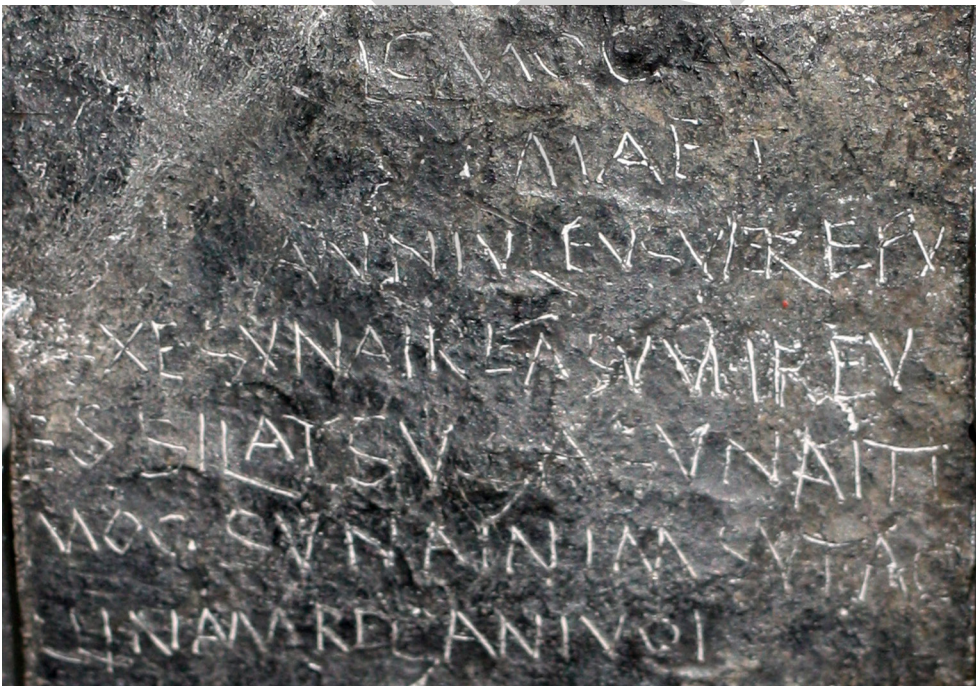
This example illustrates how difficult curse tablets can be to read and interpret. The author of this curse tablet was once assumed to be a jealous lover, but this is no longer a popular view among historians. Most curse tablets found in Britain deal with the theft of items such as jewelry and clothing. This would suggest that, rather than a girlfriend, Vilbia was an enslaved woman who was considered someone's property. It is also possible that the curse refers to an actual object; the word **vilbia** may be a corruption of **fibula** (brooch). Some historians have suggested that it may be a lost British word for a pointed tool.

Thinking point 2: Explain how historians' understanding of the Vilbia tablet has changed and the possible interpretations that have been suggested.

The Vilbia curse, like many others, was written backward to increase the mystery of the process and perhaps the strength of the curse. Curse tablets found elsewhere in the empire, especially in big cities such as Rome and Carthage, sometimes add magical words with no apparent meaning in human language such as "bescu," "berebescu," and "bazagra" (rather like "abracadabra," a word that actually appears in the ancient Greek Magical Papyri).



A reconstruction of the first side of Docilianus' curse.



The Vilbia curse.

Thinking point 3: In what ways are British curse tablets different from those found elsewhere in the empire?

It has been suggested that the following tablet found at the Temple of Mercury at Uley – about 22 miles (35 kilometers) north of Aquae Sulis – was written by the same Docilianus who asked Sulis to punish the thief who stole his cloak:

TO THE GOD MERCURY FROM DOCILINUS . . . VARIANUS AND PEREGRINA AND SABINIANUS, WHO HAVE BROUGHT EVIL HARM ON MY BEAST AND ARE . . . I ASK YOU TO DRIVE THEM TO THE GREATEST DEATH, AND DO NOT ALLOW THEM HEALTH OR SLEEP UNLESS THEY PAY BACK TO YOU WHAT THEY HAVE DONE TO ME.

This is the only example in Britain of two different tablets thought to be by the same person. The names Docilinus and Docilianus may be different Romanized spellings of the British name Docca. The handwriting on the tablets also seems to match, and the punishments requested are very similar in nature.



Some curse tablets from elsewhere in the Roman world include a roughly drawn figure, such as this example from the region of modern Tunisia. A bearded spirit stands in a boat carrying an urn and a torch, symbols of death. None of the curse tablets found in Britain contain pictures.



This defixio has a small ring at one end, suggesting it may have been a pendant that was repurposed as a curse tablet. The inscription lists a mix of Roman and “Celtic” names that have been Latinized, perhaps the intended victims of the curse.



This curse tablet is unique. You may not be able to see them, but the letters are from the Latin alphabet, while the words they spell seem to be in an indigenous British language.

Although not everyone in the ancient world approved of or believed in such practices, it is important to remember that rituals like curses were part of everyday life. Individuals such as Docilianus would not have called repeatedly on the gods if they did not think their curses worked. Spells, charms, and recipes have also survived that claim to offer protection against magic and curses.

“There is indeed no one who does not fear being spell-bound by means of evil curses.”
(Pliny the Elder, *Natural History* 28.4)



Due to their widespread use and very personal nature, curse tablets provide historians with valuable evidence about the everyday lives of a huge range of people.

No community ever lives in complete harmony, and practices such as curse tablets gave people a way to feel more in control of their problems. When there was no human way of righting a wrong, perhaps because there was no way of knowing who was to blame, a person could appeal to the supernatural for help. This might have helped them to feel less powerless or give them hope for future justice. Cursing the person who stole his cloak might have brought Docilianus some peace; at least the unknown thief would not get away with it. The possibility of being cursed may also have affected those with a guilty conscience: perhaps the threat of divine justice would weigh heavily. A thief might initially dismiss the power of curses, but the next time a business deal went wrong or they suffered an injury they might have felt a little anxious: *what if . . .?*

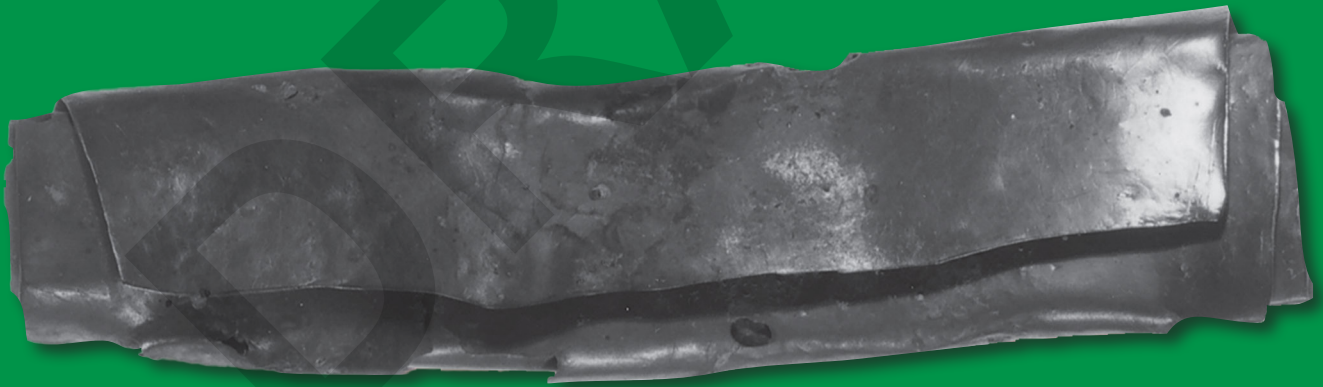
The UNESCO Memory of the World program records remarkable and important pieces of cultural heritage from all over the world. In 2014 the curse tablets found at Bath (Aquae Sulis) became the only items from Roman Britain to be added to the UK Memory of the World Register. Why might the Bath curse tablets have been recognized in this way?

Entries on the UK Memory of the World Register must meet at least one of the following criteria. You may wish to consider which of these, if any, you think the Bath tablets meet.

- Time – is it representative of its time?
- Place – does it highlight certain features of the place where it was created?
- People – does it illustrate a significant aspect of human social, industrial, or artistic development?
- Subject and theme – does it relate to something historically or intellectually important?
- Form and style – is it an outstanding example of a certain type of thing?
- Social/spiritual/community significance – is the community emotionally attached to it or does it contribute to that community’s sense of identity?

Vocabulary checklist 22

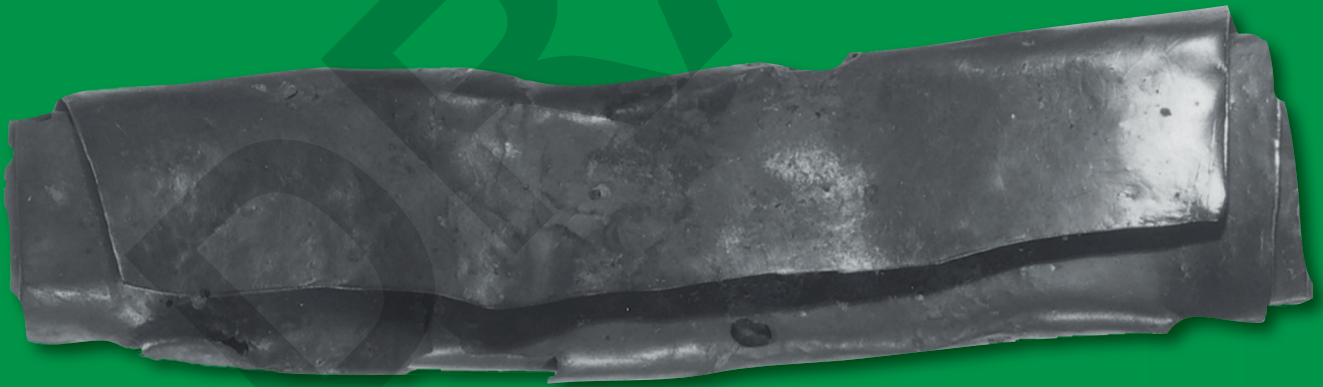
caelum, caelī, n.	<i>sky</i>
cēlō, cēlāre, cēlāvī, cēlātus	<i>hide</i>
ēgressus, ēgressa, ēgressum	<i>having gone out</i>
iaciō, iacere, iēcī, iactus	<i>throw</i>
incipiō, incipere, incēpī, inceptus	<i>begin, start</i>
īnfēlix, gen. īnfēlicis	<i>unlucky</i>
ingressus, ingressa, ingressum	<i>having entered</i>
locūtus, locūta, locūtum	<i>having spoken</i>
moneō, monēre, monuī, monitus	<i>warn, advise</i>
-ne	<i>(turns a statement into a question)</i>
plūs, gen. plūris	<i>more</i>
praebeō, praebēre, praebuī, praebitus	<i>offer, provide</i>
precātus, precāta, precātum	<i>having prayed (to)</i>
prōgressus, prōgressa, prōgressum	<i>having advanced</i>
quīdam, quaedam, quoddam	<i>one, a certain</i>
quō modō?	<i>how? in what way?</i>
regressus, regressa, regressum	<i>having returned</i>
simul	<i>at the same time</i>
tālis, tāle	<i>such</i>
verbum, verbī, n.	<i>word</i>



One of the Bath curse tablets, folded as it was when it was found.

Vocabulary checklist 22

caelum, caelī, n	<i>sky</i>
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One of the Bath curse tablets, folded as it was when it was found.

