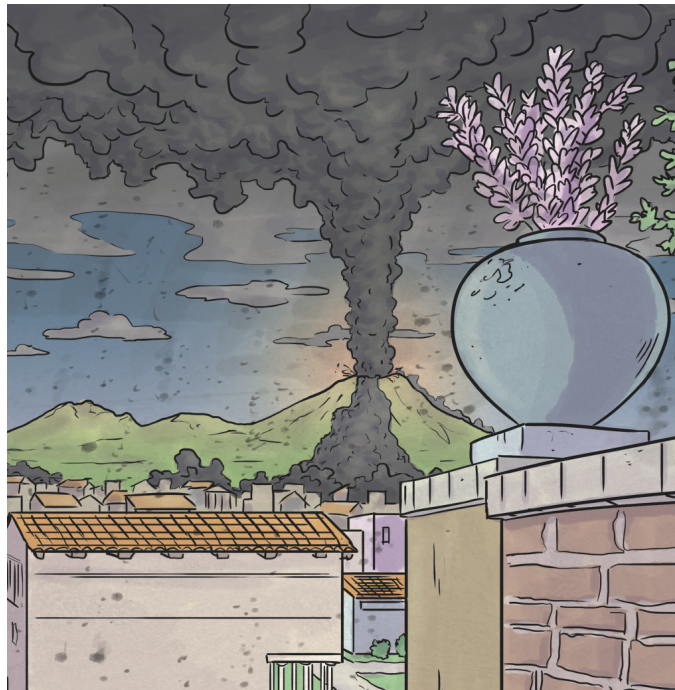


# Caecilia et Verus et Urbs Vastata

Instructor Manual



Frances R. Spielhagen

Illustrations by Christopher Tice

Photographs with related history, cultural context, and  
discussion of the illustrations by Thomas Milton Kemnitz

*Royal Fireworks Press*  
UNIONVILLE, NEW YORK

# Author's Notes

Fabulae Caeciliae is not a traditional Latin curriculum, focused on grammatical structures and translation. Instead, this curriculum fosters language learning because it is based on two critically important pedagogical principles: language immersion and literacy development. Understanding the philosophy that undergirds this pedagogy is important.

First and foremost, the text is structured to immerse readers in the language in the same way that beginning readers encounter their own language. Through simple sentences coupled with illustrations and photographs, readers can make sense of the story one sentence at a time. The gradual release of forms and the planned repetition of those forms build a scaffold of understanding as patterns emerge and vocabulary is absorbed. Readers can understand the content in the narrative without “translating” it into their own language, but ultimately the meaning becomes clear.

Consequently, the structure of the text and the suggestions in this instructor manual rely on proven literacy-based experiences and strategies. Rather than regarding the text as something to be dissected (i.e., translated), readers experience the text as a story to be understood through the combination of words and illustrations. The explanations and exercises provided in this manual for instructors allow them to enhance the students' basic understanding, which is grounded in the language itself. The goal is to move beyond decoding to fluency.

## Objectives of *Caecilia et Verus et Urbs Vastata*

The goals of this book are straightforward:

- To bring students to a basic understanding of Latin through reading a simple narrative
- To provide knowledge of Latin grammar through repetition and the gradual release of new forms
- To provide a basis for further study in Latin
- To present ancient Roman culture and history through the narrative, photos, and illustrations
- To enhance English vocabulary through the Latin vocabulary contained in the narrative
- To enhance fluency through reinforcement of patterns met in *Ecce Caecilia et Verus* and *Caecilia et Verus in Foro Romano*

# How to Use This Book

This manual contains a summary of the grammar and forms contained in the narrative. Whether or not you, the instructor, have studied Latin, this manual will provide the information you need to help young readers learn the language. This manual also provides grammar and usage explanations in a more formal sense, to be explored in addition to reading the text itself. The students, however, should first encounter the text without the grammar. The instructor can use the related grammatical explanations as a reinforcement of the understanding that comes from the reading.

The intent of this book is that the text, in combination with the photos and illustrations on each page, will enable readers to understand the story in a natural and reciprocal way. Each page builds on the pages before it. Gradually, comprehension will emerge from incremental interactions with the Latin narrative. Readers will notice repeated patterns and vocabulary; this is intentional and is essential to the learning process.

