

Major AP Themes Throughout the *Cambridge Latin Course, Units 1-4*

The following themes are illustrated in stories throughout Units 1-4 of the *Cambridge Latin Course* and can be explored as early as Level 1. This list is not comprehensive. It is intended to generate ideas and provide a solid starting point.

Major AP Latin Themes

Roman Values

Views of Non-Romans

Leadership

Human Beings and the Gods

History and Memory

War and Empire

Literary Genre and Style

Roman Values

fidēs:

Metella et Melissa (Stage 7): Metella shows loyalty inspired by the difficulties of her assumed rival, Melissa. This very human story connects directly to the story of Pullo and Vorenus in Book 5 of *DBG*. In that story, two rival officers end up supporting one another when difficulties befall their rivals. What do these stories tell us about human nature and human behavior?

pāstor et leō (in Stage 8): This fable illustrates the Roman concept of *quid pro quo* as the lion shows great loyalty to the shepherd who had earlier removed a painful thorn from his paw.

candidātī (Stage 11): Clemens reveals great loyalty to Caecilius by defending him when he is attacked in the forum during political campaigns. Seeking to make some money, Grumio impersonates a citizen and obvious foil to that loyalty.

ad urbem (Stage 12): Holconius shows no loyalty to Caecilius and is concerned only about his own possessions.

ad villam (Stage 12): Clemens, again, shows loyalty to Caecilius by saving the life of Caecilius's friend Julius.

fīnis (Stage 12): Clemens and, of course, Cerberus both show loyalty by wanting to stay by Caecilius to the very end.

honōrēs (Stage 34) and *damnātiō* (Stage 40): Myropnous shows great loyalty to his friend, Paris, by refusing ever to play music upon his pipes until Paris was avenged by the punishment of Salvius. Myropnous puts down (literally breaks) his pipes in Stage 34 and triumphantly returns to playing the pipes after the conviction of Salvius in Stage 40.

amīcī prīncipis (Stage 37): Messalinus illustrates a distinct lack of loyalty to his friend Crispus when Messalinus refuses to support Crispus when questioned during the emperor's council.

cōnsilium Domitiānī (Stage 37): Glabrio shows great loyalty to Agricola when he speaks in favor of Agricola, despite the clearly opposite opinion held by Domitian and many of the senators in the room.

puđicitia/pudor

cōnfarreātīō (Stage 38)—This story of Pōlla and Sparsus illustrates many aspects of a traditional Roman aristocratic wedding. This societal tradition then takes shape during the cave scene as nature or Juno takes over with Dido and Aeneas.

mātrōna Ephesia (Stage 43)—The woman in this story demonstrates the Roman concept of an ūnivira until she is moved otherwise by ‘a certain soldier.’ This story provides an interesting connection to the story of Dido (once an ūnivira herself) being moved otherwise by ‘a certain soldier.’

gravitās

Lūcius Marcius Memor (Stage 21): Memor displays characteristics contrary to the stability and reliability expected of him as a manager of a bath (irresponsibility, lack of accountability, etc.).

Modestus perfuga (Stage 25): In his desire to have dinner, Modestus abandons his guard post at the jail, and in doing so, allows Vercobrix to escape. Here, he regularly and almost persistently, shows a lack of stability, reliability and awareness of his obligations.

cōstantia

amor omnia vincit (Stage 22): After pursuing Vilbia in a relationship, Modestus later dismisses her when challenged (and outsmarted) by Bulbus. His propensity to present himself in a flattering, but false light (e.g., his power as a superior soldier and false claims of his prowess in war) makes him inconsistent and thus failing in the Roman value of *cōstantia*.

sēvēritās

coniūrātīō, *Bregāns*, and *Salvius fundum īnspicit* (Stage 13): In all three of these stories, Salvius demonstrates an excessive *sēvēritās* in his treatment of a sick slave that Salvius deems to be useless, Bregans, who is overly eager to share with Salvius a gift from the king, and Cervīx, a leading slave who was not feeling well enough to work that day.

virtus

Fēlix (Stage 6) The slave Felix shows great courage in saving the life of the infant Quintus. Caecilius rewards this courage and devotion by granting Felix his freedom!

