

# Resources for OCR Latin Anthology for GCSE

## **GCSE Latin**

OCR GCSE in Latin: J081/J281

Unit A403: Latin Prose Literature Section A

This booklet is designed to accompany the OCR GCSE Latin specification: texts prescribed for 2012-2013.

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# Introduction

The aim of this booklet is to offer students at all levels and their teachers supplementary material that extends and deepens understanding and appreciation of the texts in the *Anthology* without duplicating the notes in the *Anthology* itself or in the Teacher's Handbook, or the guidance, schemes of work, lesson plans and INSET provided by OCR. The notes indicate whether each passage is set for Higher and Foundation tiers, or for Foundation only, but centres are advised to check their selections.

The booklet comprises the following sections:

- Notes (Teaching suggestions, Text support, Additional material)
- Pictures (relevant coins with notes)

## Notes

For each text, where necessary, an introductory note outlining key aspects of the passage or principal content is given, followed by support of three broad types under the following headings:

- Teaching suggestions  
These are to help teachers and students to get started with a text and map out the study of it, and may include:
  - Suggestions for exploring and keeping in view the content and overall meaning.
  - Ideas for exploring particular themes, characters etc, supplementing the ideas given in the Teacher's Handbook that accompanies the Anthology.
- Text support  
Detailed help with translation and understanding the text and its stylistic features. In particular, support is provided for students tackling real Latin for the first time. Some or all of the following are provided for each passage:
  - Supplementary help with vocabulary, sentence structure and unfamiliar forms or constructions. Where the Latin is re-ordered to assist translation it is *italicised*.
  - Paraphrases or suggested versions to provide a preliminary guide to translation.
  - Alerts to particular difficulties in the text.
  - Alerts to stylistic features and their impact, or nuances that can be brought out.
- Additional material  
Quotations (translated) or references to other material offering:
  - Relevant parallels from other texts in the *Anthology* or from elsewhere.
  - A starting-point for discussing the passage or a detail of it, or for revision.
  - Extra stimulus material for those who have the time and need for further exploration, or who are using the Anthology as a general reader.

## 2. Pictures

A separate section of pictures of relevant coins with notes.

NB:

- The booklet is intended to support candidates for the examination, but does not include specific guidance on the papers, technical information or specimen material. For these, see the guidance and papers on the OCR website.
- The Additional material does not form part of the Specification and will not be assessed.
- Where translations are offered in the Text support sections, these are for guidance and should not be regarded as a definitive version.

# Notes

## SECTION 6 PROPHECIES AND PORTENTS

**Anthology pp. 126-33**

**6.1 Do You Believe in Ghosts?**

**HIGHER/FOUNDATION**

**Pliny Letters 7.27**

### Teaching Suggestions

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The debate, as framed by Pliny, is whether ghosts have their own form and supernatural power (*propriam figuram numenque*) or whether, being empty and of no substance (*inania et vana*), they take on a likeness (*imaginem*) derived from our own fear (*ex metu nostro*). See the note on lines 2-5 in the Teacher's Handbook, p. 78.

But before going into this debate, it might be useful to begin with the central story of Athenodorus (hence the teaching suggestions for this section being placed first below). This is the most dramatic of the three stories, and students may recognise only this apparition in a haunted house as a proper ghost: Curtius' Africa is a prophetic vision and the mysterious and mischievous barbers a dream or possibly a practical joke. Students need to see that the three phenomena are separate exempla for a notional debate with Sura on the general topic of ghosts, rather than a connected narrative of stories related to each other.

Once all three exempla are read, students could debate the evidence or, more light-heartedly, stage an Apparition 'X Factor' to determine the differences between the phenomena and come up with the 'best' ghost.

Introducing the letter

- Ask the students whether they believe in ghosts – and if any do, what sightings they have heard about or have had themselves.
- Ask students to recall and describe any ghosts they have encountered in books or films.

*Athenodorus (lines 16-50)*

- Begin with the lines 17- 24 *erat Athenis spatiosa et capax domus ... mors sequebatur* to introduce the text:
  - put the text on a white board and gradually reveal the words. This may enable the teacher to recreate some of the dramatic effect (delayed key words, climax etc) of the original; or
  - read with students the sentence: *erat Athenis...infamis et pestilens* (lines 17-18). Ask what kind of writing is implied: history, autobiography, fable, mystery etc. Invite them to conjecture what kind of thing might happen next.
- Draw and label the ghost (in Latin).
- Read the rest of the story down to line 50, and discuss the character of Athenodorus: why he bought the house; why he was not frightened.

