

# LATIN ON THE DIRECT METHOD



# LATIN ON THE DIRECT METHOD

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CERTAIN is the vengeance of the young upon monotony ; nothing more certain. They do not scheme it, but sameness is a poison to their systems ; and vengeance is their heartier breathing, their stretch of the limbs, run in the fields ; nature avenges them.

THE EGOIST.



## PREFACE

THIS book is the joint work of both writers. Dr. Rouse is responsible for Chapters I, VI, VII, VIII, with Appendices A III, IV, V, VI, and the whole of B; Mr. Appleton for Chapters II, III, IV, V, and Appendices A I and II.

The specimens of work given in the book are all as they were written, and not corrected in any way, since the mistakes are as instructive as the rest. A number of those given in Appendix B are reprinted from a pamphlet published by the Board of Education in 1910, *The Teaching of Latin in the Perse School* (Eyre & Spottiswoode). These were chosen as typical by the Board from a large number sent for that purpose.





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# LATIN ON THE DIRECT METHOD

## CHAPTER I

### THE DIRECT METHOD

I do not propose in this place to enter upon controversy, but simply, so far as I can, to describe facts. The Direct Method indeed, in principle, is no longer on its defence. It is, and has been for a generation past, accepted by all competent teachers who are free to speak, both in England and abroad, as the right way to teach modern languages; and that too, not only for the purpose of every-day converse, but to understand and enjoy the literature. The method, at first devised as a practical expedient for material ends, has proved to be the best means for spiritual ends; and for once in a way, the man with the muck-rake has raked up a diamond. Where lack of courage, or lack of encouragement, or other hindrances have made it impracticable, the results of an imitation of the current classical method are so bad, that they might warn all men against that system itself, were it not that the human eye is capable of beholding all things and yet seeing nothing.

Nor can it any longer be denied, that the method may be applied to the teaching of classics. It is clearly possible, because it has been done, and is being done. It is clear that it is done without prejudice to exact

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scholarship, since boys so trained more than hold their own in examinations which have been devised to test a different method altogether; if the conditions were reversed, a still more striking tale might be told. And there are advantages, which the reader may divine from this book. I will only add finally, that the current method is not older than the nineteenth century. It is the offspring of German scholarship, which seeks to learn everything about something rather than the thing itself: the traditional English method, which lasted well beyond the eighteenth century, was to use the Latin language in speech.

The Direct Method is really one phase of a large principle, that of appealing to the instincts, feelings, and desires of the learner, and using them for the purpose of training: the principle which has given us so great an improvement within living memory in the teaching of English, of literature, and history, and has consciously used the body in training the mind. This is a movement which will yet rescue our elementary schools from their ugliness and their pedantry, and will make them breeding-places of Englishmen. It is also reinforced by psychology and by common sense; for both these great philosophies agree, that you arrive at your goal the sooner if there are no impediments between; nor less by commerce, which shows us that the profit is greater if there are no middlemen.

As applied to the teaching of languages, the Direct Method means that the sounds of the foreign tongue are associated directly with a thing, or an act, or a thought, without the intervention of an English word: and that these associations are grouped by a method, so as to make the learning of the language as easy and as speedy as possible, and are not brought in at haphazard, as they are when children learn their own language in

the nursery. It follows that speaking precedes writing, and that the sentence (not the word) is the unit. The method is largely oral, but not wholly so: on the contrary, all the practices of indirect methods are used, but not at the same time, nor in the same proportion. Language is an art, and we proceed from art to science, from idiom to accuracy; the idiom, the feeling for a language, is easily taught thus, and accuracy can wait. To begin with an attempt at exactitude is to make idiom always difficult, and with mediocre minds, impossible to obtain in the end. It will be seen that four senses are used to make the impression: hearing first, then speech, then touch (when the new matter is written), and lastly sight. We may even enlist taste on occasion. The simpler the vocabulary, the easier it is to practise accidence and syntax: one thing is done at a time. The process is: first imitation, next imitation with a difference, lastly the use of what has been so learnt.

How these principles are applied will be clear from the later parts of this book; but I wish to call attention here to a few matters of importance.

(1) Every boy is expected to ask whenever he does not understand. He is blamed, not for ignorance, but for pretending to knowledge. This practice is a great help to the master in later years, when the literature is being studied. It also creates a conscience in these matters.

(2) New work is always done in school, the homework being either revision or some test. This makes the unlawful use of cribs impossible, for no crib can anticipate the master's questions. It also becomes impossible for any boy to get some one else to do his work for him.

(3) Discipline causes no trouble, when all are interested.

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(4) Progress is quick, since the whole Latin lesson is filled with practice in Latin. The work done is not measured by the text, which may be only a few lines at first; for it includes drill and discussion, all in Latin, which are of many times that measure. In the Sixth Form, large masses of text are read, besides the discussion, which is now less in proportion yet still considerable. But the saving of time allows every one to be thoroughly trained in French and German, in English and history, without neglecting Mathematics or Natural Science.

But that which most clearly shows the benefits of the Direct Method is the spirit which it induces in those who learn. The very beginnings, which are otherwise so apt to be dull and tiresome, are here full of pleasure and novelty; and it is impossible to overrate the importance of first impressions. Quintilian, who is full of wise advice on the teaching of language, saw this when he said (*Inst. Or.* I, i, 20), “*id in primis cavere oportebit, ne studia, qui amare nondum potest, oderit, et amaritudinem semel perceptam etiam ultra rudes annos reformidet. Lusus hic sit*”—and what better description could be given of the Direct Method? First impressions are lasting. And let no one suppose that the learner’s happiness implies that his mind is not working. On the contrary: there is no more potent method than this for gaining and keeping the attention, which is only another way of saying that the mind is kept at work. This is what strikes a visitor first and most strongly, that each boy is obviously full of keen attention, ready and eager to take his part. “The labour we delight in physics pain”: it does not cease to be labour, if it becomes a delight, but work willingly done is well done. No less work is done in a morris dance than on the treadmill, but it has a different effect

on the human spirit. I suggest to those who urge the moral benefit which a boy is supposed to receive, by doing what he hates to do, whether they are not really covering up the secret, that they are unable to make his work interesting. I wonder whether they apply this gloomy doctrine to themselves.

Those who wish to test the accuracy of our description are free to do so. Those who are satisfied with things as they are, naturally will not; but if they do not, they are not free to express any opinion. But how many are really satisfied, *ex animi sententia*, that the best is being done, I do not say for the picked boys of the Sixth Form, who do well under any system, but for the moderates, the humdrum, the dull, who make nine-tenths of a school? Let them see to it. Those again who wish to understand the philosophic reasons for the direct method may be referred to a Report drawn up in 1913 by Prof. Archer, of Bangor, and Mr. L. de Glehn.<sup>1</sup> If any wish to see how the same principles have been evolved through experience by a very intelligent but quite untrained teacher, they will find what they seek in Miss Sullivan's notes on her teaching of Helen Keller, a child deaf, dumb, and blind, whose miraculous story is most illuminating for the teacher of language.<sup>2</sup>

<sup>1</sup> Association for the Reform of Latin Teaching: *Report of the Third Summer School held at Cambridge, September 2-12, 1913.* (The Secretary, 45 High Street, Old Headington, Oxford.)

<sup>2</sup> *The Story of my Life*, by Helen Keller, with an account of her education (Hodder & Stoughton, 1908): e.g. pp. 315, 317, 318, 321, 324, 340, 341, 343, 351, 359, 361, 365, 375, 377, 379, 381.

## CHAPTER II

### SUMMARY OF WORK DONE DURING THE FOUR-YEARS' COURSE

AT the Perse School Latin is commenced two years after French and two years before Greek. This allows for four years of Latin before a boy reaches the Classical VI; of these four years he spends the first in a lower III form, the second in an upper III, the third in a IV form, and the fourth in a V.

*The First Year.*—There are generally two parallel sets of beginners—whenever, in fact, the numbers exceed thirty—which are often redistributed after the first term into a weaker and a stronger set. It is desirable, owing to the necessity of reaching Scholarship standard before 19, to begin Latin at 12, but it is not always possible to do so. The ideal number for a beginners' class is about twenty, but here again the ideal often has to give way to necessity. There is one daily lesson, of forty-five minutes, that is, six lessons a week are given. There is no special distribution of five of these lessons, but it has been found advisable to give up one lesson a week to a grammatical test in writing. This provides an excellent check upon the shirking of grammar, and also gives practice in writing, a point which must not be neglected. A short home-work period (twenty minutes) is available nightly, although this is not always needed. But it must always be permissible for the master to set as home-work the learning of any new grammar which may have been needed for the day's lesson; and it is well for the boys to get into the habit



of learning every day all the new words taken down in their notebooks (for which see below). Consequently it is well to have a short time for home-work every night, though it is not essential.

The first-year book used at the Perse School is *Initium*<sup>1</sup>; and the ground covered during the first year may briefly be summarised, as the accidence and syntax of the simple sentence, the five declensions, the indicative mood, active and passive, of the four regular conjugations, together with such common irregular verbs as *volo* and *eo*, and a fairly large vocabulary.

*The Second Year.*—For the second year we also have two sets—a weaker and a stronger—following up the first year. The average age is 13 or 14, and the average number about twenty-five. As in the first year, there are six lessons per week, of which there is no special allocation until the last term of the year is reached, when one lesson is set aside for the reproduction of a story (preparatory to composition, on which see below) and one to a combination of a correction-period with repetition and songs (also described below). The books used are, for the three terms of the year :

First term . . . . .	<i>Pons Tironum</i> <sup>2</sup>
Second term . . . . .	<i>Ludi Persici</i> <sup>3</sup>
Third term . . . . .	<i>Puer Romanus</i> <sup>4</sup> (begun)

The ground covered during the year is the whole of the ordinary syntax. This is *introduced* to the boys during the first term of the year in *Pons Tironum*, which takes

<sup>1</sup> By W. H. S. Jones and R. B. Appleton. (Cambridge University Press, 2s. 6d. net.)

<sup>2</sup> By R. B. Appleton and W. H. S. Jones. (Bell, 1s. 6d. net.)

<sup>3</sup> By R. B. Appleton. *Lingua Latina Series*. (Clarendon Press, 2s. 6d. net.)

<sup>4</sup> By R. B. Appleton and W. H. S. Jones. *Lingua Latina Series*. (Clarendon Press, 2s. 9d. net.)

up one construction after another and repeats it almost *ad nauseam* in the course of a specially written narrative. *Ludi Persici* consists of some six or eight original plays, based on material gathered from ancient authors, in which the constructions are no longer kept separate, but used freely according as dramatic or narrative exigencies demand. These plays are, of course, not only read but also acted in the classroom. *Puer Romanus* begins very simply, but soon becomes more difficult. It is intended to last for three terms—thus it carries us on until the end of the second term of the third year—and contains a good deal of both prose and verse by actual Latin authors worked into the narrative. The proportion of this increases as the book proceeds, until in the latter half it predominates. This is, of course, deliberate, and serves to lessen the difficulty which a pupil will always find, in passing from the more or less simple Latin of a specially written modern textbook to the more complex sentences of an actual author.

The home-work in the second year comes on alternate days three times a week, and each piece of home-work is supposed to take forty minutes. During the first two terms of the year it is generally allotted as follows: one piece to the learning of new grammar or syntax; one to composition or to translation into English of part of the work read in class; and one to the learning of words, phrases, and anything else taken down in the notebook during the week. By the third term of the year home-work is no longer needed for new grammar and syntax. Its place is therefore taken by the learning of verse pieces from *Puer Romanus* and parts of the *Ludi Persici* by heart.

*The Third Year.*—This is also divided into two sets; of which the weaker continues the work of the second year, and achieves what the good set did in that year.

The average age is 14-15, and the average number about twenty-five. Two extra periods—making eight in all—are now given to Latin, in order that special attention may be given to composition. The eight periods are distributed as follows: Reading 4; Composition 2; Unseen translation 1; Repetition 1. As to books, *Puer Romanus* is finished by the end of the second term, and Virgil, *Æneid* II, is read in the third term. In composition the reproduction of a story continues for the first two terms of the year. These stories are *told*, not *read*, to the class, and will be described later. In the third term the composition work always varies a good deal. Sometimes the stories are continued, but generally some attempt is made to improve the accuracy of the class by giving them sentences from English into Latin taken from Bradley's *Arnold* or some similar book. At the same time they must be introduced to oratorical style—for the boys will be reading Cicero next year—and taught something about the Latin period. How this is done is described at its proper place in the main body of this book. With an exceptionally good set an attempt is made to enact a Roman trial with original speeches: this also is described later. Home-work, as in the second year, is given three times a week (forty minutes each). One portion is allotted to composition, and one to repetition, every week. The remaining one is given in alternate weeks to translation into English and to the learning of new words. New words and phrases do not now come so fast, so that once a fortnight is found to be enough for their learning; and the translation into English is required merely for the master's information, that he may see if anyone has been pretending to understand what he did not understand, so that once a fortnight has been found sufficient for this also.

*The Fourth Year* is very similar to the third, or rather to the work done in the last term of that year. The average age is 15–16, and the average number about twenty. There is a similar allocation of the eight periods to that adopted for the third year. In this conspectus it is not necessary to say anything about the reading, which is usually taken from the following list (one book per term) :

Tacitus . . .	<i>Agricola</i>
Cicero . . .	<i>Pro Archia</i>
	<i>Pro Rege Deiotaro</i>
	<i>Pro Sexto Roscio Amerino</i>
Livy . . .	Book XXI or XXII
Horace . . .	Select Odes (15–20)
Virgil . . .	Another book of the <i>Æneid</i> .

At this stage formal Latin prose as distinct from free-composition is begun ; the methods of the earlier years are carried on and developed.

## CHAPTER III

### THE FIRST YEAR

IN spite of Horace's praise of Homer for not going back further than the beginning,<sup>1</sup> the Latin teacher must not be content to begin there. Now that English grammar is but little taught in our schools, the Latin master will find, if he does not take care to avoid it, that he has sitting in front of him, as a beginners' class, a set of boys who do not know the difference between a noun and a verb. To attempt to teach a foreign language under such conditions would be wicked, and upon the direct method it is impossible.<sup>2</sup>

*A Grammatical Propædeutic.*—A proper school curriculum must therefore contain provision for the teaching of the essentials of grammar as a propædeutic to Latin. This should be done in the form immediately below that in which Latin is begun. Not much time need be given to it; one lesson per week is ample, for not much needs to be taught, but it needs to be known thoroughly and must therefore be constantly exercised. The minimum requirements are, the distinction between a noun and a verb, the subject-predicate-object relation in a sentence, and the ability to parse a verb.<sup>3</sup> Of these

<sup>1</sup> "Nec gemino bellum Troianum orditur ab ovo."

<sup>2</sup> Explanations, for example, often hang upon grammatical distinctions, e.g. if the class knows the Latin noun *mors*, then the master can easily explain *morior* by saying "*Mors* est nomen, verbum *morior*."

<sup>3</sup> Not that this is necessarily done; but the boy must understand the different tenses and persons and the difference between *singular* and *plural*.

the S-P-O relation will offer most difficulty, and, if it can be arranged, it is well for the grammatical lessons to continue for the first term in the class in which Latin is being taught; for now that a highly inflected language is being learnt there is a new significance in the relation. It will be pointed out, that whereas in English this relation is determined by the order of words, e.g.

*Marcus hits Brutus,*

in Latin the order of words has nothing to do with it.

*Brutum Marcus pulsat*

and

*Marcus Brutum pulsat*

are identical sentences so far as this relation is concerned.<sup>1</sup>

*Pronunciation Quantity and Accent.*—We take it for granted that what is known as the reformed pronunciation will be used. There are several reliable guides<sup>2</sup> to this in which will be found no ambiguity except on the pronunciation of the letter *v*. This was probably a bi-labial fricative, and as such should, in our opinion, be pronounced more like the English letter *v* than like *w*.<sup>3</sup> It is not a matter of great importance, and as the Classical Association recommend, the choice may be left to individuals, provided, of course, that a uniform practice is maintained throughout a school.

The pronunciation of the separate sounds has already been taught in beginning French; when these have

<sup>1</sup> The order of words is, of course, important in Latin, and the class should be trained to observe this from the very beginning (see below).

<sup>2</sup> E.g. *Recommendations of the Classical Association on the Teaching of Latin and Greek* (Murray, 1s.); *Postgate's How to Pronounce Latin* (Bell, 1s.); *The Restored Pronunciation of Greek and Latin*, by Arnold and Conway (Cambridge University Press, 1s.).

<sup>3</sup> The sound is formed by approaching the two lips together, and allowing the voice to pass through them; not, as English *v*, by upper teeth and lower lip.

been identified with their phonetic signs, only the diphthongs need to be dealt with. With the direct method, which employs so much oral work, a good pronunciation is of first importance, and special attention should be given to it from the outset. If the master's pronunciation be good, that of the class will follow suit ; but if the master's be bad that of the class will be worse, for the very fact that his own pronunciation is bad shows that he is careless and slipshod in such matters. The letter *s* provides a special stumbling-block. It must never be pronounced, as it frequently is in English, voiced, like a *z*. When it occurs in the middle of a word, such as *rosa*, none of us is likely to go wrong, but who would like to take oath that he has never been at fault in pronouncing it at the end of a word like *tres* ? But a little care soon brings the habit of keeping it breathed even in such positions, and the class is quick to imitate. This may be illustrated by what happened recently in a Second Year class. A new boy had been admitted from another school and had brought with him, among other peculiarities, this very pronunciation of *s* as *z* when occurring at the end of words, and also the pronunciation of *v* as *w*. The class was quick to seize upon these two points and took great joy in imitating them.<sup>1</sup> Upon departing, for example, at the end of a lesson they would exclaim, in chorus, *wale magister*, and in singing a song <sup>2</sup> in which occurs the line :

*quando venit dies, durus venit labor*

would always pronounce it :

*quando wenit diez, duruz wenit labor.*

<sup>1</sup> The master, of course, allowed this, as it was done with great good humour and served his purpose of eradicating the two peculiarities.

<sup>2</sup> The class-singing of songs will be described in its place.

One of their pieces of repetition was Horace's *O Fons Bandusiae*, and we would often hear :

O fonz Banduziae splendidior witro  
dulci digne mero, non sine floribuz  
craz donaberiz haedo  
cui fronz turgida cornibuz,

until the master put a stop to it.

Care should also be taken about both quantity and accent.<sup>1</sup> A long vowel should take twice as long, in time, to pronounce, as a short one, and this should even be exaggerated at first. The boys should be encouraged to correct one another in reading. Small boys take a joy in doing this, and it has an excellent effect, for in reading aloud a boy resents being corrected by his age-mates much more than he does if the master himself corrects. Consequently more careful reading is obtained if the master allows the class to call out the correction of any false quantity. Correctness of accent is also learnt by imitation. It is never necessary even to give the simple rule about the accent being on the antepenultimate syllable, except when the penultimate is long and takes the accent,<sup>2</sup> but care should be taken to see that the boys do not give false accents owing to emphasising the endings of new grammatical forms. There is a tendency in learning a new verb tense, for example, to say *regám, regés, regét*. This should never be allowed. Such groups of forms must be recited very slowly and deliberately, with pauses between ; it is a useful practice to do this all in chorus, the master beating time.

*An Introductory Lesson.*—It is well to preface the actual teaching of the language by one introductory lesson,

<sup>1</sup> Excellent guidance may be obtained from Westaway's *Latin Quantity and Accent*. (Cambridge University Press, 3s.)

<sup>2</sup> E.g. *amáverint*, but *amavérunt*.



in which a little talk may be given about the Romans and why we learn Latin. Most of the class are likely to have read something about the Romans, but a few brief remarks may be made upon the influence of Rome on later civilisation. There are some Roman remains in most localities, and these can be worked in to make the master's point. Then one might pass on to the influence of Latin upon the English language, not forgetting to hold out to one's youthful audience the prospect of an easy solution of all spelling difficulties in words such as *insurgent* and *dominant*. This naturally leads on to derivations, when a new world will be opened up to many members of the class by a brief explanation of the etymological meaning of words such as *rival*, *companion*, *prevent*. But such things as these, it will be pointed out, are mere incidentals, and are as nothing compared with the real object one has in learning Latin, which is simply to be able to read Latin literature. A few very brief remarks—rhapsodies are out of place and will have no effect—may be made upon the peculiar qualities of Latin literature in order to whet the appetites of one's audience and make them anxious to learn the language which reveals such a literature. If this is well done, the class will come on the following day all agog to begin learning Latin. Then the introductory lesson will not have been wasted.

It is in this introductory lesson that the master will make any explanations which he may consider necessary about the Roman alphabet and the pronunciation of Latin. If the class has already been learning French upon the direct method, no remarks upon the method will be necessary. But if such is not the case, it may be well to explain that the boys are expected to *pick up* the meaning of words used by the master by watching the actions he performs as he utters them. Thus, if I

say something as I raise my finger, the words I utter mean "I raise my finger" and not "I blow my nose" or "my brother has toothache."

*The First Twelve Lessons.*—The first twelve lessons<sup>1</sup> are conducted without a book by purely oral work. The first thing to do is to teach the present tense of a verb, so the master rises from his chair and says *surgo*. After repeating this, he exclaims *surge* to some bright boy, and, as the boy stands up, says *surgis*. Then pointing at the boy, but addressing the class, he says *ille surgit*. This is repeated with other simple actions and verbs; then the plural may be introduced either with the aid of another master or of a particularly bright boy who divines what is required. All this has been minutely described in the verbatim report referred to. But care must be exercised that these purely oral lessons proceed upon a definite plan, and introduce the cases of the noun, for example, one at a time. Much will be learnt incidentally, e.g. *Quid facis? licet tibi*, and *oportet te*; but the essentials must be carefully organised.

All new words should be written up on the blackboard, by a boy rather than by the master, and copied down by all into notebooks specially kept for the purpose. At first these must have English equivalents attached, but as soon as it is possible—in a few weeks' time at the outside—simple Latin explanations should be given, e.g. :

*cibus*—*i* (m) = *id quod edimus*.

All nouns should have the genitive singular and gender attached, and all verbs the infinitive (and, when learnt, the perfect tense), and the boys should be trained from the beginning to demand such indications of declension

<sup>1</sup> A verbatim report of these will be found in *Teacher's Companion to Initium*, by R. B. Appleton. (Cambridge University Press, 1s. 6d. net.) Another mode of approach is given verbatim in the Appendix, p. 142.

and conjugation. Only by such methods can a grammatical conscience be inculcated.

*The Nominative and Accusative Difficulty.*—The first difficulty which the teacher on the direct method will encounter, is that of teaching the use of the nominative case for the subject of a sentence and the accusative for the direct object. To get over this difficulty he will adopt all manner of devices; he will explain the difficulty in English, and make the boys write down in their notebooks in English something like the following:

*The Nominative* is used for the subject of a verb.

*The Vocative* is used in calling a person.

*The Accusative* is used for the object of those verbs which need one.

*The Genitive* means *of*.

*The Dative* means *to* or *for*.

*The Ablative* means *by, with, or from*.

He will take care to point out where a difference of form for the accusative or objective case survives in English (i.e. in the personal pronouns *he, him; I, me; she, her; we, us*, etc.). But in spite of everything he will find the accusative occasionally used for the subject, and the nominative frequently used for the object. *It is not an exaggeration to say that it will take three years for the average member of a class to become safe on this point.* We wish to emphasise this, that the teacher who has just adopted the direct method may not be unduly discouraged by his inability to eliminate this mistake at an earlier date. Every method has its own peculiar virtues and vices. The present difficulty is more easily overcome on the old “jig-saw” method of teaching, by which the pupil laboriously translates English sentences such as “The girl loves the rose” into Latin and produces *Puella amat rosam* by the simple application

of a rule of thumb. Then why not, it may be asked, adopt this method in order to get over this particular difficulty? There is no harm in trying it. It generally does some good, which with a few pupils survives the return to direct methods of teaching. But it is really impossible to combine the virtues of the two methods; we cannot both eat our cake and have it. The old method will give us accuracy combined with comparative dullness and slowness; the direct method will give us inaccuracy for a time combined with facility of speech and joy in learning. If the direct-method teacher determines to eliminate this particular confusion of nominative and accusative before passing on to anything fresh, he will find that he is losing the advantages of the direct method for as long as his determination holds good. The reason is, of course, that we don't desire our pupils to speak Latin and Greek as an end, but as a means. To speak it, is the best and quickest method of learning a language, and so we wish our pupils to speak Latin that they may readily learn the language, so as to be able to read the literature. But from the point of view of the learner at the time, we are asking for an unreasonable thing. We wish to have all the advantages to be gained from his anxiety to use the language to express his thought (facility of speech, quickness of learning, etc.), but at the same time we insist that he should be exact in observing *a distinction which is quite unnecessary for the expression of his thought*: which indeed is never observed in neuters, and rarely in the plurals of other genders. I understand *aperio fenestra* quite as readily as I do the correct form, and yet I must not allow my pupils to say it. I shall, of course, make the most of cases, such as *Brutus Marcus pulsat*, where the difference of form is necessary for the conveyance of the thought, and shall point out that whereas in English

the *order* of the words determines the grammatical subject, in Latin it is the form which does so. *Brutum Marcus pulsat* and *Marcus Brutum pulsat* mean, from this point of view, the same. But the fact remains that wherever the subject is contained in the verb, there is no necessity for a difference of form for the object so far as the conveyance of thought is concerned. Psychologically, then, my pupil is correct in saying *Aperio fenestra*; but I have to teach him to say *Aperio fenestram*, and mention may be made of a device which has been found useful for so doing. Whenever, in telling a story, or in the course of any lesson, a new noun is mentioned, if possible it should be drawn on the board, or a picture shown, and the name introduced thus :

*Master* [*drawing outline*]. Homo est hic. Quid est hic ?

*Class.* Homo est ille.

*Master.* Hominem video. Quid video (*or videtis*).

*Class.* Hominem vides (*or videmus*).

*Master* [*prolonging its legs*]. Homo est procerus. Quid est hic ?

*Class.* Homo procerus est ille.

*Master.* Quid video ?

*Class.* Hominem procerum vides.

A beginning is, of course, made with the first and second declensions, both singular and plural,<sup>1</sup> and at first only nouns and adjectives of similar declensions are combined. But soon the fun comes to consist in combining a second declension noun with a third declension adjective, and vice versa. Thus we get such things as :

*puellam fortem videmus*

and

*militem gloriosum videmus.*

Later on the same device may be used to exercise the present participle. The endings of these are, after use,

<sup>1</sup> It may be noted, however, that *m* distinguishes Nom. from Acc. in the singular of all declensions Masc. and Fem., and this allows of a wide range for practice even at the beginning.

given to the class according to the four conjugations, and they write them down in their notebooks thus :

I	II	III	IV
-ans, antis	-ens, entis	-ens, entis	-iens, ientis

Then the master, instead of saying a single word, says a complete sentence, and we get :

- M.* Puer fenestram aperit. Quid videtis ?  
*D.* Puerum fenestram aperientem videmus.  
*M.* Pueri ludunt.  
*D.* Pueros ludentes videmus.

And so on. Interest may be added by making the sentences a description of some incident which has occurred, e.g. :

- Magister.* Marcus<sup>1</sup> fenestram frangit. Quid videtis ?  
*Discipuli.* Marcum fenestram frangentem videmus.  
*M.* Marcus effugit.  
*D.* Marcum effugientem videmus.  
*M.* Sed pater venit.  
*D.* Patrem venientem videmus.  
*M.* Pater Marcum comprehendit.  
*D.* Patrem Marcum comprehendentem videmus.  
*M.* Ferulam capit.  
*D.* Eum ferulam capientem videmus.  
*M.* Marcum ferula percutit.  
*D.* Patrem Marcum ferula percutientem videmus.

At this point Juvenal's *et nos manum ferulae subduximus* will probably come into the master's mind, so he will proceed :

- M.* Marcus manum ferulae subducit.<sup>2</sup>  
*D.* Marcum manum ferulae subducentem videmus.

<sup>1</sup> The name, of course, of an actual member of the class.

<sup>2</sup> This will, of course, need explanation, which will naturally be given thus: *M.* *Marce, veni huc* (Marcus comes). *Extende manum* (Marcus does so). Then the master takes a cane or ruler and makes to strike Marcus, who naturally pulls away his hand, and the master remarks, *Marcus manum ferulae subducit*, after the hilarity has died down.

*M.* Pater iterum eum percutit.

*D.* Patrem iterum Marcum percutientem videmus.

*M.* Marcus ululat. Quid auditis ?

*D.* Marcum ululantem audimus.

This interchange of conversation takes place at a quick rate, but there is rarely any failure to adopt the change at the end from *videmus* to *audimus*.

*The Use and Avoidance of English.*—The illustrations given in the last section show the principle which should guide us in the use and avoidance of English. This principle may be summarily stated as *Never use English when Latin will do*. The conversation, for example, recorded at the end of the last section is conducted without a word of English. The class is familiar with the required procedure, and it is only necessary for the master to announce *Nunc addite verbum "videmus"* to get what he wants. But when the device is first introduced to the class, it will be explained in English. Again, English figures largely in the efforts recorded, at the beginning of the same section, to clear up the nominative and accusative difficulty. One should not make a fetish of avoiding English, but use it without scruple whenever it means an ultimate<sup>1</sup> saving of time. The chief thing to be careful about is not to mix up English and Latin indiscriminately in one's lessons. To do so destroys the Latin atmosphere which is such a great psychological aid to learning. The master knows, to a certain extent, what he wishes to teach in a particular lesson. If this would be helped by an English explanation, let him give it at the beginning of the lesson and pass on to the actual practice in Latin with some such

<sup>1</sup> Not necessarily an *immediate* saving of time. It would be quicker to tell the class that *magister* means "master" than to indulge in such a paraphrase as *is qui docet*, but the latter explanation is an *ultimate* saving of time.

remark as *Nunc incipiemus*. Thus a Latin atmosphere is preserved, instead of being dissipated by a continual chopping and changing between Latin and English. If in the course of the Latin lesson the master finds it necessary—a comparatively rare thing—to use English, let him preface his remarks by *Anglice dicimus . . .* or *Angli dicunt . . .* In practice it has been found not only possible, but also most beneficial, to keep Latin and English thus distinct. Apart from the possible reservation of a portion—either beginning or end—of a lesson for an English explanation of things, there are two, and only two, types of occasion upon which English is spoken. The one is that just referred to, when the master prefaces his remark with *Anglice dicimus*, and the other—of far commoner occurrence—is when he does not speak English himself, but asks the class to do so by ejaculating *Anglice?* Thus a bright boy will often give a single English word for the benefit of his less intuitive fellows. The master, for example, has been explaining *alvearium* as *domus apium; ubi apes habitant et mel custodiunt*, when it would be foolish to waste the time of the whole class because of one dull boy who didn't understand, in order to avoid the hearing of a single English word. In all such cases the master should allow one of the boys who first understand his paraphrase to call out the English word for the benefit of others. It is even better to ask someone to draw a picture on the board. Remember that it is the first impression which is important. For that, a direct association must be made; and if explanation be needed, let it be a paraphrase, and not a word. Once the direct association has been made, the use of an English word does no harm.

*Means of acquiring Facility of Speech.*—Our principle of never using English when Latin will serve implies that the master should be almost equally fluent in



either language. Even the best of us, of course, can never really be equally fluent; but for classroom purposes anyone who understands Latin can make himself sufficiently so, provided that he is willing to take a little trouble. Here lies the whole *crux* of the direct method. We have not ourselves been brought up to speak Latin and Greek, but we shall never make a success of the direct method until we can do so with fair fluency. How is this to be acquired?

Let it be stated at once that it is a matter of practice rather than of scholarship. *Practice makes perfect* is truer of nothing than of this. But a beginning has to be made somehow. Let the master then allow his seeming conversation to be informed at first by the textbook. If both master and class have the book open before them, much can be done by changing the order of words in question and answer, and the practice is excellent for teaching the Latin order of words. Suppose, for example, that we have in the textbook the sentence *Imperator fortis milites ducebat*, then not much ingenuity is needed to evolve the following conversation:

- 
- M.* Quis milites ducebat?
- D.* Imperator milites ducebat.
- M.* Qualis imperator milites ducebat?
- D.* Fortis imperator milites ducebat.
- M.* Quos ducebat imperator?
- D.* Milites ducebat imperator.
- M.* Quid imperator faciebat?
- D.* Ducebat imperator milites.

Then the same questions may be asked and answered with books closed. This example is based upon a single sentence, but, of course, in class the master will have a whole page of the textbook open before him. His scope will therefore be some thirty times as great as with a single sentence. And meanwhile he can be

practising himself in the acquirement of a more real fluency. There are several ways of doing this. An excellent plan is to give up some portion of a holiday to a walking-tour with a friend, before whom one does not mind making a fool of oneself, and to agree to speak nothing but Latin from start to finish. Pocket dictionaries are, of course, carried. A week of this will prove a wonderful tongue-loosener. Then during term-time lessons must be prepared with extreme care. The master must practise himself by mentally framing questions and answers upon the text which he will be reading with a class on the following day. As soon as a modicum of proficiency is attained, he may improve himself by mentally turning a leader or other portion of the daily paper into Latin.<sup>1</sup> All this, of course, involves a good deal of time and trouble, but it will pay in the long run. When the class comes to the reading of a Latin author the master who is a beginner at the method may gain much help by getting an old edition—Delphin or other—with Latin notes. The Delphin editions have not only Latin notes but also a running paraphrase in Latin. In time the master will find such things of no value, but at first they can be a real help. Finally, let us add that the master should constantly be reading in his own leisure some classical Latin that is new to him. It is not only that idioms and phrases will occur to his mind from his previous night's reading—though this will be fairly frequent with work at all advanced—but, more important still, such constant reading will keep his own Latinity pure and increase his fluency.

<sup>1</sup> This is a most exhilarating exercise, for "dog-Latin" must, of course, be avoided. A leader goes into classical Latin more readily than a piece of news, but great fun may be gained by mentally casting the announcement of a murder, or an advertisement of goods, into Ciceronian Latin.

It should not be forgotten that this difficulty is part only of a time of transition. Boys trained on the direct method find no difficulty at all in using it if they wish to teach. They do so, in fact, frequently as part of their school work, and they can take a class with ease immediately upon leaving school.

*The Textbook.*—It is time that we came to the textbook. For the first year the ideal book has yet to be produced. At present there is a choice between *Initium*, which is used at the Perse School, and *Primus Annus*,<sup>1</sup> which is used at many schools when the direct method is employed. Each of these has its faults. *Primus Annus* is very carefully graded. It is divided into lessons, with a grammatical *pensum* attached to each. But it is uninspired, if not dull. *Initium*, on the other hand, is rarely dull, but it is badly arranged and leaves too much to the initiative of the individual teacher. It seems to be so frightened of having things over-stereotyped, that it leaves them too much “in the air.” If the individual teacher takes care to bring all these things down to earth and peg them firmly in his pupils’ minds, he will overcome what are the outstanding faults of the book.

Since *Initium* is the book used at the Perse School, we will do what we can here to remedy some of its defects. In the first place, it is badly arranged. The opening play upon the death of Cæsar contains too many difficult words for that position. The book should have commenced with the *Dialogus* of Section 2. This follows on readily after the purely oral work of the first twelve lessons. It uses the third declension, which will be set as home-work for the evening of the day on which it is read. The master will read aloud the ques-

<sup>1</sup> By Mainwaring and Paine in the *Lingua Latina Series*. (Clarendon Press.)

tions and the class will read the answers either individually or in chorus. Answering in chorus is an excellent thing, and should by no means be neglected. New words are explained after the fashion now familiar to the reader, e.g. *auris -is* (f) = *id membrum corporis quo audimus*, and are so copied down by all in their notebooks. When the end of the section is reached, the master bids the boys to shut their books, and he again asks the same questions. Answers will now come from volunteers, but after each question has been correctly answered the master will exclaim *Universi* and so get the same answer in chorus. But even now the section is not finished with.

*Boy as Master.*—The master asks, *Quis volt agere partes magistri?*<sup>1</sup> and so accustoms the class to having a boy-master from the very beginning. The boy chosen then takes the master's place, and with open book before him once more works through the dialogue. It adds to the fun if the master, on vacating his own chair, sits down at the desk left by the boy-master, and holds up his hand occasionally as volunteering to reply to a question. The boy-master will be quick to ask him to reply, addressing him, of course, by his own (boy's) name. Then a few judicious mistakes add immensely to the excitement. This device of boy-master will not be described again, but it must be assumed that it is frequently employed, especially during the first two years. It is an excellent method of assuring that the

<sup>1</sup> There will be no lack of shouts of *Licetne mihi?* for the boys are the more willing to assume this exalted rank as they are the younger and more inexperienced, and, of course, in this particular case the fact that the questions to be asked are printed hides the rashness of the volunteer. Later on the boy-master will be given work to do which needs more thought, and there will be a corresponding decline in the number of volunteers, whom it will be the real master's business to encourage.

boys do speak, and do not confine their conversation to *Ita* and *Minime* varied by an occasional *Non intellego*. Beginners on the direct method are liable to do practically all the talking themselves, whereas their endeavour should be to make the boys talk. For this object the device of boy-master will be found of great use, for sooner or later the boy-master will have to speak on his own account. Somebody in the class, for example, will become restless and have to be called to order, which the boy-master will do by imitating the real master's usual practice.<sup>1</sup> And, of course, when the portion of the book being read is not a *dialogus* but a piece of connected narrative, the boy-master has to think and to speak for himself to a considerable degree.

All this, it may be urged, must take a great deal of time and progress must be comparatively slow. To which it may be replied that it doesn't take half as long to do as might be imagined from the description. The boy-master is quickly changed; as soon, in fact, as he makes a mistake in speaking, and he is a pretty good boy who can keep the position for five or ten minutes. But progress must not be measured by the amount of text "gone through." My object is not to reach the end of the textbook before the end of the year,<sup>2</sup> but to teach as much Latin as I can in the period. The boys are hearing and speaking Latin all the time, and the more practice they have at first the greater becomes their confidence. Being confident they speak more, and speaking more they progress better.

*The Exercises.*—After this dialogue come two exercises. They are almost ridiculously easy, and the same may be

<sup>1</sup> His joy in so doing will be proportionate to the "strength" of the language he uses. Small boys seem particularly fond of *in malam rem*!

<sup>2</sup> I shall see that I do accomplish this, but my speed will increase in geometrical progression, and may be very slow at first.

said of all the twenty-odd exercises which the book contains. This is, of course, deliberate. They are meant as a test of accuracy acquired and not as a means of acquiring accuracy. In fact, they are not exercises, except in name. The "exercises" of our own school-days are replaced on the direct method by oral work. These *exercitationes* are meant to provide the chief written work which the class should do during its first year. They are easy, because it is a good principle never to ask learners to *write* except what they can write, if they take care, without a mistake. Speaking is a different matter; the master is present to correct spoken errors at once and to reiterate the correct form. But *littera scripta manet*, so these exercises intended as a written test of accuracy are deliberately easy.

Section 3 of *Initium* is intended to teach the relative pronoun, but it is very inadequate, and the master will do well either to supplement it by a great deal of oral work on the point or to omit the section now and leave the relative pronoun (its agreement or disagreement with its antecedent) to be mastered later.<sup>1</sup> At the end of this section are grouped all the commoner pronouns. These have been put together because the similarity of their forms makes the learning of them comparatively easy.

