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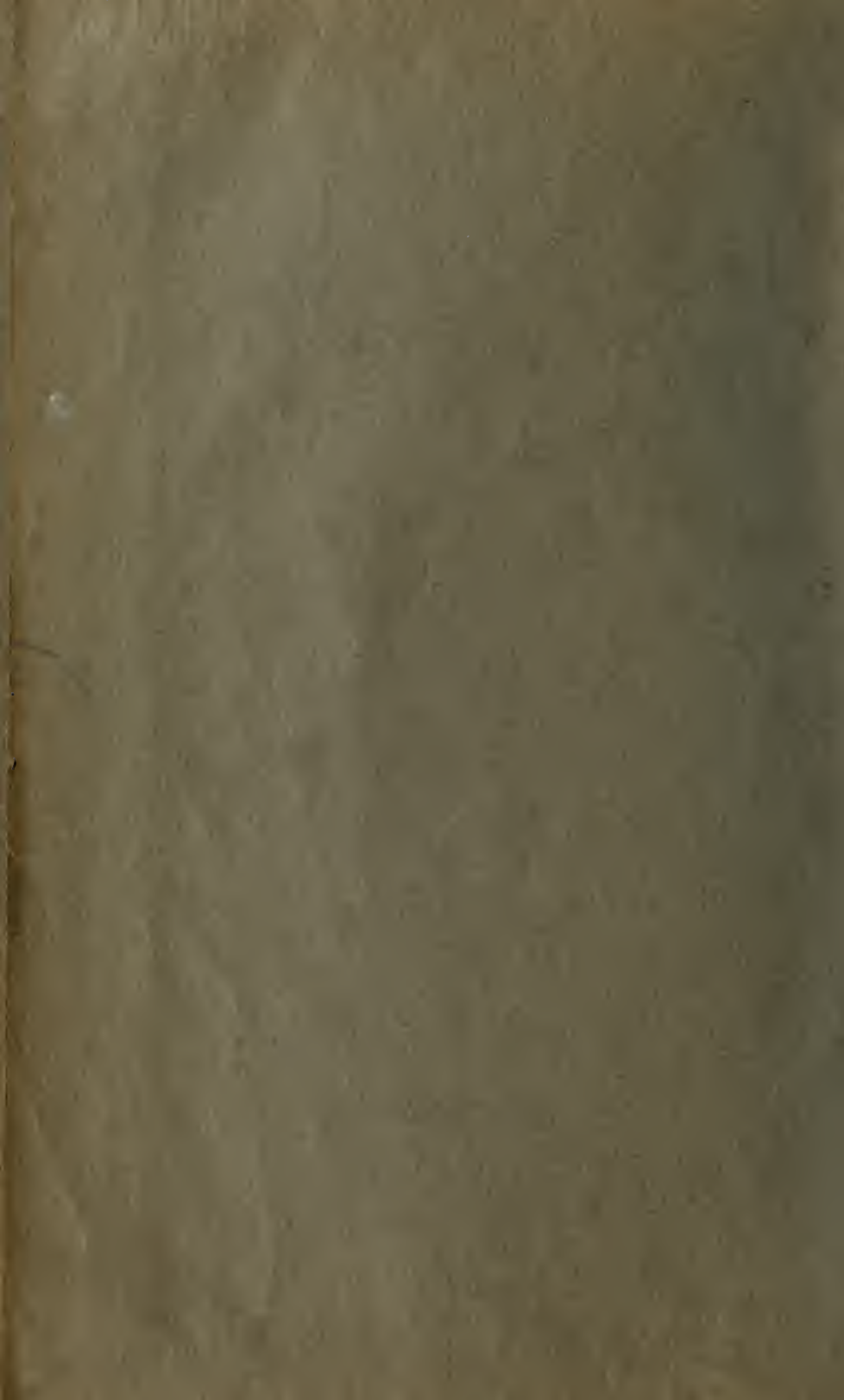
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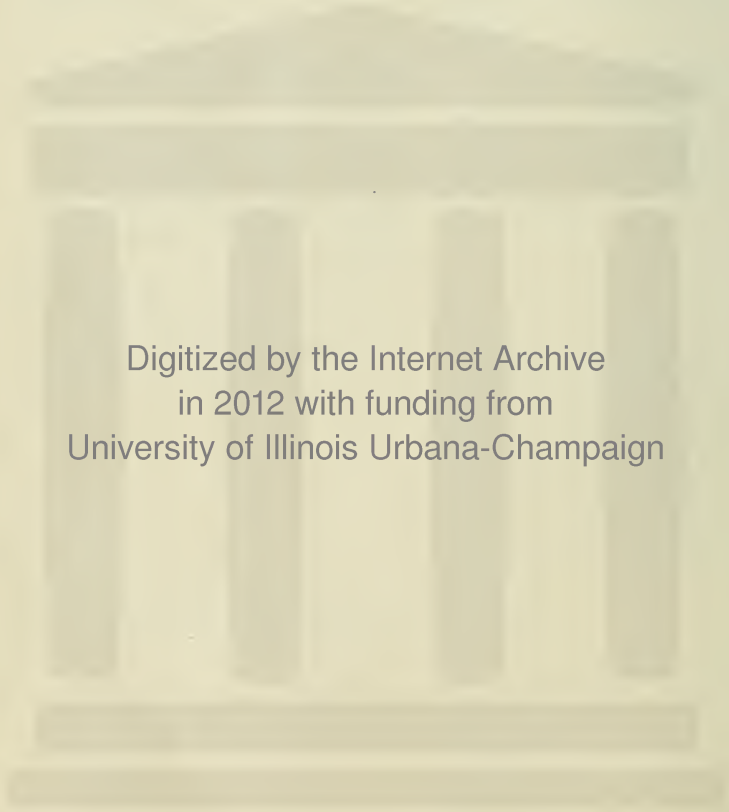
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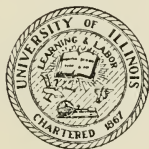
EDUCATIONAL RESEARCH CIRCULAR NO. 32

BUREAU OF EDUCATIONAL RESEARCH
COLLEGE OF EDUCATION

LATIN IN HIGH SCHOOLS

by

F. J. MILLER
R. C. FLICKINGER
RACHEL L. SARGENT
ETHEL J. LUKE
GLENN A. THOMPSON
and Others



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PREFATORY NOTE

The material for this circular was prepared under the direction of Professor H. J. Barton of the University of Illinois. It is published by the Bureau of Educational Research in accord with its general policy of giving through its publications helpful information and suggestions to teachers and school administrators. It should, however, be understood that this circular does not represent the work of the Bureau of Educational Research and full credit for its preparation should be given to Professor Barton and the individual authors mentioned.