NORTH AMERICAN CAMBRIDGE LATIN COURSE

UNIT 3



TEACHER'S DIGITAL RESOURCE

STAGE 22: dēfixiō

Story line	Reaching Aquae Sulis, Togidubnus is waiting to visit the sacred spring. Meanwhile, Belimicus' boasting about threats to Togidubnus' life alerts the people of Aquae Sulis to a plot. Aventina, a friend of Dumnorix, her niece Vilbia, Dumnorix, and Quintus consider their next steps.
Main language features	perfect active participle e.g. Dumnorix, haec verba locūtus, ē thermīs exiit. genitive: partitive (genitive of quantity) e.g. paulum periculī est. genitive: descriptive (genitive of description) e.g. ille prīnceps est vir ingenīi prāvī.
Sentence patterns	accusative / prepositional phrase + participle e.g. Belimicus, Dumnorigem cōspicātus, post columnam sē cēlāvit. e.g. Dumnorix, ad fontem prōgressus, manūs ad caelum sustulit. increasingly varied position of dative e.g. herī prīnceps Britannicus, cui pōculum vīnī praebēbam, fībulam mihi grātīs dedit.
Building words	Adverbs ending in -ter formed from third declension adjectives.
Practicing the language	pallium et pugiō In the town of Aquae Sulis, two Roman soldiers attempt to capture a thief.
Cultural background	Curses and curse tablets
Investigate	The UNESCO Memory of the World program records remarkable and important pieces of cultural heritage from all over the world. In 2014 the curse tablets found at Bath (Aquae Sulis) became the only items from Roman Britain to be added to the UK Memory of the World Register. Why might the Bath curse tablets have been recognized in this way?

Illustration: opening page (page 23)

- The Vilbia curse tablet, lead alloy (*Bath, Roman Baths Museum*). In each word the order of the letters is reversed. As in the story in the model sentences, curses were thrown into the sacred spring, as were prayers and thank-offerings. For more information on this tablet and the debate surrounding its subject, see page 37 of the textbook.

Model sentences (pages 24–25)

Story

Belimicus, watching from his hiding place behind a pillar, witnesses Dumnorix casting a curse tablet into the spring and asking the goddess to bring death to the enemies of Togidubnus.

New language feature

Perfect active participle

This term is used rather than “perfect deponent participle” to ensure that students concentrate on the distinction between active and passive participles. Deponent verbs are introduced in Stage 32, and use of the term “deponent” should be postponed until then.

First reading

This short narrative can be read through once in Latin for momentum and then revisited for meaning. Read the sentences aloud in Latin, pausing only long enough for students to note the pattern between each pair: a sentence with a finite verb followed by a sentence containing a participle phrase that expands or completes the action:

Belimicus, quī ad oppidum Aquās Sūlis vēnerat, thermās intrāvit.

(Belimicus, who had come to the town of Aquae Sulis, entered the baths.)

Belimicus, thermās ingressus, ad fontem sacrum festīnāvit.

(Having entered the baths, Belimicus hurried to the sacred spring.)

The new feature is readily grasped, since each example is preceded by a finite verb that gives a strong clue to meaning; for example, in sentence 2 **Belimicus cōspexit** precedes **Belimicus, Dumnorigem cōspicātus**.

Consolidation

Return to the model sentences and list all the participle phrases (e.g. **thermās ingressus, Dumnorigem cōspicātus, deam precātus**). Then, in pairs, have students sort the participles by type of action – entering, seeing, praying, speaking – and discuss what each reveals about sequence or intention.

Next, ask students to match each participle with its finite verb and explain how the two actions relate. For example:

- **intrāvit** is followed by **ingressus** – *He entered ... having entered.*
- **cōspexit** is followed by **cōspicātus** – *He caught sight of ... having caught sight of.*

Encourage literal renderings first (*having entered, having prayed*), before allowing freer ones (*after entering, when he had prayed*). Emphasize that the participle’s tense is **perfect**; it always marks an action completed before the main verb.

in villā Aventīnae (page 26)

Play

Quintus and Dumnorix meet with Aventina, a friend of Dumnorix, in the villa she has recently bought in Aquae Sulis. She tells them that her niece Vilbia, who works in an inn that Aventina owns, has seen Belimicus, a leader of the Cantiaci, drinking there. Dumnorix reassures her that they can deal with any threat from Belimicus seeking revenge, but Aventina is worried and asks Dumnorix to go and meet him at the inn.

New language feature

This story weaves perfect active participles into the context of the reading (**cōnspicātus, locūtus**). Although this new language feature was introduced with the model sentences, treat these participles as new vocabulary words until you work through *About the language 1* (page 28).

Likewise, examples of the genitive of description recur throughout the story (**fēmina magnae dīligentiae et summae benignitātis, vir ingenīi prāvī**). Encourage flexible translations – *a woman of great care, a deeply kind woman, a man of corrupt character*. Delay explicit grammatical explanation until *About the language 2* (page 32), but let students experiment with idiomatic renderings.

First reading

Aim to build curiosity and anticipation by your handling of the first part of the story, which introduces new characters in Aquae Sulis.

Read aloud lines 1–4 in Latin (**erat villa nova ... benignitātis**) and translate them with the whole class. Discuss what this introduction implies about Aventina’s character and social position. What do her qualities (e.g. **magnae dīligentiae and summa benignitās**) suggest about her and her relationship to Dumnorix?

Then read lines 5–11 (**mox ancilla ... sollicitī sumus**) aloud in Latin and ask for translations of individual sentences. Invite students to comment on the tone of the conversation between Dumnorix and Aventina, pointing out Dumnorix’s use of superlatives toward Aventina.

Next, take lines 12–31 (**Dumnorix, haec verba locūtus ... eī obviam īre**) and stage them as a brief reader’s theater – a short, expressive read-through in which students bring the Latin to life with tone and pacing.

Begin by having students skim first for the gist – who speaks, who reacts, and how the tone shifts. Then ask students to mark each tone change with simple emoji cues in the margins. Encourage clear, confident Latin reading and expressive delivery.

Guide students through the tonal progression:

- Lines 10–12: formal to familial; Dumnorix sits near Aventina
- Lines 13–18: political to personal; Aventina refers to her niece Vilbia
- Lines 19–21: cautionary; Quintus’ warning about Belimicus
- Lines 22–25: Dumnorix’s joking versus Quintus’ serious reminder
- Lines 26–31: Dumnorix’s continued boasting versus Aventina’s pragmatic response.

Consolidation

Reread the dialogue (lines 13–31) aloud in Latin, and then ask students to prepare a translation in small groups. Circulate, noting the structures that cause problems. If there is time, write the problem words or phrases on the board and review them with the class as soon as groups finish, allowing time to correct or refine translations before sharing.

To deepen understanding, follow the translation with a brief close-reading activity. Ask students to identify one or two phrases that best capture each character’s tone – Aventina’s composure, Dumnorix’s confidence, Quintus’ restraint – and discuss how word choice, word order, or emphasis contributes to meaning.

Store the list of challenging or noteworthy expressions as a basis for short consolidation exercises at the beginning or end of future lessons. These can include rapid-fire translation, reordering words for meaning, or identifying tone through diction.

To consolidate work on superlatives, comparatives, and infinitives, have students identify and discuss examples directly from the text. Begin by assigning each group one category – superlatives, comparatives, or infinitives – and give them a few minutes to locate and list all examples they can find in **in villā Aventīnae**.

Then, ask each group to select one example to analyze closely:

- For superlatives, how does the choice of form reflect tone – flattery, respect, exaggeration, or affection?
- For comparatives, what nuance does the form add? Does it soften a claim or suggest competition or judgment?
- For infinitives, what purpose or intention do they express? Does the action show confidence (**ego eum superāre possum**) or cautious direction (**volō tē in tabernā eī obviam ire**)? How does each speaker’s use of the infinitive reflect personality and tone?

After discussion, have groups share their examples aloud, reading each phrase expressively. Then ask them to categorize their examples along a spectrum – from most formal to most emotional, or from most restrained to most assertive – and explain their reasoning. This helps students connect grammar to meaning, recognizing how degree and mood in Latin communicate subtle shifts in power, politeness, and persuasion.

Any or all of these scenes in this Stage are suitable for performance. Students might practice their scene until they can represent it as a full production, with audio or video recording.

Discussion

- **How tone shapes character and status.** Humor and seriousness coexist here: laughter lightens the tone even as danger begins to surface. Encourage students to trace this gradual transition from formality to familiarity, from trust to unease.
 - Aventina emerges as a woman of authority and tact; her speech models restraint and precision. She neither flatters nor oversteps, instead carefully choosing her words.
 - Her demeanor contrasts sharply with Dumnorix’s effusiveness and playful bravado toward Aventina. His superlatives (**expectātissima, nostra**) and boastful assurances convey confidence but also hint at overfamiliarity. Invite students to consider whether this language expresses genuine friendship or something more performative.

- Quintus, meanwhile, functions as the voice of reason to Dumnorix's swagger. His reminder (**Belimicus ... uliōnem petit**) punctures Dumnorix's pretense, returning the conversation to caution and realism.

Discuss how this three-character interplay – Aventina's composure, Dumnorix's optimism, and Quintus' prudence – creates balance within the dialogue and foreshadows later events in the story line. Students might improvise short Latin exchanges between the same characters – altering tone (formal, humorous, urgent) to explore how performance can transform meaning and reveal power dynamics in conversation.

- **The wider context of Roman Britain.** Consider how individuals such as Dumnorix and Aventina had to learn to navigate loyalty, authority, and identity in a world shaped by empire.

fībula (page 27)

Play

The action takes place at Aventina's inn on the day before Aventina meets with Quintus and Dumnorix in the story **in villā Aventīnae**. Vilbia shows her aunt a beautiful gold brooch given to her by a customer, a British leader (Belimicus). Aventina is not sure whether he can be trusted.

First reading

Begin by reading lines 1–6 (**prīdiē prōcēdit Aventīna ... lavāre diūtius nōlō**) aloud in Latin with the class and translating together. Discuss the tone of Vilbia's opening complaints. Ask students which Latin words reveal exasperation (**tam occupāta sum, pōcula sordida ubīque, nimium labōris habeō**).

Then read lines 7–9 (**mea Vilbia, tibi favet fortūna ... amita cārissima**) aloud in Latin. Invite students to identify the emotional change in Vilbia once she hears her father's message. How does her tone shift from frustration to delight? You may wish to point out how Aventina's practical reassurance contrast with Vilbia's impulsive enthusiasm.

Continue with lines 10–21 (**Vilbia autem, haec locūta ... quid facere dēbeō?**). Have students read in pairs or small groups, splitting the lines between Aventina and Vilbia. Encourage expressive reading that reflects a variety of tones – wonder, curiosity, hesitation, and anxiety. Ask how phrasing such as **quam pulchra, quam pretiōsa**, and **adeō cupiō eam retinēre** contrast with (**anxia**), **quid prōpōnis, amita?**, **vīsne mē fībulam prīncipī reddere?**, and **quid facere dēbeō?** and how they reveal Vilbia's inner conflict.

Finally, read lines 22–24 (**Aventīna: (rem breviter cōgitāns) ... cantāns**). Discuss what Aventina means by saying **nēmō tālia dōna grātis dat**. What does this reveal about her view of human motives? What does Vilbia's return to singing at the end suggest about how she feels? Ask students what they predict Vilbia will do.