So we come to Section 4—*De Discipulis*—of which nothing need be said except that the master will probably have to help with the riddles (which should be translated into English), and that the whole piece, being in dramatic form, will, after having been read, be acted<sup>2</sup>—book in

<sup>1</sup> A very useful exercise for the Relative is the *House that Jack built*, told by someone with the aid of questions, as he draws the items on the board.

<sup>2</sup> There is, of course, no real action in the piece, but boys love to "go through the motions" if only for the sake of leaving their seats. Con-

hand—in the classroom. This will be followed by grammatical practice on the comparative. Make it real by taking your examples from the boys before you, and teach both methods of expressing a comparative. Begin by writing an example on the board, thus :

Marcus est pinguior Decimo  
 vel Marcus est pinguior quam Decimus (est).

Then take advantage of anything that may occur. For example, one boy (Brutus) is more rash than another (Sextus) and rushes in “where angels fear to tread,” making several mistakes. Your opportunity is too good to be missed, so you proceed :

*M.* Brutus audacior est Sexto. Quis est audacior Sexto ?

*D.* Brutus est audacior Sexto.

*M.* Sextus errare timet. Ille est cautus. Quis cautior est quam Brutus ?

*D.* Sextus cautior est quam Brutus.

And so on, always making your examples as real as possible.

Section 5 on *Miles et civis* calls for no comment. This is followed immediately by two little plays—*Salutator* and *Ludus* respectively. Before beginning the *Salutator* the master will give a little ten-minute talk in English upon the Roman *patronus* and *clientes*, in the course of which he will explain the *sportula*.

*The New Tenses.*—The next play, which is always popular owing to the phrenologist, introduces the perfect tense. This will be introduced to the class by

sequently there is always enthusiasm for taking any part. The master will take advantage of this, and only allow those boys to act parts who ask correctly for permission. If this is rigidly observed, such phrases as *Licetne mihi agere partes Decimi?* etc., become “household words” very soon.

oral work before they are allowed to read the play.<sup>1</sup> The same method will be employed whenever a new tense is encountered. The class now know several Latin verbs in the present tense. The master therefore performs various actions and speaks, let us say, as follows: *sedeo; nasum tango; surgo; ambulo. Nunc consido; nasum non tango; non surgo neque ambulo; sed antea nasum tetigi, surrexi, ambulavi. Haec sunt temporis perfecti. Tempus perfectum hos habet fines. Spectate paginam vicesimam -i -isti -it -imus -istis -erunt. Tu, Sexte, surge et ambula. Quid facis?*

*Sextus.* Surgo et ambulo.

*M.* Nunc conside. Quid fecisti?

*S.* Surrexi, ambulavi, consedi.

This correct form may not be given by the first boy asked, but someone will be able to supply it, and practice will render the rest of the class familiar with the new form. Similarly with other tenses. *Tempus futurum* will be guessed from its similarity of name to the English. The master (sitting) says *Nunc sedeo, sed mox surgam et Marcum pulsabo.* He rises and approaches Marcus, who rarely fails to anticipate what is coming. The imperfect and pluperfect are slightly more difficult tenses, and are, perhaps, best explained in English.

At this point (i.e. after § 7) the *Iuli Exitium* of the first section may be inserted before passing on to § 8, which is a distinct advance in difficulty. The first portion is merely a narrative in the past tense of the subject-matter of the last play. Thus there is only one new thing—the perfect tense—to engage the learner's attention. But the *Fabula de rege quodam* is the first piece of connected narrative of any difficulty. It may be well to explain how such a piece should be

<sup>1</sup> See Appendix for one way of introducing a new tense, p. 149.



treated. The words are explained as usual, then come question and answer to assure that the sense is understood. This is done at first with books open, then with books shut, and possibly even a third time with a boy-master. We give an example in full :

- M.* Quis secundum oceani litus ambulat ?  
*D.* Rex secundum oceani litus ambulat.  
*M.* Cur secundum oceani litus ambulat ?  
*D.* Animi causa secundum oceani litus ambulat.  
*M.* Ubi ambulat rex ?  
*D.* Secundum oceani litus ambulat.  
*M.* Quid exclamat assentator quidam ?  
*D.* O rex omnipotens.  
*M.* Quid rex, ut dicit assentator, regit ?  
*D.* Homines, terram, mare, regit.  
*M.* Quid paret regi ?  
*D.* Terra et mare parent regi.  
*M.* Quid rex reprehendit ?  
*D.* Assentationem hominis reprehendit.  
*M.* Quid alium quendam facere iussit ?  
*D.* Alium quendam sellam prope mare apponere iussit.  
*M.* Quid iussit alium quendam prope mare apponere ?  
*D.* Sellam iussit alium quendam prope mare apponere.  
*M.* Ubi iussit alium quendam sellam apponere ?  
*D.* Prope mare alium quendam sellam apponere iussit.  
*M.* Postquam ille sellam apposuit, quid fecit rex ?  
*D.* Consedit.  
*M.* Quid aliud ?  
*D.* Crura usque ad undas extendit.  
*M.* Quid vetuit ?  
*D.* Undas propius accedere vetuit.  
*M.* Quid tamen fecit aestus ?  
*D.* Nihilominus se incitavit.  
*M.* Et mox ?  
*D.* Pedes regis madefecit.

This procedure may seem long and cumbersome, but it is the only means of training a class to speak and acquire a decent vocabulary. Moreover, as has been said before,

it does not take so long as might be imagined, and progress is not to be measured by the number of pages "gone through," but by the amount of Latin learnt: nor is it dull to act as it is to read.

The *Noverca et Prevignus* of § 10 should be treated in the same way. In the following section is a small piece of simple narrative which forms a good introduction to the play *Puer qui a ludo se abstinuit* printed at the end of the book. This play should be taken now that the imperfect tense has been encountered.

*Acting the Plays.*—Each scene will be acted, book in hand, as soon as it has been read and explained. But it will also be acted—and that frequently—in its entirety, at first with books, but soon without. The boys will enjoy acting it, for it has plenty of life.<sup>1</sup> But the master will soon forbid it to be acted again with books, and will give a few home-works for the learning of the parts. It can now be acted with all the fervour that classroom conditions permit. Boys at the Perse School throw themselves into it with great abandon, and *ova putida* (paper screwed up) in the triumph scene fly about the room to lusty cries of *Io triumphe*. Occasionally other masters complain, and we have to restrain our ardour. A well-disciplined class knows how far it can go, but, of course, such freedom as we are now advocating presupposes that perfect discipline which can allow a simulated riot at one moment, and secure dead silence in

<sup>1</sup> Georges Prévot, writing in *Le Mercure de France* for November 1922, says: "Je recommanderai notamment la pièce *Puer qui a ludo se abstinuit*. Elle est pleine d'amusant malice. Ce gavroche qui feint d'être malade pour éviter l'école, saute par la fenêtre, se précipite pour assister au retour de l'armée romaine victorieuse, puis, surpris par le maître d'école, évite le châtement dont il est menacé en rattrapant un porc que le maître d'école a laissé sortir de son jardin, est en miniature un bon personnage comique, bien imaginé et bien vivant."

two seconds by a previously understood signal, such as the tapping of a pencil or ruler upon the desk. All this applies, in a lesser degree perhaps, to the other pieces in *Initium*—of which there are several—cast in a dramatic form. It is not worth while to learn them all by heart, but the master should choose for this purpose the piece which seems most to take the fancy of his class.

The *Insula Incognita*, and other pieces of connected narrative, should be treated in the manner just described in discussing the *Fabula de rege quodam*. A little variety may be added, in this case, by getting the boys to describe all they can from merely looking at the picture. Sometimes, of course, much can be done without such adventitious aid. After question and answer in the usual fashion the master will ask different boys, without books, of course, to recount as much as they can of the passage read. The lines from Virgil in this piece, and also the couplets at the end of § 11 and § 14, will be learnt by heart.

*Repetition.*—Boys learn by heart with considerable ease, and the direct method employs repetition to a great extent. During the first year these Virgilian fragments, together with much, or the whole, of the *Aedes Iacchi* of § 13—an attempt to put *The House that Jack built* into hexameters—will be all that is learnt by way of repetition, and it will be treated as incidental.

The master will hear volunteers recite for a few minutes at the beginning of each lesson, and he will keep a record in his mark-book, thus :<sup>1</sup>

<sup>1</sup> The first column gives the names of the boys, and the tick in the other columns indicates that such and such a piece has been said by the boy.

	Nox. <sup>1</sup>	Arbores.	Ver.	Iuppiter.	Flumen.	Mane. <sup>2</sup>	Aedes I. <sup>3</sup>	Aedes II.	Aedes.
Marcus . . .	✓	✓	✓	✓	✓		✓	✓	✓
Publius . . .			✓	✓	✓		✓		
Sextus . . .	✓			✓	✓				
Quintus . . .	✓	✓	✓	✓	✓	✓	✓	✓	✓
Decimus, etc. .		✓	✓	✓			✓	✓	

This may seem so elaborate—for such a small occasion—as to make the reader smile and quote :

*parturiunt montes, nascetur ridiculus mus*

but we describe it in detail now because some check is needed to assure that lazy or diffident boys do not slack, and because in the second and third year repetition will no longer be an incidental.

*Songs.*—This is a convenient place to describe the great extent to which the singing of Latin songs<sup>4</sup> enters into the teaching at the Perse School. These are used throughout the first three years, but especially during the first and second year. There is nothing like singing for impressing things on the memory,<sup>5</sup> and the songs in the volume referred to have the further advantage of helping to keep pronunciation correct, for in them long

<sup>1</sup> The couplet at the end of § 11.

<sup>2</sup> From § 14.

<sup>3</sup> The *Aedes Iacchi* is too long to be said without a break. *Aedes I* means the first part, up to the young man “all tattered and torn.” *Aedes II* indicates the second part and *Aedes* alone the whole.

<sup>4</sup> *Chanties, being Greek and Latin Songs set to traditional airs*, by W. H. D. Rouse. (Blackwell, 2s. 6d.) There is also a small edition at 9d. (same publisher), containing Latin only.

<sup>5</sup> A fifth form was once reading Horace’s *Ars Poetica* and had no difficulty with lines 325–30 because in their childhood they had sung a song in *Chanties* which deals with the fractions of the *as*.

quantities are kept long and short ones short. This is true of no other Latin songs that we know. Small boys will delight in them, especially when they contain such sentiments as :

odi magistros,  
odi libellos,  
pensumque longum.

It is a good plan to have a song sung at the beginning or end of a lesson. Even the best regulated lessons occasionally come to an end a few minutes before the bell goes. This is just the time for a song.<sup>1</sup>

*Grammar.*—Nothing remains in *Initium* which involves any unexplained principle until we come to the passive voice in § 16. This is a matter of grammar, to which we now turn. It is often vainly imagined that the direct method ignores grammar. Nothing could be further from the truth. By the direct method a boy *first* gets his grammatical forms by induction from his reading; but there is nothing to prevent his learning grammar, later on, deductively by paradigms and declensions. In fact, at the Perse School nouns are declined, verbs are conjugated, and adjectives are compared in almost every lesson for the first two years. And—as has been mentioned in the second chapter—it has been found well, during the first year, to have a written test of grammar every week. In order to make this quite clear we subjoin a typical paper set to a first-year class during its second term.

<sup>1</sup> If the master is so unfortunate as to have “no music in his soul,” he must get someone else to give the tune to his class, and appoint a *choragus*, from among the boys, who will come out from his place and beat time with a ruler whenever the song is sung. Different boys will, of course, be chosen on different occasions.

## A GRAMMATICAL TEST-PAPER

I. Declina singulariter et pluraliter *creta -ae* (f); *libellus -i* (m); *miles -itis* (m); *corpus -oris* (n); *portus -ūs* (m).

II. Scribe tempus futurum horum verborum: *pulso, sedeo, surgo, aperio*.

III. Scribe ante verbum "video": *libri magni, puellae pulchrae; miles fortis; puer ludit, homines currunt*.

IV. Redde Latine:

(a) I will give you a book.

(b) The kind master teaches the stupid boys.

(c) May I open the window?

(d) Who wants to act the part of Marcus?

(e) I have written these sentences without a mistake.

To return to the learning of the passive voice. This is learnt from the active (for the present, future, and imperfect tenses) by noting the change of endings given in the scheme on page 45 of *Initium*. It may be practised by the help of the tables on pp. 48-9. Dull boys love these, but intelligent ones soon tire of them.

The grammatical ground covered by our first-year course is as follows:

The five regular declensions of nouns.

Declension and comparison of all regular adjectives.

The numerals and common pronouns.

The indicative (active and passive) of the four regular conjugations.

Irregular tenses of such verbs as *volo, fero*, and *eo*.

Incidentally the boys have acquired a fair vocabulary and the ability to understand a good deal of simple Latin, together with the power of expressing themselves with moderate fluency within very narrow limits. But most important of all are the mental habits that they have formed. These will accelerate progress during the second year.

## CHAPTER IV

### THE SECOND YEAR

*Syntax.*—The second year is the time for teaching the main body of Latin Syntax. *Pons Tironum*—the textbook for the first term of this year—introduces the following constructions one at a time : indirect command, purpose, indirect question, ablative absolute, result, *oratio obliqua*, conditionals, subordinate clauses in O.O. Thus the master always knows what construction is about to be introduced, and he should make convenient opportunity to explain and practise it orally before it is met with in the textbook. For example, the book opens with a section on indirect command. Oral practice on this therefore precedes, thus :<sup>1</sup>

*M.* (addressing a boy). Surge. Impero tibi ut surgas. Aperi librum. Impero tibi ut librum aperias.

About a dozen examples are given, so that there is no doubt about the meaning of *impero*. Then the master proceeds : *Surgas, aperias* (etc.) sunt modi subiunctivi. Est novus modus qui declinatur *-am, -as, -at* (he says nothing, at first, about the first conjugation). *Universi dicite mihi hos fines.* (The class call out in chorus *-am -ās -at -āmus -ātis -ant.*) The boys are now in a position to reply to questions, and the master continues :

*M.* Surge. Quid tibi impero ?

*D.* Imperas mihi ut surgam.

*M.* Tu, Decime, claude librum. Quid tibi impero ?

*D.* Imperas mihi ut librum claudam.

<sup>1</sup> See also Appendix, p. 142.

Many such commands are given, and all are turned into the indirect form ; then the master varies his remark and introduces a past tense, thus :

*M.* Tace, Sexte. Imperavi tibi ut taceres. *Imperavi* est tempus praeteritum, itaque adhibemus subiunctivi non praesens tempus (ut *surgas*, *claudas*, etc.) sed imperfectum. Tempus imperfectum subiunctivi facile ducetis ab infinitivo. Modo necesse est addere litteram *m*. Universi dicite mihi infinitivum quattuor coniugationum.

*D.* -āre -ēre -ere -īre.

*M.* Addite litteram *-m*.

*D.* -ārem -ērem -erem -īrem.

*M.* Declinate -ārem.

*D.* -ārem -āres -āret -ārēmus -ārētis -ārent.

Now follows plenty of practice both after a present and after a past main verb. The master possibly forgets about the first conjugation (present subjunctive) and says something like *Decime, pulsa Marcum. Quid tibi impero?* and naturally gets the reply *Imperas mihi ut Marcum pulsam*, whereupon he exclaims, "Minime vero. *Pulso* est verbum primae coniugationis, et praesens tempus subiunctivi huius coniugationis non fines habet *-am -as -at* (ut ceterae coniugationes) sed *-em -es -et*. Iterum *pulsa Marcum, Decime. Quid tibi impero?*" and Decimus is now able to reply correctly. The lesson concludes with further practice of the construction, and the boys are, of course, allowed to perform the actions before replying to the *Quid tibi impero?* or *Quid tibi imperavi?* which inevitably follows. Much will be taught incidentally in the way of vocabulary and new phrases. For example, the master tells a boy to blow his nose. The boy does not understand *Nasum emunge*, and so the master demonstrates, and all take down the new word in their notebooks, after it has been correctly written on the board with principal parts attached. Then



the master explains *emunctae naris homo as sapiens*,<sup>1</sup> and similarly with other phrases that may occur to him.

The next lesson should begin with a revision of the same points. Then it may be well to draw up a scheme<sup>2</sup> for the formation of all the tenses of the verb with which the class is familiar, thus :

TOLL-O		TOLLERE	SUSTUL-i		SUBLAT-um	
<i>Fut. Indic.</i>	-am	<i>Impf. Subj.</i> -m	<i>Fut. et Perf. Indic.</i>	-ero	<i>Partic. Perf.</i>	-us
<i>Impf. Indic.</i>	-ebam		<i>Plusquamperf. Indic.</i>	-eram	<i>Part. Fut.</i>	-urus
<i>Partic. Praes.</i>	-ens		<i>Inf. Perf.</i>	-isse	<i>Inf. Fut.</i>	-urus esse
<i>Praes. Subj.</i>	-am				PASSIVE	
					<i>Perf. Indic.</i>	-us sum
					<i>Fut. et Perf. Ind.</i>	-us ero
					<i>Plusquam Pf. ind.</i>	-us eram

Then the reading of the first section of *Pons Tironum* begins. We will speak of the reading later. The important point is—as always—not that so much text

<sup>1</sup> Fun will be made of this later. For whenever a boy later on—days or weeks after—blows his nose in class, the master will appeal to him for an answer to whatever question he may be asking, and if the boy fails to reply the master will chaff him, somewhat as follows: *Nasum quidem emunxisti; sed non videris esse emunctae naris puer, namque non potes respondere.*

<sup>2</sup> Variations between the different conjugations are of course explained, as is also the difference between the future indicative and present subjunctive of the 3rd conjugation. Later on new forms, such as the gerundive and the remainder of the subjunctive, are added, and different boys are practised in writing up the whole scheme on the board.

should be read, but that the construction, exemplified by the particular portion of text, should be thoroughly mastered. This is best done by oral work, which takes the place of the old-fashioned written "exercise." All the regular syntax is taught in this way. It is unnecessary to give examples of all the constructions, but perhaps one more may be useful. Let us suppose that final sentences are to be taught. The master on entering the classroom asks *Cur ad vos venio?* Someone is sure to reply *Venis nos docere*, when the master proceeds :

*M.* Sed Romani non ita dicunt. Oportet dicere "Venis ut nos doceas." Ego venio ut vos doceam ; librum aperio ut recitem ; cretam capio ut in tabula nigra scribam. Marco appropinquo ut caput ei pulsem. (Marcus generally anticipates this.)

Then he questions the class :

*Cur ianuam aperio ?*

*D.* Ut intres ianuam aperis.

*M.* Cur ianuam nunc aperio ?

*D.* Ut exeas ianuam aperis.

*M.* Cur Marcus librum aperit ?

*D.* Ut recitet Marcus librum aperit.

Then a past tense is introduced, and some bright boy is likely to reply correctly by analogy with what he learnt on indirect command.<sup>1</sup>

*M.* Cur ad vos heri veni ?

*D.* Ut nos doceres heri venisti.

As usual plenty of practice follows. Soon one construction is used to help to explain another by a system of

<sup>1</sup> The negative, of course, both in indirect command and in a final sentence, is specially given,

paraphrase. Thus it is explained that *ut doceas* can also be expressed by :

- (a) ad nos docendos.
- (b) nos docendi causa.
- (c) nos docturus.
- and (d) nos doctum.

*Paraphrase.*—This gives plenty of scope for practice, and a whole lesson will often be spent on such paraphrasing work. The master expresses a sentence in one way and bids the class express it *aliter*, when we get something like this :

- M.* Caesar legatum misit ut naves compararet. Aliter ?
- D.* Caesar legatum misit qui naves compararet.
- M.* Aliter ?
- D.* Caesar legatum misit ad naves comparandas.

The same is done with other constructions ; for example, the ablative absolute *impedimentis collectis* is expressed in four ways :

- (a) cum impedimenta collecta essent.
- (b) cum impedimenta collegissemus.
- (c) postquam impedimenta collegimus.
- (d) postquam impedimenta collecta sunt.

*Boy-Master.*—The class is exercised in all these, and it is a splendid opportunity of employing the device of the boy-master. A bright boy, who has grasped all four ways of turning the sentence, takes the master's chair (which he retains until he makes a mistake), expresses any sentence he likes in one way himself, and bids different members of the class express the same sentence *aliter*.

When a construction is first introduced to the class, certain set phrases are generally evolved, more or less appropriate to the occasion. This is helpful, because, when a boy subsequently makes a mistake in this or that

construction, he can be at once referred back to the set phrase in which he first learnt it ; e.g. if a mistake is made in indirect command, the master at once says to the delinquent *Surge. Quid tibi impero?* and the boy replies, almost automatically,<sup>1</sup> *Imperas mihi ut surgam*, and the master continues *Quid tibi imperavi?* He generally gets the correct answer, *Ut surgerem mihi imperavisti*, and all he now has to do is to make the boy apply consciously what he has brought up from his sub-conscious memory.

*Colloquy.*—These set phrases may be elaborated into a formal colloquy such as is described in the introduction to *Ludi Persici*. The colloquy for the purpose sentences might run somewhat like this :

*M.* Cur magister venit ?

*D.* Ut doceat magister venit.

*M.* Cur pulpita escendit ?

*D.* Quo melius nos videre possit pulpita escendit.

*M.* Cur discipuli libros aperiunt ?

*D.* Ut recitent discipuli libros aperiunt.

*M.* Cur magister cretam sumit ?

*D.* Ut in tabula nigra scribat magister cretam sumit.

And so on with a past tense.

These common constructions will be continually and automatically practised by the usual classroom procedure. The master naturally begins a lesson with *Aperite libros*, and follows it up with both *Quid vobis impero?* and *Quid vobis imperavi?* Then comes *Quota est pagina?* and, after some boy has replied, comes inevitably<sup>2</sup> *Quid rogo?* and then *Quid rogavi?* The

<sup>1</sup> The direct method avails itself of the almost unconscious mental processes, which enter so largely into our psychological life, far more than other methods do.

<sup>2</sup> This is so well understood that boys get into the habit of putting up their hands—as volunteering to reply to the question which they know is coming—as soon as they hear the opening command of *Aperite libros*.

course of the lesson provides almost innumerable opportunities for practising just what the master wishes; and he must see to it that the boys do talk. It is so easy to do nearly all of the talking oneself; but now that the place of the old-fashioned "exercise" has been taken by oral work, the master must no more do all this oral work himself, than he would, on the older method, dream of doing all the boys' written exercises himself. *Discitur loquendo*. So there must be constant give and take of conversation within the powers of the class. *Oratio obliqua*, for example, is very easily practised. A boy makes a remark, and the master asks *Quid dicit Marcus?* The same applies to indirect question and to many of the other constructions.

There is a certain danger—of which the master should be well aware—that these constructions will never be consciously realised as such by the majority of the class. How far this is a good or a bad thing admits of dispute; but those who are anxious for their pupils to know their syntax analytically—and all who are preparing for an external examination must do so—should practise them in turning sentences from English into Latin. Perhaps this might be done regularly in the third term of the year. Begin each lesson with *Quis potest mihi dicere Latine: If you give me twopence, I will give you a penny, or, If you had hit me, I would have hit you, etc.*, according to which construction you wish to exercise. You will not, of course, confine yourself to such dead-alive things as Caesar and his ambassadors or Priscilla and her rose, but give your sentences a light or facetious turn, and (best of all) make them deal with the boys themselves, with their daily doings and interests.

Occasionally some sentences (from English into Latin) are given to be translated as home-work. The following,

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by a boy below the average, show the standard of accuracy which may be gained :

1. Pecunia mutua accepta, cibum emo.
2. Cibo empto, domum abeo.
3. Cibo eso, dormio.
4. Pueri magistro viso, placent.
5. Magister pueris visis, irascitur.
6. Tauri mappa rubra visa, mugirent.
7. Pueri tauris auditis, timent.
8. Horatius penso perfecto, ludit.
9. Ennius cena magna esa, e ventre labourat.
10. Tintinnabulo sonito, pueri gaudent.

The above method of teaching the common constructions is well illustrated by the following uncorrected account of a Latin lesson, written by a second-year boy in examination at the end of the year.

A boy's account of a Latin lesson :

*Magister.* Rides-ne Coriate ? Quid te rogo ?

*Coriatus.* Rogas me num rideam.

*Magister.* Quid te rogavi ?

*Coriatus.* Rogavisti me num riderem.

*Magister.* Intelligisne, Gigas ? Quid te rogo ?

*Gigas.* Rogas me num intelligam.

*Magister.* Quid te rogavi ?

*Gigas.* Rogavisti me num intelligerem.

*Magister.* Intellexistine, Lupe ? Quid te rogo ?

*Lupus.* Rogas me num intellexerim.

*Magister.* Quid te rogavi ?

*Lupus.* Rogavisti me num intellexissem.

*Magister.* Es-ne insanus, Vergilli ? Quid te rogo ?

*Vergillius.* Rogas me num insanus sim.

*Magister.* Quid te rogavi ?

*Vergillius.* Rogavisti me num insanus essem.

*Magister.* Gigas nihil intelligit. Quid dico, Horati ?

*Horatius.* Dixis Gigantem nihil intelligere.

*Magister.* Bene ! Rex cretam frangit. Quid dico, Lupe ?

*Lupus.* Dicis Regem cretam frangere.

- Magister.* Rex cretam fregit. Quid dico, Verbera ?  
*Verbera.* Dicis Regem cretam fregisse.  
*Magister.* Rex cretam franget. Quid dico, Marce ?  
*Marcus.* Dicis Regem cretam fracturum esse.  
*Magister.* Scelestus insanus est. Quid dico, Iacobe ?  
*Iacobus.* Dicis Scelestum insanum esse.  
*Magister.* Scelestus insanus erat. Quid dico, Dure ?  
*Durus.* Dicis Scelestum insanum fuisse.  
*Magister.* Scelestus insanus erit. Quid dico, Vigil ?  
*Vigil.* Dicis Scelestum insanum futurum esse.  
*Magister.* Cretam capio et scribo. Dic aliter, Sceleste.  
*Scelestus.* Creta capta, scribo.  
*Magister.* Librum aperio et recito. Dic aliter, Ionice.  
*Ionicus.* Libro capto, recito.  
*Magister.* Plumam frango et sedeo. Dic aliter, Vertumne.  
*Vertumnus.* Pluma fracta, sedeo.  
*Magister.* Dum magister docet, oportet pueros tacere. Dic aliter,  
 Gigas.  
*Gigas.* Magistro docente, oportet pueros tacere.  
*Magister.* Dum ego sedeo, oportet pueros loqui. Dic aliter, Coriate.  
*Coriatus.* Te sedente, oportet pueros loqui.  
*Magister.* Cur ad vos venio, Rex ?  
*Rex.* Venis ad nos ut nos doceas.  
*Magister.* Cur cretam capio ?  
*Rex.* Ut scribas, cretam capis.  
*Magister.* Cur vos doceo ?  
*Coriatus.* Ut intelligamus linguam Latinam.  
*Magister.* Sede. Quid tibi impero, O Vergilli ?  
*Vergillius.* Imperas mihi ut sedeam.  
*Magister.* Quid tibi imperavi ?  
*Vergillius.* Imperavisti mihi ut sederem.  
*Magister.* Noli digitos mordere. Quid tibi impero, Horati.  
*Horatius.* Imperas mihi ne digitos mordeam.  
*Magister.* Quid tibi imperavi ?  
*Horatius.* Imperavisti mihi ne digitos morderem.  
*Magister.* Cur cretam capio ?  
*Horatius.* Scribendi causa cretam capis.  
*Magister.* Cur plumam capio ?  
*Lupus.* Frangendi causa, plumam capis.  
*Magister.* Cur ad vos veni ?  
*Lupus.* Docendi causa ad vos venisti.

We append a similar description which was written out as home-work. This, like all our specimens, is uncorrected.

In conclave intramus et in sellis sedemus. Primo dies mensis scribendus est. Tum sedemus recte et timemus ne magister poenas a nobis sumat.

Magister intrat ut nos doceat. Dicimus, "Salve Magister," et ille respondit. Quom ille conclave intravisset Scelestus ludebat. Itaque Magister dicit, "Ludis-ne, Sceleste? Quid te rogo?" Scelestus respondit, "Rogas me num ludam."

Tum magister sedet in rostro ut omnes possit videre et omnes nos, ne ludamus, curiose spectat. Imperat nobis ut libros, apud parginam vicesimam septam, aperiamus. "Venter, recita!" dicit Magister. Itaque Venter recitat, "Quondam homo erat, qui dixit fratri ei 'Da mihi pecuniam!'" Magister dicit "Quid dixit homo?" et nos respondemus, "dixit fratri ei 'pecuniam mihi davisse!'" "Bene!" dicit magister. "Nunc abite." Et nos abimus.

*The Reading.*—As is stated in the second chapter, three textbooks—*Pons Tironum*, *Ludi Persici*, and *Puer Romanus*—are used in the second year. *Pons Tironum* is finished in the first term, and *Ludi Persici* may either be read by itself in the second term, or used *pari passu* with *Puer Romanus*. If read by itself *Ludi Persici* is finished in the second term, and *Puer Romanus*, which contains a year's work, is not begun until the third term of the second year. It thus carries us on to the end of the second term of the third year.

We begin, then, with *Pons Tironum*. After oral practice upon a certain construction, a boy stands up, upon the master's order, and reads aloud in Latin. The rest of the class follow in their books and correct any mistakes of quantity or intonation. If any words are not understood, it is the boys' business to say so.<sup>1</sup> Great

<sup>1</sup> The same applies to the sense, and a boy is expected to say *Sententiam non intellego*, but only the best boys will do this. Either from pure laziness or because they really think they understand when they don't, most boys will be satisfied if they get the meaning of the *words*. The master has, however, other means (described immediately) of assuring that the sense also is understood.



stress is laid upon answering in Latin easy questions, also in Latin, upon the text just read. The piece is not translated into English (though an unusually difficult piece, and always all isolated verse, would be so), but the master assures himself that it is being understood partly by the reader's intonation and partly by the answers to questions which he proceeds to put.

*Pons Tironum.*—For the sake of clearness, let us suppose that the opening section of *Pons Tironum* is being read.

*Boy (reads).* Ante lucem servus quidam, nomine Davus, ad cellam ubi dormio venit.

*Another boy.* Non intellego "lucem."

*M.* Scribite in libellis: *lux, lucis* (f) = id quod sol nobis dat.

*Boy.* Sed non intellego *sol*.

*M.* Sol est in caelo. Scribite, *caelum -i* (n). (He then points to the sky, either out of the window or in some picture in the room, and explains *sol, solis* (m) by drawing on the board.)

*Boy (continuing).* Fores pulsat, ac mihi ut surgam imperat.

*Fores* is explained by *ianua quae binas habet partes*, accompanied by gesticulation as to how it opens. When a few lines have thus been read and understood, something like the following dialogue (at first with books open, then with them shut) will occur:

*M.* Quid facit Davus?

*D.* Ad cellam venit.

*M.* Quando venit?

*D.* Ante lucem venit.

*M.* Quid aliud facit?

*D.* Fores pulsat.

*M.* Quid ego facere volo?

*D.* Dormire vis.

*M.* Quid igitur ei impero?

*D.* Ut abeat ei imperas.

*M.* Quid mihi imperat pater?

*D.* Ut statim surgas tibi imperat pater:

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and so on, to provide plenty of practice. When points have to be driven home the class should be made to answer the master's question in chorus. The master first gets the correct answer from one, and then exclaims *Respondete universi*, or calls for it with a clap of the hands.

The more advanced narrative read later is treated on the same *principle*, though so much question and answer becomes no longer necessary. The master should originate devices of his own for driving things home. For example, after reading the section of *Pons Tironum* about the old woman who went to market, the boys will be able to narrate the whole story (and so get excellent practice in the ablative absolute) if the key-words are written up on the board one by one, thus :

<i>anus</i>	<i>ferula</i>	<i>mus</i>
<i>asses</i>	<i>ignis</i>	<i>feles</i>
<i>macellum</i>	<i>aqua</i>	<i>lac</i>
<i>porcus</i>	<i>bos</i>	<i>agricola</i>
<i>porta</i>	<i>lanius</i>	<i>cribrum</i>
<i>canis</i>	<i>funis</i>	<i>lapides et argilla.</i>

The sections of *Pons Tironum* take up new constructions one at a time, but each new construction should first be introduced to the class by purely oral work. Let us suppose that the master glances ahead and observes that the next section employs unfulfilled conditionals. It is now his business to prepare the class for what is coming. This he will do somewhat as follows : Observing that a certain boy (Marcus) is absent, he says to another boy (Sextus) *Potesne videre Marcum, Sexte ?* and so starts the following dialogue :

S. Minime. Marcus abest.

M. Ita enim vero. Marcum videre non potes, quia Marcus abest. Sed si adesset, eum videre posses ? Nonne ?

S. Ita.

*M.* Si adesset Marcus, quid facere posset Sextus ?

*Class.* Marcum videre posset Sextus, si Marcus adesset.

*M.* Bene. Nunc da mihi pecuniam, Sexte.

*S.* Sed non habeo, magister.

*M.* Si tamen haberes, nonne mihi dares ?

*S.* Fortasse.<sup>1</sup>

*M.* Si pecuniam haberet Sextus, quid fortasse faceret ?

*Class.* Si pecuniam haberet Sextus, tibi fortasse daret.

Similar exercise is made with other suppositions, until the boys are able to understand (if not themselves to use) the imperfect subjunctive. Then a past supposition is introduced in a similar way :

*M.* Sexte, pulsavistine Brutum ?

*S.* Minime, magister.

*M.* Tanto tibi melius. Si Brutum pulsavisses, te virgis cecidisses. Quid fecissem, si Sextus Brutum pulsavisset ?

*Class.* Virgis eum cecidisses.

*M.* Dicite totam sententiam.

*Class.* Sextum virgis cecidisses si Brutum pulsavisset.

*M.* Bene. Recte respondistis. Nullum errorem fecistis. Sed si errorem fecissetis non recte respondissetis, etc.

After this introductory drill the section containing the construction in question (in this case the *Lecticarius* section of *Pons Tironum*) is read aloud in the usual way, and this provides plenty of practice by way of question and answer, at first with books open and then with books shut. For example, as soon as this particular section has been read and explained, a dialogue such as the following would be very easy :

*M.* Quid fecissem, si lecticarium appropinquantem vidissem ?

*D.* E via decessisses.

*M.* Dic totam sententiam.

*D.* E via decessisses si lecticarium appropinquantem vidisses.

*M.* Sed non vidi ; itaque quid accidit ?

*D.* Caput tuum assere percussit.

<sup>1</sup> This one word shows how real the boy finds his Latin lesson.

*M.* Et caput tumidum fiebat, quod non accidisset nisi lecticarius me percussisset. Quid non accidisset, nisi lecticarius me percussisset ?

*D.* Caput tuum non factum esset tumidum nisi lecticarius te percussisset.

*M.* Ego baculum mecum non habeo, sed si haberem quid facerem ?

*D.* Leticarium percuteres si baculum haberes :

and so on without end.

*Ludi Persici.*—In *Pons Tironum* only one new construction is taken up at a time, but the author of *Ludi Persici* has assumed that all the constructions are known, and permits himself to use whatever syntax he requires. The plays are original productions, though based, to a large extent, upon classical material culled from such places as the *Suasoriae* of Seneca. They aim, above everything, at being interesting, and boys at the Perse School have always found them so. Of course they are acted as well as read. Some of them will not act as well as others, and one or two—the *De Sagis* and the *Insula Cyclopum*—are perhaps best not acted at all. But most of them will be acted in the classroom with book in hand, and one or two—the *Somnium* and the *Furtum* are the best for this purpose—will be learnt by heart and acted properly—without book—frequently in the classroom and perhaps occasionally on Speech Days and similar functions.<sup>1</sup> After a play has been acted in

<sup>1</sup> For such acting costume is necessary. A local cobbler will make sandals, or the boys may act bare-foot. The tunic may easily be made out of a piece of linen by folding double into an oblong shape to reach from about the neck to the calves of an average boy. Then an opening is left for the head and arms, and the rest (except the bottom) is sewn up. The garment is then put on over the boy's modern shirt and shorts, which are pulled well up the leg so as not to show, and is caught up by a piece of string round the waist so as to form a sort of *κόλπος*, and adjusted so as to fall just to the knees. Chief characters may also wear a piece of coloured material thrown over the shoulders like a *chlamys*. This is not, of course, correct costume, but it is a useful, simple, and effective convention.

the classroom the boys sit down, and the master proceeds to his inevitable questioning. Of course the boys do not enjoy this so much as the acting, but if it is made an invariable concomitant of the permission to act they will cheerfully accept their medicine along with their jam. The dialogue form provides excellent, and very natural, practice in such constructions as *Oratio Obliqua* and indirect question. Thus, when *Furtum*, for example, has been acted, as soon as the boys are reseated the master will proceed :

*M.* Quid fur primus alterum furem facere iubet ?

*D.* Salvere eum iubet.

*M.* Quid dicit se invenisse ?

*D.* Optimum consilium se invenisse dicit.

*M.* Quis eos spectat ?

*D.* Vigil eos spectat.

*M.* Quid igitur timuerunt fures ?

*D.* Timuerunt ne vigil audiret de quibus loquerentur.

*M.* Quid igitur fur alter furi primo imperavit ?

*D.* Imperavit ei ut domum suam veniret.

*M.* Quid vigil eis imperavit ?

*D.* Imperavit eis ne in viis morarentur.

*M.* Quid respondit fur ?

*D.* Se domum abire respondit.

*M.* Quid rogavit ?

*D.* Rogavit num Romanis liceret domum per vias ambulare.

*M.* Quid vigil deinde eis imperavit ?

*D.* Imperavit eis ut statim abirent.

*M.* Quid dixit se facturum esse si iterum fures offendisset ?

*D.* Se eos in vincula iacturum esse dixit [si iterum fures offendisset].

The part of the reply enclosed in brackets is not, of course, really necessary, and will not be given by the class until the master insists. But for practice the master wants to hear it, and so insists. He can give as much, or as little, help as is necessary by framing his questions to suit the abilities of the class. For example, his last question above affords a good deal of help. It

would have been far more difficult had he merely asked *Quid dixit vigil?* This practice is conducted first with books open, then with books shut. Something similar should be done after the reading of each scene and also, to a certain extent, after the acting of every complete play.

*Written Work.*—Written work in connection with the reading is of two kinds :

- (a) Translation into English.
- (b) A Latin summary or *précis*.

(a) *Translation into English.*—This is not to be regarded as an integral part of the work. It is, at this stage, merely a test to find out whether the boy has understood what has been read in class or not. It may be set as home-work once a week or once a fortnight. We append an example done by a boy of only moderate ability who left the school in the next year and never made anything of his classics. It is, of course, uncorrected, and shows well, in spite of carelessness, how readily the general sense of a passage read is usually understood. It is a translation of the opening of *Furtum* from *Ludi Persici*.

## A THEFT

### ACT I

*1st Thief* (meeting the *2nd thief* by night). Good-night!

*2nd Thief*. Good-night to you also!

*1st Thief*. I wish to speak to you for a little time, for I have found a good plot by which we shall both become rich: (*He sees the policeman approaching*). But now we must be quiet; the policeman is looking at us, and I am afraid that he should hear what we are talking about.

*2nd Thief*. Come, therefore, to my house: I have a little pork.