Salvius cōnsilium cognōscit (Stage 24): Despite Dumnorix’s death, and his own severe injuries at the hands of Salvius’ soldiers, Quīntus continues his dangerous journey to Agricola’s camp, driven by the need to warn the general about what has befallen Britannia.

in prīncipiīs (Stage 26): Quīntus finally reaches Agricola’s camp, exhausted and injured from a perilous journey but still able to express warnings about Salvius.

pietās

desperatio (Stage 40): Since *pietās* involves devotion to the gods, the state and the family, in that order, Salvius reveals both a lack of *pietās* and a certain level of *pietās* once he realizes he will be convicted. He reveals both devotion to his family when he asks Domitian in a letter for mercy upon his son, Vitelliānus, and a lack of devotion to his family when he makes no mention whatsoever of his wife, Rufilla, in that same letter.

Tūria (Stage 43): In this story based on a tomb inscription, the attributes of *pietas*, normally expected of a man, are progressively attributed to a woman by her husband because he was unable to fulfill that role due to difficult times of civil war. The man's devotion to and deep love for his wife is inspiring as he refuses the divorce she suggests due to the thought that she might be barren. Compare references to the *pietas* of Aeneas throughout the *Aeneid*.

clēmēntia

ultiō Rōmāna (Stage 28 Pictures): As Salvius tyrannically takes power in Britannia, the Romans exert even more power within the country, crushing those who revolt and resist and maybe even those who don't. Here, in Salvius' opinion, mercy is not "earned", and signs of refusal are handled forcefully and violently.

Views of Non-Romans

tonsor, pictor and Venalicius (Stage 3) Introduce *mercatores* from different lands, pointing out the cosmopolitan nature of Pompeii

contrōversia (Stage 10): In this story, Quintus is asked by his teacher, Theodorus, to take and defend a position on this statement: "Greeks are better than Romans." The debate that follows between Quintus and his Greek friend, Alexander, couples nicely with Anchises' description of the talents of Greeks and Romans when Aeneas visits him in the underworld.

Tumultus (Stage 17): Views of other cultures become prominent in this story involving interactions among Greeks, Romans and Egyptians in the multicultural environment of Alexandria. A similar confluence occurs in Carthage with native African tribes, the Tyrians and the Trojans.

astrologus victor (Stage 20): A Syrian astrologer and a Greek doctor are presented through the eyes of the Roman Quintus in this story.

Memor rem suscipit (Stage 21): Salvius instructs Memor to assassinate King Cogidubnus because he "troubles the Romans." Even though Cogidubnus seems to be strongly pro-Roman, Salvius still distrusts him because he is British and because he stands in the way of other Romans, including Salvius himself, rising to higher power.

Britannia perdomita (Stage 23): Salvius' attitude towards non-Romans is further revealed when he ousts Cogidubnus from power. When the king shows his defiance, Salvius becomes outraged that a non-Roman "barbarus" could speak in such a way to a Roman.

Units 2, 3 and 4: Throughout all three of these texts, the contrast between views held by Quintus and Salvius serve well to generate discussion. Quintus clearly embraces the rule of Cogidubnus in Britannia, whereas Salvius claims to distrust all Britons and Pompeian merchants and, well, all human beings it

seems. Character analysis of both these individuals is worth the time and lays a solid foundation for the literary analysis expected on the AP Latin Exam.

Leadership

Vesuvius (Stage 12): During the eruption of Vesuvius, Caecilius leads Clemens back into Pompeii but then instructs him to stay behind with Julius. In an attempt to save Clemens' life, Caecilius then finally orders Clemens to take his signet ring to Quintus. Caecilius's actions reveal selflessness, courage, genuine concern for the life of a subordinate and devotion to family. How does Aeneas compare in his role as a leader?

Quintus cōnsilium capit (Stage 24): Upon learning about Salvius' rise to power in Britannia, the chieftain Dumnorix takes charge, travels to, and warns Agricola, the governor of the province.

adventus Agricolae (Stage 26): The soldiers who serve Agricola respond to his arrival and speech with loud and forceful rejoicing, a reminder of the effective leadership and *auctoritās* that Agricola wields as a general.

Stage Pictures (Stage 27): The British rebel Vercobrix inspires his followers to fight back against the Romans and burn down their granaries.

cōnsilium (Stage 37): After hearing the letter that Agricola wrote to Domitian, the Emperor's council is asked to give Domitian advice regarding the treatment of Agricola. Does Domitian take seriously the opinions of his senators or has he already made up his mind?

iūdicium (Stage 40): Quintus plays a major role in the conviction of his uncle Salvius. Does Quintus show loyalty in this story? To whom or to what?

