

STAGE 21: Aquae Sūlis

Cultural context

Romano-British town of Aquae Sulis, its baths and temple complex.

Story line

Spring, AD 83. Fishbourne. Cogidubnus wonders whether to go to Aquae Sulis for a health cure. Salvius advises him to make his will. In Aquae Sulis, Salvius orders Memor to kill Cogidubnus. In turn, Memor orders Cephalus to kill the king.

Main language feature

- perfect passive participle
 e.g. *faber, ab architectō laudātus, laetissimus erat.*

Sentence patterns

participial phrase + preposition
 e.g. *faber, ab architectō laudātus, laetissimus erat.*

V + ACC + NOM

e.g. *vexant mē architectus et fabrī.*

DAT + V + (NOM)

e.g. *sibi dīxit libertus.*

increasing complexity of elements governed by infinitive

e.g. *volō tē mihi cōsiliū dare.*

Word patterns

Adverbs ending in *-ē* formed from 1st and 2nd declension adjectives.

Focus of exercises

- 1 Nominative, accusative, and genitive of nouns, singular and plural.
- 2 Selection of correct nouns and verbs to form a sentence.
- 3 1st, 2nd, and 3rd persons singular, present, imperfect, perfect, and pluperfect tenses.

Opening page (p. 1)

Illustration. Saucepan handle showing a worshipper making an offering on a covered altar, rather like a **lararium** (cf. Unit 1, p. 12), outside a temple by a spring. The scene may represent Bath, as Minerva forms part of the handle decoration. Made of silver, partly gilded, the saucepan would be used for religious ritual. It was probably dedicated by a high-ranking soldier as it is from the Capheaton treasure, Northumberland, found in the eighteenth century (*British Museum*). A detailed discussion is best left until the cultural material is studied.

Model sentences (pp. 2–4)

Story. The architect supervising the building of the Roman baths punishes an impertinent workman by having him thrown into the Great Bath.

New language feature. Perfect passive participles, with **ā** or **ab** to cue passive translation.

New vocabulary. **oppidō**, **exstruēbant**, **balneum**, **minimē** (new meaning), **insolenter**, **verba**, **comprehēdērunt** (new meaning), **linguam** (new meaning).

First reading. The pictures supply strong clues to the meanings. You should discuss cultural details in the pictures while students are construing the captions. Three men are at work. The first (line drawing 2), a sculptor, is making the head for a statue of Sulis Minerva. The second workman (line drawing 3) is putting the coping stones on the wall which the Romans built around the spring itself. The third workman (line drawing 4) is

bringing water in buckets, perhaps to make cement or to wash down newly-laid paving slabs. The main water supply from the spring to the Great Bath was through the conduit shown in line drawings 1, 5, and 6. The architect's final gibe (line drawing 6), **linguam sordidam habēs. melius est tibi aquam sacram bibere**, hints at the curative properties of the water.

The model sentences introduce the perfect passive participle. Occasional examples have already occurred, but have been treated like adjectives. Now their verbal nature becomes prominent and the examples more numerous. Each participle is preceded by an example of the finite form of its verb; thus **laudātus** is anticipated by **laudāvit**, etc. The first three participles are masculine singular nominative; one plural example is introduced near the end. A further aid is provided by expressing the agent, e.g. **ab architectō laudātus**, which highlights the passive meaning of the participle. Students who are used to reading Latin left to right will thus be led to translating **laudātus** as simply *praised*.

Consolidation. Many students feel more secure at first if encouraged to use a standard form, e.g. **laudātus**, *praised*, *having been praised*, or *after being praised*. As soon as students can readily recognize the participle, encourage them to use natural English equivalents. Flexibility in handling the participle is one of the most important skills the learner needs to acquire. Many students often have an intuitive preference for a finite verb.

Illustrations. The line drawings illustrate the building of the baths:

- Laying paving over the conduit carrying water from the spring into the Great Bath.
- Sculptor working on the head of Sulis Minerva.
- Setting coping stones on the top of the wall the Romans built around the sacred spring.
- Fetching water to make mortar or to wash the new paving.

fōns sacer (p. 5)

Story. Quintus has stayed with Salvius throughout the winter and has continued his friendship with Cogidubnus. At the beginning of spring, Cogidubnus falls seriously ill. He asks Quintus and Salvius if he should make a trip to the healing waters at Bath. Salvius advises him to make his will.