*1st Thief*. You are kind, we will go together.

*Policeman* (*approaches the thieves*). Do not delay in the streets. What are you doing here?

*2nd Thief.* We are going home, rascal. Are not Romans permitted to walk in the streets.

*Policeman.* Go at once; for if I find you in this part again I will throw you into chains.

*(The thieves go away, the policeman walks through.)*

## ACT II

*(The thieves are lying before a table and eating pork.)*

*1st Thief.* This is my plot. Do you know how rich Tullus is? I saw him many times through a window pouring over a certain desk. There is no doubt that there is much money in it. The desk is near the wall——

*2nd Thief.* I understand your plot. What, then, prevents us from digging through the wall and getting out the money?

*1st Thief.* You have said well: in the middle of the night we will go to the house of Tullus. We will take some very good swag.

*2nd Thief.* I will be there, only we must look out for the policeman *(they go out together)*.

## ACT III

*(The 1st Thief approaches the house cautiously: he hears a noise.)*

*1st Thief (whispering).* Who is here?

*2nd Thief (come in from the opposite part).* Do not fear, I am a friend.

*1st Thief.* I thank the Gods, I thought you were the policeman. But begin to dig through the wall.

*2nd Thief.* Be quiet or some one will hear you *(He digs through the wall)*.

*1st Thief.* Can you touch the desk?

*2nd Thief.* I can and already through the hole I can open it.

*1st Thief.* Let me break it open. Here it is already opened.

*2nd Thief (despairing).* Oh dear, there is nothing in it by a paper.

*1st Thief.* They are letters, but I hear a noise: who is approaching?

The above was all written out as one evening's homework, and perhaps the boy attempted too much. The speed at which he wrote may be conjectured from the obvious *lapsus calami* in the last remark but one.

(b) *Latin Summary, or Précis.*—This is a more difficult type of exercise. It is done at home with the help of

books, and lies open to the objection that the boys are liable to do it very unintelligently. The master must see to this and make it a real exercise in thinking. We append an example, done by the same boy as the last piece of translation, and upon the same theme.

#### FURTUM

Fur primus occurrit furi secundo in via. Dixit se bonum consilium habere. Sed dum loquitur vigil appropinquavit et illos spectavit. Tum imperavit furibus ut ad domum abirent. Venerunt ad domum ut porcinam ederent. Dum ederunt fur primus narrat consilium suum. Dixit Tullum multam pecuniam habere et constituerunt ire ad domum Tulli et parietem perfodere. Itaque venerunt ad domum Tulli, sed dum parietem perfoderunt, vigiles appropinquaverunt, et duxerunt fures ad carcarem.

*Obiter Dicta.*—One great difference between the direct method and older methods of teaching is, that on older methods progress can always be, at least roughly, measured by pointing to the number of pages “done” in this or that book; whereas on the direct method less than half of the number of pages may have been “done,” while twice the amount of Latin has been taught. This is because the successful teacher on the direct method does not march straight along the high-road to his destination, turning neither to the right nor to the left, but allows himself to explore all fascinating little side-tracks which turn up along his course. In other words, his *obiter dicta* are to be regarded as an essential part of his teaching, for they not only do teach a good deal incidentally, but go far to preserve the spirit which he wishes to maintain in his classroom. They begin to be important towards the end of the second year, though, of course, they are more frequent in the third year, when the class is more or less capable of understanding everything which the master chooses to say. Isolated words will often suggest proverbs, e.g. *rixa* occurs in



the reader ; then up goes on the board *e iurgio saepe-numero oritur rixa ; custos* calls for *quis custodiet ipsos custodes*,<sup>1</sup> and so on without end. Not only are proverbs suggested by isolated words. Outstanding lines from the poets and other writers will occur to the master's mind, and he should share his wealth with his pupils. *Cunctator*, for example, inevitably recalls :

*Unus homo nobis cunctando restituit rem,*

and *quadrupes* suggests the resounding line :

*Quadrupedante putrem sonitu quatit ungula campum.*

Such things delight the boys, so the time it takes to give and explain them is far from being wasted. Occasionally something will occur in class which recalls an English anecdote to the master's mind. Immediately he tells it to the class (in simple Latin, of course). This may best be illustrated by the latest example that comes to mind. A boy was reciting Catullus's *Lugete O Veneres Cupidinesque* during the repetition lesson, and after the line

*illuc, unde negant redire quemquam*

he hesitated, and finally went back to the previously recited

*nec sese a gremio illius movebat,*

and did the same thing when he came, for the second time, to the line :

*illuc, unde negant redire quemquam.*

Thus he was getting into a never-ending circle, and the master exclaimed : "Hoc mihi fabulam in mentem

<sup>1</sup> Invariably quoted by the present second-year set whenever the master looks anything up in the Latin dictionary he keeps on his desk. Of course, the way to use such proverbs is always explained, and not only the literal meaning.

revocat. Animum igitur attendite omnes, atque fabulam vobis narrabo: Olim milites Romani longum iter faciebant. Sub noctem castra fessi posuerunt et omnes circa ignem considebant. Deinde unus ex eis 'Vultisne,' inquit, 'fabulam vobis narrem?' et consentientibus aliis ille hunc in modum perrexit: Olim milites Romani longum iter faciebant. Sub noctem castra fessi posuerunt et omnes circa ignem considebant. Deinde unus ex eis 'Vultisne,' inquit, 'fabulam vobis narrem?' et, consentientibus aliis, ille hunc in modum perrexit: 'Olim milites Romani . . . etc.'” This is recorded, not because it is the sort of thing to be repeated, but in order to show the kind of trifle in which the master may profitably indulge.

*Playful Explanations.*—Occasions for such *obiter dicta* will not be frequent, but in the course of the day the master may take five or more classes. At a low estimate, then, he will have to explain well over a hundred words every day, and he would be inhuman if he never felt tempted to have a little fun. We suggest that he indulge himself whenever such indulgence does not interfere with his teaching. A few examples of the sort of thing we mean are recorded, as the only means of conveying in a book something of the spirit of the direct-method classroom. The word *pignus* has been explained thus: “Si nullam pecuniam habeo—id quod saepenumero mihi accidit—ad tabernam eo avunculi mei (laughter from the class). Ante hanc tabernam tres pendent pilae aureae (more laughter). Avunculo meo aliquid pro pignore, do, atque ille mihi pecuniam commodat. *Pignus* est nomen, verbum *pignero*. Exempli causa, vestem fortasse pignero.” It was summer term and the master, realising that he was not wearing a waistcoat, opened his jacket and proceeded “Hodie ad eum ivi.” There followed shouts of laughter, and as several boys

opened their jackets to show that they also had no waistcoat, the master pointed to one of them, who was wearing a cricket-shirt without either collar or tie, and remarked "Pauperrimus videtur esse Simonides."

Nothing pleases the boys more than if the master takes advantage of any little personal incident which may have come to his notice. For example, a second-year boy (named Lucius) once injured his leg by falling off his bicycle. A few days later the master, who, owing to a physical infirmity, himself rides a tricycle, had the word *testamentum* to explain. This he did by saying: "Testamentum est id quod morituri scribimus quo omnia bona nostra amicis relinquimus. Exempli causa, ego moriturus libros meos Marco (a "learned" boy) relinquo, et Lucio machinam meam tribus rotis instructam. Fortasse ex hac machina non cadet."

No one who has not heard the happy laughter which follows sallies of this nature can have any conception of the spirit which pervades the Latin classroom on the direct method. But we must pass on to more serious matters.

*Composition.*—Written composition at this stage is of two main types—(a) Descriptions, (b) Reproduction of a story. Précis-writing, such as was briefly described when we discussed the reading, is a possible third type, but it is rarely a success at this stage,<sup>1</sup> and should interest us now mainly on account of the reasons why it does not succeed. These are various, but chief among them is the fact that the writing of the précis itself contains no new interest for a young boy.<sup>2</sup> His interest has largely

<sup>1</sup> Later, in the Classical Remove (fifth year) it becomes a regular feature of the work, and the boys write out at home a précis in Latin or Greek of the portion of the author read in class each day.

<sup>2</sup> It must be remembered that we are dealing with boys from 13½ to 14½ years of age.

evaporated upon the explanation which accompanied the reading of the passage to be summarised. It now figures in his eyes as no more than a rather boring task. To avoid this has now become almost a principle with us, and may well serve to guide us in the choice of composition which should be attempted at this stage.

(a) *Descriptions*.—Oral work naturally leads to a sort of oral composition, and we begin with this. In explaining the meaning of a word, the master often finds that he is launched upon quite a series of little descriptions.<sup>1</sup> What we mean by oral composition is a mere development of this, by which the oral description of some connected series of actions is evolved during class and a written account is made at home as home-work. For this kind of oral composition an imaginary incident may be developed from some chance suggestion, or, better still, some real adventure of some member of the class (which the master has happened to hear about) may be painted in lurid colours. But the usual type will consist of a description of what may be called typical incidents, what commonly takes place, for example, in making bread, honey, or cheese, what we do in a boat-race, in hunting or almost any other outdoor occupation. The sort of thing meant will be clear from the following (uncorrected) description of bread-making written by a boy of very moderate ability.

#### QUOMODO PARNEM<sup>2</sup> FACIMUS

Arator tauros iungit iugo, Iunctis tauris, agrum arat. In sulcis semina serit, et post breve tempus, segetes crescere incipiunt.

Aestate messorum segetes metunt falcibus et frumentum ad molas mittunt ut molantur. Frumentum mollis molitur, unde fit farina, quae ad pistrinum, pistor panem coquit. Pistor aut panem ipse facit

<sup>1</sup> E.g. the explanation of *mel* naturally brings in *flos*, *apis*, and *alvearium*, and if the master chooses, *favus*, *cera*, and *cerae*.

<sup>2</sup> The spelling shows that there has been some carelessness in speech.

quem vendit emptoribus, aut ipsam farinam vendit. Hanc farinam mater familias emit, adque ancillae dat.

Ancilla farinam cum aqua amixtam, furno, ut coquatur imponit, adque nos panem ita coctum edimus.

(b) *Reproduction of a Story.*—It may be well to describe here the various ways of dealing with the story; although only the easiest is used at this stage. Beginning in the third term of the second year, it is carried on for three terms, and used occasionally in the third term of the third year, and in the fourth year.

(1) Questions may be put after every sentence, and answered by the boys singly or in unison, so that they have heard and spoken nearly every word of it before they write it down. (2) The story may be told in short simple sentences, followed by questions, and the boys then asked in turn to group two of these sentences into one, with the proper conjunctions, in as many ways as possible: further grouping of those composed in this way leads up to the period. (3) Or it may be told in a more finished form, with few or no questions, once or twice. (4) Or it may be told in scenes or episodes, each being summed up by one short sentence; these sentences written down forming a skeleton from which the story is to be expanded in the boys' own words. If pictures<sup>1</sup> are available, these sentences may be omitted. (5) Or finally, only a theme may be given, to be worked up at will. All new words or idioms are written upon the board by some boy; these alone are entered in the notebooks for use in the exercise. All must be told particularly not to omit these new idioms or words; they will use them, if they are told, but if not, they are apt to take the easiest line, and to omit them. Half an hour is usually quite enough for the preliminary drill: the story may then be written down

<sup>1</sup> W. H. S. Jones, *Latin Picture Stories*. (The de la More Press, 1/-.)

at once (fifteen minutes), and the home-work may be the same story written from a different point of view. Thus, it may be told in the first person, by one of the characters in the story; or in *Oratio Obliqua*; or with other variations. At the beginning of the next lesson, the papers will be returned, with mistakes crossed out, for correction (five minutes); or if there be some general mistakes, after due warning the same idioms or constructions are brought into the new piece: occasionally, the master may find time, while the boys are writing, to go through each piece with its author.

*Material.*—There are a number of good Latin stories in print,<sup>1</sup> comprised in certain elementary reading-books; but the best thing is for the master to make his own, since he will then be able to include just those words and constructions which he wishes to teach. He must be careful not to read them; he must speak them, without notes, or if he have notes, they must be inconspicuous, for the more the story seems to come forth naturally and as it were on the spur of the moment, the better is the effect. And if the master cannot remember his own story, how can he expect boys to remember it?

For simple stories there is an inexhaustible stock of animal fables, not only Æsop's, but those of India and Africa. These are usually full of humour, and not seldom, of wisdom; they have a point which may be led up to, and may often be summed up in a proverb, easy to remember. It does not matter how odd or how impossible they are; their very oddity helps us to bear them in mind. In the fourth year, however, a connected series of tales is most useful, where some old friend is recognised again and again in a number of adventures. Such a one is *Tyll Owlglass*,<sup>2</sup> whose pranks

<sup>1</sup> For example, *Fabulae*, by R. B. Appleton. (Bell, 2s. 6d.)

<sup>2</sup> *The Adventures of Tyll Owlglass*. (Paul, Trench, Trübner & Co.)

may well fill a term ; Tartarin of Tarascon is another admirable subject, and the street-boys' mocking verse, modelled on the popular songs of the Roman soldiers, once heard is never forgotten :

Tartarinus ad leones—quando, quando, quando ?

The witch tales in Apuleius are heard with rapt attention, and a few scenes from Trimalchio's Supper make a pleasant variety. We have even used Mr. Wells's *Food of the Gods* ; the early chapters are excellent, but the story as a whole has no end, and it is necessary to invent some fantastic catastrophe to wind it up. The Wise Men of Gotham are great favourites, and I only wish there were more of them ; but there are many pleasant tales of fools in the Indian books, and some nonsense tales in our folklore, like that of the two men, one blind and the other couldn't see, who saw two other men, one deaf and the other couldn't hear. Robinson Crusoe, Latour's escape from the Bastille, and other tales of adventure will serve for variety. Stories of classical mythology are obviously useful, such as the Labours of Hercules, or the Homeric Hymn to Hermes.

An example is here given of a story (from Tyll Owl-glass) which, being very long, was told to the class in three parts. The versions are both the third attempts on the part of the boys at this class of work. The first was the best, and the second the worst, done on the particular occasion. It will be noticed that (*b*) has not only written very little, but does not even understand what he has attempted to write. Our object in publishing his effort is to let others know what to expect, at the worst, from this type of work.

(*a*) Quaecum Noctuinus noster audivisset, secum ridēbat. Manū extentā, capillum posterioris furis vehementer vulsit. Posterior fur, "In malam rem," inquit, "cur capillum mihi vellis ?" Cui prior,

“Mentiris,” inquit, “improbissime, egone capillum tibi vello? Vix possum viam ante oculos meos vidēre.” Perrexērunt. Noctuinus noster iterum manum extendit, et capillum prioris furis vehementer vulsit. Prior fur, alveāriō depositō, “Dicis,” inquit, “me capillum tibi vellere, sed capillum meum vellis. Alvearium porto donec collum meum frangam.” Magna fit rixa inter priorem et posteriorem. Noctuinus noster ex alveāriō elapsus, in agros effugit.

(b) Quae cum audivisset Noctuinus noster. Et mox manum iterum extenta, capillum furis posterioris vehementer vulsit.

Ille alverio deposito. “In malam rem” inquit. Dicis me capillum tibi vellere.

*Songs, Repetition, and Corrections.*—This concludes our description of the work done during the second year. But it must not be forgotten that many things—the singing of Latin songs, for example—described under the first-year work are still continued in the second year. As a matter of fact, songs enter more into the second than into the first-year work; for now that the subjunctive and other grammatical forms are known, there is not the difficulty that there previously was in finding a song suitable to the limitations of the knowledge of the class. Most lessons will begin with the singing of one song, but, in addition, as is mentioned in Chapter II, it has been found convenient to allot one lesson per week, during the last term of this year, to a combination of three things. First of all, the boys are given back the compositions which they wrote during the week. These have been marked by the master, who has put his pencil through all mistakes and underlined what he does not like. No corrections are made, but each boy has to find out (in the last resource by consultation with the master) what he should have written. Bright boys quickly do this, and then are allowed to help their duller comrades. Meanwhile any boy who has finished his corrections may put up his hand as volunteering to say



a piece of repetition which he has not already said that (half) term. The master keeps a record of these pieces, as is described under the first year's work. The repertory of the second-year class generally consists of :

Catullus's *Lugete O Veneres Cupidinesque*.

Catullus's *Multas per gentes et multa per aequora vectus*.

Horace's *O Fons Bandusiae*.

The first six lines of Statius' poem to Sleep.

The first eleven<sup>1</sup> lines of the Aeneid.

Martial's *Issa est passere nequior Catulli* and *Iuli iugera pauca Martialis*.<sup>2</sup>

When there are no more individual volunteers to say a poem, the whole class is put on to singing as many songs as the remainder of the period allows.

<sup>1</sup> Beginning *Ille ego . . .*

<sup>2</sup> The first five pieces are from *Ludi Persici*, the Martial from *Puer Romanus* (begun in the third term).

## CHAPTER V

### THE THIRD YEAR

*Puer Romanus*.—For the first two terms of this year the work is much the same in kind, though naturally more advanced, than that done in the last term of the second year. The textbook, for example, *Puer Romanus*,<sup>1</sup> is the same. Nothing need now be said about this reading, except that all verse is learnt by heart as repetition<sup>2</sup> after first being translated into English. Any prose passages of exceptional difficulty—e.g. the letter from Pliny on p. 30—should also be translated. What was said under the second year about playful explanations and *obiter dicta*, will, of course, apply here, except that they will now be rather more relevant to the matter being read, and, perhaps, less childish than previously. As the boys will by this time have read fairly extensively among the well-known things in English literature, the master will not let slip any appropriate occasion for a comparison. He will, for example, ask if the lines from

<sup>1</sup> As a rule, pp. 4–22 are read in the last term of the second year, pp. 23–41 and 42–70 in the first and second term respectively of the third year. The pace naturally increases progressively, but it does not so in the first term of the third year, for the simple reason that the textbook here begins to increase in difficulty. From now onwards it contains a large proportion of classical Latin—both prose and verse—worked into the original narrative.

<sup>2</sup> By the end of the second term the repertory of the class is thus fairly extensive. But we will say more about this repetition shortly.

Ovid on p. 29 of *Puer Romanus* remind anyone of anything in our own literature. Some boy is likely to quote Shakespeare's sonnet :

Like as the waves make towards the pebbled shore,  
So do our minutes hasten to their end,  
Each changing place with that which goes before,  
In sequent toil all forwards do contend ;

and every opportunity should be taken of encouraging the boys to compare the two literatures.

With these reservations, or additions, the principle of the reading is the same as has governed us so far during the first and second years. Of course, there is now not so much questioning upon the text as there was in previous years. The boys have by this time been well trained, and are not so likely, as previously, to let pass anything which they do not understand. The master can now tell whether they do so almost entirely by the reader's intonation, and the second reason for so much questioning (grammatical practice) no longer exists to such an extent.

Perhaps a few words should be said about the exercises at the end of the book. These are, in accordance with our principle for all early written work, very easy, and many of them may be run through orally.

Before passing on from *Puer Romanus*, we append an example of a piece of translation done by an ordinary boy as home-work, at the beginning of his first term in this year. It is a translation of "Nocturna Lemuria" from pp. 22-3 of *Puer Romanus*.

#### A NIGHT FESTIVAL

Returning to the house I asked my father whether there were ghosts with us. "I do not think there are," he answered, "for every year I send them all from our house." "Do you send ghosts away, father?"

I exclaimed. "Yes, to-day," he said, "I shall send them out, for it is the 9th of May. As you know the month is called May after our ancestors, and while you are asleep in bed I shall celebrate a certain ghostly rite which are called night festivals, lest any ghosts live near us. When I had heard this I begged my mother to let me watch at midnight so that I might see my father perform this sacred mystery. Now therefore I will tell you what I saw, for my father remembering the old rite got up at midnight and walked about with bare feet.

*Literary Appreciation.*—A definite attempt is made during this year to provide some training in literary feeling. This is naturally done in connection with the reading of the second *Æneid* in the third term. For example, when translation into English is set—as it generally is once every alternate week—the boys are encouraged to attempt to produce in English something of the effect which the lines translated have had on them in Latin. Flamboyance must, of course, be discouraged, for nothing could be more alien to the spirit of Virgil, nor, indeed, is it likely to be of frequent occurrence. But it does crop up from time to time, for it is what the average boy is only too prone to produce when appealed to for a literary style. In translating, the boys are always told to be as literal as they can without sacrificing good English. It is pointed out that the desired effect may often be gained by preserving much of the Latin order of thoughts—by beginning an English sentence with an adverb or an adjective, for example. Schoolboy nonsense is rarely perpetrated by a boy brought up on the direct method, though a very inaccurate and bad translation may be produced, as is shown in the second example which follows. To show what is meant we quote (*a*) the best translation, (*b*) the worst, of the opening lines of *Æneid* II. Both pieces are first efforts at translating Virgil. Even (*a*) is careless, and shows that the master's Latin paraphrase had been

inadequate, but it shows some literary feeling, especially in the rendering of

*infandum, regina, iubes renovare dolorem.*

(a) All were silent, and held up their faces attentively. Then father Æneas began thus from his high couch: "Unspeakable, O Queen, is the anguish you bid me renew, the way in which the Greeks overthrew the Trojan wealth and the ill-fated kingdom, which most miserable things I myself saw, and in which I played a large part. For what soldier telling of Myrmidones or Dolopes or the hard Ulysses could refrain from tears? and already the dewy night is drawing to its close and the sinking stars urge sleep. But if your love is so great as to wish to hear of our misfortunes and briefly of the last struggle of Troy, I will begin, although the mind loathes to remember and recoils from the grief."

(b) Everyone was silent, and watched him intently. From the bed, Æneas, the father, began thus to the rest.

"Woe! oh! Queen, in this way he recalled grief, the Trojans whose sorrowful land was destroyed by the powerful Greeks, of whom I myself saw misery, in took great part in it."

And still the night, with shadows on the sky, falls, persuading the stars——

*Repetition.*—The other great help, which the master has at his disposal, towards inculcating some literary feeling, is provided by repetition, both of prose and verse.<sup>1</sup> It is now that the fruits are reaped of the laborious sowing in the first two years. A lesson per week is set apart for this work, and the master hears boy after boy recite some of the finest things in Latin, such as, in prose, the last chapter of the *Agricola* of Tacitus or the second chapter of Sallust's *Jugurthine War*. In speaking of the classics, R. L. Stevenson in his *Ebb Tide* says: "For it is the destiny of these grave, restrained and classical writers, with whom we make an enforced and often painful acquaintance in our

<sup>1</sup> A selection of suitable passages will be found in *Gustatio*, by R. B. Appleton (Russell, 1s. 9d.).

youth, to pass into the blood and become native in the mind, so that a phrase of Virgil speaks, not so much of Mantua and Augustus, as of English places and the student's own irrevocable youth." These words are, of course, fully justified, but little or nothing of it all shows itself during the boy's school-life. And yet the master can help things "to pass into the blood and become native in the mind" by seeing that his class constantly have these great passages recited in their hearing. Once learnt they are not finished with, but are added to a constantly growing and constantly revised repertory. How the master keeps a record of pieces said by individual boys has been already described; but perhaps it should be said that pieces learnt in the second year are still kept going in the fourth, and that monotony in the actual repetition-lesson is avoided by the simple expedient of never allowing two consecutive boys to recite the same piece.<sup>1</sup> With very little encouragement the boys will take a pride in being able to quote anything learnt as repetition which is suggested or recalled by the passage which is being read at the moment. What is meant will be clear from a glance at the two following columns. In the first is given what was being read aloud, and in the second the answer—often forthcoming from several boys—to the master's question of *Num quid simile in memoriam vobis revocat?*

Tempus erat quo prima quies  
mortalibus aegris Incipit, et dono  
divom gratissima serpit.

Crimine quo merui, iuvenis placi-  
dissime divom Quove errore miser  
donis ut solus egerem Somne, tuis ?

<sup>1</sup> One home-work a week is given to the learning (or revision) of repetition. A piece previously learnt can be "rubbed up" in class by a boy while his fellows are reciting. A good deal of Virgil is, of course, learnt during the third term. One or two boys generally learn the whole book by heart, but the "recognised" repetition is that contained in *Gustatio*.

Una omnis Scyria pubes Succedunt      Si non periret immiserabilis Captiva  
 tecto et flammæ ad culmina      pubes.  
 iactant.

Turrim in præcipiti stantem sum-      Iuli iugera pauca Martialis Longo  
 misque sub astra Eductam tectis,      Ianiculi iugo recumbunt. Hinc  
 unde omnis Troia videri Et Danaum      septem dominos videre montes  
 solitæ naves et Achaica castra,      Et totam licet aestimare Romam.  
 Adgressi . . . etc.

Such "cross-references" are, of course, frequent to poems recently learnt, but they are by no means rare to those learnt some time ago. Often a single word will recall a passage in which that word was first encountered, as, for example, the word *socordia* recalled what Sallust says about those who are given up to bodily pleasures: "ceterum ingenium, quo nihil aliud neque melius neque amplius in natura mortalium est, incultu atque socordia torpescere sinunt."

. *Virgil.*—A little more must be said about the reading of the second *Æneid* in the third term. At first this will be found very difficult, and yet our experience has taught us that it makes the best beginning. Cæsar may be ruled out at once, owing to lack of interest for boys when he is read in small pieces; Ovid is an unworthy introduction to Latin literature; and, if we are to begin with Virgil, the second *Æneid* is obviously the best book for our purpose. But Virgil is difficult for a first author; he is very "literary," and his style—even such little things as the order of words—presents very great difficulties to a boy who is just tackling his first classical author. The transition from the direct-method textbook (written by a modern) to any classical author is bound to be troublesome in itself, though an effort has been made in *Puer Romanus* by interweaving much classical Latin into the modern text, to lessen the

trouble. The master must therefore exert himself to make the way easier at first. He must not be alarmed at slowness of progress,<sup>1</sup> but must carefully explain the *ordo Anglicus* of words, and paraphrase each sentence. In time the best members of the class will come to take a greater and greater share in the work, but the majority will never do more than offer synonyms for isolated words.

The master who takes the third-year set which we are describing, has procured an old folio copy of Virgil with woodcuts, and has had a small lectern made to hold it. Every lesson begins with a boy coming (in order) out of his place, and reading from this lectern the lines read and explained in the previous lesson. There is a sort of dignity about the occasion ; the boy is unconsciously made to read well, and his uninterrupted flow of words gives a better idea of the rhythm than can possibly be gained when interruptions (explanations) are frequent.

The reading and explanation of the previous lesson is on the lines already described. A "human" touch will be given whenever possible. For example, after saying that *si omnis uno ordine habetis Achivos* is equivalent to *si omnes Graecos putatis esse similes*, the master may explain it by a rough classification of his pupils on the board thus :

DISCIPULI		
<i>Boni</i>	<i>Abominandi</i>	<i>Non ita mali</i>
Nemo	Marcus Publius	Ceteri

Then he remarks *Marcum et Publium uno ordine habeo*.

<sup>1</sup> At first only about twelve lines are read in a period of three-quarters of an hour, but before the end of the term is reached thirty lines are being read—in the thorough manner described below—in the same time.



If the master knows the book well himself—he ought to know it almost by heart—he can easily drill his class into a wonderful knowledge of it. Whenever a peculiarly Virgilian word, phrase, rhythm, syntax, or what not is met for the second time he will ask for a parallel, and upon not getting it will exclaim *Abominandi, nihil memoria tenetis*, and will be himself always quoting huge screeds to the point. After a month or so of this, the Virgil lesson can become a delight to the master. Visitors to the classroom are often amazed at the familiarity which the boys show with the text. The reading is punctuated with the calling out of parallels in words, sense, rhythm, or grammatical peculiarity. The procedure is the same as that mentioned when describing the “cross-references” volunteered by the boys in connection with their repetition. We give in the first of the following columns the lines being read, which occasioned the master’s request for a parallel, and in the second the parallel supplied by several members of the class. The comparisons are on grammatical points, words, and rhythm.

Aut haec in nostros fabricata est  
machina muros Inspectura domos  
venturaque desuper *urbi*.

Aut *pelago* Danaum insidias suspec-  
taque dona Praecipitare iubent.

*Ardentisque oculos* suffecti sanguine  
et igni.

Ecce *manus* iuvenem interea post  
terga revinctum.

Dextraque *coruscum* Extulit ac  
lateri capulo tenus abdidit ensem.

Arsere *coruscae* Luminibus flammae  
arrectis.

Perque pedes traiectus *lora* tumen-  
tis.

*Ardentisque oculos* suffecti sanguine  
et igni.

Visus adesse pedum sonitus, geni-  
torque per umbram.

Dextrae se parvus Iulus Implicuit  
sequiturque patrem non passibus  
aequis.

Such comparisons are of almost daily occurrence, but the above are sufficient to show the sort of thing meant. The book is not merely read, but comment is made<sup>1</sup> upon the poetical use of the dative, sound imitating sense, or the humour of Virgil, etc. This last is, perhaps, the most difficult of the suggested comments, so we will describe how it is made. It will come naturally when the class has reached the lines which describe how the proposed sacrifice of Sinon meets with universal approval from all who had previously feared a similar fate for themselves. Virgil says :

*adsensere omnes et, quae sibi quisque timebat  
unius in miseri exitium conversa tulere ;*

and the master, after explaining that *tulere* = *facile tulerunt* (the opposite of *aegre tulerunt*), brings out the humour by expounding somewhat as follows :

Nemo diceret Vergilium facetum esse poetam, sed interdum possumus quasi subridentem eum videre, ut in his versibus. Primo, cum omnes de sacrificio audivissent, terrore affecti sunt

“ gelidusque per ima cucurrit  
ossa tremor, cui fata parent, quem poscat Apollo ” ;

sed postquam Calchas dixit oportere Sinonem sacrificare omnes consilium laudaverunt. “ Euge,” exclamaverunt, “ sacrificemus hominem.” Nonne facetiae sunt ?

Afterwards he will comment again on the humour of the terrified Greeks who seek refuge once more in the wooden horse :

*pars ingentem formidine turpi  
scandunt rursus equum et nota conduntur in alvo ;*

<sup>1</sup> In Latin, as a rule. But if the master feels that the class would gain at any time by an English explanation of things, he never hesitates to give it, with the caution “ Anglice ” or the like.

or perhaps he will refer to this passage now and make all turn it up in their books.

*Distribution of Lessons.*—As was stated in the second chapter, two extra lessons, in addition to the daily one, are given to Latin in the third year. The object is that special attention may be given to composition, which now begins to stand out as a definite side of the work. Before we pass on to describe this, let us explain how the eight lessons, in the week, are distributed. Of these, from the very beginning of the term, four are given to reading, two to composition, and one to repetition. This leaves one lesson unaccounted for. At first this is given either to unseen translation or to corrections.<sup>1</sup> Practice in “unseens” always does good, but it is generally—at this stage—very discouraging, and, as the term advances, it is often found necessary to give up the period to the reading. The second *Æneid* contains just over eight hundred lines, and four periods a week for ten weeks (examinations cut off the rest of the term) are barely sufficient to read it in comfort. So at about half-term the reading lessons are usually increased to five.

*Composition.*—The composition of the third year resembles, for the first two terms, that of the last term of the second year. It is confined almost entirely to the reproduction of a story told to the class, varied by an occasional précis of a passage read. What has been said already about the disadvantages of précis work at an early stage still applies, although, of course, in a less degree. Consequently the reproduction of a story is a more usual type of work, at this stage, than is the writing of a précis. The stories told increase in difficulty, and the boys are encouraged to rely more and more upon their own words in writing them out. We append six

<sup>1</sup> After the fashion described under the second-year work,

examples of the writing out of such a story by a good boy who subsequently gained a classical scholarship, and also (7) one version by a boy of average ability who left the school early. The stories are adaptations from Apuleius, and are contained in the volume of *Fabulae* already referred to.

## SAGA

(1) Olim domi sagae cuiusdam cui nomen erat Phamphile manebam namque cognoscere volui quid posset facere saga. Ancilla ad cubiculum dominae suae me perduxit et spectabam per rimam ianuae. Primo omnia vestimenta sua exuit. Deinde parvam cistam aperuit et unguentum extraxit. Tum totum corpus unguento oblevit. Tum quatit membra et plumae crescere incipiunt. Nasus incurvus fiebat, ungues adunci. Saga bubo factus est. Surrexit, et e fenestra volavit.

(2) Faciem enormem, nares hiantes, labra pendula habui. Non ovem sed asinum me esse vidi. Cum ancilla me asinum esse vidisset "Me miseram, occisa sum, exclamavit" et faciem suam manibus pulsare incepit. "Festinatio mea cistarumque similitudo me deceperunt." Sed simplex est remedium. Oportet te rosas edere, statimque in formam humanam redibis. Primo diluculo remedium tibi dabo. Quamquam formam asini habui, sensum humanum retinui. Diu deliberavi nisi ancillam nequissimam calcibus meis deberem necne.

(3) Iuppiter tandem auxilium mihi dedit. Namque dum oppidum quoddam praeterimus hortulum satis amoenum, in quo rosae florebant prospexi. Rosis inhiabam. Statim accessi et non multum aberat quin rosas ederem, cum aliquis specie horribili domo egressus tot verberibus me percussit ut non facere possem quin fugerem.

(4) Sed tandem ad latronum speluncam pervenimus, ubi latrones sarcinis nos levabant et in pratum proximum abegerunt. Postridie ad nundinas me ut venderent duxerunt, ubi praeco quis me emere vellet, rogabat. Cum plures aetatem meam de dentibus computare conabantur cuis manum mordere temptavi. Sed nemo me emere voluit. Tandem emptor quidam, quorum manum vehementer momorderam, utrum mansuetus essem, necne rogabat, et me emptum secum domum redegit.

(5) Is qui me emerat servus quidam erat, cui dominus postridie femur pinguis cervi misit ut cenam pararet. Hoc negligenter post culinae fores suspensum canis furtim abstulit. Quo damno cognito, domini iram ita timuit ut mortem sibi consciscere constitueret. Sed uxor ei obstitit quominus hoc faceret. "Es-ne tam stultus," inquit "ut remedium quod fortuna tibi dedit, non perspicias. Namque hoc asino interfecto femoreque eius absciso, efficere potes ut dominus nesciat utrum femur cervi an asini edat. Servus consilium uxoris laudavit et cultrum accuere incipiebat.

(6) Ego autem carnifice meo haec parante effugere constitui, et vinculo quo deligatus eram abrupto, cursu celerrimo effugi. Cenaculum in quo dominus cenabat tricliniis apponendis irupi. Tanto que impetu intravi ut mensae everterentur. Convivae perturbabantur et dominus ita irascebatur ut servis imperaret ut me in stabulo sicut in carcere includerent. Servi hoc fecerunt, sed ego nullo dolore affectus eram quia mortem vitavi.

#### FABULA SAGAE (PARS SEPTIMA)

(7) Ego autem, carnifice meo haec parante, effugere constitui; vinculo igitur, quo deligatus eram, abrupto, cursu celerrimo effugi. Cenaculum, ubi dominus lectis apponendis cenabat, irupi tanto impetu ut mensae everterentur, et convivae perturbarentur. Hoc facto, dominus ita irascebatur ut servis quibusdam imperaret ut me in stabulo, sicut in carcere, includerent, ego, tamen, non multo dolore affectus sum, namque mortem vitavi.

After the description already given, under the second year, of this type of work, nothing further need now be said. But we append four examples of *précis* writing. The first two are versions, by different boys, of a well-known nursery tale; they represent the simple work—of a standard easier than usual—which is occasionally given to encourage ease of writing. The third and fourth are both summaries, by different boys, of portions of *Puer Romanus* written out from memory without the help of the book, after the passage had been read in class. They are not therefore examples of what is usually meant by *précis*. The third summarises a section on p. 24, and the fourth, p. 22.

(1) Olim anus quaedam erat, quae sex asses habuit. Ad nundinas igitur ivit ut porculum emeret. Porculo empto domum redire proficiscebatur, sed tandem portae occurrit et porculum oravit ut portam transiret porculus noluit. Porculo recusante canem oravit ut porculum morderet sed canis noluit. Cane recusante ferulam oravit ut canem pulsaret ferula quoque noluit. Ferula recusante ignem oravit ut ferulam ureret. Sed ignis noluit, igne recusante aquam oravit ut ignem extingueret, sed etiam aqua noluit aqua recusante taurum oravit ut aquam biberet, sed taurus noluit tauro recusante lanium oravit ut taurum interficeret, lanio recusante funem oravit ut lanium suspenderet, fune recusante murem oravit ut funem roderet sed mus quoque noluit, mure recusante felem oravit ut murem devoraret. Feles dixit se hoc facturam esse si sibi lac dedisset.

Anus igitur vaccae occurrit et oravit ut sibi lac daret. Vacca dixit se hoc facturam esse si sibi aliquantulum faeni dedisset. Deinde anus venit ad homines qui agrum colebant et oravit ut aliquantulum faeni sibi darent. Homines dixerunt se hoc facturos esse si sibi aquam cribro quaesivisset. Anus cribrum accipit argillum muscosque cribro imposuit et aquam quaesit.

Postremo cum faeno ivit et vaccae dedit. Vacca igitur anui lac dedit. Deinde anus lac felem dedit. Feles quoque murem devovere incipiebat, atque mus funem rodere incipiebat, funis lanium interficere incipiebat, taurus aquam bibere incipiebat. Aqua ignem extinguere incipiebat atque ignis ferulam urere incipiebat ferula canem pulsare incipiebat atque canis porculum mordere incipiebat atque porculus super portam saltavit et anus ea nocte domum rediit.

#### DE ANU

(2) Olim erat anus quaedam quae sex denarios invenit. Ad nundinas igitur ut porculum emeret ivit. Sed in itinere erat porta, et sus noluit praeterire. Itaque anus canem rogavit ut porcum morderet sed canis noluit. Cane recusante ferulam oravit ut canem percuteret. Ferula recusante igni imperavit ut ferulam ureret. Igne noluit, aquam igitur ignem extinguere iussit. Aqua recusante, taurum obsecravit ut aquam biberet. Tauro recusante; lanium oravit ut taurum trucidaret. Lanio recusante funem rogavit ut lanium angeret. fune recusante; muri imperavit ut funem roderet. Mure recusante. Felem murem edere iussit. Feles dixit se facturam esse si anus lac quaesivisset. Oravit igitur vaccam ut lac daret sed vacca dixit se facturam esse si anus faenum quaesivisset. Itaque homines qui agrum colebant rogavit ut faenum sibi darent. Et homines dixerunt se facturos esse, si aquam cribro ad-

portavisset. Argillam igitur cribro imponit et aquam quaesivit. Simul, homines sibi dederunt faenum; vacca lac dedit; feles incepit murem mordere; mus funem rodere incepit; Funis incepit lanium angere; Lanius taurum trucidare incepit; Taurus incepit aquam bibere aqua incepit ignem extinguere. Ignis ferulam urere incepit. Ferula incepit porculum pulsare; et porculus portam praeterit. Anus igitur vespere domum rediit.

## DE SOMNIIS

(3) Pater meus ut manes esse crederet se adductum esse dixit eo quod olim amico cuidam suo accidisse: se amicum qui e puero claudus esset habuisse. Amicum hunc nocte apud focum sedere, cum subito audivisse aliquem portam pulsantem. Ianua aperta advenam intravisse et poposcisse vinum. Amicum suum quippe qui claudus esset eum oravisse ut ipse cyathum quaereret. Cui advenam dixisse si frondes lauri vino imbutas edisset eum in valetudinem redigeretur.

