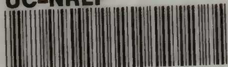
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THE TEACHING OF LATIN

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THE TEACHING OF LATIN IN SECONDARY SCHOOLS

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CHAPTER I

The keynote of modern pedagogy is a protest against tradition, whether in subject-matter or in methods of presentation. No subject of instruction has, when compared with other studies of the curriculum, so long a tradition behind it as has Latin. Inasmuch as every study in our modern system of education must, as is fitting, prove its ability to secure a definite result of actual worth, we shall first attempt to ascertain what credentials it needs to present to prove its right of admission as a subject of instruction.

Unless a study can be correlated with something in the lives of our pupils — we are dealing with boys and girls of high-school age — then that study is useless; as idle as the inquiries of Tiberius at Capri when he wished to discover what song it was that the Sirens sang. It is true, that the mere fact of knowing something — *Ah! la belle chose que de savoir quelque chose!* — may enthuse a student for the moment, no matter whether the thing learned has some connection with vital matters or not; but later, when he perceives its isolation, the reaction may take the form of a violent protest against the whole subject of which the mental gymnastic was a part. Of this fact the writer can recall two instances, the one connected with arithmetic, the other with English grammar. His teacher in arithmetic insisted that in a case of division of fractions he must not invert the divisor and multiply, but work instead by the method of finding a greatest common divisor. The case in grammar was that complex system of "diagramming" a sentence by countless lines and sub-lines until

the thing looked like a railroad map; wherein the grammatical interest of the sentence had long since yielded to its possibilities as a model in drawing. Studies and the methods employed in their elucidation must produce a definite and practical result; if their aim is mental gymnastic alone, they have no place in secondary schools. They may yiel a return in dollars and cents; or they may explain the laws of nature and their relations to our bodies; or they may present the evolution of the races; or mould character, inculcate ideals, and develop a feeling for the beautiful; and the like. But some definite and practical result, bearing directly on life, each study must effect before we can admit it.

The study of Latin will yield no particular financial return. Its possible benefits may be embraced under the following headings:

I. A thorough knowledge of grammatical principles.

II. A correct use of English, both by a clearer insight into grammar and by the accurate and faithful translation of the acknowledged masterpieces of a tongue quite different in its idioms from ours.

III. An appreciation of good literature.

IV. An understanding of the political, social, and religious institutions of the Roman Empire in its native vehicle, the Latin tongue; and any insight into a different civilization, especially through its own medium of expression, necessarily broadens the view.

V. An idea of the profound influence of Rome on modern literatures, languages, and institutions; a grasp of the continuity of history and the evolution of the races.

It is evident that such benefits are acceptable in a modern system of education; inasmuch as they may mould character; inspire ideals; assist correctness in the use of the mother-tongue and of modern foreign languages; and develop the logical and historical faculty. Nevertheless, we must confess at once that the ad-

vantages enumerated are not peculiar to Latin. The accurate study of a modern foreign tongue may produce the first three effects described above; and the benefits mentioned under IV and V may be procured fairly well by means of good translations. We must inquire, then, in what respect the study of Latin may have special advantages.

A knowledge of Latin is not only profitable, but indispensable to two classes of students: I. Those who wish to study any European literature and language with reference to its growth and sources; II. Those who intend to study history from the original sources. The truth of my first assertion I take as obvious.[A]

It might be objected to my second statement, however, that here translations would do. So, indeed, they might, if they existed. But we must remember that the use of Latin in diplomacy did not die out until the close of the seventeenth century, when French took its place;[B] that long after this date the German empire insisted that negotiations with itself be conducted in Latin; and that not until 1825 did Magyar displace Latin in the debates of the Hungarian Diet. Latin is still the medium of communication of the Roman Catholic Church. The

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[A] "For myself," remarks Mr. F. W. H. Myers, "I am no fanatical advocate of a classical education, — a form of training which must needs lose its old unique position now that there is so much else to know. But for one small class of students such an education still seems to me essential, for those, namely, who desire to judge the highest poetry aright."

[B] The following great scientific works were written in Latin:

Newton's Principia — 1689.
Burnet's Theoria Telluris Sacra — 1694.
Ray's Synopsis Methodica — 1693.
Linnæus — Systema Naturæ — 1760.
Leibnitz [1646-1716] was the last great philosopher who habitually employed Latin in his works.

student will hardly find translations of all the Latin above mentioned; although he could have them made — if he were a millionaire; but in this case we should hardly consider him a great authority.

So much for those students for whom Latin is very necessary. The two groups are obviously only a minority. We shall inquire next what benefits the pursuit of Latin may hold for a pupil who would like to know if, for example, he should take German and French, or one of these languages and Latin.

A correct use and adequate command of English is as desirable in business as in literature; and there is no vehicle more fit to give this practical benefit than the study of Latin. For Latin is severely logical; one may not read without taking in and weighing each word. This is a mental stimulus of the first rank. If now a faithful attempt is made to render as adequately as possible the elegance and directness of Cæsar, the rhythm and periodic flow of Cicero, the harmony and majesty of Vergil, one's English vocabulary will be enormously broadened and the command of expression and the style bettered many fold. It seems more than an accident that the great masters of style of English literature were steeped in Latin — Milton, De Quincey, Burke, Macaulay, Gladstone, Carlyle, Gibbon. French and German cannot be as valuable here as Latin, for the simple reason that they are too like our idiom and demand no particular mental effort, if the dictionary is handy. That even a limited study of Latin is of great help in understanding English grammar, I am confident that no one will deny. And there can be no doubt that one who has mastered his Latin grammar can grasp French, Italian, and Spanish grammar in short order; so that some Latin will do no harm even to the student who, without any particular liking

for it, yet purposes to enter any trade or profession where the knowledge of a modern tongue will be of assistance.

A knowledge of Latin is certainly a powerful help in the comprehension of the various terminologies and methods of classification of the natural sciences, of law, of medicine, of logic, and of philosophy; although I do not agree with those who would make Latin compulsory for prospective students of those sciences. But the language is assuredly of assistance in many ways. The student of Latin need not run to the dictionary to find out the meaning of words like horticulture, apiculture, magnanimous, craniology, cervical, cardial, labial, lingual, carnivorous, and the like. And Latin, which has furnished English with a vast per cent of its words, is also an aid to correct spelling; as in words like "separate," "missile," "discern."

Having now enumerated the advantages of Latin, we shall inquire next whether it should be a compulsory study at any time or throughout the course. Will it be beneficial to every boy and girl without distinction?

No one study is fitted for every mind. The aim of education should be, to find that combination of studies which shall develop each individual character to the end for which Nature has fitted it. It is evident that certain subjects are so intimately bound up with every branch of human activity that they must be compulsory; for, lacking them, the child has not the tools for advancement. Such are reading and writing of English, arithmetic, geography, and American history (including Civics). When we get outside the range of these foundation studies, we must begin to exercise a choice; a wide field is presented; and, as I have already remarked, the individual needs now to work out the place for which Nature has destined him in the social order. It is for this reason that Industrial Education is the greatest pedagogical movement of the last decade. There

is no point in forcing Latin upon a boy whom Nature has intended for a blacksmith. There are some who would prescribe Latin for such a one for "culture" — whatever that is. But the boy who is taught blacksmithing thoroughly, who is inspired with a desire to produce the very best work, who is led to contemplate his trade as a whole which he may be privileged to develop further; the boy, in short, who has, by the study of blacksmithing, acquired the power to produce and to express himself; that boy has a fair culture. Others believe in forcing Latin upon all alike on the ground that the fact of wrestling with a repugnant study strengthens the will. They ought to prescribe Sanskrit or Hebrew. The remedy for the prevalent search after easy studies is not to prescribe one particular sort, but to make all subjects which the pupil may take the basis of thorough work, demanding real and earnest effort.

Latin should be an optional study; and in practice it is generally so in our public schools, since the student has a choice of several courses, such as the Classical, the Scientific, the Business, some of which require Latin and some of which do not include it. Educators are fond of attacking non-classical courses for their lack of results in system and mental training. This is not, however, the fault of non-classical courses per se, but because, unfortunately, the subjects of those courses have not in the past been taught with the thoroughness that has, on the whole, characterized instruction in the Classics. Any subject that has some connection with life is valuable and useful if taught accurately and thoroughly. The lack of scholarly training which resulted for a time in Harvard College under the elective system was not due to that system in itself, but simply to the fact that courses other than the Classics and Mathematics were not yet adjusted to scientific pedagogy and undergraduates therefore did a minimum of work in them. However, it is not out of place for

teachers to point out to all students at the beginning of their high-school career that Latin will not hurt any one, no matter what he intends to be; it will benefit, even if taken but one year.

Since we have determined what the advantages of Latin are and have argued that it should not be a compulsory study, it will now be our purpose, in the following pages, to discuss the grammar to be mastered, the authors to be read, and those methods of presentation which shall develop the subject in its highest degree of usefulness and inspiration. It must be our aim to emphasize the essential and to pass lightly over the less important — *Wie wollte einer als Meister in seinem Fach erscheinen, wenn er nichts Unnützes lehrte!* [Gœthe: Sprüche in Prosa.] Our ideal is, to develop the greatest amount of interest in the pupil and to have him derive the greatest profit, without, at the same time, losing sight of the fundamental principles of accuracy and thoroughness. Nothing can stand without these elements as a foundation.

CHAPTER II

Before we comment on the teaching itself of Latin, it will be well to consider representative schedules in that subject as they exist to-day in Germany, in France, in England, and in the United States; and to these programmes we shall append the courses of study of three great schoolmasters of the Renaissance — Vittorino da Feltre, John Sturm, and Roger Ascham. This will pave the way more clearly for a discussion of authors to be read and methods to be employed to-day.

I. German Schools

The programs of German schools in which Latin is taught may well be illustrated by the following examples:

PROGRAM OF THE "GYMNASIEN" IN PRUSSIA

	VI	V	IV	* U III	* O III	† U II	† O II	‡ U I	‡ O I	Total
Religion	3	2	2	2	2	2	2	2	2	19
German and Historical Anecdotes	3 } 4 1 }	2 } 3 1 }	3	2	2	3	3	3	3	26
Latin	8	8	8	8	8	7	7 }	7 }	7 }	68
Greek	—	—	—	6	6	6	6 }	6 }	6 }	36
French	—	—	4	2	2	3	3	3	3	20
History	—	—	2	2	2	2 }	3 }	3 }	3	17
Geography	2	2	2	1	1	1 }	}	}		9
Mathematics	4	4	4	3	3	4 }	4 }	4 }	4 }	34
Natural Sciences	2	2	2	2	2	2 }	2 }	2 }	2 }	18
Writing	2	2	—	—	—	—	—	—	—	4
Drawing	—	2	2	2	2	—	—	—	—	8
Total	25	25	29	30	30	30	30	30	30	259

*U III = Unter-tertia; O III = Ober-tertia.
†U II = Unter-secunda; O II = Ober-secunda.
‡U I = Unter-prima; O I = Ober-prima.

The course is nine years long.

PROGRAM OF THE "REALGYMNASIEN" IN PRUSSIA

	VI	V	IV	U III	O III	U II	O II	U I	O I	Total
Religion	3	2	2	2	2	2	2	2	2	19
German and Historical Anecdotes	3, 1 } 4	2, 1 } 3	3	3	3	3	3	3	3	28
Latin	8	8	7	5	5	4	4	4	4	49
French	—	—	5	4	4	4	4 }	4 }	4 }	29
English	—	—	—	3	3	3	3 }	3 }	3 }	18
History	—	—	2	2	2	2	} 3	} 3	} 3	17
Geography	2	2	2	2	2	1	}	}	}	11
Mathematics	4	4	4	5	5	5	5	5	5	42
Natural Science	2	2	2	2	2	4	5	5	5	29
Writing	2	2	—	—	—	—	—	—	—	4
Drawing	—	2	2	2	2	2	2	2	2	16
Total	25	25	29	30	30	30	31	31	31	262

General Aim: A. For the Gymnasium: the acquisition of a knowledge of the most important classical writers of Rome, based on a firm grammatical foundation; and by these means an appreciation of the genius of antiquity. B. For the Realgymnasium: a firm grammatical foundation and the reading of the easier works of Roman literature.

In the Realgymnasium Cæsar alone of prose-writers is read for three successive years, from Untertertia to Untersecunda. In Untersecunda a few selections of Ovid's Metamorphoses are read; but not until Obersecunda, that is, after six years of Latin, may Cæsar give way to selections from Curtius or Livy or one of the easier orations of Cicero. In Prima, passages from Vergil's "Aeneid," the easier "Odes" of Horace, and selections from the "Germania" of Tacitus are read.

The Gymnasium presents a somewhat wider range. But here also Cæsar and selections from the Metamorphoses are alone read for two years. The program for the last four years is as follows:

Untersecunda: Easier Orations of Cicero [*e.g.*, pro S. Roscio, in Catilinam, de imperio Cn. Pompei]; selections from the First Decade of Livy; Ovid — who may be replaced, in the second half-year, by Vergil's "Aeneid." Translation at sight, also from Cæsar.

Obersecunda: Selections from Livy's Third Decade; Cicero's Orations [*e.g.*, pro Archia, pro Ligario, pro rege Deiotaro, in Cæcilium], and the Cato Maior; Selections from Sallust; Vergil's "Aeneid" in such selections as shall be complete in themselves and yet give an idea of the whole work. Sight reading to suit the occasion. Memorizing of verses from Vergil.

Unter-und-oberprima: Cicero's Orations [*e.g.*, in Verrem IV or V, pro Plancio, pro Sestio, all with portions omitted, pro Murena]; selections from Cicero's letters and philosophical and rhetorical works; the "Germania" of Tacitus — at least as far as ch. 27 — also the "Agricola" or parts of the "Dialogue," as well as selections from the "Annals" — especially the portions dealing with Germany — and from the "Histories"; selections from Horace and memorizing of some of his odes.

In the Gymnasien of Bavaria Curtius and the Elegiac Poets are found with Cæsar and Ovid as early as the

fifth class — obertertia — while in the eighth Quintilian appears with Cicero; in the highest class Terence and Plautus accompany the Satires and Epistles of Horace.

It must be borne in mind, of course, that the last two years of the Gymnasium are equivalent to the first two years of our college work. People are not usually aware, that the study of the Classics has been violently assailed in Germany during the past decade; and the whole curriculum has undergone, and is still undergoing, fundamental changes. Particularly has the old régime, which made grammar and composition ends in themselves, suffered the keenest onslaughts; and the emphasis tends more and more to be placed on the reading of the authors with the purpose of gaining an appreciation of the genius of Rome; while grammar and composition are pursued only so far as they serve as tools for such study. The professional student will find the following three books most useful to consult on the matter — books which combine a clear and interesting style with profound knowledge of the whole history of classical studies:

I. Das Unterrichtswesen im Deutschen Reich. Aus Anlass der Weltausstellung in St. Louis unter Mitwirkung zahlreicher Fachmänner herausgegeben von W. Lexis. Zweiter Band: Die höheren Lehranstalten und das Mädchenschulwesen. Berlin. Verlag von A. Asher und Co. 1904.

II. F. Paulsen: Geschichte des gelehrten Unterrichts auf den deutschen Schulen und Universitäten vom Ausgang des Mittelalters bis zur Gegenwart. Leipsig. Verlag von Veit u. Comp. 1896.

III. P. Dettweiler: in A. Baumeister's Handbuch der Erziehungs-und Unterrichtslehre für höhere Schulen; vol. III — Didaktik und Methodik der einzelnen Lehrfächer. München, 1898. C. H. Beck'sche Verlagsbuchhandlung.

II. Latin in the Secondary Schools of France

The following is a typical program. Child begins at eleven years of age.

First year, 10 hours per week: Latin Grammar. Explanation and Recitation of Latin authors.

(Great importance is attached to the preparation and explanation of the texts.) Latin exercises, especially oral, and written composition. Accent and quantity. Nouns, adjectives, pronouns, verbs. Instruction in best methods of translation. Exercises for immediate translation into Latin (the teacher reads slowly a passage of French, of which the words have already been seen in Latin, and the pupils render it into Latin).

Authors: Epitome Historiæ Graecæ (edition adapted to the gradual progress of the pupils).

De viris illustribus urbis Romæ (second semester).

Second Year: 10 hours per week during first semester; 8 hours per week beginning January 1.

Grammar — syntax completed; word formation (primitive and derived words). Elements of prosody (hexameter, pentameter, iambic). French translated into Latin, oral and written themes. Biographies of authors studied. Memory work.

Authors: De viris illustribus Urbis Romæ (first semester).

Selectæ a profanis scriptoribus historiæ (edition adapted to gradual progress of pupils).

Cornelius Nepos (second semester).

Phædrus: Selected Fables (second semester).

Justin: Extracts.

Third Year: 5 hours per week.

Grammar — review, and comparison of Latin and French constructions. Prosody, word-formation, composition, biography of authors continued. Pupils are

encouraged to read additional Latin out of class, especially to read further in the authors of the preceding year.

Authors: Cornelius Nepos (first semester).

Cæsar: de Bello Gallico.

Cicero: de Senectute.

Quintus Curtius: Selections.

Vergil: Aeneid — I, II, and III.

Ovid: Metamorphoses (selections).

Fourth Year: 5 hours per week.

Grammar — review. Prosody and composition. Brief instruction in literary history in connection with the texts read. Written and oral criticism of passages taken from Latin writers of prose and verse.

Authors: Narrationes (reading of extracts, taken chiefly from Livy).

Cicero: Catilines I, II, III, IV. Archias.

Sallust: Extracts.

Dramatic Writers: Extracts.

Vergil: Georgics (chiefly the Episodes); Aeneid — IV and VIII.

Anthology of Latin Poetry (excluding works comprised in the program).

Fifth Year: 9 hours per week.

Exercises in prosody; study of the principal metres of Horace. Themes and exercises in Latin. Outline of the history of Latin Literature — 10 lectures of an hour apiece arranged as follows:

1. Earliest times of Latin Literature; first attempts at poetry under the influence of Greece.
2. The comic poets.
3. Cicero.
4. Poetry in the time of Cicero.
5. The great historians.

6. The poets of the Augustan Age.
7. Seneca — the two Plinys — Quintilian.
8. Epic poets after Vergil.
9. Satirists (poets) after Horace.
10. Last period of Latin literature — Christian Literature.

Authors: Cicero: de Suppliciis, de Signis. Somnium Scipionis.

Livy: One book of the Third Decade.

Tacitus: Agricola. Germania.

Pliny the Younger: Selected Letters.

Latin Dramatists: Selections.

Vergil: Aeneid IX to XII. Bucolics.

Horace: Odes.

Anthology of Latin Poetry (excluding works already comprised in the program).

Sixth Year: 4 hours per week.

Composition and themes in Latin. Literary criticisms of Latin authors.

Authors: Cicero: Select Letters. Milo. Murena. Selections from his rhetorical and philosophical works.

Livy: A book of the Third Decade.

Seneca: Selections from his Letters to Lucilius and Ethical Treatises.

Tacitus: Annals. Histories. Dialogus de Oratoribus.

Lucretius: Selections.

Vergil.

Horace: Satires and Epistles.

Lucan: Selections.

Anthology of Latin Poets as above.

Pupils finish the above course at the age of sixteen. Ought it not give food for thought to teachers of Latin? If boys can do that between the ages of eleven and sixteen, doesn't it seem a pretty feeble result that the American student effects so little between the ages

of fourteen and nineteen? Note, too, the fact that instruction in Latin in France does not consist merely in translating and doing nothing else day after day; a knowledge of the authors and their places in literature receives reasonable attention. Perhaps that is one reason why no German or American doctor's thesis can usually compare in artistic excellence and scholarly treatment with the thesis of the Docteur-ès-Lettres.

Before discussing the subject further, I shall mention some books which will give the teacher an authoritative and minute account of the status of Latin in the secondary schools of France:

I. Instructions concernant les programmes de l'Enseignement Secondaire Classique—Paris, Delalain Frères — 56 Rue des Ecoles.

II. Programmes de l'Enseignement Secondaire. — Delalain Frères (as above).

III. La Réforme de l'Enseignement Secondaire — par A. Ribot. Armand Colin et Cie. — Paris, 5 rue de Mézières (see especially pp. 71-88).

IV. La Réforme de l'Enseignement Secondaire expliquée aux Familles, par H. Vinbert. Paris, Librairie Nony et Cie., 63 Boulevard Saint-Germain.

From the report of the Minister of Education I wish to translate certain passages which shall show clearly the revolution which is going on in the teaching of Latin. It is but a question of time when these new ideas must prevail in the United States. "The essential aim of secondary education," writes M. Léon Bourgeois, "is obviously the harmonious development of the mind. Between primary instruction, which is immediately concerned with the acquisition of knowledge directly useful, and the higher instruction, which aims to produce scholars, that is, men capable of research in a particular line of studies, secondary education occupies a middle place. It strives to form good minds (de bons esprits) strengthened by a very general culture. It does cer-

tainly give the pupils knowledge both exact and useful, but above all, it teaches good habits. It has no particular profession in view; but it allows them to touch upon all with a basis of intellectual and moral soundness which alone permits one to excel in any of them.

The study of ancient languages in secondary education must, therefore, be subordinated to these essential ideas. We are not concerned about making professional Latinists and Hellenists. We demand of Greek and Latin only that they contribute their share to the general education of the mind.

The methodical study of a language necessarily comprises three kinds of exercises and tasks: (1) the study of grammatical theory; (2) written exercises in translation and composition; (3) reading and explanation of texts. It is clear that the reading of the texts is the capital point. The study of grammatical theory can doubtless, in skilful and discreet hands, become by itself a useful instrument of intellectual culture; it accustoms the mind to reflect, to grasp, to compare; but it is above all a practical means of getting at the literary appreciation of the texts. Written exercises, again, are indispensable in order to give to knowledge of grammar all its solidity, all its precision, all its nicety; they are, besides, a powerful instrument of formal culture for the intelligence; but they cultivate and refine the mind rather than nourish it. This necessary nourishment is given to youthful minds above all by the reading of the texts and by the various exercises connected therewith. The profit derived from the texts is two-fold. In the first place, they are the ever-living tradition of the human mind, by means of which the present is connected with the past; they cause the child to see the road that all humanity has traversed; and by making him acquainted with his ancestors they confer on him, literally, their true titles of intellectual nobility. In the second place, they are, for a large part, models; they initiate into an

acquaintance with the true, the good, the beautiful; they awaken in his soul a feeling of active and fruitful love for all the things comprised in these three words; they enrich and strengthen his very being, that is to say, they accomplish to an eminent degree the work which is the essential object of secondary education."

Thus does the keen Frenchman rise above the ideal of a gerund-grinder; and the results justify him. If there be a doubting Thomas, let him compare the work of French and German scholars; for example, Renan and Harnack, Croiset and Christ. In both German and Frenchman we note that profound and minute scholarship, the painstaking research to which humanity must be forever indebted. But the German is heavy in style, not always clear in arrangement; the Frenchman combines with his learning the elegance, the perspicuity, and the artistic form which makes the perusal of his work an inspiration even to the uninitiated.

III. English Schools

I shall take Harrow as the type of an English Classical School. No boy may enter before twelve nor after fourteen; and the rudiments of Latin are supposed to have been studied before entrance. Just as in Germany Latin is pursued more extensively in the gymnasien, which keep the old classical tradition, than in the realgymnasien, which omit Greek and take more science and modern tongues instead; so the program at Harrow is divided into the Classical Side and the Modern Side. The schedule of the Classical Side runs as follows:

Upper Sixth: 7 to 8 hours for all boys; 2 to 3 hours more for some boys. Cicero in Verrem Actio I. Vergil — Aeneid VIII. Composition exercises one or two hours. Average age of boys, eighteen.

Lower Sixth: the same. Age (average), 17 years.

Fifth Head Remove: 4 hours. Vergil — Aeneid XI. Livy I, 1-26. At least 3 hours of prose composition. Average age, 16 years.