WALTER S. MONROE, *Director*

Bureau of Educational Research.

December 9, 1924.

Educ.

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Latin in High Schools

IN ADVANCE OF THE REPORT

F. J. MILLER

The great classical survey¹, which has been in the making for the past three years, is complete, and the final report is now being written by the special investigators. This report, after one more meeting of the Advisory Committee, will be published and given to the world. What facts will be revealed, what recommendations will be made, what lines of advance will be proposed, all this remains to be seen.

The report will be given to the world. What will the world do with it? How is it to be translated into effective action and bettered conditions for the classics? How will it escape burial in a book, to be read and used by the few, but unknown to or read and soon forgotten by the many, for whose sake especially the survey has been made?

The Service Bureau for Classical Teachers, maintained by the American Classical League at Teachers College, Columbia University, under the directorship of Miss Frances E. Sabin, is one effective agency which, it is hoped and expected, will carry on and interpret the report to teachers and friends of the classics and to the educational world. But whatever the report reveals and recommends, and whatever special agencies are set up to secure the full values of this investigation, its success must depend to a very large extent upon us alone who teach the classics and have the interest of this cause at heart. *We* must receive the report; *we* must familiarize ourselves with it; *we* must promulgate it.

In the meanwhile, there are certain vital and fundamental things, with which it is quite possible the report will not deal, but which must nevertheless be done if the classics are to continue and prosper, things which we teachers of the classics alone can do.

Some of these things, which have been most exercising my own mind, I have already discussed at some length editorially in the January and February numbers of the *Classical Journal*.

¹Since this article was written, Part 1 of the report, giving a summary of results with recommendation, has been published by the Princeton University Press. Copies may be obtained gratis on application by addressing the Princeton University Press, Princeton, New Jersey.

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The first of these editorials was on the wide-spread scarcity of Latin teachers, established by official testimony from many states, thus answering the statement that there is less and less demand for teachers of Latin, a statement meant to discourage, or at least tending to discourage young students from preparing themselves to teach this subject. There is, indeed, a wide-spread and urgent call for teachers. So far, then, from being a matter of discouragement to those who would prepare to teach Latin, the present status is a loud and imperative challenge to many of our best and most ambitious young men and women in both high school and college to devote themselves to the teaching of a subject to the teaching of which, for centuries past, and in our own generation as well, hundreds of the brightest students have been drawn.

As for the number of students of Latin at present in our schools, while this has markedly decreased in proportion to the total number of students, still the actual number has not substantially decreased, and, according to statistical summaries now being tabulated by the United States Bureau of Education, the number of students studying Latin in the secondary schools of the United States has been rapidly increasing in the last few years. The further official statement is made that the enrollment in Latin slightly exceeds the total combined enrollment in all other foreign languages.

This fact renders the scarcity of well-prepared teachers of Latin especially acute, since, as Professor A. W. Hodgman, of Ohio State University, wisely points out, if the increasing numbers of students of the next few years have to be taught by those who are poorly prepared to teach the subject, there seems to be grave danger that the revival of interest may be counterbalanced by poor teaching and its value lost.

This problem of scarcity, especially with regard to the near future, calls loudly for immediate solution, and should enlist the deepest interest and united effort of all who have the strengthening of classical instruction at heart. I have been advocating two lines of action. First, teachers both in high school and college should select those of their students who have shown especial linguistic gifts and special interest in classical study, and plant in them the ambition to teach the classics. Such students should be encouraged in every way to go on through school and college, specializing in Latin.

But, (and this is my second point) this is not enough. Not only should the student looking forward to teaching Latin become thor-

oughly versed in this language, but he must be given opportunity somewhere in his undergraduate course to study the subject from the standpoint of the teacher; he must find open to him one or more training courses in the teaching of Latin. These courses the colleges and normal schools must provide through the Latin departments of these institutions, and this, not only in the summer sessions, during which sessions alone, it would seem, most colleges offer such courses, but during the regular sessions of the college or normal course as well. Such courses, we are convinced, not only would meet a most poignant need, but would vastly enhance the value of the department in the minds of students.

Deeply feeling the need of this, and desiring to practice my own preaching, at the opening of the winter quarter just closing I offered to my freshman and sophomore classes, which happened to contain an unusual number of bright and enthusiastic classicists, a volunteer course in the teaching of high-school Latin, to extend through the winter and spring quarters, and into the following year if desired. To my great gratification, and somewhat to my surprise, a full half of the two classes, nearly a third of the freshmen and two-thirds of the sophomores, volunteered for this class. Our work for the past three months has concerned itself with the study of Caesar from the teacher's standpoint, and the working out of all difficult points on which the teacher must be especially clear if he is successfully to teach this author. It is worthy of note that every member of this group is a subscriber to the *Classical Journal*, and is reading this from month to month with intelligent interest—a habit which we should like to believe every Latin teacher already in the field has formed.

I am appealing to the colleges generally for information as to training courses in Latin already offered or contemplated, and hope to publish a list of these courses in the *Journal* at no distant date.

The second editorial (February) described at length an experiment in teacher-class cooperation in the study of the problems of enrollment of Latin in high school and the continuation of this subject through school and college. This investigation was made in company with my freshman class alone, during the course of the Autumn Quarter. They were fresh from their own high-school experiences, and took up the subject with surprising zest. Paper after paper was written by each of the members, the first being a statement of their own objectives in the study of Latin and their reasons for continuing

this study in college. This was followed by a statement, from their own memory of high-school students and from enquiring among their present classmates, of those reasons which operate to hold students from the study of Latin or to bring about an early discontinuance of this study.

In a third paper they formulated their own answers to these reasons, and finally presented practical suggestions from their own thought and experience as to how the mortality of Latin students at the end of the first, and especially of the second year, can be reduced. This enquiry contemplated also a continued interest through the third and fourth years, and into college as well.

This last paper produced a wealth of practical suggestions, which it would be worth any teacher's time to study and, so far as circumstances allow, apply. These suggestions I have not space here to enumerate, but I have given them at considerable length in the editorial to which I have referred, and urge every reader of this article to read and consider them with care.

It is worthy of note in passing that the interest aroused in these freshmen themselves by this enquiry has already borne fruit in that several of them are actively interested, through the Undergraduate Latin Club, in establishing Latin clubs in the neighboring high schools of Chicago.

I have been so impressed with the need of a united effort on the part of all teachers, each feeling and assuming his own share of responsibility, that, in advance of the report on the Survey, I have sent a circular letter to one hundred teachers, enlisting their personal interest, in the hope that a group of this sort, working consciously together for the same end, will prove of great assistance, not alone in the matter to which I have been referring, but also in carrying out the suggestions of the forthcoming report.