To enable students to begin to “think in Latin,” the instructor should follow these basic steps:

## Start by reading aloud

---

Each selection should be read *three times* in order to facilitate discussion and understanding.

1. Start with the Latin narrative on each page. Read it aloud.
  - Look at the illustration that provides the context for the narrative. The illustration explains the action taking place on the page. If it is a photograph, the explanations contained in this manual will provide a historical context for the narrative.
  - Ask the students, “What is happening on this page?”
2. Read the Latin narrative aloud again.
  - Ask, “What is this about?”
  - Connect the students’ responses to the illustration on the page.
  - Responses can be in Latin or English or both.
  - Expect general responses.
  - Resist the temptation simply to translate the sentence, although that may result from the process.
3. Read the Latin narrative again.
  - Ask the questions provided for each chapter in this manual.
  - Brainstorm other questions you might ask.
  - Discuss connections between the Latin words and their English meanings and related English derivatives, which are listed for each chapter in the section starting on page 68 in this manual.

# Capitulus I: Pater Fabulam Narrat



## Translation:

Chapter 1: Father Tells a Story

Hello! I and Verus are very happy.

## Illustration:

The setting is the open part of the Forum of Pompeii as it appears in the twenty-first century, looking north toward the ruined Temple of Jupiter, with Mount Vesuvius in the background. The top of the mountain is often obscured by clouds.



## Translation:

We were with Father today.

## Illustration:

The walls of Roman houses and villas were painted when the plaster was still wet; it took skilled artisans to execute the scenes that were a feature of many walls. Skilled artisans were expensive, and the quality and profusion of the scenes in this house are an indicator of the resources and status of the owners.

## Quaestiones/Questions

I. <i>Cur Caecilia et Verus laetissimi sunt?</i>	<i>Caecilia et Verus laetissimi sunt quod cum Patre hodie erant.</i>
Why are Cecilia and Verus very happy?	Cecilia and Verus are very happy because they were with Father today.
II. <i>Ubi Pater hodie erat?</i>	<i>Pater in tablino erat.</i>
Where was Father today?	Father was in his study.
III. <i>Quid Pater in tablino saepe facit?</i>	<i>Pater in tablino saepe legit et epistulas scribit.</i>
What does Father often do in his study?	Father often reads and writes letters in his study.
IV. <i>Quid Mater liberis semper dicit?</i>	<i>Mater semper dicit, "Nolite Patrem molestare!"</i>
What does Mother always say to the children?	Mother always says, "Don't disturb Father!"
V. <i>Ubi est Mater hodie?</i>	<i>Mater domi non est hodie.</i>
Where is Mother today?	Mother is not at home today.
VI. <i>Ubi liberi correperunt?</i>	<i>Liberi ad portam tablini correperunt.</i>
Where did the children creep?	The children crept to the door of the study.
VII. <i>Quid fecit Pater post liberos conspexit?</i>	<i>Post liberos conspexit, Pater eos in tablinum invitavit.</i>
What did Father do after he caught sight of the children?	After he caught sight of the children, Father invited them into the study.
VIII. <i>Quid legebat Pater?</i>	<i>Pater epistulam scriptam a Plinio legebat.</i>
What was Father reading?	Father was reading a letter written by Pliny.
IX. <i>Quis erat Plinius?</i>	<i>Plinius nobilis Romanus et scriptor clarus erat.</i>
Who was Pliny?	Pliny was a noble Roman and a famous writer.
X. <i>Qualem fabulam Plinius scripsit?</i>	<i>Plinius fabulam horribilem et tristem scripsit.</i>
What kind of story did Pliny write?	Pliny wrote a horrible and sad story.

# Grammar and Forms

This guide provides explanation of the more traditional elements found in Latin texts. These can serve as reference points and the basis for discussion of the grammar and morphology contained in this volume. Morphology means the changes in forms of Latin nouns and verbs. Grammar refers to the usage of those forms in discourse. Students are not required to memorize noun declension or verb conjugation charts. Instead, much as they understand their own language, they will understand these forms in action.

## Noun forms: A basic review

---

In Latin, nouns change their forms by changing their endings according to their grammatical use in a sentence. This is called the *case* of the noun.