(4) Domum reversus rogavi patrem num et apud nos essent manes. Negavit se putare esse quia quotannis omnes e domo sua eiceret. His auditis matrem oravi, ut ad mediam noctem mihi pervigilare liceret ut patrem vidērem nocturna lemuria agentem. Matrem benigna veniam mihi dedit. Media nocte pater surrexit atque ambulavit per domum nudis pedibus et dextra extenta ne manes sibi occurrerent.

Signum sacrum dedit hunc in modum; salutari minimoque digitis extentis, medium et minimo proximum atque pollicem depressit in palmam. Deinde se lustravit paras. Tum septem fabas nigras ori imposuit et voltu averso alias supra humerum iecit.

“His” inquit “redimo meque meosque fabas.”

Novies hunc dixit versum et non respexit. Has fabas umbra putatur colligere atque sequi hominem a tergo. Rursus se lustravit aqua sacra et oravit manes ut e tecto suo exirent.

The writer of the last piece, it will be observed, has a remarkable verbal memory. But such memory-work is not without its value; it impresses linguistic forms upon the mind, and so makes composition progressively more accurate.

During the first two terms the composition of the third year is well illustrated by the examples given

above. But the master is always trying new devices to check inaccuracy—a short course of the exercises in *Bradley's Arnold* often proves effective, or, if these be too difficult, some less advanced but similar book may be used. As it is only for temporary use, the class does not purchase the book, but the master dictates an exercise—say, once a week—or makes one up for himself.

In the third term the composition always breaks out in strange places. With a good set, a Roman trial is always attempted in this term, and the writing of speeches for and against the accused occupies much of the composition time of the best boys. While they are engaged in this the master occupies the rest<sup>1</sup> with such things as debates<sup>2</sup> and letter-writing.

These debates may be of two kinds :

- (a) Those arising from material provided.
- (b) Original.

*From Provided Material.*—Here we have for our material the ancient *Suasoriae* and *Controversiae* which were actually used in the education of Roman youths who intended to be orators. A large number of these have been preserved by the elder Seneca,<sup>3</sup> but a large proportion of them are unfortunately unsuitable for schoolboys. Still, there is much material in the volume which can be used. Then there are two excellent ones preserved in the chapter of Suetonius *De Rhetoribus*. Such a “*controversia*,” then, is read out and explained

<sup>1</sup> Of course, when no trial is being held, all participate in the debates, etc.

<sup>2</sup> The following description of classroom debates is reproduced from *Some Practical Suggestions on Teaching Latin*, by R. B. Appleton (Heffer, Cambridge), and sincere thanks are due to the publisher for his kind permission to use it here.

<sup>3</sup> *Annaei Senecae oratorum et rhetorum sententiae divisiones colores*. (Teubner.)



by the teacher to the class in much the same way as is done in "reproduction" lessons. The boys may then either stand up and have the debate straight away in class or after a preliminary class debate write out speeches *pro* or *con* at home. Appended are two uncorrected versions written by boys after a short debate in class upon one of the two "controversiae" preserved by Suetonius.

(i) *Sumum ius, summa iniuria.*

Ante diem quintum Idus Iulias. Natus sum quattuordecim annos.

#### CONTROVERSIA

Aestivo tempore non nulli pueri urbani portum Romanae petebant, litus ingressi viderunt piscatores plagas e mare trahere. Eis appropinquaverunt pactum quanti bolum emerent et solverunt pecuniam. Piscatores pecuniam volentes rursus in mare plagas iecerunt. Diu expectant sed tandem plagae apparuerunt. In plagis non pisces erant sed sporta auri. Emptores dixerunt sportam eis et piscatores dixerunt esse eis. Utrique sibi sportam vindicaverunt. Ius adfuit emptoribus. Nemo debet pactionem omittere, quod si pactionem facio cum aliquo et si homo non manet in pactione postea credam nemini. Rei publicae interest in pactione manere quia monia facta sunt fide, et si nemo fidem habet mundus non potest continuere. Pueri dederant numos piscatoribus et emerant bolum quidque sit fortasse nihil sit aut sit aliquid magni pretii itaque piscatores non debent sportam capere.

(ii) *Summum ius, summa injuria.*

Ante diem quintum Idus Iulias.

Aestivo tempore adulescentes urbis, cum advenissent Ostiam, litus ingressi, piscatores rete trahentes videbant. Rogaverunt quanti bolum emerent, et nummos solverunt. Ubi piscatores plagas extraxerunt, nullus piscis affuit, sed sporta auri obsuta. Emptores dixerunt bolum suum esse, et piscatores dixerunt suum bolum esse.

Quid potuerunt facere? Opportet eos in pactione manere, nam quid accidet si non manemus? Non poterimus fidem habere alicui, et rei publicae interest. Opportet piscatores habere bolum, puto, Emptores pecuniam dederant, sed sporta auri obsuta erat, et nonne piscatores eam invenerunt? Certe, piscatores rediderunt pecuniam et tum alios pisces invenire inceperunt.

Of these (*a*) is rather careless, his punctuation is bad, and the style rather jerky—the mysterious *monia* is a careless metathesis for *omnia*; (*b*) has not quite so many careless mistakes and is perhaps a little better in style. We must remember, however, that they are first efforts at a new kind of work; all that they show is that something can be done on these lines. Whether or not such work can be made a success remains to be seen, but surely it is more interesting and more real than turning into Latin detached sentences, such as “Cæsar sent cavalry to bring help to the allies,” or “The officers sent their men to forage in all directions,” which have no reality because they have no context. These two sentences are taken out of a well-known Latin composition book from the first page at which the book opened, and are surely quite typical ones. But is it not this sort of thing that tends to make Latin a *dead* language? How can such things be *living* to a boy? We cannot get any idea of the wonderful world in which a boy lives, except by *ἀνάμνησις*—I use the word advisedly, for the method on which we were trained acts as a pretty potent Lethe!—but surely it is not peopled by such lay-figures as are found in “composition books.” The direct method can at least make Latin more a part of a boy’s own world. He *sees* the fishermen drawing in their nets on the shore, and treasure trove is certainly dear to his heart. The whole episode is an adventure, something which might happen to himself at the seaside. And so with the slave-dealer in the second of the *controversiæ* in Suetonius; he is the sort of person who appears in Henty’s books, and not an amorphous officer of no country and no adventure. It is certainly quite possible by such methods as these to remove from the teaching of Latin the reproach that it has no connection with everyday

life. Such *controversiae* as the one described above ought to train boys to think of reasons for their judgments and so inculcate in them some elementary political and ethical principles. Not that we wish to train boys in casuistry, but there can be no harm in making them consider the *διότι* a little more than they usually do. Such considerations, however, are merely ancillary to our main object, which is to teach boys the language as efficiently as possible.

*Original.*—Perhaps the best results can be obtained from original debates upon subjects such as “*Utrum sunt manes annon,*” “*Oportetne mulieres ius suffragii habere,*” or the like subjects of topical interest. The speeches may be either impromptu on the part of the boys, or they may either be given, or told to choose, their subject beforehand and prepare speeches. I append what I was able to get down from some impromptu speeches on the above two subjects.

The first is by a boy who had only been learning Latin for two years, and is only just 13. There were two visitors in the class at the time, hence his opening address.

Magister, et amici, et advenae, adsumus ut quaeramus utrum sunt effigies. Primum velim scire quid putetis effigiem esse. Ego nunquam vidi et nescio quis viderit. Fabulam scio de domo in qua homines putabant effigiem esse, sed postea invenerunt effigiem lepores esse qui per scalas cucurrerunt. In via erat effigies, ut homines putabant, sed invenerunt effigiem esse arborem. Non saepe videmus effigies, et multi homines nunquam viderunt. Quam ob rem non videmus, si re vera sunt effigies? Puto hoc satis documenti esse non esse effigies.

The following is about votes for women, the first tried by the class:

Amici et magister et advenae, Ego non puto feminas oportere ius suffragii habere quia nihil faciunt ut pecuniam adipiscantur. Itaque homo qui pecuniam adipiscitur ius suffragii habet, sed si feminae ius

suffragii adipiscerentur oporteret eas aliquid facere ut pecuniam adipiscerentur. Non sunt pervicaces semper, itaque homo potest eas corrumpere, si volt, facilius quam potest corrumpere hominem. Et domos incendunt et puto eas scire id non placere hominibus. Itaque faciunt, ut efficiant ut homines dicant ‘Dabimus eis ius suffragii ut domos servemus.’ Sed homines irati sunt et non volunt ius suffragii eis dare. Itaque feminae sciunt homines iratos esse; itaque quam ob rem non desistunt? Hoc probat eas insanas esse; itaque si insanae sunt non possunt iure suffragii uti.

This was replied to by another boy as follows :

Loquax dixit feminas incendere domos. Videtur mihi putare omnes feminas incendere domos. Paucae modo sunt feminae quae incendunt aedes et templa, et non puto feminas pervicaces esse, quia sunt fortes, namque audent incendere aedes atque vigiles iaciunt has in carcerem. Itaque, sunt fortes et audaces. Homines sunt pervicaces nam non obstant feminis quin iaciunt glandes (bombs?) et incendunt aedes. Itaque hi sunt pervicaces. Puto non modo omnes homines sed etiam feminas oportere ius suffragii habere. Multi putant feminas, quippe quae feminae sint, non debere habere ius suffragii; sed oportet omnes, ut antea dixi, habere ius suffragii. Non puto oportere feminas versari in rebus publicis quia habent domos et oportet eas curare. Sed non nullae feminae quae iaciunt glandes sunt quasi insanae; non omnes id faciunt.

The above examples are not given as anything out of the common, but simply to show that a facility of expression can be encouraged by these means. Remember that they are absolutely impromptu speeches, and that they have not been corrected. Corrections were of course made, and also other suggestions were given, but the above contain the actual words used by the boys in question. The arguments and thoughts may be rather trivial, and not over clear at times, but that is not our main consideration at present.

Sometimes quite a good debate will result from a most unpromising subject. The boys are sometimes left to themselves to choose their subject, and five or

ten minutes are given at the beginning of the lesson for the preparation of speeches. Once they chose "*Utrum oportet nos pensa (home-work) facere in aestate annon,*" and I expected a very dull and schoolboyish treatment of the subject. But it turned out to be one of their most successful efforts. One budding orator stood up and began, "*Orior ut defendam causam,*" but was rudely interrupted by the ejaculation "*Sed non es sol,*" and the roars of laughter with which this was greeted caused his speech to go sadly to pieces. Another boy had a really oratorical peroration, which I managed to preserve. His exact words were :

Operamur per totum diem et fessi sumus cum pervenimus domum. Non possumus bene facere pensa dum tam fessi sumus. Dolemus capita et oculos, et incipimus dormire apud quartam vel quintam horam (noctis?). Mane sero expergiscimur, celeriter edimus ientaculum, et deinde currimus ad ludum et pervenimus ad ludum anhelantes. Et igitur si habemus pensa domi facere (corrected to 'facienda') non ipsa bene facere possumus, et non laborare bene in ludo possumus, quia semper fessi sumus animis.

One of the results of this sort of work is the facility of both speech and writing which it encourages. For example, not more than ten minutes at the outside were given for preparation of speeches in the case above, and yet the peroration quoted was only a third of the boy's speech, if that. And as one walks among them, to serve as a walking dictionary while they are preparing, one sees them scribbling away almost as fast as pencil can go.

From time to time—especially during the midsummer examinations—the boys are given a subject to write upon, for which they are allowed—or rather expected—to prepare at home beforehand. This is really a sort of free composition, of which we will shortly quote examples, but we give here an example of a debate

subject which was written in examination—the boy was allowed to bring in notes provided that they did not contain a single complete sentence—by a third-year boy at the end of the term in which debates had been held.

## DE IURE SUFFRAGII

Non puto oportere feminas ius suffragii habere. Nunquam licebat feminis Romanis in Senatum ire et suffragium dare. Paucae modo insanae feminae ius suffragii habere volunt. Multae putant alias stultas esse neque volunt rem publicam adire quia sciunt se non posse imperium habere. Non volunt operi incumbere et meliorem reddere rem publicam. Modo ut infantes qui nova crepundia habent, ludere volunt. Quis enim ex vobis ius suffragii infantibus daret? Necessse est homines sapientes qui operi incumbere volunt habere, non stultae feminae quae et inter se et inter alios rixam habere solitae sunt. Non dignae sunt suffragio quia fenestras frangunt, ecclesiarum ac rerum pretiosarum multitudinem nocent. Efficiunt ut nemo fidem feminis habeat. Nunc non licet feminis sapientibus tabellas pictas vel res pretiosas videre quia homines verentur ne sint hae stultae feminae quae omnia nocent. Etiam regem ipsum conatae sunt laedere. Tabellas pictas, epistulas, libros pretiosos, aedificia, omnia conatae sunt urere. Cum vigiles eas capere conati feminae se humi iaciebant, iacebant in pulvere et mordebant manūs, pedibusque omnes pulsabant veluti animal rabidum quod in arena pugnat. Sunt enim feminarum stultarum multitudo quarum omnium stultissimae eae sunt quae ita agunt et molestiam civibus adferunt. In bello pro patria pugnare, de rebus militaribus consilia excogitare non possunt. Non multum de legibus de moribus reipublicae, de navibus, de commercio et talibus de rebus sciunt. Paucae feminae uncis et dentibus ut feles pugnare possunt sed hoc modo terram natalem defendere non possunt. Necessse est homines non feminas habere. Oportet eas domi quiescere, infantes et ancillas curare, et libros poetarum philosophorumque recitare quo maior sit sapientia, non omnia frangere et scelera stultissima facere. Scelere velandum est scelus, sed non possunt velare quam absurdam agunt causam. Sed insana in causa nemo providet.

Olim ad consessum feminarum quae ius suffragii habere volunt ivi.

Femina quaedam orationem facundē habere est conata. Vehementer est locuta, execrata est, omnes homines aeternis suppliciis addixit. Homines crudeles, regem insanum, consulem scurrā esse. Se enim velle feminas sapientes ius suffragii habere. Putavi eam insanam fuisse non multum aberat quin medicum quaererem. Puer quidam impudens

e turba “Domum,” inquit “abi ut infantem cures.” Nemo ex auditoribus oratori favebat, etiam feminae eas ludibrio habebant. Eam insanam esse, et omnes feminas nocere non dona eis dare dicebant.

Non dubium erat quin insana esset, sed sui cuique mores fingunt fortunam. Si putant se posse ius suffragii adipisci talibus modis stultae sunt. Quamquam stultae sunt possunt decipere. Audite fabulam. Mos erat Romanis filios secum in Senatum introducere ut omnia de republica audirent et orationes habere possent. Puer quidam cum domum se revertisset mater eum vehementer est deprecata ut omnia quae in Senatu audiverat diceret. Puero recusante iterum oravit mater ut omnia narraret. Sed puer se nihil dicere oportere sciebat, silebat igitur. Tum ingeminant preces. Tam vehementer mater precata est ut necesse esset lepidum ei narrare mendacium ne omnia inveniret.

Ecce. Feminae id quod habere volunt dolis et lacrimis adipiscuntur.

“Struit insidias lacrimis quum femina plorat.”

Oportet iudices severas poenas ab eis quae talibus modis ius suffragii adipisci conatae sunt, sumere. Eas in carcerem mittunt sed quia cibum recusant libertatem eis reddunt. Cur non eas in insulam remotam ut saxa vel arbores frangerent mittunt? Cur non alias severas leges constituunt ut poenas ab eis sumant? Necesse est aliquid facere.

Nunquam eis favebam nunquam favebo.

*Letters.*—The writing of letters appeals to children in a way quite incomprehensible to adults. Perhaps something of the fascination survives, from childhood, in boys of the age with which we are dealing; at any rate, there is no lack of enthusiasm on the part of average boys between the age of 14 and 15. Occasionally the master will write to his pupils—during holidays—in Latin, and they will reply. Such things naturally are not preserved, so we can only quote here two examples from rather younger boys. The first is barely 13, and the second barely 14.

Discipulus Hadrianus carissimo suo magistro S.P.D.

Heri modo accepi tuam epistulam quia modo heri domum redivimus, sed nunc gratias tibi ago quod eam mihi misisti. Parvum tamen donum non tuis modis laudandum est, sed nullo modo putavi te inventurum

esse quis misisset. Si satis mihi erit temporis, colligam fabulas iocosas, ego quoque puto melius futurum esse si pueri non semper idem ludum ludant.

Una modo sententia est in tua espistula quae non intelligere possum, et ea est "Forsitan quaeras."

Morbum nunc habeo quod medici Anglici appellant "Christmasitus." Nunc igitur puto hanc epistulam perficiendam esse.

Vale. A.D.V. Kal. Jan., MDCCCCXII.

Pridie, Kal. Jan.

Puer magistro,

Frater et ego gratias tibi agimus pro libris quos nobis misisti; namque illos maxime amamus. Sed frater meus iratus est quia dixisti eum pugnacem esse in litera tua. Habui multa dona, edique multa crustula et non procul aberam quin dolorem haberem. Spero te habiturum esse bonum novum annum. Ave atque Vale. Amoenus.

But, of course, such trifles are mere incidentals. Letter-writing can be made a regular feature of classroom work, but it needs no description, so we merely append two examples written by boys in their third year. The first is on a subject chosen by the boy himself—he was simply told to write a letter in Latin. The second is supposed to have been written by Suetonius to Pliny, and to have occasioned the letter from the latter which is quoted in *Puer Romanus* (p. 30).

(a) Hodie (cur nescio) otium agimus. Quippe qui negotiosus non sim, de praelectione Latina narrabo.

Summus magister praeclarus est, immo vero praeclarissimus. Imperat nobis ut linguam Latinam semper loquamur.

Magister intrat et imperat nobis ut diem mensis, proverbiumque scribamus. Cum proverbium scribimus, magister in ludibrio habemus. Exempli causa scribimus "Magistri dum docent, discunt," vel "Difficile est iniustitia docere."

Deinde pessimum librum de puero Romano recitamus. Si errorem facimus magister ululat. Putavi eum aegrotavisse.

Si Anglice loquimur, nos miseros! caelum cadit. Magister valde



exsecratur, Quid malum dicis, dic iterum celerriter sine dubitatione, sceleste, improbissime, nequissime, etcetera.

Rēvēra non crudelis sed benignus est, sed, ut dicit, puer stultus efficit ut valde irascatur.

In praelectione Latina, ut iam dixi, semper Latine loquimur, et instar puerorum Romanorum esse volumus.

Valē.

Dabam Camborico.

Ante Diem XIII Kalendas Decembres.

(b) Suétonius Tranquillus Sexto Cornelio Pollini salutem dat.

Perterritus sum somnio quod hac nocte percepi. Quippe qui causam unius ex amicis meis acturus sim, vereor ne hoc somnium quid mali portendat. Quare ne causa mea omnino cadat, oro et obsecro ut causam paucos saltem dies comperendines et me excuses. Scio quam difficile sit causam differre sed per te deos oro ut id agas ut morem mihi geras, namque antea expertus pro certo habeo res plerumque evenire non secus ac in somniis mihi videantur.

Si hoc feceris tibi beneficio obstrictum me in perpetuum habebis.

Dabam Romae.

Pridie Idus Novembres.

Vale.

*The Latin Period.*—But the boys must not be left to amble along in this pleasant manner. During their composition lessons at this stage—especially as they will be reading Cicero next year—some attempt must be made to familiarise them with the Latin period.<sup>1</sup> Begin with the familiar skeleton of the simple sentence :

“ <i>Subject.</i>		<i>Object.</i>		<i>Predicate.</i>
Magister		discipulos		docet

Then add qualifications :

Magister optimus		discipulos stultos		frustra docet
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<sup>1</sup> The following account is quoted from *Latin Teaching*—the Journal of the Association for the Reform of Latin Teaching.

Now point out that the qualifying words—*optimus*, *stultos*, and *frustra*—may be replaced by subordinate clauses. Thus we get :

Magister, qui putat se optimum esse	discipulos, qui semper stultissimos se praestant	ita docere conatur ut nil efficere possit.
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Then, if these single subordinate clauses be each replaced by two or more, we get :

Magister, qui putat se optimum esse, sed quem discipuli bene sciunt gloriari solere,	discipulos, qui semper ut molestiam magistro afferant stultissimos se praestant	ita docere conatur ut, quamquam summas vires impendat, nil efficere possit.
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Only two things now remain to be pointed out—(a) that the skeleton *Magister discipulos docet* is only half-way between an English and a Latin order of words, and (b) that we should *begin* with one of our subordinate clauses—before we have something which is not structurally very different from Cicero's common usage :

Si quis unquam, discipuli, litus arare compulsus est, si quis unquam, margaritas suas ante porcos misit mihi qui a pueritia studio litterarum Latinarum me penitus dedi, qui semper id agere conor ut res singulas quam clarissime discipulis meis, omni ambiguitate omissa, exponam, id nunc accidit in vobis docendis, qui sive de industria, ut molestiam mihi afferatis, seu deficiente natura tam stultos vos praestatis ut quamquam totas quibus praeditus sum vires impendo, quamquam omnes deos deasque Latinas cottidie flagito ut auxilium mihi dent, nihil omino efficere videar.

When boys see something like this—the heavy humour is not essential—built up on the board before their eyes, they are entranced by the real simplicity of what at first sight looks so very complicated, and will,

after doing a few similar exercises of their own, find no difficulty but rather a delight in the longest of Cicero's periods.

It is most essential that the boys should be made to practise for themselves. It is well, at first, to ask them as a home-work to write one period (not more) upon one or more of several themes given. Such subjects as the following are often suggested :

*Mulieres non debent ius suffragii habere.*

*Melius est ruri quam in urbe vivere.*

*Saepius oportet nos ferias agere, etc.*

The following two examples—both first efforts—illustrate well what boys can do, and also the confusion into which they are likely to run at first.

#### SAEPIUS DEBEMUS FERIAS AGERE

(a) O iudices, qui olim erat discipulus, qui olim ferias amabat, is est magister qui nunc non licet discipulis satis ferias agere; qui iudices semper optimi sunt, qui semper pensa tam bene faciunt, qui semper magistrum delectare conantur, ei sunt discipuli quos hic magister abominandus docere temptat; si tam optimi sunt, oportet eos saepius ferias agere, sed hic magister crudelis semper artem grammaticam eos docet et non audit aut nonvult audire verba Martialis, "Aestate pueri si valent, satis discunt."

Linguae Graecorum Romanorumque, ut scitis, difficilissimae sunt, itaque, o iudices, nonne putatis, si hi optimi discipuli has difficilissimas linguas discere temptant, plus ferias merent? O iudices non sinite magistrum discipulos ita afflictere sed sinite nos saepius ferias agere.

(b) Si quis iudices umquam optime scribit pensum, si quis umquam conatur magistrum delectare, ille pessimus magister putat semper oportere omnes hoc modo pensos scribere hocve modo se gerere. Itaque necesse est ferias agere saepius quam nunc; scitis versus quas in carmine scripsit Horatius "Aestate pueri si valent, satis discunt"; et sciunt quoque magistri sed non audiunt si declamamus.

Necesse est quoque ferias agere pueris fatigatis, nam si qui sunt severi, ei sunt magistri, praesertim ei qui putant se bene scire et bene posse

docere linguam Latinam, sed qui semper irascuntur et pueros caedunt, numquamve exponunt verba sed dicunt oportere scire omnia verba et oportere discere omnes libros Virgilio, poenasque sument ab omnibus pueris.

Optimos pueros antea habuisse quoque dicunt et hoc modo se abominandis esse pueros putant quamquam temptant intellegere verba magistrumque delectare et animus igitur recusat bene facere id quod necesse est facere ut placet magistros crudeles. Utinam omnes magistri interfecti sunt: quam beati omnes pueri sed nemo volt potestne hoc facere.

It is very useful, in this connection, to point out the oratorical device of the inverted relative. Boys readily use this, as may be seen from the following *prooemium* and *peroratio* of a long speech written by a third-year boy as a holiday-task.

(a) Mihi, patres conscripti, qui pro multis saepe dixi, nonnullis saluti in periculis ac discriminibus fui, in principem quem omnes populi, omnes reges et patres et liberi ipsi oderunt, cuius ferocitate oppressi et togati et milites, a quo, cum aedes et urbes destructae tum infantes et mulieres interfectae sunt, in hunc, patres conscripti, orationem habere necesse est; quod nisi ne impune poenam meritam evitaret exemplumque crudelitatis posteritati traderet, timerem, facere vix possem. Si quis ex vobis patrem amisit, si quis filium, si quis fratrem, at credo neminem adesse qui non amiserit, si quis templa domusque ruentes<sup>1</sup> et decidentes vidit, vel matres ex domibus expulsas, atque ruentibus inter ruinas Germanos barbaros maledicere, si quis haec vidit, in hoc monstrum referenda sunt omnia.

(b) De exploratoribus imperatores nostri et homines principes, ne plebem, qui rumores modo audiebat, perturbarent et terrerent, nihil nuntiaverunt; qui tamen exploratorum facta inspiciebant, qui multos ceperunt, epistulasque et chartas in quibus ad Caesarem principem de rebus nostris militaribus nuntia mittere conati sunt, secreta abstulerunt, hi principem illum multos huc misisse non erant nescii. In his quoque epistulis talia inveniebantur ut alios capere et damnare possemus, quorum unum a militibus nostris captum esse damnatum omnes sciunt. Cum de hoc Germani audivissent, iniustum esse dixerunt, qua excusatione

<sup>1</sup> Editorial correction for *titubantes*.

usi aliquos ex imperatoribus nostris quos ceperant in vincula iecerunt, qui omnes labores subibant, omnes indignitates contumeliasque perferre coacti sunt, pauci etiam fame perierunt. Aliqui tamen nos eodem modo captivis Germanicis usos arguunt. Germani nostris omnem indignitatem et crudelitatem imposuerunt, nos non modo non eis male usi sumus, vero etiam liberaliter ac benigne eos habuimus, et qui ordine digni essent honore affecimus. Aliis Germanicis captivis, quos facta abominanda commisisse certum est, severitate aliquando, crudelitate autem numquam usi sumus. Sed ne hos quidem castigare voluimus, ne homines qui iussis modo imperatorum parebant, quae perficere recusare non poterant, iniure puniremus. Hic igitur omnes det poenas, ab hoc qui barbaris suis iussa immania ac terribilia dabat, eas sumere necesse est. Quod si homines non facient, di certe qui fletus mulierum et infantum audiverunt, qui bestiae ferocitatem in degeneris hominis corpore, turpis hominis astutia praeditam nec ullis crudelitatis factis satiatam viderunt, hunc punient. Vos oro, patres conscripti, ne omnes qui in bello pro patria, pro liberis, pro religione, pro populorum libertate, pro totius denique orbis terrarum salute suscepto, impavidi perierunt, inultos esse sinatis, ut morientum supplicibus, viduarum et lugentium vocibus aures adferatis, ut hunc qui ne bellum dicam, latrocinium enim potius quam bellum nominaretur, tam crudeliter gerebat, poenas meritas ac iustas solvere cogatis.

*Free Composition.*—We conclude this account of third-year composition with a few words on free composition. The boys have now been encouraged for three years to talk in Latin, and free composition is simply the writing down, with just that little extra care which the mechanical act of writing enforces, of such talk. It may fairly be taken—at the end of the third year—as an index of the amount of facility and freedom of expression which the direct method produces. The two following examples were both written in examination. It will be noticed that (*a*) is superior in accuracy, (*b*) in imagination.

#### TROIA CAPTA

(*a*) Per decem annos Graeci Troiam obsederunt sed non potuerunt urbem capere. Igitur “ductores Danaum equum instar montis divina Palladis

arte" aedificaverunt. Equus est ligneus et Graeci milites in equo se celaverunt. Deinde Graeci, qui relictus sunt, ad Tenedon in navibus suis navigaverunt.

Mox Troiani, qui putaverunt Graecos Mycenae abisse, ex urbe iverunt. Mox equum invenerunt sed omnes nesciverunt cur equus aedificatus esset. Subito, pastores Troiae Graecum quemdam, quem in ulvis invenerunt, ad regem traxerunt. Cui rex, qui proximus erat, "Noli timere," inquit, "sed dic mihi cur relictus sis." Sinon igitur sic dixit, "O rex, nomen meum est Sinon. Danaei, priusquam abiverunt, voluerunt aliquem sacrificare ut ventos placarent. Ulixes, quem maxime odi, dixit oportere me sacrificare. Sed, ut videtis fugi." Revera Ulixes, ductor Danaum, imperavit Sinone ut Troianis persuaderet equum in urbem trahere.

Deinde Priamus rogavit Sinonem de equo. (Namque, cum Troiani equum invenissent, Thymoetes dixit oportere equum in urbe ponere. "At Capys, et quorum melior sententia menti" dixit oportere equum in mare praecipitare aut equum urere. Laocoon quoque oravit Troianos ut equum non crederent. Sed Laocoon mox infectus est a anguibus.)

Sinon sic respondit, "Graeci equum aedificaverunt ut Minervam placarent. Sed si equum in urbem trahetis mox Graecos vincetis."

Quibus dictis, Priamus imperavit Troianis ut equum in urbe poneret. Deinde omnes, fessi, dormiverunt. Mox Sinon equum appropinquavit et Graecos milites, qui inerant, liberavit. Quibus factis Graeci vigiles portarum interfecerunt et portas urbis aperuerunt ut sinerent comites qui a Tenedo navigaverunt, intrare. Nunc omnes Troiam rapuerunt et tulerunt et aedes usserunt. Priamus et nati sui interfecti sunt a Pyrrho, crudelens miles Graecorum.

Aeneas cum comitibus suis incepit effugere. Deinde unus ex comitibus dixit, "Capiamus arma Graecorum et induamus haec arma." Sic Graeci putaverunt eos Graecos esse; subito alii Troiani Aeneam et comites eius obviam iverunt et paene omnes interfecerunt, namque putaverunt eos Graecos esse. Aeneas autem non interfectus est.

Subito putavit se videre Venum et Venum dicere, "Abi domum tuam et patrem et coniugem tuam, non oportet te hunc in modum in urbem stare!"

Domo venta patrem coniugemque invenit. Oravit patrem ut cum ei effugeret, sed pater, cuius nomen erat Anchisen dixit, "Nate nolo effugere namque senex sum non multum mihi refert utrum interfecturus sim necne. Nolo quoque hanc urbem relinquere." Sed mox Aeneas patre suo persuasit effugere. Igitur patrem cepit et eum posuit in umeris suis. Deinde cum parvo Iulo qui erat natus Aenei effugit. Imperavit

Creusae ut ad desertum templum iret illuc dixit se mox venire cum patre Iuloque. Sed cum ad templum venisset, Aeneas non vidit coniugem suam. Itaque iterum ad urbem ivit ut coniugem quaereret. Creusam autem instar imaginis vidit, imago ei dixit Creusam tutum esse.

Aeneas igitur abiit sed tristissimus erat namque potuit urbem in potestate Graecorum videre et urbs sua ardere.

(b) Fessi atque repulsi, post decem annos belli, ductores Danaum, ad Troiam comprehendendam equum instar montis auxilio deae Minervae aedificati, milites armatos incluserunt. Deinde ex Troia abire simulantes, ad Tenedos insulam quandam in conspectu Troiae re vera iverunt atque naves ibi celaverunt. Omnes Teucrici ex Troia progressi sunt ad castra Graecorum. Vulgi mirantes spectaverunt equum. Alii voluerunt in urbem ducere, Capys et seniores Teucrorum voluerunt aut in marem iactare aut urrere igne. Cum subito Laocoon ex arce cursit et "Insani," inquit, "creditisne equum? Aut incluti sunt milites armati aut machina fabricata est inspectura domus venturaque desuper urbe." Quibus dictis hastam in latus equi iecit. Stetit hasta in latere, cavernae equi sonuerunt, ex cavis gemitus venit. Et si dei non aliter voluissent, equus destructus esset, Troia servata nunc fortasse staret atque Ulixes numquam rediisset ad Penlopem suam. Sed pastores Troiani iuvenem ad regem Priamum trahebant, omnes eos spectabant. Is, Sinon iuvenis Graecus Troiam cepit; quod non decem annos, non mille carinae, nec omnes Dardanidae facere potuerunt. Omnes Teucrici, Graecum esse videntes, tempaverunt eum tormentere et ille "Quid faciam, quem nec Dardanidae nec Teucrici habere volunt. Propter invidiam Ulixis iactatus sum ex Graecis, nunc Teucrici me interficere minantur. Cum Dardanidi redire volt ad patriam sacrificium habere neccesse fuit ut deos placaret. Cum venit ad auras vulgorum obstreperit et cum Ulixes me oportere sacrificum esse dixit adsenserunt omnes. Sed cum dies advenit efugii et Graeci me a Teucricis interfecturum fore putantes abiverunt." Priamus ei pepercit et subito omnes serpentes duos ex Tenedo, ad aram ubi erant Laocoon et nati duo, progressos. Primo natos amplexi morsu defascitur deinde Laocoonta ipse. Tum ad pedes imaginis deae Minervae progressi amplexi sunt; atque omnes omen esse putantes equum in urbem thahere inceperunt. Sed cum ad moenia destructa equum in urbem iturum advenisset, pueri puellaeque innuptae trahentes, cessit et quater sonus armorum gemitosque audiverunt Troiani. Casandra filia Priami insidias esse monstravit. Troiani tamen non audiverunt. Venit nox, fesso vinoque Troia dormiebat. Sinon ad equum progressus pinea laxavit militesque liberavit. Exiverunt Ulixes, Neoptolamus Menelausque, Achivis agitator

equis atque ipse dolus fabricator Epeos. Naves ex Tenedo venerant, portae apertae sunt, vigiles dormientes interfecerunt. Troia iam capta est. Sed non Troiani; Aeneas iuvenesque Troiae arma ceperunt, per vias curserunt Graecos inficientes. Galeas clipeosque Graecorum in se miserunt. Etiam Priamus, rex veterimus Troiae arma misit. Eum, Hecuba uxor eius oravit ut secum maneret sed ille Pyrum videntes natum suum Polites interficientem, hastam ad caput iecit, sed ea modo scutum pulsavit et Pyrus Priamum capiens sine misericordia interfecit. Obtruncavit eum et nemo scit ubi sit cadaver eius. Troia perdita erat, Troiani viverunt ut servi Graecorum. Ubi sit Priamum nemo sciverit vel voluit scire. Aeneas cum paucis Troianis effugierunt urbe viveruntque, ut urbem Romae conderent narrarentque de capta Troiae.

*Roman Trial.*—Although not a definite part of the composition-work, it is natural to describe here the efforts which are often, but not every year, made to conduct a Roman trial during the third year. It is not possible to do this with every third year, but only with an exceptionally good class.

First of all it is necessary for the master to provide his class with a good deal of material. The trial is going to be one *de repetundis* on the model of Cicero's *Verrines*, and the master must explain, in English, a good deal about Roman provincial administration<sup>1</sup> in general and the system of levying taxes in particular. In the course of this talk he must be careful to give all necessary information about such things as the *comitatus* (*vel cohors*) of the pro-praetor, his *edicta translaticia* or *nova*, his *honorarium* of corn and his necessity, upon retiring, of depositing in the two principal cities an account of all money transactions duly stated and balanced (*apud duas civitates, quae maximae viderentur, rationes confectas deponere*) and of handing an exact copy of these accounts into the treasury after his arrival at Rome (*easdem rationes totidem verbis referre ad aerarium*). In particular the Roman monetary system, based on

<sup>1</sup> Cicero *Ad Atticum*, v. 16, gives an interesting sidelight.



the *sestertius*, must be explained, and the opportunities for bribery and corruption pointed out.<sup>1</sup> As to the actual trial, the distinction between criminal and civil trials (*iudicia publica* and *privata*) and the institution of *Quaestiones perpetuae* (695 A.V.C.) is first explained, and then the following Latin notes are dictated :

#### I. APUD PRAETOREM

Accusator in ius vocabat accusatum postulabatque ut sibi liceret nomen deferre, et praetorem ut diem diceret orabat.

#### 2. DIE CONSTITUTO

Primum accusator calumniam iuravit, i.e. iuravit se non calumniae causa agere : deinde delatio nominis fiebat verbis conceptis, e.g. " Dico, vel aio, te in praetura spoliaste Siculos contra legem Corneliam atque eo nomine sestertium millies a te repeto." Adversario negante, accusator postulavit ut nomen inter reos reciperetur, i.e. ut in tabulam inter reos referretur. Quo modo eum faciebat reum. Nominis inter reos recepto, accusator praetori libellum dabat, in quo nomen rei, crimen, et omnia quae ad crimen attinebant exposuerat : cui libello aut ipse accusator, aut unus ex amicis, subscribat. Tunc praetor diem edixit ; reus interea defensores quaerebat. Hi erant patroni, qui causam agebant, et advocati, qui consilium dabant et iudicio aderant.

#### 3. IUDICIUM

Die constituto, iudices hunc in modum deligebantur. Nominibus omnium, qui illo anno erant iudices in urna impositis, praetor nomina quaedam sorte educebat. Quibus factis et accusatori et reo licebat si quos iudices non probarent reicere, quorum in locum praetor alios sub-sortiebatur. Iudices delecti, cum se ex animi sententia iudicatuos esse iuravissent, nominibus in libello consignatis, in subselliis sedebant. Iamque agebatur iudicium.

#### ACTIO PRIMA

Prima in actione accusator tria genera testimonii proferebat.

1. Quaestiones—testimonium servorum per tormentum quaesitum.
2. Testes—testimonium civium.
3. Tabulae—testimonium scriptum.

<sup>1</sup> All this may be gathered from a good dictionary of antiquities.

1. *Quaestiones*.—Accusator ut servi rei sibi traderentur antea postulaverat. Hi servi eculeo torquebantur donec testimonium dicerent, quod in tabellis scribebatur: ipsae tabellae obsignabantur in diem iudicii.

2. *Testes*.—Cives iurati testimonium dabant: accusator hunc in modum interrogabat “Sexte Tempani quaero ex te, arbitrarisne C. Sempronium hoc fecisse?” Testis respondebat “Arbitror,” vel “Non arbitror.” Deinde testes testimonia sua dabant (vel dicebant) accusatore (vel actore) interrogante.

3. *Tabulae* cuiusvis generis; in primis tabellae accepti et expensi, nec non epistulae. Quibus testimoniis adhibitis, accusator orationem habebat: qua habita “Dixi” inquit; cui respondebat patronus rei. Non nunquam laudatores adhibebat qui mores rei laudarent, cuius testimonii nomen est “Laudatio.” Interdum et uxorem vel liberos rei adhibebat ut misericordiam iudicibus moveret. Quibus perfectis, praeco “Dixerunt” clamabat.

#### COMPERENDINATIO

Uno intermisso die causa iterum agebatur. Primus dicebat reus, cui accusator respondebat, Praetor deinde iudices in consilium mittebat ut sententiam ferrent. Ei igitur e subselliis surgebant atque ut paululum inter se deliberarent abibant. Cum rediissent, praetor singulis ternas dabat tabellas quarum in una scripta erat littera C, in secunda A, in tertia NL (non liquet mihi) et quisque suam tabellam, prout sententiam dare volebat, in urnam iaciebat. Exceptis tabellis, praetor ex plurimum sententia iudicium dabat. Si plures condemnaverant “Videtur fecisse” dicebat; si absolverant, “Non videtur fecisse.” Si plerique tabellam iniecerant litteris N.L. inscriptam “Amplius non liquet” dicebat, et ampliabatur causa. Si tot iudices absolverant quot condemnaverant, reus absolvebatur.