Will not you, who read this, join the One Hundred? Will you help in the solution of the problems which we have been discussing? Will you put yourself generally behind the forward movement which the publication of the Survey's report will undoubtedly inaugurate, with your full sympathy and influence?

What is everybody's business is nobody's business. Let us make this *our* business. Let us not allow the report to end in a book.

CLASSICAL TEACHERS IN ATHENS

R. C. FLICKINGER

Why should a classical teacher wish to spend a few weeks or months at Athens? What has the American School of Classical Studies there to offer as attractions? First of all, there is the delightful fellowship in a small group of congenial people all devoted to the same special interests, students or officers in the School.

Moreover, the Library of the School, supplemented by those at the British, German, Italian, French, and Austrian Schools, has always offered exceptional opportunities for special reading, and these opportunities will become unsurpassed when the new building is completed to house the Gennadios collection relating to all periods of Greek life, Byzantine and mediaeval as well as ancient and modern. The new structure was made possible by a gift of \$250,000 from the Carnegie Foundation and has now reached an advanced stage in the process of erection.

Still again, I for one have never sufficiently realized that Greece belongs to the Near East and the Orient. An extension of our travels into Egypt, Palestine, Syria, and Turkey in Asia and in Europe has deepened the impression which I at first gained from the initial days and weeks of our sojourn in Athens. There are scores of points at which modern Greek life seems strange to us of the Occident and resembles Smyrna or Constantinople or even Cairo or Jerusalem. I think others would be as invigorated by this contrast of novelty as we were.

To classical teachers I need not recite the monuments of antiquity which stand in the city of Athens—the Acropolis and its temples, the Propylaea, the Greek and Roman theaters on its southern slope, the Theseum and Olympieum near by, the lesser remains in every direction. What Cicero wrote in a different connection is only too true here: "quocumque ingredimur, in aliquam historiam pedem ponimus."

Perhaps the greatest pleasure and profit, however, came from the trips which the members of the School take at frequent intervals to various parts of the country by rail or automobile. The north Greece tour takes us through Thebes, Thermopylae, Chaeronea,

Chalcis, Eretria, Lebadeia, Delphi, and a score of lesser sites during a period of two weeks. Equally long is the journey through the Peloponnesus to Corinth, Argos, Megalopolis, Mantinea, Pylos, Sparta, Tiryns, Mycenae, etc. These two are taken by automobile, but there is also a six-day trip to Olympia by railroad and one-day visits to nearer points such as Marathon, Sunium, or Eleusis.

In addition to the archaeological value of such journeys, one of the most interesting features, at least to me, was the contact with Greek emigrants who have returned from America. As our auto came down the zig-zag slopes of the Arcadian mountains, for example, its hum could be heard for long distances and consequently the population of every village would be out in the main street awaiting our approach. The American flag fluttering over our radiator also announced our nationality as far as eye could see, and no "hello-boy," as we got to calling them, ever failed to greet his "fellow-countrymen" or air his hard-won English before the admiring throng of Greeks. I was amazed at the number of these men; no hamlet was so small as not to have at least one, and they frequently hailed us from the plowing in the fields or from the mules on which they were riding along the road. And sometimes they surprised us by the knowledge of things American which they displayed. For example, in one village a "hello-boy" after the introductory exchange of greetings, exclaimed: "Say! You have only forty-six stars in your flag, and you ought to have forty-eight." It was only too true! Our flag was an old one which no longer shone with the proper number of stars, but no one in that group of "highly educated" people had noticed the fact.

Perhaps on some other occasion I shall have an opportunity of telling you about other sayings of Greek "hello-boys" and other interesting features of the American school trips through Greece.

THE LATIN EXHIBIT AT URBANA*

RACHEL L. SARGENT

Just at this season of the year when the chief difficulties of syntax in Caesar, Cicero, and Vergil have been mastered and when the Freshman class, surfeited with declensions and conjugations, is dismayed at the dismal prospect of memorizing the forms of the subjunctive mood, it may be an opportune time to remind the teachers of Latin that now the interest of the pupils may be stimulated by encouraging them to make a permanent contribution to the material equipment of their own Latin department.

Last November, the Classics section of the State Teachers' Conference was given the privilege of examining a wealth of supplementary material, directly useful for Latin classes, which had been assembled in the Congregational Church parlors through the efforts of Effie Case of La Grange High School and Rachel L. Sargent of the University High School assisted by Amy Beach of Champaign High School. Each contributing school was allotted a definite space for its exhibit. Beneath placards which designated Belleville, Champaign, Clinton, Decatur, La Grange, Mason City, New Trier, Springfield, and University High Schools, as well as the Teacher's Service Bureau, there was arranged a pleasing variety of games, songs, Latin records for Victrola, books for reference, statuettes, pictures, besides the notebooks, vocabulary cards, posters, and a few models made by students themselves. On a table in the center of the room there were arranged for distribution reports from the Classical Investigation now in progress and mimeographed lists of objects in the University's Classical Museum of especial value for the background of High School Latin. The latter, compiled by Sybil Stonecipher, were grouped under the captions: Objects of Interest for Freshman Latin, for Caesar, for Cicero, for Vergil, and for Private Life of the Romans.

*Note: This article and the two following describe the attempt that was made at the High School Conference held November, 1923, at the University of Illinois to arouse interest among the teachers of the state in preparing classroom equipment of such a kind as to help make the life of the Romans more real to the pupils. In order that this movement may be carried on successfully, the teachers of Latin in all the high schools of the state are urged to bring to the Conference which will be held at Urbana next November at least one model, chart, or scrap book made by the pupils of their schools, marking the same with card to show what school has loaned it.—Effie Case, Chairman of Program Committee, Lyons Township High School, La Grange.

Among the hundreds who visited the room, it was gratifying to observe that many teachers spent considerable time in making out a bibliography or in noting down what objects particularly interested them. It is to be hoped that most of these, stimulated by the sight of what others have found useful in enlivening and enriching their class rooms, have already set to work to increase their supplementary material. The question is a serious one, of course, as to how much time and energy a busy teacher and still busier students may safely devote to such an extra-curriculum activity. Better that no time were spent, in class or outside, for this purpose than that pupils should leave our classes with a keen interest and marked efficiency in drawing, modelling, singing, and playing games but with no interest or efficiency in reading the message of the Latin authors. Yet if each teacher of Latin in the state would adopt some plan whereby she may systematically, through the efforts it may be of an enthusiastic class or Latin club or through the generosity of the school board, make or purchase each year one or two treasures for her Latin Department the danger of taking too much time away from class work will be obviated. These treasures might be as ambitious attempts as a set of costumes for use in Latin plays, a group of dolls modelled and dressed to illustrate a Roman family, vocabulary cards, or models, maps, posters all made, if possible, with the cooperation of the manual training, art, or home economic classes or they might involve only the purchase of a picture, set of games and song books to be used on special occasions or a bust of some distinguished Roman. Those of us who have been in the habit of following such a plan, year by year, can assure any teacher that the fine department spirit resulting from a cooperative enterprise, aside from the constant practical use to which the possessions are put, will more than repay for the few hours of her time required for planning and supervising the outside work. With the assistance of the Teacher's Service Bureau now at our disposal and the experience of having seen and handled the materials gathered by a few schools, it would be surprising if, when the next call comes for an exhibit, there will not be a longer list of available material representing a larger number of schools from which a selection may be made.