Consolidation

Divide students into small groups to prepare a translation of a chosen section, paying attention to tone, pacing, and punctuation. Note any constructions that cause difficulty and review as a class.

After they have completed their translations, ask students to consider what drives each character – based upon the lines they have chosen:

- emotion – spontaneous or heartfelt expression (**tam occupāta sum!**)
- caution – measured, protective language (**nēmō tālia dōna grātis dat**)
- intention or desire – purposeful or persuasive phrasing (**eam inspīcere velim**).

You may wish to have students discuss the contrast between the characters and how this is created. Encourage students to note how grammar and word choice reinforce personality – Aventina’s deliberate caution versus Vilbia’s restless eagerness. Invite students to explore whether either woman’s reaction seems “right,” or whether both are understandable.

Compare Aventina’s and Vilbia’s traits to the descriptions given in the previous story, **in villā Aventīnae**:

- Aventina: **fēmina magnae dīligentiae et summae benignitātis**
- Vilbia: **puella maximae prūdentiae**

Ask students if they believe these descriptions still fit the characters. Has caution hardened Aventina’s judgment; has prudence deserted Vilbia? Why might Aventina distrust a **prīnceps Britannicus**? What does her warning – **nēmō tālia dōna grātis dat** – reveal about power and exchange? Ask students to cite the Latin from the story to support their answers.

Illustration: page 27

- Trumpet brooches, from Chorley, Lancashire (*London, British Museum*). Named from the shape of the head (nearest the ring), they are a distinctively British style of brooch, a more ornate development of the earlier, plain “safety-pin” style. The pins are missing on both brooches. They were always worn in pairs, linked by a chain, as in the photograph.

About the language 1: perfect active participles (page 28)

New language feature

Perfect active participle

Discussion

It is best to read through paragraph 1 reasonably quickly to remind students of the meaning of perfect passive participles. Then concentrate on the perfect active participle (paragraphs 2–4).

Take paragraph 2 with the class and return to the model sentences from the stories (e.g. **Belimicus, thermās ingressus** and **Dumnorix, deam precātus**). Ask students to translate examples literally, keeping the sense of “having ____ed.” After paragraph 3 has been completed, remind students that there are alternative ways to render the participle – such as *when she had entered* or *after praying* – once the sequence of actions is clear.

Students will see that the perfect active participle functions like the perfect passive participle in structure (it agrees with a noun in gender, number, and case) but differs in meaning: it is *active*, not *passive*.

- Perfect passive participle: “having been ____ed” (e.g. **fabrī, ā Rōmānīs missī**).
- Perfect active participle: “having ____ed” (e.g. **Belimicus, ad fontem regressus**).

Avoid formal contrast of the terms “active” and “passive” until students have worked through both sets of examples. The focus at this stage is on recognizing form and function through context and meaning.

Consolidation

Ask students to identify examples of the perfect active participle in the stories they have read so far – such as **ingressus, cōnspicātus, prōgressus, regressus, precātus, locūtus** – and note which nouns they describe. Then ask students to determine whether each pair is singular or plural, and to state how the participle relates to the main verb (e.g. **Dumnorix, haec verba locūtus, ē thermīs exiit**. *Having spoken these words, Dumnorix went out from the baths.*).

Illustrations: page 28

- Left: two bone dice from Spain (*Tarragona Museum*). The larger of the two is hollow, possibly for loading the dice.
- Right: silver die in the shape of a little man (*London, British Museum*) who can fall six ways up; here he scores 2. Other dice of irregular shape (not shown here) include polyhedral dice and knucklebones.

prīnceps infēlix: scaena prīma (page 29)

Play

The action now moves forward to after the conversation between Aventina, Quintus, and Dumnorix in the play **in villā Aventīnae**. Dumnorix has acted on Aventina’s request for him to meet with Belimicus and he is in the inn playing dice with him. When Dumnorix leaves after losing a lot of money, Belimicus boasts about a plot against Togidubnus. Vilbia, realizing that Togidubnus is in danger, resolves to warn Dumnorix.

First reading

Begin by reading the first three lines (**diēs vesperāscit ... dēbet**) aloud in Latin, emphasizing rhythm and mood. Invite students to sketch or storyboard what they imagine is happening as they listen and to consider where the characters are placed, who is watching whom, and what atmosphere the phrase **diēs vesperāscit** creates.

The remaining section can then be divided among three readers: Belimicus (boastful), Dumnorix (frustrated), and Vilbia (quietly alarmed). Read the scene dramatically in Latin, pausing to ensure students are following the gist – do not translate yet. Perhaps ask students to reflect on:

- how word choice and tone shift between playfulness and mockery in this exchange
- how Vilbia’s silence and reactions change the mood of the scene
- what clues suggest that Belimicus is manipulating both the dice and his opponent.

Encourage students to notice how the tone shifts without a change in scene. The story begins with the playful commotion of tavern activities – playing dice, the hustle and bustle of serving food and drinks – and ends with the fearful realization that Belimicus’ game was never just a game.

Consolidation

It might be valuable to have students engage with this text in a variety of ways. You might divide them into three groups – directors, actors, and script doctors:

- Directors decide how to highlight pace and tension by staging where characters stand, how dice and props are used, and where Vilbia overhears Belimicus’ plotting.
- Actors perform short passages in Latin – experimenting with how emphasis, rhythm, and physical expression (facial cues, gestures, and stance) can bring meaning to life.
- Script doctors revise a few lines (in Latin or an English paraphrase) to clarify tone or motivation. For example, how might Dumnorix sound if he suspected trickery? What might Vilbia whisper to herself before running out?

Each group can share a short excerpt of their version and as a class discuss how student choices heightened tension or irony.

Discussion

- **It’s a trap!** Invite students to discuss the layered irony: only Vilbia – and the audience – recognize the trap forming. What effect is created? What do they think will happen?
- **Local tensions.** How do Belimicus’ comments reflect tensions between Roman power and the leadership in Britain?
- **Characterization.** How does Vilbia’s internal monologue (**nōne princeps ... est homō magnae arrogantiae?**) shift her from bystander to someone with conviction and purpose? Why might Belimicus’ laughter (**cachinnāns**) be more chilling than humorous? Contrast Vilbia’s physical action (**portāns, currēns**) with Belimicus’ verbal action (**iubeō, cachinnāns**). Which seems stronger? Which is braver?
- **Perspectives.** Imagine the scene filmed from Vilbia’s perspective. What would the camera show? What would it conceal?

Gambling could take place informally in taverns (for relatively low sums of money) and at the races (for much larger sums). The word often used is **alea**, “a game of dice,” and this may have been used as a more general term to cover other forms of game of chance that involved wagers.

The Romans often had an ambivalent attitude to gambling. It was hugely popular at all levels of society including at the very top; see Suetonius, *Augustus* 71 and *Claudius* 33. This may indicate a genuine enjoyment of such games by certain emperors, or perhaps a way of gaining the support of the masses. Gambling was, however, generally felt to be a morally disruptive practice: at best, a waste of money; at worst, an addictive vice that could bring ruin to both individual and family, both financially and for one’s reputation. At various times, laws were brought in to prohibit or control gaming.

prīnceps infēlix: scaena secunda (pages 30–31)

Play

Vilbia hurries through the night to find Dumnorix by the spring. She tells him about the danger to Togidubnus and then moves away as we revisit the scene foreshadowed in the model sentences where Dumnorix curses the enemies of Togidubnus. Now the action continues with Belimicus coming out of hiding, berating Dumnorix, and threatening to throw him into the spring. Hearing the noise, Vilbia returns and overhears Belimicus accusing her of stealing the brooch that he gave her earlier. She silently approaches and pushes him from behind into the spring. She accepts Dumnorix’s advice to return to her father in Chester for safety’s sake and they leave while Belimicus hauls himself out of the water.

First reading

To create an appropriate atmosphere maybe dim the lights and keep the room quiet as you begin. Read lines 1–7 (*Vilbia, ē tabernā ēgressa ... rēx Togidubnus in maximō periculō est*) aloud in Latin, slowly and dramatically. Ask students to listen for movement rather than translation – who is running, who is standing still – and what emotions they can sense from the rhythm of the Latin.

Then pause and have students make quick predictions:

- What kind of danger might threaten the king?
- What will Dumnorix do next?

Continue reading to line 22 (*volō tē precēs meās audīre*). Explain or gesture through key words such as **precātus**, **tabulam plumbeam**, and **dīra imprecātiō**, but resist over-translating – let mystery build. Students should start connecting this moment to what they know already about curse tablets (*defixiones*) from Aquae Sulis.

Consolidation

This play can be turned into a *tableau vivant* (freeze-frame) sequence rather than a performance.

- 1 Divide the scene into five moments:
 - Vilbia warns Dumnorix (lines 1–17).
 - Dumnorix prays and Belimicus arrives (lines 18–28).
 - Vilbia hides as the fight begins (lines 29–35).
 - Vilbia re-emerges and pushes Belimicus into the water (lines 36–37).
 - Dumnorix and Vilbia escape; Belimicus heads off, wet and fuming (lines 38–42).
- 2 Assign small groups to each moment. Students silently create “frozen scenes” showing body language and emotion – no words, just posture.
- 3 Once frozen, one student from each group reads a single Latin line aloud as “voiceover narration.”
- 4 The class then discusses:
 - Which moment carries the most tension?
 - How do gesture and sound help communicate the Latin’s mood?
 - What might happen next if the goddess Sulis truly intervenes?

This exercise keeps all students engaged – readers, movers, and interpreters – while reinforcing comprehension through physicality, inference, and creative collaboration.

The tone makes several important shifts in this scene, discussion of which can be useful for building student skills of interpretive reading, for example:

- What does the language of prayer (**ō dea Sūlis! ... tē precātus ... volō tē audīre**) sound like compared to the language of anger (**furcifer? ... asine! ... nēmō mē impūne vexat**)?
- What Latin words show the shift from sacred silence to confrontation?

Discussion

- **Characterization.** How does each character respond to fear? Vilbia through warning – moving and speaking quickly; Dumnorix through prayer – appealing to the divine; Belimicus through violence – insults and threats.
- **Gender and power.** How does Vilbia’s status as a woman affect her vulnerability or options available to her in these scenes? What might she be able to do as a man that she cannot as a woman? What might her silent observation (**post columnam sē cēlat**) reveal about courage, gender, or power?
- **Sulis.** Invite students to imagine how a Roman audience would perceive the appearance of the goddess. Is her power real, or is the story more about moral consequences than divine action?

Illustration: page 31

- Reservoir of spring at Aquae Sulis, seen from above.

About the language 2: more about the genitive (page 32)

New language feature

Partitive and descriptive genitives

Note that these technical terms are not used in the explanations given to students. Consider whether it is necessary to give students these terms; it is more important that they learn what the language means than what to call it.

Discussion

It may be advisable to take paragraphs 1–3 in one lesson, revisit them in a later lesson, and then move on to paragraphs 4–5.

Work through the examples as presented – beginning with the familiar examples of simple possession from earlier units (**marītus Galatēae erat Aristō**), then moving to the expressions of quantity (**satis pecūniae, nimium vīnī**).

Encourage students to identify the pattern – a word indicating amount or quantity followed by a noun in the genitive case. Highlight how this construction expresses “part of a whole” (e.g. **nimium vīnī** = literally “too much of wine”).

Where students encounter descriptive genitives (**fēmina ingenīi prāvī, vir minimae auctōritātis**), ask them what quality or characteristic the genitive phrase describes, and how English rephrases it more naturally (*a very untrustworthy woman, a man with very little influence*).