Fifth Second Remove: 4½ hours Vergil and Livy the same. Horace, Odes IV, 1-10. Average age, 16 years.

Fifth Third Remove: 4 hours Vergil and Livy the same. Arnold's Prose (Bradley), ex. 29-43. Weekly Grammar Paper. Also one hour prose composition. Average age, 16 years.

Upper Remove: 6 hours Walford's Cicero, 20 pages. Horace, Odes I or 800 lines of Vergil. Prose composition, 1½ hours. Average age, 15 years.

Lower Remove: 7 hours Cicero and Horace the same. Prose composition, 2½ hours. Champney and Roundell's Easy Passages. Arnold's Prose. Grammar, 1½ hours. Verses, 2 hours. Average age, 15 years.

Upper Shell: 7 hours. Horace, Odes I, or Cæsar de Bell. Civ. I. Two grammar lessons. Prose and Exercises, 2½ hours. Average age, 15 years.

Second Shell: 7 to 7½ hours. Prose, 1¾ hours. Cæsar, Bell. Civ. I, 2 hours — 21 chapters. Ovid, 300 or 400 lines — 2 hours. Grammar, ½ hour. Unseen translation, ¾ to 1½ hours. Average age, 15 years.

Third Shell: 6 hours. Same. Age, 14 years.

Fourth Head Remove: 6½ hours. Translation, Hardy's Reader, pp. 28-38, 3 hours. Ovid, one hour (Taylor's Selections, 200 lines). Prose, 2 hours — easy continuous passages — short sentences. Grammar, ½ hour — Accidence and Elements of Syntax. Average age, 14 years.

Fourth Second Remove: Same, except less translation. Age, 14 years.

Fourth Third Remove: Same. Age, 14 years.

The Schedule of the Modern Side is as follows:

Modern Sixth: 4 hours. Vergil, Eclogues and part of Georgics IV. Lucretius, part of Book I. Latin Prose. (Also 1 or 2 hours with Tutor.) Average age, 17 years.

Modern Fifth Head Remove: Same. Age, 17 years.

Modern Fifth Second Remove: 3 hours. Vergil — Aeneid, XII. Latin Prose. (Also 1 or 2 hours with Tutor.) Age, 16 years.

Modern Fifth Third Remove: Same. Age, 16 years.

Modern Remove: 3 hours. Vergil — Aeneid II. (Also Ovid's Fasti, 1 hour with Tutor.) Age, 15 years.

Modern Upper Shell: 3 hours. Ovid: Metamorphoses. Latin Prose. (Also 1 hour of Ovid's Fasti with Tutor.) Average age, 15 years.

Modern Second Shell: 2¾ hours. Crustula, 20 pages. (Fasti with Tutor, 1 hour.) Age, 16 years.

Modern Third Shell: Same. Age, 15 years.

Modern Fourth Head Remove: 3¾ hours. Epitome Historiæ Graecæ, ch. 64-82. Prose and Grammar. Selections from Ovid. (One hour also with Tutor.) Age, 14 years.

Modern Fourth Remove: Same. Age, 14 years.

IV. American Schools

I shall give representative schedules of public, private, and Jesuit Schools in the United States.

A. Program of the Boston Latin School — a six years course.

Class VI: 5 hours a week. 1. Regular forms, with simple exercises illustrating their use. 2. *a.* Oral and written translation of easy Latin into English. *b.* Unprepared translation of easy Latin with the help of the teacher. 3. *a.* Reading aloud, copying, and writing from dictation Latin simple in construction and com-

posed of words familiar to the pupils. *b.* Simple oral and written translations of English into Latin.

Class V: 5 hours per week. 1. Forms and constructions with exercises thereon. 2. Oral and, occasionally, written translation into idiomatic English of (*a*) easy Latin, (*b*) books I, II, and III of Cæsar's Gallic War. (*c*) Unprepared translation of easy Latin. 3. (*a*) Reading aloud, copying, and writing from dictation familiar passages from Cæsar. (*b*) Repeating aloud or writing passages from Cæsar that have been carefully studied and committed to memory. 4. English into Latin, including simple oral and written exercise based upon passages from Cæsar.

Class IV: 5 hours per week. 1. Oral, and, occasionally, written translation, at least (*a*) of books IV and V of Cæsar's Gallic War; (*b*) of 1000 lines of Ovid; and (*c*) of book I and part of II of the Aeneid. (*d*) Unseen translation of average passages from Cæsar and of the easier passages from Ovid. 2. (*a*) Writing from dictation and committing to memory passages from Cæsar. (*b*) Reading metrically and committing to memory passages from Ovid. 3. English into Latin, including oral and written exercises based upon passages from Cæsar or upon other Latin prose that the pupils have translated into English.

Class III: 5 hours per week. Oral and, occasionally, written translation (*a*) of the remainder of book II and the whole of III, IV, and V of the Aeneid; (*b*) of Sallust's Catiline; and (*c*) of at least one of Nepos's Lives. (*d*) Unprepared translation of average passages from Cæsar, and of the easier passages from Sallust, Nepos, and Vergil. 2. (*a*) Writing from dictation and committing to memory passages from Sallust or Nepos. (*b*) Reading metrically and committing to memory passages from Vergil. 3. English into Latin, including oral and written exercises based upon passages from Cæsar, Sallust, or Nepos.

Class II: 4 hours per week. Oral and, occasionally, written translations (*a*) of at least three more books of the Aeneid and the Eclogues of Vergil; (*b*) of at least four orations of Cicero; and (*c*) some of Nepos's Lives. (*d*) Unprepared translation of average passages from Cæsar and Nepos, and of the easier passages from Vergil and Cicero. 2. (*a*) Writing from dictation and committing to memory passages from the prose writers studied; and (*b*) reading metrically and committing to memory passages from Vergil. 3. English into Latin, including oral and written translation based upon passages from Cæsar or Cicero.

Class I: 4 hours per week. 1. Prepared and unprepared translation, oral and written, from Vergil and Cicero. 2. (*a*) Writing from dictation and committing to memory passages from Cicero; (*b*) reading metrically and committing to memory passages from Vergil. 3. English into Latin, including oral and written exercises based on passages from Nepos, Cæsar, or Cicero.

B. Of boarding or private schools, some have Latin four years, some five. Phillips-Exeter has four, arranged as follows (candidates for entrance must be at least fourteen years old):

(*a*) Junior Class: 8 hours per week. Beginners' Book. Fabulæ Faciles. Nepos — about fifteen Lives. Cæsar, Gallic War II. Grammar, composition, and sight translation.

Lower Middle Class: 5 hours. Cæsar, Gallic War I, and either III and IV or their equivalent. Ovid — about 1000 verses. Sallust — Catiline. Grammar, composition, and sight translation.

Upper Middle Class: 5 hours. Selections from Cæsar's Civil War. Cicero — Manilian Law. Vergil, Aeneid, I, II, III, IV. Grammar, composition, and translation at sight.

Senior Class: 5 hours. Aeneid V and VI, and selections from VII through XII, and the Bucolics. Cicero — the Catilines, Archias, Milo, Marcellus, Ligarius, Philippic XIV, and Selected Letters. Grammar, composition, and translation at sight.

(*b*) The Latin Course at the Hill School is one of five years; it begins in the second form:

Second Form: Grammar and Lessons. Viri Romæ.

Third Form: Cæsar, Gallic War, I, II, III, IV. Composition and sight reading.

Fourth Form: Cicero — Catilines, Archias, Manilian Law. Ovid. Composition and sight reading.

Fifth Form: Nepos. Ovid. Cæsar. Cicero. Reviews. Composition. Sight Reading.

Sixth Form: Varies by years: either Cicero — Catilines, Archias, Ligarius, Manilian Law, Marcellus; or Vergil. Composition and translation at sight.

(*c*) Course of study of Jesuit Academies of the Middle West:

First Year: 8 periods a week in two terms.

Precepts:

First Term: Etymology as far as deponent verbs.

Second Term: Brief review of etymology; deponent and irregular verbs. Principal rules of syntax.

Text-book: Bennett's Foundations of Latin.

Authors: First Term: Translation of exercises in text-book, pp. 1-83.

Second Term: Exercises, Fables, and Roman History in text-book, pp. 83-168.

Composition: First and Second Terms: Exercises given in text-book, and constant oral and written themes on the matter seen.

Memory: Second Term: One hundred lines at least. (Half of the Latin exercises and half of the " Se-

lections for Reading" should be seen thoroughly, the other half should be read and translated at sight.)

Second Year: 6 periods per week in two terms.

Precepts:

First Term: Thorough review of etymology, with principal notes and exceptions. Syntax — agreement, questions and answers, accusative and dative.

Second Term: The genitive, ablative, adjectives, Roman dates.

Text-book: Bennett's Grammar. First Term: Par. 1 to 193. Second Term: Par. 194-241.

Authors: Fables of Phædrus, Aulus Gellius, Viri Romæ — for the first term.

Second Term: Nepos, Cæsar (de Bell. Gall.) Sight reading both terms. (Miller and Beeson's Second Year Latin Book to be used in second and third years.)

Composition:

First Term: Bennett's Preparatory Latin Writer — lessons I to X.

Second Term: id. XI to XXII.

Both Terms: One written composition a week in imitation of the author. Daily oral themes.

Memory: About 200 lines.

Third Year: 5 periods a week in two terms.

First Term: Etymology reviewed with all exceptions and irregularities. Syntax — brief review of matter seen preceding year. Pronouns, tenses, subjunctive, purpose clauses, causal and temporal clauses.

Second Term: Substantive clauses, conditional sentences, indirect discourse, participles, gerund and supine.

Text-book:

First Term: Bennett: Par. 242-293.

Second Term: Bennett: Par. 293-347.

Authors:

First Term: Cæsar, de Bello Gallico.

Second Term: Ovid's Metamorphoses and Cicero's Letters. Sight reading, both terms.

Composition:

First Term: Bennett's Preparatory Latin Writer, lessons XXIII to XXXII.

Second Term: id., lessons XXXIII to XLIV.

Both Terms: One written composition a week in imitation of the author. Daily drill in oral themes and Latin conversation.

Memory: About 200 lines.

Fourth Year: 5 periods a week in two terms.

Precepts:

First Term: Thorough review of the whole grammar, including all exceptions and irregularities. Word-order, sentence structure, style, Julian Calendar. Figures of Syntax and Rhetoric.

Second Term: Prosody.

Text-book: Bennett's Grammar.

Authors:

First Term: Cicero's Letters, de Senectute, and de Amicitia. Vergil's Eclogues and Georgics. Sallust's Catiline.

Second Term: Vergil, Aeneid I. Cicero in Catilinam I, III, and IV. Quintus Curtius.

Sight reading both terms.

Composition:

First Term: Bennett's Supplementary Exercises in Continued Discourse. Weekly composition in imitation of author.

Second Term: Two compositions a week in imitation of author. Exercises in verse-making.

Both Terms: Daily drill in oral themes and Latin conversation.

Memory: About 200 lines.

[NOTE. — The best monograph on Jesuit Education, from the Jesuit point of view, is that by Robert Schwickerath, S.J., of Woodstock College, Md. Published by Herder, St. Louis — 1903.]

V. Programs of the Humanist Schoolmasters

A. School of Vittorino da Feltre (1378-1446.) The best monograph on Vittorino is that of Woodward — Cambridge University Press. 1897.

Grammar was treated under four heads, which had to be mastered thoroughly before reading of authors or continuous composition was entered upon. The master first provided sufficient vocabulary by dictation, and with the words themselves their inflexions. Then easy passages from the poets were delivered, explained, translated, and treated as exercises in accidence. Parallel with this ran a similar course in historical narrative or moral anecdote, in which more stress was laid upon the matter in view of subjects for elementary composition or disputation. Accent, quantity, and enunciation were taken in hand as an integral part of every lesson. These quattuor officia grammaticorum were, in the eyes of Vittorino, the foundation of good teaching.

Inasmuch as practically nothing better in the way of grammars existed than elementary treatises like the Erotemata of Chrysoloras, it was necessary for the pupil to accumulate both vocabulary and syntax by gradual induction from the usage of authors. Observation and practice were a *sine qua non*. There was much reading aloud.

Cicero and Vergil were the corner-stones of the reading. Passages from both were committed to memory as the basis of style and aids to vocabulary and prosody.

With these Lucan and Ovid were associated. Vittorino dealt first of all with the exact meaning of each word and its construction in the sentence; this was followed by an exposition of style. Explanations of allusions and characters succeeded; and all these points were illustrated from other passages of the same or of different authors. The matter thus given out was taken down by each pupil, who thus formed for himself his own written vocabulary and collected examples of syntax and prosody.

Among other authors studied in entirety or in selections, were Horace, Juvenal, Seneca (Tragedies), Cæsar, Livy, Q. Curtius Rufus, Valerius Maximus, Pliny's Natural History, Phædrus, Statius, Claudian, Justin, Florus, Quintilian, Bœthius, Jerome, and Lactantius — the last four were mainly for advanced students.

Latin was the regular medium for conversation; there was a vast amount of memory work — such as committing whole orations of Cicero; and much original composition and verse writing in Latin.

B. The program of John Sturm (1507-1589).

Joannis Sturmii de institutione scholastica opuscula selecta. I. de literarum ludis recte aperiendis liber Joannis Sturmii ad Prudentissimos Viros, ornatissimos homines, etc., 1538. II. Joannis Sturmii Classicarum Epistularum libri III sive Scholæ Argentinenses restitutæ — 1565. This is the plan I have abridged and translated opposite.

The works of Sturm will be found in "Die evangelischen Schulordnungen des sechszehnten Jahrhunderts," pp. 653-745, herausgegeben von Reinbold Vormbaum — Gütersloh, C. Bertelsmann, 1860.

Boys entered at six or seven; and the course lasted ten years, after which they were supposed to go to the university.

I Year: Memorize declensions and conjugations.

II Year: (*a*) More declensions and conjugations, taking up irregular forms; (*b*) begin definite construction of vocabulary, each pupil building his own dictionary. Review of I.

III Year: Review. Grammar systematically arranged. Select Letters of Cicero, with reference to grammatical construction throughout.

IV Year: Review. Syntax expounded by examples from Cicero. Daily reading of Cicero. Exercises in style — alteration and changing of sentences. Translation of Catechism into Latin.

V Year: Review. Cicero translated into German. Memory work. Latin poems — for style. Letters of St. Jerome. Catechism in Latin.

VI Year: Review. Vocabulary — Latin names of objects of which the German names were previously unknown; dictionary of Latin words and phrases completed. Prosody. Cicero (Cato, Lælius). Vergil (Eclogues). Mythology. Style — double translation of Latin into German and vice-versa. Versification: (*a*) restoring to proper metre words disarranged; (*b*) invention in a specific metre.

VII Year: Review. Practice in style as above. Cicero — Verres. Epistles and Satires of Horace. Pauline Epistles.

VIII, IX, X } Same methods of style, etc. Rhetoric added. Cicero. Vergil. Sallust. Pauline Epistles. All the plays of Plautus and Terence — many of these were acted by the pupils.

C. Method of Roger Ascham (1515-1568).

The Scholemaster — by Roger Ascham. London, posthumously published, 1570. Edited by Edward Arber, and reprinted as in the original. London, 1870.

After the child had learned the eight parts of speech, as well as the joining of noun and adjective, noun and

verb, and noun and antecedent, he was to be given Sturm's Selections of Cicero's Epistles. This to be carefully construed, parsed, etc., by the teacher first and then by the pupil. The text was translated into English; the translation was laid aside for a while, and then translated back into Latin; and the pupil's version compared with the original. Thus the student studied grammar in direct connection with the original text, instead of as an isolated subject. After this, he was given longer lessons, and taught what was proprium and translatum, what synonymum, what diversum, etc.; and a course of reading in Cicero, Cæsar, Livy, and Terence or Plautus followed.

Six points were to be observed: I. Translatio; II. Paraphrasis; III. Metaphrasis; IV. Epitome; V. Imitatio; VI. Declamatio. Special stress was laid on translatio and imitatio; and double translation (Latin into English and vice-versa) insisted upon. Paraphrasis was to "take some eloquent Oration or some notable commonplace in Latin and express it with other wordes." Metaphrasis consisted in taking "some notable place out of a good Poete and turning the same sens into meter, or into other wordes in Prose."

CHAPTER III

We are now in a position to lay down some general principles on the question of Latin which shall guide us in presenting the subject to its best advantage.

I do not believe that a child should undertake the study of Latin before the twelfth year at least. The judgment before that age is not yet mature enough to grasp the complexities of a language so highly inflected when compared with the English. It is true, that in Vittorino da Feltre's school children of ten recited their

own Latin compositions, and pupils of fourteen memorized and recited with taste whole orations of Cicero. But I cannot be convinced that the introduction of Latin into the grammar school grades is desirable; though it has been attempted in several quarters. The reasons of my objection are several. Firstly, immaturity, as I have said above. Again, I believe that the grammar school is the place to acquire a thorough grounding in such essentials as reading, writing, arithmetic, geography, English grammar, and history, including civics. It is the general experience of those who teach beginners of Latin in the high school, that the first two or three weeks must be spent in driving home such facts as, for example, that a noun may not be conjugated nor a verb declined with impunity. The next year, when Cæsar is taken up, time must needs be wasted in proving to pupils that Hungary is not in Asia. Then a Roman numeral occurs, and nobody in the class can interpret it. When a translation is asked for, the amount of ignorance displayed in spelling makes the teacher shiver. All this is by the way, to support my contention that the grammar school is no place for Latin, but for vital fundamentals. It is better, too, for a boy to study elementary civics and learn how his municipality is governed, than to take his dead language before he knows some living facts; one of the worst faults of education has always been a tendency to live too much in the past. In Vittorino's school history was a subject for style; any idea of strict investigation of truth was quite beyond his horizon, as it was also for his model, Livy; but happily times have changed. A third objection to beginning Latin in the grammar school is the danger of forcing a pupil to plod at a subject so long that the very monotony of it will kill his interest. I think that five years is quite enough for Latin before college; but if it is to be begun in grammar grades, the unfortunate boys and girls will have six and seven years ahead of them. Moreover, it has been my

experience that the boys or girls in the high school have the maturity to go ahead just about twice as fast in Latin as they could advance when they were in the grammar grades; so that for them to take up the language in, say, Grade VIII, where they could do only half the amount of work, is time wasted which might better have been devoted to other things.

Before passing to a consideration of the first year of Latin, I shall make some comments in the form of general principles to be observed in the teaching of the various parts of our subject, such as grammar. I shall touch them briefly; for I propose to discourse more minutely upon them when I take up the course year by year.

Of Correlation

It is in the highest degree undesirable that Latin should be taught as an isolated study. It should be correlated throughout the course with English. It should be correlated with French or German; for these languages often present grammatical peculiarities similar to those of Latin; and a reference to such aids to a better understanding of them all. It should be correlated with History; in Roman History instruction in the use of primary sources may be given by the Commentaries of Cæsar, the Catiline of Sallust, and the Orations and Letters of Cicero, for example; and in Medieval History attention may be called to simple works like Einhard's "Life of Charles the Great" in the original.

Of correlation with English I shall have considerable to say later; but for the present I subjoin a list of various works which illustrate diverse aspects of Roman history. Some of them may assuredly be with profit made a part of the prescribed reading in English; and they furnish much admirable material for themes. At any rate, the pupil should be encouraged to read those

that his teacher may select as most suited to his age or tastes. Here are some of the books:

Quo Vadis	*Sienkiewicz*
Last Days of Pompeii	*Bulwer-Lytton*
Lays of Ancient Rome	*Macaulay*
Ben Hur	*Wallace*
Julius Cæsar	*Shakespeare*
The Young Carthaginian	*Henty*
Coriolanus	*Shakespeare*
Sisters	*Eber*
The Emperor (time of Hadrian)	*Eber*
Prusias (story of Spartacus)	*Eckstein*
Gallus	*Becker*
Two Thousand Years Ago (third Mithridatic War)	*A. J. Church*
Roman Traitor (time of Catiline)	*Herbert*
Neæra (Tiberius at Capri)	*Graham*
Quintus Claudius (time of Domitian)	*Eckstein*
Letters	*Pliny*
Meditations	*M. Aurelius*
Enchiridion	*Epictetus*
Marius the Epicurean	*Pater*
Callista (persecutions of Decius)	*Newman*
Wards of Plotinus	*Mrs. John Hunt*
Zenobia	*William Ware*
Aurelian	*William Ware*
Fabiola, or, The Church of the Catacombs	*Wiseman*
Hypatia	*Kingsley*
The Count of the Saxon Shore	*A. J. Church*
Antonina; or, The Fall of Rome	*Wilkie Collins*
Felicitas	*Dahn*
Stories from Vergil	*Church*
Parallel Lives	*Plutarch*

Of Grammar

The first two years of Latin should give such a thorough knowledge in the fundamentals of grammar by

constant drill and repeated review, that the emphasis during the other years may be put more on the literature as literature. I see no valid reason why, after two years of grammar, a pupil should not have absorbed enough not to be balked by any syntactical difficulty that may be encountered in the reading of the next three years.

I believe most firmly in the method used by the Humanists, that each pupil write his own grammar up to a certain point. During the first two years this ought to be the case; and no formal printed grammar should be given until the third year. For the presentation of all possible cases and the mention of every exception, such as necessarily occurs in a good grammar, is confusing to the student who has but lately begun the language. Inasmuch, also, as our text-books insist on explaining every point by copious references not to one, but to half a dozen grammars, it will be well to adopt a plan more simple and much more profitable. The best way to learn syntax is by seeing it in the authors read. Therefore, after the pupil has mastered forms from a good beginner's book — but not until then — he should at once be put to reading; and each construction should be explained and taken down, with simple concrete examples, in a notebook. Let us suppose that the first construction met is a purpose clause. The teacher explains by examples in English what that means; the pupils are then asked to give examples of their own; the teacher now points out or asks the students to find other examples in the text; and finally the child is led to deduce the fact that in Latin purpose is expressed by the subjunctive with "ut." Next, the law of sequence of tenses may be similarly developed. The teacher may then state the rules as simply as possible and the pupil should record them, with concrete examples, in his notebook. Other methods of expressing purpose may in like manner be explained and noted. If the pupils

are studying German or French also, it will help to an understanding of all the languages concerned if the use of "dass" in German or of "afin que" in French to express purpose be similarly brought to the attention. A teacher may even go further and explain *why* a purpose clause takes the subjunctive; it expresses *desire*, one of the two primary functions of that mood. Teachers who don't realize that grammar is something more than rules will doubtless assert that fifteen-year-old children cannot reason out that much; but if they will try the experiment, they may learn considerable themselves. If this deductive method is employed to a reasonable extent, the student will begin to use his logical faculty; and that is one reason why Latin is taught.

It is obviously important to guard against an abuse of either inductive or deductive methods. It is well to start at once by giving a rule in a case where time would be lost in an attempt to get by deduction a grammatical principle quite foreign to the student's experience or grasp. So with the inductive process also; a student can easily be induced to build up the perfect, pluperfect, and future perfect of a verb after he has the perfect stem and the personal endings; but it is waste of time to try that process in the matter of case-endings, for example, of a declension; here it is better to present the whole paradigm at once in its entirety and have it memorized. I do not believe that, as a rule, either inductive or deductive method should be attempted until the declensions and conjugations have been mastered; it is only after you have been provided with hammer and nails and timber that you can build a house.

Very important in grammar it obviously is, to let the unessentials pass and not give exceptions or rare forms which the student will never see in his reading during his high-school course. In word formation the importance of knowing the force of *sco* attached to a verb or of the suffix *ia* to a noun is evident; but it is deaden-

ing and unprofitable to give elaborate rules about the precise force of suffixes *alis, aris, elis, ilis,* and *ulis* attached to adjectives. These the pupil gets readily by observation.