* * * * *

The two features of last November's exhibit which attracted the most attention were first, the model of the Roman house complete

in every detail, constructed by the Latin classes of Springfield High School, and second, the collection of approximately one hundred drawings made by Latin students at Mason City High School, one set to illustrate Caesar's campaigns and the other, the practical value of Latin. I am sure that every teacher who saw these displays, as well as those who did not, will be glad to read the facts which Ethel J. Luke of Springfield and Glenna D. Thompson of Mason City wrote me in reply to my questions about their actual procedure in projects of such magnitude.

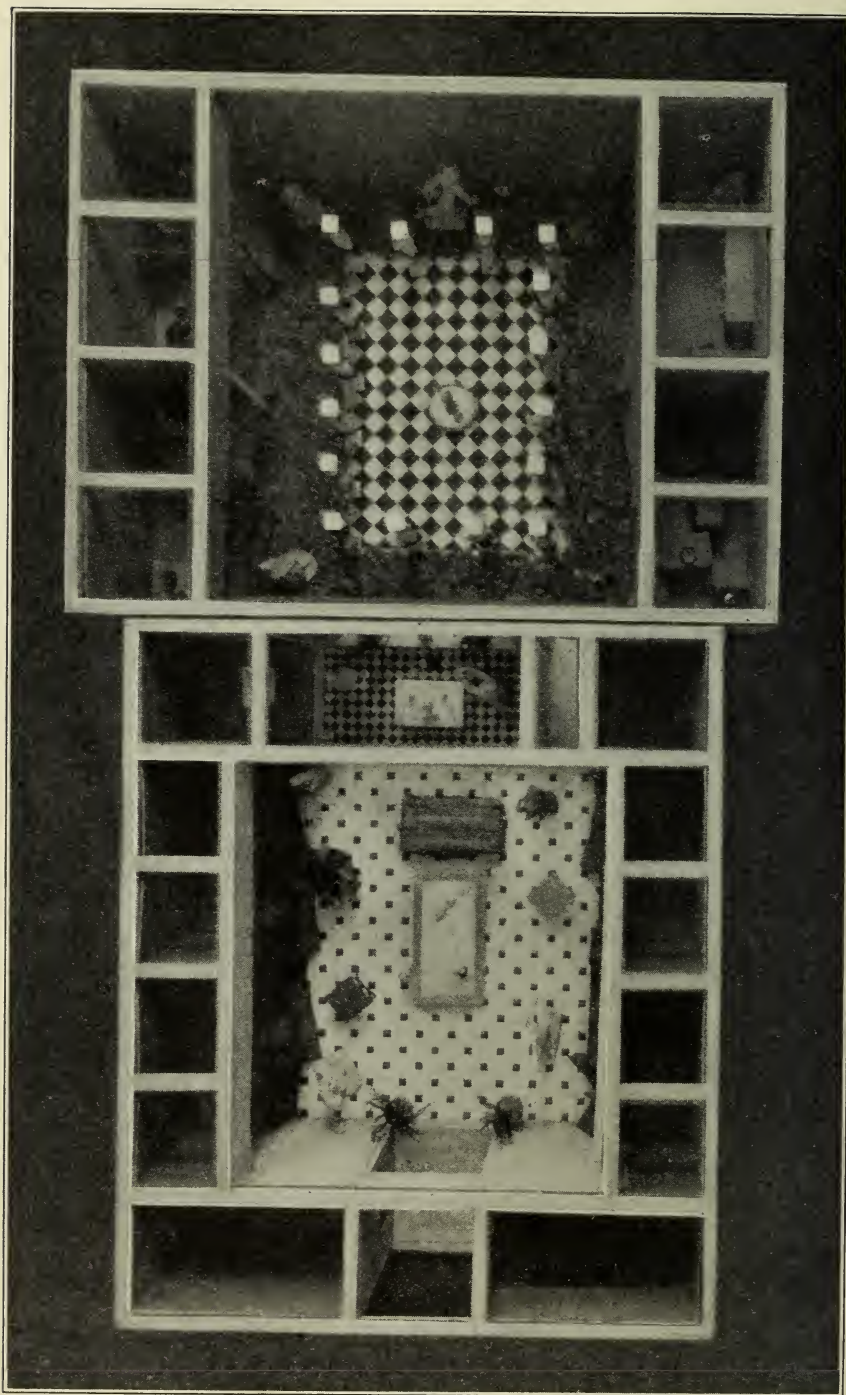


FIG. 1. MODEL OF ROMAN HOUSE, CONSTRUCTED BY LATIN CLASSES OF SPRINGFIELD HIGH SCHOOL

DESCRIPTION OF A ROMAN HOUSE

ETHEL J. LUKE

For convenience the house was constructed in two sections. The front section is 36 x 30 inches; the rear section is 36 x 27 inches, inside measurement, 11 inches high. The frame was made by the Manual Training Department of little timbers about a half-inch square. This was made very firm and true, so that there might be no difficulty in covering it neatly with very heavy quality of boards, the sort used for binding books. These were ordered for me by the Printing Department, which also measured and cut the material ready to be tacked on with very slender nails with inconspicuous heads. There is only one outside opening into the house, into the vestibulum, which is about six and one-half inches square.

The rear section is placed right against the front section in such a way that the walls of the rear project three inches on each side. (Fig. 1.) There is an opening through from front door to rear wall, affording quite a vista (64 inches to be exact, Fig. 2). The opening between front and rear sections (where they join) is thirteen and one-half inches; the width of the "fauces" is two and one-half inches, its length is six inches. All measurements given are inside measures. A very heavy piece of beaver board was nailed underneath the frame of each section to make a firm flooring. I laid a floor in the vestibulum and also in the rear of the atrium, so that these two areas are a half-inch higher than the floor of the atrium proper. The floor of the atrium proper ($22\frac{3}{4} \times 19\frac{3}{4}$ in.) is covered with heavy drawing paper, laid off in black and white to represent a tiled floor, as is also the little raised platform which is $13\frac{3}{4} \times 6\frac{3}{4}$ in., and the center of the peristylum, a space about 13 x 18 inches. This tiled floor is made in three different patterns, and is quite effective.