The boys will now have sufficient material to go upon. As much of the procedure as is possible may be gone through in a period, or some evidence or part of a speech may be invented and then the whole of the portion done during the day may be written up at home as homework. Either the reproduction or the text-composition will, of course, be dropped during the time in which a trial is being done.

How real such a trial becomes to the boys may be

judged from the two following little anecdotes. It should first be explained that the experiment has been tried of "being at home to Roman boys" (see next section) once a fortnight, when parlour games are played and anecdotes related—all, of course, in Latin. No boy in particular is ever invited, but at the beginning of the term an announcement is made as to when Latin teas will be held, and there are always more boys than the room can comfortably hold. Of course, the novelty of the idea itself appeals to them, for they love to talk and hear one another talking Latin, especially when it is still more "chatty" than even the reformed method can permit in the class-room! Some weeks ago one boy—the accused in the trial scene—was seated on the floor with a bowl of chocolates between his legs—does not Horace justify us:

*pueris olim dant crustula blandi  
doctores, elementa velint ut discere prima?*

when a boy observed him and exclaimed, "*Specta Amoenum, quam avarus sit! Primum Siculos spoliavit, et nunc omnia crustula tenet.*" It was, of course, a joke, and not a bad one for a boy of 13, but does it not also show that in the eyes of his schoolfellows the boy in question had really been, to some extent, identified with a rapacious pro-praetor?

The second little anecdote is that during one of the preliminary lessons mentioned above, an explanation of Roman money was necessitated, and the opportunity was taken at the same time of explaining a balance-sheet, thus:

TABULA EXPENSI ET ACCEPTI

<i>Acceptum.</i>	<i>Expensum.</i>
A pueris docendis, HS. $\overline{XX}$ .	Crustula, HS. $\overline{XX}$ (pueris edenda)

The lines round the numeral in the "expensum" column were added as an afterthought, and the shout of laughter with which it was greeted proved how well the difference between *sestertia vicena* and *sestertium vicies* had been grasped. This is naturally followed by the introduction of such metaphorical idioms as *benignitatem tuam acceptam refero*, etc.

The reader will wish to know what the boys make of all this, so we append an example of a speech for the defence. This was written by a third-year boy entirely by himself, but his work was corrected by the master at various stages. It therefore differs from all other examples of boys' work quoted in this book. Consultation and corrections naturally take place in doing this sort of work, but the reader may see a boy's unaided effort in the fragment from the speech of the accused, which is given last :

#### SPEECH FOR DEFENCE

Si quis umquam o iudices innocens erat, aut iniuste accusatus est, aut in ius vocatus est crudeliter denique vexatus est is est cliens meus ; qui o iudices semper id egit ut utilitatibus Romae serviret, is est Marcus Cornelius Varus qui nuper optimus proconsule Siciliae erat, qui templa deis condidit, qui edicta translaticia, quae non bona erant, revocavit et edicta nova, ut commercium Romanum adiuveret, fecit ; qui nihil iniuste a Siculis exegit, qui multas rebelliones compressit, in quibus multa volnera accepit sed ille nihil curavit, quia haec volnera pro patria accepit is est Marcus ; sed insanus ille accusator dicit eum iniuste vectigalia a Siculis exigere et malum proconsule esse ; quem, o iudices omnes boni cives Siciliae amant, qui semper benignus est ; si quis alius bonus erat proconsule is est Marcus Cornelius Varus.

O iudices, cum hic ad Siciliam venisset, ut officia sua inciperet, Siciliam in mala conditione esse invenit, namque proconsule antedecens magna vectigalia exegerat et populum ita oppressit ut arma contra nos caperet. Marcus Cornelius Varus igitur contra Siculos ivit rebellionemque compressit. Deinde vectigalia minuit hoc edicto novo. "Quisque civis debet mille sestertium quotannis vectigalia solvere, Marcus Cornelius Varus." Pace facta proconsule novus provinciam meliorem facere incepit et

utilitatibus Romanorum Siculorumque servuit. Nunc testamentum servi Marci Cornelii Vari recitabo ut vobis monstem Marcum Cornelium Varum benignum esse (Testamentum recitat).

Priusquam Marcus Cornelius Varus venit, quotannis, quisque civis debebat duo milia ut vectigalia solvere sed hic hoc ad mille sestertium minuit ut antea dixi. Hic de repetundis accusatur sed libertinum quemdam Gnaei Caudii (Britanici Scironis) vocabo qui bene monstrabit Gnaeum Claudium (Brittanicum Scironem) pecuniam exigere non Marcum (Libertinus testificatur) Epistulam quoque Gnaei Claudii (Britanici Scironis) recitabo (Epistulam recitat).

Marcus Cornelius Varus commercium Romanum hoc edicto novo adiuvit (Edictum recitat). Siculos adiuvit dum est fames namque honorarium recusavit ut hoc edictum monstrat (Edictum recitat). Proconsule, qui pius est homo, templa deis sua impensa condidit; nunc unum ex cohorte — — Comam vocabo ut has res testificatur (Coma testificatur).

Marcus Cornelius Varus certe vectigalia minuit sed aerarium nullum damnum tulit namque diligentissimus erat. Senecissimum civem Thermarum vocabo ut has res testificatur (Gaius—Seneca testificatur).

Accusator dixit Marcum Cornelium Varum, Caium Valerium Callidum in carcerem misisse et bona publicavisse. Verum, sed non verum est hoc iniuste factum esse. Nam Caius Valerius Callidus, ut agros suos irrigaret, flumen clausit, sic aquam impedivit quominus agros civitatis irrigaret. Testamentum servi Caii Valerii Callidi recitabo (Testamentum recitat). Epistulam quoque Caii Valerii Callidi recitabo (Epistulam recitat). Poenas dedit namque hoc edictum translaticium sic dicit (Edictum recitat).

Marcus Cornelius Varus edictum translaticium quod sic dixit, revocavit (Edictum recitat). At enim hoc fecit quia Siculam quamdam in matrimonium ducere voluit; minime, namque Marcus Cornelius Varus iam feminam Romanam in matrimonium duxit. Vocabo Iulium Comam ut has res testificetur (Iulius Coma testificatur). At enim hic Siciliam in peiore conditione quam invenit, reliquit; minime vero, namque nonne vobis dixi Marcum Cornelium Varum rebellionem, quam, cum ad Siciliam venisset, invenisset, compressisse et vectigalia minuisse? At enim Marcus Cornelius Varus Siculos crudelitate sua, ut arma contra imperium Romanum caperent, excitavit, minime, namque primo, postquam rebellionem, quam nuper perstrinxi, compressit, Siculi numquam iterum arma contra imperium Romanum ceperunt; postremo, Marcus Cornelius Varus non erat crudelis quemadmodum servus huius, dixit. At enim Marcus Cornelius Varus multum a Siculis exegit; sed non

modo vectigalia minuit sed etiam honorarium solenne, ut antea dixi, recusavit.

O iudices orationem accusatoris et orationem meam audivistis et nunc oportet vos inter nos iudicare. Temptavi vobis monstrare Marcum Cornelium Varum innocentem esse et nescio utrum impetraverim necne. Sed vobis dico Marcum Cornelium Varum innocentem esse; si eum eicietis in exilium, magnum scelus committetis, voltisne scelus committere? Minime. Audite; cives testificati sunt, testamenta servorum vobis recitata sunt, edicta multa vobis recitata sunt; omnia haec testimonia monstrant Marcum Cornelium Varum non nocentem esse. Igitur quid potestis facere nisi eum absolvere. Sed si eum damnabitis, dei eum ulciscuntur, namque, ut vobis dixi, Marcus Cornelius Varus templa deis condidit. Qui, o iudices nunc potest dicere de Sicilia, "Veni, vidi, vinci!" is est Marcus Cornelius Varus, cuius honos et optimum nomen sunt in postestate vestra; quem omnes amant, honorant, reverentur, is est cliens meus qui omnino false accusatur. O iudices nolite errare cum dolos, periuratiunculam, mendacia accusatoris audiveritis. Si quis alius innocens erat aut omnino false accusatus est denique dedecoratus est, is est Marcus Cornelius Varus; si quis alius benignus, aut optimus, aut probus erat, is est cliens meus; si quis alius cautus, aut diligens aut etiam liberalis erat is est Marcus Cornelius Varus. O iudices, non multum mihi refert utrum Marcum Cornelium Varum damnetis necne, sed, ut scio, si eum damnabitis dei eum ulciscuntur et vos et accusatorem et omnes periuros testes eius interficient. Cavete igitur et Marcum Cornelium Varum absolvite!

The following is an example of the evidence referred to :

Scite, o iudices, me, Quintum Publium Capitonem servum factum esse Gnaeo Claudio (Britannico) Scironi, iamdudum quattuor anno dum Caius Cornelius Verres regnabat. Eo tempore vectigalia locata sunt bina sestertia et dominus meus, ut cum summa luxuria posset vivere, ut terna sestertia colligerem effecit. Postero anno novus proconsule Marcus Cornelius Varus venit, et quippe qui homo optimus et benignus esset, nam in libertatem me vindicavit, imperavit publicanis ut bina sestertia modo colligerent. Sed dominus meus semper imperavit mihi ut terna sestertia colligerem; sed ego, qui a puero iustitiam amavi, et qui semper volo me posse cives adiuvere, recusavi. Dominus igitur, foede me usus est, et crudeliter me castigavit, me verberans salemque in volnera imponens, et me torquens; spectate o iudices, hae sunt manus

quae testificantur. Veni, pro hac causa, ut scelera huius hominis monstrarem. O iudices, si voltis crudelem dominum, et eum que furta a pauperibus facit, punire, ne punite Marcum Cornelium Varum, sed Gnaeum Claudium (Britannicum) Scironem, qui testificatur contra innocentem et periurat.

Minor "evidence" is such as the following :

Pridem, dominus meus mihi et comitibus meis imperavit ut magnam molem aedifarem.

Volebat flumen impedire, ut totam aquam ipse haberet, neque curavit si agri civitatis nullam aquam habuerent.

Igitur magnam molem aedificavimus.

Mox, erat siccitas, quia ceteri agri nullam aquam habuerunt, et magna fames regionem vastabat. Igitur, videtis qualis sit dominus meus, homo avarus, iniustus, et improbus, qui poenam duram meretur.

Or again :

O iudices ! dominus meus, qui ita iniuste accusatus est de crimine horribili, est homo innocens. Semper mihi et omnibus aliis servis benignus erat, et tantum aberat quin magna vectigalia imponeret, ut pecuniam propriam semper daret, ut civibus suis subveniret. Qui promisit me ad patriam meam mox rediturum esse, qui sapientissimus atque iustus praetor erat. Is est dominus meus homo innocens et bonus, qui, ut videtis, false accusatus est de crimine.

The *edicta* are nothing if not concise :

EDICTUM MARCI CORNELII VARI

Cavete omnes. Impero Siculis ut frumentum quod Romam mittitur minoris vendant. Si quis hoc non faciet eum in carcerem mittam.

MARCUS CORNELIUS VARUS.

EDICTUM MARCI CORNELII VARI

Animadvertite omnes. Non licet Siculis honorarium mihi dare namque est magna fames.

MARCUS CORNELIUS VARUS.

And the letters are equally to the point :

Caius Valerius Callidus Quinto Lucio Hectori S.P.D.

Agros meos bene colo namque flumen clausi. Igitur dum est siccitas, agris meis nullum damnum feret. Haec moles aquae obstat quominus agros civitatis irriget sed quid de hoc curo ? Veni mox ut me videas.

Vale.

The following is the uncorrected fragment from the speech of the accused which we promised. It will be noticed that he knows his Horace.

Cives ! Romani ! Amici !

Si quis alius, innocens sum.

Si quis umquam, iudices, falso accusatus est, si cui omnes sibi labores vani erant, si quis umquam litus arare compulsus est, si quis semper laboravit et numquam otio fructus est, si quis dum regnat assentatores habuit sed nunc non habet, si quis numquam honoratus est :

Ego,

Qui tres bonos annos impendi ut populum miserum atque pauperem e miseris suis raperem, qui cibum illis praebui qui fame pressi erant, qui illos vestivi qui nudi erant, qui gavisus sum cum illis qui gaudebant, qui illos consulatus sum qui lugebant, qui Siciliam e turpissimo ordine inter provincias ad situm altissimum levavi, unde nihil nisi tempus et bellum eam potest rapere, qui aurum ad aerarium tuli, qui servos liberavi, atque gloriam adeptus sum qui vivet in omnibus annis.

Nunc tamen accusatus sum quod male regnaverim, quod aurum ceperim quod non est mihi, quod cives corruperim, quod dona ceperim qua non oportet me capere, quod saevus atque atrox atque ferus atque crudelis atque inhumanus atque immisericors fuerim, quod ignavus fuerim atque iners, quod cives in vinculos miserim et omnes eorum res abstulerim sed minime !

Dum Roma incolumis est, dum Iuppiter in caelo regnat, iuro per omnes deos me innocentem esse. Pro curria inversique mores !

Nonne potestis videre unde aurum frumentumque venerunt ?

Cum primo ad oras Siciliae ivissem, populum miserum inveni atque aerarium vacuum, chaosque in omnibus locis. Et terra et mare laboravi, bonas vias feci et portos melios. Agminem atque defensiones naturales amplificavi.

As was said at the beginning of this description, it



is possible to conduct a Roman trial only with a third year of especial ability. Even so it is by no means a great success. The quotations given above of what boys will write in this connection are probably sufficient to explain why the master is always anxious to try it. But it invariably results in two things, the first of which is to be expected, namely, that the work is all done by three or four—six at the outside—of the best boys in the form. The second thing to which we refer is peculiarly illuminating. *These best boys are much better in their written work than orally.* They will compose written speeches of considerable length and merit, but they really prefer to hand these in quietly to the master, rather than to make a forensic display of delivering them. This is, of course, due largely to the shyness of adolescence, but is it fanciful to denote here the beginnings of a later development upon the direct method, namely, a gradual shifting of excellence from oral to written work? There is no doubt whatever that this occurs in the fourth and subsequent years, and, of course, it is exactly what the master wishes. We wish our pupils to talk Latin merely as a means to an end, the ready understanding and appreciation of the literature. At first a bright boy will shine most in oral work and will show his excellence there much more than in writing. But gradually—as we have described under this third year—his work takes on more and more of a literary tinge, until, when we come to the Classical Sixth, oral work is unconsciously recognised as a mere instrument,<sup>1</sup> and no one expects to be judged by anything except written work.

*Latin Teas.*—But facility of speech, though not an end in itself, is most desirable, and perhaps mention should here be made of an experiment which has been

<sup>1</sup> Very highly polished, from constant use.

tried, with success, for developing it. During the two winter terms the master announces that he will be "at home"—say, once a fortnight—to Roman boys. No one is ever definitely invited, but it is understood that anyone who likes may come on the simple understanding that he must speak nothing but Latin<sup>1</sup> either to his fellows or to the master. At first the master has to exert himself to overcome awkward pauses—but does not this happen in English tea-parties?—and must institute parlour games or something of the sort. There are many games of guessing in which one boy goes out of the room and thinks of something which the rest have to guess by asking questions to which he may reply only *Ita* or *Minime*. "Proverbs," played in the usual way, are always most successful. Soon games of this sort may be discontinued, and the telling of anecdotes substituted. The master prepares a few himself beforehand, and each "guest" must come armed with at least one.<sup>2</sup>

<sup>1</sup> He is, of course, allowed to inquire, e.g., *Quomodo dicimus Latine "jam"?* The master has to exercise considerable ingenuity in his replies.

<sup>2</sup> On these occasions the boys really do talk *and think* in Latin, as may be proved by the following: Many years ago these Latin teas were being held in a room which communicated with the private sitting-room of another master. A certain boy, on leaving the Latin room, went to this other room in order to ask the owner something which he wished to know, but *he spoke in Latin*. When the English master taxed the boy with this he denied it at first, but the fact was corroborated by two other boys who were present doing some out-of-school work with the English master.

## CHAPTER VI

### THE FOURTH YEAR

THE object of this book is severely practical ; the fourth year may therefore be dismissed in comparatively short space. The composition, which we will describe shortly, does include a new type of work, namely, the turning of a connected piece of English into Latin Prose, but the reading is much the same as that described for the last term of the third year.

*Reading.*—The class has now, however, been introduced to its first classical author, and will not experience the same difficulty in tackling its second. Consequently the master will not have to drill them into an appreciation of the author read, in anything like the degree which was necessary before. We suggested that it would be well for the master to know the first author read almost by heart ; this is, of course, no longer necessary. From the summary of work in Ch. II, the reader will see what authors are usually read during this year, and no more than a few words are necessary about each.

*Cicero.*—After the explanation and practice of the Latin Period in the composition lessons of the third year, Cicero will not be found so difficult as he would otherwise be. For a beginning one of the following speeches will probably be found most useful : *Pro Rege Deiotaro* ; *Pro Archia* (a short but beautiful speech) ; *Pro Sexto Roscio Amerino* (a much longer but very interesting speech). The Catilines and the *Pro Milone* are better left till later.

*Tacitus.*—In Tacitus the only really suitable thing is the *Agricola*, and it is a great pity to read this at a time when the difficulty which it presents obscures its literary merits. We do not therefore recommend it for the fourth year.

*Livy.*—Livy, apart from his speeches, affords much easier reading in prose, and one or other of the Hannibal books always proves a success.

*Horace.*—In Verse, select odes of Horace, possibly the *Ars Poetica*, or another book of Virgil are available. Horace will naturally be studied in the “intensive” manner described under the previous year. The repetition will go on as before, and the majority of the odes read will be added to the repertory of the class. Even those not definitely learnt by heart will become so familiar by the process of “cross-references” that the class will hardly know which parts it is supposed to know by heart and which not. Such “cross-references” will not, of course, be confined to Horace himself. For example, the *Exegi monumentum* ode shouts for comparison with the concluding lines of the *Metamorphoses* of Ovid.

*Composition.*—In the Composition of this year,<sup>1</sup> the methods of the third year are carried on, and an approach is made towards the final and most difficult art of all, the rendering of a piece of English literature into Latin of an appropriate style. The exercises are, either the story in some form, or a passage of very simple English<sup>2</sup>

<sup>1</sup> In the *Report on the Teaching of Latin in the Perse School* (published by Eyre & Spottiswoode for the Board of Education, 1909), pp. 16–23, there is an elaborate analysis of one term’s work at this stage, showing the proportion of mistakes, the character of the mistakes, and the range of idiom.

<sup>2</sup> A good collection is Champneys and Rundall’s *Easy Exercises for Latin Prose* (Longmans, Green & Co.).

rendered into Latin, together with sentences that illustrate idiom or syntax ; varied by original composition, if occasion arise. No rule can be laid down as to the proportion of these elements. Groups of boys differ widely in average ability and in tastes : some groups are lively and answer with spirit, some are dull and heavy ; some revel in stories, and are ready to offer stories of their own ; some find stories too easy, and prefer the version ; most are pleased with a few catchy sentences now and then, if they feel they can do them. There is never any mistake about the taste of boys trained on the Direct Method ; they show their likes and dislikes frankly, and it is well to be guided by these. Let us never forget that the one fatal thing is monotony.

There are two lessons a week of forty-five minutes, each with half an hour for home-work. When a piece of English is to be translated, the usual practice is to allow twenty minutes for quiet preparation in school (which the master may use by calling up the boys one by one, and discussing the last exercise with them) : the piece is then done *viva voce*, and finally it is written out as home-work, when it should be correct, or nearly so. The advantage of this plan is, that any mistakes are made in speech, not in writing, and they can be at once corrected and put out of mind ; what is written should be free from mistakes, as far as possible, if the mistakes are not to be impressed upon the memory. It is a general principle of the method not to write anything down unless there is a reasonable probability of its being correct.

Original work is a pleasant variety. A letter may be written on some topic, important either to the nation or to the boys ; or a short speech by some politician ; or even a dramatic scene, but this takes more than one lesson.

## CHAPTER VII

### RESULTS OF THE FOUR YEARS' COURSE

*Results.*—Since most boys will do little more than the Four Years' Course, it is necessary to ask what they will have gained from this: whether the results are worth the effort. The question has two parts: What have they learnt? and What is the effect upon their minds?

In the first place, they have gained some knowledge of Roman history and civilisation, upon which ours is based; and they are thus better enabled to put England in her place in the history of the world. So many subjects have to be dealt with in explaining the Latin texts, that a body of knowledge grows up unnoticed, becoming ever more complete as its gaps are filled: history, antiquity, topography, mythology all come in. The Roman remains in our own country, and the contents of its museums, serve to make the past more real. Then again, they touch directly on the mind and thought of the Roman, by tasting, not much it is true, but enough to serve, of the great works of ancient literature. Cicero, Cæsar, Tacitus, Livy, Virgil, Horace, Catullus, Martial, are more than names to them; and they have learnt enough to go further if they wish. And they often *do* wish, although we hear of it only by accident; as I did, when a boy left to go into Vickers Maxim's firm, and sent home for his Horace. Virgil and Horace are not yet, it is true, a part of their lives if they leave school at 16, as they were a real part of our fathers'

lives, when Pitt and Fox, Peel and Gladstone, knew them by heart, and Nimrod would always carry a Horace in his pocket on a hunting expedition ; but since their reading has given them pleasure, they have been touched by Virgil's tender feeling, and moved by Horace's love of country, or tickled by his genial cynicism, and the time will often come when they will apply to the same sources for more. Again, they have gained a real mastery of a language quite unlike their own, which they can understand when they read it, and readily use to express their own thoughts ; and there is no better way of making thought clear, and cutting away all accidental excrescences, of seeing the essence under the form, than to express the thought in a wholly different language. It is true that the beauties of style will not yet be fully within their understanding ; but they can and do feel more than they understand, and literary form at least, so often missing in English books they read, is very clear from the first in Latin, when they learn it by the varying order of words, and the neat balance of phrases.

The reaction upon their own minds is no less truly valuable. There is the confidence in their powers which all men gain from being able to do anything well, which they gain from their increasing ease in expressing their minds in Latin. By unconscious suggestion also, they feel that the Romans were men like themselves, having in large measure the same thoughts and feelings to express, although they chose to do it in so odd a way. And lastly, their associations with all this work are pleasant : an important point, when we remember that their study of Latin is one of their highest attainments in matters intellectual. To leave school, as boys so often do, hating everything intellectual, through memories of meaningless drudgery, is a great misfortune

both private and public. But boys properly taught have no memories of meaningless drudgery. They have memories of hard work, but it had a very clear meaning ; and hard work done with a will is no unpleasant thing to remember. If they only thought of Virgil as not a bad sort, that would be something to the good ; but most of them gain a real respect for the authors they read, as men who have pleased them, and have shown that they could do their work neatly and well. The more intelligent gain far more than that.

These results are definite, and they can never be taken away ; while the time spent upon them is a little more than one-sixth of the school hours for less than one-third of their school life. And besides these is the practical benefit, that they are able with less difficulty to learn any language derived from Latin—French, Italian, Spanish, or Portuguese.



## CHAPTER VIII

### SPECIAL WORK IN CLASSICS

*General Remarks.*—When the special study of Classics begins, the time given to it is increased from thirteen periods a week out of thirty-six (eight of Latin and five of Greek) to twenty-two in the first year, and usually twenty-five later. This is about equally divided between Greek and Latin; but details differ with the class or the particular boy. It is a matter of convenience, like another of the arrangements I have now to describe: namely, that boys of all the last three years of school work (Remove, Lower VI, and Upper VI) are taught together for a good deal of their time. When possible, the first year has been taken separately, and that plan has obvious advantages. But as a rule, with us, all are taken together for the main reading lessons, the first double lesson of each day, Latin and Greek being taken on alternate days. That accounts for twelve periods; six others are given to the Remove, or first year, separately, and nine to the remainder separately. These periods may be used for any kind of work which is needed by the boys in question. Some may be given to reading, some to translation, some to demonstrations in composition or to exercises such as Bradley's Arnold, some to discussions of literature in English. Lessons in English literature, in history, in French, German, and in mathematics are provided in addition to these. This leaves certain periods free for each boy, which might well be

employed in class if masters are available. Private work, however, has advantages of its own.

I propose first to deal with the special difficulties of the First Year; then to take separately the subjects of Reading, Translation, Grammar, and Composition.

*First Year.*—The First Year has a wide gulf to bridge. Hitherto the reading has been slow, and the composition easy; the boys have no very large vocabulary, and they have not yet tried to render a piece of natural (not simplified) English into Latin. To jump at once into a class which reads 200 or even 300 lines in the double lesson is a severe trial, and it is obvious that at first a great deal will simply be missed. If these new boys can be taken separately, the pace may be made slow at first, and gradually increased; but experience has shown that even when plumped down into the Sixth Form without preparation, they gradually find their feet, and that they feel at home before the year is out—indeed, two terms will serve for most, and even less for a clever boy. To help the difficulties of the beginners, if all must work together, those periods are used when the beginners are taken alone to go through again as much as possible of the work read that day, translating most of it at first. Here, as always, the master must be guided by the capacity of his class, and use his discretion. Vocabulary is increased by the reading and discussion, as well as by the daily Summary (see p. 126), which also serves to enlarge the boys' knowledge of idiom.

*Second Year.*—In the Second Year, boys can take their part in the reading without disadvantage; and their treatment is the same as the Third Year, except that the Summary is still continued twice a week, once in Latin and once in Greek.

Disregarding now the accidents of organisation, let

us take the four departments of school work which have been named.

### READING

*Reading.*—The Reading lessons are the most important of all: for they furnish the test of the whole training which has preceded, and they are the medium for the best that we hope to learn of the treasure of antiquity. What the boys learn by themselves and what by themselves they do, is both necessary and valuable: there is much that they can learn which will help them to understand their authors, and their composition is both an intellectual exercise of high value and a source of keen satisfaction. But in the Reading they come into touch with the choice spirits of antiquity, under the guidance of a master who takes care that they do not miss what they ought to see. And this last stage of the classical course includes the thoughts of those great men of the past on all the problems which will meet the readers in their own lives: of religion, morals, politics, and social life. Such problems are not many in number, although they meet us in many forms. Such are religious questions, whether there be a God, and if there be, how we are to reconcile His existence with the injustice of the world; how divine mercy and justice can be reconciled; the conflict of human law with divine law; what is the destiny of man. In morals, there is the conflict of duty and expediency; man's duty to his neighbour, and to his country; what is man's highest good. In politics, the best mode of government; the relations of state to state; the relations of the citizen to the state. In social life, the virtues of friendship, hospitality, and courtesy, the vices of over-reaching and snobbery, and all the various phases of human intercourse, love and hate, generosity and greed, good faith and bad faith. It

seems a long list : and yet every one of these meets us in the last three years of school life, usually in a dramatic form which enforces the true lesson without proclaiming it, by unnoticed suggestion. Where there is a true solution, it stands before us ; and where there is none, we perceive the temper of the greatest of men as they face the fact, we are impressed by their courage and faith, we are less likely to be seduced by a facile despair or a contemptuous materialism. And these problems are considered without prejudice either from without or from within : because, on the one hand, they appear in surroundings far removed from our own, and on the other hand, they are studied by those whose intelligence is quick, whose minds are open, whose instincts are generous and unspoilt. The works also in which these scenes are presented are such, that our sense of beauty and fitness is more than satisfied : it is delighted, and we have for ever a standard to which we can refer all else that hereafter we may meet with in the world's literature.

This no doubt is the classical course, in which Greek has the predominance. No more can be said of it here ; but so much must be said, because Latin has its value enhanced as a part of it. Latin alone has its own benefits, but they are small in comparison : although it is true that Cicero *On Duties* is a most valuable guide to conduct, and is always very attractive to boys—"Tres optimi libri" is the boys' verdict. What will be said now of method applies to both, but the illustrations henceforth will be taken from Latin.

Reading, then, is our first topic. The greatest care must be taken in reading from the very first to obtain good utterance, correct quantity, proper pauses, and intelligent expression : for upon this depends not only the pleasure of the hearer, but his understanding of

what is read. Without pleasure in the act of hearing, the thing read will have no good effect, but rather a bad one; since it will be associated in memory with what is unpleasant, and will therefore be rejected by the mind. A good voice well used is a most excellent thing in man; its effect is incalculable, and it is one of the most precious of gifts. We English have naturally good voices; but untrained they are usually bad, and often horrible. If an angel should descend from heaven, and proclaim great truths in the snarling tones of the city vulgarian, he would repel all sensitive hearers at once. No pains spent on the voice are wasted. Again, even a good voice is useless, if the speaker read without stops in a monotonous tone: for he will not be understood. Pauses, therefore, and modulations of infinite variety, must be taught: and mark that this cannot be done unless the master himself can do well what he tries to teach.

Granting that this preliminary training has been done, the master has at our present stage a test of understanding which will save many questions. If the reader pauses in the wrong place, or modulates his tone doubtfully, it is clear at once that he does not understand what he reads; both faults must be corrected, and very often that alone is enough to convey to him and to the class the right meaning. But if he reads aright, it does not always follow that he understands fully; and the master's experience of what is likely to be missed, or what has been missed by others at the same point, will prompt the necessary questions. Such matters must be left to his discretion; and since boys differ so widely, he must eke out his knowledge of the passage with his knowledge of the particular class. In general, the questions will concern new words or difficult constructions, the sense of the passage, and

desirable illustrations of style ; it will in fact be much the same in Latin as the discussion of Shakespeare in an English lesson. If the passage is still misunderstood or even if the master is not quite sure, translation is a last means of making sure ; but the less of this the better in a Latin lesson, and later we shall see how the understanding may be tested still further.

It is always best to use plain texts ; not only because the attention is distracted by notes, but because where a note is needed, it is far more effective to make it on the spot than to refer to a printed book. It is really surprising how few notes are needed : most of those printed in books are a mere clouding of counsel, being unnecessary, irrelevant, or pretentious. Parallel passages, where they help—for example, cross-references in the author read—are best looked up on the spot ; and for this purpose, the Sixth Form room should have a library of all important texts, say a dozen copies of each, to be brought down and used when they are wanted. This gives the charm of discovery to what is otherwise dull and often pedantic. For a real difficulty, the master must be prepared with a note sufficiently complete to do as the answer for a critical paper : these notes dictated are later collected by the boys and learnt. Illustrative pieces, epigrams of Martial for instance, read on the spot, impress themselves on the memory.

But not only the master is concerned now in the meaning of the text : there are the other boys in the class, who take a very active part here. They have been trained with care from the beginning to ask questions whenever they do not understand ; praised or blamed not according to what they know, but according to their honesty in owning to what they do not know. The meaning of strange words, therefore, or phrases, details of that kind, will be certainly asked by some

boy, and explained by another boy, who is happy to speak if he knows the answer; and there is plenty of lively banter.

A few examples (out of many hundreds noted) may be given of boys' explanations of difficult words.

buccae . . .	genae inflatae.
robigo . . .	quasi morbus ruber qui ferrum oppugnat: "debes thesaurum tuum in caelo reponere, ubi nec robigo corrumpit neque conopes."
commovit . . .	id quod commovet me, efficit ut irascar.
mancum . . .	est id quod non completum. Mancam nominamus felem quae caret cauda.
vortex (Cic. <i>Dom.</i> 47).	vortex aquae in quam inhauriuntur omnia, itaque haec est translatio, namque absorbet omnes opes.
squamae . . .	quasi folia per totum corpus dispersa.
cochlea . . .	animal quod domum suam in tergo portat.
proinde aliis ut credat vide (Capt. 292)	si genio non credit, aliis certe non credet.

### Explanations of a passage.

- |   |   |
|---|---|
| (1) A. Nescio quid fuerit origo seditionis.           | B. Septima decima legio Romam redire iussa est. Tum Crispinus tribunus varietatis causa iussit arma nocte media sumere. Tum autem alii ebrii, alii temulenti, nesciebant quid fieret: itaque seditio factast. |
| (2) Short compendium said at beginning of the lesson. | In priore lectione, de rebus Romanis audivimus. Tiberius legem maiestatis renovavit, et ortum est novum genus hominum, delatores. Narrat quoque Tacitus ut Tiberius in tribunali adsederit.                   |

A false quantity is really amusing to us; it excites the same hearty laugh which would be caused in the Homeric circle by sitting down where there is no chair.

So was received the statement that *Drusus praesedit edendis gladiatoribus* (Tac. Ann. i. 74); one boy added, as a new wonder, *In meo est textu, "continuis imbribus auctus Tiberius!"* (a misprint for *Tiberis*). So the statement (Cic. Off. i. 99) *delectat hoc ipsum quod inter se omnes partes cum quodam lepore consentiunt* was greeted with a laugh and a cry of *flevit lepus parvulus!*<sup>1</sup> So also the reading *gelidus canis cum montibus* (Virg. G. i. 43). When someone read in a fiercer tone *si illas attigeris, dabitur tibi magnum malum* (Pl. Rud. 793), he had a great ovation, and a friend solemnly offered him a small apple. So *Mantua, dives avis* was greeted with *Non est avis Mantua!* When one read *O qua sol habitabilis illustrat oras* (Hor. Odes, iv. 14. 5), quite a dialogue ensued.

*Omnes.* Non est sol habitabilis! (*Risus.*)

*Ego.* Si sol est habitabilis, i tu et habita.

*B.* Non in sole habitabit ille, sed in luna—est lunaticus.

That I think is a better way of explaining the construction than to ask, "What does *habitabilis* agree with?" Sometimes there is a flash of imagination beyond banter; as when a boy read *canet terra* in winter time, for *canet*, and I asked, *Si canere posset terra, quid caneret?* He replied simply, "A Shropshire Lad."

With the same readiness, mistakes in phrasing are seen, and they often give a ridiculous turn to a sentence. Where Livy describes a vast swarm of wasps, and how they were disposed of (Livy, xxxv. 9), it was once read thus: *eas collectas | cum cura et igni | crematas esse*, which was absurd enough; still more so the statement *secum portantes urbem | ingressi sunt* (i. 34. 10), or the

<sup>1</sup> The tag of a Latin song.



reading, highly enjoyed, *et bulla aurea est pater | quam dedit mihi natali die* (Pl. Rud. 1171).

The most welcome evidence of wit is the use of quotations to sum up the occasion, or to point a jest. The practice of reading aloud impresses upon the memory without effort a store of words, phrases, lines, even long passages, which become a possession for ever. I have often known a rare word (*intercus*, for example, which had certainly not recurred), and still oftener a line of verse, to remain in the memory for two or even three years, and then to be recalled on a sudden occasion; but most of the specimens I shall give recall lines of more recent use, usually from the author on hand. Thus, on a Horace morning, I enter my room and hear some boys talking in English: I ask, *Quis loquitur barbare?* to be answered at once *Tu ne quaesieris, scire nefas*. A hideous peal of bells frequently rings opposite our school; when I say, provoked beyond the usual, *Odi tintinnabulum illud*, one boy replies *Utile est*, and another *Sed non miscuit utile dulci*. Johnson's Virgil falls to pieces, whereat Jolley exclaims *Disiecti membra poetae*. A clumsy boy piles up books so that they fall; he is greeted by *Vis consili expers mole ruit sua*. I call on a boy to read: he says, *Bis hodie me iussisti recitare*, and a friend caps him with *Crambe repetita*. At a clap of thunder, one exclaimed, *Caelo tonantem credidimus Iovem regnare*. The question *Quare tristes Kalendae?* (on Hor. Sat. i. 3. 87) called out the response: *Ea dies qua pecuniam solvere debemus—dies irae, dies illa*. I said in correction, as I thought, of a reader, *Iactura nomen est, non participium*; but when he answered, *O, scio!* a friend commented *splendide mendax*. Pictures of Titus and Vespasian were shown, with the remark, *Hic est pater, hic filius*, which was at once answered by *Patre pulchro filius pulchrior*. The very air seems to have caught

the habit, for it is something uncanny how often the text seems to wait upon events, as witness the following dialogue :

*A.* Tantaē sunt tenebrae ut videre non possim. Licetne incendere lumen ?

*Ego.* Licet. Sulphura quis habet ?

*B.* Ego. (*Incendit.*)

Will it be believed that the next line which the reader had to read was (Aen. ix. 270) : *continuo nova lux oculis effulsit !*

Some of the above quotations are not without wit ; and conscious humour or wit is a thing of every day. If Virgil says (Aen. iv. 270) *qua spe teris otia terris*, someone responds *Non amo "teris terris," est terribile.* Or the meaning of *amenta* is asked, then follows the quick interchange :

*B.* Fundus.

*Ego.* Minime vero, "fundus" valet "ager" vel "agri."

*B.* Funditus erravi.

In reading Livy. xxxiv. 43, we had many jests on the Roman names Blasio, Merenda, and others, in a passage containing the words *evenit P. Cornelio Hispania ulterior, Sex. Digitio citerior*, when a boy burst out laughing.

*Ego.* Non compos corporis videris esse, nam semper sine causa rides.

*B.* Ecce aliud nomen, Digitius.

*Ego.* Quot digitos habuit ?

*B.* Sex !

This had a sequel two years later, when a boy in drawing a figure on the board, gave it six fingers, on which some-

one instantly called out *Sextus Digitius ille quidem!*  
On an allusion to Niobe, the explanation followed :

- A. Niobe saxea est facta.
- B. Sicut Lotti uxor !
- C. Salse dictum !

Again, a boy comes in late.

- Ego.* Quare sero venis ?
- B. Machina mea aegrotat.
- Ego.* Quomodo aegrotare potest machina ?
- B. Pneumonia credo.

Enough perhaps of these trifles, which, however, are not without significance ; they show the temper of the learners, and how real an impression has been made ; to play also with a language is a sign of easy mastery which ought not to be missed. The same temper of good-humour and contentment, and the same ease with wider scope, is shown in the continual banter of personal hits which goes on, and the master very properly comes in for his share. Nothing unkind or insulting has ever been said in my twenty years' experience, and with that granted, even playful allusion to personal peculiarities may pass unoffending. One thing in which boys are infallible is this—they always know by instinct what feeling prompts a word : and the best of good feeling must be in the background if this kind of banter is to be used. When the master has the sense to be one of the gay company, he will only be pleased if a score is made against himself now and then. Let this little dialogue be an example on Virg. *Ecl.* vi. 74, where the two Scyllas had been confused.

- Ego.* Silenus, vino sopitus, erravit : erant enim duae Scyllae. (*Risus maximus.*) Quare ridetis ?
- A. Quia ebrius vidit duas Scyllas.

*Ego.* Sed *erant* duae.

*B.* Vidit ergo quattuor !

*Ego.* Vidit unam, more contrario ! (*Risus.*) Error est, sed humanum est errare : divinum autem errores corrigere, sicut ego facio.

*C.* Ideo ego facio errores, ut tibi materiam corrigendi dem.