Encourage experimentation with translations that capture tone and nuance, not just literal meaning.

Consolidation

Ask students to find examples of both of the new types of genitive in the stories they have read so far and explain their use:

- **fēmina magnae dīligentiae** (Aventina, page 26)
- **vir ingenīi prāvī** (Belimicus, page 26)
- **plūs cibī** (page 29).

Regarding the genitives of description, students may wish to discuss whether these characterizations are accurate or ironic. This helps students move beyond grammatical recognition to interpretive understanding.

Building words: adjectives and adverbs (page 33)

New language feature

Formation of adverbs from third declension adjectives (adverbs ending in **-ter** plus **facile** and **difficilē**)

Discussion

Read paragraph 1, which consolidates the adverbs formed from first and second declension adjectives (see page 13), and, after reading paragraph 2, do the exercises in paragraphs 3 and 4. Paragraph 5 could be completed as a review exercise in a later lesson.

Consolidation

For extra practice, write up short sentences about familiar characters and situations. Ask students to translate them and identify the adjectives and adverbs.

Example: **morbus Togidubnum graviter afflixit.**

Practicing the language: pallium et pugiō (pages 34–35)

In the town of Aquae Sulis, two Roman soldiers attempt to capture a thief.

1 Explore the story

If you wish to assign points to these questions as a formative assessment, here is a 25-point answer key:

- a** What are we told about Crispus and Fronto here? [2]
They are Roman soldiers [1] walking to an inn [1].
- b**
 - i** Why was Crispus complaining about his life? [1]
He had lost a new cloak [1].
 - ii** How was Fronto reacting to Crispus' complaints? [1]
He was mocking him [1].
- c** What two questions did Fronto ask Crispus? [2]
Was there ever a more neglectful soldier than you? [1] and How did you lose the cloak? [1]
- d**
 - i** What had Crispus done immediately after going into the baths? [1]
He had handed his cloak to an enslaved man [1].
 - ii** What had Crispus done before he entered the bath itself? [1]
He had put his clothes down in the changing room [1].
 - iii** What problem had Crispus faced after getting out of the bath? [2]
He found neither the enslaved man [1] nor the cloak [1].

- e** What explanation did Fronto offer for what had happened at the baths? [1]
A thief was impersonating an enslaved person [1].
- f** **i** Why did Crispus shout at the man? [1]
He was wearing his cloak [1].
- ii** What did Crispus want the man to do? [1]
Come here [1]
- g** **i** What did the man do after being called by Crispus? [1]
He immediately fled [1].
- ii** What did Crispus and Fronto do in response to this? [4]
They began to chase him [1] and having followed him [1] through many streets of the town [1] found him in a deserted street [1].
- h** What claim did Fronto make? [2]
You cannot escape [1] as Roman soldiers are cleverer than poor little Britons [1].
- i** What are we told here about the **fūr**? [1]
He gave the cloak back to Crispus [1].
- j** **i** What did Fronto notice? [1]
His dagger was missing [1].
- ii** What had the **fūr** done? [1]
He had taken the dagger from Fronto [1].
- iii** What two things did the **fūr** do at the end of the story? [2]
He shouted farewell [1] and fled, laughing [1].

Reviewing the language

If students are ready to consolidate their learning, exercises for this Stage can be found on page 365.

Cultural background material (pages 36–39)

Content

Examples of curse tablets, and how and why they were used.

Investigation

The UNESCO Memory of the World program records remarkable and important pieces of cultural heritage from all over the world. In 2014 the curse tablets found at Bath (Aquae Sulis) became the only items from Roman Britain to be added to the UK Memory of the World Register. Why might the Bath curse tablets have been recognized in this way?

This question takes an unusual approach to this material and asks students to engage with the idea of cultural heritage and how we choose what to preserve and protect. Discussion of this question could be widened out to consider aspects of local, national, or international history that have or have not been celebrated or preserved. Such discussions are important for highlighting the human decision making that lies behind the curation of history and heritage spaces.

The criteria for consideration in the UNESCO Memory of the World program are summarized in the textbook as follows:

- Time – is it representative of its time?
- Place – does it highlight certain features of the place where it was created?
- People – does it illustrate a significant aspect of human social, industrial, or artistic development?
- Subject and theme – does it relate to something historically or intellectually important?
- Form and style – is it an outstanding example of a certain type of thing?
- Social/spiritual/community significance – is the community emotionally attached to it or does it contribute to that community's sense of identity?

These were correct at the time of writing, although UNESCO do change the wording of the criteria for different submission cycles. You may prefer to have a look online at their current criteria, or even have students create their own criteria for assessing submissions to such a registry.

For more information about the Memory of the World project, see UNESCO's website <https://www.unesco.org/en/memory-world>.

The register itself can be searched online <https://www.unesco.org/en/memory-world/grid?hub=1081>.

The UNESCO website also has an article with more information about the inclusion of the Bath curse tablets <https://www.unesco.org/en/articles/baths-roman-curse-tablets-added-unesco-memory-world-register>.

Possible outcome tasks include:

- **UNESCO submission.** Students imagine they were on the team writing the submission to UNESCO for the Bath curse tablets. What information would they focus on? How would they try to persuade the judges of the importance of the tablets? You may even want to download the current application form from UNESCO (these are free and publicly available) so that students can fill in sections.
- **Guest lecture.** Students plan (and even deliver, if you can organize it) a talk on the Bath tablets that explains why they were added to the registry. Assign a specific audience to the students, ideally one whose members know little or nothing about the Romans – this might be young children, for example, or a group of adults who we imagine are casually visiting a museum. Students should consider the structure of the information, what context they need to give their audience to help with understanding, and how to keep them interested in the topic. The talk might be imagined as a social media post, in-person talk, or any other option that seems appropriate.
- **Creative writing.** Students choose one of the tablets in the book and write a short story, diary entry, or perhaps comic strip about what led that person to write their curse. If you wish to add a research element to this you could show them how to search the curse tablet collection on the Roman Inscriptions of Britain website (<https://romaninscriptionsofbritain.org>) and have them select one from there.

Thinking points

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

1 For each of these curse tablets identify who is doing the cursing and why. Neither of these people knew who had stolen their property. How do they get around this when writing their curse?

- Basilia wrote the top tablet because she has lost her silver ring.
- Docilianus wrote the bottom tablet because someone has stolen his hooded cloak.
- To get around the fact that they did not know the culprit's name, the writers of these curses used formulaic statements that could apply to any culprit – “whether man or woman, slave or free.” Basilia ensures that she curses anyone who knows *anything* about the loss of the ring, to ensure she catches any perpetrator or accomplice.

2 Explain how historians' understanding of the Vilbia tablet has changed and the possible interpretations that have been suggested.

Curse tablets can be hard to read and interpret for historians. The Vilbia tablet is not now believed to be written by a jealous lover, because the majority of the curse tablets found at Aquae Sulis deal with theft of objects, rather than relationships or love. The name Vilbia may refer to an enslaved woman, as such women were seen as property by their masters, or it may refer to a stolen fibula (pin). Some have suggested it may be a lost British word for a pointed tool.

3 In what ways are British curse tablets different from those found elsewhere in the empire?

- Almost all curses in Britain were placed in temples, in household shrines, or in water; elsewhere in the empire they were often buried in tombs.
- Their focus is on theft and justice (rather than love spells, competition curses, or business disputes).
- British curse tablets are generally simpler in form, are on thin lead sheets, and are sometimes rolled or folded. There is little evidence of complex magical rituals, symbols, drawings, or magical words, which are common elsewhere.
- Some tablets found elsewhere have roughly drawn sketches on them; no similar examples have been found among the British tablets.

Many British curse tablets are written in very poor or flawed Latin, suggesting they were dictated by people who were not fluent in Latin, or that scribes may have been local or semi-literate, or that formulaic templates were copied incorrectly. As a result, this can show a lower degree of Romanization or Latin literacy among some inhabitants of Roman Britain or a mixture of local dialects and Latin in magical or religious contexts.

Further suggestions for discussion

Consider the words magic, superstition, and religion: what do they mean? Is there just one, agreed definition for each word? Can you give examples of practices or beliefs that you would use each word to describe? During the course of this discussion it should become apparent that a lot of these words are value laden, culturally dependent, and open to interpretation and disagreement. Students should engage in such discussions from a place of respect with a clear framework for handling potentially sensitive topics. Do not allow personal attacks or denigration of the beliefs of others.

Further information

Attitudes to magic

For the Romans, a pool might be the home of a nymph; the threshold of every building held significance; and every crossroad might be a meeting place of spirits. People interacted with the divine and the supernatural on a regular basis. The Romans used words like **religiō**, **superstitiō**, and **magiā** to describe these interactions, but their meanings varied from person to person, from place to place, and over time, as is the case today for the terms religion, superstition, and magic. The Roman politician Cicero saw *religio* and *superstitio* as very different things: the former meaning pious, dutiful worship of the gods in line with tradition, the latter referring to what he considered to be a more irrational fear of the unknown (*On the Nature of the Gods* 1.117–118, 2.71)

For the Romans, *magia* referred to practices that tried to control or change the world using secret knowledge and rituals in a way that might be considered superhuman. When modern historians refer to ancient magic, they often include things like curse tablets and amulets: everyday things for the Romans, which they did not necessarily view in the same way.

The Greek Magical Papyri are a collection of magical spells and formulas, hymns, and rituals from Greco-Roman Egypt, dating from the second century BC to the fifth century AD. (They include the first use of the word “abracadabra.”)

A translation of the papyri is available at the Internet Archive <https://archive.org/details/TheGreekMagicalPapyriInTranslation/page/n1/mode/2up>.

Pliny the Elder has what is probably our most complete account of attitudes to magic up to the end of the first century AD (*Natural History* 30.1–6). Pliny condemned the practice of black magic, declaring it a dangerous and deceitful art that could taint legitimate disciplines such as science, religion, and magic. He saw practitioners of these “black arts” as fraudulent charlatans. The fact that he believed that such beliefs and practices originated in Persia implies that there may have been an element of distrust of “foreign” practices, as opposed to “Roman” ones.

Perseus Digital Library has an English translation of Pliny’s *Natural History* Book 30 <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D30%3Achapter%3D1>.

Latin text at Bill Thayer’s website

https://penelope.uchicago.edu/Thayer/L/Roman/Texts/Pliny_the_Elder/30*.html.

Despite the suspicions of men like Pliny, we know that “magical” practices were commonplace. It is important to remember that we cannot make assumptions about the personal beliefs of the vast majority of people in the ancient world. Not everyone in a group would have thought the same things, and just because someone participated in a ritual did not necessarily mean they believed all the mythology associated with it. Sources in which ordinary people tell us directly about their beliefs and ideas are not very common, and authors like Pliny were often writing with a specific agenda or opinion in mind.

Curse tablets in antiquity

Curse tablets (*defixiones*) were small, inscribed sheets of lead (or sometimes other metals, wood, or papyrus) used across the Greco-Roman world to seek to force gods (often underworld deities, such as Pluto, Hecate, and Persephone) to do harm to an enemy or retrieve a stolen item (the majority of those found at *Aquae Sulis* involve stolen objects). Curses were cast to seek divine assistance for slights, such as theft, rivals in love, or legal cases, by dedicating the tablet to a god at a sacred site such as a temple or a spring. They were frequently written backward and sometimes included magical symbols. The act of rolling or folding the tablet and piercing it with a nail was a ritualistic method of sending the curse to the gods to inflict harm or compel an action. The first set of curse tablets was found in Selinus in Sicily, dating from the fifth century BC.