Of Prose Composition

Prose composition is usually the bugbear of the teaching of Latin. Many a pupil who takes a real pleasure in the reading of Latin has his interest deadened by it. The usual arguments adduced for it are that it is superb training for the logical faculty, that it leads to a better appreciation of an author, that it makes syntax clearer, and that it helps the understanding of English because the student must weigh carefully the exact meaning of the English before rendering it into an idiom so different as the Latin. Of these reasons, I can accept only the last two as valid. For a close and logically conducted study of grammar will develop the reasoning faculty much more than composition; and careful translation of Latin into English, with particular attention to the force of each word and phrase and characteristics of style, is by all odds the best way to appreciation.

The prime aim of prose composition, then, is to drive home grammatical principles and, indirectly, to help the pupil's English. Here it is well to reason out the limits to which this work should be confined. In the first place, any insistance on "style" is quite out of place in a secondary school. We have heard of an Englishman who would never read the Vulgate because it might spoil his style. But very few men indeed who are familiar with the classic writers would be so self-complacent. One who reads modern Latin as written by the greatest scholars knows very well that he is not reading Cæsar or Cicero. It is not fair, therefore, to distract a high-school pupil by such considerations. As a single illustration, let us take the matter of word order. Teachers are very prone to make a fuss about

putting verbs at the end of the sentence, and forming correct periods of all composition, and the like . Yet there are many sentences in Cicero's Letters which run along as in English; which would prove that the natural order of speech was very much the same in the Roman's conversation as in the Englishman's; for which the Vulgate, which is certainly very excellent Latin, furnishes additional arguments. And is the periodic sentence the only possible arrangement in Latin? Are not Sallust and Tacitus as great stylists as Cæsar?

Again, the best composition is only a piracy of words, phrases, and constructions which actually occur in extant authors. When a student uses any other, the teacher doesn't know whether the Romans may have used it or not. Suppose you give the pupil this sentence: "Cæsar made me write the letter." The boy translates literally: "Cæsar fecit me scribere hanc epistolam." "Wrong," says the teacher; "you should say, 'Cæsar *coegit,*'" etc. But observe:

qui nati coram me cernere letum fecisti

— *Vergil, Aen., II,* 539.

mel ter infervere facito.

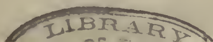
— *Col.* 12, 38, 5.

Nulla res magis talis oratores videri facit

— *Cicero, Brutus,* 38, 142.

Or suppose you have the sentence, "Horace is worth reading." I believe that the majority of teachers would here insist on a *qui* clause, because the composition book says so and they don't remember ever seeing an infinitive used in this construction. But see Quintilian, X, 1, 96: "At Lyricorum idem Horatius fere solus legi dignus." And isn't Quintilian "classical"?

What teacher would not insist on omitting the prepositions before names of cities? Nevertheless, the Emperor Augustus did not omit them: præcipuamque curam duxit, sensum animi quam apertissime exprimere. Quod quo facilius efficeret aut necubi lectorem vel auditorem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obturbaret ac moraretur, neque præpositiones urbibus addere neque coniunctiones sæpius iterare dubitavit, quæ detractæ afferunt aliquid obscuritatis, etsi gratiam augent — Suetonius, divus Augustus, §86. Teachers insist that "dum" meaning "while" takes the present indicative; but Cæsar and Nepos make it take the perfect, also. Nepos uses "quamvis" with the indicative; so does Cicero, once. But the teacher insists that "quamvis" takes the subjunctive always. Nepos often, and Cicero and Cæsar occasionaly, break the "law" of the sequence of tenses and use the perfect instead of the imperfect with "ut" in result clauses. What is truth, indeed?

See also Cicero ad Atticum: 7, 3, 10. And note the anecdote on "odivit" in Phil. 13, 19, 42.

As Latin is, furthermore, no longer the language of diplomacy, of science, or of history, more than a limited amount of time devoted to speaking or writing it is very idle; about as ridiculous as the English habit of writing verse.

I repeat, then, that only so much time should be devoted to prose composition as shall drive home grammatical principles. The vital mistake in this matter is to expect too much. Sentences should be simple and based on the text read in the daily lesson. It is also better, I believe, to spend five minutes a day on composition, than to set one whole period apart for this on some particular day.

It is my conviction that the teacher will derive more profit from making sentences of his own for this work, than to use a formal composition book. Composition books are entirely too voluminous and complex. Take this sentence from lesson 23, page 87, of Harper and Burgess's "Elements of Latin"[A] "Cæsar, after carrying on war with the Venetians, remains in Gaul, so that he may hinder the barbarians, who are wont to fight with their neighbors." That is not only too much to

[A] American Book Company. — 1900.

expect from pupils who have had but twenty-three lessons in Latin, but it is too elaborate for students in the first half of the second year. Or consider this for second-year students:[A] "While the Helvetii were getting ready those things which they were going to take with them on the journey, Orgetorix persuaded them to establish peace with their neighbors, saying that he would go to the neighboring states to accomplish this purpose." Compare with this the simple sentences given on the Harvard paper in Elementary Latin for pupils who have had *three* years of the language.

Of Memory Work

From the first a reasonable amount of work to be committed to memory and recited should be required, both to cultivate the memory — mental laziness is a pretty prevalent fault with our pupils — and to enrich the mind with the best thoughts of the masters. A student will not, in later years, regret having memorized the eulogy of literature in the "Archias" or Vergil's "Non ignara mali miseris succurrere disco"; and the like.

On Reading Aloud

The advantages of reading aloud, if one endeavors, at the same time, to throw the emphasis in the right places, must be obvious; not only is it a powerful aid in grasping the sense, but it conduces also to familiarity with the language and to an easy and correct pronunciation. One of the most difficult things to persuade a student to do, is to get him to read the lesson over as a whole in order to grasp the meaning in its entirety, before proceeding to pick out the individual words and translating piecemeal. The teacher should also constantly

[A] Ch. III, section 2, of Moulton's Preparatory Latin Composition (Ginn, 1901).

read to the pupils; whereby they readily acquire a correct enunciation by observation. The majestic rhythm and cadence which is one of the charms of Latin can be appreciated only by intelligent reading; and in Cicero correct reading, especially in quantity, is, as we shall see, of vast importance in understanding the power of the orator over his audience. People to-day seem to have forgotten what Quintilian and later the Humanists knew very well, that reading aloud is one of the most healthful of exercises, from the standpoint both of the digestion and of the lungs.

It is very profitable, if the teacher will from time to time read to the classes some selection in Latin adapted to their progress and then ask the pupils the purport of what has been read. This not only brings about a readier comprehension, but also inspires the enthusiasm which always follows the feeling that one is acquiring mastery of one's subject.

Of the Pronunciation of Latin

Perhaps it is not necessary to say much on the pronunciation of Latin, since the Roman method is in practically universal vogue. Professor Bennett, in the "Teaching of Latin and Greek," pp. 66-80, argues that this method should be abandoned, and the English method substituted. He admits that we do know exactly how Cæsar and Cicero pronounced their language; but holds that inasmuch as no student can ever learn the quantities of vowels in all words like sexāgintā, sĕnĕx, vĭdēo, etc., it is better to abandon the attempt altogether; and he believes that the English method is also easier for beginners. I cannot agree with him. The vowels in our text-books are marked for the pupil; and they readily become familiar with them. That beginners find it difficult is not my experience; it stands to reason, of

course, that beginners should not be harassed by too great an insistence on mastering each long and short quantity. It seems to me that even approximate correctness is better than the English method, which emasculates the Latin; and how any one can appreciate Cicero or Vergil by this system is beyond my comprehension. In Vergil pupils learn to read the hexameter both readily and with a correct enunciation of long and short vowels without much trouble, because the quantity is easily seen in this metre. Moreover, the English method is not so easy as it appears, because the English letters have severally so many varied sounds.[A] However, I do not deem the subject so important that it needs extended discussion; I shall content myself with giving a short bibliography of primary and secondary sources; and the teacher interested can form his opinion at his leisure.

Primary Sources:

Keil: Grammatici Latini. Leipsig. 1855-1880. The standard collection of grammarians, who, by the way, are much more numerous than people suppose.

[A] Observe some of the elaborate rules which the student of the English method must learn:

I. Of dissyllables the penultimate vowel, if it be followed by a single consonant or by T and R or L, is sounded long, as amo, scelus, Titus, onus, lyra, triplex. Traditional exceptions are ibi, tibi, sibi, quibus, Paris, and ero, eram, etc., from *sum,* to which Greek influence has now added *ego*. In all others the penultimate vowel is pronounced short, as in cinctus, nondum, sanctus.

II. In words of more than two syllables, if the penultimate be long, the quantities are observed before a single consonant, as *monebam, amavi.* If the penultimate be short, the antepenult is also sounded short, as *monitum, veritus;* but in earlier syllables the quantities are observed, as *mirabilia.* If, however, a penultimate vowel other than U be immediately followed by another vowel, the antepenultimate vowel is sounded long, as *habeo, melior,* but *monui;* except where the two vowels are both I or its equivalent, as *utilia, Niciae, video.* The same principles apply to earlier vowels; thus, the first syllable of *amaverunt* is sounded short, and the first syllable of *Dicaeopolis* long.

Corpus Inscriptionum Latinarum. Begun in 1863.

Statements of writers like Varro, Quintilian, Cicero, and Aulus Gellius (see, for example, Gellius II, 3, II, 17, IV, 17, VI (VII) 7, VII (VI) 15).

Greek transliterations of Latin words.[A]

The scientific study of sound changes.[B]

The development of the Romance Languages.[C]

Secondary Sources:

Charles E. Bennett: Appendix to Latin Grammar, pp. 4-68. Boston. 1895. Allyn & Bacon.

W. M. Lindsay: The Latin Language. Ch. II. Oxford. Clarendon Press. 1894.

W. M. Lindsay: Historical Latin Grammar. pp. 8-21. Oxford. Clarendon Press. 1895.

Emil Seelmann: Die Aussprache des Latein. Heilbronn. 1885.

Robinson Ellis: The Quantitative Pronunciation of Latin. London. 1874.

H. Roby: Latin Grammar. Vol. I, 4th edition, pp. xxx-xc. London. Macmillan. 1881.

H. A. J. Munro: Pronunciation of Latin. London.

Frances E. Lord: The Roman Pronunciation of Latin. Boston. Ginn & Co. 1894.

Of Review

Constant review is the only sure way to settle grammar and vocabulary firmly in the mind. It is very

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[A] v. the "Corpus inscriptionum Græcarum"; and Roman names in Plutarch, for example.

[B] v. Max Müller's and Whitney's standard works.

[C] v. Professor Grandgent's "Introduction to Vulgar Latin." (D. C. Heath.)

foolish to imagine that Latin is easy. Each daily lesson should be either preceded or followed by a review of the preceding day's lesson; and at the end of terms the work of that term should be reviewed and summed up as concisely and coherently as possible. It is in review that the pupil sees the subject as a whole and notes the connection of parts which have so far seemed more or less isolated fragments.

Of Translation

"The fine art of translation" is one of the very best means of acquiring command of one's mother tongue and appreciation of the authors who are to be translated. A translation that is adequate will render as minutely as possible the exact force of each word, the style, and the atmosphere of an author. Great translations are lamentably few; translations, I mean, equal to Bayard Taylor's "Faust," or the Comedies of Aristophanes, by Rogers. Good English in translation is a thing to be absolutely insisted upon; and there is no reason why pupils should not, with fair success, imitate the conciseness of Cæsar and the periodic harmony of Cicero. In Vergil, above all, attention to the *concrete* meanings of words, their *literal* signification, is a sine qua non for real appreciation.[A] When Virgil sings "spumas salis aere ruebant," and the teacher permits a student to render it "they were sailing along," instead of "they were plowing the foam of the brine with the bronze" — that teacher has sinned against Vergil. Written translations should be

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[A] "Language is called the Garment of Thought; however, it should rather be, Language is the Flesh-Garment, the Body, of Thought. . . . Metaphors are her stuff: examine Language; what, if you except some few primitive elements (of natural sound), what is it all but Metaphors, recognized as such, or no longer recognized. . . . is not your every *Attention* a *Stretching-to?*" — Carlyle, Sartor Resartus, I, 11.

assigned frequently and as part of the required work in English; for the Latin schedule cannot afford too much time for such matters.

Pupils should be taught to take the Latin idea in the Latin order, with special attention to the emphatic position of words.

Slipshod renderings of Latin words are a common feature of the classical work in our schools. Does "fides" mean "faith," or "religio" "religion," or "an" at the beginning of a sentence mean "or"? Is "quos honoris causa nomino" translated adequately by "whom I name for the sake of honor"? And how many teachers pay attention to a good rendering of an "ethical" dative? Very few; they permit a pupil to fancy that "Tongilium mihi eduxit" is well translated by "He led out Tongilius," instead of by Professor Lane's "He took out Tongilius, bless my soul!" I most earnestly recommend the splendid grammar of Professor Lane to teachers, if only for the numberless happy translations to be found in it.[A]

On the Use of Translations

That the use of "trots" cripples the power of a pupil during the first two or three years of Latin I fancy no one will deny. When it comes to Vergil, however, I believe that translations of acknowledged literary excellence — such as those of Dryden, Rhoades, Williams, and Conington — help in appreciation and do not lead to abuse. The teacher should keep on his desk, for pupils to look into at opportune moments, good translations of the works of Cæsar, Cicero, Vergil, not usually read in the schools; and in teaching Roman History translations of Suetonius, Tacitus, and the like should by all means be accessible for reference.

[A] Revised Edition, 1898. Harper.

Of the Acquisition of Vocabulary; and of Sight Reading.

Grammar is the tool which unlocks the treasure-house of a language; but the words are the treasure-rooms themselves. The acquisition of vocabulary is a vital point in learning any tongue. How can it be acquired most readily, most effectively? In two ways: by the intensive study of a certain passage or passages of a prescribed lesson each day; and by reading at sight. And here the old Humanist schoolmasters can still instruct us. John Sturm insisted that each boy put down on a card or in a notebook each new word met with in the reading and that this be committed to memory. Experience has convinced me that no other method can compare with this in fruitfulness for pupils in secondary schools. I have repeatedly had pupils come to me for coaching in College Entrance Examinations in Latin and German and French who had read a very flattering amount of literature in those languages; but they could not translate the simplest sentences at sight with accuracy. They had simply never learned to photograph individual words and their meanings in their minds. There should be considerable reading at sight throughout the course; and here is the chance really to acquire a vocabulary. Let the student write each new word on a card with its meanings and let him be required to memorize it; by this means the memory is strengthened and a stronger grasp of the language follows.

I have heard of an objection to this, to the effect that a boy cannot write and memorize all the possible meanings of words like *ratio, res, fero, studium, consilium,* and the like, which must be differently translated in a multitude of ways in different passages. The objection is not valid; for in the case of all such words two, three, and, at the most, four meanings can be given which will fit every context.

Ability to distinguish between words which look alike is of fundamental importance; many a sentence is inaccurately translated from failure to distinguish "opus" meaning "work" and the indeclinable "opus" meaning "need"; and both these are constantly confused with *ops (opis) and opera (operæ). Again, "tantum" as an adverb in the sense of "merely," "only" is very common; and the only way to learn such necessary matters is to write them down and memorize them. Little booklets like Ritchie's "Discernenda," a list of Latin words liable to be confused, are a convenient thing for pupils to use.[A]

In the case of many words it is not beyond a pupil's comprehension, if he is given the fundamental root of a series of words from which, by the addition of proper prefixes and suffixes, he can easily derive secondary meanings. Thus: $\sqrt{ag}$ has the idea "to go at a thing," "to drive," "to set in motion." Hence: ago, agito, actor, actus, agilis, agitator, agitatio, agilitas, cogo [co-ago], adigo [ad-ago], etc.

Two excellent "Latin Word Lists" have appeared within the last three years: one by Professor Lodge [Columbia University Press], the other by Mr. George H. Browne [Ginn & Co.]. These lists contain the words met with in works of the authors usually read in secondary schools; and these words are, furthermore, arranged in the numerical proportion of their occurrence. The translations of each word are excellent and adequate to fit the sense of any context in which they occur. Obviously, if a pupil were assigned only two or three of these words per day — a small task — throughout the high-school course, he would have a larger vocabulary than the feeble imitation which is usually met among seniors in secondary schools. It is, however, always to be remembered, that the visualization of a word is best ac-

[A] Discernenda — Ritchie — Longmans, Green & Co. — 1898

quired by first seeing it in a given context and then noting it with its various meanings in other contexts. This is the best method to photograph it in the memory. But the Latin Word List may well serve as an important auxiliary.

Of Authors; and What Works of the Authors should be read in Secondary Schools

A careful survey of the courses of study in Latin in preparatory and high-schools shows that, in general, the reading is confined to three authors: Cæsar, Cicero, and Vergil. To these are added, occasionally, Ovid, Nepos, and Sallust. Of Cæsar, four to eight books of the "Gallic War" and, now and then, the "Civil War" are presented; of Cicero, six to fourteen orations; of Vergil, six to twelve books of the "Æneid." Compare with this the courses of study in modern languages; and note the huge contrast. A student who pursues German for four years becomes acquainted with representative works of Gœthe, Schiller, Lessing, and Heine; with lesser poets, such as Uhland, Rückert, and the like; with prose writers such as Freytag, Hauff, Grimm, and Hoffmann. The question arises why Latin literature with its Livy, Pliny, Catullus, Juvenal, and a host of writers who have profoundly impressed their marks on succeeding ages, has grown to be confined, in secondary schools — with the exception of the Jesuit — to the "Gallic War," the "Aeneid," and the "Orations" of Cicero. That is to say, Latin has suffered as if English literature were to be confined to the campaigns of Wellington, the "Paradise Lost," and Burke's speeches.[A]

[A] What period of Roman history is most closely related to us? The first three centuries after Christ, when law was perfected, when Christianity worked its way to supremacy, when the barbarians who were to form the modern nations began to win the ascendency. Strange that such a period should have not one of its numerous authors represented in a course of Latin.

The causes of the confined study of Latin are varied and without any substantial basis of reason. For in the first place, Latin is looked upon primarily as a drill in grammar. Again, the teachers themselves are not the masters of their subject as they ought to be — "the master many times being as ignorant as the childe, what to saie properlie and fitlie to the matter," as Ascham remarks. Furthermore, it is believed that reading as much as possible of a single author, and that, too, of a single work of that author, is the only way of gaining a proper mastery of Latin literature. And, lastly, the cogent reason that superintendents demand certain fixed programs, the colleges require them, and the publishing houses will issue no other texts.

Latin is more than a drill in grammar. It can and should be made a vehicle for the interpretation of the genius of that people which has stamped its system of law and government upon the western nations. Its literature, considered as pure literature, is majestic, ethical, classic; Plautus and Terence inspired English comedy; Seneca and Horace have influenced tragedy by example and precept; Vergil has guided not Dante alone; Quintilian is mighty as rhetorician and educator. You cannot understand the development of the Christian Church without the study of the genius of Rome. Why should Latin be but a drill in grammar?

Cæsar's "Commentaries" will always remain the model of the military memoir for their precision, their sustained elegance. The study of the tribes who formed the nucleus of modern nations never fails to interest the student; the Roman methods of conquering, their processes of warfare, always attract attention and eager inquiry. But they are as poor that surfeit with too much, as they who starve on nothing; and to force three, four, and even five books of Cæsar on a boy or girl is a grievous sin. Would any German teacher spend a year on the campaigns of Frederick the Great? The

moment that the reading of an author is pushed to satiety and becomes a painful repetition of the same dreary details, as of battles, sieges, and battles again, at that moment it ceases to inspire and produces a reaction against the literature which the author represents.

Nothing is more unfortunate than the treatment of Cicero in our secondary schools. For the "Orations" do not represent Cicero's real greatness. He is the humanist, who interpreted Greek philosophy for the western world; he is a human man, whose letters throw a fascinating light on contemparaneous political and social life. In his "Orations" he has set a false standard for men.[A]

Why confine Vergil to the "Aeneid"? Is not the music of the "Eclogues" worth attention? Why not drop the last six books of the "Aeneid," the artificial, though wonderfully artistic, adaptations of Greek originals, and contemplate for a while the Fourth Eclogue and Vergil's unique position as a magician during the Middle Ages? Does any English teacher read the whole of "Paradise Lost," with no consideration of "Lycidas"?[A]

The result of our present system of presenting Latin is that the Roman world is plunged into the same mystic and unhuman atmosphere which surrounded it during the Middle Ages. It will be worth while for any teacher to question his or her juniors and seniors some day as to their ideas of Roman life and literature. Results are always interesting, though rarely soothing. To cite but one example: the average student believes quite naturally that the Roman conversed exactly as Cicero and Vergil wrote, using the same elaborate word order, the same flowery language. Hence the Roman appears as a Being fearfully and wonderfuly made, who spent most of his time in devising knotty grammar for posterity. And yet a week devoted to reading from the Vulgate would

[A] See pages 79-87 and 97-101 for an extended discussion of these points.

quickly disabuse the student; the Vulgate was written for the great masses, not for a cultivated nobility alone; and it seems to me extraordinary that this chance has been so long overlooked for making boys and girls acquainted at once with the Bible and the spoken language of the average Roman.

I meet at once with the objection, that I am trying to make Latin interesting at the expense of hard work. Such has never been my practice; and the make-it-pleasant-and-easy method of teaching is as distasteful to me as to any one. But I assert positively that, at the end of two or, at most, three years of Latin, a student who has been rightly drilled should be ready to read at a fair pace and should have enough grammar to last for the next four years of study, if he desires to continue the language. It is in the junior and senior years that I plead for greater variety, much more than during the first two or three. No one insists more firmly on a solid foundation of grammar than I do.

Again: the assertion is made that the vocabulary, say, of Pliny and of Seneca is too difficult for a high-school student. That assertion is nonsense; for I have had juniors and seniors read selections from these authors with less trouble than from Cicero.

The idea that one must read the whole "Aeneid" to appreciate Vergil, or seven books of the "Gallic War" to understand Cæsar is about the weakest argument of the Old Guard. Far from leading to appreciation, too much of an author becomes a deadly bore. And it is unfair to the author. Cicero also wrote some charming essays, and some still more interesting letters; to prevent the student from observing his author in all his different aspects is most unjust to the writer.

I would make certain parts of Cæsar, Cicero, and Vergil the basis of the curriculum in Latin for intensive study; but I believe that one month or two of the year should be taken for other authors, adapted to the sev-

eral classes, in order to get a wider knowledge and a broader vocabulary. In my own practice, I use such authors largely for sight reading.

It is to be remembered that a small percentage of our high-school pupils take Latin in college; very few ever go to college; and hence the desirability for as broad a range in reading as is consistent with thoroughness is vastly increased. I do not believe that every boy or girl should study Latin; but I hold firmly that, if it is taught, our present confined system is inadequate. The language is, indeed, on the defensive.. Botany, zoölogy, meteorology, Esperanto, and other vital studies, which are so marvelously practical, tend to crowd it back. If Nature has intended a boy to be a blacksmith, let him study blacksmithing; but if he has a capacity for literature, let him not be driven from that literature which is so vitally interwoven with our modern; let him not gain the impression that Cæsar, Cicero, and Vergil are all there is.

I once asked a teacher of the old school why so many authors were studied in German and French, and only three in Latin. To this he replied that he would not give a snap of his fingers for the results achieved in modern-language work; and he cited in support that an eminent Harvard professor of modern languages had said the same. The worthy old schoolmaster was mistaken. The Harvard professor had not attacked the reading of many authors; he had attacked the slipshod way in which these authors are presented.

Many teachers agree that more variety is desirable; but they point to the fact that Yale, Princeton, Williams, every college except Harvard, demand four books of Cæsar, six orations of Cicero, and six books of the "Aeneid"; and they ask, "What can we do?" Well, if teachers were not so afraid of expressing their opinions, perhaps Yale and her little sisters would some day awake to the fact that translation at sight is the only

true test of ability in Latin, as all acknowledge it is in German and French. Any bright boy can "trot" out his prescribed Cicero in a month and pass the examination. I have seen it done repeatedly. And I should like to inquire, by the way, by what divine right colleges are allowed to dictate studies in secondary schools, seeing that a very small per cent of high-school students ever go to college?