Around the edge of the peristylum, between the edge of the tiling and the little rooms, is grass made by dying sawdust with one of the common little packets of green dye. This should be put on rather thick. In my house this grass-plot is about five inches wide. Around this tiled center there are little pillars (Doric), sixteen in number, 7 in. high, $\frac{3}{4}$ in. in diameter, with little squares of thin wood tacked on each end to represent base and capitol. These are

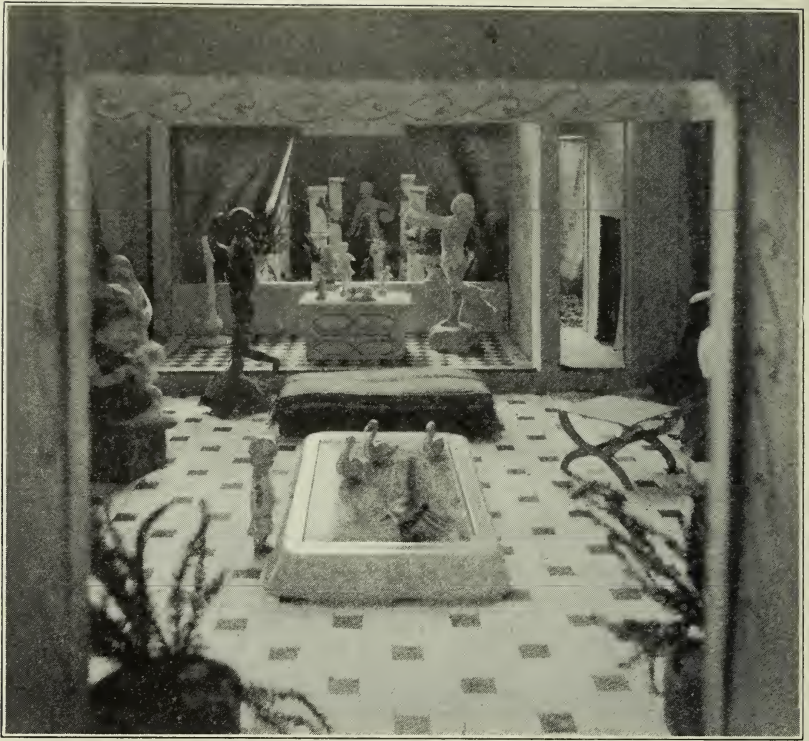


FIG. 2. VIEW OF ROMAN HOUSE FROM FRONT DOOR, SHOWING VISTA

simply set up, not fastened in any way to the floor. I tried putting little connecting timbers across to connect these pillars, but found they did not look well. The pillars are arranged so there are four at the ends and six along the sides of the tiled floor, with the grass coming right up to the edge of them. In the center of this tiled space is a little fountain (a small round mirror with an edge formed of modeling clay) from the center of which rises a most realistic lion's head on a supporting base, with even more realistic water spouting from its mouth. The water is silver Christmas tree tinsel, the stringy sort. In the center of the atrium is the compluvium, made by moulding paraffin, about an inch thick, in an aluminum baking pan $8\frac{1}{2} \times 4\frac{1}{2}$ inches. Use a pan with curved edges at bottom and rounded corners, so that it may better represent a polished marble rim. A mirror from Woolworth's was cut $7\frac{1}{4} \times 3\frac{1}{4}$ in. Then the paraffin was

very carefully hollowed out so as to set this mirror down into it, about $\frac{1}{4}$ inch below the surface. On this mirror are three little swans and a tiny Roman galley, whittled from wood, with stern and prow covered with metal foil, a diminutive sail, and oars (metal victrola needles stuck in the ship's sides), which made it possible for the ship to stand straight on the water. A small celluloid boy doll standing at the edge is sailing the ship.

The large room to the left of the vestibulum is the janitor's; that on the right, with no entrance to the house proper, is "TABERNA MARCI," with a projecting counter for the display of merchandise.

The inner walls are made of the same heavy book-cardboard as the outer walls. The outside of the house is painted dull gray, the walls of the atrium a warmer, with panels and borders (meandering), in which are touches of wisteria and gold. The walls of the peristylum are of Pompeian red, with panel effects and borders. The curtains are all of silk, those in the atrium of dark wisteria canton crepe; those in the peristylum of old gold rajah. I tacked these curtains to the upper framework of the house, then tacked over the top of all the portieres strips of the cardboard painted and bordered as described above. These strips are almost three inches wide. I decided that it looked better to leave all the portieres in the atrium hanging straight. The only ones draped back are those between the atrium and peristylum (These are double, wisteria on one side and old-gold on the other.) and those of the library and dining-room. Two girls who are art students modeled eight or ten little statues of plasticine, allowed them to dry for a week or two, and then treated them to several coats of white alabastine.

One of these, The Fleeing Nymph, stands on the little raised platform near the altar, on which are Lares and Penates, carved most skillfully from ivory soap by a clever boy. The little altar was made of wood, carved a little and painted white, with only a suggestion of gold in the grooves of the carving. In the vestibulum is the familiar "CAVE CANEM," done in bright blue to match the walls of the vestibulum, with a few gold stars in the tiling. One patient boy, assisted by his patient mother, made six Roman chairs, also two tiny box-like stools, on one of which sits the Domina holding her distaff. The strong box of the master is in a little room near the altar. All the pillars are twined with very dainty feathery green, with a little flower here and there. In the kitchen is a little stove made of heavy cardboard, painted a dull color, patterned from pictures in the

Classical Dictionary or Roman Life, as were all the equipment, as far as possible. Little beds were also made of heavy cardboard. In the library are the usual scrolls in a tiny set of shelves like pigeon-holes. The triclinium, etc., were made of cardboard, later covered with plasticine.