Bithynia (Stage 41): Trajan's letters to Pliny illustrate a leader who listens and makes strong clear decisions, sometimes agreeing and sometimes disagreeing with the opinions presented to him. What episodes in *De Bello Gallico* reveal a similar leadership style in Caesar?

Human Beings and the Gods

ānulus Aegyptius (Stage 10): Syphāx claims that Neptune destroyed his ship. What does that mean? This story connects nicely to the storm sent by Juno/Aeolus without Neptune's permission during Book 1 of the *Aeneid*.

ad villam (Stage 12): When Julius loses consciousness, Clemens carries him into the Temple of Isis, where Julius regains consciousness. Clemens later becomes a devout follower of Isis in Alexandria. Do you think Clemens already worshipped Isis in Pompeii or did he become a follower because of this event?

Stage Pictures (Stage 22): An old man prays to the gods (hands and arms outstretched to the sky) to cast a curse (carved on a necklace) upon thieves. When a thief, intending to steal the necklace, recognizes the curse, he flees, moved more by the fear of the gods carrying out the curse, than the desire to steal an item of monetary value.

in thermīs (Stage 23): Priests conduct animal sacrifices and rituals, practices believed to reveal messages from the gods, to make predictions about King Cogidubnus' health.

History and Memory

Stages 16-20: As Quintus recounts the destruction of Pompeii and his travels from Italy to Greece to Egypt and finally to Britannia, readers enter a flashback framework that explores both the history and the memory of Quintus. A comparison between the journey of Quintus after the complete destruction of his home and the journey of Aeneas after the complete destruction of his home requires no stretch for meaning!

dignitās and *polypaston* (Stage 30): The Romans were deeply invested in the notion of legacy or a life that could continue beyond their limited physical existence. The architect Haterius is nearly obsessed with the desire to find his own place in history, as presented in his life's works (e.g., The Arch of Titus) and his willingness to have associations with influential individuals (e.g., having a tomb near the families of the Metelli and the Scipiones). Haterius is not interested in *divitiae* but instead in gaining *dignitās* that may lead to *honōrēs* that could then lead to the ultimate honor of *auctōritās*.

War and Empire

Stage Pictures (Stages 25 and 27): The short narratives that accompany these pictures depict the very real conflicts and tensions between the Romans and conquered peoples (the British tribes, in this case). The Roman *castra* built as a fort and garrison is also a symbol of the empire's control and presence in a conquered place. Vercobrix's rebellious sentiments and refusal to accept the empire make him a dangerous target.

ultiō Rōmāna (Stage 28 Pictures): As Salvius takes power in Britannia, the Romans exert even more power within the country, crushing those who revolt, and under Salvius' authority, maybe even those who don't.

Masada and *arcus Titī* (Stage 29): These two passages reveal a number of important themes and values: the ruthlessness with which forces of resistance (as seen with the Jewish people at Jerusalem and Masada) were at times destroyed by the Romans; the consequences, potentially both positive and negative, of building and maintaining an empire; and the influence wielded by leaders on all sides of a conflict (e.g., Titus and Eleazarus).

epistula (Stage 37): This letter from Agricola to the Emperor Domitian reveals several issues of imperial expansion. For example, what factors determine when to stop expanding an empire?

amīcī prīncipis and *cōnsilium Domitiānī* (Stage 37): Both of these passages explore the many opinions politicians offer about the success or failure of fellow Romans during imperial expansion.

Bīthynia (Stage 41): The letters between the Emperor Trajan and Pliny, his Governor of Bithynia, provide insights into various issues associated with governing a distant province.

Literary Genre and Style

Unit 4 provides many opportunities for the discussion of literary genre and style. Designed as a survey course, Unit 4 moves between selections of both poetry and prose. The selections include different

styles/meters of poetry (e.g., the epic dactylic hexameter of Vergil in Stage 47 and the elegiac couplets of Martial's epigrams in Stage 36) and different styles/purposes of prose (e.g., the orations of Cicero and the letters of Pliny and Trajan).

philosophia of Stage 32, Euphrosyne employs the oral tradition of storytelling to communicate larger, more universal themes of human existence. In this case, she uses the story of a simple farmer and his family to illustrate the elements and tenets of Stoicism. She also critiques specific audience members during breaks/interruptions in the story. How well does Aeneas fit the *exemplum* of a Stoic wise man?