In accordance with the arguments that I have presented above, it is my purpose, when I deal with the program year by year, to indicate what various authors and what parts of those authors I have found suitable to present to pupils in secondary schools, in order to give them a wider range and broader insight. As I have said, one or two months a year devoted to these writers — who may serve largely for sight reading — will suffice for our purposes. I shall, I trust, prove that from Phædrus, Aulus Gellius, Pliny the Younger, Q. Curtius Rufus, Valerius Maximus, the Vulgate, Velleius Paterculus, Livy, Seneca, Juvenal, Ovid, Sallust, and the like, the teacher has a splendid opportunity to derive work adapted to the several classes at the teacher's discretion. In connection with these authors I shall here notice briefly two possible objections: I. That many are not "classical"; II. That suitable texts cannot be procured.

The "classical" argument amounts in most cases to absolute feeble-mindedness. The Old Guard tell us that Cæsar, Cicero, Vergil, and the other Augustan writers are "classical," but the others are beyond the pale. Precisely as if, in English, we should all attempt to write in the language of Shakespeare and Milton, and consider Gladstone and Lincoln "silver" English. Isn't Quintilian classical? Isn't Claudian classical? Isn't the Vulgate classical? If you except formations like "baptizo," the Latin of the Vulgate is the Latin of Cæsar; only the word-order is much the same as in English; it is, therefore, not to be read, I suppose. Some of those who

insist so on the "classical" even have the impertinence to forbid their pupils to read authors like Velleius Paterculus on the ground that their Latin style would be corrupted. "Style" in writing Latin is something that can be predicated very rarely of great scholars — like Erasmus; and to speak of it in connection with high-school pupils amounts to a self-complacency verging on the idiotic.

As to texts: the Teubuer texts are very cheap, neatly bound, well printed, and excellently edited. They have no vocabulary attached; but, as I have remarked before, these authors last mentioned should form the basis of the sight reading to a large extent; and the pupil should note each new word. There is nothing so profitable as to place the *whole* text of an author in the hands of a pupil; one likewise without the pretty pictures, legions of grammatical references, and exercises in composition based on the text, which all go to make the usual text-books a bugbear. From a Teubner text, also, the teacher has the whole field of an author to select from. Nor is it a bad idea to encourage the pupil to start a little classical library of his own, if he can afford it; ten dollars will do wonders.

Texts with notes and vocabularies are also accessible, although teachers do not know it. I shall mention two of these — excellent in every way:

I. Selections from Ovid, Curtius, and Cicero; with notes, vocabulary, and brief biographies of these writers. Edited by F. Gardner, A. M. Gay, and A. H. Buck. Lee and Shepard, Boston. Contains selections from Ovid's Metamorphoses, Quintus Curtius Rufus's History of Alexander the Great, and Cicero's de Senectute and de Amicitia.

II. A Latin Reader. By William and Joseph Allen. Boston, Ginn & Co., 1869. Notes and vocabulary. Con-

tains selections from Phædrus, Cæsar, Quintus Curtius Rufus, Nepos, Sallust, Ovid, Vergil, Plautus, Terence, Cicero, Pliny, and others.

To these should be added the following admirable selections for sight reading:

III. Latin at Sight. By Edwin Post. Ginn & Co. Short selections from Cæsar, Cicero, A. Gellius, Phædrus, Nepos, Eutropius, Q. Curtius Rufus, Suetonius, Tibullus, Justin, Pliny, Livy.

IV. Passages for Practice in Translation at Sight. Selected and arranged by James S. Reid. London: Daldy, Isbister, and Co. (56 Ludgate Hill).

V. Roman Life in Latin Prose and Verse. Selected and edited by Harry T. Peck and Robert Arrowsmith. American Book Company. Selections from popular songs, tomb inscriptions, Ennius, Plautus, Cato the Censor, Catullus, Livy, Ovid, Cæsar, Juvenal, Pliny the Younger and Pliny the Elder, Tacitus, Christian Hymns, etc., etc., with brief biographies and excellent pictures. This is the best reader that has appeared.

Miscellaneous

Schoolrooms where Latin is taught should, wherever possible, contain pictures dealing with Roman life or art, busts of men like Cæsar, Cicero, and Vergil, and suitable maps; for all these lend vividness and bring the past nearer. On the desk, or in the bookcase, there should be such works on topography, archeology, private life of the Romans, history, facsimiles of manuscripts, and the like, as are adapted to the student's progress; and he should be encouraged to glance through them whenever time permits. I append a limited list of works which are suitable to inspire the attention of pupils in secondary schools:

Gow: Companion to School Classics. London. Macmillan.

Becker: Gallus, or Roman Scenes in the Time of Augustus. Longmans, Green & Co.
Comparetti: Vergil in the Middle Ages. Macmillan.
H. W. Johnston: Latin Manuscripts. Chicago. Scott, Foresman & Co.
Scott: Portraits of Cæsar. Longmans, Green & Co.
W. Smith: Dictionary of Greek and Roman Antiquities. id.: Dictionary of Greek and Roman Biography and Mythology. Boston. Little, Brown & Co.
Mackail: Latin Literature. New York. Chas. Scribner's Sons.
Lanciani: Ancient Rome in the Light of Recent Excavations. id.: Ruins and Excavations of Ancient Rome. Boston. Houghton, Mifflin & Co.
Mau: Pompeii; its Life and Art. New York. Macmillan.
Baumeister: Bilder aus dem griechischen und römischen Alterthum, für Schüler zusammengestellt. Munich. R. Oldenbourg.
Kiepert: Classical Atlas. Boston. Benjamin H. Sanborn & Co.
Classical Atlas. Ginn.
Gayley: Classic Myths in English Literature. Ginn & Co.
Gesta Romanorum: Translated by Charles Swan. London. George Bell & Sons.
Allen: Remnants of Early Latin. Ginn & Co.
Lindsay: Latin Inscriptions. Allyn and Bacon.
Preston and Dodge: The Private Life of the Romans. Boston. Leach, Shewell & Sanborn.
Peck and Arrowsmith: Roman Life in Latin Prose and Verse. American Book Co. 1894.
Church: Roman Life in the Days of Cicero. Macmillan.
Peck (Harry T.): Trimalchio's Dinner. New York. Dodd, Mead & Co.
Pliny the Elder: Natural History. Bohn.

A standard History of Rome, as, for example, Gibbon's, Mommsen's, or Merivale's. Also Ferrero.

Milne: Surgical Instruments in Greek and Roman Times. Oxford, Clarendon Press [54 fine photographic plates].

Frontinus: On the Water Supply of Rome (de aquæductibus). Text, facsimile of MSS., translation, numerous illustrations — by Clemens Herschel. Boston. Dana Estes & Co.

Heroes of History: By Ida P. Whitcomb. Maynard, Merrill & Co., New York.

CHAPTER IV

The First Year of Latin

The most important point to remember at the beginning of the first year of Latin is that Latin is not easy and that constant drill and review are indispensable.

In the text-book the mere mechanics of arrangement are of great importance. A complex or confused arrangement discourages the pupil; clearness and simplicity of presentation are vital. The book should not be too voluminous.

There are four possible methods of approaching our subject; I shall illustrate them by reviewing four representative text-books which apply them.

I. The First Latin Book. Collar and Daniell. Ginn, 1901. This book, after the usual brief introduction to the alphabet and to pronunciation, gives paradigms of declension and conjugation at the beginning of each lesson; later on, also, a matter of syntax, say, the ablative of means; and to each lesson are appended sentences for translation from Latin into English and from English

into Latin. In the case of verbs, whole conjugations are not presented at once; but individual tenses are given in separate lessons, until the conjugation is complete.

II. Foundations of Latin. Charles E. Bennett. Boston. Allyn and Bacon. Revised edition, 1903. Professor Bennett's manual proceeds on a different basis. The declensions and conjugations are given as a whole in successive lessons. The sentences set for translation from English into Latin are much simpler than in the book of Messrs. Collar and Daniell. Up to chapter 35 no such sentences appear at all in the regular lessons, being placed by themselves in the back of the book. Exercises for rendering of Latin into English appear with each lesson.

III. Beginning Latin. John E. Barss. D. C. Heath. Boston. 1907. This text-book uses the inductive method. Paradigms of declensions and conjugations are not presented at once, but the root or stem of a noun, for example, is shown, and the pupil is asked to build up its declension by the suffix of appropriate endings.

IV. Bellum Helveticum. For Beginners in Latin. C. M. Lowe and Nathaniel Butler. Chicago, 1900. Scott, Foresman & Co. In this manual the deductive method prevails. The pupil is put at once into the reading of Cæsar; and each grammatical or syntactical point, and forms, are explained as they occur.

It is rash to assert that any one method is best. Each teacher has his own; and if results are right, the means are good. Personally I think that Professor Bennett's is by far the best for pupils who begin Latin in the high school. His book is very simple, compact, clear; and the sentences are, to my mind, better than those of any other beginner's book in their reasonableness and understanding of what may be expected of immature children. His method, moreover, of presenting whole conjugations at once, instead of piecemeal, as Messrs. Collar and Daniell do, avoids confusion by concentration on the

forms in their entirety. The simplicity of the sentences to be rendered into English commends itself to those who have learned by experience that the sentences in most of the first Latin books are entirely too difficult for first-year students.

After declensions and conjugations have been mastered, together with easy syntax like the ablative of cause; and after considerable practice in the translation of simple Latin into English; then, and then only, is it proper to begin prose composition of English into Latin. Prose composition is the most difficult thing for the beginner to do; it is also, when wrongly used, the greatest invention known to make Latin odious, and for this reason is often referred to as superb mental training; just as physicians formerly thought a drug efficacious in proportion to its nauseousness. It demands common-sense on the part of the teacher to prevent it from becoming a bugbear. Sentences for first-year pupils should be simple. I find the following in one book, given in lesson 23: "Cæsar, after carrying on war with the Venetians, remains in Gaul, so that he may hinder the barbarians, who are wont to fight with their neighbors." I consider this too difficult for second-year students, not to speak of unfortunates who have had only twenty-three lessons in Latin. I append an example or two of sentences which I believe illustrate what may reasonably be expected of a pupil at the end of the first year.

1. Cæsar came in order to conquer the Helvetii.

2. We stayed at Rome for ten days.

3. The soldiers who fought in that battle were praised by Cæsar.

4. Vergil was born at Mantua, but Cicero in Arpinum. Cicero was thirty-six years older than Vergil.

And the like.

Grammar studied alone, without vital connection with a language, is not of much value. Pupils should, therefore, begin reading simple anecdotes as soon as possible.

After the Roman way of saying things has become familiar, the pupil should begin to do what seems to me of the highest practical value, namely, make his own dictionary of words, phrases, and rules in his notebook as he meets them in his reading, especially reading at sight. It is strange that this method, found by the Humanist schoolmasters to yield such vast practical benefits, is not more used to-day. After all, vocabulary is perhaps the most important matter. Grammar is, indeed, the foundation; but words are the living material. An architect cannot build a mansion with his plans alone; he needs stones and timber.

The following books are suitable for first-year students' reading:

I. The Gradatim. Revised by Collar. Ginn & Co.

II. Ritchie's Fabulæ Faciles. Edited with vocabulary by J. C. Kirkland. Longmans, Green & Co.

III. Scalæ Primæ. J. G. Spencer. Geo. Bell & Sons, London. With vocabulary.

IV. Viri Romæ. Edited by D'Ooge. Ginn & Co.

V. Phædrus, Justin, and Nepos. Edited with notes and vocabulary, and brief biographical notices, by F. Gardner, A. M. Gay, and A. H. Buck. Lee & Shepard, Boston.

I would have the students begin real Latin, written by real Romans, as soon as possible. The Latin of modern works like the "Fabulæ Faciles" is, indeed, excellent; but they are not and cannot be what original works are. The Fables of Phædrus are practically unused; yet consider their interest historically and ethically alone. As most teachers have not read them and probably imagine them too difficult for beginners, I shall quote the first:

Lupus et Agnus

Ad rivum eundem lupus et agnus venerant,
Siti compulsi; superior stabat lupus,

Longeque inferior agnus. Tunc fauce improba
Latro incitatus iurgii causam intulit.
" Cur," inquit, " turbulentam fecisti mihi
Aquam bibenti?" Laniger contra timens:
" Qui possum, quæso, facere, quod quereris, lupe?
A te decurrit ad meos haustus liquor."
Repulsus ille veritatis viribus,
" Ante hos sex menses male," ait, " dixisti mihi."
Respondit agnus: " Equidem natus non eram."
" Pater hercule tuus," inquit, " male dixit mihi."
Atque ita correptum lacerat inusta nece.
Hæc propter illos scripta est homines fabula,
Qui fictis causis innocentes opprimunt.

Surely no one will assert that pupils who have studied Latin for six months will be nonplussed by any grammatical construction here. Note, too, the excellence of the vocabulary — the language is that of Cæsar and Cicero. That the fables are in verse need cause no difficulty; the teacher can read it, and the pupils learn the scansion more easily than one would suppose. It is, of course, much too early to bother them with any rules of prosody; but the matter of long and short syllables they will have learned in the first lessons. The following fables of Phædrus are by no means beneath the ability of first-year students: Nos. I, VI, VIII, XIV, and XLII.

Memory work should be assigned to a reasonable amount, even in the first year. Phædrus offers excellent material, *e.g.*, the four verses of No. VI, or the first three of Nos. VII and VIII. Or the teacher may write on the board, for the pupils to copy and memorize, very commonly used proverbs, as:

Amicus certus in re incerta cernitur,

or,

Vulgus amicitias utilitate probat.

There should be much reading aloud; and above all it should be drilled into the students from the beginning that they should read the Latin over first and try to get the meaning as a whole before the individual words are picked out for translation.

Written daily tests of, say, five minutes duration, are most profitable. Many a pupil recites glibly and with seeming correctness what he cannot transcribe accurately on paper. The test may consist of a question on forms one day; on another, a sentence to translate; on a third, a matter of syntax; and the like. Dictation exercises are also useful to acquire accuracy and familiarity in the language.

At the end of the first year of Latin a student should have the following knowledge: Declensions of nouns, pronouns, and adjectives; conjugations of regular verbs and the common irregular verbs, like possum, fero, eo; common uses of ablative, genitive, dative, accusative; the simple principles governing common subordinate clauses, such as those of purpose, result, temporal. A familiarity with the Latin way of saying things, acquired by a reasonable amount of reading in a suitable reader; and ability to render into Latin very simple English sentences illustrating grammatical principles.

CHAPTER V

The Second Year of Latin

Part I

The author on whom we shall lay the stress in the second year of Latin is Cæsar; and the work, his Commentaries on the Gallic War, wherein, as Roger Ascham

remarks, "is seene the unspotted proprietie of the Latin tong, even when it was; as the Grecians say, in ἀκμῇ, that is, at the hiest pitch of all perfiteness." The value of the "Commentaries" is quite different from that of any modern general's memoirs. No other book contains such a wealth of grammatical, linguistic, geographical, ethnic, and historical material for the secondary student. I suggest books II and V for intensive study; but any other equivalent for this can readily be arranged by the teacher at his or her discretion.

But it is not wise to plunge the pupil at once into Cæsar in all his complexity. Therefore, after a review of the first-year grammar to refresh the mind of the student, it is best to start with a book like Mr. Collar's "Gate to Cæsar" [Ginn & Co.], in which the narrative of Book II is presented, with the most difficult parts simplified; indirect discourse, for example, is put into the direct form. We are then ready to read Book II of the original with profit and ease.

Second Year Grammar

It is in the first two years that the essentials of grammar must be mastered thoroughly, as an indispensable basis of further progress; and the second book of Cæsar will offer rich illustrations of grammatical principles. The general method of the presentation of grammar I have already pointed out. As the student has either already begun or is beginning a modern tongue this year, grammatical similarities of the Latin and German or French should be pointed out; purpose clauses and contrary to fact conditions, for example. Or take "quod causal" clauses; both German and Latin well illustrate the fundamental purpose of indicative and subjunctive here. Explain the shades of meaning between "Cæsar non venit, quod aeger *erat*" and "Cæsar

non venit, quod aeger *esset*"; and in German,, "Cäsar kam nicht, weil er krank *war*," and "Cäsar kam nicht, weil er krank *sei*." The "ethical" dative is more readily grasped by citing examples like Shakespeare's "He plucked *me* ope his doublet"; and the dative of "advantage" by daily uses, such as "Read the lesson *for me*." When such means are employed, grammar seldom becomes a bore and is both profitable and interesting.

So, too, by way of calling attention to the fact that Latin is vitally connected with modern tongues, the teacher should explain that "chester" in words like "Dorchester" means "camp" from "castra," just as "wick" in Southwick comes from "vicus" meaning "village." And in French the derivation of "mais" from "magis," later "mayis," is not without value for furthering knowledge and interest; so also "chose" from "causa," "chateau" from "castellum," and the like. It stands to reason that the student should not be required to learn these as part of his lesson; for our concern is first of all the Latin.

At the end of the second year, the student should have a very fair grammatical equipment; in fact, enough to be adequate, with some additional note of rarer constructions and forms, for the next three years. Constant drill and review is as essential as during the first year. I consider a knowledge of the following reasonable to expect at the end of the second year:

Syntax

1. Sequence of Tenses.
2. Prohibitions, Exhortations, Wishes.
3. Purpose.
4. Result.
5. Causal Clauses.
6. Conditions.
7. Concessive Clauses.

8. Temporal Clauses.
9. Questions, Direct and Indirect.
10. Indirect Discourse. Complementary Infinitive.
11. Potential Subjunctive and Subjunctive of Desire as Basis of all Subjunctives.
12. Ablative Absolute.

Forms

13. Declensions.
14. Comparison, Regular and Irregular.
15. Conjugations. Gerund and Gerundive. Supine.

Functions of Cases

16. Vocative.
17. Genitive.
18. Dative.
19. Accusative.
20. Ablative. Locative.

Miscellaneous

21. Uses of Prepositions.
22. Accent.
23. Word Formation.
24. Numerals. Dates.

Nouns having Peculiarities

I. Dea, filia, insidiae (reliquiae, tenebrae), Aeneas, Athenae.

II. Deus, pelagus (vulgus, virus), castra (hiberna), locus, filius, Delphi.

III. Paterfamilias, aedes, opis, vis, Iupiter, bos, nemo, tussis (sitis), navis (puppis, turris, sementis), ignis (avis, civis, collis, classis, finis, orbis), pax (sal, sol, lux), aër, caro, lac, nox, moenia.

IV. Domus. Dissyllables in cus.

V. Cases lacking in plural. Acies, effigies, facies, series, spes.

Other Irregular Words

Hic, ille, is. Iste, ipse, idem. Quis, qui, quisque, uidam, aliquis, quispiam, quilibet, quivis. Unus, duo, res, mille. Plus. Personal pronouns. Adjectives with eculiar genitive and dative (solus, etc.). Eo, edo, ero, fio, volo, nolo, malo, possum, prosum. Coepi, nemini, odi. Semi-deponents. Acer (equester).

Vords often confused, and words with two or more distinct meanings

uidem
uidam

uperior

rofecto
rofisciscor

acies
acio

consilium
concilium

impero
impetro
impertio
veneo
venio
venia

et

fero

fama

fortis
fors
forte

quamquam

vis
vir

servo
servio

remitto
amitto
emitto
promitto
praemitto

reus
res

dubito

ratio

supplicium

dolor
dolus

studium

iubeo
iuvo

aër
aes

numen
nomen

vallis
vallum

patior
pateo

fugo
fugio

audeo
audio

os
ora
oro

lēvis
lĕvis

sol
solus
solum
solium

aestas
aetas
aestus

licet
liceor

aura
aurum
auris

lĭber
līber

mors
mos
mora

nanciscor
nascor

quaero
queror

supplicatio

vinco
vincio

civis
civitas

malus
mala
malum
malo

incīdo
incĭdo

accĭdo
accīdo
accedo
cedo
caedo
cado

iacio
iaceo

nisi

duco

secundum
secundus

una

lego

praedĭco
praedīco

oblĭtus
oblītus

morior
moror

nego

cogo

edŭco
edūco

tantum

hostis
hostia

omen
omnis
omnino

redeo
reddo

opus
opis (gen.)
opera

otium
odium

ordior
orior

porta
portus
porto

paro
pareo
pario

deligo
diligo

video

praesto

contendo

suus

necessarius

potior
possum
and the like.

usus

Idioms

nescio quis.
aliter ac (atque).
dare operam.
cum......tum.
poenas dare (sumere).
alii alia in parte.
res secundae (adversae).
res gestae.
non modo......ne quidem.
ex usu.
gratias agere (habere).
curo with gerundive.
in dies.
and the like.

Composition during the Second Year

Exercises in translation from English to Latin should be given, say, five minutes during each period. They should be both oral and written; and consist of simple continuous narrative, based on the text. As the following:

Dumnorix was an Æduan, who plotted against the Romans. When Cæsar was setting out to Britain, Dumnorix stirred up the Gallic leaders. For he thought that he could free Gaul from the Romans. But as soon as

Cæsar learned of these matters, he sent some cavalry to kill him. Cæsar could not have crossed to Britain, if he had left such men on the continent.

Vocabulary during the Second Year.

The pupils should continue their own dictionaries of words and phrases, noting especially the words in the sight reading of the authors whom I shall specify in Part II of this chapter. Exact meanings should be insisted upon; *e.g.:*

religio = superstition, or, religious scruple, or, conscience, *rarely* religion
accedo = to approach and to be added; not to be confused with
accīdo = kill, cut .
and accĭdo = fall, happen.

praesto, are = (1) furnish, (2) excel, (3) it is better (impersonally); not to be confused with the adverb praesto = at hand, ready. Slipshod translation should never be tolerated for a moment. Certain widely spread errors of pronunciation and quantity may well be guarded against by impressing the correct method on the pupils as early as possible. But too much attention should not be wasted on the matter. Among words commonly mispronounced, notice:

égredi, not egrédi.

pŏpulus = people (but pōpulus = poplar tree).

edúco = lead out (but éduco = educate).

prædíco = predict (but prǽdico = assert, boast).

accído = cut, kill (but áccido = fall, happen).

cónfero, not confléro.

cónvoco, not convóco.

JULIUS CÆSAR

Latin is the vehicle for the study of the genius of Rome, of a civilization vitally interwoven with our own. The importance of emphasizing this vital connection should always be present to the teacher; Latin should not be isolated as if it had nothing in common with us. During the second year, therefore, an admirable opportunity presents itself for making clear to the pupil the importance of the Roman conquest of the world for us; and the life of Cæsar in all its manifold aspects will have that peculiar attraction that the biography of great men of action always exerts on adolescents.

(a) Let the pupil first read some brief account of Roman history during Cæsar's time, so that he may have the political and social background clearly before his eye. I suggest as admirably suited to the student the short but excellent account on pages 200-225 of Allen's "Short History of the Roman People." [Ginn & Co.][A]

(b) The teacher may well dictate a condensed biography. Lives of Cæsar, such as those by Froude, Trollope, Napoleon III, and H. G. Liddell, should be on the desk for reference. The "Portraitures of Cæsar," by Frank Jesup Scott [Longmans, Green & Co., 1903], should be at hand to present the great leader more vividly to the eye. Pupils should be encouraged to form their own estimates of Cæsar; give them Ferrero's opinion, for example, and have them criticize it.

[A]Abbott's "History of Julius Cæsar" (Harper & Brothers) is an excellent little book for boys and girls, presenting the history of the times in very attractive and simple form.

(c) The place of Cæsar in the history of Rome, his financial and constitutional reforms, his welding together of the Roman world, his calendar, and the like, should be presented briefly, but concisely.