First reading. Using the line drawing, ask questions to refresh students' memories of Fishbourne, where this story is set. Remind them if necessary of the Stage 16 story **Quīntus dē sē** (Unit 2, p. 67), where Quintus described his flight from Pompeii and his journey to Egypt. **fōns sacer** provides a transition between Units 2 and 3 and should be reviewed at a good pace. Read it aloud expressively in Latin and elicit the story line from the class by comprehension questions.

The passive meaning of the participle continues for the moment to be reinforced by **ā** or **ab** with the agent (with one exception: **ad aulam arcessitī**, line 6). The reinforcement is reduced in subsequent stories by replacing the agent with an adverb or other prepositional phrase; finally, the participle appears on its own. If students translate **ā rēge invītātus** (line 2) as "by the king's invitation," accept this as conveying the sense, but ask for a rephrasing to make sure that the actual structure has been recognized. There are sentences which will lead the students to a more natural English translation; e.g., in **fōns sacer**, the sentence **prope thermās stat templum ... ā meis fabrīs aedificātum** (lines 15–16), where the version *a temple built by my workmen* is more idiomatic than *a temple having been built*.

Note the introduction of two new linguistic developments:

- 1 **volō tē mihi cōsilium dare** (lines 9–10) and similar sentences, e.g. infinitive with **iubeō**. As they resemble their English equivalents, there is no need to comment on them. In reading, emphasize **volō tē**, so that these words are taken together.
- 2 **vir magnae calliditātis** (line 17). Students may want to take phrases like this literally at first, but also encourage more idiomatic translations. A language note on the descriptive and partitive genitive appears in Stage 22.

Discussion. Select phrases in the story for translation and study. Discuss them in a way that picks up themes from the past and helps the students get involved in the new context, e.g.:

- 1 **aliquid novī audire semper volēbat** (lines 3–4). The importance of stories and conversation as entertainment in the ancient world.
- 2 **multī medicī ... morbus** (lines 6–7). Refer back to Stage 20, and discuss reasons why the situation in Britain might be worse than in Alexandria, e.g. remoteness, shortage of Greek practitioners. This will pave the way for the study of Bath as a healing center.
- 3 **architectus Rōmānus ... aedificātum** (lines 14–16). Cogidubnus' possible role in developing the Roman baths is mentioned on p. 18 of the students' textbook.
- 4 **ego deam saepe honōrāvī; nunc fortasse dea mē sārāre potest** (lines 16–17). This attitude was commonplace in the Roman world. Remind students of Clemens who trusted in his piety to protect him against Eutyclus (Stage 18). Motives for worship included the hope of favors in return, especially favors of health and safety. Although you could touch on the theme of religious attitudes here, a fuller discussion might wait until Stage 23.
- 5 **Salvī, tū es vir magnae calliditātis** (line 17). What answer would you expect Salvius to give to Cogidubnus' question, **quid facere dēbeō**? What answer does he give? Do you think this answer confirms Cogidubnus' estimate of his character?

Consolidation

- 1 The first two paragraphs are useful as a basis for revising the perfect and imperfect tenses. When a student is asked to *describe* a verb, it should also be *translated*, so that function and meaning are always associated, e.g. What tense is **manēbat**? What is the best translation? Manipulating the example is another useful device for consolidation, e.g. What would be the Latin for “*they were staying*”?
- 2 Ask students to identify the perfect participles in this story: **invītātus** (line 2), **arcessītī** (line 6), **missus** (line 14), and **aedificātum** (line 16), and discuss the different ways of translating them.

Illustration. The line drawing is a visual clue, placing this story in Fishbourne and recalling the three main characters.

Lūcius Marcius Memor (pp. 6–7)

Story. The manager of the baths is sleeping off a hangover. Roused by his freedman, Cephalus, he laments his situation and tells him to dismiss everyone who is waiting to see him.