There are **five basic cases** in Latin, explained simply as follows:

**Nominative** = subject or main part of the sentence; may also be a *predicate nominative* with a form of verbs of being

**Genitive** = possessive form

**Dative** = indirect object

**Accusative** = direct object or following certain prepositions

**Ablative** = used in relational phrases, with or without prepositions

## Declensions

---

The term *declension* refers to nouns in two ways:

1. Declensions are groups of nouns that share the same endings. There are five groups, or declensions. Nouns are grouped into declensions according to the spelling of their second form, the genitive case, which provides the base of the noun.
2. When a noun is displayed in all of its forms, singular and plural, this process is called *declining* a noun. A noun listed in all of its forms is referred to as *declined*, and the result of that process can be called a *declension*.

Nouns also have gender, usually related to their spelling and declension. For example, most first-declension nouns are feminine. In this book, feminine nouns are designated with (f.) after them, and masculine nouns are designated (m.). Neuter nouns are designated (n.).



## Nouns in Chapter I

This chapter contains examples of the first three of the five declensions.

The noun *epistula*, letter, is an example of typical first-declension noun.

Case	Singular forms	Translation	Plural forms	Translation
Nominative	<i>epistula</i>	letter (subject)	<i>epistulae</i>	letters (subject)
Genitive	<i>epistulae</i>	of the letter	<i>epistularum</i>	of the letters
Dative	<i>epistulae</i>	to/for a letter	<i>epistulis</i>	to/for letters
Accusative	<i>epistulam</i>	letter (direct object)	<i>epistulas</i>	letters (direct object)
Ablative	<i>epistula</i>	letter (with or without a preposition)	<i>epistulis</i>	letters (with or without a preposition)

The noun *tablinus*, study or office, is an example of a typical second-declension noun.

Case	Singular forms	Translation	Plural forms	Translation
Nominative	<i>tablinus</i>	office (subject)	<i>tablini</i>	offices (subject)
Genitive	<i>tablini</i>	of the office	<i>tablinorum</i>	of the offices
Dative	<i>tablino</i>	to/for an office	<i>tablinis</i>	to/for offices
Accusative	<i>tablinum</i>	office (direct object)	<i>tablinos</i>	offices (direct object)
Ablative	<i>tablino</i>	office (with or without a preposition)	<i>tablinis</i>	offices (with or without a preposition)

The noun *pater*, father, is an example of a typical third-declension noun.

Case	Singular forms	Translation	Plural forms	Translation
Nominative	<i>pater</i>	father (subject)	<i>patres</i>	fathers (subject)
Genitive	<i>patris</i>	of the father	<i>patrum</i>	of the fathers
Dative	<i>patri</i>	to/for a father	<i>patribus</i>	to/for fathers
Accusative	<i>patrem</i>	father (direct object)	<i>patres</i>	fathers (direct object)
Ablative	<i>patre</i>	father (with or without a preposition)	<i>patribus</i>	fathers (with or without a preposition)

In the **nominative case**, we see the nouns *fabula*, *pater*, and *scriptor*. These nouns serve as the subject of the sentence. For example:

*Pater sedet.* = Father sits.

They can also act as predicate nominative, completing the thought with the verb *erat*. For example:

*Plinius erat scriptor.* = Pliny was a writer.

In the **genitive case**, we see the noun *tablinus*:

*ad portam tablini* = to the door of the study

In the **accusative case**, we see nouns used as direct objects:

*epistulas scribit* = he writes letters

*fabulam narravit* = he told the story

We also see nouns as the object of prepositions:

*ad portam* = to the door

*in cubiculum* = into the room

In the **ablative case**, we see nouns with prepositions:

*in hac epistula* = in this letter

*in tablino* = in the study

## Verb forms

---

In this book we see a review of several of the verb tense forms that we saw in previous books.

We encounter present tense in regular verbs (verbs that have a standard stem):

*legit* = he reads

*scribit* = he writes

We also see present tense in the irregular verb *sum* (that is, a verb that has no standard stem):

*sumus* = we are

*eramus* = we were

We see the imperfect tense:

*legebat* = he was reading

And we see forms in the perfect tense:

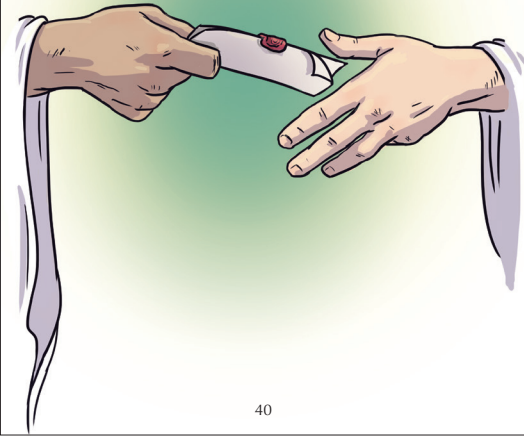
*Ego et Verus ad portam tablini correpsimus.* = I and Verus crept to the door of the study.