(d) His personality, as stamped upon succeeding generations, should be noted. Here I would advise teachers to read carefully the following two admirable monographs:

"Cæsar in der deutschen Literatur," by Friedrich Gundelfinger. Berlin. Mayer und Müller, 1904. 129 pages.

"Cæsarfabeln des Mittelalters," by Hermann Wesemann. Löwenberg in Schlesien, 1879. Druck von Paul Müller. (Neunter Jahresbericht über die höhere Bürgerschule zu Löwenberg in Sch.) 35 pages.[A]

Of Cæsar's hold upon English writers like Shakespeare I shall speak when I deal with the subject of correlation with English during the second year. The influence of the "Commentaries" on great generals like Napoleon I should not be neglected.

Turning now from the contemplation of Cæsar as a man and of the force of his personality, it will be fitting for us to study in some detail the conquests of England, Gaul, and Germany; and every means must

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[A] There is no book which will give a better and more interesting idea of the strange way in which the celebrated men of Rome were regarded in the Middle Ages than the naive "Gesta Romanorum," those curious chronicles which supplied Shakespeare and Boccaccio with considerable material for plots. There is an excellent translation and commentary by Charles Swan, revised and corrected by W. Hooper [London, George Bell & Sons, 1905]. For an anecdote of Cæsar and Pompey, see Tale XIX (p. 48); observe the Moral: "My beloved, by Pompey understand the Creator of all things; Cæsar signifies Adam, who was the first man. His daughter is the soul, betrothed to God. Adam was placed in Paradise to cultivate and to guard it; but not fulfilling the condition imposed upon him, like Cæsar, he was expelled his native country. The Rubicon is baptism, by which mankind reënters a state of blessedness."

be taken to impress upon the pupil the lasting nature of the works wrought in these regions by the Romans.

(a) Cæsar's own account of the conquest of Britain is contained in IV, chapters 20-38, and V, 8-23. With this account the teacher should by all means correlate chapters 10-17 of the "Agricola" of Tacitus, either in the original or in translation; and this comparison of the description of the Britons by two of the greatest Roman writers proves very interesting to the student.[A] The further history of England to the withdrawal of the Romans in the fifth century can be touched upon briefly in five minutes. A convenient book on the subject of Cæsar's Conquest of Britain is:

"Ancient Britain and the Invasion of Julius Cæsar," by Thomas Rice Holmes. Oxford, 1907. The Clarendon Press.

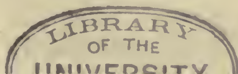
Pictures of Roman antiquities, still to be seen in England, bring the past more closely to the present. The following volume can be had from the library:

"Illustrations of Roman London," by Charles Roach Smith. London, 1859. Privately printed. T. Richards, 37 Great Queen Street.[B]

(b) The conquest of Gaul is the main theme of the "Commentaries" throughout. In addition to the reading of books II and V, the geographical description in I, 1, should be read, as well as the very interesting account of Gallic character and customs in book VI, 11-21. The great siege of Alesia and the account of the gallant Vercingetorix — book VII — might well be substituted for some of the reading in V.

[A] It will be well for the teacher also to present the accounts in Dio Cassius, 76, 12; Pliny the Elder, N. H., IV 30 (16); Pomponius Mela, III, 49-53.

[B] More accessible is H. M. Scarth's "Roman Britain" — New York, J. B. Young & Co. — London, Society for Promoting Christian Knowledge, Northumberland Avenue, Charing Cross, W. C., London.


LIBRARY OF THE UNIVERSITY

Attention should be called to various points by way of making the narrative mean more to the pupil.[A] For example: Gallic proper nouns are not undeserving of comment. Cingetorix means "king of warriors." On this matter teachers can profitably consult the following work, which is clearly and elegantly written:

"Les Noms Gaulois chez César et Hirtius de Bello Gallico." H. D'Arbois de Jubainville, avec le collaboration de E. Renault et G. Dottin. Paris, 1891. Emile Bouillon, éditeur.

Observe, for instance, such a comment as this: "Mandu-bracios est 'le fils de celui qui s'occupe du malt,' c'est à dire 'de l'orge à fabriquer la bière.' L'orge à fabriquer la bière, autrement dit le malt, s'appelle en vieil irlandais *braich,* au génitif *bracha,* primitivement * braci-s, génitif * bracos. Pline, qui écrit ce mot à l'accusatif *bracem,* nous apprend qu'il était usité en Gaule, et, suivant lui, ce mot désignait en Gaule une espèce de blé, genus farris [Pline, xviii, 62]. Mandu-bracio-s est composé de trois éléments."

A work that is more learned and exhaustive, but not of the artistic form of the above, is:

"Die bei Gaius Julius Cæsar vorkommenden keltischen Namen in ihrer Echtheit festgestellt und erläutert," von Christian Wilhelm Glück. München, 1857. Verlag von J. G. Cotta.

The modern names of towns and rivers mentioned by Cæsar will bring home to the student the lasting effects of the pioneer work of the Romans; thus: portus Itius =

[A] With Cæsar's description of the Druids in VI, 14, compare that of Pomponius Mela, III, 18-20. In connection with the astronomical knowledge of the ancient priests I would like to call attention to an article on "The Uses and Dates of Ancient Temples; an interesting Astronomical Investigation," by Sir Norman Lockyer — in the Scientific American Supplement 1761, October 2, 1909.

Boulogne, etc. The teacher will find the modern names in the geographical appendix of the following excellent work:

"Conquête des Gaules. Analyse Raisonnée des Commentaires de Jules César," par Léon Fallue. Paris, 1862. Ch. Tanera, éditeur.[A]

The results of excavations in France may be illustrated by:

"Excursions Archéologiques dans les montagnes Éduennes de la Côte-d'Or. Antiquités de Sainte-Sabine. Défaite des Helvètes par J. César." Paul Guillemot, Dijon, 1861.

The standard histories, like Mommsen's, and Lives of Cæsar, like Froude's and Napoleon's, of course give accounts of the Roman occupation and its effects. The following work is very valuable:

"Cæsar's Conquest of Gaul," by Thomas Rice Holmes. London, 1899. The first part of this work is historical, the second part critical, and includes discussions of the

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[A] Ginn & Company's very admirable "Classical Atlas" will also be found most useful for a knowledge of the modern names of ancient sites — they are given in the back of the "Atlas." I also recommend most earnestly the same company's wall maps (Johnston) — 50x42.

Suitable maps should, of course, always be before the eyes of the pupils; and routes should be traced with some care. Kiepert's maps are the standard ones. Useful also are Rüstow's "Atlas zu Cæsars Gall. Krieg," in 15 Karten u. Plänen; and Oehler's "Bilder Atlas zu Cæsars Büchern de Bell. Gall.," Leipsig, 1890. But the Atlas of Ginn is by far the best atlas to give to secondary pupils.

Of exhaustive lexicons to Cæsar, these are standard works:

I. "Lexikon zu den Schriften Cæsars und seiner Fortsetzer mit Angabe sämtlicher Stellen," von H. Merguet. Jena, 1886, 1 vol. — Gustav Fisher.

II. "Lexicon Cæsarianum confecit H. Meusel." 3 vols. Berolini, W. Weber, 1887.

III. "Lexicon Cæsarianum. Menge und Preuss." Leipsig, 1890.

credibility of Cæsar's narrative, chapters on ethnology and geography, and notes on the "Commentaries."

Chapter V, vol. I, of Guizot's "History of France," is excellent for a study of Gaul under Roman dominion.

The attitude of the Romans to conquered peoples should by all means be briefly explained to the students; especially their admirable policy of incorporating subjugated countries into the empire, allowing them their own institutions to a large extent, adopting their gods into the Roman Pantheon, and their remorselessness when policy dictated annihilation; as well as the practise of taking subjugated nations into the army. The cruel treatment of Vercingetorix may be compared with the fate of Jugurtha before and of Zenobia after him.

(c) The conquest of Germany cannot fail to awaken interest. With the description of the character and customs of the Germans in VI, 21-23, the "Germania" of Tacitus should by all means be correlated in translation; although there is no reason why selections from the original should not be presented. The mention of Cimbri and Teutones in II, 4, calls for a brief rehearsal of the great invasion of these peoples in the years 103-101 B. C., and their subjugation by Marius. The story of Arminius and the fight in the Teutoberg forest should be summarized; and a review of the first barbarian invasion in 390 B. C. to the sack of the Eternal City by Alaric in 410 A. D. may well be given at any time in the study of the "Commentaries."

The description of the bridge across the Rhine (IV, 17) gives an opportunity to expatiate on the great engineering skill of the Romans; and the vast bridge that Trajan built later may be compared with profit. It is a good plan to have some bright pupil make a model of the structure, which he can readily do, with some help from the teacher; for many of the text-books supply excellent diagrams. The teacher will find the following works useful:

"C. Julius Cæsars Rheinbrücke; eine tecknisch-kritische Studie," von August Rheinhard. Stuttgart, 1883.

"Studie zu Cæsars Rheinbrücke," von August Schleussinger. München, 1884. Criticizes the above.

"C. Julius Cæsars Rheinbrücke," von F. Zimmerhæckel. Leipsig, 1899.

The introductions to the "Commentaries" in standard text-books like Allen and Greenough's give adequate accounts of Roman methods of warfare, army and naval matters, war machines, and the like; but the teacher can consult the following with advantage:

"Das Kriegswesen Cäsars," von Dr. Franz Fröhlich. Zürich, 1891 — F. Schulthess. I. Shaffung und Gestaltung der Kriegsmittel. II. Ausbildung und Erhaltung der Kriesmittel. III. Gebrauch und Führung der Kriegsmittel.

"A History of the Art of War among the Romans down to the end of the Empire, with a detailed account of the campaigns of Gaius Julius Cæsar," by Theodore A. Dodge. Boston, 1892.

"Cæsar's Army," by H. P. Judson. Ginn & Co., 1887.

CORRELATION OF SECOND-YEAR LATIN WITH ENGLISH

Latin should be a powerful help in the acquisition of English and of power of appreciation, and should be constantly correlated with our mother-tongue. This work would, however, if done during the time allotted to Latin, occupy too great a prominence and hinder the pupil in the task of learning the Latin language — his chief concern. The exercises which I shall next suggest should, therefore, be a prescribed part of the course in English during the second year.

I. Once a fortnight a chapter of Cæsar should be assigned for faithful rendering into good and idiomatic English. The long periodic sentences which occur frequently in the "Commentaries" are a fruitful source of the horrible thing known as "translation English." As a rule, after a pupil has translated one or two clauses of a complex sentence, he quite forgets any connection of these with the part that follows; and the matter becomes a veritable chimæra:

πρόσθε λέων, ὄπιθεν δὲ δράκων, μέσση δὲ χίμαιρα.

Pupils should be taught both to split a long periodic sentence into shorter ones, and also to keep the periodic structure in English, if possible. Diligent attention to the most exact English equivalents of the Latin words should be demanded; and tenses and moods given their precise force. For example: *Cæsar equites præmisit qui viderent,* etc., contains a *qui* clause of purpose, which is accurately translated "who were to see" and inaccurately by "who saw"—which latter would be *qui viderunt.*

II. Shakespeare's "Julius Cæsar" can be read with profit and pleasure in second-year English while the "Commentaries" are studied in the Latin course. Not to mention the admirable opportunities for character study which it offers, we may call attention to the knowledge of antiquities which the pupil may acquire by its perusal—such matters as the Lupercal, the Ides (Roman Calendar), and the like. Grammatical usages similar to the Latin are not uncommon and help to an understanding of syntax—like the "ethical" dative in "He plucked *me* ope his doublet." The use of words in their Latin significations will also be noted, *e.g.:*

censure = "judge" *(censeo)*—III, 2.
proper = "own" *(proprius)*—V, 1.

factious = "active" *(facio)* — I, 3.
prodigious = "portentious" *(prodigium)* — I, 3.
apprehensive = "intelligent" "capable of apprehending" *(apprehendo)* — III, 1.
prevent = "anticipate" *(prævenio)* — V, 1.

III. Attention may be called to Mr. Bernard Shaw's "Cæsar and Cleopatra," Addison's "Cato," Beaumont and Fletcher's "The False One," and H. W. Herbert's "The Roman Traitor."

IV. Topics dealing with matters connected with the study of Cæsar may well furnish subjects for themes, either for the whole class or for individual pupils. It is an excellent scheme to assign different students different topics to work up for five-minute talks; whereby a great variety of interesting material can be presented to the class and a broad field covered without taking valuable time from more essential matters. I have had pupils speak or write excellently on such subjects as these:

1. Cæsar's treatment of his men and officers.
2. The character of Cæsar as presented by Shakespeare, and as it impresses us in the "Commentaries."
3. Cæsar's bridge across the Rhine: an exposition, with illustrative model.
4. A brief history of England from 55 B. C. to 420 A. D.
5. The Latin of the "Commentaries" compared with that of the "Vulgate." [The boy who wrote and recited on this pointed out such matters as differences in word order, use of direct and indirect discourse, Greek formations, etc. — see extracts on next page.[A]]
6. The Germans as described by Cæsar and by Tacitus. [Pupil was given the "Germania" in translation.]
7. The "Gallic War" as a political pamphlet.

I have also found it useful to require the whole class to write a critical edition of V, chapter 1, with gram-

matical notes, sentences for composition based on the text, and a brief biographical and historical introduction; together with some similarities of French and Latin grammar — as in the force of the imperfect tense.

Pupils should be encouraged to read Plutarch's "Life of Cæsar," both to acquire some knowledge of our original sources, and to become acquainted with that charming writer.

Part II

I shall next discuss suitable reading in other authors besides Cæsar; this part of the work is for rapid sight-reading, in order to broaden the pupil's horizon and give him a more varied view of the literature of Rome. The extracts which I shall suggest are perfectly capable of being grasped by any student who has faithfully worked out two books of Cæsar, or even one. The pupil should put each new word or idiom on a card or in a notebook, and commit it to memory.

[A] Extracts from this pupil's five-minute paper (boy was fifteen years old): "The Latin spoken by the Roman people was not the Latin of Cæsar and Cicero, but what modern students call sermo plebeius. . . . The Vulgate was intended for all classes of people. . . . the Commentaries were intended only for the nobility, and therefore Cæsar wrote in the style of the nobles. Cæsar's writings are much more complex than the Vulgate; for example: 'Cum ab his quæreret quæ civitates quantæque in armis essent, et quid in bello possent, sic reperiebat: plerosque Belgas esse ortos ab Germanis.' Let us compare with this a few sentences from the Vulgate: 'Dixit autem ei Jesus, Cur me dicis bonum? nemo bonus, nisi unus, nempe Deus. Ille autem dixit, Hæc omnia observavi a iuventute mea.' It can be seen, by comparing these sentences, that Cæsar uses complex constructions of subordinate clauses with the subjunctive; the Vulgate uses the simple sentence with the indicative. Cæsar uses indirect discourse often; the Vulgate rarely. Cæsar is fond of the periodic sentence; it is rare in the Vulgate. . . . The word order in the Vulgate is very like the English. . . . Many words in the Vulgate have an ecclesiastical meaning which they never have in Cæsar, like 'fides' 'faith.'"

I. The five Readers which I have already mentioned are in all respects admirable, and may be used throughout the high-school course; the teacher can readily choose those selections which are best adapted to the degree of progress of the several classes.

II. "Stories of Great Men — from Romulus to Scipio Africanus Minor," by F. Conway, London — George Bell & Sons, 1900 (with vocabulary). Extracts from Livy, Florus, Velleius Paterculus, Nepos, Cicero — sometimes as in the original, sometimes abridged.

III. "Scalæ Tertiæ," by E. C. Marchant, London, 1900 — George Bell & Sons (with vocabulary). Select passages from Phædrus, Ovid, Nepos, Cicero.

IV. "Via Latina," by William Collar — Ginn & Co. Selections from Suetonius, Nepos, Eutropius, etc.

The following authors are readily accessible in the excellent and cheap Teulner texts; and the value of placing the *whole* of an author in the hands of the pupil I have already discussed.

V. Eutropius: Breviarium (Compendium of Roman History), ed. Ruehl, 1897. 45 Pfennig. Here is a specimen of this little work, to show how well it is adapted to quick reading by second-year pupils:

Anno urbis conditæ sexcentesimo nonagesimo tertio C. Julius Cæsar, qui postea imperavit, cum L. Bibulo consul est factus. Decreta est ei Gallia et Illyricum cum legionibus decem. Is primus vicit Helvetios, qui nunc Sequani appellantur, deinde vincendo per bella gravissima usque ad Oceanum Brittanicum processit. [VI, 17.]

VI. Aulus Gellius: Noctes Atticæ, ed. C. Hosius, 1903. (Vol. I, M. 1.80, vol. II, M. 2.40.) Offers a great variety of stories dealing with history, grammar, philosophy, etc. Second-year students might easily read, *e.g.*:

In antiquis annalibus memoria super libris Sibyllinis hæc prodita est: Anus hospita atque incognita ad Tarqui-

nium Superbum regem adiit novem libros ferens, quos esse dicebat divina oracula: eos velle venundare. Tarquinius pretium percontatus est. Mulier nimium atque immensum poposcit; rex, quasi anus ætate desiperet, derisit, etc. [I, 19].

The Vulgate should by all means be used. Objection might be made for sectarian reasons; but it seems to me that there is no reason why the Latin should not be read without comment:

VII. Novum Testamentum et Psalmi Latine, ed. Beza. Berolini, sumptibus Societatis Bibliophilorum Britannicæ et externæ, MDCCCCV (50 cents). A very handsome little edition, that will ornament any bookshelf. The following will illustrate the style:

Et fecit ei Levi epulum magnum domi suæ; eratque turba multa publicanorum et aliorum qui cum ipsis accumbebant. Obmurmurabant autem eis scribæ ac Pharisæi dicentes ad discipulos eius, Quare cum publicanis et peccatoribus editis et bibitis? Et respondens Jesus dixit eis, Non opus est iis, qui sani sunt, medico, etc. [Luke 5: 29-31].

CHAPTER VI

The Third Year of Latin

Part I

The third year presents the question of what author can best serve for intensive study; shall it be Cicero or Vergil? The main objection to Vergil is, that he demands a greater maturity for appreciation; and that his poetical usages, so different from the norm of prose, are very confusing to the student, who has just spent two years in learning fixed rules. Experience does not

prove that these arguments are necessarily valid; pupils do, as a matter of fact, often declare Vergil easier than Cicero; and the change to poetry, after two years of continuous prose, seems not infrequently a pleasant break of monotony. The individuality of the class will perhaps be our best guide; and Vergil or Cicero may be presented according to their adaptability to the several groups of students. For convenience I shall assume that Cicero is taken for intensive study during the third year; and the first part of this chapter will be concerned with the teaching of that author.

The reading of Cicero is confined, in our secondary schools, to six or more orations. The number of the schools which study any other part of his writings, such as the "Letters" or "Essays," is so small a per cent of the whole as to be insignificant. I conceive the prevalent method to be absolutely wrong and unjustifiable; and the matter is important enough to merit extended discussion.

I. The "Orations" present but one side of Cicero. Let me remind the reader again, that the vast majority of our high-school pupils either do not go to college at all, or do not take Latin when they get there. To exhibit a writer in but one aspect is, then, unjust to that writer, and leaves a false impression in the minds of the students. It is important that Cicero should stand out in his true position in the history of literature and thought. When we shall have discovered wherein his real greatness consists, we shall be able more clearly to see on what works the stress should be laid. A review of the opinions of some acknowledged authorities of the first rank will aid us in our attempt.

The judgment of Quintilian is famous [X, 1, 105-113]: "Quare non immerito ab hominibus ætatis suæ regnare in iudiciis dictus est, apud posteros vero id consecutus, ut Cicero iam non hominis nomen sed elo-

quentiæ habeatur. Hunc igitur spectemus, hoc propositum nobis sit exemplum, ille se profecisse sciat, cui Cicero valde placebit." Some excerpts from Tacitus will supplement excellently the ancient views of Cicero [Dial. de orat. 22-27]: "Primus enim excoluit orationem, primus et verbis dilectum adhibuit et compositioni artem, locos quoque lætiores attentavit et quasdam sententias invenit, utique in iis orationibus, quas iam senior et iuxta finem vitæ composuit, id est, postquam magis profecerat usuque et experimentis didicerat quod optimum dicendi genus esset. Nam priores eius orationes non carent vitiis antiquitatis: lentus est in principiis, longus in narrationibus, otiosus circa excessus; tarde commovetur, raro incalescit; pauci sensus apte et cum quodam lumine terminantur. . . . adstrictior Calvus, numerosior Asinius, splendidior Cæsar, amarior Cælius, gravior Brutus, vehementior et plenior et valentior Cicero. . . . et Calvum et Asinium et ipsum Ciceronem credo solitos [et invidere] et livere et ceteris humanæ infirmitatis vitiis adfici." Longinus, comparing Cicero and Demosthenes, calls the former a wide conflagation, the latter a thunderbolt.

So much for the opinions of the ancients. The judgment of the modern scholar will cover a wider field; for Quintilian was concerned only with Cicero's style, as a means of rounding out the perfect orator. But we of to-day have nineteen centuries to survey; and we measure Cicero not merely as a stylist, but also as a man, whose influence on posterity has been large. The opinion of Theodore Mommsen will follow next:

"Thus oratorical authorship," says Mommsen [V, pp. 504 ff. — translation of Dickson], "emancipated from politics was naturalized in the Roman literary world by Cicero. We have already had occasion several times to mention this many-sided man. As a statesman without insight, idea, or purpose, he figured successively as demo-

crat, as aristocrat, and as a tool of the monarchs, and was never more than a short-sighted egotist. . . . He was valiant in opposition to sham attacks, and he knocked down many walls of pasteboard with a loud din; no serious matter was ever, either in good or evil, decided by him, and the execution of the Catilinarians in particular was far more due to his acquiescence than to his instigation. In a literary point of view we have already noticed that he was the creator of the modern Latin prose; his importance rests on his mastery of style, and it is only as a stylist that he shows confidence in himself. In the character of an author, on the other hand, he stands quite as low as in that of a statesman. . . . He was, in fact, so thoroughly a dabbler, that it was pretty much a matter of indifference to what work he applied his hand. By nature a journalist in the worst sense of the term. . . . there was no department in which he could not with the help of a few books have rapidly got up by translation or compilation a readable essay. . . . It is scarcely needful to add that such a statesman and such a *littérateur* could not, as a man, exhibit aught else than a thinly varnished superficiality and heartlessness. Must we still describe the orator? The great author is also a great man. . . . Cicero had no conviction and no passion; he was nothing but an advocate, and not a good one. . . . the absolute want of political discernment in the orations on constitutional questions and of juristic deduction in the forensic addresses, the egotism forgetful of its duty and constantly losing sight of the cause while thinking of the advocate, the dreadful barrenness of thought in the Ciceronian orations must revolt every reader of feeling and judgment."

Thus Mommsen; and we shall now see what Ferrero has to say on the same subject [" Greatness and Decline of Rome," vol. III, pp. 188 ff. — translation of Chay-

tor] : "Modern historians have an easy task when they proceed to point out the weaknesses, the vacillation, and the inconsistencies of Cicero; they forget, however, that the same observations would equally apply to any one of his contemporaries, even to Cæsar himself, and they are the more obviously true in Cicero's case only because he has himself exposed them to our view. Cicero's personality and the part in history which he played are of greater significance than this. In a society where for centuries noble birth, wealth, or military talents had been the only openings to political power, Cicero had been the first, though he possessed none of these advantages, to enter the governing class, to hold the highest offices, and to govern with nobles and millionaires and generals simply by reason of his admirable literary and oratorical style, and of the lucidity with which he was able to expound to the public the deep complexities of Greek philosophy. . . . Cicero was the first of those men of letters who have been throughout the history of our civilization either the pillars of state or the workers of revolution; the great company of rhetoricians, lawyers, and publicists under the Pagan Empire are succeeded by the apologists and fathers of the Church; monks, lawyers, theologians, doctors, and readers appear in the Middle Ages, humanists at the time of the Renaissance; encyclopædists appear in the eighteenth century in France; barristers, journalists, political writers, and professors in our own day. Cicero may have made many a grave political error, but none the less his historical importance can compare with that of Cæsar, and is but little inferior to that of St. Paul or St. Augustine. He had, moreover, all the fine qualities of the dynasty which he founded, and of their defects only the most venial. He was one of those unusual characters rarely to be found even in the world of thought and of letters, who have no ambition for power, no thirst for wealth, but

merely the far nobler desire, whatever the vanity which it implies, to become the objects of admiration. . . . He alone attempted to govern the world, not with the foolish obstinacy of Cato, or with the cynical opportunism of others, but upon a rational system based upon loyalty to republican tradition amid the prevailing disorder, based upon the effort to harmonize the austere virtues of the Latin race with the art and wisdom of the Greeks and to disseminate throughout the Roman aristocracy that sense of equity and moderation which can often mollify the constitutional brutality or blindness of the principle that might is right. Historians have jested lightly upon Cicero and his Utopias; his contemporaries must have thought more of them, seeing that fifteen years later they attempted to put many of them into practice."