First reading. Read lines 1–20 aloud in Latin, with students following the text. Then assign the parts of narrator, Memor, and Cephalus to individual students and ask them

to reread the story aloud. Check where necessary that the class has understood the “surface” meaning. Individuals or pairs should then draft answers to comprehension questions 1–6 on p. 7. After discussing the answers, repeat the sequence with lines 21–32. When all the questions have been answered, raise the following topics:

- 1 the relationship between Memor and his freedman (contrast this with the relationship of Quintus and Clemens);
- 2 the Roman system of career promotion through patronage, and the difficulty with the way this worked in the provinces.

This is a good time to study the cultural material, *Aquae Sulis* and its baths (pp. 14–19).

Consolidation. After a discussion of students’ responses to the questions, and especially if a summer and/or semester has intervened between Unit 2 and this Unit, you might also now review verbs. For example:

in line 1, “What tense is **erat**? Translate it.”

in line 5, “Find a verb in the imperfect tense. Translate it.”

Do not ask students to affix labels to tenses without also translating them; otherwise, students may start dissociating grammatical terminology from meaning.

Further information

Memor is a historical figure, though later than our period (his character as depicted in the story is entirely fictitious); his name and presence at *Aquae Sulis* are attested by a statue base still standing in the temple precinct discovered in 1965. See illustration on p. 8 of the students’ book and discussion on pp. 17–18 of this manual. The inscription is evidence that Memor was a member of the priestly college of **haruspicēs** and perhaps involved in the administration of the baths and temple. It is interesting that the temple of *Aquae Sulis* was sufficiently important to attract a man of his status. However, in the hierarchy of Roman priests, a **haruspex** ranked lower than a **pontifex** or an **augur**, and Memor’s hopes of **magnōs honōrēs** (line 23) suggest his lower position within the priestly system. More details about **haruspicēs**, who read the future by inspecting the livers and other organs of animals, will be found in Stage 23.

The policy of romanization was practiced systematically by the governor *Agricola* (if we accept Tacitus’ account, *Agricola* 21). Memor was part of the process of bringing the two cultures together and of superimposing, to some extent, the Roman upon the Celtic. So the goddess *Sulis* became *Sulis Minerva*; tribal leaders began to live in Roman-style villas, do business in newly-built forums and basilicas, wear the *toga*, and mix socially with the conquerors. The extent of the change is debatable. Maybe twenty or thirty miles from the romanized town of *Aquae Sulis*, few patterns of Celtic life were changed.

Illustration. The furniture, like that on the title page of Stage 14 (Unit 2, p. 23), is based on a sarcophagus relief from Roman Germany.

senātor advenit (p. 8)

Story. Cephalus again tries to rouse Memor, this time to greet a visiting senator. Memor is annoyed until he hears that it is *Salvius* who is entering the courtyard. He dresses hastily, with Cephalus’ help.

First reading. Take the story in two parts. Read as far as **appropinquantem cōspexī** (line 9) in Latin and give students time to explore the text in groups and prepare a detailed translation for sharing with the class. They may need help with the complex sentence in line 7, **postquam ... effēcī**.

After going through the translation with the group, pause to discuss the situation. Questions might include:

- 1 Why is Memor miserable with his job in Britain? Refer back to p. 7 (lines 21–25) if necessary.
- 2 What does he need to do to get promoted?
- 3 What do you expect to be the result of a senator arriving at this moment?

Having piqued the students' interest, read the rest of the story to them in Latin and allow them to work it out for themselves in pairs or groups.

Discussion. Further discussion could center on:

- 1 *Preparation for a dramatic reading in pairs.* Ask students to explore character and motivation by reading with expression, e.g.:
 - **hunc** (line 13). Should Cephalus sound helpful, rude, or sly? Is he enjoying the situation?
 - **num** (line 15). How would you translate this word? What does it show about Memor's feelings toward Salvius?
 - **nōn crēdō tibi** (lines 15–16). Is this genuine disbelief or surprise?
 - **quam infēlix sum!** (line 21). Would you expect Memor to say this, in view of his ambitions? Why does he regard himself as unlucky? Find a word in line 19 (**perterritus**) that gives you a clue to his real feelings.
- 2 *The relationship between Memor and Salvius.* Memor, as manager of the bath complex, is an important figure at Bath. He is wealthy, attracted to this provincial post by the size and reputation of the baths which appear, on the surface, to offer good prospects for promotion. He is right to look on Salvius as a desirable patron, for Salvius had risen rapidly in his career and was close to the imperial family as a member of the Arval Brotherhood (Unit 2, p. 18).
- 3 *Salvius' character.* Encourage students to start a collection of phrases which other characters use to describe Salvius, and to decide whether they agree with the description, e.g.:
 - vir magnae calliditātis** (p. 5, line 17);
 - vir summae auctōritātis** (p. 8, lines 21–22).