- Make a cartoon picture of the moment he signals to the ghost to wait, with thought balloons for Athenodorus and the ghost.

#### *Curtius Rufus (lines 1-1)*

- Discuss how Romans looked into the future (soothsayers, augurs etc.), and compare our use of horoscopes.
- Why do we still need prediction and how is it done? (eg use of data to predict GCSE grades etc, the weather.)
- Read the story – paying attention to the seeming unlikeliness of the original prediction. Was the outcome as it was because Curtius expected it?

#### *Pliny's night barbers (lines 51-65)*

- What does this story suggest about Pliny's own beliefs? Does it make him seem gullible? Does he have any other reason for telling the story?
- Students role-play a combative interview on television with the freedman, the slave boy and Pliny himself being questioned by a sceptical journalist.

## Text Support

<b><i>Curtius Rufus</i></b>		
2-5	<i>velim scire [utrum] putes phantasmata esse et habere propriam figuram numenque aliquod an [putes] inania et vana ex metu nostro imaginem accipere.</i>	A compressed sentence. The Latin is here expanded and re-ordered to make clear the 'whether...or' structure of the indirect question, and to indicate that the accusative and infinitive construction follows <i>putes</i> rather than <i>scire</i> . <i>inania et vana</i> : 'being empty and of no substance', 'because they are empty and of no substance'.
5	ego ut esse credam...ducor...	'I am led to believe...' esse: emphatic: 'that they do exist'
8	mulieris figura humana grandior pulchriorque	<i>figura</i> is nominative, <i>humana</i> ablative of comparison (with <i>grandior pulchriorque</i> ). See the representation of Africa on the coin in the Pictures section and Additional material below.

14	futura...auguratus	<i>futura</i> and <i>adversa</i> are neuter plural, <i>praeteritis</i> and <i>secundis</i> instrumental ablatives with <i>auguratus</i> . A condensed statement of how the vision's prophecies affects Curtius' view of the future. Remind students what the vision predicted (lines 9-11). Which predictions have already come true? Which have yet to come true? This will help students to understand that Curtius' successes ( <i>secundis</i> ) belong to the past ( <i>praeteritis</i> , ie his successful career and consulship of Africa, as predicted by the vision) while the setbacks and death ( <i>adversa</i> , also predicted by the vision) are still to come ( <i>futura</i> ). Curtius' certainty about the bleak future derives from the accuracy of the predictions about his past success: 'having predicted/interpreted his future by the past, and his setbacks/misfortunes by his successes...'
15	nullo suorum desperante	Ablative absolute with concessive force: 'although none of the people with him despaired/gave up hope'.

<b>Athenodorus</b>		
21	promissa barba horrenti capillo	Descriptive ablatives.
24	vigiliam... sequebatur	<i>sequebatur</i> has to be understood with <i>morbis</i> as well as with <i>mors. crescente formidine</i> ablative absolute.
26	<i>timor erat longior causa timoris</i>	<i>longior</i> is at the head of the clause to heighten its effect. <i>timoris</i> followed immediately by <i>timor</i> suggests the accumulation of fear. <i>causa</i> = ablative of comparison (as in line 8 above).
26-27	deserta...damnata...rel icta	The house is virtually personified as being totally in the thrall of the apparition.
32-33	iubet sterni...lumen	The usual retinue of household slaves is present by implication in Athenodorus' brisk instructions but he dismisses them. Is this bravado on Athenodorus' part? Or to provoke the ghost into appearing once Athenodorus is alone? Or does Pliny intend the isolation of Athenodorus to create a menacing atmosphere?
34-35	ne...fingeret	Check which word goes with which: <i>vacua mens</i> (subject of <i>fingeret</i> ): <i>audita simulacra, inanes metus</i> (plurals, objects of <i>ingere</i> ). Compare the rational explanation of ghosts stated by Pliny at the beginning of the letter (lines 4-5).
36	silentium noctis; dein concuti ferrum, vincula moveri	A dramatic contrast between the silence and the sounds, emphasised by the historic infinitives and the chiasmus. By writing down words common to lines 18-20 and 36, students can see how Pliny sets up his readers by hinting at a repetition of the usual series of events which does not in the end occur.
39	respicit, videt	The lack of connectives effectively encapsulates the sharp, quick reaction of the philosopher.
41-42	hic...incumbit	Students might like to conjecture why Athenodorus keeps the ghost waiting.