For more on curses and superstition, see Pliny *Natural History* 28.25–29.

- English translation of Book 28 in the Perseus Digital Library <https://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.02.0137%3Abook%3D28>
- Latin text at Bill Thayer’s website https://penelope.uchicago.edu/Thayer/L/Roman/Texts/Pliny_the_Elder/28*.html.

For a wider view of curse tablets in antiquity, including some discussion of tablets from *Aquae Sulis*, see the following articles:

- Ekklesia has an article on curse tablets and our understanding of the ancient world <https://ekkleiamag.wordpress.com/curse-tablets-and-our-understanding-of-the-ancient-world/>
- Classics for All has an article on the violence of ancient magic <https://classicsforall.org.uk/reading-room/ad-familiares/violence-ancient-magic>
- The International Journal of Social Science and Humanity has an article on Roman curse tablets from the baths <https://www.ijssh.org/uploadfile/vol13/1111-CCH008.pdf>.

The Vilbia tablet

The curse tablet mentioned on page 37 of the textbook was found at Bath and reads as follows:

[I]VQ IHIM MAIBLIV TIVALO
 [V]NI CIS TAVQIL (OD)[O]MOC AVQA
 [A]LLE ATVM IVQ MAE TIVA
 [RO]V IS ANNIVLEV SVREPV
 SXE SVNAIREV SVNIREV
 ES SILATSVG(V)A SVNAITI
 MOC SVNAINIMSVTAC
 [A]LLINAMREG ANIVOI

(RIB 154)

When the order of the letters is reversed, this inscription emerges as:

QVI MIHI VILBIAM INVOLAVIT SIC LIQUAT¹ COMO(DO)² AQVA ELLA³ MVTA QUI EAM
 VORAVIT SI VELVINNA EXSVPEREVS VERIANVS SEVERINVS A(V)GVSTALIS COMITIANVS
 CATVSMINIANVS GERMANILLA IOVINA

(¹ = liquescat, ² = quo modo, ³ = illa)

The text and its interpretation are uncertain in parts. A translation of the version given above reads:

“May he who has stolen Vilbia from me dissolve like water. May she who has devoured her be struck dumb, whether it be Velvinna or Exsupereus or Verianus, etc.”

As is discussed in the textbook (page 37) the meaning of this tablet has been much debated. Earlier scholars suggested that Vilbia might have been the target of a jealous lover’s curse; however, this interpretation has been challenged on the grounds that there is no clear evidence of “Vilbia” as a female personal name, and that no other curse tablets discovered in Britain appear to concern romantic relationships. It seems that there was a Vilbii family in Antibes in Gaul, so it can now be said that “Vilbia” is a possible Celtic woman’s name. Curse tablets like this one use the verb **involāre** in the sense of stealing personal property, but it does occur in Vulgar Latin in the special sense of “snatching” persons. This meaning, however, does not relate to the stealing of affections in the modern sense, but to the stealing of a person as an object. This would suggest that, if Vilbia were indeed a woman, she was likely enslaved or perhaps a victim of kidnapping.

If Vilbia was not a person, then VILBIAM could refer to an object in a Celtic language, for example “some kind of pointed tool” (Paul Russell, quoted on the Roman Inscriptions of Britain page linked below); or it could be a corruption of “fibula.”

The Roman Inscriptions of Britain website provides further information on RIB 154, including links to articles from *Britannia* discussing these issues
<https://romaninscriptionsofbritain.org/inscriptions/154>.

Curse tablets found elsewhere in Britain

A large collection of defixiones in the form of lead scrolls was discovered in 1890 at the village of Uley, around 22 miles (35 kilometers) miles north of Bath, on the site of a small temple of Mercury, which probably also served as a local market. It seems likely that the curses were drawn up by the temple clerk at the request of the local people, mainly farmers, who were perhaps hedging their bets in a legal case against a neighbor. If so, it was a fairly public way of damning one's enemy and suggests the importance of ensuring that he got to know about it. Clearly such curses were more than a conventional ritual. Many people must have believed in the efficacy of the divine agent and feared the god's power; even if the target of the curse did not, they would have been disturbed, even frightened, by the knowledge that someone hated them enough to damn them publicly.

At Lydney, around 43 miles (69 kilometers) north of Bath, there was an important temple of the god Nodens, a Celtic god of hunting, who was worshiped also for his healing powers. Defixiones were found there too, including one by a certain Sylvianus who had had a ring stolen from him. Sylvianus promised to pay the god half its value if it were recovered, and cursed the suspected thief: "Among those who are called Senecianus, do not allow health until he brings the ring to the temple of Nodens."

Here are some other defixiones that have been discovered in Britain.

This tablet was found in London (Roman Londinium):

TRETIA(M) MARIA(M) DEFICO ET
 ILLEVS VITA(M) ET ME(N)TEM ET MEMORIAM [E]T IOCINE RA PULMONES INTERMIX
 TA ... SCI¹ NO(N) POSSITT LOQVI (QVAE) SICRETA SI(N)T ...

(RIB 7)

(¹ = sic)

"I curse Tretia Maria, her life, her mind, memory, liver, and lungs mixed up together. Thus may she be unable to speak what is hidden ..."

There is some uncertainty as to the name Tretia, which may be misspelled.

The Roman Inscriptions of Britain website has more on RIB 7
<https://romaninscriptionsofbritain.org/inscriptions/7>.

Another was found in Nottinghamshire, in the East Midlands of England.

DONATVR DEO IOVI OPTIMO MAXIMO VT EXIGAT PER MENTEM PER MEMORIAM
 PER INTVS PER INTESTINVM PER COR
 [P]ER MEDVLLAS PER VENAS
 ... SI MASCEL SI FEMINA QVI(SQ)VIS
 INVOLAVIT DENARIOS CANI DIGNI VT IN CORPORE
 SVO IN BREVI TEMP[OR]E PARIAT DONATVR
 DEO DECIMA PARS

(*Journal of Roman Studies* 53 (1963), 122–124)

“This tablet is given to Jupiter Optimus Maximus with the prayer that he may smite through the mind, memory, inward parts, guts, heart, marrow, veins whatever person, man or woman, who has stolen the money of Canus Dignus. Let him quickly restore the money in person. A tenth of the money is offered to the god.”

The Roman Inscriptions of Britain website has more on this curse tablet

<https://romaninscriptionsofbritain.org/inscriptions/JRS.53.p121>.

The Curse Tablets of Roman Britain website provides information on other sites in Britain where curse tablets were found <http://curses.csad.ox.ac.uk/index.shtml>.

Students can search for words and phrases in the catalog of tablets and learn about how these tablets were created.

Illustrations:

page 36

- Curse tablet from Badnam Creek, near Southampton, dating to around AD 350–400. Discovered in 1982 and now housed at the Westbury Manor Museum in Fareham.

Roman Inscriptions of Britain website <https://romaninscriptionsofbritain.org/inscriptions/Brit.28.1>

page 37

- A close-up of the Vilbia curse; the full image can be seen at the beginning of the Stage.

Roman Inscriptions of Britain website <https://romaninscriptionsofbritain.org/inscriptions/154>

page 38

- Left: this curse tablet was found in the hot spring and Roman reservoir underneath the Great Bath. Made of tin with bronze patination, with a small ring to enable its use as a pendant, this is the only example of this form among the tablets found so far. The text reads:

ADIXOUI

DEIANA

DEIEDA

ANDAGIN

VINDIORIX

CUAMEN-AI

This list of names and their possible origins are discussed in depth on the Roman Inscriptions of Britain website <https://romaninscriptionsofbritain.org/inscriptions/TabSulis18>.

- Top right: line drawing of a demon in a boat, from a tomb of Hadrumetum (modern Sousse) in Tunisia, third century AD. He may be a representation of Charon, the ferryman who carried the souls of the dead over the River Styx. The figure holds an urn and a torch, symbols of death. The text reads:

On the left: CVIGEV, CENSEV, CINBEV, PERFLEV, DIARVNCO, DIASTA, BESCV, BEREBESCV, ARVRARA, BAGAGRA

On the demon's breast: ARITMO, ARAITTO;

On the boat: NOCTIVAGVS, TIBERIS, OCEANVS.

- Some have suggested that the names on the boat are those of the horses being cursed.

The text on the reverse of this plaque reads:

ADIVRO TE DEMON QVICVMQVE ES ET DEMANDO TIBI EX ANC DIE EX AC ORA EX OV MOMENTO VT EQVOS PRASINI ET ALBI CRVCIES ET AGITATORES CLARVM ET FELICEM ET PRIMVLVM ET ROMANVM OCIDAS COLLIDAS NEQVE SPIRITVM ILLIS LERUNQVAS¹: ADIVRO TE PER EVM QVI TE RESOLVIT TEMPORIBVS DEVM PELAGI CVM AERIVM IAW LASDAW ...

(¹ = relinquas)

“I charge you, demon, whoever you are, and demand of you, from this day, from this hour, from this minute, that you torture the horses of the Greens and the Whites, and that you kill and crash their drivers, Clarus and Felix and Primulus and Romanus, and leave them without life. I charge you by the god of the sea, who set you free at the right time, and by the god of the air ...”

- Bottom right: curse tablet written with Latin letters in what may be a British language, one of two such tablets found so far. If these are written in a British language then they are the only written examples of such a language and cannot be translated. There are some British names or name-elements that can be identified, so this is not an illiterate pseudo-inscription. For a full discussion, see the Roman Inscriptions of Britain website entry <https://romaninscriptionsofbritain.org/inscriptions/TabSulis14>.

page 40

- Rolled lead curse, 2¼ inches (5.7 centimeters). Many curses were found rolled in this way, though not the Vilbia curse.

Vocabulary checklist (page 40)

The checklist includes a number of examples of perfect active participles:

ēgressus, ingressus, locūtus, precātus, prōgressus, regressus

These are presented in the same format as first and second declension adjectives. No explanation of the concept of deponent verbs should be offered at this point.

Suggested further reading

- Cunliffe, B. and Davenport, P. *The Temple of Sulis Minerva at Bath, Vol. I: The Site; Vol. 2: The Finds from the Sacred Spring* (Oxford University Committee for Archaeology, 1985 and 1988).
- Gager, J. G. (ed.) *Curse Tablets and Binding Spells From the Ancient World* (Oxford University Press, 1992).
- McKie, S. *Living and Cursing in the Roman West: Curse Tablets and Society* (Bloomsbury Academic, 2022).
- Mees, B. T. *Celtic Curses* (Boydell Press, 2009).
- Millett, M. “Aquae Sulis” in Hornblower, S., Spawforth, A., and Eidinow, E. (eds) *The Oxford Classical Dictionary* (Oxford University Press, 2012), also available via the Oxford Classical Dictionary online: <https://doi.org/10.1093/acrefore/9780199381135.013.632>
- Ogden, D. “Binding Spells: Curse Tablets and Voodoo Dolls in the Greek and Roman Worlds” in Ankarloo, B. and Clark, S. (eds) *Witchcraft and Magic in Europe, Vol. 2: Ancient Greece and Rome* (University of Pennsylvania Press, 1999), pp. 1–90.
- Paoli, U. E. *Rome, Its People, Life and Customs* (Bristol Classical Press, 1996).
- Tomlin, R. S. O. “Roman Britain in 2011. III. Inscriptions,” *Britannia* 43 (2012): 395–421.
- Tomlin, R. S. O. and Hassall, M. W. C. “Roman Britain in 1998. II. Inscriptions,” *Britannia* 30 (1999): 375–386.