Consolidation. Ask students to reread the story, making a list of all the question words, and learning their meanings.

Illustration. Statue base, Aquae Sulis. This was found in 1965 in its original position in the temple precinct where it still stands. The inscription reads:

DEAE SVLI	To the goddess Sulis
L MARCIVS MEMOR	L(ucius) Marcius Memor
HARVSP	Harusp(ex)
D D	D(ono) D(edit) – gave (this statue) as a gift

The carving of the letter forms is good but the sculptor used ligatures extensively; i.e. he conflates two, sometimes three, letters. The inscription tells us that Memor was a member

of the priestly college of **haruspicēs** (priests who examined the entrails of sacrificial victims). He would have been a member of the equestrian order, less important than Salvius, but a man of substance building a career like Salvius.

About the language: perfect passive participles (pp. 9–10)

New language feature. Perfect passive participle. The aim of the language note is to enable students to:

- 1 recognize perfect participles in their reading;
- 2 translate them appropriately;
- 3 link each participle to the noun it describes.

Discussion. Take the class through paragraphs 1–3. Do the first two examples of paragraph 4 orally before asking students to complete the exercise. If necessary, help them with the vocabulary so that they are not distracted from the new feature.

Up to this point, use the standard pattern of English suggested in paragraph 3 to help students link the participle to the correct noun. Only after reading paragraph 5 should they be asked for a range of natural English translations of the examples in paragraph 4.

If you make up further examples, follow the pattern of the examples in the book by including the agent to aid recognition, e.g. **libertus, ā dominō vituperātus, ē villā discessit**. Use the participles in the nominative singular or plural only.

There is no need to explain the term “passive” at this point.

Consolidation. Ask students to identify other perfect participles in the stories they have read, indicating which noun each describes and translating the sentence. Help them to develop versatility by writing up all the acceptable translations produced for one of these examples. Continue to use examples from the text for quick oral practice at the start or end of each lesson during this Stage.

Some students find it helpful to learn an example by heart, which can be used as a prompt later if they get stuck, e.g. **faber, ab architectō laudātus**.

Memor rem suscipit I (pp. 10–11)

Story. Salvius tells Memor that Cogidubnus is coming to take the waters, and orders him to kill the old king. Appalled, Memor offers excuses but Salvius is adamant.

First reading. Use comprehension questions to help students appreciate the characters and their motivation, e.g.:

Why does Salvius call Memor **vir summae prūdentiae** (line 3)?

tālem rem suscipere velim (line 5). Is this statement true? What problem does Memor have?

exspectant ... et fabrī (lines 6–7). Why does Memor describe his responsibilities? Is he overwhelmed by everything waiting to be done, or is he trying to impress Salvius?

Read Memor’s speech (lines 5–7) aloud. Where does your tone change? Why?

What does Memor think Salvius is asking of him when he says **Cogidubnus, quī ... bibere vult** (lines 9–10)? How do you know?

When Memor understands Salvius’ plan, what objections does he raise? Why is he reluctant?

What arguments does Salvius use to put pressure on Memor?

What do you expect Memor to do in this dilemma? Why?

How far does Salvius' attitude toward Memor differ from his treatment of his inferiors in previous stories? Remind students, if necessary, of the stories in Unit 2: **coniūratiō** (p. 6), **Bregāns** (p. 8), **Salvius fundum īnspicit** (p. 12), **ad aulam** (p. 46).

How do you now view Salvius' behavior when the dancing bear turned on Cogidubnus (Stage 16, p. 64)?

Consolidation

- 1 Ask students to reread the story in pairs, producing a colloquial précis of each speech which they could read aloud or act out to the class.
- 2 Ask them to pick out all sentences containing examples of the verbs **possum**, **volō**, and **nōlō** to translate. This is a good place to review the present tenses of these irregular verbs, plus **sum** (p. 282). Use an oral substitution exercise to reinforce the forms "What does **vult** mean? **volunt?** **nōlunt?** **nōlumus?** **nōlō?**", etc.
- 3 **rēs** merits further study after the first reading.