<b>Pliny's night barbers</b>		
55	capillos	Note that both in this and the previous story there is physical evidence to support the tales – bones with manacles attached there and hair here.
61	nihil notabile secutum (est)  nisi...quod  futurus (essem)	What Pliny tentatively links with these incidents is itself a negative event – that he was not accused. 'except that/for the fact that'  This one word carries the whole of the apodosis of the past unfulfilled condition of which <i>si Domitianus ...vixisset</i> is the protasis. As it is difficult to convey the sense of the apodosis in English without expansion, the students' book supplies <i>essem</i> to encourage translation as a new clause or sentence: '(as/though) I would have been if...'
63	Caro	Mettius Carus was a notable informer under Domitian. Pliny mentions him in Letter 1.5.3, where Carus refers to his 'dead men'.

## Additional Material

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- See the picture of the coin showing Africa in the Pictures section below. See also the Pictures section in the Resources booklet for Latin Verse A404 for a personification of Rome compared with Britannia on a modern 50p piece.
- *The Canterville Ghost* by Oscar Wilde – for an amusing account of a modern family who refuse to be afraid of an increasingly frustrated chain-shaking ghost. Wilde obviously knew the Pliny story.

**Anthology pp. 134-6**

**The Mysterious Death of Romulus**

**HIGHER/FOUNDATION**

**Livy A History of Rome 1.16**

The beginning of Romulus' life was as colourful as the end. Tell or get students to research the story of the birth of Romulus and Remus. The story was that they were born to Rhea Silvia, their father being Mars, and that they were suckled by a wolf.

## Teaching Suggestions

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- Divide the students into three groups: army, people and senate. What does each group think of Romulus? What are the reasons for his popularity or unpopularity?
- Repeat the exercise at the end of the passage. How have Romulus' death and the manner of his death affected their view?
- Students might think of examples of people whose manner or time of death has affected the way people think of them afterwards. (Gandhi, John F Kennedy, Princess Diana, Michael Jackson).
- Discuss how literally true the story of Proculus' meeting with Romulus after his disappearance seems to be, and how far it was invented (see notes in the Teacher's Handbook pp. 81-2).
- List the benefits of the Romans' belief that Romulus had become a god.
- Students who follow a religion could be invited to share an 'Ascension' story or comment on Proculus' story from that perspective.

## Text Support

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1	immortalibus	This description of Romulus' achievements ironically hints at his approaching death and transformation into an immortal god.
1-2	his...operibus cum ...haberet	Two expressions of time. The ablative absolute <i>his ...operibus</i> gives Romulus' completed actions during his reign, <i>cum</i> + imperfect subjunctive states what he was doing ('when he was holding a meeting...'), to be interrupted by the following main clause in the perfect, <i>subito</i> emphasising the contrast with the imperfect.
2-4	subito coorta tempestas... operuit...ut...contioni abstulerit	<i>tempestas</i> is subject throughout. <i>contioni</i> : dative with <i>abstulerit</i> .