These are the views, conflicting with each other, of two of the greatest historians of modern times. Neither of them expresses the real case; and the best summary of Cicero's work will be found in Mr. Mackail's little masterpiece, "Latin Literature," pp. 62 ff. [London, John Murray, Albemarle Street, 1899 — third impression). This is the careful judgment: "The claims of Cicero to a place among the first rank of Roman statesmen have been fiercely canvassed by modern critics; and both in oratory and philosophy some excess of veneration once paid to him has been replaced by an equally excessive depreciation. The fault in both estimates lay in the fact that they were alike based on secondary issues. Cicero's unique and imperishable glory is not, as he thought himself, that of having put down the revolutionary movement of Catiline, nor, as later ages thought, that of having rivalled Demosthenes in the Second Philippic, or confuted atheism in the 'De Natura Deorum.' It is that he created a language which remained for sixteen centuries that of the civilized

world, and used that language to create a style which nineteen centuries have not replaced, and in some respects have scarcely altered. He stands in prose, like Vergil in poetry, as the bridge between the ancient and modern world. Before his time Latin prose was, from a wide point of view, but one among many local ancient dialects. As it left his hands, it had become a universal language, one which had definitely superseded all others, Greek included, as the type of civilized expression. . . . Ciceronian prose is practically the prose of the human race; not only of the Roman Empire of the first and second centuries, but of Lactantius and Augustine, of the mediæval Church, of the earlier and later Renaissance, and even now, when the Renaissance is a piece of past history, of the modern world to which the Renaissance was the prelude. . . . It is in the work of this astonishing year (45-44 B. C.) which, on the whole, represents Cicero's permanent contribution to letters and to human thought. If his philosophy seems now to have exhausted its influence, it is because it has in great measure been absorbed into the fabric of civilized society. . . . To less informed or less critical ages than our own, the absolute contribution of Cicero to ethics and metaphysics seemed comparable to that of the great Greek thinkers; the 'De Natura Deorum' was taken as a workable argument against atheism, and the thin and wire-drawn discussions of the Academics were studied with an attention hardly given to the founder of the Academy. When a sounder historical method brought these writings into their real proportion, it was inevitable that the scale should swing violently to the other side. . . . The violence of this attack has now exhausted itself. . . . Cicero. . . . did for the Empire and the Middle Ages what Lucretius with his far greater philosophic genius totally failed to do — created forms of thought

in which the life of philosophy grew, and a body of expression which alone made its growth in the Latin-speaking world possible; and to that world he presented a political ideal which profoundly influenced the whole course of European history, even up to the French Revolution. Without Cicero, the Middle Ages would not have had Augustine or Aquinas; but, without him, the movement which annulled the Middle Ages would have had neither Mirabeau nor Pitt. . . . The art of letter-writing suddenly rose in Cicero's hands to its full perfection. It fell to the lot of no later Roman to have at once such mastery over familiar style, and contemporary events of such engrossing and ever-changing interest on which to exercise it. All the great letter-writers of more modern ages have more or less, consciously or unconsciously, followed the Ciceronian model. England of the eighteenth century was peculiarly rich in them; but Horace Walpole, Cowper, Gray himself would willingly have acknowledged Cicero as their master."

II. Cicero's real greatness consists, therefore, firstly, in his mastery of style, and secondly, in his work as a humanizer, the interpreter of Greek philosophy to the Western world in language that is classic and method that is popular. The "Orations" do not constitute his greatness. Here, indeed, we see the colossal egotist: "O fortunatam natam me consule Romam!" We see the pseudo-statesman; and above all, the jury lawyer. "Nil ad ius; ad Ciceronem," said the great jurist Aquila to a client who had no case. When it suits his purpose, Cicero often lies deliberately or suppresses the truth. In grandiloquent periods he throws dust in the eyes of the jurors. The present age in which we are living is rapidly growing out of the pyrotechnic style of speaking; it prefers Lincoln's Gettysburg speech to Edward Everett's floridity; and many paragraphs in Daniel

Webster's Bunker Hill Oration would raise a laugh, if declaimed to-day. The truth can be expressed as grandly as a lie; the Gospels are more convincing than Seneca. There is no audience that has a keener sense of what is fitting than boys and girls in the adolescent stage; they pierce Cicero's weaknesses at once; oration after oration is forced upon them; and the result is nausea so far as Latin is concerned and a totally one-sided impression of Cicero and Rome. Teachers themselves would never dream of reading six orations one after the other for pleasure or profit; nor would any teacher of English read nothing but Burke for a whole year; but in the teaching of Latin we can only say with Job, "Where shall wisdom be found?"

I have mentioned that a keen sense of what is fitting is characteristic of the adolescent. Some further analysis of this period of life will assist us in discovering whether other works than the "Orations" are not better suited to our boys and girls.

Adolescents are in that age that is passionately fond of action. They are interested in the concrete; hence biography, the study of real men and their deeds, attracts them especially. The *personal* interest is paramount. Adolescence is, moreover, a chivalrous period; problems of ethics, as of fair play in sport and of cheating in an examination, arouse eager discussion. At the same time the adolescent is not yet ready to grasp the deeper sides of philosophy; the fundamentals of ethics are fitted to him, but not those of metaphysics.

What, then, can be better adapted to these boys and girls than Cicero's "Letters" and some of the "Essays"? In the "Letters" we have Cicero the man, a very human man, baring the minutest details of his own varied life and of the fascinating political and social world that surrounded him. The "Essays" are deliberately written in a popular style; hence suited to the comprehension of the amateur in philosophy. And

both "Letters" and "Essays" are in every respect as "classical" in style as any of the "Orations."

Thus we arrive at a criterion for deciding what parts of Cicero ought to be read in secondary schools. We cannot afford entirely to neglect the "Orations"; nor may high-school students comprehend all the "Letters" or "Essays." Careful selection must, of course, be made; and I suggest the following combinations as adapted to boys and girls who are studying Cicero.

I. Catiline I. Archias. De Amicitia. Selected Letters.

II. Philippic II. Roscius Amerinus. De Amicitia. Selected Letters.

III. Marcellus. Verres I. De Amicitia. Selected Letters.

Not the least pleasant thing connected with the reading of the "Essays" and "Letters" is the change of style: we say good-bye to a rhetoric which can, as in Archias II, string out periodic bombast half a page in length for each sentence. There are numerous editions of "Selected Letters," of the "De Amicitia," and of the "De Senectute" easily procurable from the large publishing houses.

POINTS TO BE NOTED IN THE TEACHING OF CICERO

As Cæsar served for the study more of the external side of Rome, its conquests, its treatment of subjugated peoples, and the like, so the study of Cicero will bring us more intimately in contact with the inner social, political, and religious life of Rome itself.

Short and adequate biographies of Cicero are usually prefixed to our school editions; but the teacher will do well to recommend to the pupils and to have on the desk for ready reference one of the "Lives" of the following authors: Middleton, Forsyth, Trollope, Collins, and Bois-

sier. The teacher will also find the work of Suringar interesting; it consists of extracts from all of Cicero's writings that tell the story of his own life.

Excellent pictures of Roman society in the period with which we are dealing will be found in Becker's "Gallus," Boissier's "Cicero and His Friends," and Church's "Roman Life in the Days of Cicero." These works seldom fail to invite the attention of the student.

The teacher will find A. H. J. Greenidge's "Legal Procedure in Cicero's Time" [Oxford, Clarendon Press, 1901] a most useful volume for a better understanding of the "Orations" that deal with strictly legal matters.

Merguet's "Lexicon" is the standard dictionary for our author.

To gain a better appreciation of Cicero's style, the perusal of a dozen works will by no means yield the profit of studying carefully the "Etudes sur le Style des Discours de Cicéron" by L. Laurand [Paris, Librairie Hachette et Cie — 1907]. This work is one of those masterpieces in which the French excel; it is scholarly, most interesting, and written in a style of much elegance — it were devoutly to be wished that we could say as much of German and American doctors' theses.

Opinions held of Cicero in various ages from classical times through the eighteenth century will be found ably presented in Th. Zielinski's "Cicero im Wandel der Jahrhunderte" [Teubner, Leipsig und Berlin, 1908].

For a comprehension of the Roman constitution, the accounts in editions of Cicero like that of Allen and Greenough are generally very good. I would like to emphasize one point here: an effort should always be made to connect Roman government with those things of our society to-day which it resembles. If, for example, *ædilis* is translated by "police commissioner," *prætor* by "supreme judge," and *quaestor* by "secretary of the treasury," the officers of the Roman state adminis-

:ration are more likely to become real to the pupil's mind :han if they are rendered merely by *ædile, praetor,* and *quaestor.*

The reading of Cicero demands special notice. We have known for a long time that the great orators of antiquity, using languages in which quantity played so large a part, were fond of closing their periods in rhythmic cadences. Some savants, like Wolf, had made studies on the subject; but the matter has recently been investigated exhaustively, so far as Cicero is concerned, by Th. Zielinski ["Das Clauselgesetz in Ciceros Reden," von Th. Zielinski-Leipsig-Dieterich'sche Verlags-Buchhandlung, 1904]. Zielinski has analyzed the endings of all the sentences of all the orations of Cicero — 17902 *clausulæ* — and has found that they follow fairly defined types. The regular usages of prosody are observed — elision, syllaba anceps, etc; and the results are as follows:

V : "veræ clausulæ"—cretic base.

	Form	No.	Per cent
	— ∪ — | — ∪	4184	23.3
2	— ∪ — | — ∪ —	1991	11.1
	— — — | — ∪ —	1297	7.2
3	— ∪ — | — ∪ — ∪	1787	10.
	— — — | — ∪ — ∪	1586	8.7
	Total	10845	60.3

L : "licitæ"—permitting resolutions.

	Form	No.	Per cent
1	∪ ∪ ∪ — | — ∪	436	2.4
2	— ∪ ∪͡∪ | — ∪	772	4.3
3	— ∪ — | ∪͡∪ ∪	278	1.6
12	∪͡∪ ∪ ∪͡∪ | — ∪	108	.6
21	∪͡∪ ∪ — | — ∪ —	190	1.1
1	∪ ∪ — — | — ∪ —	266	1.5
22	∪ — ∪ ∪ | — ∪ —	127	.7
	Carried over	2177	12.2

Brought over	. . . .	2177	12.2
2^{tr}	— U U — | — U —	239	1.3
2^{tr}	— U — — | — U —	207	1.2
3^{1}	U⁀U U — | — U — U	192	1.1
3^{1}	U⁀U — — | — U — U	226	1.3
3^{2}	U — U⁀U | — U — U	243	1.4
3^{3}	— U — | U⁀U U — U	211	1.2
3^{3}	— — — | U⁀U U — U	161	.9
3^{tr}	— U U — | — U — U	433	2.4
3^{tr}	— U — — | — U — U	307	1.7
4	— U — | — U — U —	184	1.
4	— — — | — U — U —	196	1.1
	Total	4776	26.8

M : "malæ"—too much like poetry.

e.g.

— U — \| — U — U — U

— — — \| — U — U — U

— U — \| — U — U — U —

U U U — \| U U U

Total, 1103 = 6.1 per cent.

P : "pessimæ"—prevalence of dactyls.

1	— U U — | — U	54	.3
2	— U — | — U U | —	87	.5
3	— U — | — U U | — U	107	.6
	Total	248	1.4

S : "selectæ."

1	— — — | — —	34	.2
2	— U — | — — —	235	1.3
2	— — — | — — —	44	.2
3	— U — | — — — —	501	2.8
3	— — — | — — — —	116	.7
	Total	930	5.2

There is, no doubt, much to be said on both sides of is theory; but it is a theory to be reckoned with. By ading, in accordance with Zielinski's suggestions, the agments that we possess of orators like Antonius, we n easily see how it was that the populace which heard m burst into spontaneous applause; whereas if cited like ordinary prose the words do not seem par- ularly forcible. We know, too, that a Roman audience as more delighted with harmonious periods and rhyth- ic cadences, even though there was no real argument hind them, than with weighty matter prosaically ex- essed.

CORRELATION WITH ENGLISH

As it was found useful to correlate the study of Cæsar ith the English course, so a similar method will be und profitable in the case of Cicero. Execises in anslation of, say, one whole chapter a month should be sisted upon. Cicero is far more difficult to translate ithfully than Cæsar; and I desire to call attention here several expressions about which teachers themselves e very careless. Take, for example, *an* at the beginning a sentence. This is usually rendered by "or" in 99 r cent of all cases; and makes absolute nonsense, too, that signification; but pupils bother very little about nse, and many teachers do not have time to worry er such matters. Nevertheless, the rendering "or" not Cicero; and it is our duty to find as exact equiva- nts as possible. Note what Professor Lane remarks 1508]: "A question with *an,* less often *anne,* or if gative, with *an non,* usually challenges or comments nphatically on something previously expressed or im- ied; as, 'An habent quas gallinæ manus?' (Pl. Ps. 29.) /hat, what, do hens have hands?'" There is a good stance of *an* in Catiline I, 1, 3 — "An vero vir amplis- nus, P. Scipio," etc. — translate this *an* by "or" and

note what gibberish the sentence becomes; render it by "Why, P. Scipio," etc., and the real force of the Latin is felt. The datives known as "ethical," "datives of advantage," and the like, are poorly translated or entirely passed over by most boys and girls; yet they have as distinct a force as the datives which are so similarly used in German. Professor Lane's renderings may well serve as models of felicitous translation; I shall quote two [see sections 1205 ff. of the Grammar]: "Transfigitur scutum Pulioni" — "unfortuately for Pulio, his shield gets pierced through and through"; "At tibi repente, cum minime exspectarem, venit ad me Caninius mane" — "but bless you, sir, when I least dreamt of it, who should drop in on me all at once but Caninius, bright and early!" So, too, in expressions like "pace tua" ["by your leave"] and "Quem honoris causa nomino" ["whom I mention with all due respect"] the chances for the monstrosity called "translation English" are so admirable that they are seldom neglected. These examples will suffice to show how constantly a faithful rendering of the spirit of the Latin should be insisted upon. The long periods in Cicero are also excellently adapted to strengthening the pupil's command of English.

Sallust's "Catiline" should, of course, be read along with the "Orations against Catiline" of Cicero — if not all of it, at least a large part. This combination of Cicero and Sallust offers excellent material for work in English; for instance, themes on any of these topics:

1. The style of Cicero compared with that of Sallust.

2. A comparison of Catiline with modern political "bosses."

3. Verres — what would he have done in Pennsylvania?

4. The style of Cicero in his "Letters" and in his "Orations."

5. Social and political conditions in the time of Catiline and Louis XV, of France.
6. Julius Cæsar as drawn by Sallust.

Attention may well be called to the following works of English authors which will interest the student of Cicero:

Beaumont and Fletcher: "The False One."
Croly: "Catiline."
Dryden: "All for Love."
H. W. Herbert: "The Roman Traitor."
Ben Jonson: "Catiline."
Walter Savage Landor: "Imaginary conversation between Cicero and his brother Quintus."
J. E. Reade: "Catiline."

CORRELATION WITH HISTORY

The study of Roman History is often begun in the third year; and the importance of impressing upon the pupil the fact that he is handling original sources is obvious. Students should by all means be encouraged, also, to form their own judgments on men and events from first-hand evidence. From the works of Cæsar, Cicero, and Sallust they may well study a fair amount of material in the original; and translations of the following should, whenever possible, be accessible for reference:

Appian: "Roman History" [XII and XIV].
Dio Cassius: "Roman History" [XXXVI and XXXVII].
Florus: "Epitome" [III and IV].
Plutarch: "Lives of Cæsar and Pompey."
Suetonius: "Lives of Cæsar and Augustus."
Velleius Paterculus, book II.

Part II

I shall next consider reading for wider knowledge, on the principles already cited in Part II of the previous chapter. One of the excellent readers which I mentioned there will offer suitable material, and Sallust's "Catiline" may well receive more than a cursory study. Or, if the teacher prefers to place the whole texts of one or two authors in the hands of the pupils and to select extracts from these, I most earnestly recommend:

I. "Scriptores Historiæ Augustæ," edidit H. Peter — 2 vols.: vol. 1 — M. 3.30: vol. 2 — M. 4.20.

The "Augustan Histories" reveal the inner life of the emperors from Hadrian to Carinus with a wealth of fascinating material. And it is most desirable that students should see that not the age of Cicero, but the first three centuries after Christ are most relative to our present age. For during the first three centuries was perfected that Roman Law which taught the Western world the art of government; a new religion, destined to destroy the whole fabric of the old, was toiling slowly to eminence; the peoples were welded into a homogeneous mass under one system; and the Empire in its death-throes gave birth to the modern European nations. This panorama is well illustrated in the "Augustan Histories." The high-school student is, of course, not mature enough to grasp every passage; but selections can be made that are at once highly interesting and not too difficult. I shall append a few from the "Life of Alexander Severus," by Lampridius:

§ 29: Matutinis horis in larario suo, in quo et divos principes sed optimos electos et animas sanctiores, in quis Apollonium et, quantum scriptor suorum temporum dicit, Christum, Abraham, et Orfeum et huiuscemodi ceteros habebat ac maiorum effigies, rem divinam faciebat.

§22: Iudæis privilegia reservavit. Christianos esse assus est. . . . præsides provinciarum, quos vere non actionibus laudari comperit, et itineribus secum semper vehiculo habuit et muneribus adiuvit, dicens et fures re publica pellendos ac pauperandos et integros esse etinendos atque ditandos.

II. "Valerii Maximi Factorum et Dictorum Memorailium libri novem," recensuit Carolus Kempf. — Teuber, Leipsig — M. 4.50.

E.g. —[II, 6, 10 et sqq.]: Horum [*i.e.* Massiliensium] nœnia egressis vetus ille mos Gallorum occurrit, quos nemoria proditum est pecunias mutuas, quæ his apud nferos redderentur, dare, quia persuasum habuerint animas hominum immortales esse. Dicerem stultos, nisi lem bracati sensissent, quod palliatus Pythagoras credidit.

Avara et feneratoria Gallorum philosophia, alacris et ortis Cimbrorum et Celtiberorum, qui in acie gaudio exltabant tamquam gloriose et feliciter vita excessuri; lanentabantur in morbo, quasi turpiter et miserabiliter erituri. Celtiberi etiam nefas esse ducebant prœlio uperesse, cum is occidisset, pro cuius sàlute spiritum evoverant.

[VIII-7, 2]: Pythagoras. . . . Ægyptum petiit, bi, litteris gentis eius adsuefactus, præteriti ævi sacerdoum commentarios scrutatus, innumerabilium sæculorum bservationes cognovit. inde ad Persas profectus magoum exactissimæ prudentiæ se formandum tradidit, a quius siderum motus cursusque stellarum et unius cuiusque im, proprietatem, effectum benignissime demonstratum ocili animo sorpsit. Cretam deinde et Lacedæmona avigavit, quarum legibus ac moribus inspectis ad Olymicum certamen descendit.

III. "Latin Hymns. With English Notes and brief Notices of the Authors," by F. A. March. Harpers, New York.

A perusal of the great Latin hymns cannot fail to be of value to the student. He will find in them the real poetry — accentual, often rhymed — that we know to have belonged to the common people of Rome from the very earliest times. The pupil should know that all the subjects of Rome did not find the prosody of Vergil a thing of native growth. "They (the Hymns) are the true Latin folk-poems," remarks Professor March, "they have been called 'the Bible of the people.' They are a valuable study also from the biographical, historical, and literary matter that comes up in reading them. The authors are many of them the heroes of their generation, kings in the realm of thought or action. Interesting events are connected with their composition or history, and they are full of allusions to the great works of the older period, the Bible and the fathers of the Church. There is great variety in the subjects, the metres, and the style of the hymns." . . . "By a careful study of their words, we are enabled rapidly to think their (the authors') thoughts, to repeat in our experience their aspirations and resolves, and to recognize and accept their ideals."

The grandeur of the organ-notes, so to speak, of

Dies iræ, dies illa
Solvet sæclum in favilla
Teste David cum Sybilla

and the

Stabat mater dolorosa
Iuxta crucem lacrymosa,
Dum pendebat filius,

will appeal to the student's mind with as much power as the

Parcere subiectis et debellare superbos

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f Vergil; and a comparison of the majesty of the Man-
ıan and of the Christian monk will open a wider ho-
izon, a deeper insight into the realms of the inner
pirit of man.

CHAPTER VII

Fourth Year of Latin

Part I

I shall assume that Vergil is our author for intensive
tudy during the fourth year. As Cæsar introduces us
o the external government and policy of Rome, and
Cicero to its inner social and political life, so Vergil
hall be our guide to an appreciation of the thoughts
nd ideals of the Romans — nobly sung in Æneid VI,
351-853:

> Tu regere imperio populos, Romane, memento;
> Hae tibi erunt artes; pacisque imponere morem,
> Parcere subiectis, et debellare superbos.

In our secondary schools the reading of Vergil is con-
ined practically exclusively to the "Æneid" — the first
ix books and, if time allows, as much of the other six
ıs can be read in the space allotted.

For the professional student of literature it is undoubt-
edly necessary to read the whole of the "Æneid"; and
he brilliant works of Conington, Sellar, and Nettleship
on Vergil will open to one who studies them carefully
he subtle beauties of the poet in their full dramatic or
ırtistic perfection. But we are dealing with boys and
girls of seventeen and eighteen years of age, many of
whom (the majority, rather) will carry the study of
Latin no further than the high-school course. They have
now arrived at a stage when grammar should have been
mastered and when an effort should be made to have

them appreciate Latin Literature as literature, not as a text for syntax or composition. Vergil is the supreme artist of Latin verse; but he is also the most difficult to grasp; the beauties of no poet are more elusive, more subtle. In teaching Vergil, therefore, we must be on our guard to prevent the subject from becoming irksome or a bore; we shall do well to realize what parts of our author are suited to adolescents and what parts are beyond their immature years; and I propose next to discuss certain aspects of this matter with a view to ascertain what course of reading shall be best adapted to the fourth-year pupil.

Adolescence is the period of romance; a time when romantic love appeals most strongly. It is fond of adventure and action. It is idealistic, and enjoys prose or poetry of lofty sentiment. Problems of practical ethics win its attention. It is an age of frankness, too, and much opposed to artificiality or tame submittance to convention.

The adolescent is attracted by romance, as I have said; and the history of Dido, as depicted in so masterly a way in the fourth book of the "Æneid," seldom fails to win the sympathy and attention of the secondary student.

The adolescent is fond of adventure and action; then the first three books of the "Æneid," so vivid, full of life, pregnant with reminiscences of the "tale of Troy divine," seem well-fitted to cater to this side of youth.