** **Memor rem suscipit II** (p. 11)

Story. Memor asks Cephalus for advice. Cephalus offers him a plan for using a poisoned cup. Memor passes the job to him.

First reading. Divide the class into halves, asking each half to look at the speeches of one of the characters. After you have read the story aloud in Latin, invite translations from students in the appropriate half of the class. The students will enjoy the echoes of Part I.

Discussion. Possible questions could include:

How and when does Memor's mood change? What was it before the change, and what after?

Why is Memor afraid to use poison?

Why do you think he trusts Cephalus rather than his slaves?

How would he say his final words (line 21)?

Do you consider the behavior of Salvius and Memor in these stories true to life?

What is your view of the murder plan? Will it work?

Continue with class discussion of the attitudes of the characters:

Why do you suppose Memor passes the task on to Cephalus?

Why is it difficult for Cephalus to refuse?

Students usually enjoy speculating about the technical details of the cup used for the poison. You might draw their attention to other mechanical devices like the eagle escaping from under the wax effigy of the Emperor Claudius in Stage 15, or the Emperor Nero's booby-trapped ship designed to kill his mother, Agrippina (Tacitus *Annals* XIV. 3–6, Stage 48).

Finally, using both parts of this story, you might ask some of your students to do dramatic readings of the parts of Memor, Salvius, and Cephalus. You might involve more students by dividing the parts of Memor and Salvius between two readers each. Before these students read aloud, all the students should discuss key moments in the dialogue and consider how they should be read. For example: Memor, in his first speech in Part I, replies hastily to Salvius' unspecified request, but pauses before **sed quid vīs mē facere?**

(line 7) as the possible seriousness of it begins to dawn. In his long speech in the middle, Salvius tries to coax his man, **num praemium, ab Imperātōre prōmissum, recūsāre vīs?** (lines 26–27). After Salvius' departure, Memor's next two speeches are extremely anxious in tone; but in his last two speeches his mood changes quickly, perhaps because he sees an opportunity to pass the buck. Hence his final sarcastic comment, **vīta, mī Cephale, est plēna rērum difficilium**, which mirrors exactly the tone of Salvius saying these same words in Part I, line 32.

If time allows, students, working in pairs, might enjoy writing an English script for Part II using modern slang, murder weapon, etc., appropriate to their choice of milieu: Wild West, mob/gangsters, etc. They can then do dramatic readings of their modernized creative versions entitled "Pass the Buck," "Murder at High Noon," or "The Godfather," etc.

Consolidation. After students have read both parts of this story, you might ask them to:

- 1 pick out the perfect passive participles and the noun each describes;
- 2 review the use of the dative case with verbs like **cōfidere**. You might write on the board the sentence **nūllis tamen servīs cōfidō**, lines 17–18, translate it, and then take the class through further examples such as **Memor Cephalō cōfidit** or **Quintus Holcōniō favet**.

Word patterns: adjectives and adverbs (p. 12)

Introduction. This is the first of a series of exercises designed to increase students' word power by encouraging them to notice cognate forms. Guide students through them orally; if students write them out, they should not look up items, or the exercises become pointless. The examples, both old and new, make the point that words not previously met can be interpreted correctly if a cognate form is known.

New language feature. Formation of adverbs from 1st and 2nd declension adjectives.

Discussion. Read paragraphs 1 and 2 with the class, noting the Latin and English adverbial endings. Then attempt the exercises in paragraphs 3, 4, and 5. Some of the words are new, to make the point that their meaning can be derived from a cognate form. Encourage students to generalize for themselves about the way these adverbs are formed.

Consolidation. Use the actions which occurred in familiar stories to practice recognition of adverbs, e.g. Memor listened to Salvius **intentē**. What does that mean? And what would it mean if the Latin story had said, *After sending everyone away*, **Cephalus ad dominum celerrimē rediit?**

Practicing the language (p. 13)

In this and other Stages which contain numerous exercises, do not work through all of them consecutively. Provide variety by interspersing them at appropriate times. When orally reviewing students' answers to the exercises, it is important to ask occasionally the *reason* for the choice of a given word.