4-5	nec...Romulus fuit	The length and complexity of the preceding 4 lines will probably help students to appreciate the brevity and directness of this statement by contrast.
5-9	Romana pubes...obtinuit	See notes in the Students' Book and the Teacher's Handbook p.81. Another long sentence. NB <i>pubes</i> , a collective noun taking a singular verb is subject of the following verbs: <i>vidit</i> , <i>credebat</i> , <i>obtinuit</i> . <i>sedato...pavore</i> : ablative absolute.
6	postquam ex tam turbido die/serena et tranquilla lux rediit	<i>lux</i> is the subject of this clause that gives the point at which the fear of the Roman youth was calmed. Check that the endings are recognised to ensure understanding of the phrase boundaries.
9	icta	Feminine, agreeing with <i>pubes</i> .
10	deum deo natum	Refers to the tradition that Romulus and his brother Remus were sons of the god Mars. <i>deum</i> : in apposition to <i>Romulum</i> , object of <i>salvere...iubent</i> .
11-12	pacem precibus exposcunt, uti...suam...sospitet progeniem	<i>uti</i> = <i>ut</i> , with subjunctive <i>sospitet</i> . The clause is in effect a second object of <i>exposcunt</i> : 'in their prayers they asked for peace, that favourably and kindly he (Romulus) would preserve his descendants for ever'.
17	<b>sollicita civitate</b> desiderio regis <b>et</b> <b>infensa patribus</b>	The bold type indicates the ablative absolute, giving the reason for Proculus' action. <i>desiderio regis</i> : ablative of cause, explaining why the city was unsettled, <i>regis</i> being an objective genitive, 'because of their longing for their king'.
22-23	(ita)...ut	<i>ita</i> is part of the construction with <i>velle ut</i> , and need not be translated separately.
24	colant...sciant...tradant	Jussive subjunctives, 'let them...' <i>ita</i> : 'in this way', ie their development of military might ( <i>rem militarem</i> ) will be a message to later generations of the invincible power of the Romans.
26	<i>mirum (est) quantum</i> <i>fidei fuerit illi viro</i> <i>nuntianti haec</i>	<i>illi viro</i> is dative following <i>quantum...</i> <i>fidei fuerit</i> , as a verb of believing/trusting. <i>fuerit</i> : perfect subjunctive of <i>esse</i> in an indirect question; it will probably be translated naturally even if the form is unfamiliar.
28	immortalitatis	The passage began with Romulus' 'immortal' works and ends with his own immortality.

## Additional Material

- Look at the story of the birth of Romulus and Remus (Livy 1.3-4). Compare the degrees of scepticism in the telling of the two stories, and the way in which the stories are used.
- Consider the use of storms in mythology, eg the storm in Virgil *Aeneid* 1. 81-123 (section 4.5 in the *Anthology*) or the storm in *Aeneid* 4. 160. For the perception of divine involvement or revelation in storms see also Horace *Odes* 1.34 (section 6.6 in the *Anthology*).
- With Romulus' proclamation of Rome's destiny as a military power, compare Virgil *Aeneid* 6.851-3.

## Teaching Suggestions

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- Introduce the idea of ‘omens’ by showing students news items about images of Christ, the Virgin Mary, Princess Diana, David Beckham etc seen in toast, cloud formations, melting snow etc. Discuss why some people, even today, might see these as ‘signs’ of religious or quasi-religious significance. See Additional Material for ancient examples.
- Discuss how mortals communicated with gods in the ancient world and ask students for examples they have come across, eg sacrifice, prayer, curse tablets.
- Discuss how gods communicated with mortals in the ancient world and ask students for examples they have come across, eg dreams, visions, natural phenomena, augury, haruspicy.
- Invite students to recount personal experience of foreboding/sixth sense etc. or popular superstitions of bad luck, eg bad things come in threes, breaking a mirror, opening an umbrella indoors etc.
- Introduce the text by concentrating on the portents alone (lines 1-12). Note which aspect of Caesar’s death they appear to foretell. Is the reader meant to think that some are more significant than others?
- Read the whole text. See the introductory note in the Students’ book for the reasons why Caesar was assassinated, but how could Caesar have avoided his death on this particular day?
- What might have happened if Caesar had not gone to the meeting, or had read the list of conspirators?

## Text Support

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4-5	periculum, quod non... proferretur	<i>periculum</i> : the antecedent of <i>quod</i> . <i>proferretur</i> is subjunctive in a subordinate clause in indirect speech, and the danger is the subject.
9-10	cum love	Caesar will still be taken up to heaven and given a hero’s welcome into the afterlife.
18-20	dein...adessent	Within one compressed sentence, Suetonius reveals Caesar’s dependence on formal religious practice, in that he sacrifices numerous victims in an attempt to get favourable omens, and his disregard for it when it does not supply the response he wants, as he enters the Senate anyway and makes light of Spurinna’s prophecy.

21	quamquam...diceret	<i>quamquam</i> used here with the subjunctive rather than the indicative, which would be more familiar to students.
18, 19	pluribus hostiis caesis/spreta religione	The ambivalence noted above in Caesar's attitude to omens is expressed in balanced ablative absolutes conveying the contradiction.
22-3	stella crinita	The comet appears on many coins commemorating Caesar. See Pictures section below.