The couch of the master and mistress, a low affair made by covering a pasteboard box of proper dimensions with a rich striped silk, stands at the rear of the atrium, between the compluvium and the little raised part. The statuary is really the making of the whole thing. I placed the Discobulus at the rear of the peristylum so that it was in the exact center, on a line with the center of the altar and the compluvium, so that one sitting and looking through the door has a really beautiful vista, over the compluvium and the altar with its little images, through the wreathed pillars, back to the red rear wall, against which the Discobulus stands. I almost forgot to say that I decided at the last minute to lay a little "timber" about $1\frac{1}{2}$ inches wide and $13\frac{1}{2}$ inches long between the atrium and the peristylum, resting just on the edge of the aforesaid little platform. This was painted pale gray (water color, bought in small jars), as was all the visible woodwork. On this balustrade are two tiny urns made of moulding clay, in which little green shrubs grow (also from Woolworth's). Other larger shrubs are in two very small pots just inside the atrium, by the vestibulum, while two other pots are in the peristylum, with blooming shrubs in them. The kitchen is completely equipped with utensils modeled from plasticine. In the storeroom are supplies in sacks, etc. The little kitchen garden is covered with grass and boasts a hen, rooster, goat, etc. On a small pedestal near the altar is a statue, or rather a bust of an ancestor, carved from chalk. The other statues in my house, in addition to the Discobulus, are Neptune with his trident, Mercury, Mars, a Fleeing Nymph, a Roman Warrior with his spear, and several which boast no names.

MASON CITY ILLUSTRATIVE DRAWINGS

GLENN D. THOMPSON

Unfortunately for the Classics, the community in which I first taught was opposed to the so-called "dead languages" and, previous to my coming, Latin had been eliminated from the high-school course. In order to reinstate it to its rightful place, something had to be done and done quickly.

For the first few weeks of school every effort was put forth to show and illustrate the value of Latin until finally the majority of the pupils were won over. Then it remained to bring the community to the same point of view. The pupils had been keeping notebooks in which they had drawn original pictures showing the value of Latin in its various applications. Some of the illustrations were so good that it was decided to put them on uniform drawing cardboards, making them about five times their first size. It must be remembered that none of these pupils had ever had an art or drawing lesson, and therefore the work shown upon the posters was the result of such natural ability as they possessed, a fact which, by the way, made some of the achievements of double value to us, knowing as we did, the kind of work ordinarily presented by these boys and girls.

Since some very original posters were handed in to me, showing even more uses of Latin than had been suggested to the class, it was decided that this work was an important one, and as a result, last year four posters were required from each pupil. As a compensation one-fourth of his or her grade was determined by the grade given the posters. If two pupils worked up posters under the same heading or on the same idea, each one was compelled to procure different material for the illustration. Altogether last year we had seventy-four different posters. The first-year classes illustrated the value of Latin in understanding English literature, art, music, and numerous scientific terms; in spelling English words; in interpreting seals and mottoes; in learning Spanish, Italian, and French; in becoming acquainted with classical characters; in recognizing the meaning of the names of almost every modern scientific invention; in understanding many common abbreviations used in English; in appreciating the technique and spirit of many poems and much of our prose; in

tracing the origin of many of our decorative designs and pictures; and in other similar ways. The Caesar classes (we have only two years of Latin) drew maps of every battle described in the first five books of Caesar, made plans of Roman camps, and drew pictures of almost every instrument of warfare, whether offensive or defensive. There were drawings of vineae, aggeres, testitudines, valla, fossae, turres ambulatoria, plutei; there was a front view, a side view, an aeroplane view, and a cross section of Caesar's bridge, with a representation of a pile driver used in the construction of this bridge; there were pictures of the various standards and insignia of the Roman army, of their musical instruments, carts, grist mills, etc. Let it be said that the more illustrations that can be made, the more interest will be instilled in the class.

As to the drawing cardboard which was used in making these charts, a good grade can be procured in single sheets of about 14 x 21 inches for five cents each, and this is better than the cheaper glazed kind as it will take ink without allowing it to spread.

These posters have been exhibited at the Parent-Teachers' meetings and at the local Fair, and gradually the community is beginning to see the value of a classical education.

MISCELLANEOUS

The following dialogue written by Olive Sutherland, of Eastern High School, Detroit, Michigan, was first published in the *Classical Journal*, January, 1912:

A Dialogue: The Schoolboy's Dream

(A boy is seated at study with a copy of Caesar before him.)

Boy *(sleepily)*: "Cum esset Caesar—Caesar—in citeriore Gallia, ita—ita—uti supra demonstravimus crebri ad eum ru-rumores affere—afferebantur—" *(head falls on book)*.

(Enter ghost of Caesar. Boy stirs in sleep—stretches—becomes aware of the apparition.)

Boy: Great Caesar's ghost, what's that?

CAESAR: Vocasne me?

Boy *(aside)*: That sounds like Latin. Wonder who he is. *(Aloud)* Talk English—this isn't school. Why don't you say something? *(Becoming frightened)* Great Caesar! Who are you any way?

CAESAR: Dixisti. Sum Caesar quem omnis orbis terrarum maximum Romanum appellavit.

Boy: "Sum Caesar"—wait a minute. Oh! that's easy—"I am Caesar." But say, you don't mean it, do you? You're not really Caesar, the Caesar who wrote this book? Where have you been all this time?

CAESAR: In inferiore terra in hibernis.

Boy *(making a dash for his book)*: "In citeriore Gallia in hibernis"—Say, Mr. Caesar, you have two words wrong, and you ought to know, since you wrote it.

CAESAR *(paying no attention to the boy's remark)*: Cum in inferiore terra essem crebri ad me rumores afferebantur litterisque item magistrorum certior fiebam omnes pueros puellasque contra meos commentarios coniurare equosque inter se dare.

Boy: Oh, now I've caught on! You didn't fool me this time. If you'd talk book language all the time I'd know what you are driving at, provided you didn't use the words in chapter two, for I haven't looked up those words yet; so of course I don't know them. But I know what you said this time all right. You said *(speaking slowly and from time to time referring to the book)*, "While I was in the lower world frequent rumors were brought to me, and I was also informed by the letters of the teachers, that all the boys and girls were conspiring against my commentaries and were exchanging horses"—horses—horses—ha, ha!—we don't call them horses; we call them "ponies." But I haven't got one, honestly I haven't *(rises from his chair in his excitement)*.

CAESAR: Sit—*(Boy falls back into his chair with a thud)*.

CAESAR:—mihi negotium ut de his rebus cognoscam.

Boy *(aside)*: I thought that was an English word—it came so sudden and emphatic like.

CAESAR: Sis—

Boy *(weakly)*: Yes, sir.

CAESAR:—tu auxilio mihi.

BOY (*wildly*): This is the most confusing conversation. My head fairly swims. One minute I hear a real sensible English word, then the next minute some of that tiresome old Latin is tacked on to it so that it might be heathen Chinese for all I know about it.

CAESAR: I take mercy upon you. If you cannot speak my language I shall oblige you by speaking yours. Now, my lad, come tell me—what do you think of my conquests in Gaul, my diplomacy, my generalship, my—

BOY: I don't know anything about those things. I don't have time to look them up. But I'll tell you one thing—I hate this old book of yours. It wouldn't be so bad if it had any sense to it, but what's the use of all those ablatives, datives, subjunctives, purpose clauses, indirect questions, infinitives with accusatives for subjects, all jumbled up together in such a crazy patchwork quilt that it gets upon a fellow's nerves? Say, where could a fellow find out about those conquests of yours? I think I would like to know about them.