Particularly participles

Sort each participle in the pool into the correct column in the table. Then translate it. One example in each column has been done for you.

ēgressus	clāmantem	aedificātōs	portātī	dūcēns	dīcentēs
monitam	precātī	secūtae	iussī	sedentem	vīsus
cōnspicātus	ingressae	dictōs	stans	locūta	adeptōs

Present active participles	Perfect passive participles	Perfect active participles
clāmantem <i>shouting</i>	aedificātōs <i>having been built</i>	adeptōs <i>having obtained</i>

Perfect active participles

From the box below, select the perfect active participle to complete each sentence. Then translate each sentence.

ingressī	locūtus	precātus	ēgressa
ingressās	suspiciātus	cōnspicātī	locūtī

1 Memor et Cephalus, Salvium in āreā _____, clamāre coepērunt.

2 senātor et haruspex, gravia verba _____, ex hortō ambulāvērunt.

3 Belimicus, dē ultiōne _____, nihil umquam effēcit.

4 Dumnorix, deam Sūlem _____, tabulam plumbeam in fontem sacrum iniēcit.

5 Dumnorix Aventīnam et Vilbiam, tabernam _____, vīdit.

6 Vilbia, ē tabernā _____, per silentium noctis cucurrit.

7 Togidubnus, nūllam fraudem _____, etiam infēlicior est.

8 Quīntus et Togidubnus, aulam _____, Catiam salutāvērunt.

Practicing participles

In each of the following sentences, circle the participle, draw an arrow to the noun it describes, and identify the type of participle (present active participle, perfect passive participle, perfect active participle). Then translate the sentence, using natural English. (You may also like to write a literal translation.) One is done for you.

- 1 Belimicus, ad fontem (regressus) precēs Dumnorigis plānē audivit.

perfect active participle

After Belimicus returned to the fountain, he clearly heard the prayers of Dumnorigis.

(Lit: Belimicus, having returned to the fountain, clearly heard the prayers of Dumnorigis.)

- 2 duo hospitēs, ad villam redientēs, amīcum cōspexērunt.

- 3 Galatēa, filiae haec verba locūta, marītum vituperāre incēpit.

- 4 rēx, remedium petēns, ad thermās advēnit.

- 5 Alexander frātrēs inter sē dissentientēs vituperāvit.

- 6 Dumnorigis, ab Aventīna missus, cum Belimicō āleam lūdīt.

7 rēx, thermās ingressus, pōculum vinī bibere solēbat.

8 vīnumne in āram fūsum deō placuit?

9 dīra imprecātiō, in tabulā scrīpta, iam in fonte iacet.

10 fūr gemmās in fontem iniectās quaerēbat.



sententiās scrībe!

On a separate piece of paper, write six Latin sentences for each of **1** and **2**, choosing a word or phrase from each column. Use a word or phrase only once. Give a natural English translation for each sentence. One is done for you.

1	Nom.	Acc.	Perfect active participle	Adverb (optional)	Verb
	Cephalus,	verba	adeptus,	avidē	sē cēlāvit.
	Vilbia,	thermās	cōnspicāta,	celeriter	discessit.
	Memor,	pecuniam	cōnspicātus,	facile	effūgit.
	Togidubnus,	puellās	ingressus,	mox	dormīvit.
	Salvius,	canem	locūtus,	nūper	rīsit.
	Quīntus,	mandāta	precātus,	vehementer	cucurrit.
	Phormiō,	lacrimās	adepta,	laetē	clāmāvit.
		fībulam	locūta,	libenter	restitit.
		deōs		lentē	rediit.
		amicōs		dīligerter	

- a** **Quīntus, canem cōnspicātus, celeriter effūgit.**
After Quintus caught sight of the dog, he fled quickly.
 (Lit: *Quintus, having caught sight of the dog, quickly fled.*)

2	Nom.	Nom.	Gen. of description	Acc.	Gen. of quantity or amount	Verb
	Cephalus,	vir	pessimī ingenī,	plūs	cibī	cōnsūpsit.
	Vilbia,	iuvenis	magnae prūdentiae,	satis	vīnī	cupiēbat.
	Memor,	prīnceps	minimae virtūtis,	nihil	bellī	habēbat.
	Dumnorix,	mīles	magnae fortitudinis,	nimium	perīculī	ēmit.
	Belimicus,	puella	maximae stultitiae,	aliquid	pecūniae	bibit.
	Salvius,	libertus	optimī ingenī,		vulnerum	tulit.
	Aventīna,	fēmina	magnae calliditātis, minimae dīligentiae,		inimīcōrum aquae sacrae	

- a **Memor, vir minimae virtūtis, nimium vīnī bibit.**
Memor, a very cowardly man, drank too much wine.
 (Lit: Memor, a man of littlest courage, drank too much wine.)

Snake sentences

Circle the words that correctly translate the English sentence.

- 1 The citizens offered wine cups to the men.

cīvis pōcula hominī obtulit.

cīvēs pōculum hominibus obtulērunt.

- 2 Aventīna intently looked at the brooch, showed by Vilbia.

Aventīnae fibulam ā Vilbiā ostenta intente spectāvit.

Aventīna fibulās cum Vilbiā ostentam intentissime spectābat.

- 3 The workmen, praised by the architect, were very happy.

fabrī, ad architectum laudātī, laetissimī erant.

faber, ab architectō laudantēs, laetī erat.

- 4 The workman was sculpting the statue of the goddess.

faber statuam deae sculpēbat.

fabrum statuae deī sculpsit.

- 5 The old man, holding the tablet, proceeded to the fountain.

senēs, tabula tenēns, ad fontem prōcessit.

senex, tabulam tenentēs, ā fonte prōcessērunt.

- 6 The thief approached the baths cautiously.

fūr thermās cautē appropinquat.

fūrem thermīs cautissimē appropinquāvit.

- 7 The thief, having entered the baths, hurried to the fountain.

fūrēs, thermās ingressus, ā fonte festīnāvit.

fūr, ā thermīs ingressī, ad fontem festīnāvērunt.

- 8 The thieves, terrified by the old man, fled from the baths.

fūr, senem perterritus, ad thermās fūgit.

fūrēs, ā sene perterritī, ē thermīs fūgērunt.

The genitive case

- 1 The genitive sometimes indicates possession.

Circle the noun(s) in the genitive case in each of the following sentences. Then translate.

a Quīntus ad aulam Togidubnī ībat.

b prope thermās stat templum deae Sūlis.

c Cephalus in thermīs clāmōrēs mīlitum audīvit.

- 2 The genitive sometimes completes words which indicate amount or quantity.

Circle the noun in the genitive case in each of the following sentences. Then translate.

a Vilbia mihi aliquid novī narrāvit.

b nimium labōris habeō.

c iubeō tē plūs cibī ferre.

d nihil perīculī est.

e tabernam possideō in extrēma parte oppidī.

- 3 The genitive sometimes indicates description.

Match each sentence fragment with its correct completion.

Then translate the completed sentences in the space on the next page.

a Aventīna erat femina ___.

A magnae ambitiōnis.

b Quīntus erat vir ___.

B summae auctōritātis.

c Salvius erat vir ___.

C magnae diligentiae et summae benignitātis.

d prīnceps erat vir ___.

D octōgintā annōrum.

e rēx erat vir ___.

E magnae arrogantiae.

f Memor erat vir ___.

F maximae virtūtis.

g Vilbia erat puellae ___.

G maximae prūdentiae.

Translations

a _____

b _____

c _____

d _____

e _____

f _____

g _____

DRAFT

Finding the common denominator

Read the following Latin clues and determine the person or place being described.

- 1 multam pecūniam dēbet.
 auxiliū Sūlis petivit.
 Togidubnum monuit.
 Aventīnam expectat.
 tabulam iniēcit.

- 2 fībulam ostendēns
 fīlia frātris Aventīnae
 in taberna pocula lavat.
 verba Belimicī audīvit.
 p̄ncipem in aquam dēicit.

- 3 haruspex
 sacerdotēs
 templum ā fabrīs aedificātum
 dea ā multīs honorāta
 fōns sacer

- 4 ā dominō arcessitus
 pōculum ā latrōne Aegyptiō datum
 ornamenta tradidit.
 pōculum rēgī praebēns
 abīre iussus



Question, direction, reflection

Your teacher will read you a series of questions. Circle the correct answer.

- 1 p̄rīnceps sē (ante columnam / post columnam) cēlāvit.
- 2 Dumnorix (ā fonte / ad fontem) prōcessit.
- 3 Dumnorix tabulam (in fonte / in fontem) dēiēcit.
- 4 Belimicus (ā fonte / in fontem) contendit.
- 5 Belimicus saepe (dē morte Togidubnī / sine morte Togidubnī) dīxit.
- 6 Vilbia (ā mēnsā / prope mēnsam) stetit.
- 7 Belimicus (ad Dumnorigem / ā Dumnorige) ambulābat.
- 8 Vilbia p̄rīncipem (in aquam / in aquā) dēicit.
- 9 p̄rīculōsum erat Vilbiae (in oppidō / ad oppidum) manēre.
- 10 Belimicus sē (ē fonte / in fonte) extrāxit.

Who said what?

Listen to the sentences your teacher will read and identify the likely speaker.
Circle the correct answer.

- 1 (Aventīna / Vilbia / Dumnorix)
- 2 (Aventīna / Vilbia / Quīntus)
- 3 (Dumnorix / Vilbia / Belimicus)
- 4 (Aventīna / Dumnorix / Quīntus)
- 5 (Cephalus / Memor / Togidubnus)
- 6 (Vilbia / Dumnorix / Belimicus)

DRAFT

Word power

- 1 The suffix **-ālis** or **-īlis** forms a Latin adjective meaning “of” or “pertaining to.” Study the following Latin nouns and adjectives.

gēns	gentīlis	vōx	vōcālis
senex	senīlis	rēx	regālis
cīvis	cīvīlis	nāvis	nāvālis
puer	puerīlis	sacerdōs	sacerdōtālis

- 2 Study the following terms or expressions. Give the Latin noun and adjective from which the English adjective is derived. Then explain the term or expression.

	Latin noun	Latin adjective	Explanation
a puerile behavior	_____	_____	_____
b hostile actions	_____	_____	_____
c marital bliss	_____	_____	_____
d a vocal concert	_____	_____	_____
e the principal teacher	_____	_____	_____
f filial devotion	_____	_____	_____
g a juvenile delinquent	_____	_____	_____

dēfīxiōnēs

1 Who stole the bracelet?

This defixio was inscribed on a square of sheet lead, cut into the shape of a cross.



NOMEN REI
QUI DESTRA-
LE INVOLAVE-
RIT

reī: reus *culprit*
destrāle *bracelet*
(= dextrāle)
involāverit: *steal*
involāre

a In the defixio above, what is the peculiarity of the “E”s? Of the “L”s?

b With the help of the words above, translate the defixio.

c By throwing this defixio into the spring of Sulis, the petitioner hoped to find out the name of the culprit. How do you think the goddess was supposed to reveal it?