It may surprise some to learn it, but nevertheless it is true, that this humorous setting does not in the least interfere with the effect of anything noble or touching. The boys pass in a moment from gay to grave ; and although they have not, of course, the experience of life which alone can reveal the depths and heights of feeling, they respond at once to the eloquence of Cicero, the dignity of Horace, the delicacy and tenderness of Virgil, just as they can savour the perfect art of the works they read. In judging this matter, no mistake is possible to one who knows boys. What they feel, they show, so long as they have been allowed to be natural. True and honest feeling is natural to the depths of the English heart, just as light jesting is natural to the surface : “ the simple mirth of my people,” as Queen Elizabeth said, “ which keepeth high courage alive.” This is the great secret which I have discovered in my experience. I hope I am not alone, but I think schoolmasters are generally afraid to be natural ; and there is often an atmosphere of gloom and solemnity about the painfully pompous pedagogue, which we may be sure only represses the natural boy to make him mock when he is set free.

We will assume, then, that the reader reads well, that the class understand at least most of what he reads, the general meaning if not all the details, at first hearing : that is what we find to be true of a well-trained Sixth Form. Consider now what a difference it makes, that all the new work is read for the first time in class. It is not puzzled out by each boy, alone with grammar

and dictionary, his attention, it may be, distracted, and his mind a little tired; but he hears the noble tones of the ancients, read carefully by an intelligent boy, amidst quiet attention, when all minds are fresh, at the beginning of a new day, with someone at hand (not necessarily the master) to solve difficulties as they arise; and a noble thought, or a neat point, or a stroke of wit comes out as a real surprise, while his delight, being shared by a company of intelligent friends, is multiplied manifold. He hears the thoughts of the great masters, delivered in the order in which they themselves placed them, and made known by the sounds which they themselves chose. I will not say there is no better way; this is the only possible way to apprehend them in their fulness.

This is why the Reading lesson is the chief part of our whole work. And when any of those problems come up which were mentioned a while since, it is the great master's hand that lays them before us, it is he who suggests what he has thought upon them; we are ready in a reverent spirit to inquire what he would have us think, and our minds are helped to the personal solution which every man must attempt for himself. Suppose there be none, yet it is no small consolation to know that the greatest have also been troubled, and have not lost faith.

#### TRANSLATION

There are two kinds of translation. One is an art, an end in itself; the other is a test or a method of explanation, a means to another end.

In the Direct Method, each has its place. The second is used as a test of understanding; both in the earlier stages of Latin work, and in the later for any specially difficult passage, or where explanation is imprac-

licable by action, or by explanation in Latin. Such words as prepositions, conjunctions, and some adverbs are impossible to exemplify or paraphrase in the time at our disposal, sometimes indeed are entirely so. It is better to give these before the lesson, when they are wanted, with English explanations. The same may be said for explanations within the lesson, where other methods have failed; the translation should be introduced by *Anglice*, or *ut aiunt Angli*, or the like. Longer passages should also be so treated, in case of great difficulty, or with a new style, as, for example, when first beginning Tacitus. It is well, further, to test the understanding of the class by having pieces of the text translated after reading, until the master is sure they are able to do without. How often this has to be done, differs with each class. A really good class needs very little.

But the art of translation must also be cultivated: for it is not only worth while in itself, but it is one of the great tests which await our boys on entering the university. It is a very difficult art, and implies a good mastery both of Latin and of English. But when the Latin has been understood, there is never any difficulty in expressing its substance in good English. In my experience, boys of all stages find this easy to do; their style is good, or at least natural, and (most important of all) there is no nonsense. Even when mistakes are made, they make sense and not nonsense.

All the boys need, in order to make good translators, is warning against likely mistakes where the idioms of the languages differ, and practice in bringing out details: for while they usually get the general sense right, they are apt to omit many small points. They must be taught accuracy. To this art, then, special lessons must be given; they must practise translating both what

they have read and what they have not, and their work must be carefully criticised.

Very few such lessons are necessary. With a good Sixth Form, I have found it enough to give three Unseens a week in the term of their scholarship examination ; and that is all. But each class must be judged by itself ; and many need a great deal more.

One thing is certain : the use of "construing" in the reading lesson is wholly bad. It alternates scraps of either language, and makes a blurred impression instead of a distinct one ; it causes a bad style in English ; and worst of all, it encourages nonsense. To do two things at once is impossible ; Latin and English cannot both be learnt at the same time ; and it is just these continual breaks of the attention which cause nonsense to be spoken. Boys trained on the direct method give us no nonsense ; but I have always found it common under other methods, even with intelligent boys who have come into my charge after several years of Latin elsewhere.

### GRAMMAR

The ordinary accidence and syntax have been learnt before reaching the Sixth Form ; but there has been plenty of practice, as the reader must have seen. It will be clear also that both are well known ; for even the few quotations of boys' words which have been given contain a variety of words and constructions, and they are given exactly as they were said. But the grammar has now to be studied in a more thorough and systematised way. The boys must have a good grammar, such as Sonnenschein's or Postgate's, for reference ; but for learning we depend on the texts read. Whenever a significant construction is met with, it is noted ; parallels are added to it as they occur ; and sooner or later it can

be discussed fully. Notebooks are kept, or better, a portfolio in which loose sheets can be filed: then the passages in question are classified, each group on its sheet, and the sheets classified and arranged in the case. Thus Plautus gives the starting-point for historical grammar; and each author has his favourite peculiarities, which are dealt with as they occur. What is not learnt in this way may be discussed in a few special lessons; and the boy is ready for his critical paper. But a good deal of practice in writing is necessary, before the answers given are clear and complete.

### COMPOSITION

The question of Composition, as the reader must have seen, *solvitur eloquendo*. From the very first day, the boys have been learning and practising composition. They have only to write down what they say, or their master says, to produce composition. And moreover, the effect of order on the sense has been so impressed upon them, that they feel it naturally; and order is the key to classical style.

But this is only the foundation; and the work of the third and fourth years is only the first range of the building. In the Sixth Form the whole edifice has to be completed, roofed in, and made watertight against all storms.

The composition in the first year of special work is the Summary. The work read in school is new: the evening work is to read through again, with any helps they like—dictionary, grammar, translation—the passages which were read in school; and to write in Latin a Summary of the whole, or of part.<sup>1</sup> At first, the

<sup>1</sup> Besides this, 20 to 25 lines of verse, and sometimes prose, must be learnt by heart three times a week; one term Latin, one term Greek.



books are open before them, and they make use of them ; they are then instructed to read portions of the text, short at first, longer by degrees, and to write their summary from memory. The usual length is 200 to 250 words. In doing this, they are to use the words and phrases of the author as much as possible. This is how new words are taught, and how the Latin idiom is made familiar. The master will show them, at first, how to make the summary ; later the boys are left to themselves : the only check on them being this, that the more they rely on their own efforts, the faster they progress. The idle, the neglectful, the silent, do not get on at all. But these are few : the Direct Method has now for six or seven years pressed them gently but inflexibly towards self-reliance, it has taught them vigilant attention, it has made them speak, drawn them to question and answer so long that all this has become natural to them, and they do it without self-consciousness ; and they know quite well that their progress depends on themselves.

While the Summary is the regular means of teaching composition, sentences are translated occasionally to illustrate a new construction ; and an occasional piece of translation may be set to test progress. In particular, it is well to try once at least a piece of imitative verse, if any verse is being read by the form.<sup>1</sup> But neither set prose nor verse should be part of this year's work, unless a boy of exceptional gifts should appear. For such boys, rules may be broken.

In the second year, there is one summary a week of the week's work in Latin, and one set piece every fortnight for translation into Latin, usually prose, occasionally verse.

In the third year and later, the summary is not con-

<sup>1</sup> See below.

tinued, but the regular work is three pieces of set composition in Latin each fortnight, usually two of prose and one of verse. This is occasionally varied by a Latin speech, or a piece of original composition in prose or verse. Experience has shown that boys are brought up to the standard of open scholarships after about thirty pieces of set composition (that is, translation into Latin) in prose, and the same in verse.

Speeches are a pleasant variety. A good class will make them in addition to the written composition; but sometimes a less capable boy will ask to be excused one such in order to prepare a speech. A few notes may be used, but the speech must not be written and read. The subject may be anything suggested by the work, and it should take five to ten minutes to deliver. In this way, matters of history or antiquities may be prepared by one, and by him delivered to the rest, instead of the master's doing it. A specially alert class has sometimes so organised them, that they delivered speeches in rotation, one every day. One is appended.

#### ORPHEUS

Orphea Graeci putabant clarissimum fuisse poetam. Ante Homerum vixit. Fabulae de eo variae sunt. Haec tamen inter plerosque constant. In Thracia vivebat, filius Oagri et Calliopes. Apollo ei lyram dedit, et a Musis doctus, fascinavit omnia ut Ovidius (*Ars. Am.* 21) dicit :

saxa ferasque lyra movit Rhodopeius Orpheus  
Tartareosque lacus tergeminumque canem.

Velut Virg. (*Georg.* 5, 10). Mulcentem tigres, et agentem carmine quercus. Auxilium Argonautis multum dedit, namque illo cithara canente, Symplegadae, i.e. moventia saxa quae navi imminebant, defixa erant, et serpens Colchius custos aurei velleris dormivit. Est opus nominatus Argonautica de his rebus, quod dicitur ab ipso Orpheo scriptum esse. Postquam domum rediit, in antro Threicio quodam habitabat, et conatus est Thracios, qui feri barbari erant, facere cultiores.

Uxor nympa erat nomine Agriope vel Eurydice, quae dicitur morsa

esse a serpente quodam, et sic mortua. Secutus Orpheus coniugem in Tartarum, ubi lyra ita Hades placuit, ut permiserit ei ut educeret iterum ex Tartaro; sed vetuit Orpheum spectare coniugem, priusquam in orbe humano essent. Sed ubi paene ex Tartaro exiverunt, amore captus, Orpheus se torsit ut videret utrum sequeretur uxor; tum vero statim correpta est in Tartarum. Tam dolore consumptus est, ut contemneret feminas Thraciae, quae ubi bacchabantur, in multas partes eum disciderunt. Quas partes Musae collegerunt et in Libethra prope ad Olympum sepeliverunt, et Philomela carmen super eas fudit. At caput eius in Mare Hebrum directum est, et sic portatus est ad Lesbum. Dicitur quoque lyra ad Lesbum portata esse; sed hoc modo poeticum aliquid, quia praecipue Lesbi quidam optime lyra canere poterant.

Astronomi affirmabant lyram Orphei constellationem factam esse. Dicitur scripsisse poemata, sed ea quae exstant sunt, ut docti homines putant, falsa.

Seriore autem tempore putabant Apollinem, deum culturae, certavisse cum Dionyso, deo motuum animi. Et sic Orpheus, qui minister erat Apollinis, a Bacchis Dionysio invidia discerptum esse.

#### *Scripta*

Hymni, Theogonia, Oracula (Fortasse Onomacritus scripsit haec?). Certe falsa: Argonautica (Hexam.), Hymni (Hexam.), Lithicae (de petris), Fragmenta.

Verses are written without difficulty, by ear. The structure of Latin verse, and the scansion of the hexameter and pentameter, have already been taught in Form IV, or when the first verse is read; quantity has been observed with the utmost care from the first. When therefore some five hundred lines of verse have been read in the Sixth Form, the suggestion is given, that all the Sixth, and any of the Remove who wish, make a set of verses in imitation of their author, a theme being chosen like some passage lately read. This will at once disclose any who have a special gift for verse, and it will show, in most, certain defects of ear or of knowledge which have to be corrected. The first kind, naturally rarer, will go on further without delay; the

rest had better wait until they have read more. The next step is, to set a piece of English verse, without help of any kind, for translation. As a rule, these first exercises are quite equal in correctness, and are superior in style, to the work of those who have had a long drill in full-sense exercises; and the inference is, that with reading aloud such preliminary drill is a waste of time. As a rule, all scholarship candidates practise verse-writing; but now and then one appears who has so bad an ear that the effort is not worth while. The time spent on these exercises is not excessive, being one to two hours—they are forbidden to use more: and all helps towards their mastery of Latin composition. It is a great mistake to suppose that this work is useless: on the contrary, verse shows what literary form is much better than prose.

It is probably easiest to begin with hexameters; for although a good set of hexameters is more difficult to make than a good set of elegiacs, beginners find it easier to write one kind of verse at a time than two. When the hexameter is once familiar, the pentameter can soon be learnt. I may add that we imitate every kind of verse, whatever in fact we read; Horatian lyrics of all sorts offer no more difficulty than the hexameter. Since this is not the usual practice, I think it well to append a number of First, Second, and later pieces, that readers may judge for themselves. A very large number have been preserved, of which these are typical specimens.

#### RESULTS

The moral results of the course have already been suggested; but it will be useful to recount what books are read. We make a point of reading all Virgil and Horace at some part of the course, or if any be not read

in school, to see that it is read out of school. Besides these, the stock authors are Plautus, Lucretius, Catullus, Cicero, Livy, Tacitus, Cæsar, Ovid, Juvenal, Martial. Parts of these, complete in themselves, are always read. Plautus, in spite of occasional coarseness—which never in my experience has caused a leer or a snigger, being taken in a manly and straightforward way—Plautus, in spite of this, is a wholesome author, full of humanity, full of simple humour which appeals to schoolboys, and no less to myself, as I am pleased to own, and a dramatic genius of high skill. Terence, on the other hand, notwithstanding his cleverness, is too cold and cynical to suit the generous mind of a boy. Cicero needs no commendation: whether it be his orations, with their consummate mastery of oratorical art; or his letters, so sincere and so full of life—he never fails to hold the attention and to win the affection and respect of the reader. Lucretius is valuable as showing that the ancients were not such fools as our men of science make out; where would chemistry be, but for the atomic theory? His noblest flights of poetry also stand on the summit of Roman achievement. Livy and Tacitus, apart from their intrinsic value, have styles so marked that it is easy to analyse them. Cæsar stands by himself; and when he is read straight through, with military comments, it becomes clear why Napoleon set so great store by him. Ovid has many charms, and his extreme cleverness in writing verse is a particular charm: while the few perfect poems of Catullus are quite in a class apart. Juvenal and Martial have a special value in illustrating social life. Apart from the main authors, those read in the mass or altogether, there is scope for variety in the reading lessons set apart specially for the Sixth Form (Years two and three), when we can choose any author or any piece which

may be specially suggested by circumstances or desired by particular persons.

The following table shows a three-years' Course :

Virgil	.	.	Æneid.
Horace	.	.	Odes and Satires.
Plautus	.	.	Aulularia, Mostellaria, Trinummus.
Cicero	.	.	Verres, Actio I, Actio II, Books i, ii. Letters selected, with De Domo, Gratias ad Senatum, Gratias apud Populum. Pro Murena, Pro Roscio Amerino, and De Officiis, I.
Lucretius	.	.	I.
Livy	.	.	XXXIV, XXXV, and part of I.
Tacitus	.	.	Histories I, II, and half of III. Annals I, II.
Cæsar	.	.	Gallic War.
Juvenal	.	.	Sat. X to end, with Martial as suggested by the text.

*The Fourth Year*

Virgil	.	.	Georgics.
Horace	.	.	Ars Poetica.
Catullus, Tibullus, and Propertius (selections).			
Cicero	.	.	Epistles of 44-43 B.C. with two Philippics.
Livy	.	.	XXII, XXIII, and half of XXIV.
Sallust	.	.	Catiline.
Quintilian	.	.	X.
Juvenal	.	.	(Most.)

At other times have been read :

Virgil	.	.	Eclogues.
Horace	.	.	Epistles.
Plautus	.	.	Captivi, Menaechmi, Miles, Rudens.
Aulus Gellius	.	.	Selections.
Terence	.	.	Andria.
Ovid	.	.	Parts of Tristia, Ex Ponto, Fasti.
Cicero	.	.	Caecina, de lege Agraria I-III, pro lege Manilia, pro Quinctio, Roscio Comoedo, Rabirio, Flacco, Philippics I-IV, Epistles to Atticus I-IV, de Senectute, de Amicitia, de Finibus I-II, de Re Publica, de Officiis I-III, Tusculans I.

- Lucretius . . . II.  
Livy . . . I, V, XXI, XXII.  
Tacitus . . . Germania and Agricola.  
Cæsar. . . Civil War I–II.  
Minucius Felix . . . Octavius.  
Pliny . . . Select Letters.  
Quintilian . . . IX, Chapter 4.  
Suetonius . . . Selections.  
Old Latin fragments; as illustrating Virgil, and the X Tables with  
certain inscriptions, to illustrate Livy.

## APPENDIX A

### I. DISCIPLINE

DISCIPLINARY trouble is the natural result if boys are bored ; on the direct method this does not occur. The boys are interested and the master never thinks of discipline. But at first he generally has some difficulty in obtaining the requisite degree of *attention*. During the first twelve lessons, for example, there must be not only dead silence on the part of the class, while the master is speaking, but actually some mental *strain*<sup>1</sup> of attention in the effort to "pick up" new endings. At the Perse School it is a rule of the Latin classroom, that while new work is being done, every word uttered either by the master or by a boy must be clearly heard by everyone in the room. The boys soon come to understand this, and it is only rarely necessary to inflict a punishment for the breaking of this rule. But such "intense" silence is only necessary when new ground is being broken. At other times, during the acting of plays, for example, or in the "correction period," which we have described, the greatest freedom is allowed. The boys get out of their places and say and do whatever the immediate work in hand demands. If they make too much noise the master taps upon his desk, at which signal everyone has to stand perfectly still and remain silent until allowed to resume what he was doing or saying. It produces an impressive effect if the class be occasionally held thus in silent tableau. Henceforward the master knows his power, and the class knows that he will exercise it. Thus there may be a riot at one moment and dead silence in the next.

<sup>1</sup> It is a good plan to tell the class, in English of course, that they don't know the meaning of the word *attention*, which is derived from a Latin word meaning "to strain, or stretch."



All discipline is, of course, really a question of the master's personality. But if the master has it in him—and shows that he has it in him—to exact what he wants, he will find that in teaching upon the direct method the question of discipline never enters his head.

## II. STORIES FOR REPRODUCTION

In the body of this book references are given to useful sources for stories to be told to the class as a sort of propædeutic to composition proper. We give here examples of the form into which it has been found advisable to cast material gathered from *Tyll Owlglass*. Each story should be so drafted as to be a complete whole with a culminating point or climax.

### I

Olim Noctuinus noster peccata confitendi causa ad sacerdotem iit. Sacerdos in templo sedebat, et prope sacerdotem argentea erat cista, in quam homines nummos deponebant. Noctuinus statim peccata confiteri incepit, sed tot erant et tam diu narravit ut sacerdos obdormiret. Noctuinus igitur, dum dormit sacerdos, cistam argenteam furtim abstulit. Subito autem sacerdos experrectus, “Quid,” inquit, “amicæ, dicebas?” Cui Noctuinus “Olim” respondit “cistam argenteam abstuli quam nunc tibi reddere volo.” Sed sacerdos “Minime,” exclamavit, “oportet cistam ei reddere a quo abstulisti.” Cui Noctuinus “Id, pater, facere volebam, sed ille non volt accipere.” Sacerdos igitur “Tibi,” inquit, “retinere licet.” Quibus auditis Noctuinus summo gaudio cum cista argentea discessit.

### 2

Olim Noctuinus noster avaro cuidam serviebat qui nihil volebat aliis dare. Hic quondam porcum trucidavit, sed porcinam noluit aliis dare, ut mos erat si quis porcum trucidaverat. Noctuino igitur “Callidus” inquit, “es, nonne efficere potes ut non necesse sit porcinam aliis dem?” Cui Noctuinus “Nihil” inquit “facilius est. Porcinam ante aedes ex unco suspende, deinde cum nox advenerit ipse furtim aufer, sed clama furem quemdam abstulisse.” Avarus igitur haec facere constituit, sed cum foras media nocte ivisset, ut porcum auferret, nihil invenit, nam Noctuinus ipse iam abstulerat.

## 3

Olim Noctuinus noster ad deversorium quoddam iit. Optimum habebat equum, quem Iudaeus quidam, qui in deversorio erat, emere cupiebat. Identidem Noctuinum rogavit quanti vendere vellet, sed Noctuinus semper "Vendere" inquit, "nolo, sed tibi dabo, si tria verbera a me acceperis." Iudaeus consensit, et Noctuinus testes vocavit equum Iudaeo se daturum cum tria verbera accepisset. Flagellum igitur cepit Noctuinus et Iudaeo "Visne," inquit, "primum verber tibi nunc dem?" Cum Iudaeus consensisset Noctuinus magna vi eum percussit. Tanta vi eum percussit ut Iudaeus propter dolorem clamaret, sed Noctuinus iterum "Visne" inquit, "secundum accipere verber?" et cum Iudaeus consensisset, iterum eum maiore vi percussit. Iudaeus vix stare potuit prae dolore, sed Noctuinum nostrum oravit ut tertium verber statim daret, cui Noctuinus "Minime," inquit "nam nisi tertium verber tibi dedero equus erit meus."

## 4

Olim Noctuinus noster cum oppidum quoddam intravisset ad macellum iit, quo rustici mercandi vendendique causa convenerant. Ibi anum quamdam vidit, quae sportulam habebat in qua quinque erant pulli gallusque unus. Noctuinus dixit se servum esse domini cuiusdam nobilissimi et sportulam cepit. Nullam pecuniam dedit, sed abire cum sportula incepit. Anus igitur currens eum persecuta est; cui Noctuinus "Quid vis?" inquit, et anus "Pecuniam" inquit "solve, si pullos emere vis." Sed Noctuinus "Pecuniam," inquit "mecum non habeo, sed dominus meus ditissimus est et pullos emere volt. Mox redibo et pecuniam tibi dabo, atque ut scias me rediturum esse hunc gallum tibi pignus do." Quibus dictis, gallum ex sportula extractum anui dedit. Anus igitur satis sibi cautum esse putavit Noctuinum rediturum esse, et ad macellum rediit, sed Noctuinum nostrum non iterum vidit.

## 5

Olim Noctuinus noster ad summam egestatem est redactus. Hoc igitur consilium, quo aliquantulum pecuniae adipisceretur, iniit. Cum ad deversorium quoddam pervenisset, equum suum ipse sua manu ad stabulum duxit. Deinde in urbem progressus in medio foro clamare incepit. Multi statim accurrebant, quibus Noctuinus, "Mirabilem" inquit "vobis monstrabo equum, si quis mihi unum denarium dederit. Caput enim huius equi est ubi caudam esse oportet, et cauda ubi caput

oportet." Quibus auditis multi pecuniam Noctuiuo nostro dederunt et ad stabulum eum secuti sunt ut equum viderent. Noctuius igitur, valvis stabuli apertis, equum suum monstravit, qui ita erat positus ut cauda apud praesaepium, caput apud ianuam esset. Omnes nimirum irascebantur, quia dolo erant decepti, sed Noctuius multa cum pecunia abiit.

### III. HANDLING OF TEXT

A short example may be given to show how the text is used in reading in the 3rd or 4th year.

Suppose the reading-lesson to include the three lines of Martial :

Nullos esse deos, inane caelum  
Adfirmat Segius ; probatque, quod se  
Factum, dum negat haec, videt beatum.

The master reads out the lines, which *ex hypothesi* have not been prepared by the class : and as a first step to explanation asks :

*Magister.* Quid primum adfirmat Segius ?

*Puer s. Pueri.* Nullos esse deos adfirmat Segius.

*M.* Quid deinde adfirmat ?

*P.* Inane esse caelum adfirmat.

*M.* Coniunge tu haec mutato ordine.

*P.* Segius adfirmat nullos deos esse, et inane esse caelum.

*M.* Intellegitisne omnes ?

*P.* Nescio quid sit inane.

*M.* Inane idem est quod vacuum, quod nihil in se habet, hic scilicet quod deos habet in se nullos.

*P.* Iam intellego.

*M.* Pergamus ad alteram clausulam : quid probat Segius ?

*P.* Nescimus quid probet Segius.

*M.* Nempe probat hoc verum esse, nullos esse deos probat esse verum, probat inane deis esse caelum.

*P.* Intellegimus.

*M.* Quid intellegitis ?

*P.* Probare Segium nullos esse deos, et cetera.

*M.* Ita. Quare igitur, qua ratione ?

*P.* Quod se beatum esse videt.

*M.* Quando se beatum esse videt ?

*P.* Dum haec negat, videt se esse beatum.

*M.* Quamvis igitur haec neget, quamquam haec negat, nihilo minus se esse beatum videt. Scribite iam prosa oratione id quod significat poeta ; post haec vertite Anglice.

#### IV. STORY LESSON

A story lesson, written down as it was actually given, with three exercises exactly as they were written. Nothing more has been inserted, but a few sentences may have been omitted, because it was impossible to remember everything.

(Thirty minutes)

*Magister.* Psittacus quid est ?

*Puer.* Avis est qui homini vocem imitatur.

*M.* Homini ?

*P.* Hominis.

*M.* Quid est igitur psittacus ?

*P.* Avis est psittacus, qui hominis vocem imitatur.

*M.* Humanam vocem dic.

*P.* Qui humanam vocem imitatur.

*M.* Fabulam igitur vobis recitabo de psittaco. De quo ?

*P.* De psittaco fabulam nobis recitabis.

*M.* Erat quondam psittacus, qui in cavea inclusus est.

*P.* Cavea quid significat ?

*M.* Nos in domibus habitamus : ubi aves includimus ? intellegisne ?

*P.* Intellego.

*M.* Quid intellegis ?

*P.* Aves in cavea habitare intellego.

*M.* Hic psittacus igitur se liberare voluit. Quid voluit ?

*P.* Se liberare voluit.

*M.* Coniunge igitur has sententias.

*P.* Psittacus erat quondam, in cavea inclusus, qui se liberare voluit.

*M.* Quid faceret igitur ut se liberaret ? Fraudem commentus est.

*P.* Non intellegimus quid dicas.

*M.* Cape tu cretam et scribe : comminisor, commentus, comminisci.  
(*He does so.*) Comminisor idem significat quod facere constituo, et fraus ?

*P.* Dolus malus (*this came from the Reading Lesson*).

*M.* Ita : Fraudem, dolum commentus est psittacus noster. Coniunge iam has sententias.

*P.* Psittacus erat quondam, qui cavea inclusus est, ut se liberaret fraus commentus est. . . .

*M.* Fraudem commentus est ; dic : (*he repeats it*). Fraudem commentus est huiusmodi. Non edebat, non bibebat, humi se prostravit.

*P.* Humi quid significat ?

*M.* Numquis scit quid significet ?

*P.* In terra.

*M.* In terra, in solo. Humi se prostravit, et simulavit se esse mortuum.

*P.* Non intellegimus.

*M.* Scribe tu ; simulo, -are. Anglice quid valet ?

*P.* *Pretend.*

*M.* Psittacus simulavit se esse mortuum. Quale autem esse videtur corpus, ubi mortuus est aliquis ?

*P.* Rigidum.

*M.* Rigidum videtur, rigent membra. Scribe : rigeo, *etc.* Coniunge haec.

*P.* Psittacus, cum se humi prostravisset, rigidis membris se esse mortuum simulavit.

*M.* Mox dominus redit. Caveam conspicit ; videt quasi mortuum psittacum suum. Dicite iam ; quid fit ?

*P.* (*They repeat the sentences.*)

*M.* Dominus de fato questus . . .

*P.* Fato quid significat ?

*M.* Fatum est numen deorum. De fato igitur est questus quia magni emerat. Iam portam aperit, corpus quasi mortuum in viam eicit.— Coniunge.

*P.* Cum advenisset dominus, fatum questus . . .

*M.* De fato . . .

*P.* De fato questus quia magni emerat psittacum, porta aperta corpus in viam eicit.

*M.* Universi. (*They repeat this together once or twice.*) Continuo psittacus alis in aera se dedit, et “vale” inquit “domine : memento autem non omnia esse talia, qualia videntur.” Quid dicit ?

*P.* “Vale domine ; meminito . . .”

*M.* “Memento . . .”

*P.* “Memento autem, talia qualia videntur non esse.”

*M.* “Memento non omnia esse talia qualia videntur.” Scribite iam. (*Fifteen minutes allowed.*)

1. PSITTACUS FRAUDULENTUS. — Erat quondam psittacus in cavea inclusus qui voluit se liberare. Itaque hanc fraudem commentus est. Nihil bibebat, nihil edebat, sed simulavit se mortuum esse. Rigentibus membris se humi prostravit. Dominus rediit. Caveam inspexit. Vidit psittacum humi prostratum. Itaque de fato conquestus, quia magni emerat psittacum et putabat eum mortuum esse, corpus in viam jacuit.

Continuo avis in aëra se levavit: "Vale, domine": inquit, "memento autem non esse omnia talia qualia videntur."

2. Psittacus avis est, quae omnibus coloribus est. Erat quondam psittacus qui in cavea inclusus est. Sed psittacus tristis erat, et voluit se liberare. Itaque hanc fraudem commentus est. Non edebat neque bibebat, sed membris rigentibus se humi prostravit. Dominus mox ad caveam venit, et cum suum psittacum prostratum, quem magni emerat, humi quasi mortuum vidisset, de fato conquestus est. Sed quid faceret? Psittacus videtur mortuus esse. Ex cavea igitur psittacum eicit. Sed psittacus non mortuus est, et in aerem levavit, et: "Vale" inquit "Memento autem non esse talia qualia videntur."

3. Erat quondam psittacus aliquis, qui, in cavea cum inclusus esset, voluit maxime se liberare ut volaret in caelum. Quid faceret? statim hanc fraudem commentus est. Constituit se simulaturum esse mortuus esse. Igitur nihil edebat, nihil bibebat sed humi rigentibus membris jacuit prostratus. Nunc putabat, a domino se abiiciturum iri. Mox rediit dominus conspexit caveam; psittacum quasi mortuum visit. "Heu" inquit "quia hoc? Meus psittacus quem magni pretii emeram mortuus est." Iam questus de fato, aperuit portam caveae ut imponeret manum qua psittaci corpus abiiceret. Cepit corpus in manu et cum ante fores portavisset in viam abiecit. Continuo psittacus dolosus in caelum volavit "Vale" inquit "domine."

Here is an example to show the method of dealing with a picture or the telling of a story from pictured scenes. A set of twelve stories has been prepared, each in six scenes; <sup>1</sup> the first set represents the Gallic attack on the Capitol.

The first step is to elicit the words which will be written upon the blackboard.

*Quid est hoc? (or quid vides?).* Homo (*or* hominem).

*Quis homo?* Miles Romanus [*so with rupes, sol, campus, until sufficient words have been found to describe the scene*].

<sup>1</sup> *Latin Picture Stories*, by W. H. S. Jones (de la More Press, 15.).

*Quid facit?* Descendit.

*Unde?* De rupe [*The teacher suggests De Capitolio*].

*Quo?* In campum.

*Quo tempore:* Sole occidente (*or solis occasu, vespere, ad vesperem*).

Now the words have to be arranged in a sentence, the class being reminded what is the proper order. There will be some experiments before the final order is found, if the pupils first questioned place "whither" before "whence" or make other mistakes; and the result will be:

Miles Romanus occidente sole de Capitolio in campum descendit.

As many as possible will be asked to repeat the sentence in some correct form until it is well known. A similar process with the other scenes will produce a story in a few simple sentences:

Miles Romanus occidente sole de Capitolio in campum descendit.

Quidam ex Gallis vestigia eius in terra conspiciunt. Noctu ipsi eadem via ascendunt ex campo in Capitolium. Mox ad summam rupem perveniunt. Custos dormit sed anseres vigilant. Audiunt anseres sonum ascendentium et magnum clamorem tollunt. Expergiscitur custos, summaque vi detrudit hostes.

The class will then be asked to tell the story in turn, and the story will be set to write out as home-work.

At this stage, it will be seen, only the essential elements of the story are attended to; but a class more advanced will have a larger vocabulary, and will be expected to describe the clothes and armour of the men, the appearance of the rock and the fortress, the attitudes and actions of the persons, and other details. They will also be led to introduce clauses of purpose and consequence, exclamations, wishes, and reported speech. Those who are more advanced still may pay attention to the niceties of style: a great variety of treatment is possible. We may expand the sentences given above for one or two of the six scenes.

Miles Romanus, *cum* in campum descendere *vellet, ut* aliquid cibi *adipisceretur* (fame enim premebantur) *abiectis armis, uno gladio excepto,* per rupem abruptam iter facit, reditque incolumis. *Forsitan* audaciam

hominis *admireris*; sed erat idem et modestiae militaris immemor et negligens *quid posset fieri*. Nam vestigia humi pressa reliquit, quae *non potuit fieri quin* viderent exploratores hostium. Postridie ergo quidam ex Gallis, qui *exploratum* missi sunt, forte haec vestigia conspiciunt.

Quorum unus "ecce" inquit "cuiusnam haec?" Cui alter, "Gallorum non sunt, credo, nudis enim pedibus utimur." Quem ad modum *cum aliquantulum temporis deliberassent*, neque ignorarent eadem via ascendi posse, qua descendi, constituerunt ipsi conatum facere, *si forte* arcem diu invictam *expugnarent*.

The stories can also be told in the first or second person, singular or plural, or as a report, thus giving very wide variety.

## V. THE FIRST LESSONS, AND THE SERIES

The general character of the first lessons, and the rate of progress, both depend on how the boys have been prepared. When the whole plan of the school work has been organised on the Direct Method, they will come to their Latin after two years of French, in which they will have learnt what that method is; and in particular, they will be accustomed to the "Series," which play so great a part in the method. In that case, a few minutes' talk in English will be enough to warn them what to expect. It is well to begin with a lesson, in English, in which a sketch shall be given of the Romans and their language, with reasons why we should learn Latin, and anything else that may seem useful. Then we may say: "Latin differs from English, in that what we express by putting words before a verb or noun the Romans express by changing the ending: so you must look at the tail." To impress this lesson, we draw on the board (say) a fox with a huge tail, and without any further remark, write *ASPICE CAUDAM*. If anyone asks any question about these words, or their form, we may explain; if not, leave it so. We then add: "The Series that you will practise to-morrow will describe what we shall do; you must use your wits to find out how—just look at the tail." Perhaps it may be well to go through the seven motions of the First Series, describing them in English.

When the boys have not been prepared by the study of French,



the whole idea will be new. In that case, longer preparation in English will be necessary, and a whole lesson may be given to going through the Series in English, and generally rehearsing what they will afterwards do in Latin. They will need, even then, interludes of English questioning and explanation, to make sure that they understand. No model can be given for this, when so much depends on the boys' natural powers and earlier training. For our purpose, the less English the better; and the master must decide for himself.

In what follows, the two years' French is assumed, and only the successive steps will be indicated, without a suggestion as to the time necessary, or how far English explanations should be used. A group containing clever boys, at least in a majority, will probably catch the meaning of new words and new actions at once; others may need several repetitions or even an English explanation. Anything in English should always be introduced by *Anglice*, or *ut nos dicimus*, to keep up the illusion of a Latin world.

*Magister (entering). Salvete. (No answer; or not improbably, someone repeats)*

*Boy. Salvete.*

*M. Non: tu dic Salve (pointing to him), Salve.—Salvete.*

*B. Salve.*

*M. (offering chalk). Scribe, salve, salvete. (Points to board. Boy writes.)*<sup>1</sup>

*M. (calling in a colleague, or elder boy, who is in waiting: they seat themselves side by side; then they rise). Surgimus. (They sit down.) Considimus. (Beckoning to the boys, and clapping his hands at each word of the Series.) Universi! Surgimus, Considimus. (They repeat words and acts several times; then the master beckons to another boy) Scribe—Surgimus (he writes), Considimus (he writes).*

*M. and Colleague. Surgimus—eximus—inimus—considimus. (They move away from the chair, and back as they say the new words: always word and act go together. Class drill.)*

*M. and C. Surgimus—eximus—ambulamus (they walk a few steps)—revenimus—inimus—considimus—sedemus. (The words are written as before, first one by one, then the whole series of seven.)*

<sup>1</sup> So at the end of the lesson, *Valete, vale.*

*M.* Nunc "aspicite caudam" (*points*). Quae est cauda? (*After a while, or at once, someone will answer*)—

*B.* -mus.

*M.* Quid valet -mus Anglice? (*He may have to ask this in English, but the answer must be got somehow.*)

*B.* We.

The reason for beginning with the plural is, that the whole class may be able to act and speak at the beginning, and by speaking all together may get confidence. But with a clever set it is quite possible to begin with the singular, calling on one boy after another to take his part, and then calling up anyone to act as helper for the plural.

When the plural is done, if we begin with the plural as above, the helper may be dismissed, and the singular may follow. With less responsive pupils, the plural, or even a part of the plural series, will be enough for the first lesson; in which case, the naming of boys, and the drill with nouns which will follow, should begin now. In deciding these matters, the master must be guided by circumstances. He should always put as much life as possible into his acting, and enter into the fun of the game.

*M.* (*rising*). Surgo. (*Beckons to a boy, who rises.*)

*B.* Surgo. (*This is repeated with several; then by similar steps the whole series is done—*) Surgo, exeo, ambulo, revenio, in eo, consido, sedeo. (*Drill.*)

*M.* Quae est cauda?

*B.* o.

*M.* Quid valet o Anglice?

*B.* I.

*M.* Nunc audite me (*makes signs for attention, touching his ears, and so forth: beckoning*). Surge tu! (*The boy rises, understanding the gesture at least.*)

*B.* Surgo.

*M.* (*pointing to him*). Surgis! Conside (*gesture*).

*B.* Consido.

*M.* (*pointing*). Considis! (*Repeats with several, and carries on throughout with the other verbs, finally asking—*) Quenam est haec cauda?

*B.* is (*or es, or s, but by some way the result must be got that there are four forms, with s in common, and that this means —*)

*B. You.*

*M. Una persona (holding up one finger), tu, you vel thou (they will understand this readily from French).*

The boys should now be directed to go through the actions one by one, while the rest all point to the actor and repeat *surgis*, *exis*, and so forth. The next step is to introduce the third person.

*M. Surge tu.*

*B. Surgo.*

*The rest. Surgis!*

*M. (jerking his thumb at the boy, and looking at the others). Surgit!*

*B. Exeo.*

*The rest. Exis!*

*M. Exit! (and so on with the whole seven).*

After deducing the third personal ending, the plural will be completed in the same way, and the whole series in full, and in order, will be written down in the notebooks to be learnt. Henceforth, the whole series will be repeated every day at the beginning of the lesson, different boys being chosen as the actors: one for *surgo*, two others for *surgimus*, the rest being the chorus. It is desirable as soon as possible to call up boys in turn and make them take the place of the master.

At some place in the first lesson, the boys must be named, and nouns must be introduced.

If the group be small, *Primus*, *Secundus*, *Tertius*, and so on may do for names; and with a mixed class of boys and girls, *Prima* and *Secunda* are a natural introduction to the endings that mark gender. But for a large class, and indeed for any set of boys who will stay with us in later years, distinctive names should be chosen. Some names have Latin forms, as *Marcus*, *Philippus*; some can be translated, as *Fulvus* (or *Fulvius*), *Faber*, *Olor*: for the others, we may choose any Roman names or use a school nickname, if it be inoffensive. The names given, which each must write in his book, some one is sure to notice the difference between *Marcus* and *Marce*, and to ask what it means; if no one does, someone must be led to ask: and this may be

linked with the imperative *aspice* or *scribe*, whereupon the whole series should be practised thus :

*M.* Surge.

*B.* Surgo.

*The rest.* Surgis, surgit.

*M. (to two).* Surgite.

*The two.* Surgimus.