The adolescent is idealistic; and nowhere will he find loftier ethics, sublimer sentiments, than in the idealization of Rome and her destiny as conceived in the sixth book of the "Æneid." The harmony and vigor of verses such as these:

> Tu ne cede malis, sed contra audentior ito,

or

> Tros Anchisiade, facilis descensus Averno;
> Noctes atque dies patet atri ianua Ditis;

Sed revocare gradum superasque evadere ad auras,
Hoc opus, hic labor est.

or

Discite iustitiam moniti, et non temnere divos

re well adapted to minister to the sense of idealism nherent in the adolescent.

Books I-IV and Book VI of the "Æneid" I should onsider excellent to present in the fourth year of Latin. Before considering the question of the other parts, let ne quote the best summary of Vergil's place as poet hat can be found anywhere; I mean the criticism of Iackail ["Latin Literature," p. 98 and following]: "Up o the beginning of the present century the supremacy f Virgil was hardly doubted. Since then the developnent of scientific criticism has passed him through all s searching processes, and in a fair judgment his greatess has rather gained than lost. The doubtful honor f indiscriminate praise was for a brief period succeeded y the attacks of an almost equally undiscriminating cenure. An ill-judged partiality had once spoken of the Eneid as something greater than a Roman Iliad; it was asy to show that in the most remarkable Homeric qualies the Æneid fell far short, and that, so far as it was n imitation of Homer, it could no more stand beside Iomer than the imitations of Theocritus in the Eclogues ould stand beside Theocritus. . . . No great work f art can be usefully judged by comparison with any ther great work of art . . . and to depreciate one ecause it has not what is the special quality of the other, to lose sight of the function of criticism. . . . The nost adverse critic would not deny that portions of the oem are, both in dramatic and narrative qualty, all but nsurpassed, and in a certain union of imaginative symathy with their fine dramatic power and their stateness of narration perhaps unequalled. . . . That the Eneid is unequal, is true; that passages in it here

and there are mannered, and even flat, is true also. . . . Vergil may seem to us to miss some of his opportunities, to labor others beyond their due proportion, and to force himself (especially in the later books) into material not well adapted to the distinctive Vergilian treatment. . . . The funeral games at the tomb of Anchises, no longer described, as they had been in early Greek poetry, from a real pleasure in dwelling upon their details, begin to become tedious before they are over. In the battle-pieces of the last three books we sometimes cannot help being reminded that Vergil is rather wearily following an absolescent literary tradition."

Vergil may, then, be confessedly flat and stale for the mature reader at times; doubly so in that case for younger readers. Now, it is in Book V and in the last six books of the "Æneid" that Vergil is simply following obsolete literary tradition or copying, sometimes word for word, Greek originals. The "distinctive Vergilian treatment" has no longer adequate material on which to be exercised. He has funeral games for Anchises because Homer depicts those for Patroclus; but he cannot bring into the subject that joy in life, the zest for sport, which characterizes the description of Homer; and naturally, because Vergil lived in a far more advanced civilization. Again, Vergil describes the shield of Æneas, because Homer did the same for the shield of Achilles; but Homer describes through action, he puts us through the process of its manufacture, and the interest never flags. In the "Æneid" we get simply a heap of dreary details.

Again, the whole machinery of gods and goddesses is dragged in by the heels in Book V and Books VII-XII; and whereas in Homer the mythology is so natural, because we feel that the poet believed in it sincerely, in the "Æneid" we are not deceived; we know at once that the poet did not have faith in the *credo* of the general.

We live to-day, moreover, in an age to which the great epics like "Paradise Lost" are not attractive. The whole setting is incredible, unreal; such things as are described cannot occur and never did take place; the conception is alien to our ways of thought. It is only when the epic drops its artificial supernumeraries and concerns itself with men and women of real life that it may become great; for this reason Books VI and XXII of the "Iliad" will delight to the end of time. For this reason the "Iliad" will have more readers than "Paradise Lost," in which only the majestic and sonorous music can stir our emotions; of men and women with senses, affections, and passions kin to us, there are none; but what a galaxy does Homer present! — Andromache, Nausicaa, Penelope, Hector, Helen, Paris — the "Odyssey" and the "Iliad" are filled with creatures of flesh and blood.

My conclusion is, therefore, that of the "Æneid" only Books I to IV and Book VI should be presented in secondary schools. By the careful study of these the student will have had the opportunity to grasp the real greatness of Vergil — his perfect mastery of metre, his sublimity, his marvelous power in delineating sympathetically the love of woman, his lofty idealization of Rome — without becoming intimately acquainted with his worst faults — artificiality and imitation of obsolete traditions of epic machinery.

There are, indeed, passages in the last six books which are equal in interest and merit to anything in the first four — the story of Nisus and Euryalus, for example — but I think it a bad mistake to push the reading of an author to the point of saturation, until he becomes monotonous and a bore. Moreover, as before remarked, we do not read "Paradise Lost" without some consideration of "Lycidas"; and after the "Æneid" it is only fair to exhibit our poet in another aspect by turning to the "Eclogues."

Some teachers object to the "Eclogues" on the ground that the vocabulary is too difficult, the allusions many and hard, the whole subject-matter unattractive to a boy or girl; and that they are merely artificial imitations of Theocritus, after all.[A]. To be sure, Vergil is an imitator; but, as Voltaire remarked, "Homère a fait Virgile, dit-on; si cela est, c'est sans doute son plus bel ouvrage." In the "Eclogues" Vergil has known how to blend the spirit of his originals with his own genius; and since, furthermore, not more than one pupil in ten thousand will ever read the "Idyls" of Theocritus, the fact that the "Eclogues" are imitated from him will hardly trouble their serenity. As to subject-matter, experience shows that boys and girls like it; as, indeed, why should they not? Life in the open, the joy of living, birds and flowers, are their natural elements. The allusions can surely be explained very easily by the teacher; and care should be taken not to force the students to remember each detail. Nor is the vocabulary too difficult; unusual words like *bacchar* and *colocasia* do certainly occur; but the pupils need not be required to learn them. The music of these poems is not their least cham; the limpid flow of verses like

Sicelides Musæ, paulo maiora canamus!

has frequently been of great potency in leading to an appreciation of the hexameter that was not so keenly felt while reading the "Æneid."

I do, indeed, believe that some of the "Eclogues" are hardly *virginibus puerisque;* the second, for instance, is beyond their range. But "Eclogues" IV and IX I consider well adapted to pupils in the fourth year of Latin. The study of number IV has had such a peculiar historical interest from the earliest times, that it is especially fitted to be presented; and the story of Vergil as a magician and prophet during the Middle Ages, and

[A] Some of these arguments are, indeed, true of the "Georgics," which are too difficult for students in secondary schools.

the extraordinary relations of the Sibyls to early
ıristianity, will not fail to attract the attention power-
lly.

OME POINTS TO BE CONSIDERED IN THE TEACHING OF VERGIL

If the teacher feels that the sudden transition to
etry will prove difficult for the pupils without some
ecial help, Mr. C. W. Gleason's "Gate to Vergil"
inn] will be found a convenient little volume. It
ntains Book I of the "Æneid," together with a prose
rsion in Latin, and very helpful aids to scansion. A
cabulary is appended.

In regard to the reading of Vergil, perhaps there is no
ed of particular comment. But two or three points
em to me worth noting. Students are, as a rule, in-
rmed that in Latin verse words may change their ac-
nt completely; *cáno,* for example, having an ictus on
last syllable — *canó* — in the opening line of the
Æneid," thus:

Arma virúmque canó, Troiaé qui prímus ab óris

ıat accent in any language should exhibit such wide
vergences seems strange; and the matter is, indeed,
alien to all our conceptions that it appears unreal.
ıt was there in fact such differentiation in Latin as
s been commonly supposed? Let me refer the teacher
pages 175-190 of Bennett and Bristol's "The Teach-
g of Latin and Greek" [Longmans, Green & Co.]
r an illuminating discussion of this subject. Not to
eary the reader by a tedious commentary, I shall quote
ofessor Bennett's summary: "Latin poetry is to be
ad exactly like Latin prose. Latin was primarily a
antitative language in the classical period and is to
read quantitatively. The Latin word-accent was
latively slight as compared with that of our strongly

stressed English speech, and is therefore to be carefully subordinated to quantity both in prose and poetry. Ictus was not a metrical term current among the Romans, nor was there anything corresponding to it in the quantitative poetry of the Greeks. The term is purely modern. We first imported the conception of stress from our modern speech into the quantitative poetry of the Greeks and Romans, and then imported the term 'ictus' to cover it. But just as the conception of artificial stress in Latin poetry is false, so the term 'ictus' is superfluous. Θέσις was employed by the ancient Greek writers on metric to designate the prominent part of every fundamental foot, and is still entirely adequate to cover that conception. . . . In actual reading it will be well to bear in mind the four following fundamental principles:

1. Observe the quantity of each syllable scrupulously, taking care to observe the proper division of the syllables, joining the first of two successive consonants with the preceding vowel, and so closing the syllable.

2. Make the word-accent light; subordinate it carefully to quantity.

3. Endeavor to cultivate the quantitative sense, *i.e.*, to feel the verse as consisting of a succession of long and short intervals.

4. Do not attempt to give special expression to the 'ictus' in any way. The 'ictus' (which is only quantitative prominence) will take care of itself, if the syllables are properly pronounced."

Professor Lane remarks in his Grammar [§2548]: "Although in all probability the Latin accent was mainly one of stress rather than of pitch, it seems to have been comparatively weak. Hence, when it conflicted with the metrical ictus, it could be the more easily disregarded But accentual or semi-accentual poetry seems to have existed among the common people even in the Augustan age, and even in classical Latin verse in certain cases

s in the last part of the dactylic hexameter) conflict
tween ictus and accent was carefully avoided. After
e third century A. D. the accent exerted a stronger
d stronger influence upon versification, until in the
iddle Ages the quantitative Latin verse was quite sup-
inted by the accentual."

It is certainly a great help to pupils who are just be-
nning to scan to accent the first syllable very strongly;
d perhaps it is well to allow a strong ictus at first,
til the student becomes more accustomed to the metre.
fter that it will be in order to render the hexameter
as classical a way as possible. The melodious verse
Vergil does, in fact, read itself, so to speak, mar-
lously well; and pupils seldom find it very difficult.
t any rate, the students should not be burdened with
ng and elaborate rules of quantity, each attended by
train of numerous exceptions; they are quite unneces-
ry; and the three or four brief principles which ex-
ain when a vowel is long, short, or common — prin-
ples clearly stated in all First Latin Books — are quite
ough for the purpose.

Mythology, as we meet it in Vergil, may be made
ofitable and entertaining to the student. It is idle
load the pupil with details of unimportant names or
isodes; for instance, there is no particular point in
quiring him to remember who Polydorus was. But
ose features of myth and fable which have become
ominent in art, literature, and the study of race his-
ry are well worth attention.

I. The "Æneid" offers some good material for
thropological and historical study. "Myth is actual
story of early and imperfect stages of thought and
lief," remarks Professor Gayley, "it is the true nar-
tive of unenlightened observation, of infantine grop-
gs after truth. Whatever reservations scholars may
ake on other points, most of them will concur in these:
at some myths came into existence by a 'disease of

language'; that some were invented to explain names of nations and of places, and some to explain the existence of fossils and bones that suggested prehistoric animals and men; that many were invented to gratify the ancestral pride of chieftains and clans, and that very many obtained consistency and form as explanations of the phenomena of nature, as expressions of the reverence felt for the powers of nature, and as personifications, in general, of the passions and the ideals of primitive mankind." Scylla, the personification of rocks dangerous to the mariner; Charybdis, the whirlpool; the Harpies, personifications of the storm-winds; Enceladus under Ætna, the volcano myth; these are a few of the fables mentioned by Vergil which will repay study in the light of Professor Gayley's remarks. The whole "Æneid," furthermore, was distinctly "invented to gratify the ancestral pride" of Augustus and the Julian clan and to justify the ways of Rome to men. The historical background of the stories which center about Troy arouses eager curiosity when connected with the epoch-making excavations of Dr. Schliemann at Hissarlik (site of ancient Troy) and at Mycenæ; and no less interesting will be a brief mention of Elissa, the foundress of Carthage, who later became confused with Dido-Astarte, the protectress of the colony.

Religious rites and customs will properly receive some attention in connection with the study of mythology; for example, the calling to the dead [III, 68], libations before the feast [I, 736], offerings to departed spirits [III, 301-305].

Any myth that has had an influence on later history should always receive explanation, however brief; for so the past is brought more vividly in connection with the present. The mention of the Sibyls [III, 440, VI, 98] recalls at once their whole interesting position, from the legend of the Sibyl who came to Tarquin through the centuries when the Christians adopted them as in-

ired prophetesses of the triumph of Christianity. The
e of the "Sortes Vergilianæ" up to comparatively
odern times presents a curious example of lasting
perstition; and the pupil should be told how Charles I
England, on consulting the "Sortes Vergilianæ" at
xford, turned by chance to "Æneid" IV, 615-620, the
rse of Dido, which was so strangely fulfilled in his own
se.

It is worth while to inform the students that all
omans and Greeks did not accept literally the various
yths and fables any more than we do; for people in
neral have very peculiar ideas on the matter and are
mly convinced that pagan Rome was sunk in abysses
blind heathenism and immorality. Such notions
ould be corrected, as far as possible, in secondary
hools; or better, they should never be conceived. The
arch of Plato and Aristotle after God; the attempt of
ihemerus [316 B.C.] to give a natural and historical
planation to myths; the allegorical interpretations
ven even by the ancients to stories such as that of
upid and Psyche; how the Eleusinian Mysteries min-
ered to men's craving for higher spiritual truths, and
ergil's own initiation into them; these are a few of
e topics that may be presented, even if only summarily,
the student of the "Æneid."

II. The vast extent of the use of classical mythology
literature justifies a careful consideration of it; the
ore so, as Milton, Tennyson, and Shakespeare, among
her writers who allude freely to myth, are regularly
udied in the English course. When Hecate is men-
oned in "Macbeth"; Dido in "The Merchant of
enice"; when Milton, in "Comus," speaks of "Triton's
nding shell"; the student should not be ignorant of
e very general use of classic myths in English litera-
re; and he should acquire a reasonably accurate idea
their sources.

III. No less profitable is it, to contemplate the classical mythology with reference to its enormous influence upon art. With the most common masterpieces of ancient sculpture — such as the Apollo Belvedere, and the Venus of Melos — most students are familiar. They should also acquire some outline knowledge of the myths and stories treated by the great painters and sculptors of later ages; as, for instance, Guido Reni's "Aurora," Rembrandt's "Ganymede carried off by Jove's Eagle," Michael Angelo's "The Fates" (also Paul Thumann's), Thorwaldsen's "Hector and Andromache." It will do no harm for the teacher to point out that the famous Laocoön group inspired Lessing's "Laocoön," one of the greatest criticisms of art ever written; and a brief summary of this masterpiece, adapted to the pupil's comprehension, is a stimulant of a high order of merit to instil some appreciation of the principles underlying the beauty of classic sculpture.

Prints of all the masterpieces of sculpture and painting are easily gotten and are very cheap; they should be in the hands of the pupils, or at least be on the desk or hung on the wall. The Perry Prints are excellent [The Perry Pictures Co., 76 Fifth Avenue, New York; Malden, Mass.]; as are also the Harper's Black and White Prints [Helman-Taylor Art Co., 257 Fifth Avenue, New York]. Plaster casts may be had of P. P. Caproni and Bro., 1914 Washington Street, Boston.

The very best work on mythology in its historical, literary, and artistic relations is Gayley's "Classic Myths in English Literature" [Ginn and Co.]. In this work not only are there interesting and well-written accounts of each myth, but also copious extracts of and references to all English writers who have alluded to any of these; a list of artists and sculptors, both ancient and modern, who have treated any myth, is appended to the several accounts; and an interpretation or scientific explanation accompanies all.

How far can Vergil be treated from the literary point
view, or correlated with English in secondary schools?
ie high-school student cannot be expected to read the
isterly and extensive critical works of Nettleship,
llar, and Conington; but Mackail's remarkable little
.atin Literature" should certainly be on the desk; and
e short chapter on Vergil ought to be prescribed for
students to read carefully. The beauties of Vergil,
ably summarized by Mackail — "his haunting and
uid rhythms, his majestic sadness, his grace and pity"
these should be noted by the teacher and pointed out
the students as they occur in the several verses. Boys
d girls are quite capable of appreciating the "grace
d pity" of

> Sunt lacrimæ rerum et mentem mortalia tangunt
>
> — Æneid I, 462.

e nobleness of

> Non ignara mali miseris succurrere disco
>
> — Æneid I, 630.

e quiet beauty of

> qua se
> Plena per insertas fundebat luna fenestras
>
> — Æneid III, 151-152.

Memory work is a [illegible]t powerful help to appreciation;
great masterpiece y[illegible]lds all its beauties only after re-
eated reading, after the mind is saturated with its
ought and language. Any one who is familiar with
akespeare knows how true this is. No less than two
indred lines of Vergil should be assigned to pupils to
mmit to memory and recite.

Careful translation from Latin into English is a
itent aid not only to a better appreciation of the Latin,
it also to enlargement of vocabulary and feeling for
e power of words in English. Teachers are very care-
ss and allow pupils to give renderings which are in
o sense equivalents of the Latin. For example: to

render "sonipes" ["Æneid" IV, 135] by the prosaic "horse" is to miss the force of the original. "Sonipes" is a purely poetical word, found only in verse [*e.g.*, Catullus, 63, 41; Silius Italicus, I, 222; Valerius Flaccus, 3, 334; etc.]. Just as in English we have "horse," "steed," "charger," "nag," so did the Romans use "equus, caballus, sonipes," according as they wished to use a refined, a colloquial, or a poetical word. Now, "equus" is equivalent to our "horse"; "caballus" [It. caballo, Fr. cheval] was a very colloquial word and can perhaps be best rendered by "nag." "Sonipes" ["noisy-footed," "prancer"] can, therefore, be translated best by "steed"; and the use of such words in English poetry should be explained to the students. To take another instance: "genitor" = "sire"; it is poetical, and ought not be rendered by "father," a more colloquial word, the equivalent of which is "pater." "Ensis," again, is a purely poetical word, like our "glaive"; the prose word is "gladius," our "sword." These examples will suffice to give an idea of the care that needs to be exercised in order to translate Vergil faithfully, in accordance with the spirit of the original.

I believe firmly that pupils, after they have worked out carefully one or two books of the "Æneid," should be allowed and encouraged to use and compare the best English translations, both in prose and verse. Of the making of such translations there seems to be no end; new ones appear constantly. However, it seems to me that the prose rendering of Conington, and the metrical versions of Dryden, Rhoades, Conington, and Williams are the best to recommend to the students. It is profitable, and conduces to a better appreciation of the real significance of the Latin, if the teacher selects some passage and has the various versions of it by different translators put on the board; a comparison is thus easily made; and the pupils should be encouraged to find out for themselves wherein the English versions are faithful

the exact force of the original, and where they are
nply paraphrases or miss the concrete power of the
tin word. Let us consider verses 301-317 of the
ond book of the "Æneid," as an illustration or practi-
application of the method described above:

ι. Excutior somno [302]: "I woke on sudden"
/illiams]; "I start from sleep" [Rhoades]; "I start
from sleep" [Conington]. None of these renderings
adequate. "Excutio" means literally "to shake
"; a vivid word; and "excutior somno" should be
nslated "I am *shaken out* of sleep" — surely a most
propriate expression, when we reflect that all Troy
s being destroyed, that hosts of heavily-mailed sol-
rs were rushing through the streets, and that great
ldings were crashing to ruin right and left. Most
chers are quite content to permit pupils to render
s "I get up" — O Vergil, how art thou translated!

2. Iam Deiphobi dedit ampla ruinam
Volcano superante domus, iam proxumus ardet
Ucalegon; Sigea igni freta lata relucent.

310-312.

"Deiphobus' great house
Sunk vanquished in the fire. Ucalegon's
Hard by was blazing, while the waters wide
Around Sigeum gave an answering glow."

— Williams.

"Thy halls already, late so proud,
Deiphobus, to fire have bowed:
Ucalegon has caught the light:
Sigeum's waves gleam broad and bright."

— Conington (metrical version).

'Already Deiphobus' palace has fallen with a mighty
erthrow before the mastering fire-god — already his
ghbor Ucalegon is in flames — the expanse of the
gean sea shines again with the blaze."

— Conington (prose version).

"See e'en now
The house of Deiphobus a vast ruin yawns
O'ertopped by Vulcan! see his neighbour too
Ucalegon in flames! Sigeum's gulf
Reflects the blaze afar."

— Rhoades.

"Now the big house of Deiphobus went to ruin, the fire conquering it, now the neighboring house of Ucalegon burns; the straits of Sigeum far and wide shine from the fire." — Usual rendering of the pupil.

Of these translations, that of Mr. Rhoades is the most faithful to the real meaning of Vergil's words. Note the "o'ertopped by Vulcan"; that is what the poet says. "Supero" means literally "to surmount," "to climb over"; the use of "Vulcan" for "fire" adds vividness by personifying the element, by making the agent real. Literally translated, the expression is one of great beauty and imagery; but anything like "sunk vanquished in the fire" is a mere paraphrase, an explanatory comment, not a translation. "Ruina" is constantly flattened when rendered into English; it means "a downfall," "a tumbling," not the abstract vagueness of the English "ruin"; "dedit ruinam" is "fell with a crash," not merely "went to ruin." Mr. Conington's poetical version, in the metre of Scott's "Marmion," offers good material for a discussion of the question, "What metre in English will best give the force of the Latin dactylic hexameter?"

Careful explanations of rhetorical devices — metonymy, simile, metaphor, personification, hendiadys, and the like — must always be given, or the student is likely to imagine that the poet has dragged them in by the heels to fill out space, like a newspaper reporter. The function, use, and abuse of these devices are proper adjuncts of a pupil's knowledge both of English and of Latin.

There is still another way to assist appreciation of the "Æneid": namely, a study, confined to reasonable limits,

the nature of the Epic in general, and of the various
eat epic poems in particular. Let the teacher sum-
ırize Chapters 23 and 24 of Aristotle's "Poetics" [text,
ınslation, and criticism by Butcher — Macmillan]; and
courage the pupils to draw some conclusions of their
vn on the matter. The "Iliad" and the "Odyssey"
Homer; the "Æneid" of Vergil; the "Divine
medy" of Dante; the "Niebelungen Lied"; and Mil-
ı's "Paradise Lost" should be rendered familiar to
e pupil at least in outline; and their several agreements,
ferences, and relations noted in reasonable detail. The
of the poets is worth perusing with care; let students
serve, for example, how Vergil, Dante, and Milton
ınge at once *in medias res* and only in later books nar-
te events from their very beginning; let students ob-
rve how the interest is at once seized and kept by that
vice [as also in Thackeray's "Vanity Fair" and
ıgo's "Hunchback of Notre Dame"]; and have them
e this knowledge for their own profit in their English
mposition.

Longfellow's "Evangeline," which is usually read in
e earlier years at school, offers an interesting com-
rison of the hexameter in English.

I trust that the reader will not imagine that I am
escribing more than can be given in the time allotted
Latin in the high-school course. Much of the work
ıich I have suggested should be made part of the work
English; and the remainder can be presented easily
devoting to it one period every three or four weeks
such has been my experience.

In accordance with our desire to correlate Latin with
ngs in modern life and not to isolate it as if it were
alien to us as Chinese, we must endeavor to give some
ea, however limited, of the vast influence exerted by
ergil on English literature; nor does it behoove us to
ss over his relation to his own time and the authority
ıich he wielded in the Middle Ages.

The relation of Vergil to Augustus; his purpose in writing the "Æneid"; the aid given by him to the movement for securing a universal peace under a centralized government, after the fearful decades of civil wars; these matters are adequately treated in the introductions of our text-books, and more comment is not needed.