Exercise 1. Complete the sentences with a noun in the nominative, accusative, or genitive, singular or plural.

Exercise 2. Translate an English sentence into Latin by selecting from the alternative Latin words provided. Work through the given example and example **a** on the board

with students, and make sure they understand the task before they try it for themselves. Show them how to use the Language information to help themselves, if necessary. The exercise reviews the cases (nominative, genitive, dative, accusative) and the tenses (perfect, imperfect, and pluperfect).

Exercise 3. Complete the sentences with the correct person (1st, 2nd, or 3rd singular) of the verb (present, imperfect, perfect, and pluperfect).

Language information: review

Present, imperfect, perfect, and pluperfect tenses (pp. 274–275). Possibly concentrate on persons here. List the endings:

- m/*ō*/*ī*
- s
- t
- mus

etc. on the board in normal or jumbled order and ask students to give the correct English pronoun as you point to different endings. Follow up with the type of substitution exercise recommended for the review of irregular verbs, p. 19 of this manual. Further work on tenses is suggested in Stage 23.

Cultural context material (pp. 14–19)

Content. An account of the natural hot springs, the development of the baths as a healing and tourist center, and the discoveries made by archaeologists. Best studied in connection with **Lūcius Marcius Memor** (pp. 6–7).

Suggestions for discussion

- 1 Show views of the interior of the Great Bath at Aquae Sulis and those of the baths at Herculaneum and/or Pompeii. What similarities and differences are there? Which baths most resemble a modern swimming pool? Why?
- 2 Discuss with the class the idea that the spring was a religious place. What activities and objects would impress upon visitors, when they came to the baths at Aquae Sulis, that they were in a religious setting? Discuss also the range of offerings as seen in the illustration on p. 19.
- 3 Read in translation Tacitus *Agricola* 21, and, using the example of Sulis Minerva and the religious complex at Aquae Sulis, explore with students the cultural policy of romanization. Consider modern parallels, e.g. the colonization of Africa in the nineteenth century by various European powers; the “melting pot” policy adopted by the United States toward immigrants from Europe in the latter part of the nineteenth century; the multicultural character of contemporary Canadian society; the impact of western technology on oil-producing countries of the Middle East, Africa, and Central and South America.

Further information

The plan of the baths on p. 17 shows the complex at its earliest stage. Visitors entered through the doorway at the bottom left and passed through the **frigidarium** to reach the hall overlooking the sacred spring in which the Stage 22 model sentences are set. The Romans built a reservoir around the spring 6 feet, 7 inches (2 meters) deep to

create a settling tank for unwanted sediment and to provide a head of water to feed the baths. Clear water was drawn off the top for the baths. However, a sluice lower in the tank could be opened as necessary to wash out the sediment. The Great Bath, lined with lead sheets, was 72 feet long, 29 feet wide, and 5 feet deep (22 x 9 x 1.5 meters) and was entered by steps along all four sides. Warm water flowed into it through a lead pipe that ran directly from the sacred hot spring. Around the bath ran wide covered walkways, paved with hard limestone. On each of the long sides were three recesses (**exedrae**), which provided sitting areas well clear of splashing water. The roof was probably about 44 feet (13.5 meters) above the bath and the upper walls must have contained apertures to allow daylight to enter and steam to escape.

Much of the temple lies beneath the present Bath Abbey church, but modern techniques have made excavation possible and allowed archaeologists to examine the site. It cannot be definitely dated, but was probably first built in the first century AD with modifications later. Work is still proceeding on reconstructing it. One of the most interesting discoveries is the pediment of the temple, which has been pieced together from fragments. In the center is a face with a mustache in the Celtic style (see illustration in the students' book, p. 40). Supporting it on either side are winged Victories (not visible in the view in the students' book) carved in the classical manner. This blend of styles denotes more than a meeting of different artistic traditions; it is a powerful example of religious synthesis. The original identification of the pediment roundel as a Gorgon is now under debate. The figure may suggest a male god of the waters (like Neptune or Oceanus) and/or a sun god with flaming hair. Such a combination would be an appropriate symbol for the hot waters of Bath. See Cunliffe and Davenport for details of the temple precinct.