## Additional Material

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- See the Appendix for a simplified version of Suetonius' account of Caesar's murder. See the Pictures section for a coin relating to the murder.
- See the Teacher's Handbook for related reading.
- Two extracts from Cicero *De Divinatione*:
  - *The appearance of signs in everyday objects*  
'Carneades used to have a story that once in the Chian quarries a stone was split open and a head of the god Pan as a child appeared!' *De Div.* 1. 13. 23
  - *Another man's view of omens*  
'On being condemned, Socrates said he would be entirely content to die: neither when he left his house nor when he got up on the platform to plead his case did the god give any signs, as he always did when he was threatened by some danger.' *De Div.* 1. 54. 124

# Pictures

*The compilers of these Resources are indebted to the Classical Numismatic Group, Inc. and the Fitzwilliam Museum, Cambridge, for their generous help with the illustrations of Roman coins.*

The coins below are evidence for motifs and events that appear in the text, of which they can be viewed as illustrations. A closer reading of them indicates the power of images reflecting history and the supernatural when used by individuals to promote their interests or their standing, whether derived from their actions or their ancestry. They are particularly relevant to the topic of prophecy and portents as they show how images derived from events, personifications or portents were used to spread propaganda by demonstrating an individual's achievements and aspirations, often in the light of perceived divine favour.

## 6.1 Do You Believe in Ghosts? (Curtius Rufus)



*Picture reproduced by kind permission of the Classical Numismatic Group, Inc.*

This gold coin (*aureus*) was struck between AD 134-138 by the emperor Hadrian, whose head appears on the obverse. On the reverse is a figure representing the province of Africa, which Hadrian visited. The coin shows Africa with a lion and wearing an elephant head-dress. She leans on a basket of fruits and behind are ears of corn.

- What evidence does the coin provide for the wealth of Africa and for the importance of the province for Rome?
- How would Curtius Rufus' knowledge of these attributes of the province make the prophecy of the vision all the more impressive and attractive?

### 6.3 Omens, Portents and the Murder of Julius Caesar

(a)



*Picture reproduced by kind permission of the Fitzwilliam Museum, Cambridge*

Silver denarius struck by Brutus in 43/2 BC, shortly after he took part in the assassination of Julius Caesar. The reverse sums up the assassination:

- the date (EID MAR, archaic spelling = Ides of March)
- two different daggers (to show that more than one person struck fatal blows)
- the *pilleus* (cap of liberty given to slaves when freed) in the middle referring to the assassins' claim to be freeing Rome from Caesar as a slave from a master.

The obverse shows Brutus himself (BRVT[VS]): Caesar was the first living person to appear on a Roman coin, and for Brutus to promote himself by following the example of the person he has just assassinated is remarkable. A Roman historian mentions this type of coinage, a rare example in literature of a coin being described: '...Brutus stamped on the coins that were being struck his own image, a cap of liberty and two swords. By this image and the inscription he made clear that with Cassius [another conspirator], he had set free the fatherland' Dio Cassius (not the conspirator), *Roman History* 47.25.3.

- How successfully does the coin justify Caesar's murder?
- Using the text as evidence, why is the date so important?
- What reason might Brutus have had for promoting himself as a murderer of Caesar? (See Teacher's Handbook p. 83.)
- How does the coin reflect Suetonius' account? (See also the simplified account of the actual murder in the Appendix.)

(b)



*Picture reproduced by kind permission of the Classical Numismatic Group, Inc.*

Silver denarius struck by the emperor Augustus (obverse) 19-18 BC. As Octavian, he was the adopted heir of Julius Caesar, becoming emperor in 27 AD after defeating Antony at Actium in 31 BC (see section 6.7). Ensure that students understand that the head is not Julius Caesar, and that they match up the reverse, showing the comet, with the end of the passage that records Julius Caesar's being recognised as a god.

- This image was used more than 20 years after Caesar's death. What does this indicate about the power of the image, and its significance for Augustus and his claim to rule?
- The coin was struck by Augustus as emperor, a sole ruler. What is the connection with the reason why Julius Caesar was assassinated?
- What is the importance of the comet, and its connection with the inscription DIVVS IVLIVS?