The later position of Vergil, however, fascinating as it is, is usually, I am sorry to say, quite unknown to teachers. How many of them are aware that he acquired great fame as a prophet of the birth of Christ, becoming to the Christians an equal authority to the Sibyls? That he later was altered in character and was transformed into a magician, who performed divers marvels throughout the Middle Ages? That the remnants of this belief existed to within very recent times among the common people about Naples, showing how widely his reputation had spread and how firmly rooted it was? Certainly, some of these features — such as the stories told by Gervasius of Tilbury — should be made familiar to the pupils; and the great work on the subject is Comparetti's "Vergil in the Middle Ages" [translated by Bernecke — Macmillan & Co.], with which every teacher should be familiar, and extracts of which may be read to the pupils with profit and amusement.

Vergil's influence on the whole of modern English literature has been enormous and no high-school student could begin to grasp it in its totality. The edition of Allen and Greenough gives excellent parallel references; so does Gayley, in his "Classic Myths in English Literature." In the case of two poets, however, it is quite possible for our pupil to make a somewhat detailed study of Vergilian influence. I refer to Milton and Tennyson; both of these are commonly read in all secondary schools. Let us see how much can be done in this direction.

"Lycidas," "Comus," "L'Allegro," "Il Penseroso," and often a book or two of "Paradise Lost" are gen-

rally given among the works of Milton to be read in
ie senior year. How these can be correlated with
assical mythology and literary study of the "Æneid"
have already shown. But I think the pupil is now
iature enough to go a little farther; and he can ap-
reciate a pamphlet of twenty-one pages by Dr. Max
chlicht "On the Influence of the Ancients to be traced
i Milton's Style and Language" [Rosenberg, O. R.
oege]. In this article, well adapted to the compre-
ension of a boy or girl seventeen years of age, will be
ound instances of the classical use of relative pronouns
i Milton's style; of the employment of past participle
nd noun in the way of the Latin — like the "since
reated man" [P. L. I, 573; cf. "post urbem condi-
im]; and the like. Most profitable I consider the list
f words used by Milton in a Latin sense [pp. 5-11];
ords which are constantly mistranslated when they oc-
ır in Latin authors. Here are a few of those met with
i Milton, words which indicate most clearly the influence
f Vergil and other Roman poets:

rown: in the Latin sense of *coronare*="to fill brimful."

requent: in the Latin sense of *frequens* = "crowded."

ecure: (followed by "of") in the Latin sense of *securus* = "without any concern about, or fear of."

able: in the original sense of *fabula* = any event or circumstance generally spoken of, whether true or not.

ıx: in the Latin sense of *laxus* = "wide," "spacious" [cf. laxa domus, laxa toga] "unconfined."

ıin: in the Latin sense of *ruina* = "a fall with violence and precipitation."

btain: in the Latin sense of *obtineo* = "keep," "have," "maintain a hold on" (constantly mistranslated in Cæsar).

[NOTE: The teacher may find it interesting to read
Miltons Paradise Lost in seinem Verhältnisse zur
Eneide, Ilias, und Odyssee" — von Friedrich Buff.
Iünchen, Mintzel'sche Buchdruckerei, 1904. 78 pages.]

The influence of Vergil on Tennyson can be traced in numerous specific instances; and indeed, the great English poet has confessed his debt in the beautiful tribute rendered to the bard of Mantua:

> I salute thee, Mantovano,
> I, that loved thee since my day began;
> Wielder of the stateliest measure
> ever moulded by the lips of man.

This specific influence is presented by Wilfred P. Mustard in a suggestive pamphlet of eleven pages entitled "Tennyson and Vergil" [Lord Baltimore Press. Baltimore. Reprint from *American Journal of Philology,* XX, No. 2, April, May, June, 1899]. This article should be placed in the hands of the students, if only in order to show them what a real translation of Vergil is like. For example: this in the "Princess" (the work usually read in our schools),

"Myriads of rivulets hurrying thro' the lawn"

is a real translation, faithful to the original,

> et tenuis fugiens per gramina rivus
> — Georgics IV, 19.

usually rendered in schools by "the small river running through the grass." Note also the following:

> Universal Nature moved by Universal Mind
> — from the Ode to Vergil.
> Mens agitat molem — Æneid VI, 727.

> This way and that dividing the swift mind.
> — Sir Bedivere, in the Morte d'Arthur.
> Atque animum nunc huc celerem, nunc dividit illuc.
> — Æneid IV, 285.

She found no rest, and ever failed to draw
The quiet night into her blood.

— "Marriage of Geraint."

neque umquam
solvitur in somnos oculisque aut pectore noctem
accipit.

— Æneid IV, 529-531.

Part II

In the fourth year of Latin the reader, if that has een used for the sight reading and for wider knowledge, hould be discarded and the whole texts of authors put ıto the hands of the pupils; for they are now mature nough not to be reminded that they are still children, hich fact a reader generally suggests. Besides, extracts sually grow very unsatisfactory after two or three ears and a craving to see an author in his entirety sually follows. In a course of four years the following is a good scheme of reading for the last year:

Vergil — Æneid I, II, III, IV.
Pliny — Letters — VI, 16 and 20 (on Vesuvius), X, 6 (on the Christians).
Juvenal — VIII or X.

)r, if the Latin is continued for five years, the following:

Fourth Year: as above.
Fifth Year: Æneid VI, and
Eclogues IV and IX.
Seneca — selections.
Ovid — selections (Metamorphoses).
Cicero — Milo.

In my mind's eye I can see teachers raising their ıands in horror at the suggestion of Pliny, Juvenal, and Seneca for students in secondary schools. "The vocabuary is surely too difficult," they will assert, "and besides,

we are afraid that reading these authors will take from our pupils the time which they should spend in studying for the college entrance examinations." As to the latter objection, I can say that my pupils, who have studied with me in these writers, have passed their entrance examinations in 90 per cent of all cases; and as to vocabulary, they found no difficulty. A fair number of new words are met, to be sure; but Latin is not the personal property of Cicero, heretical as that statement may sound. And Pliny, Juvenal, and Seneca are, by the consensus of all critics, "classical," though it is true that they are accorded only a "Silver" Latinity, not "Golden," as Cicero. However, what they lack in gilt, they make up in human interest; and that is a very pleasant feature to all except doctors of philosophy.

I. C. Plini Cæcili Secundi Epistularum Libri Novem. Epistularum ad Traianum Liber. Panegyricus. Recognovit C. F. W. Mueller. (Teubner — Leipsig — M. 1.20).

The two letters on the eruption of Vesuvius, of which Pliny was a personal witness, are very fascinating to the student, especially so in connection with Pompeii. The letter to Trajan on the Christians holds the attention no less; and the pupil can acquire a correct idea, from an original source, of the reasons which prompted the Romans to persecute. I shall quote two passages, one from VI, 16, and one from X, 96; let the teacher ask himself whether they are above the ability of any fourth-year student:

[VI, 16]: Erat [avunculus meus] Miseni classemque imperio præsens regebat. Nonum Kal. Septembres hora fere septima mater mea indicat ei apparere nubem invisitata et magnitudine et specie. Usus ille sole, mox frigida gustaverat iacens studebatque; poscit soleas, ascendit locum, ex quo maxime miraculum illud conspici poterat. Nubes, incertum procul intuentibus, ex quo

onte (Vesuvium fuisse postea cognitum est), oriebatur,
ius similitudinem et formam non alia magis arbor
ıam pinus expresserit.

[X, 96]: Nihil aliud inveni quam superstitionem
avam immodicam. Ideo dilata cognitione ad consulen-
ım te decucurri. Visa est enim mihi res digna con-
ltatione, maxime propter periclitantium numerum.
ulti enim omnis ætatis, omnis ordinis, utriusque sexus
iam vocantur in periculum et vocabuntur.

II. Juvenalis Satirarum libri quinque. Recognovit
F. Hermann. [Teubner, M. — .45].

The tenth satire of Juvenal is adapted to students not
ıly for the ethical vigor of its thoughts, but also
rough Johnson's celebrated imitation of it entitled
The Vanity of Human Wishes." The eighth is not
suitable, although it contains some noble lines. What
ıpil will not admire the loftiness and epigrammatic
intedness of lines like these (from X):

> Orandum est, ut sit mens sana in corpore sano.
> Fortem posce animum, mortis terrore carentem.

ıd verses such as the following are famous in literature:

> Cantabit vacuus coram latrone viator.
>   Sed quid
> Turba Remi? Sequitur fortunam ut semper et odit
> Damnatos.
> Expende Hannibalem: quot libras in duce summo
> Invenies?

III. L. Annæi Senecæ opera quæ supersunt. ed.
idericus Haase. [Teubner — Vol. I. M. 2.10; Vol. II,
. 2.40; Vol. III, M. 3.60].

The rhetoric of Seneca may be artificial; but it cer-
nly has a powerful swing to it and a moral earnestness
at is most attractive. Selections such as the follow-
; are adapted to fourth-year students:

[Natur. Quæst. VII, 25]: Quid ergo miramur cometas, tam rarum mundi spectaculum, nondum teneri legibus certis nec initia illorum finesque notescere, quorum ex ingentibus intervallis recursus est? Nondum sunt anni mille quingenti, ex quo Græcia

"stellis numeros et nomina fecit"

multæ hodieque sunt gentes, quæ tantum facie noverunt cœlum, quæ nondum sciunt, cur luna deficiat, quare obumbretur. hæc apud nos quoque nuper ratio ad certum duxit. Veniet tempus, quo ista, quæ nunc latent, in lucem dies extrahat et longioris ævi diligentia.

[de Beneficiis II, 29]: Quanto satius est ad contemplationem tot tantorum beneficiorum reverti et agere gratias, quod nos in hoc pulcherrimo domicilio [dei] voluerunt secundas sortiri, quod terrenis præfecerunt? aliquis ea animalia comparat nobis, quorum potestas pene nos est? Quicquid nobis negatum est dari non potuit. Proinde quisquis es iniquus æstimator sortis humanæ, cogita, quanta nobis tribuerit parens noster.

(The student will be interested to know that Seneca was the brother of the Gallio mentioned in Acts of the Apostles who "cared for none of these things.")

CHAPTER VIII

The large part played by the college entrance examinations in shaping the work of secondary schools justifies a brief consideration of these.

All colleges prescribe some definite work; this consists usually of four books of Cæsar, six orations of Cicero, and six books of the "Æneid." Sallust's "Catiline" and some of the "Lives" of Nepos are added occasionally. Harvard prescribes reading only for the

ementary test; this may be the first four books of the Æneid," certain of Ovid's "Metamorphoses," or cer-n orations of Cicero. Harvard is the only college that akes its paper in advanced Latin entirely of passages sight. In addition to tests on reading, most colleges ve separate examinations in grammar and composition.

Not a single college gives prescribed work in German French; the passages set for translation and gram-ar in these languages are all at sight. I fail to see ny the same test of ability should not hold in Latin in French and German. Translation at sight is the ly real way of discovering what the pupil has ac-ired. Examinations consisting of prescribed reading e open, moreover, to very serious objections; objections obvious, indeed, that they are patent to any one whose ental vision and observation of facts are not of the nsity that seems to settle like a fog on professors of assical Philology. In the first place, every teacher ows that any boy of fair ability can "trot out" pre-ribed work in a month and pass the examination ndily. I have seen this done repeatedly. The same ings have been set, moreover, for so many years, that ere are no longer many passages which can be given ithout danger of repeating what has already been given other papers; at the same time, repetition won't do, cause most teachers go over all previous tests with eir pupils. It follows that a bright boy will read not en all the prescribed work, but only those passages hich there is a fair chance that he will meet. The stem is a God-send for private tutors.

Again: the consequence of colleges fixing the reading that teachers are mortally afraid of reading anything it the definite requirements; and the splendid oppor-nity presented thereby to "cram" pupils is seldom eglected. Therefore it behooves the teacher to worry mself into nervous tension by the fear lest the pupils not pass.

All this is the more ridiculous, because only a small per cent of our high-school students go to college; and for this small per cent the others are confined and hammered into a narrow compass. The few have no right to limit the horizon of the majority. It passes belief, how headmasters tacitly allow to the colleges a divine right to settle matters for secondary schools, just as if the ultimate goal of all our pupils were to write a thesis "On Kettles and Pots during the Reign of Romulus."

Yet college entrance examinations can be made educational tools of real value, if, namely, they are made true tests of a pupil's knowledge and ability. As matters now stand, Harvard alone offers papers which any boy who has done his work from year to year reasonably well will pass, no matter what he has read, if he has read enough. But it is not so in the case of the colleges which set examinations on definite prescribed work. A boy may have excellent ability and yet not be able to do justice to a Yale paper on Cicero, if he has not read the particular orations given; for these passages are too difficult, too much to require as tests in power to read at sight.

A good entrance examination will test two things in particular: I. The ability of a student to render into idiomatic English an accurate translation of a passage which he has never seen. This passage should contain no unusual words (unless their meaning is given in notes) and no uncommon constructions. It should aim also to test the student's reasoning power. II. The pupil's knowledge of Latin grammar. To these we may add, perhaps, a connected narrative, containing simple sentences, to be translated into Latin. Whether there ought, in addition, be questions testing the candidate's knowledge of antiquities and literature, is a question that I am inclined to answer in the negative. An adequate test would demand too much time; and no entrance

apers should stretch beyond three hours. We must ssume that teachers shall have done their duty during ie years of the secondary school course.

As an illustration of what I consider a good examina-on, I shall append the entrance papers set by Harvard June, 1909. The preliminary test is divided into two arts, the first (A) consisting of a passage at sight, with uestions on the text and some composition; the second B) embracing the prescribed work (option of Vergil,)vid, or Cicero). And first we shall look at A:

A

I. TRANSLATE: —

[The Roman army, under the consul Flaminius, falls ito a Carthaginian ambush by Lake Trasimenus.]

Flaminius cum pridie solis occasu ad lacum per-
venisset, postero die vixdum[1] satis certa luce angustiis
superatis, postquam in patentiorem campum pandi[2]
agmen coepit, id tantum hostium quod ex adverso
5 erat conspexit; ab tergo ac super caput non detectæ
insidiæ. Hannibal ubi, id quod petierat, clausum lacu
ac montibus et circumfusum suis copiis habuit hostem,
signum omnibus dat simul invadendi. Romanis subita
atque improvisa res fuit, quod orta ex lacu nebula[3]
o campo quam montibus densior sederat. Consul cla-
more prius undique orto quam satis cerneret,[4] se cir-
cumventum esse sensit, et in frontem lateraque pug-
nari coeptum est antequam satis instrueretur acies
aut expediri arma stringique gladii possent. Sed
5 perculsis[5] omnibus ipse satis impavidus turbatos or-
dines instruit, ut tempus locusque patitur, et quacun-
que adire audirique potest, adhortatur ac stare ac
pugnare iubet. Sed præ[6] strepitu ac tumultu nec
consilium nec imperium accipi poterat; et erat in tanta

20 caligine[7] maior usus aurium quam oculorum. Ad gemitus vulneratorum ictusque armorum et mixtos strepentium paventiumque clamores circumferebant ora oculosque

[1] *scarcely yet.* [2] *to spread out.* [3] *mist.* [4] *he could see.* [5] *dismayed.* [6] *on account of.* [7] *darkness.*

II. (*a*) Give the principal parts of *circumfusum* (7), *orta* (9), *stringi* (14), *patitur* (16).

(*b*) Write out the following words and mark the quantities of their penults and final syllables: *copiis* (7), *sederat* (10), *clamore* (10), *cerneret* (11).

(*c*) Decline in full *caput* (5), and *ipse* (15), and in the plural *locus* (16) in the sense it has here. Write the future indicative active in all persons of *pervenisset* (1). Write the present subjunctive in all persons of *orta* (9). Decline in full and compare *maior* (20).

(*d*) Explain fully the derivation of *adverso* (4), *circumfusum* (7).

(*e*) Explain the case of *superatis* (3), *campum* (3), *hostium* (4), *copiis* (7), *invadendi* (8), *campo* (10).

(*f*) Explain the mood of *pervenisset* (1), the tense of *petierat* (6), the mood of *circumventum esse* (12), *instrueretur* (13).

(*g*) Translate into Latin the following passage: —

Hannibal thought that if he occupied the mountains he should overcome the Romans. Flaminius did not send men to see the nature of the country. He was so careless (*negligens*) that he did not know where the enemy were; but when they attacked him he fought bravely.

This passage is set for students who have had three years of Latin; and it seems to me a real test of their ability. The vocabulary presents no words which a pupil will not have found frequently in Cæsar; the meanings of more unusual words are given. The constructions are simple. But note the various tests of accuracy. "Tan-

ım" in line 4 means "merely," not "so great"; the ındidate must reason, in line 6, whether *ubi* means where" or "when"; in line 16, *ut* is followed by the ıdicative and means "as," not "that." At least half f the pupils, not having been trained to use their eyes, ill confuse *aurium* (20) with *aurum* and *ora* (24), the ural of *os* with *ora,* genitive *oræ.*

Of the grammar questions, I would omit (*b*) and (*d*); ıt especially (*d*), since no one is fitted to give really ientific explanations of word formation until he has astered a language completely. Nor do I consider a ıestion like the one on *campo* (10) fair; for it is an ex-ption to a rule. It is hard enough for students to get ıles, without bothering them with the exceptions.

The composition consists of simple sentences, involving ery common constructions. There are no frills, and style" is not demanded. For myself, I wish compo-tion were optional, as it is on the Advanced Greek ıper.

Here is the second part of the elementary examination:

B

Take one only of the following; I or II or III.

I. TRANSLATE: —

[Virgil, "Æneid," 4, 457-468.]

Præterea fuit in tectis de marmore templum
;8 coniugis antiqui, miro quod honore colebat,
velleribus niveis et festa fronde revinctum:
hinc exaudiri voces et verba vocantis
visa viri, nox cum terras obscura teneret,
solaque culminibus ferali carmine bubo
sæpe queri et longas in fletum ducere voces;
multaque præterea vatum prædicta priorum
terribili monitu horrificant. Agit ipse furentem

in somnis ferus Æneas, semperque relinqui
sola sibi, semper longam incomitata videtur
ire viam et Tyrios deserta quærere terra.

Who is meant by *coniugis antiqui* (458)? Where was Tyre? Explain the causes of Dido's flight from Tyre. What part does Juno take in the story of the first four books of the "Æneid"?

Quote any passage of English poetry of which the above passage reminds you.

II. TRANSLATE: —

[Ovid, Metam. 4, 685-696.]

Saepius instanti, sua ne delicta fateri
nolle videretur, nomen terræque suumque,
quantaque maternæ fuerit fiducia formæ,
indicat. Et nondum memoratis omnibus unda
insonuit, veniensque inmenso belua ponto
imminet, et latum sub pectore possidet æquor.
Conclamat virgo. Genitor lugubris et una
mater adest, ambo miseri, sed iustius illa.
Nec secum auxilium, sed dignos tempore fletus
plangoremque ferunt, vinctoque in corpore adhærent:
cum sic hospes ait: "Lacrimarum longa manere
tempora vos poterunt. Ad opem brevis hora ferendam est."

Why was Andromeda bound here by the seashore? Quote any passage from Milton of which the third line above reminds you. What were the names of her mother, father, and deliverer? Tell what you know about her deliverer.

III. TRANSLATE: —

[Cicero, Catiline, 4, 9.]

Nunc, patres conscripti, ego mea video quid intersit: si eritis secuti sententiam C. Cæsaris, quoniam hanc is in

republica viam quæ popularis habetur secutus est, fortasse minus erunt (hoc auctore et cognitore huiusce sententiæ) mihi populares impetus pertimescendi; sin illam alteram, nescio an amplius mihi negoti contrahatur. Sed tamen meorum periculorum rationes utilitas rei publicæ vincat. Habemus enim a Cæsare, sicut ipsius dignitas et maiorum eius amplitudo postulabat, sententiam tamquam obsidem perpetuæ in rem publicam voluntatis. Intellectum est quid interesset inter levitatem contionatorum et animum vere popularem, saluti populi consulentem.

What was the proposal which Cicero advocated in this oration? Give a brief account of Cæsar. What was his proposal about the conspirators? What important principle of the popular party was he trying to maintain? Why does Cicero anticipate danger for himself? Tell how the anticipation came true.

The Advanced Latin paper, for those who have had at least four years of Latin, contains only unseen work; a passage of poetry, one of prose, and composition. Here is the poetry:

C

I. TRANSLATE: —

[The poet Tibullus imagines his own death and burial, and the beauty of the Elysian fields to which his spirit goes, with other faithful lovers.]

Quod si fatales iam nunc explevimus annos,
  fac lapis inscriptis stet super ossa notis:
"Hic iacet immiti consumptus morte Tibullus,
  Messalam terra dum sequiturque mari."
5 Sed me, quod facilis tenero sum semper Amori,
  ipsa Venus campos ducet in Elysios.
Hic choreæ cantusque vigent, passimque[1] vagantes
  dulce sonant tenui gutture[2] carmen aves;
fert casiam[3] non culta seges, totosque per agros

10 floret odoratis terra benigna rosis;
ac iuvenum series[4] teneris immixta[5] puellis
ludit, et adsidue proelia[6] miscet Amor.
Illic est cuicunque rapax Mors venit amanti,
et gerit insigni myrtea serta[7] coma.

TIBULLUS: *Carmina*, I, 3, 53-66.

[1] *and everywhere.* [2] *throat.* [3] *a fragrant plant.* [4] *a line.* [5] *in company with.* [6] *contra-dances.* [7] *garlands.*

Write out verses 3 and 7. Divide them into feet and mark the quantities and chief cæsuras.

Explain the mood of *stet* (2).

The questions are brief and appropriate. It should be observed that the grammar questions on the Advanced Latin are tests of the student's reasoning power; rules will not help him. Unless he knows the fact that all subjunctives express either desire (optative) or merely a possibility (potential), and that from these primary uses all uses of the mood spring, he will not be able to explain *stet* (2). I append the rest of the paper:

II. TRANSLATE: —

[Cicero tries to rouse the prejudice of a jury against some Gallic witnesses, by claiming that the Gauls are opposed to religion and will not keep an oath to give true testimony.]

An vero istas nationes religione iuris iurandi ac metu deorum immortalium in testimoniis dicendis commoveri arbitramini, quæ tantum a ceterarum gentium more ac natura dissentiunt? quod ceteræ pro
5 religionibus suis bella suscipiunt, istæ contra omnium religiones; illæ in bellis gerendis ab dis immortalibus pacem ac veniam petunt, istæ cum ipsis dis immortalibus bella gesserunt; hæ sunt nationes quæ quondam tam longe ab suis sedibus Delphos usque ad

Apollinem Pythium atque ad oraculum orbis terræ vexandum ac spoliandum profectæ sunt; ab isdem gentibus obsessum Capitolium est atque ille Iupiter, cuius nomine maiores nostri vinctam[1] testimoniorum fidem[2] esse voluerunt. Postremo his quicquam sanctum ac religiosum videri potest, qui etiamsi quando aliquo metu adducti deos placandos esse arbitrantur, humanis hostiis[3] eorum aras ac templa funestant[4]? ut ne religionem quidem colere possint nisi eam ipsam prius scelere violarint. — CICERO: *Pro Fonteio*, 30, 31.

[1] *secured.* [2] *trustworthiness.* [3] (from *hostia*) *victims.* [4] *disgrace.*

What is the difference between *illae* (6), *istae* (7), and *e* (8)? Explain the case of *Delphos* (9) and the absence of a preposition with it. Explain the mood of *possint* (18) and the tense of *violarint* (19).

II. TRANSLATE INTO LATIN: —

Cicero himself was willing to use the testimony of Gauls. For Lentulus had asked some Gallic ambassadors to take a message to their fellow countrymen. When these ambassadors had left the city, Cicero sent an armed force which arrested them. The next day he brought the Gauls into the senate and asked them what Lentulus had said. They declared that he had told them to send cavalry into Italy, promising that he would supply infantry. They also testified that he expected to be king of Rome, and they told about a plan to burn the city and kill the citizens. There is no doubt that this testimony greatly injured Lentulus. — Based on CICERO: *In Catilinam*, III, 4-10.

June, 1909.

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