CAESAR: In the manner of Cicero, my fellow-country-man, I could exclaim "O tempora! O mores! Haec magistri intellegunt. Discipuli haec vident. Error tamen vivit," and add with feeling, "O miseri commentarii, O miserior Caesar, O miserimus puer." You read and yet you do not read, for you read without comprehending. You make of my work which I had thought would speak to men of plans carefully formed, of leadership unrivaled, of boundless ambition and growing achievement, of fears and hopes and living deeds, a complicated puzzle of words and phrases which at the best but pleases you to solve, yet lacking soul, cold and dead.

BOY: All that may be very true, but a fellow can't do everything. I hate Latin anyway. It's too hard—takes too long to learn. I'm going to drop it next semester. Father said I might.

CAESAR: All failure is divided into three parts, one of which the "Gay-Guy" possesses, the second the "I'll-quit-anians," the third those who in their own language are called "Cant's," but in ours "Dulls." Of all these the Dulls are the bravest because they are the farthest away from the hope and inspiration of success. To which tribe, young man, do you belong? Or do you not scorn to be counted among these barbarians and prefer to claim citizenship in the great city of Victory, whose brave warriors have subdued all the world by living up to the martial watchword, "Veni, vidi, vici?" Answer me.

BOY: For a long time, O Caesar, I have been living in the land of Failure, but I guess I am tired of it now. I don't like the ways and customs of the folks that live there; so I'm going back to my native city just as soon as I can, and I hope I may some time say as you have said, "I came, I saw, I conquered." But I'm too sleepy now, Mr. Caesar. I'll have to wait till tomorrow morning (*head drops on desk*).

CAESAR: Bene dixisti, puer fortissime. Vale, mi amice, vale. (*Exit Caesar.*)

BOY: What a funny dream, I do declare! But I guess after all I did get a glimmer of the truth. Anyway, I don't think I'll drop Latin yet. (*Looks at his watch.*) Eleven o'clock! Well, no wonder I'm tired—the Land of Nod for me!

[*Written for the Roman Senate, Eastern High School.*]

Books of Interest to Caesar Classes

Two excellent books for the use of Caesar classes are Caesar's "Conquest of Gaul" by Rice Holmes, published by the Oxford University Press, whose American Branch is located at 35 West 32nd St., New York, and "Warfare by Land and Sea" by Eugene S. Mc-

Cartney, published by Marshall Jones and Co., 212 Summer St., Boston, Mass. The price of the former is \$8.35, of the latter \$1.50.

Mr. Holmes has given us one of the most dramatic and thrilling explanatory narratives of Caesar's account of his Conquest of Gaul that could be imagined. It holds the members of a class spell-bound if read to them after they have translated such stories as the Battle with the Nervii, or the Siege of Avaricum, or the Blockade of Alesia. The author himself says in his preface, "Eleven years ago it occurred to me that an English narrative of Caesar's Conquest of Gaul might help to relieve the weariness of the schoolboys whose lot it is to flounder, in ceaseless conflict with the ablative absolute, through the pages of the Commentaries; might help them to realize that those pages were not written for the purpose of inflicting mental torture, but were the story of events which did really happen, and many of which rival in interest the exploits of Cortes or of Clive."

Mr. McCartney's book, which is a very recent contribution to our knowledge of military history, shows in a most unusual and effective way the close connection between ancient and modern strategy and tactics. The following headings of the fifteen chapters will help to indicate the scope of the book, and the quotation concerning the language of the Romans will give an idea of its style.

- I. Permanency of Ancient Contributions.
- II. The Evolution of Generalship.
- III. The Phalanx and the Legion.
- IV. Army Organization: The Growth of Its Branches.
- V. Shock and Fire: The Development of Artillery.
- VI. Greek Contributions to Tactics and Strategy.
- VII. Greek Cavalry.
- VIII. The Marshall Spirit of Rome.
- IX. Roman Drill and Discipline.
- X. The Spade in the Roman Army.
- XI. Roman Contributions to Tactics and Strategy.
- XII. Roman Cavalry.
- XIII. Ancient and Modern Analogies.
- XIV. Naval Indebtedness.
- XV. Conclusion.

THE LANGUAGE OF THE ROMANS

The very language of the Romans reflects their martial character. Quintilian harps upon the fact that Caesar spoke in the same manner that he fought. His diction was that of a military man. The organization of an involved Latin sentence,

with its respect for rank and superiority, is military in character. An "unmistakable note of discipline and subordination manifests itself in the orderly way in which the Romans carry out the sequence of their tenses, all dependent tenses being subordinated to the main clause; and it again comes out in the preference shown by Latin for dependent speech, in which sentence after sentence, and clause after clause, are set under the strict regime of a single governing verb, as soldiers under that of a general Just as soldiers in a regiment keep their eyes fixed on their commander, all the pronouns in indirect discourse which have reference to the speaker, look back to him."

The Latin marshals its sentences like soldiers and "periods succeed each other with dignity and in well-marked cadence—spirited and irresistible like the Roman legionary. Their entire colouring recalls to us the picture of his weather-beaten face, and their stately march reminds us of his proud and masterful bearing. In fact, this well-matched pair, warrior and language, have stepped forth from their home in full consciousness of victory, and have overcome the world between them."

Word Ancestry*

In Latin there are three words which mean "people," and from all of them come English words. "Populus" means the people generally, including all classes of them. "Plebs" means the common people as distinguished from the patricians, or aristocrats. "Vulgus" means the lower classes, the rabble. "Vulgus" was a term of contempt. "Plebs" was not necessarily so, though in later times it was sometimes thus used, becoming almost the same in meaning as "vulgus."

It will readily be seen that from "populus" we get such words as "popular," "population," "depopulate," and even "people" itself. But we also get "public," belonging to the people. This comes from the Latin "publicus," which in turn comes from "populus" through a series of gradual changes, thus: "populicus," "poplicus," "poblicus," "publicus." "Publicare" means "to make public," and from this come our words "publication" and "publish."

It is easy to see in "vulgus" the source of our word "vulgar," belonging to the rabble, coarse, unrefined. "Divulge" might not so readily occur to one as connected with "vulgus," but it means "to make known, to spread among the people"—meaning in this case, of course, not the rabble, but the people generally.

From "plebs" we have "plebeian," which is sometimes but not always synonymous with "vulgar." "Vulgar" almost always suggests contempt; "plebeian" does not suggest it so strongly, if at all. We should never accuse a person of using plebeian language.