2 What did Tretia Maria do?

a With the help of the words on the right, translate the following defixio:

TRETIAM MARIAM DEFICO ET ILLEUS VITAM MENTEM
ET MEMORIAM ET IOCINERA ET PULMONES INTERMIXTA

dēfīcō *I curse*
illeus (=illius) *of her*
iocinera *liver*
pulmōnēs *lungs*

3 a To complete the following statements correctly, circle two items from the parentheses. Put the underlined letters of your two choices in the boxes.

A Defixiones were made of (iron / lead / papyrus / pewter).

B They are often found in (Roman baths / a hypocaust / wells / basilicas).

C They were used to ask help from the gods of (thieves / the underworld / Aquae Sulis / death).

D To make messages mysterious, they were written (back to front / in black ink / with a long nail / with meaningless words).

b Unscramble the eight letters above and find the word to complete this sentence. Messages on defixiones were often _____.

DRAFT

Magic, curses, and superstitions

Read pages 36–39 in your textbook and answer the following questions.

- 1 What are defixiones?
- 2 What were these commonly made of?
- 3 What was the reason for using curse tablets?
- 4 How many curse tablets have been found in Britain alone?
- 5 Describe at least three steps in the method of putting a curse on someone.
- 6 How did one woman named Basilia use a curse tablet after her ring was stolen?
- 7 Explain how the Vilbia curse tablet illustrates the difficulty in reading and interpreting curse tablets.
- 8 What were two of the methods used to increase the mystery and effect of the curse tablets?

- 9 Why do scholars think the Docilianus tablet on page 36 and the Docilinus tablet on page 38 might be written by the same person?

- 10 Examine the curse tablet from modern Tunisia on page 38. What features does it contain that are not common to curse tablets found in Britain?

- 11 What evidence suggests that curses were a part of everyday life?

- 12 How did curse tablets allow people to feel more in control of their lives?



dēfixiō

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

The UNESCO Memory of the World program records remarkable and important pieces of cultural heritage from all over the world. In 2014 the curse tablets found at Bath (Aquae Sulis) became the only items from Roman Britain to be added to the UK Memory of the World Register. Why might the Bath curse tablets have been recognized in this way?

Curses and curse tablets

Thinking point 1: For each of these curse tablets identify who is doing the cursing and why. Neither of these people knew who had stolen their property. How do they get around this when writing their curse?

Thinking point 2: Explain how historians' understanding of the Vilbia tablet has changed and the possible interpretations that have been suggested.

Thinking point 3: In what ways are British curse tablets different from those found elsewhere in the empire?

The UNESCO Memory of the World program records remarkable and important pieces of cultural heritage from all over the world. In 2014 the curse tablets found at Bath (Aquae Sulis) became the only items from Roman Britain to be added to the UK Memory of the World Register. Why might the Bath curse tablets have been recognized in this way?

Entries on the UK Memory of the World Register must meet at least one of the following criteria. You may wish to consider which of these, if any, you think the Bath tablets meet.

- Time – is it representative of its time?
- Place – does it highlight certain features of the place where it was created?
- People – does it illustrate a significant aspect of human social, industrial, or artistic development?
- Subject and theme – does it relate to something historically or intellectually important?
- Form and style – is it an outstanding example of a certain type of thing?
- Social/spiritual/community significance – is the community emotionally attached to it or does it contribute to that community's sense of identity?

DRAFT

Particularly participles: Answers

Sort each participle in the pool into the correct column in the table. Then translate it. One example in each column has been done for you.

ēgressus	clāmantem	aedificātōs	portātī	dūcēns	dīcentēs
monitam	precātī	secūtae	iussī	sedentem	vīsus
cōnspicātus	ingressae	dictōs	stans	locūta	adeptōs

Present active participles	Perfect passive participles	Perfect active participles
clāmantem <i>shouting</i>	aedificātōs <i>having been built</i>	adeptōs <i>having obtained</i>
dīcentēs <i>speaking</i>	dictōs <i>having been said</i>	cōnspicātus <i>having caught sight of</i>
dūcēns <i>leading</i>	iussī <i>having been ordered</i>	ēgressus <i>having left</i>
stans <i>standing</i>	monitam <i>having been warned</i>	ingressae <i>having entered</i>
sedentem <i>sitting</i>	portātī <i>having been carried</i>	locūta <i>having spoken</i>
	vīsus <i>having been seen</i>	precātī <i>having prayed</i>
		secūtae <i>having followed</i>

Perfect active participles: Answers

From the box below, select the perfect active participle to complete each sentence. Then translate each sentence.

ingressī	locūtus	precātus	ēgressa
ingressās	suspīcātus	cōnspīcātī	locūtī

- Memor et Cephalus, Salvium in āreā cōnspīcātī, clamāre coepērunt.
After Memor and Cephalus caught sight of Salvius in the courtyard, they began to shout.
- senātor et haruspex, gravia verba locūtī, ex hortō ambulāvērunt.
The senator and soothsayer, having spoken serious words, walked out of the garden.
- Belimicus, dē ultiōne locūtus, nihil umquam effēcit.
Although Belimicus spoke about revenge, he never carried it out.
- Dumnorix, deam Sūlem precātus, tabulam plumbeam in fontem sacrum iniēcit.
After Dumnorix (had) prayed to the goddess Sulis, he threw a lead tablet into the sacred fountain.
- Dumnorix Aventīnam et Vilbiam, tabernam ingressās, vīdit.
Dumnorix saw Aventina and Vilbia, when they had entered the shop.
- Vilbia, ē tabernā ēgressa, per silentium noctis cucurrit.
After Vilbia left the shop, she ran through the silence of the night.
- Togidubnus, nūllam fraudem suspīcātus, etiam īnfēlicior est.
Togidubnus, having suspected no trick, is even more unlucky.
- Quīntus et Togidubnus, aulam ingressī, Catiam salutāvērunt.
After Quintus and Togidubnus entered the palace, they greeted Catia.

Practicing participles: Answers

In each of the following sentences, circle the participle, draw an arrow to the noun it describes, and identify the type of participle (present active participle, perfect passive participle, perfect active participle). Then translate the sentence, using natural English. (You may also like to write a literal translation.) One is done for you.

- 1 Belimicus, ad fontem (regressus), precēs Dumnorigis plānē audivit.

perfect active participle

After Belimicus returned to the fountain, he clearly heard the prayers of Dumnorigis.

(Lit: Belimicus, having returned to the fountain, clearly heard the prayers of Dumnorigis.)

- 2 duo hospitēs, ad villam (redientēs), amīcum cōspexērunt.

present active participle

While the two guests were returning to the house, they caught sight of their friend.

(Lit: the two guests, returning to the house, caught sight of their friend.)

- 3 Galatēa, filiae haec verba (locūta), marītum vituperāre incēpit.

perfect active participle

After Galatea had said these words to her daughter, she began to chastise her husband.

(Lit: Galatea, having spoken these words to her daughter, began to chastise her husband.)

- 4 rēx, remedium (petēns), ad thermās advēnit.

present active participle

The king, who was seeking a cure, arrived at the baths.

(Lit: The king, seeking a cure, arrived at the baths.)

- 5 Alexander frātrēs inter sē (dissentientēs) vituperāvit.

present active participle

Alexander yelled at his brothers, who were arguing among themselves.

(Lit: Alexander yelled at his brothers arguing among themselves.)

- 6 Dumnorigis, ab Aventīna (missus), cum Belimicō āleam lūdit.

perfect passive participle

Dumnorigis, sent by Aventina, played dice with Belimicus.

7 rēx, thermās (ingressus), pōculum vinī bibere solēbat.

perfect active participle _____

After the king entered the baths, he usually drank a cup of wine.

(Lit: The king, having entered the baths, was accustomed to drink a cup of wine.)

8 vīnumne in āram (fūsum) deō placuit?

perfect passive participle _____

Did the wine poured onto the altar please the god?

9 dīra imprecātiō, in tabulā (scrīpta), iam in fonte iacet.

perfect passive participle _____

A dreadful curse, written on the tablet, now lies in the fountain.

10 fūr gemmās in fontem (iniectās) quaerēbat.

perfect passive participle _____

The thief was searching for the gems (which had been) thrown into the spring.



sententiās scribe! Answers

On a separate piece of paper, write six Latin sentences for each of **1** and **2**, choosing a word or phrase from each column. Use a word or phrase only once. Give a natural English translation for each sentence. One is done for you.

1	Nom.	Acc.	Perfect active participle	Adverb (optional)	Verb
	Cephalus,	verba	adeptus,	avidē	sē cēlāvit.
	Vilbia,	thermās	cōnspicāta,	celeriter	discessit.
	Memor,	pecuniam	cōnspicātus,	facile	effūgit.
	Togidubnus,	puellās	ingressus,	mox	dormīvit.
	Salvius,	canem	locūtus,	nūper	rīsit.
	Quīntus,	mandāta	precātus,	vehementer	cucurrit.
	Phormiō,	lacrimās	adepta,	laetē	clāmāvit.
		fībulam	locūta,	libenter	restitit.
		deōs		lentē	rediit.
		amīcōs		dīligerter	

- a **Quīntus, canem cōnspicātus, celeriter effūgit.**
After Quintus caught sight of the dog, he fled quickly.
 (Lit: *Quintus, having caught sight of the dog, quickly fled.*)

2	Nom.	Nom.	Gen. of description	Acc.	Gen. of quantity or amount	Verb
	Cephalus,	vir	pessimī ingenī,	plūs	cibī	cōnsūpsit.
	Vilbia,	iuvenis	magnae prūdentiae,	satis	vīnī	cupiēbat.
	Memor,	prīnceps	minimae virtūtis,	nihil	bellī	habēbat.
	Dumnorix,	mīles	magnae fortitudinis,	nimum	perīculī	ēmit.
	Belimicus,	puella	maximae stultitiae,	aliquid	pecūniae	bibit.
	Salvius,	libertus	optimī ingenī,		vulnerum	tulit.
	Aventīna,	fēmina	magnae calliditātis, minimae dīligentiae,		inimīcōrum aquae sacrae	

- a **Memor, vir minimae virtūtis, nimum vīnī bibit.**
Memor, a very cowardly man, drank too much wine.
 (Lit: *Memor, a man of very little courage, drank too much wine.*)

Answers will vary.

Snake sentences: Answers

Circle the words that correctly translate the English sentence.

- 1 The citizens offered wine cups to the men.

cīvis pōcula hominī obtulit.
 cīvēs pōculum hominibus obtulērunt.

- 2 Aventīna intently looked at the brooch, showed by Vilbia.

Aventīnae fibulam ā Vilbiā ostenta intente spectāvit.
 Aventīna fibulās cum Vilbiā ostentam intentissime spectābat.

- 3 The workmen, praised by the architect, were very happy.

fabrī, ad architectum laudātī, laetissimī erant.
 faber, ab architectō laudantēs, laetī erat.

- 4 The workman was sculpting the statue of the goddess.

faber statuam deae sculpēbat.
 fabrum statuae deī sculpsit.

- 5 The old man, holding the tablet, proceeded to the fountain.

senēs, tabula tenēns, ad fontem prōcessit.
 senex, tabulam tenentēs, ā fonte prōcessērunt.

- 6 The thief approached the baths cautiously.

fūr thermās cautē appropinquat.
 fūrem thermīs cautissimē appropinquāvit.

- 7 The thief, having entered the baths, hurried to the fountain.

fūrēs, thermās ingressus, ā fonte festīnāvit.
 fūr, ā thermīs ingressī, ad fontem festīnāvērunt.