The town was smaller than a typical Roman market town. Although excavations have shown several large private houses as well as taverns, boarding houses, and the homes of ordinary people, the site as a whole was not densely built up during the first century AD. But its mineral waters ensured that *Aquae Sulis* was widely known and much visited. Regular repairs and modifications to the Great Bath and the evidence of wear on steps and paving stones testify to the constant passage of visitors. So too do the surviving inscriptions, which are mainly of two types: altars erected to the goddess in thanksgiving for a safe journey or in hope of a cure, or tombstones. In addition to Memor, the name of one priest is known, Gaius Calpurnius Receptus.

Tourism may have been the chief basis of the town's economy, but the surrounding countryside was a prosperous agricultural and, to some extent, industrial area, where farmers built many villas, grazed sheep and cattle, and grew barley and wheat. Nearby, others quarried stone and manufactured utensils from pewter, an alloy of tin and lead (both mined not far away), and a cheap alternative to silver.

For further details, see Cunliffe, Salway, Wachter, and the web site, romanbaths.co.uk.

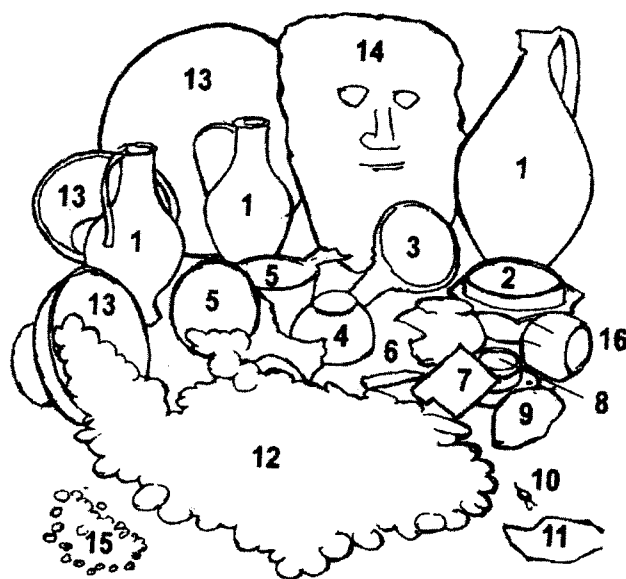
Illustrations

pp. 14–15

- The Great Bath, lined with lead sheets, was 72 feet long, 29 feet wide, and 5 feet deep (22 x 9 x 1.5 meters). It stood in the center of an aisled hall 109 feet x 67 feet (33.2 x 20.4 meters). The water runs in directly from the sacred spring at the northwest corner (bottom left of the photograph), and there is a sluice

for draining the bath at the opposite corner. Steam can be seen rising from the water. The stone visible at bottom left was probably the base of an ornamental feature in Roman times. It is not a diving stone, but has become worn by generations of feet from later periods.

- p. 16
- Line drawing of the Great Bath, showing the likely appearance, with a clerestory. The appearance of the columns has been worked out from the original column bases, which can be seen in the photo on p. 17. The photograph also shows how the columns were enlarged later to take the weight of the concrete and brick barrel vault, which replaced the earlier wooden roof.
 - Fashionable lady, late first century (note the hairstyle, reminiscent of Metella, Unit 1), from a cemetery at Walcot, near Bath (*Bath Museum*). Fashionable people came to Bath, even from abroad.
- p. 17
- Plan of the baths, revised in line with latest research. Further buildings, possibly including an apodyterium and grand entrance, completed the suite of baths at bottom left, but their arrangement is unknown.
 - Lead pipes, made from a single sheet welded together at the top. Water ran from the spring to the baths through lead pipes. Roman bones show traces of excessive lead, but this problem may have been caused by cooking in lead vessels as well as by lead water pipes.
 - Hypocaust from the tepidarium, providing underfloor heating in the Roman style, to supplement the naturally heated mineral water.
- p. 18
- Reconstruction of temple front. Temples in the classical style are rare in Britain, where the distinctive Romano-British style is more common. Note the fluted columns with Corinthian capitals, the pediment with a roundel showing Neptune, a sun god, or a Gorgon's head, supported by classical winged Victories on either side.
 - Model of the temple courtyard (*Bath Museum*). Sacrifices were conducted on an altar in front of the temple in the courtyard. There were also two small shrines on either side of the temple sets.
- p. 19
- Finds from the sacred spring:



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- 1 Large pewter jugs.
 - 2 Pewter dish with octagonal flange round the outside.
 - 3 Silver saucepan. The handle shown on p. 1 was attached to a saucepan like this.
 - 4 Bronze saucepan. The decoration was originally filled with enamel.
 - 5 Pewter saucepans. These are inscribed with the words SULI MINERVAE and DSM (DEAE SULI MINERVAE), meaning *for (the goddess) Sulis Minerva*. Probably used in temple rituals.
 - 6 Bone handle of clasp knife.
 - 7 Vilbia curse tablet in lead alloy (see Stage 22 and pp. 34–35 of this manual).
 - 8 Bronze washer from small military catapult, similar in strength to medieval crossbow.
 - 9 Ivory carving of a pair of breasts, perhaps given to the goddess in gratitude for healing.
 - 10 Earring (shown in close-up, p. 20).
 - 11 Sheet of bronze with cut-out pattern, perhaps part of priest's ritual dress.
 - 12 Heap of coins. 10,000–20,000 coins were found in the spring, of which four gold coins were valuable; many were silver, and the rest bronze and brass of small denominations.
 - 13 Two pewter bowls and a pewter plate.
 - 14 Tin mask, 13 inches high (33cm), previously attached to wooden backing, used in the temple ritual.
 - 15 Group of gemstones, exquisitely engraved, probably thrown in all together in a bag.
 - 16 Pewter inkpot.
- Three of the gemstones (L to R):
 - 1 Bust of Maenad (female follower of Bacchus, god of wine) made in semi-precious stone called nicolo (gray-black banded agate), length 0.41 inch (10.5mm).
 - 2 Fortuna, holding horn of plenty, poppy head, and rudder, in cornelian, length 0.45 inch (11.5mm).
 - 3 Discus-thrower with palm of victory in a vase, cornelian, 0.47 inch (12mm).
- p. 20 Gold earring with pear-shape carbuncle (especially cut garnet), originally with two glass beads or jewels suspended from the wires, length 1 $\frac{3}{8}$ inches (3.7cm) (*Bath Museum*). All Roman gemstones were rounded and polished, rather than facet-cut like modern ones. They could be carved out for use in seal rings.

Suggestions for further activities

- 1 As a class project, make a large wall plan of the baths for reference during Stages 21–23. Mark incidents from the stories and add line drawings at the appropriate locations.
- 2 With data from this Stage, from Cunliffe, Salway, and other sources, write an imaginary diary of a Roman visiting Aquae Sulis. Illustrate your diary with small maps or illustrations.

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- 3 Write a research paper on the history of spas, or resorts with mineral springs, in Europe. You might consider: Aachen in Germany; Aix-les-Bains in southeastern France; the original Spa in eastern Belgium (all of which were colonized by the Romans); the Shrine of Our Lady of Lourdes, in France, where the sick still come to drink glasses of healing water; or even ancient Thermopylae (modern Loutropolis), in Greece, where Heracles supposedly bathed.

Vocabulary checklist (p. 20)

Students are introduced to the fourth principal part of verbs in this Stage. Note that many English words come from the last part of the verbs, e.g. *effect*, *jussive*.

adiuvō and **audiō** are often confused by students. An exercise on various forms of these words as well as forms of **audeō** and **adeō** may help alleviate some of the confusion.

nūllus is a compound of **nē** + **ūllus**. **nūllus** = *not* + *any*. If one does not have any, one has none. **nōnnūllī** means *some*. **nōnnūllī** is a compound of **nōn** + **nūllus**; if one has not none, then one has some.

You may wish to point out that **-ti-** in the middle of a Latin word often changes to **-ci-** when the word comes into English; e.g. **pretium** gives us *precious* in English.

sapiēns comes from the verb **sapiō** – *taste*. Ask students how they think *having taste* comes to mean *being wise*.

Phrases for discussion

Deo **adiuvante**

ars est **celare** artem

quis ... bene **celat** amorem? – Ovid

stultus nil **celat**: quod habet sub corde revelat

nihil amantibus **durum** est – St Jerome

e **pluribus** unum

ne **plus** ultra