*By Willis A. Ellis, published in the Chicago Daily News.

The word "plebiscite" was brought into rather common use by the world war. The people of certain disputed territories were allowed to choose by vote their allegiance to one or another newly formed nation. This vote was called a plebiscite, which is directly from the Latin "plebiscitum," a decree of the people.

The Lads of Liege*

("Horum omnium fortissimi sunt Belgae."—Caesar's "Commentaries")

The lads of Liege, beyond our eyes
They lie where beauty's laurels be—
With lads of old Thermopylae,
Who stayed the storming Persians.

The lads of Liege, on glory's field
They clasp the hands of Roland's men,
Who lonely faced the Saracen
Meeting the dark invasion.

The lads—the deathless lads of Liege,
They blazon through our living world
Their land—the little land that hurled
Olympian defiance.

"Now make us room, now let us pass;
Our monarch suffers no delay.
To stand in mighty Caesar's way
Beseems not Lilliputians."

"We make no room; you shall not pass,
For freedom says your monarch nay!
And we have stood in Caesar's way
Through freedom's generations.

"And here we stand till freedom fall
And Caesar cry, ere we succumb,
Once more his *horum omnium*
Fortissimi sunt Belgae."

The monarch roars an iron laugh
And cries on God to man his guns;
But Belgian mothers bore them sons
Who man the souls within them:

They bar his path, they hold their pass,
They blaze in glory of the Gaul
Till Caesar cries again "Of all
The bravest are the Belgians!"

O lads of Liege, brave lads of Liege,
Your souls through glad Elysium
Go chanting: *horum omnium*
Fortissimi sunt Belgae!

*By Percy MacKaye, from "The Present Hour."

The Origin of Deponent Verbs

The following story was composed by two first-year girls in a Chicago high school. It appeared originally in the *Classical Journal*:

Once upon a time, hundreds of years ago, there lived a young hero named Active Verb. One day when he was riding through a deep forest, he came upon a hut. He entered and found an old white-haired man, Antiquus Vir, crouched in a corner weeping bitterly.

"Why do you weep?" asked Active Verb.

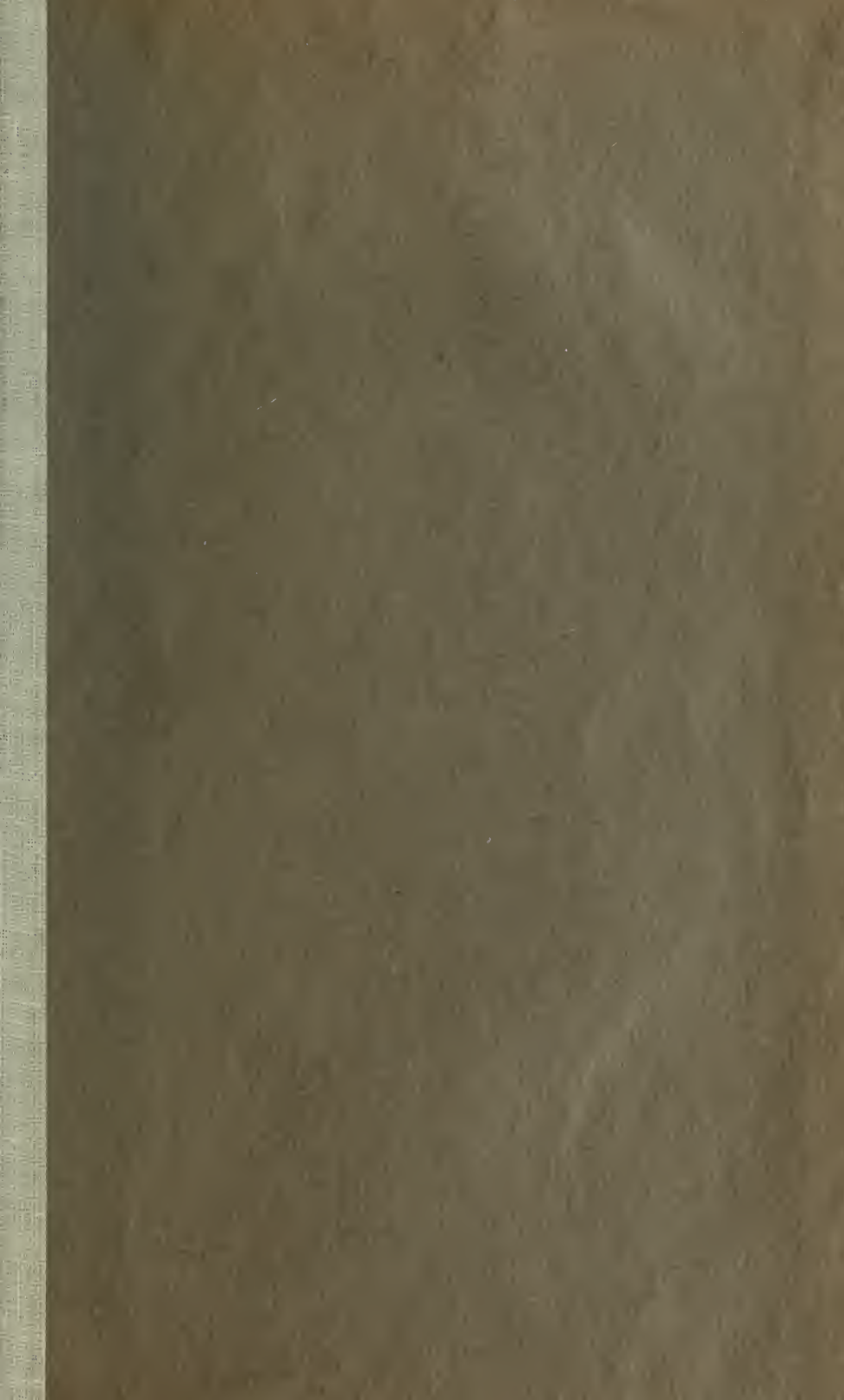
"My only daughter, Passive Form, has been kidnapped by young Capius. Alas, I shall never see her again."

Active Verb then volunteered to follow the villain, recapture the maiden and restore her to her father. The old man called down upon him the blessings of the immortal gods and promised him that if he should succeed, he would give him her hand in marriage.

After many adventures Active Verb returned, bringing with him the lovely Passive Form, and they were married with great pomp.

Now in this home was born a marvelously beautiful daughter. She was active in her disposition but resembled her mother, Passive, in her personal appearance. They named her Deponent.

The gods, who observed all these things from high Olympus, were so pleased at the doings of the family that they conferred upon them eternal life. They make their home in the Latin Grammar.







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