- 8 The thieves, terrified by the old man, fled from the baths.

fūr, senem perterritus, ad thermās fūgit.
 fūrēs, ā sene perterritī, ē thermīs fūgērunt.

The genitive case: Answers

1 The genitive sometimes indicates possession.

Circle the noun(s) in the genitive case in each of the following sentences. Then translate.

a Quīntus ad aulam Togidubnī ībat.

Quintus used to go to Togidubnus' palace.

b prope thermās stat templum deae Sūlis.

Beside the baths stands the temple of the goddess Sulis.

c Cephalus in thermīs clāmōrēs mīlitum audīvit.

Cephalus heard the shouts of the soldiers in the baths.

2 The genitive sometimes completes words which indicate amount or quantity.

Circle the noun in the genitive case in each of the following sentences. Then translate.

a Vilbia mihi aliquid novī narrāvit.

Vilbia told me something new.

b nimium labōris habeō.

I have too much (of) work.

c iubeō tē plūs cibī ferre.

I order you to bring more food.

d nihil perīculī est.

There is no danger.

e tabernam possideō in extrēma parte oppidī.

I own a shop in the farthest part of town.

3 The genitive sometimes indicates description.

Match each sentence fragment with its correct completion.

Then translate the completed sentences in the space on the next page.

a Aventīna erat femina C.

A magnae ambitōnis.

b Quīntus erat vir F.

B summae auctōritātis.

c Salvius erat vir B.

C magnae diligentiae et summae benignitātis.

d p̄nceps erat vir E.

D octōgintā annōrum.

e rēx erat vir D.

E magnae arrogantiae.

f Memor erat vir A.

F maximae virtūtis.

g Vilbia erat puellae G.

G maximae prūdentiae.

Translations

- a Aventina was a woman of great industry and greatest kindness.
- b Quintus was a man of greatest courage.
- c Salvius was a man of highest authority/power.
- d The chieftain was a man of great arrogance.
- e The king was an 80-year-old man.
- f Memor was a man of great ambition.
- g Vilbia was a girl of greatest common sense.

DRAFT

Finding the common denominator: Answers

Read the following Latin clues and determine the person or place being described.

- 1 multam pecūniam dēbet.
auxilium Sūlis petivit.
Togidubnum monuit.
Aventīnam expectat.
tabulam iniēcit.

Dumnorix

- 2 fībulam ostendēns
fīlia frātris Aventīnae
in taberna pocula lavat.
verba Belimicī audīvit.
p̄ncipem in aquam dēicit.

Vilbia

- 3 haruspex
sacerdōtēs
templum ā fabrīs aedificātum
dea ā multīs honorāta
fōns sacer

Aquae Sulis / thermae

- 4 ā dominō arcessitus
pōculum ā latrōne Aegyptiō datum
ornamenta tradidit.
pōculum rēgī praebēns
abīre iussus

Cephalus



Question, direction, reflection: Answers

Your teacher will read you a series of questions. Circle the correct answer.

The teacher reads the sentences aloud.

- 1 ubi p̄nceps sē cēlāvit?
- 2 quō Dumnorix tabulam tenēns p̄cessit?
- 3 quō Dumnorix tabulam dēīcit?
- 4 unde Belimicus contendit?
- 5 quō modō Belimicus saepe dīxit?
- 6 ubi stetit Vilbia?
- 7 quō Belimicus ambulābat?
- 8 quō Vilbia p̄ncipem dēicit?
- 9 ubi p̄iculōsum erat Vilbiae manēre?
- 10 unde Belimicus sē extrāxit?

- 1 p̄nceps sē (ante columnam / (post columnam) cēlāvit.
- 2 Dumnorix (ā fonte / (ad fontem) p̄cessit.
- 3 Dumnorix tabulam (in fonte / (in fontem) dēīcit.
- 4 Belimicus (ā fonte) / in fontem) contendit.
- 5 Belimicus saepe (dē morte Togidubni) / sine morte Togidubnī) dīxit.
- 6 Vilbia (ā mēnsā / (prope mēnsam) stetit.
- 7 Belimicus (ad Dumnorigem) / ā Dumnorige) ambulābat.
- 8 Vilbia p̄ncipem (in aquam) / in aquā) dēicit.
- 9 p̄iculōsum erat Vilbiae (in oppidō) / ad oppidum) manēre.
- 10 Belimicus sē (ē fonte) / in fonte) extrāxit.

Who said what? Answers

Listen to the sentences your teacher will read and identify the likely speaker.
Circle the correct answer.

The teacher reads the sentences aloud.

- 1 haec fībula, herī gratīs mihi datus, est argenta.
- 2 in Aquīs Sūlis tabernam possideō et nūper villam prope thermās ēmī.
- 3 nōn tūtum est mihi hīc manēre. Dēvam redīre volō.
- 4 Belimicus est rīdiculus mūs. saepe Togidubnum dē eō monūī.
- 5 dīmittle omnēs aegrōtōs extrā cubiculum exspectantēs!
- 6 quam fēlix sum! multam pecūniam comparāvī et Togidubnum pūnīre possum.

- 1 (Aventīna / Vilbia / Dumnorix)
- 2 (Aventīna / Vilbia / Quīntus)
- 3 (Dumnorix / Vilbia / Belimicus)
- 4 (Aventīna / Dumnorix / Quīntus)
- 5 (Cephalus / Memor / Togidubnus)
- 6 (Vilbia / Dumnorix / Belimicus)

Word power: Answers

- 1 The suffix **-ālis** or **-īlis** forms a Latin adjective meaning “of” or “pertaining to.” Study the following Latin nouns and adjectives.

gēns	gentīlis	vōx	vōcālis
senex	senīlis	rēx	regālis
cīvis	cīvīlis	nāvis	nāvālis
puer	puerīlis	sacerdōs	sacerdōtālis

- 2 Study the following terms or expressions. Give the Latin noun and adjective from which the English adjective is derived. Then explain the term or expression.

	Latin noun	Latin adjective	Explanation
a puerile behavior	<u>puer</u>	<u>puerīlis</u>	<u>acting immature</u>
b hostile actions	<u>hostis</u>	<u>hostīlis</u>	<u>aggressive or warlike</u>
c marital bliss	<u>marītus</u>	<u>marītālis</u>	<u>happily married</u>
d a vocal concert	<u>vōx</u>	<u>vōcālis</u>	<u>a singing concert</u>
e the principal teacher	<u>prīnceps</u>	<u>prīncipālis</u>	<u>the head teacher</u>
f filial devotion	<u>fīlius</u>	<u>filiālis</u>	<u>taking care of parents</u>
g a juvenile delinquent	<u>iuvenis</u>	<u>iuvenīlis</u>	<u>a teenager in trouble</u>

dēfīxiōnēs

1 Who stole the bracelet?

This defixio was inscribed on a square of sheet lead, cut into the shape of a cross.



NOMEN REI
QUI DESTRA-
LE INVOLVE-
RIT

reī: reus *culprit*
destrāle *bracelet*
(= dextrāle)
involāverit: *steal*
involāre

a In the defixio above, what is the peculiarity of the “E”s? Of the “L”s?

The “E”s are written backward. The “L”s are written with the right element under the following letter(s).

b With the help of the words above, translate the defixio.

(Cursed be / I curse) the name of the culprit who stole (my) bracelet.

c By throwing this defixio into the spring of Sulis, the petitioner hoped to find out the name of the culprit. How do you think the goddess was supposed to reveal it?

The goddess would punish the culprit.

2 What did Tretia Maria do?

a With the help of the words on the right, translate the following defixio:

TRETIAM MARIAM DEFICO ET ILLEUS VITAM MENTEM
ET MEMORIAM ET IOCINERA ET PULMONES INTERMIXTA

dēfīcō *I curse*
illeus (=illīus) *of her*
iocinera *liver*
pulmōnēs *lungs*

I curse Tretia Maria and her life, mind, and memory, and liver, and lungs (all) intermixed.

3 a To complete the following statements correctly, circle two items from the parentheses. Put the underlined letters of your two choices in the boxes.

A Defixiones were made of (iron / lead) / papyrus / (pewter).

L P

B They are often found in ((Roman baths) / a hypocaust / wells) / basilicas).

S E

C They were used to ask help from the gods of (thieves / the underworld) / Aquae Sulis / (death).

U T

D To make messages mysterious, they were written (back to front) / in black ink / with a long nail / (with meaningless words).

F I

b Unscramble the eight letters above and find the word to complete this sentence.

Messages on defixiones were often s p i t e f u l.

Magic, curses, and superstitions: Answers

Read pages 36–39 in your textbook and answer the following questions.

1 What are defixiones?

Curse tablets

2 What were these commonly made of?

Lead or pewter

3 What was the reason for using curse tablets?

They call for the punishment of an enemy.

4 How many curse tablets have been found in Britain alone?

Over 300 have been found in Britain.

5 Describe at least three steps in the method of putting a curse on someone.

- **The name of the offender was written on a tablet, with the details of the crime. A list of suspects or a vague statement about the culprit might also be included.**
- **The offender was then dedicated to a god, who was called on to punish the offender, usually in a very unpleasant way.**
- **The completed table was rolled or folded up and offered to the gods in some way. In Britain, curses were almost always put in temples, household shrines, or places with water like wells or springs.**

6 How did one woman named Basilia use a curse tablet after her ring was stolen?

She dedicated the ring to the Temple of Mars as long as Mars punished the thief. The blood, eyes, and limbs of the thief (or accomplice) were to be accursed and their intestines were to be entirely eaten away.

7 Explain how the Vilbia curse tablet illustrates the difficulty in reading and interpreting curse tablets.

The author of the curse tablet was once assumed to be a jealous lover, but this is no longer a popular interpretation. Since many curse tablets deal with the theft of items, Vilbia could be an enslaved woman considered to be someone's property. The curse could also be referring to an actual object, since the word "vilbia" is similar to the word "fibula" or brooch." It is possible that "vilbia" may be a lost British word for a pointed tool.

8 What were two of the methods used to increase the mystery and effect of the curse tablets?

The curse could be written backwards or magical words could be used. Words like "bescu," "berebescu," and "bazagra" are often found in curse tablets from elsewhere in the empire, particularly in large cities such as Rome or Carthage.

- 9 Why do scholars think the Docilianus tablet on page 36 and the Docilinus tablet on page 38 might be written by the same person?

The two names may be different Romanized spellings of the British name **Docca**. The handwriting on the two tablets seems to match and the punishments requested are very similar in nature.

- 10 Examine the curse tablet from modern Tunisia on page 38. What features does it contain that are not common to curse tablets found in Britain?

None of the curse tablets found in Britain contain pictures, while figures or images appear in curse tablets found elsewhere. This tablet from Tunisia depicts a bearded spirit standing in a boat and carrying an urn and a torch. These are symbols of death.

- 11 What evidence suggests that curses were a part of everyday life?

Spells, charms, and recipes that claim to provide protection against magic and curses have also survived. The Roman writer Pliny the Elder mentions that “There is indeed no one who does not fear being spell-bound by means of magic curses.”

- 12 How did curse tablets allow people to feel more in control of their lives?

People could appeal to the supernatural for help when they did not know who to blame or had no way of righting wrongs against them. Being able to ask the gods for help helped people feel less powerless or gave them hope for future justice. The possibility of being cursed might have influenced people who had guilty consciences and might have dissuaded criminals from committing theft in the first place.

Answers will vary.