*The rest.* Surgitis, surgunt.

*M.* Exi, etc.

To return to the nouns. The first lesson may simply name *dominus* or *magister*, and *discipulus* or *puer*, with a few articles, such as *libellus*, *stilus*, *creta*, *porta*, *fenestra*, and very soon the pronouns *hic* and *ille* must come into use (*haec* has been used already, and someone may very likely have asked its meaning) ; the boys must be taught to answer thus :

*M.* Quid est hoc ?

*B.* Stilus est ille.

Next comes the greatest difficulty of all so far, the difference between nominative and accusative. It will be a long time, years perhaps, before this is completely learnt, but it will be learnt in the end. A good way to introduce it is this.

*M. (making a circle of thumb and finger, and peering at something).*

*Video. (With or without the help of another, he must lead up to—)*

*B.* Vides, videt (and so for the plural).

*M.* Video libellum (looking and touching one), portam, Marcum.

Henceforth, when a new noun is brought in, it is well to repeat this formula :

*M.* Haec est porta : video portam. Ille est ignis : video ignem.

The relation of subject and object will need to be fully explained in English at the end of the lesson (after *Valete, vale*), with the illustration of “ I ” and “ me,” “ he ” and “ him.”

Probably in the course of this lesson, *ego* and *tu* will have been naturally introduced ; and when that is done, the boys’ greeting

should be enlarged to their proper forms—*salve tu quoque* and *vale tu quoque*. When the first Series has been learnt, it is enough to go through it with pronouns—*Ego surgo, tu surgis*, and so forth—that the other pronouns may be learnt.

New nouns are taught with the aid of the things themselves, or pictures drawn on the board. If the pictures are bad, never mind, so long as they can be recognised : so much the more fun. Before the first week is out, a *Rana* may be drawn, then *Aqua* round about ; *canit* or *crocit* and *sonat* may be explained by action : and the little frog-song may be learnt and sung.<sup>1</sup> And a fable may be told, written out, and learnt ; the next day a boy taking the master's place and telling the story, with the usual questions.

*M.* (*draws tree*). Haec est arbor : quid est hoc ?

*B.* (*pointing*). Arbor est illa.

*M.* Video arborem. Quid videtis ?

*All.* Arborem videmus.

*M.* Hic est ramus (*etc.*). Hic est corvus (*draws one*), haec est volpes (*draws one*). Hic est caseus (*shows a piece, then draws it in crow's beak*). Edo caseum (*eats some*) : quid facio ?

*B.* Edis caseum.

*M.* Dic " ēs caseum " ; non " edis, edit," sed " ēs, ēst."

*B.* Es caseum.

*M.* Quid edo ?

*B.* Caseum ēs. (*Devorare avoids the irregular edo.*)

*M.* Hoc est rostrum (*pointing to crow's beak ; so with eyes, tail, feet, if desired*). Rostrum tenet caseum. Haec est volpes ; sedet volpes : video volpem. Volpes dicit : O corve, bene canis, excellentissime canis : cane mihi (*draws these words, or some of them, in a loop issuing from the fox's mouth*). Corvus rostrum aperit, cadit caseus (*draws it falling*) : corvus lacrimat (*draws tears falling*) : volpes ridet (*turns up the fox's mouth in a smile*).

It should be noted that in these questions the pupil is taught the meaning of order in the Latin sentence. Since this is constantly practised all through, and since order is the key to style, the instinct for style is gained quite unconsciously ; and this makes it possible later to understand a passage of Latin as the

<sup>1</sup> *Chanties in Greek and Latin* (Blackwell, Oxford), p. 86. The last line may read *non nunc sonat*, to avoid the subjunctive.

thoughts come, without picking it to pieces and puzzling out the various words in English order. It is our aim, please remember, to teach how to understand and to appreciate Latin as we find it.

The same tale may be told later with other cases when they have been learnt : as *sedet in ramo, cadit de rostro corvi*. Prepositions, and their proper cases, may be introduced whenever it is convenient, by means of the Series.

*M.* Surgo de sella, exeo e sella, ambulo a sella, revenio ad sellam, in eo in sellam, consido in sellam, sedeo in sella.

Numbers, up to ten, come next, because then we can play at the ancient game of *micare*. Roman boys used to say : *Bucca bucca quot sunt haec?* flashing up one or more fingers quickly, and then closing the hand. This is a lively game, and each boy should take the turn of flasher. We may say *Mico mico quot sunt haec* if we prefer, in order to teach the word. A mild game of ball may also be played now and then, with the proper words : *pilam iacto, remitto, demitto, repeto, excipio (excipe !), pila cadit*. Another good scene is this, which is first taught by pictures, then acted.

*M.* Puer in lectulo dormit (*draws him*). Ancilla portam pultat (*she is shown outside the door*). Puer aperit oculos, oscitat, exit, vestimenta induit, per scalas descendit, atrium intrat, dicit Salve pater, salve mater, soror, frater, avuncule, patre, amita, ave, proave, abave, atave, tritave (*these may be pictures on the wall, or simply imagined to add to the fun*) : considit ad mensam, ovum est unum (*picture*), duo, tria (*and so on, drawing each, and asking for its number*).

These examples must suffice to show how a scene may be devised which shall at once amuse and teach the desired new words, whether verbs, nouns, or adjectives. Very little English is wanted, except for words like *et, sed*, and other adverbs or conjunctions which come later. Even these, as so much else, can be introduced early if occasion serve. Thus, if someone be present who has not been named : <sup>1</sup>

<sup>1</sup> This, like all my other examples, actually happened.

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*M.* Quid est tibi nomen? (*No answer.*) Ecce sine nomine. Quid valet anglice *sine nomine*?

*B.* Without a name.

*Another.* Has no name.

*M.* Contrarium: *cum* nomine. Quid valet anglice *sine*?

*B.* Without.

*M.* Cum?

*B.* With.

These will then be used in the next lesson.

Let us return now to the Series. This formula has proved very useful: it serves with intelligent pupils to teach new tenses and new constructions, and with all, to practise them. Thus:

*M.* (*sits still*). Surgam: (*rising*) surgo! exibo: (*moving out*) exeo!  
(*And the rest, followed by*) Surgam.

*B.* Surges, surget, *etc.*

*M.* Surgo. Exibo.

*B.* Exhibis, exhibit, *etc.* . . .

So with the perfect.

*M.* Surgo (*rises and stands still*): surrexi!

*B.* Surrexisti, surrexit, *etc.*

*M.* Exeo: exivi! *etc.*

Or finally all three may be said together: *Surgam* (*surges, etc.*), *surgo*, *surrexi* (*surrexisti, etc.*). These once learnt, boys must take turns in the leading. So with the imperfect:

*M.* Surgo: sedebam.

*B.* Sedebas, sedebat.

*M.* Exeo: surgebam, *etc.*

The difference between perfect and imperfect must be explained in English.

I have now presented the first steps word for word, and act for act, and the material for the later stages; after which any intelligent teacher can go on by himself. This is not set forth as the only way, or as the best way, but as one good way which has been tested. Another good way is described in the *Teacher's*

*Companion to Initium* ;<sup>1</sup> and the best way for any given master is that which he will devise for himself to suit his own tastes and the capacity of his class. A list of the various forms of the Series follows ; they belong partly to the first year, partly to the second.

## VI. CONSPECTUS OF SERIES

The seven words are : *surgo, exeo, ambulo, revenio, ineo, consido, sedeo*. Suit the action to the word. The *catchword* (in brackets at end) serves to call for each series as wanted.

I. *A*. *Surgo*. *Chorus* (to *A*, pointing) *Surgis*, (to *Master*, pointing over at *A*) *Surgit*.

*B* and *C*. *Surgimus*. *Chorus* (to *B* and *C*) *Surgitis*, (to *Master*) *Surgunt*.

So on through the series of verbs. [ *surgo*.

II. *A* (*sitting still*) *Surgam*. *Chorus* (*as before*) *Surges*, *surget*.

*A* (*rising*) *Surgo*. *Exibo*, etc.

Plural as before, and series of verbs. [ *surgam*.

III. *A*. *Surgo* : (*rises* : then standing still) *surrexi*. *Chorus*. *Surrexisti*, *surrexit*.

Plural, and series of verbs. [ *surrexi*.

IV. *A*. *Surgo* (*rises*) : *sedebam*. *Chorus*. *Sedebas*, *sedebat*.

Plural. So *exeo* : *surgebam*, *ambulo* : *exibam*, etc. [ *surgebam*.

V. *A*. *Surgo ut exeam*. *Chorus*. *Surgis ut ex eas*, *surgit ut exeat*.

Plural, etc. [ *surgo ut*.

VI. *A*. *Surgo* : *surgebam* (*or surrexi*) *ut exirem*. *Chorus*. *Surgebas ut exires*, etc.

Plural, etc. [ *surgebam ut*.

VII. *A* (*sitting still*). *Surgam*. *B*. *Veto surgere*. *Chorus*. *Vetas surgere*, *vetat surgere*.

*C*. *At ego iubeo surgere*. *Chorus*. *Tu iubes surgere*, *ille iubet surgere*. *A* (*rises*). *Surgo* (*standing still*) *Exibo*. *Chorus*. *Exibis*, *exibit*.

*B*. *Veto exire*. *Chorus*. *Vetas exire*, *vetat exire*.

*C*. *At ego iubeo exire*. *Chorus*. *Tu iubes exire*, *ille iubet exire*. *A* (*goes out*). *Exeo* : (*then standing still*) *ambulabo*, etc.

<sup>1</sup> See above, p. 16.



This may be practised with the plural also, but as the forms are known, and only the construction is new, it is simpler to use only the singular. The Chorus may be omitted also, and several boys put on for A, B, C, in turn. [veto.

VIII. *The same with Impero ne surgas and impero ut surgas instead of veto and iubeo. The Chorus may say simply Imperas ne surgat etc., or Imperas tu ne surgat hic (pointing), and to Master Imperat ille ne surgat hic, or imperat hic ne surgat ille, according to the places of each.* [impero.

IX. *The past may be added thus : I give it without Chorus, which would make this too long.*

A. Surgam. B. Impero ne surgas. C. At ego impero ut surgas.  
A. Surgo. B. Imperavi ne surgeres. C. At ego imperavi ut surgeres. A. Exibo, etc. [imperavi.

X. *Variations may be added, which anyone can make for himself. Thus :*

A. Surgam. B and C as before. A. Nil te moror : surgo.  
XI. A. Surgam. B. Veto te surgere. A. Quamquam vetas, surgo. Exibo, etc. [quamquam.

XII. *The same, with quamvis vetes.* [quamvis.

XIII. A. Si mihi permittes, surgam. B. Permitto ut surgas. Chorus. Permittis tu ut surgat hic, permittet hic ut surgat ille. A. Surgo, etc. [si permittes.

XIV. *The same, with subj., Si permittas, surgam, etc.* [si permittas.

XV. A. Si mihi permittes, surgam. B. Permitto ut surgas. A. Surgo : si non permisisses, non surrexissem. Si mihi permittes, exibo, etc. [si non.

XVI. A. Surgam. B. Prohibeo ne surgas. A. Non potes prohibere quominus surgam : surgo. Exibo, etc. [non potes.

The Ablative Absolute may be the subject of another series, as : A. Sellam relinquo. Chorus. Sellam relinquis, etc.  
A. Sella relictam, cretam prehendo (or sumo). Chorus, etc.  
A. Prehensa creta verbum in tabula scribo. Chorus, etc. A. Verbo in tabula scripto sellam repeto. Chorus, etc. A. Sella repetita consido. Chorus, etc.

## APPENDIX B. SPECIMENS

### YEAR IV

#### I. TEN SPECIMENS OF REPRODUCTION DONE BY DIFFERENT BOYS IN THE FORM

*March 23rd.*

(a) Ante diem decimum kalendas Apriles.  
Natus sum annos quattuordecim.

Post laborem sextum dixit Herculi Eurystheus taurum illi Cretensem necandum. Idoneum igitur nactus ventum navem conscendit Hercules. Dum autem Cretam appropinquat navis subito tanta est orta tempestas ut illa cursum tenere non posset. Nautae summo afflicti dolore totam spem salutis deposuerunt. Tamen Hercules quamvis navigandi imperitus esset minime territus est. Quo ita placido viso mox reducti sunt nautae in tranquillitatem ac brevi post tempore incolumen navigaverunt ad insulam navem. Protinus Hercules ubi in terram descenderat agros quod vastabat taurus petiit. Quo cum pervenisset quamquam summi erat res periculi manibus tauri conspecti deprehendit cornua atque hoc modo ad navem reducit. Quo facto cum praeda in Graeciam rediit.

*March 10th.*

(b) Ante diem sextum Idus Martias.  
Natus sum annos quindecim.

Hercules insanus factus suos liberos sua manu ipse interfecit. Quo facto, in sanitatem ductus, maximo dolore afflictus erat, voluitque scelus suum expiare. Itaque Delphos iter facere constituit, ut rogaret quomodo scelus expiare posset. Quo postquam itum est, Herculem rogantem Pythea qui consuebat sortes sacras dare, iussit Tiryntha ire, sese in servitutem regis dare, atque peragere quidquid rex iussisset. Hercules Tiryntha iit atque per duodecim annos duodecim confecit labores; quo facto scelus suum expiatum est.

(Done in school. 10 m.)

*March 10th.**(c)* A.D. Sextum Id Mart.

Natus sum annos quattuordecim.

Hercules cum ex Aegypto venisset insanis factus est et sua sponte liberos sua manu interfecit, et in sanitatem ductus vidit se magnum scelus fecisse et expiare voluit. Delphos igitur ire constituit ubi oraculum celeberrimum erat Apollinis. In templis sedebat femina Pythia in tripode. Postquam Hercules rogavisset tacuit, se posthoc Apollo ei aliquid dixit et illa iussit Herculem Tirynta ire et facere quidquid rex Eurystheus imperaret. Itaque iit Hercules Tirynta et se in servitatem Eurystheo dedit. Cum servus factus esset per duo decim annos duodecim labores fecit et post duodecimum annum scelus expiavit.

De laboribus mox narrabimus.

(Done in school, 10 m.)

*March 10th.**(d)* Ante diem sextum Ides Martias.

Postquam Hercules ex Aegypto rediit insanus factus ipse manu sua liberos suos interfecit. Cum in sanitatem reductus esset, maximo dolore affectus, scelus expatiare volebat. Itaque ad Delphos iit namque ibi erat oraculum omnium celeberrimum. Ubi Pythia in tripode sedens finem audivit primum tacebat. Deinde iussit Herculem Tirynta ire atque quidquid imperaret rex Eurystheus facere. Hercules igitur sese Eurystheo in servitatem dedit et per duo decim annum labores conficit ut scelus expatiaret.

*(e)* Natus sum annos sedecim.

Ante diem sextum Idus Martias.

De Hercule et scelere suo.

Hercules post insanus factus est quam ab Aegypto venit. Ita insanus erat ut pueros suos ipse occideret. Cum in sanitatem reductus est maxime dolore afflictus est et voluit scelerem expiare. Iit, igitur, Delphos ubi oraculum celeberrimum erat. Ibi Pythea in tripode sedebat et oraculum dabat.

*(f)* Ante diem sextem Idus Marsias.

Natus sum annos quattuordecim.

De Hercule.

Ubi Hercules ex Aegypto effugit insanus erat et cum domum pervenisset insanus, liberos interfecit. Tandem in sanitatem reductus, magno dolore

afflictus est ubi vidit quid fecisset, et voluit scelus expiare. Itaque constituit Delphos ire, ubi oraculum celebre erat. Cum ad templum advenisset, intravit et vidit sacerdotem in tripode sedentem, cui omne scelus narravit. Sacerdos, post aliquantulum, respondit "I ad Eurystheum, regem Tiryntis et quidquid tibi dicat fac." Hercules iit, et in servitatem Eurystheo dedit. Post aliquantulum duodecim labores fecit et post duodecim annos, scelus expiavit.

(g) Ante diem II Idus Iuannarias.  
Quindecim annos natus sum.

De Crocodilo.

Olim homo et femina apud flumen in casa habitabant. Erant multi crocodili in flumine et homo monebat feminam ut caveret ne crocodili eam devorarent. Femina exiit aquam quaesitum et vidit lignum magnum. Tum ad flumen cucurrit et aquam hausit. Sed lignum appropinquebat et femina perterrita fugit. Crocodilus eam persecutus est sed non eam devoravit.

*Wednesday, January 13th.*

(h) Idibus Januariis.  
Sedecim annos natus sum.

De Crococo et Muliere.

Vir et mulier olim apud flumen ubi plurimi erant crocodili habitabant. Ubi igitur mulier urnam ad flumen portabat, aquam quaesitum; monet eam vir ut crocodilos caveat ne reptili isti eam devorent. Cum ad flumen venisset et urnam in aquam demisisset, lignum maximum vidit quod sensim approquinquabat. Metu oppressa deicit urnam et fugit. Lignum cauda erecta, insequitur; et eam devoravisset, si constitisset.

*March 16th.*

(i) Ante diem septimum decimum Kalendas Aprillas.  
Annos xii natus sum.

Ubi Hercules hos duos labores ita confecit, Eurystheus perterritus eum iussit cervum Geryneum occidere, nam virum tantae audaciae, qui se ex urbe expellere posset, procul abesse voluit. Hic cervus aurea habuisse cornua et incredibili fuisse celeritate dicitur. Itaque ille ab Hercule inventus quam celerrime aufugit, vestigiis persecutus usque ad vesperem. Per totum annum, ut autumant, diesque noctesque Hercules sine victu et sine somno eum persecutus. Denique cervum tanto cursu exanimatum cepit et ad Eurysthea misit. Eurystheus autem ei imperavit statim ut

aprum arcadium interficeret. Hercules profectus mox eum invenit. Sed ille simul atque virum hunc fortissimum vidit, maxime perterritus se in fossam altissimam iniecit. Aliquamdiu quid faceret nesciit, sed tum laqueo immiso in fossam, aprum hoc modo cepit.

(7) Natus sum quindecim annos.

Olim, dum quidam lignator decidit arbores iuxta flumen, securis eius in aquam decidit. Statim incepit gemere, et eum audivit Mercurius. Lignatori dixit: "Quid rei est?" "Decidit securis mea in aquam" dixit lignator. Tum Mercurius ex flumine securim auream extraxit, et rogavit eum si securis ei esset. Lignator negavit securim sibi esse. Deinde, deus extraxit securim argenteam ex aqua, et iterum eum quaestiunculam rogavit. Iterum negavit securim sibi esse. Tunc deus extraxit securim propriam ex aqua. Statim lignator dixit illam securim sibi esse. Non solum securim propriam reddidit Mercurius lignatori, sed etiam securim auream et argenteam. Alius lignator, qui vidit Mercurium, ex composito securim in aquam eiecit.

## II. STORIES

The following exercises are taken from a series of lessons in which the master told the story of Apuleius's *Golden Ass* three times a week for two terms. One continuous set is chosen, the work of a boy of mediocre ability, who has since gone into business. The writer was aged fifteen; he came from an elementary school, and had been learning Latin for four years altogether, having spent upon it in school about 550 hours. The work was written out at home the next day after it was recited, no printed text being used.

A.D. V. Kal. Mart.

Hic est fabula primi viatoris. "Natus sum Aegina, et olim audii optimum caseum post hominum memoriam esse in aliqua Thessaliae urbe. Itaque profectus sum, nam caseum et mel diligenter quaero. Tandem in urbem perveni, sed inveni alium hominem omnem caseum coemisse. Iratus sum, sed constitui ire ad deversorium. Cum advenissem ad deversorium, vidi virum miserrimo statu sedentem in angulo. Vestitus erat pannis, et putavi eum pugnasse. Tandem ei dixi: "Quid facis hic, O miserrime? Omnes putan te mortuum esse. Parentes maerent, et uxor sepulchrum fecit tibi. Liberi tutoribus dantur."

A.D. III. Kal. Mart.

Ubi eum rogavi quid rei esset, respondit, "Vi latronum et fraude sagae pessimae in has aerumnas cecidi. Profectus sum in quaestum faciendum, et dum redio domum, grex latronum me circumstat. Quo facto, quidquid nummorum habui, ceperunt. Deinde, cum me paene interfecissent, fugerunt. Mane sequentis diei, constitui ad hoc deversorium venire, cuius caupona Meroe est, saga potentissima. Sed quidquid mihi mansit, illa cepit."

[Omission here owing to absence.]

A.D. V. Non. Mart.

Tandem, fatigati, in cubiculum ierunt, ut lassa membra reficerent. Lucius, prae timore, porta clausa, seras et pessulas firmavit. Quo facto, lectum contra portam reposuit, ne quis intraret. Cum in lecto esset, non potuit dormire; sed post multum temporis oculos clausit. Mox, clamorem audivit, et subito, cardinibus fractis, porta in lectum cecidit. Lucius, territus, vidit duas mulieres prope portam, alteram spongiam tenentem, alteram gladium strictum tenentem.

Nonis Martiis

Lucius, territus, vidit duas mulieres prope portam, alteram spongiam tenentem, alteram gladium strictum. Deinde ea quae gladium habuit, Socratem appropinquavit. qui in lectulo suo stertebat. Quo facto, gladium in collum Socratis demisit; tum, manum in voltum demisit, et cor infelicis Socratis detraxit. Lucius meminerat Socratem malum de sagis dixisse, et constituit nunquam idem facere.

A.D. VIII. Id. Mart.

Cum sagae abiissent, Lucius territus, fugere voluit, ne omnes se crederent amicum Socratem interfecisse. Itaque, porta aperta, per scalas descendit. Ianitorem iussit valvas stabuli expandere. Quo audito, ianitor, attonitus, "Nonne," inquit, "latrones times? Quidquid habes arripient." Lucius negavit se latrones timere, nam nihil haberet quod latrones arriperent. Ad quod ianitor dixit: "Sed si fuges, omnes te credent amicum interfecisse." Hoc audito, Lucius, perfusus horrore, ad cubiculum rediit.

A.D. VI. Id. Mart.

His factis, reversus in cubiculum, de morte subitaria deliberabam. Fune e ruinis extracto, eum in tigillum conieci et connexi. Nodum feci,

et eum circum collum circumposui. Quo facto, in eo erat ut me suspendam. Sed hoc momento temporis funis fractus est, et ego in Socratem decidi. Eodem tempore ianitor portam aperuit, et me rogavit quid facerem. Putabam Socratem mortuum esse, sed cum in eum descendissem surrexit. Beatus eram, nam nunc nemo me interfecisse Socratem dicere posset, si viveret.

Pridie Id. Mart.

Cum amicum Socratem redivivum vidissem, gaudio perculsus, janitorem amare incepti. Socrati dixi: "Hic janitor dixit me te interfecisse. O amatum amicum! Quin imus nunc, ne occasionem caeli sudi omittamus!" Mox amico dixi: "Puto me ebrium esse, nam puto me sagas cor tuum extrahentes vidisse. Sed volnus aut cicatricem non video." Sed Socrates ipse dixit se vidisse sagas cor extrahentes.

A.D. XVII. Kal. Apr.

Mane sequentis diei, profecti sumus magna celeritate. Tandem, ad platanum pervenimus, sub quo sedimus, et cibum cepimus. Caseo e mantica prompto, edere incepimus. Mox, territus factus sum, nam Socratem pallere vidi. Tandem, dixit se factum esse situm. Quo dicto, ad rivulum qui haud procul ab arbore erat, cucurrit. Cum labra in aquam demisisset, peniculus in rivulum cecidit. Deinde Socrates sine sanguine et mortuus, in rivulum cecidisset, nisi ego alterum pedem cepissem. Quo facto, lacrimans, amicum prope flumen sepelivi.

These exercises are perhaps not very interesting; the tale is simply told, but it will be seen that nothing essential is omitted, and in the telling the boy uses most of the common Latin constructions almost without a mistake. The others are from boys of better ability, and will serve to show the variety these exercises can take.

*Age 14. 3rd year of Latin*

Ante diem sextam Idus Martias

Tum in lectulum reversus, de morte sodalis mei deliberare coepi. Mox lectulo dixi, "O lectule! conscius es me non Socratem iugulavisse: sed quid faciam nescio, quia ianitor credit me sodalem interfecisse, et me accusabit. Non possum aliter facere: me suspendam ab illo tigillo." Quo dicto, fune petito quo me suspenderem, vidi nonnullum sub lectulo.

“ Eu ! ” inquam, et fune in tigillum iniacto, et laqueo facto, circum collum meum circumposui. Hoc facto, ubi ascendi lectulum, desilui. Sed funis se fregit, et ego in corpus Socratis decidi. Tum ianitor intravit, et videns me in corpore Socratis iacentem, dixit, “ Heus tu ! qui antelucanus exire voluit, quid facis ? ” Quo dicto Socrates subito resurrectus, dixit, “ O nebulo ! merito oderunt stabularios omnes.” Ubi Socratem loquentem audiveram, dixi, “ O bona fortuna ! nunc nemo me accusare mortis Socratis potest, quia non mortuus est.”

*Age 15. Has learnt Latin rather more than four years.*

Ante diem duodecimum Kalendas Apriles

Tum aliquid cibi emere statuit quippe qui non ita laute exceptus sit. Itaque cum ad forum advenisset venales pisces vidit. Alium viginti nummis emit.

Subito amicum Pytheam vidit quocum Athenis operam dabat litteris. Dixit illi Pytheas, “ Salve, Luci, cur tu hic ades ? Diu te desideravi.” Respondit Lucius, “ Cras scibis <sup>1</sup> sed cur fasces portas similis magistratui.” Dixit Pytheas, “ Hahahae ego sum magistratus sed quid habes illic.”

Respondit Lucius, “ Oh piscem quem emi.” “ Quanti.” “ Decem nummis.” “ Quid dicis Decem nummis quis tibi vendidit ? ” Dixit Lucius, “ Quidam apparitor in foro.” Respondit Pytheas, “ Illum monstra mihi.” “ Illic est homo.” Cum ad illum advenisset magistratus cum iussisset sub pedibus obterrere dixit. “ Ne amicis quidem nostris parcis, ignave ? ” Itaque statuit Lucius ad Milonem redire quia non tandem cibum habuit.

Natus sum quindecim annos.

Secunda hora noctis.

Ante diem quintum Idus Junias.

Quo facto, Lucius paene in desperationem actus est. Umidis oculis quasi implorans fidem opemque Fotidis. Ad haec, Fotis, pectus tundens dixit. “ O me miserum, actum est de me, trepidatio me fefellit, festinatione nimia erravi, sed bene est quia scio remedia multa dominae meae. Rosam carptam ede.” Sed non erat rosa itaque Fotis asino dixit, “ Non nunc rosam habeo, sed expecta, mane tibi dabo.” Hoc audite, quia Lucius potuit audire et intellegere sed non potuit dicere, asinus cum per scalas descenderet, rebatur fore ut equus suus in stabulos sese cognosceret. Cum advenisset asinus ad stabulum vidit equum suum sed tantum aberat

<sup>1</sup> This, as he explained, came from Terence, the reading-book.



ut miseraretur ut cruribus asinum novum inciperet eicere tum asinus Milonis auxilio fuit equo, "Ne Hercules quidem contra duos," ut aiunt nedum unus asinus contra duos.

Itaque Lucius non potuit hordeum obtinere sed in angula stabuli stans, miserrimus erat.

### III. FIVE SPECIMENS OF TRANSLATION FROM ENGLISH INTO LATIN. (CHAMPNEYS AND RUNDALL.)

*February 2nd.*

(a) Ante diem quartum Nonas Februarias.  
Legatio Gordonis (No. 36).

Cum consules nescirent quo modo provinciam Soudaniam pacarent mittere praefectum praeclarum rebus iam gestis constituerunt ut ducem barbarum expelleret et praesidia quae obsidebantur in oppidis nonnullis servaret. Rogavit Gordonem virum summae peritiae fortitudinisque ut quidquid possent faceret in provincia quam iam paucis ante annis magno sapientia rexerat. Promisit se rem conaturum, iterque facto quam celerrime iam scapha, iam camelo vectus, ad Chartomum pervenit quod multa milia passuum a mare aberat. Dum hanc urbem contra copias barbarorum retinet, epistolas saepius scripsit ut republica auxilium daret; sed diu subsidia remittere recusabant. Denique autem opinati eum in periculo esse diligenter exercituum comparaverunt imperiumque duci optimo quem habebant tradiderunt.

*February 2nd.*

(b) Ante diem quartum Idus Februarias.  
Natus sum annos quindecim.

Consules, cum nescirent quomodo provinciam Soudaniam pacarent, constituerunt praefectum mittere praeclarum rebus iam gestis, qui expelleret principem barbarum, et servaret praesidia quae obsidebantur multis oppidis. Oraverunt Gordonem hominem summae peritiae et virtutis, ut quidquid posset faceret in ea terra quam iam paucis ante annis summa prudentia rexerat. Promisit se rem conaturum et iter faciendo quam celerrime iam nave iam camelo vectus, Chartomum capitalum pervenit, quod a mare multa milia passuum abest. Quod obtinens multos menses, saepius litteras consulibus misit quae auxilium peterent; sed diu noluerunt milites auxilio mittere. Tandem, cum

eum in periculo crederent, magno studio exercitum comparaverunt, atque tradiderunt imperium suo optimo duce.

*February 2nd.*

(c) Ante diem quartem Nonas Februarias.

Natus sum annos quindecim.

Cum nescirent quomodo Soudaniae provinciam pacarent, consules ducem quemdam, praeclarum rebus iam gestis, mittere statuerunt, ut principe barbarorum expulso, praesidia, quae in nonnullis oppidis obsidebantur, conservarent. Rogaverunt igitur Gordonem, virum summigenii atque fortitudinis, ut faceret quid posset in eo regione, quem iam paucis ante annos maxima sapientia regnavit. Cum promisisset se rem conaturum, quam celerrime progressus iam scapha, iam camelo vectus, maximum oppidum, Chartomum quod multa milia passuum ab mare aberat, pervenit. Quo multus menses contra vagis barbarorum gentibus defenso, quamquam saepius consulibus litteras, ad auxilium petendum misit, diu se novas copias praemissuros negaverunt. Tandem ratus Gordonem in periculo esse exercitu summa cura comparato, imperium peritissimo duce tradiderunt.

*February 2nd.*

(d) Ante diem quartum Nonas Februarias.

Natus sum annos quattuordecim.

Cum nescirent quomodo provinciam Soudaniam pacaret consules constituerunt misendum esse praefectum qui rebus iam gestis notus erat ut principem barbarorum expelleret praesidiaque quae in nonnullis oppidis oppugnabantur servaret. Petebant igitur a Gordone viro summae peritiae fortitudinisque ut in ea terra quidquid posset faceret, quam paucis iam ante annis maxima sapientia regerat. Promisit se rem conaturum; atque quam celerrime progressus, iam scapha, iam camelo vectus, ad urbem principalem pervenit Chartomum, quae multa milia pasuum a mare distabat. Hoc oppidum multos menses contra copias magnas barbarorum obtenuit intereaque saepius litteras consulibus mittebat ut auxiliam sibi darent illi autem diu auxilia immittere noluerunt.

*February 2nd.*

(e) Ante diem quartum Nonas Februarias.

Legatio Gordonis.

Cum consules nescirent quomodo civitatem Soudaniam pacarent, mittere praefectum decreverunt, clarum rebus iam gestis, ut ducem

barbarum expelleret praesidionesque servaret, qui in oppidis nonnullis obsidebantur. Gordonem rogaverunt, virum summae peritiae et fortitudinis, ut quidquid posset faceret in ea terra, quam aliquot antea annos maxima sapientia rexerat. Se rem conaturum esse promisit; itaque quam celerrime iterine facto iam nave, iam camelo vectus, Chartomum pervenit, quid a mare multa milia passuum aberat. Dum multas menses contra multitudines barbarorum retenet, saepius epistolas consulibus mittit, ut eum iuvent; sed illi diu subsida mittere recusaverunt. Denique tamen cum eum in periculo esse putarent, exercitu diligenter comparato, imperium optimo duci, quem habebant, tradiderunt.

#### IV. AN ORIGINAL SPEECH : 4TH YEAR OF LATIN

##### De Russia Oratio.

Credo ego vos, patres conscripti, quos in iudicio adesse video, nescire quid nuper actum sit in Russia, ubi, ut videtur, quisque vicinum, vicinitasque sua proximam rei publicae partem accuset, maledicat, condemnet; quae, cum multa indigna iam acciderint, tum vel indignissima est; cum, id quod facile intellegatur, his nefariis actis, nemo contra hostem, ne publicum quidem hostem pugnet.

De actis Russiis, de perfidia, de fraude eorum, intelligo me commode dicere non posse; quis enim potest orationem de perfidia, de actis, de consiliis alius habere populi, si ille peregrinus, et iam adulescens est?

At hercule, quamquam infirmitatem animi bene intelligo, putatisne, iudices, me taciturnum esse, cum orationem habens, officium modo meum sequar? Sed de infirmitate, officioque meo satis iam dixi. Erant in finibus Germanicis nonnulli qui aestimaverunt nec plebem inferiorem nobilitati, nec nobilitatem superiorem esse plebi. Quid igitur creditis Germanos, quorum fines vi ferroque semper recti sunt, apud quos caesar, exercitusque maximi momenti, populusque nullius esse, statim facturos esse talibus, qui, ut veri simile est, bellum intestinum mox commoverent? Milites nonnulli, qui, ut antea dixi summi erant momenti, a caesare missi sunt, qui hos, pacis, ut nominantur fautores ex finibus expellerent.

Hi, ne prosciberentur, ad proximam terram quam celerrime se contulerunt, quoad defuncti essent periculis. Ad quam igitur terram veri simile est istos se collaturos esse?

Est in conspectu Germaniae, maxima quaedam terra, in qua unus homo ad gubernacula rei publicae sedet, omnes in unum spectant, et unus omnia gubernat.

Constabat inter omnes, inter Britannos praecipue, illum regem Sythicum a Germanis facere, uxor enim, quae ipsa Germanica femina esset, animum mariti induxisse ut sociis desertis, ab perditis illis Germanis faceret.

## V. FOUR SPECIMENS OF TRANSLATION FROM LATIN INTO ENGLISH

### (a) Caesar de Bello Civili. Book I, Chapter 50

These floods remained several days. Caesar tried to repair the bridges, but neither did the volume of water or the enemy's cohorts posted on the bank allow him to complete them; and it was easy for them to hinder the work from the nature of the river itself and the mass of water, as well as from the fact that their weapons were thrown from the whole of the banks into one narrow spot; and it was difficult when the river was so torrential to complete the works and avoid the weapons at the same time.

### (b) Caesar de Bello Civili. Book I, Chapter 30

Therefore, for the time being he put away his thoughts of following Pompey, and determined to set out for Spain. He ordered all the magistrates of the country towns to procure ships and take care to bring them to Brundisium. He sent Valerius as a deputy into Sardinia with one legion, and Curio a propraetor into Sicily with two legions; he ordered him (Curio) when he had regained Sardinia to lead the army at once into Africa. M. Cotta was holding Sardinia, M. Cato Sicily; Tubero ought to have been holding Africa, by lot.

### (c) Ovid Metamorphoses. Sedlmayer's Selections, Deucalion and Pyrrha

The earth was restored. When Deucalion saw it empty and maintaining so deep a silence, with rising tears, he speaks to Pyrrha thus: "Oh, sister! oh, wife! the sole remaining woman, whom first common descent by our uncle (from cousinly birth) and then marriage joined to me, now our very perils bind us together. We two are the inhabitants of all that earth which is seen by the rising and setting sun; the sea has carried off all other animals. Moreover, up till now the assurance of our lives has not been too well warranted; even now the clouds trouble my mind. If you and not I had been robbed by the Fates, what mind, oh miserable one, would now be remaining for you? How would you be able to bear your grief alone?—who would comfort you in your sorrow? For, believe me, if the sea had you also, my wife, I should follow

you and the sea would have me too. Would that I could remake man with the art of my father and pour life into the shapened earth. Now the mortal race remains in us two, we remain the examples of men—such was the will of the gods.”

(d) Ovid *Metamorphoses*. Sedlmayer's Selections, Deucalion and Pyrrha

The earth had been given back. And when he saw the empty earth, with deep silence reigning over the wasted lands, Deucalion spoke to Pyrrha with rising tears. “O sister, O wife, O woman alone remaining, whom once common race and cousin-ship, and now marriage joins to me, and these very dangers join to me, we two are the population of the world, which is seen by the rising and setting sun; the ocean hold the rest of the earth. Even up to now this is not a safe enough guarantee of our lives. Even now clouds depress our spirits. What would you feel, if we were torn asunder by the fates? How would you alone be able to bear the fear? If you mourned, who would console you? For I, believe me O wife, if the sea had you also, I would follow you, and the sea would have me also. Would that I could replace the nations with the arts of my fathers, and infuse life into the earth. Now on us two abides the mortal race, thus it seems best to the gods, and we remain models of men.”

## FORM VI

### I. FIVE SPECIMENS OF THE SUMMARY OF TACITUS, ANNALS I, 59–64, DONE FROM MEMORY AT HOME AFTER READING THE TEXT IN SCHOOL.

(a)

Dum Segestes Romanos colit, Arminius vehementi oratione omnes Cheruscos hortatur ne servitutem libertati anteferrent. Germanicus igitur, ne talibus dictis conciti, omnes una se aggredierentur, Caecinam cum exercitu mittit ut hostes dividat. Quo facto agrum inimicum vastat donec ad Teutoburgiensem saltum pervenit. Ibi reliquiis Vari atque exercitus eius repertis, suprema solvit, militibus maestitia summa affectis; multorum enim consanguinei ea in pugna interfecti erant.

Deinde ipse classe sua se recipit; Caecina, per locos uliginosos exercitum reducit. Arminius autem aqua deducta pontes fregit; itaque de integro faciendae erant; aliter enim non progredi potuit Caecina.

(b)

Arminius per Cheruscos volitavit, arma in Romanos poscens quia uxorem suam et parvum filium ceperant. Multa de suppliciis tributisque Romanorum dixit et conciti per haec coeptaverunt Cherusci seditionem. Caesar tamen, exercitum misit cum classe et celeriter agros ferro flammisque pervastavit. Tum profectus est ad Teutoburgiensem saltum, ubi insepultas reliquias Vari esse credebatur. Hic (horribile dictu) albentia ossa militum, artusque equorum adiacebant. Arae barbarorum haud procul stabant, et patibula scrobesque captivis. Cum autem humo texissent Romani reliquias, Germanos rursus oppugnaverunt, sed non potuerunt bene pugnare contra Cheruscos, qui sueti paludibus, legiones Romanos, quorum corpora erant gravia armis multa cum caede interfecerunt.

(c)

Irati per Segestis deditionem Cherusci proximaeque gentes, bellum contra Germanicum parant, ducibus Arminio patruoque eius Inguiomero. Caesar igitur, hostem tantum metuens, omnibus copiis collectis ad fines Frisiorum profectus, Bructeros multa caede fugat. In hoc autem proelio reperiuntur aquilae quas Varus postquam a Germanis victus erat, amisit. His visis arma, ossa, reliquias, humi condere constituit Caesar, atque milites, cum eis haec placuissent, reliquiis in uno loco positis, solvere suprema incipiunt.