*Pater nos conspexit...* = Father caught sight of us...



# Capitulus IV: Memoriae Plini

Gaius Plinius Secundus omnia de Vesivio  
in epistula missa ad Tacitum explicavit.



## Translation:

### Chapter 4: Pliny's Memories

Gaius Plinius the Younger explained everything about Vesuvius in a letter sent to Tacitus.

## Illustration:

Tacitus asked Pliny for an account of what had happened to his uncle, who had died during the eruption. Tacitus then asked Pliny about his own experiences, and Pliny wrote a second account detailing what had happened to him and his mother.

Tacitus auctor et senator Romanus erat.



## Translation:

Tacitus was a writer and a Roman senator.

## Illustration:

Tacitus would have been two generations older than Cecilia and Verus's father, but, like him, he was a senator. He served a number of emperors in various posts, and he is distinguished as a historian of the early Empire.

# Capitulus IV: Memoriae Plini

Plinius adolescens erat qui,  
cum matre et avunculo, Gaius Plinio Primo,  
in porto Miseno nomine habitabat.  
Vesuvium trans aquam videre poterant.



42

## Translation:

Pliny was an adolescent youth who, with his mother and uncle, Gaius Plinius the Elder, was living in a port named Misenus. They were able to see Mount Vesuvius across the water.

## Illustration:

Pliny's uncle, known as Pliny the Elder, was a distinguished author of a work of natural history and at that time was in command of the navy in the harbor of what is now Naples.

Mater Plini nubem opacum viderat  
et fratri demonstravit.  
Nubes e Monte Vesuvio exibat!  
Forma nubis similis arbori erat.



43

## Translation:

Pliny's mother had seen a dark cloud and pointed it out to her brother. The cloud was exiting from Mount Vesuvius! The shape of the cloud was like a tree.

## Illustration:

Staying in a house nearly 20 miles away from the volcano, Pliny's mother first noticed a tall, unusually-shaped cloud over the volcano. Pliny recorded the cloud as in the shape of a pine tree (presumably upside down, but not explicitly stated that way in the letter) and wrote that it was interspersed with fire.

# Capitulus IV: Memoriae Plini

## Vocabulary

adulescens = youth, young person (m.), from adulescens, adulescentis

arbori = tree (f.), from arbor, arboris

auctor = author, writer (m.), from auctor, auctoris

audire = to hear, from audio, audire, audivi, auditus

avunculo, avunculus = uncle (m.), from avunculus, avunculi

cines = ashes

clamores = shouts (m.), from clamor, clamoris

demonstravit = he/she/it pointed out, from demonstro, demonstrare, demonstravi, demonstratus

exibat = he/she/it was exiting, from exeo, exire, exivi, exitus

festinavit = he/she/it hurried, from festino, festinare, festinavi, festinatus

flebamus = we were crying, from fleo, flere, flevi, fletus

forma = shape (f.), from forma, formae

fratri = brother (m.), from frater, fratris

gentes = people (f.), from gens, gentis

habitabat = he/she/it was living

lutus = mud

matre = mother

memoriae = memories (f.), from memoria, memoriae

meus = my

missa = sent, from mitto, mittere, misi, missus

mortui = dead, from mortuus, mortua, mortuum

nave = boat

nubem, nubes = cloud

obscura = dark, from obscurus, obscura

opacum = dark, from opacus, opaca, opacum

porto = port or harbor

poteramus = were able to

qui = who

senator = senator (m.), from senator, senatoris

sepserunt = covered, from sepio, sepire, sepsi, septus

silentia = silent, from silens, silentis

# Having Fun with Latin Vocabulary: English Derivatives

Latin vocabulary words provide the basis for at least sixty percent of the English language. The vocabulary contained in this book yields a rich array of words in English, known as derivatives, that look and sound like their Latin roots and have a meaning that is similar to the root word. How do the following examples fulfill the three requirements for being derivatives? Look up their English meanings to see how they resemble the Latin roots because they look and sound like them and have similar meanings.

## Vocabulary and Derivatives: Chapter I

Latin word	English meaning	Derivatives
<i>conspexit</i>	he/she/it caught sight of	conspicuous
<i>domi</i>	home	domicile
<i>epistula</i>	letter	epistle
<i>existat</i>	exist	exist
<i>horribilis</i>	horrible	horrible
<i>invitavit</i>	he/she/it invited	invited
<i>narrat</i>	he/she/it tells	narrate
<i>nobilis</i>	noble	noble
<i>scribit</i>	he/she/it writes	scribe, scribble
<i>solus</i>	alone	sole
<i>urbs</i>	city	urban

## Vocabulary and Derivatives: Chapter II

Latin word	English meaning	Derivatives
<i>amphitheatrum</i>	theater	amphitheater
<i>aquaeductus</i>	aqueduct	aqueduct
<i>cives</i>	citizens	civic
<i>explicavit</i>	he/she/it explained	explain
<i>fabricae</i>	factories	fabricate
<i>frigidi</i>	cold	frigid
<i>habitabant</i>	they were living	habitat
<i>mare</i>	sea	marine, maritime, mariner
<i>naves</i>	ships	navy, naval

# Roman History and Culture

The *Caecilia et Verus* series takes place in the 120s during the reign of Hadrian. It is a time of peace, stability, prosperity, and good governance for the Roman Empire. In this book, the children and their father look back nearly half a century to the eruption of Mount Vesuvius in the autumn of 79 C.E.

After the reign of Nero ended in chaos in 68 C.E. and precipitated civil wars in 69, Vespasian re-established stability in Rome. He died in June of 79, but for the first time in the history of the Roman Empire, he was succeeded by a biological son, Titus, who was an extremely able man. Titus was 39 years old, vigorous, a successful warrior, and a good civil administrator. But he was to rule for only two years before his premature death, and those two years saw three notable disasters. First, Mount Vesuvius erupted, destroying some of the prosperous towns of Campania; then Rome suffered another great fire, this one lasting for three days and burning many important buildings; and finally a plague broke out. One notably positive event was that Titus had the satisfaction of opening the Flavian Amphitheater, which we know now as the Colosseum. It had been under construction for a decade, and it opened with great pomp and many events in 80 C.E.

The loss of a few minor provincial towns like Herculaneum and Pompeii did not alter in any way the trajectory of Roman history or affect the Roman economy, but their existence is highly significant for us. They give us enormous insight into Roman life in the first century and at points confirm—and sometimes contradict—the written record. But what is exciting are all the things that we otherwise would never know. The inhabitants had to abandon their homes and run for their lives, and what they left behind tells us a lot about Roman domestic arrangements and life. We do not have to guess how the Romans used their dwellings; we know precisely what they had in each room. Sometimes scholars have to try to build whole skeletons on the basis of a few teeth and some skull fragments; Roman historians are spared from such tasks. They are in possession of the minute details of daily life, and they have open to them a broad range of sophisticated analyses.

What is most astonishing about Herculaneum and Pompeii is how much of the population had a standard of living that even the richest communities—such as Athens in the fifth century B.C.E.—could not have come close to. Only an advanced manufacturing power with a huge commercial base could have produced the artifacts and lifestyle that we find in the ruins of the two towns. It is clear that the Romans were the greatest manufacturing economy the world had ever seen—and would ever see again until the Industrial Revolution. Their output and trading nexus are astounding. In Pompeii, for example, there are unopened crates of red pottery that was produced in kilns in Gaul. Also clear from the ruins is the extent to which the Romans had developed an exchange-based consumer society that relied on money. There are bakeries and lunch counters throughout Pompeii, as well as places that clearly were shops, even if we rarely know what goods were made or exchanged or repaired or sold in them.

We can conclude from looking at the ruins that much of Roman prosperity and opulence was based on efficient organization. The Greeks made columns from solid stone, with dozens of craftsmen spending months with hammers and chisels. The Romans made them in a day with a mason and a couple of helpers using special bricks and a remarkably durable concrete that they developed in the century before the eruption. Their efficiency in construction made possible not only the many elegant townhouses found in both communities but also the public buildings that provided organization and entertainment