Sexto anno post legionum cladis hae feralia soluta sunt. At Tiberio non placuit id quod fecerat Germanicus, seu quia numquam filium laudare amabat, seu quia exercitum, tot caesis visis, non pugnare belle credebat. Sed etiam fieri potest ut putaverit eum non adtrectare debere feralia, quia esset augur.

(d)

Arminius ubi audivit Segestem a Romanis bene acceptum esse, statim quam maxime iratus Cheruscos precatus est ut contra Germanicum pugnarent, eum enim adolescentem tantum esse non, ut Augustum et Tiberium, expeditum. Sed Germanicus cum omnibus copiis progressus ad saltum Teutoburgiensem venit. In eo loco sex ante annis Varo cum tribus legionibus periisset, et ibi insepulti omnia jacebant ossa. Sed nunc demum omnes reliquiae tumultatae sunt a Romanis, improbante Tiberio quia non deberet Germanicus, qui augur erat, feralia adtrectare. Sed Germanicus ubi perfecerat exsequias Arminium secutus et totum diem pugnatum est.

(e)

Cum Arminius de uxore rapta proditioneque Segetis audivisset, ut gentes ad rebellionem incitaret, profectus, tandem, omnibus accitis, haec dixit: nimirum Caesarem validissimum esse, qui cum tot militibus unam mulierem rapuisset. Eos igitur, ut contra Romanos pugnarent, cohortatus exercitum hostium suorum secutus est. Germanicus tamen copias, ne hostes una mole in eum impetus facerent, dividit. Ubi ad locum, in quo ossa Vari militumque iacebant, pervenit, summa celeritate sepelivit, quanquam hostes adeo procul fuerunt, ut etiam tum pugnam incipere possent. Quo facto, in paludes progressus, alios pontes reficere, alios castra his in locibus ponere iussit.

## SPECIMENS OF THE SUMMARY. FIRST YEAR

(f) De Lege Agraria ad Populum

Cicero autem, partim ut sibi gloriam pro impediendo, quominus lex ulla ratione perferretur, partim ut in Rullum collegasque invidiam coacervaret, dixit populum Romanum quam maxime erraturum, nisi recusaret, quin lex sanciretur; istas exceptiones, quas in vectigali imponendo atque vendendis agris fecissent, etsi ipse per se vel maxime gauderet, ne parvulum quidem sapientiae in eis inesse. Quod per pristinos duces staret, quominus illam tam copiosam potestatem amitterent, nempe nationes, regna, provincias ab eis adepta non propter unius viri libidinem esse abicienda. Nam haud dubitare posse sapientem, quin Rullus, utpote qui malo semper obsequeretur, ad dignitatis Romae cunctae iacturam faciendam paratum esset, praesertim cum sub legis agrariae praesidio tutus popularem esse simularet.

(g) Livy

Sagunto capto, maxime Romae trepidatum est, nam nunquam Romani tam imbelles fuerunt, paucique socii ad Italiam conservandam arma ceperunt. Provinciae igitur consulibus nominatae sunt, exercitusque atque classis comparati. Dimidiam partem militum naviumque Sempronius Siciliam educit, ceteram Cornelius accepit. His factis, legatos Carthaginem miserunt, qui bellum in Pœnos indicerent. Deinde legati in Hispaniam Galliamque progressi sunt, sed rejecti sunt ab omnibus, Massiliensibus exceptis. Hannibal interim milites Hispanos domos misit, postquam jusserat eos primo vere redire. Deinde praesidia in Africa Hispaniaque imposuit, ne Romani invaderent eas incustoditas.

(b) Livy, Book XXI, Ch. 15

Ante diem nonum Kalendas Februarias.

Non bene de temporum ratione huius belli Hannibalis sciverunt. Quot scriptores tot sententiae. Cum legati Romam advenissent, hostiles esse Poenos nuntiaverunt. Ad haec pavor iraque ibi erat. Quibus factis, statim Romani exercitus paraverunt qui contra Poenos pugnarent. Tum legatos iterum Carthaginem miserunt sed frustra quod Poeni eos audire recusaverunt.

Itaque bellum declaratum est. Posthac in Hispaniam iverunt sed incolae eos non bene acceperunt.

(i) Pridie Nonas

36. Auctores non idem de numero Romanorum legionum dicunt, sed non dubium est quin multiplicatae sint antequam Cannis pugnatum est. Prodigiiis maximis visis multi Romae perterriti sunt; itaque iussu senatus libri inspecti sunt ex quibus prodigia procurarentur. Evenit ut Hiero ad Romanos in bello iuvandos, commeatum copiasque Romam mitteret, et senatu suaderet ut praetor militesque in Africam traicerentur. Cum legati Roma ivissent, Q. Fabius Maximus orationem Aemilio Paulo consule cum Varrone fecit in qua dixit Varronem inimicum periculosiorem Hannibalem futurum esse; nam Varronem semper in omnibus locis certamen petere, et non debere se contra Hannibalem in proelium inire. Quibus dictis, consules Roma profecti sunt.

## SECOND YEAR

(k) Liv. XXI. 16-27

Ante diem tertium Kalendas Februarias.

Romani cum Saguntum captum esse percepissent maxime perturbati bellum apparaverunt; Cornelius Scipio in Hispaniam missus est, Sempronius alter consul in Siciliam, Manlius praetor in Galliam. Simul Carthaginem legatos miserunt, qui rogarent utrum publico consilio Hannibal Saguntum oppugnasset, et si senatus fateretur, bellum indicerent. Carthaginienses autem nihil quaestioni responderunt sed multa de foederibus locuti sunt; legati igitur bellum indicunt. Quo facto in Hispaniam et inde in Galliam ad civitates in societatem perliciendas progressi sunt; nullis tamen persuaserunt.

Interea Hannibal omnia ad bellum imminens paravit; primum Africam Hispaniamque defendendam curavit; deinde exercitu convocato Nova Carthagine profectus trans Iberum tranjecit. Gentibus inter Iberum



Pyrenaeosque subactis, montes transgreditur in Galliam, et trans Rhodanum difficillime, cum et amnis vehemens esset et Galli in ulteriore ripa prohibere conarentur, exercitum elephantosque transjecit.

(*l*) Liv. XXI. 1-15

Ante diem decimum Kalendas Februarias.

Poenis ex Sardinia Siciliaque expulsis, in Hispaniam Hamilcar duxit exercitum; et ibi maxime Punicum imperium auxit, eo tamen consilio ut illinc Italiae bellum inferret. Quo mortuo antequam propositum assequi poterat, hoc bellum, dum imperat Hasdrubal qui pacem amabat, in aliud tempus dilatatum est. Sed post octo annos Hannibal cuius indoles patri Hamilcaris similis erat, in Hasdrubalis locum successit. Protinus ille ad Romanum bellum excitandum Saguntinos populi Romani socios oppugnare statuit. Sed primum ne sua sponte foedus violare sed tractus ad Saguntinum bellum videretur, alias gentes Hispaniae quae habitabant ultra Hiberum subegit. Deinde Saguntinos oppugnavit; qui perterriti legatos Romam miserunt auxilium petituros. Romani tamen qui non cupiebant alterum Punicum bellum, ad rem inspiciendam legatos miserunt qui primum ad Hannibalem deinde ad Carthagines adirent querimoniasque deferrent. At interea, dum Romani tempus terunt legationibus mittendis (et eae vanae fuerunt) Hannibal summa vi Saguntum oppugnavit et post octo menses ruina facta oppidum cepit.

(*m*) Livy, Book XXI. 1-14

Livius secundum Punicum Bellum scriptum causas primum ob quas tam memorabile erat hoc bellum demonstrat. Nunquam enim aut antea aut postea tam magnis copiis civitates duas quae arma consererent abundasse. Interfectis autem primum Hamilcare, in bello pugnante, deinde eius genere Hasdrubale ab aliquo barbaro, dux factus est Hannibal, qui quamquam invenis erat tamen ita favorem militum indole sua ad se conciliaverat ut extemplo ab omnibus dux sit declaratus. Sine mora diligentissime res in Hispania gerere coepit Hannibal. Deinde is qui etiam puer iure iurando adactus est, se cum primum posset arma contra Romam moturum, id in animo cogitabat quomodo Saguntum, oppidum sociorum Romani populi, oppugnaret. At primum, cum nollet statim manifestum fieri se id facturum, propinquos populos vicit atque ad imperium adiunxit. Quibus factis mox exercitum infestum in Saguntinorum fines induxit necopinantibusque Romanis statim obsidere incepit. Quae ubi Romae nuntiata sunt legationem in Hispaniam miserunt ut Hannibali denuntiarent ut a proelio absisteret. Aliquantulo autem

postea Carthaginienses admotis ad muros Sagunti catapultis ballistisque pededemptim quassatis moenibus victa est urbs. Temptata vero fuerat exigua spes pacis ab aliquis sed quoniam tam diras condiciones tulit Hannibal pacem non conciliaverunt.

(n) Livy XXI. 4-15

Ante diem decimum Kalendas Februarias.

Ubi Hannibal in Hispaniam ad exercitus venit militum omnium adeptus est gratiam ; namque tantis virtutibus praeditus erat ut veteres milites Hamilcarem iuvenem redditum esse crederent. Itaque in locum Hasdrubalis mortui omnium adsensu est positus. Qui simul ac dux factus est inferre bellum Romanis constituit ; ad quod bellum quo facilius causam haberetur Saguntum socium Romanorum expugnare voluit. Barbaros iam profectum adortos facile fudit flumen transeuntes. Tum obsessit Saguntum sed ut summis viribus oppugnare conatus est, non potuit, oppidanis fortissime resistentibus. Saguntini legatos Romam miserunt qui auxilium peterent. Romani alios legatos miserunt qui res sociorum inspicerent monerentque Hannibalem ne Saguntinis noceret. Sed dum legatos mittunt Romani iam ceperat Hasdrubal Saguntum.

(o) Livy, Bk. XXI. Chs. 1-4

Livius, utpote qui existimet se causas secundi Punici belli exponere debere, bellum quam memorabilissimum esse praefatur. Poeni autem, priusquam Hannibal rei militari studium dare potuit, non quo voluntati careret, sed quia tunc infans erat, eum altariis admotum, promittere coegere se non modo Romae auxilium daturum verum etiam ne pacem quidem habiturum donec civitas Romana stirpitis extraheretur. Hamilcare mortuo, cum Hasdrubal paucos annos imperium obtinisset, tandem postquam Hannibal in praetorium delatus est, non erat quin eum vel maximo favore imperatorem crearet. Quo melius rem militarem disceret, Hasdrubale duce cum exercitu profectus est.

(p) Livy, Bk. XXI. Ch. 5-14

Cum primum Hannibal dux declaratus esset proinde bellum in Hispania gessit, ac si multos annos imperator fuisset. Olcadibus, Vaccaeis, Carpetanis vicissim vel facillime victis, in Saguntinos se convertit, quo facilius facultatem pugnandi, immo vero etiam vincendi Romanos habeat. Eo autem progressus, primo tantum abest ut urbem capiat, ut oppidanis egredientibus ne resistere possit, licet Hannibal muros diruerit. Tandem

oppidani, non quo parum virtutis habeant, sed quia frumento ceterisque vitae necessariis carent, ad tale discrimen venerunt, quale nunquam ante.

## II. A COMPLETE SET OF ONE TERM'S SUMMARIES OF TACITUS, ANNALS I, DONE BY A BOY OF AVERAGE ABILITY.

[AGE, 16.6.]

1. Primum describit Tacitus quo modo antiqua res publica Romana esset. Tum consilium est ei pauca extrema de imperatore Augusto tradere. Cum Augustus Antonium vicisset solus dux reliquus est Julianis partibus. Paulatim insurrexit et munia senatus et legum in se traxit, nullo adversante, cum omnes fortissimi senatores magistratusque in proelia aut proscriptione interfecti essent. Augustus, subsidia imperio, Maxellum, sororis filium invenem et M. Agrippam, socium, geminatis consulatibus extulit. Interfecto Marcello, in connubio filiam Augusti duxit Agrippa. Tiberio Neroni et Claudio Druso nomen dedit Augustus imperatoris, et induxit in familiam Caesarum duos genitos Agrippae, Gaium et Lucium. Hi tamen cito interfecti sunt, et Druso iamdudum mortuo, Nero solus erat. Eo tempore nullum erat bellum nisi contra Germanos ob amissum exercitum cum Quintilio Vario. Omnes tuti erant dum manet pax, sed iam Augustus senex erat et multi bellum timebat. Pars quidem multa de principibus dixit. Tiberium peritum esse bello sed crudelem.

2. Postumus Agrippa a centurione quodam interfectus est. Nihil de hac re apud senatum disseruit Tiberius. Perhibent multi Tiberium ac Liviam caedam festinavisse iuvenis, sed centurio Augustum ei imperavisse ut illum interficeret adfirmavit. Omnia per consules incipiebat Tiberius, et Augusto extincto ut imperator signum dabat praetoriis cohortibus. Primo die senatus, consultatum est de supremis Augusti. Testamentum eius Tiberium et Liviam heredes habuit. Multa quoque legata cohortibus praetoriis, plebi, et legionariis civium Romanorum dedit.

3. De Augusto multa dicta sunt. Pleri eum cupidine imperii exercitum paravisse, consulisque legiones corrupisse, affirmaverunt Tiberium elegisse successorem neque caritate neque cura rei publicae sed comparatione mala gloriam sibi quaesivisse. Ceterum, sepultura facta templum ei decernitur.

Dixit Tiberius mentem divi Augusti tantae molis solam capacem; se non posse omnem imperium regere. Cum autem senatus, multis precibus, supplicavisset ut omnem rem publicam acciperet, promisit se omnem rectorum.

4. Augusto extincto, Pannonicae legiones descierunt, quia ex bello civili multa spolia obtinere sperabant. Iunius Blaesus dux erat et cum mortuum Augusti audivisset intermisit solita munia. Deinde otium multum cupiebant milites et discordabant. Miles erat in castris nomine Percennius, dux olim theatralium operarum fuit, qui excitare animos militum sciebat. Multam de militia sermonem locutus est. Quo audito vulgus adstrepebat et statim extruerunt tribunal quo magis esse sedes videretur. Blaesus, qui nesciebat omnia haec, quam celerrime advenit et multis precibus imperavit eis ut legatos mitterent qui regem peterent ad postulationes rogandos.

5. Post haec ferocior erat seditio, quae iam multos habebat duces. Vibulenus quidem, gregarius miles, adlevatus ante tribunal umeris militum “Da mihi, Blaese,” inquit, “fratrem meum, quem heri missum ad te a Germanico exercitu, gladiatores, quos in exitium nostrum armat imperator, interfecerunt.” Multisque precibus poposcit corpus fratris ut milites, nisi nullum habere fratrem cognovissent, haud multum ab caede ducis essent. Cum autem haec omnia de seditione audivisset Tiberius, Drusum filium ac plures rei publicae primores cum duabus cohortibus et multis equitibus misit ut postulata de militia audirent reportarentque Romam ad consulenda apud senatum. Advenerunt igitur ad castra seditiosorum sed Drusus solus, cum Cn. Lentulo intraverunt. Interrogatus a militibus, se nulla certa habere mandata, affirmavit sed literas patris recitavit in quibus perscriptum erat maximam fortissimorum militum esse curam, quibuscum saepe gessisset; quam celerrime acturum apud senatum de postulationibus eorum et misisse interea Drusum ut concederet omnia quae tribui possent.

6. Luna repente, claro caelo, visa est hebescere et milites, ignari causae, signum defectionis esse suis laboribus credebant. Quo audito, Caesar, cum pluribus centurionibus aliisque obedientibus militibus, vigiles et custodios portarum visit. Multa dixit de militia et postulatis eorum. Tum dissociaverunt legiones et paulatim amor obsequii rediit. Panderunt portas et signa, omnia in unum locum congregata, in sedes retulerunt. Postridie, Blaesus cum L. Aponio et Iusto Catonio rursum ad Tiberium profecti sunt, deinde Vibulenum ac Percennium interfici iussit Drusus. Illo tempore, isdemque causis turbatae sunt Germanicae legiones quorum dux erat Germanicus. Dixerunt omnes venisse tempus quo largiora stipendia modumque miseriarum exposcerent. Interfecti igitur centuriones, et Septimum, qui ad tribunal perfugierat, ad exitium datus est.

7. Monstraverunt Germanico cicatrices et notas verberum veterani, precatique ut missionem haberent et finem tam exercitae militiae. Ille

autem statim tribunali desiluit, sed opposuerunt milites ne abiret. Postremo ab amicis in tabernaculum ductus est. Hic, epistula nomine imperatoris scripta, in qua missionem dari veteranis, legataque divi Augusti exsolvi nuntiavit. Milites autem non abierunt donec isdem in castris omnis pecunia persolveretur. Deinde redierunt superiorem exercitum cum Germanico. Seditio, eodem tempore, coeptavit in Chaucis sed non longa, quia repressa morte duorum militum. Omnes autem Germanicum arguerunt quod non auxilium contra seditiosis haberet. Ita irati sunt omnes ut uxorem filiumque parvum abire paene possent. Mox autem, seditione finita, in castris rediit cum filio uxor.

8. Precati sunt ut puniret noxios Caesar et in hostes duceret. Promisit omnia haec facturus, mutati igitur abierunt. Principes seditionis ad legatum traxerunt, circumstabant dstrictis gladiis milites, et si nocentem esse reum adclamaverant, sine cunctatione interfectus est. Quinta et unetvicensimana legiones, non exterriti poena amicorum, iras retinebant. Parabat igitur Caesar arma sociosque ut quam celerrime prohiberet quominus bellum fieret.

Romae autem non audivissent cives de his omnibus in Illyrico. Omnes Tiberium arguere quod non ipse ad legiones pergeret. Ille autem immotus erat. Dixit filios posse legiones ducere, excusatum iuvenibus quaedam ad patrem mittere. Se nescire quid faciat, si ipsum imperatorem spernerent milites. Non igitur profectus est quamquam omnia impedimenta exercitumque collegerat.

9. Arminius per cheroscos volitavit, arma in Romanos poscens quia uxorem suam et parvum filium ceperant. Multa de suppliciis tributisque Romanorum dixit et conciti per haec coeptaverunt Cherosci seditionem. Caesar tamen, exercitum misit cum classe et celeriter agros ferro flammisque pervastavit. Tum profectus est ad Teutoburgiensem saltum, ubi insepultas reliquias Vari esse credebatur. Hic (horribile dictu) albentia ossa militum, artusque equorum adiacebant. Arae barbarorum haud procul stabant, et patibula scrobesque captivis. Cum autem humo texissent Romani reliquias, Germanos rursus oppugnaverunt, sed non potuerunt bene pugnare contra Cheroscos, qui sueti paludibus, legiones Romanos, quorum corpora erant gravia armis multa cum caede interfecerunt.

10. Iulia, quae olim uxor Tiberii erat, eodem anno mortua est. Exul, quia Sempronium Gracchum amabat dum vivit Tiberius. Gracchus quoque Cercinam amotus et multis post annis milites misit imperator ut trucidarent. Perhibetur autem L. Asprenatem eos misisse; re vera, tamen, ut fama sceleris in Asprenatem verti posset Tiberius imperaverat militibus ut infelicem interficerent. Tum quoque sodales Augustales

instituerant et multas alias novas caerimonias. Ipse Tiberius indulisit illis ludis ut civem esse videretur. Interea, Chatti seditionem coeptaverunt; Germanicus igitur, legiones et auxiliares collegit totidemque numerum Caecinae tradidit. Fidelis erat Sergestes, dux quidam Chattium, Arminius autem Romanos oppugnavit, sed frustra. Vicit Germanicus et fines vastavit, exercitumque Romae reduxit. Eodem anno, a Sergeste legati advenerunt, auxilium petentes quia plures Chattium duces illum oppugnaverant. Venit quoque filius Sergestis, Segimundus. Collectis igitur militibus, ad Rhenum quam celerrime, profectus Germanicus; ibi, ducibus victis, fidelem Sergestem servavit, multaque spolia ceperunt milites. Egit Segestes multas gratias Romanis ut tutus ipse omnesque amici esset. Dixit semper amicum fore Romae semper pacem velle, de amicitia Romanorum multa locutus est. Quo audito legiones reduxit Romae ubi nomen imperatoris, roganti Tiberio, accepit.

11. Nocte Barbari multo cum sonore cantabant epulosque edebant. Romani autem per tentoria errabant, et Caesar varum videre visus est. Prima luce, legiones locum deseruerunt et dum impedimenta caeno haerebant, militesque turbati adstabant, Arminius subito omnibus cum barbaris invaderunt. Multi Romani interfecti, pluresque saucii; barbari autem tuti. Vesperascente die hostes praedia petiverunt sed vallum faciendum Romanis, aggerque petendus. Luxerunt omnes interfectos comites accedentem fatum tot multis hominibus. Inquies erat nox, nam equus fugitivus tota castra terrebat. Credebant milites Germanos venisse; cucurrerunt igitur ad omnes portas sed Caecina, dux legionum, proiectus in limine primae portae prohibuit quominus exirent. Centuriones simul clamitaverunt inanem esse timorem.

12. Prima luce, barbari, clamore ac impetu invaderunt Romanos, quos sparsos aut inermos credebant. Hi autem, signo dato, tubas inflaverunt, clamitantes non hic esse paludes montesque sed terram firmam. Sonus tubarum fulgentesque hastae hostes terrebat, trucidaveruntque Romani donec vesperascavit. Dein ad castra redierunt laeti, quamquam multi comites interfecti erant, ob illam victoriam, quae novas spes, vim et copias cunctis habuit. Interea Aggripina, fomenta sauciis vestesque nudis dedit, non ob amicitiam sed quia studia militum quaesit. Apud legiones iam potior erat quam ipsi duces. Audivit haec Tiberius, sed tacitus fit. Interim Vitellio cum classe et legionibus profecto, saevit ventus tumescitque mare. Non potuit discernere litus, haeruntur gurgitibus, iactantur fluctibus; mox enisus in terra firmiore legiones tute abduxit. Credebant omnes eum submersisse gaudebantque ubi rursus rediit.

13. Cum Aulus Caecina, L. Apronius, C. Silius Romae rediissent,

decreta sunt triumphalia insignia. Eodemque anno lex maiestatis revocata est in eos qui scripserant mala de re publica. Deinde plurima crimina in civibus praetempta, arte Tiberii, in Faianio quodam quia hortum ac simul imaginem divi Augusti vendiderat. Cum haec audivisset Augustus, scripsit senatoribus non patri suo decretum caelum ut in exitium civium is honor veteretur. Non multo post Caepio Crispus, quaestor quidam accusavit Marcellum, praetorem Bithynicae de maiestate. Dixit Marcelli statuam altius quam Tiberii statuuisse. Quo audito, ita iratus est Tiberius ut in senatu proclamaret se laturum sententiam palam. Tum permotus his verbis reum dixit absolvi maiestatis crimine.

14. Eo tempore, Tiberis, multis imbribus auctus, plana urbis deruit. Drusus et frater eius, Germanicus, edendis gladiatoribus praesederunt; Tiberius autem abstinuit. Seditio quoque inter theatrum erupit, multique cives, etiam centuriones interfecti, aliique vulnerati. Consultum igitur de remedio. Haterius Agrippa dixit iurem vigarum dandem esse praetoribus in histriones; contradixit Tiberius quia divus Augustus quondam responderat non verberandos histriones. Multa de lucare et lascivia fautorum dixit. Nec multo post, Tarraconensis colonia legatos misit ut rogarent utrum templum Augusto strueretur; rogantibus permissum exemplumque in totas provincias datum. Nuntiavit Tiberius populo precante centesimam rerum venalium se non levare.

### III. ORIGINAL COMPOSITION DONE IN EXAMINATION ON A SUBJECT SET BEFOREHAND

#### (I) Taciti fragmentum : de novis vectigalibus

Q. Ascutio Edvardo Graio consulibus, L. Georgius, praefectus aerario, miros libellos in Senatu protulit, duobus novis atque inusitatis vectigalibus insignes. Quorum alterum vini mercatoribus imperatum, alterum eis quibus agri non ipsorum nisu, sed fortuna, magis pretiosi facti erant. Itaque si quis agrum aliquem possidebat, et prope ad agrum eius urbs ita orta erat ut pluris venire posset ager maximum illi vectigal solvendum erat. Quae cum proferret fere omnes eadem censuere; pauci tamen, quibus prisci decoris memoria, obviam ire ausi sunt.

Cur talia protulerit Georgius incertum; plerique tradidere alterum imposuisse vectigal ut luxum et temulentiam civium cohiberet, alterum ut pauperes iuvaret cum divites agros vendere cogeret. Mihi quidem magis credibile videtur aerarium pecunia eguisse sive stultitia praefecti sive per facinus; imperitum que rerum publicarum hominem non aliter pecuniam adipisci culpam celare potuisse. Sunt etiam qui credant mercatorem quemdam vini in odio fuisse Georgio, et divitem Ameri-

canum agrorum Georgi potitum, ob quae privata odia, has publicas leges tulisse. Tam degenera aetas, tam scelerati mores.

Neque haec vectigalia sola in libellis digna narrando. Naves enim pauciores quam solitum erat, conficere statuit. Quod omnibus mirum visum, praesertim cum eo anno plurimas naves Germani paravissent, et certum esset id inimicitia Anglorum fecisse. Constat Georgium non modo ob egestatem aerarii, sed etiam pecunia a Germanis accepta nostram classem quam maxime imbecillam reddere voluisse. Iterum Senatus non ausus est antiquare rogationem; novum specimen eius servitudinis per quam magistratus patres plebs omnis res publica in exitium ruunt.

(2) Oratio pro intercessione habita

[After reading Cicero De lege Agraria: 1½ hours.]

Ubi vos omnes, cives Britanni, commotos atque perturbatos esse video propter temeritatem aliquorum hominum qui partibus, non rei publicae consulunt, qui novas res moliuntur, qui ne minimas quidem curas aut in rem publicam ipsam aut in pristina nostra instituta conferunt, non multum me fallere credo quibus hominibus vos hoc tempore honores mandaturi sitis. Namque, ut vos bene cognovistis, isti Liberales, ut sese vocant, postquam optimates legem de pecuniac olligenda promulgatam antiquaverunt, tunc inceperunt clamare nimiam potestatem habere hos optimates, verum tamen non ius habere legem de re pecuniaria antiquare. At quid respondemus? Respondemus non fuisse solum de re pecuniaria factam istam legem sed multas una collectas esse in ea. Nonne igitur iure id fecisse optimates putatis cum iniussu populi nollent tot leges tam audaces, tam noxias perferri? Quid postea? Ubi Liberalibus data est occasio cum adversariis de optimatum intercessione colloquendi pacem recusaverunt, quia condicionibus latis singulatim hoc inter sese quaerebant "Quid erit nobis compendi," neque ullam iacturam omnino facere voluerunt. Deinde legem promulgaverunt ut ab optimatibus intercessionem abriperent. At quid fiat, quaero cives, si adimatur intercessio? Cognoscamus. Saepe nimium temporis durat publicum consilium neque semper ut populo placet rempublicam gerit. At quomodo prohibere poteritis? Fortasse etiam funditus abrogetur optimatum consilium. An id vobis placet, cives Britanni, hoc institutum, veterrimum patriae, abrogari?

Praeterea nulla est causa quin, si effrenatum potestatem haberet publicum consilium, et numerum navium minuat, quin Hibernici consilium regant.

At interdum quid ipsi optimates facere volunt. An improbe volunt omnes leges a Liberalibus promulgatas ita antiquare ut nullo modo geri



possint negotia publica. Non volunt. Ipsi se reformare volunt non quod corruptos se esse cognoscant sed quia vident his temporibus aliquantulo maius esse consilium quam debet esse. Minui numerum volunt; etiam eligi aliquos a populo ut ex eius voluntate agant optimates. Non sibi adimunt potestatem legum de re pecuniaria promulgatarum antiquandarum, cum cognoscant, si hoc ius haberent, non superius esset publicum consilium, id quod nullo modo fieri volunt. Precor, igitur, vos, cives ut summis viribus optimates defendatis, ne illis omnis potestas abrogetur.

#### IV. SIX SPECIMENS OF TRANSLATION DONE BY DIFFERENT BOYS AFTER READING THE AUTHOR IN LATIN.

##### (1) Cicero ad Atticum II. iv

Thank you very much for sending me Serapio's book, of which, however, between you and me, I hardly understood a thousandth part. I have given orders that the money for it be forwarded to you in cash, so that you need not have to write it up in your accounts under the heading of gifts. Talking of money reminds me to ask you to come to an agreement with Titinius in whatever way you can. If he does not stick to his promise, I think it would be best to return the things which I bought at a bad bargain, if this can be done with the consent of Pomponia. If even this cannot be done I had rather the money be returned than that there should be any difficulty about it. I should very much like you to attend to this carefully and diligently—as is your wont—before you set out.

##### (2) Cicero ad Atticum II. iv

Thank you very much for sending me that book of Serapio's; between you and me I can scarcely understand any part of it whatsoever. I have given orders that you should be paid cash for it, so that you need not make an entry in your ledger of expenses. Since I have come to the subject of money be sure you don't forget to make the transaction with Titinius however you can. If he does not keep to the bargain which he made I shall be exceedingly pleased to have back those things for which so high a price was paid; that is, if Pomponia has no objection. But if you can't do this, it will be better to give back the money than to cause any difficulty. I sincerely trust that you will, in your usual manner, attend to this with every possible care, before you begin your journey.

## (3) Cicero ad Atticum II. iv

Thank you very much for sending me Serapio's book. But, between you and me, I can hardly understand the smallest fraction of it. I have ordered ready money to be paid to you, so that you may not have to put down presents among your expenses. By the way, as we are talking of money matters, do take care that you manage in some way to do business with Titinius. If he stand by the conditions he made, I shall be agreeable to returning the money for that bad bargain, if Pomponia is willing, if not even that can be managed I would rather that the money was returned than that there should be any trouble about it. I should be very glad if you will see to this carefully and scrupulously, as you usually do, before you start.

## (4) Virgil Aeneid IX. 367

Meanwhile some horsemen who had been despatched from the Latin city, while the rest of the legion was waiting in its position on the plain, were approaching, and bringing to Turnus the answer of the king. They were three hundred in number, all bearing shields, and Volscens was in command. And now they were drawing near to the camp, and coming up to the walls, when they saw Nisus and Euryalus turning aside and passing them far away on their left. For the helmet, shining through the glimmering shade of night, betrayed the careless Euryalus; and its rays shone in the eyes of the enemy.

## (5) Virgil Aeneid IX. 367

In the meanwhile, while the main body of the army remained drawn up in the plains, three hundred cavalry were sent forward fully armed under Volcens, and coming to Turnus the king they brought him his answers. Now they were nearing the camp and were coming right under the wall, when far away on their left they saw those two crouching down in a pathway, and the helmet in the dusky light of night betrayed Euryalus, by reflecting beams of light, for he had not thought of it.

## (6) Virgil Aeneid IX. 367

In the meanwhile, while the rest of the army is waiting drawn up in the plain, a squadron of horsemen, sent on ahead from the city, were carrying an answer to King Turnus. In number they were three hundred, all bearing shields, and commanded by Volscens. They had already approached the camp, and were drawing near the walls when they catch sight of Nisus and Euryalus making their way round by the left. The helmet caught in the twilight by the moon's rays shining on it, betrays the rash Euryalus.

## V. VERSES

As the early stages of verse-writing offer peculiar interest, a few examples are here given. They are by different translators except where otherwise stated : the translators are distinguished by letters of the alphabet.

## (I) IMITATION,

DONE AFTER READING 500 LINES : THEME ONLY GIVEN

A.

O percontator, dicam, si forte requires,  
 Deliciae quae sint, et loca cara mihi.  
 Oras narrabo, silvas agrosque feraces,  
 Inquos de caelo lumina clara cadunt,  
 Castra que quae dicunt olim Romana fuisse  
 Sed quae nunc solum possidet herba recens.  
 Illic per silvam, parvaque in colle vagatus  
 Litora prospexi, caeruleumque mare.  
 Illic audivi fluctus undasque tonantes,  
 Tunc ubi deserto in litore solus eram.  
 O semper gratae mihi sedes ! usque placebunt  
 Et vestrae facies, illaque grata quies.

## (2) SET PIECES OF ENGLISH TRANSLATED

Shoot, false Love! I care not;  
 spend thy shafts, and spare not!  
 I fear not, I, thy might,  
 and less I weigh thy spite;  
 all naked I unarm me—  
 if thou canst, now shoot and harm me!  
 Long thy bow did fear me,  
 while thy pomp did blear me;  
 but now I do perceive  
 thy art is to deceive;  
 and every simple lover  
 all thy falsehood can discover.  
 Then weep, Love! and be sorry;  
 for thou hast lost thy glory.

THOS. MORLEY, 1595.

[First piece : 3 hours.]

B.

Ne mihi parcat, celeres emitte sagittas,  
 Non mihi sunt curae, mitte, Cupido, procax!  
 Sed me perterret tua sacra potentia numquam,  
 Atque animadverto non odium minime.  
 Tu me dum nudus sum mitte ferocia tela,  
 Conare et nudo nuncque nocere mihi.  
 Tempus largum me fulgens perterruit arcus,  
 Decepitque oculos splendida pompa tua.

[First piece.]

C.

Conjice spicula, Amor! me nunquam laedere possunt!  
 Spicula mitte omnes, nec mihi da veniam.  
 Haec in corda metum vires immittere credis?  
 Nullius facio hanc inimicitiam!  
 Ecce! repono jam tegumenta a corpore inermis;  
 Conjice nunc si vis, atque nocere potes!  
 Jampridem terrorem animo injecere sagittae,  
 Donec splendores obstupuere oculos.

Lastly stood Warre, in glytteryng armes yclad,  
 With visage grim, sterne looked and blackely hewed ;  
 In his right hand a naked sword he had  
 That to the hiltes was al with bloud embrewed ;  
 And in his left (that kinges and kingdomes rewed)  
 Famine and fyer he held, and therwythall  
 He razed townes and threw downe towers and all.  
 Cities he sackt, and realmes that whylom flowered  
 In honour, glory and rule above the best  
 He overwhelmed, and all theyr fame devowred,  
 Consumed, destroyed, wasted and never ceast  
 Tyll he theyr wealth theyr name and all opprest.

T. SACKVILLE.

[First piece : 2 hours.]

E.

Extremo indutus stat Mars fulgentibus armis ;  
 Torvus erat vultus, truculentaque lumina rugis ;  
 Dextra ensem tenuit nudum, ad capulam maculatum  
 Atque imbutum acie ab extrema sanguine foedo :  
 Esuriemque avidam crepitanti cum igne sinistra,  
 Quae gentes regesque timebant, et quibus urbes  
 Verteabat, turres sublimes deiiciebat.  
 Oppida devastare opulenta et regna solebat  
 Obruere, olim quae famaue et legibus aequis  
 Floruerant, veteremque decus crudele vorare.  
 Nec desistabat fundo delere ruina,  
 Donec divitias et nomen et omnia pressit.

One silent night of late,  
when every creature rested,  
came one unto my gate  
and knocking me molested.

Who's that, said I, beats there,  
and troubles thus the sleepy?  
Cast off, said he, all fear,  
and let not locks thus keep ye.

For I a boy am, who  
by moonless nights have swerved;  
and all with showers wet through,  
and e'en with cold half starved.

I pitiful arose  
and soon a taper lighted;  
and did myself disclose  
unto the lad benighted.

I saw he had a bow,  
and wings, too, which did shiver;  
and, looking down below,  
I spied he had a quiver.

I to my chimney's shine  
brought him, as love professes,  
and chafed his hands with mine,  
and dried his drooping tresses.

But when he felt him warmed—  
“Let's try this bow of ours,  
and string, if they be harmed”—  
said he—“with these late showers.”

Forthwith his bow he bent,  
and wedded string and arrow,  
and struck me, that it went  
quite thro' my heart and marrow.

Then, laughing loud, he flew  
away, and thus said, flying—  
“Adieu, mine host, adieu—  
I'll leave thy heart a-dying!”

HERRICK.

## [First Piece.]

D.

Nox erat, et terris animalia somnus habebat  
 Omnia celabat nox tenebrosa, silens.  
 Dum vinctum dulci somno dormire sinebat  
 Iam labor assiduus in requiete domus,  
 Pervenit subito percussitque advena portam  
 Atque apportabat magna molesta mihi.  
 Segnis et ignavus defluxit pectore somnus  
 "Quid facis hic?" Talis prodiit ore clamor.  
 "Solvite corde metum, tristes secludite curas  
 Namque ego per noctem laeta per arva vagor.  
 Semper ab immenso tempestas horrida caelo  
 Fertur, et omnino frigus adurat acre."  
 Tunc ego surrexi, paupertatem miserescans,  
 Accensique meas, hunc miserata, faces.  
 Portabat dorso contentum funibus arcum  
 Et tremulis alis praeditus ille fuit  
 Considit, plena dorso pendente pharetra,  
 Quo semper fulgent lumina clara foci.  
 Tandem cum possit vivum revocare calorem,<sup>1</sup>  
 Tum validis flexos incurvat viribus arcus.  
 Et cita venosis illita tela dolis  
 Iecit, et in miseris imis infixas medullas  
 Stabant tela meis, saeviter iacta manu.  
 Ille autem trepidas in pectora contrahit alas,  
 Et portans arcus advolat ecce feros.

<sup>1</sup> A line was here omitted by the writer in his fair copy, but by some accident it was not supplied.

## TO AMANDA

Come, dear Amanda, quit the town,  
 and to the rural hamlets fly !  
 behold ! the wintry storms are gone ;  
 a gentle radiance glads the sky.

The birds awake, the flowers appear,  
 earth spreads a verdant couch for thee ;  
 'tis joy and music all we hear,  
 'tis love and beauty all we see.

[Second piece : 2 hours.]

E.

Nunc mea cara urbis muris cedamus Amanda  
 Ruris delicias, rure petamus agros.  
 En ! hiemis nubes iam vanuit aspera ; caelo  
 Phoebeae radiant lumina clara facis.  
 Apparent flores et aves cita carmina fundunt :  
 Sternit terra virens laeta cubile tibi.

[Second piece.] <sup>1</sup>

F.

Saepe pererravi longinquis fessus in oris,  
 Quaecumque aspicias hac regione fui.  
 Saepe voluptatem reperi, quaecumque tuebar ;  
 Attamen assuevit pax mihi frustra peti.  
 Qui famam exoptant unus non sufficit orbis ;  
 At, reor, est unus sat nimiumque mihi ;  
 Et magni facio tecta haec quae cara videntur,  
 Omnibus haec orbis anteferenda puto.

<sup>1</sup> The English of this is lost, but the piece is given to show certain beginners' mistakes.



Now while the night her sable veil hath spread,  
and silently her resty coach doth roll,  
rousing with her from Tethys' azure bed  
those starry nymphs which dance about the pole :

while Cynthia, in purest cyprus cled,  
the Latmian shepherd in a trance descries,  
and whiles looks pale from height of all the skies,  
whiles dyes her beauties in a bashful red ;

while sleep in triumph closéd hath all eyes,  
and birds and beasts a silence sweet do keep,  
and Proteus' monstrous people in the deep  
the winds and waves hushed up to rest entice ;

I wake, muse, weep, and who my heart hath slain  
see still before me to augment my pain.

W. DRUMMOND.

[Second piece : 2½ hours.]

G.

Densis dum tenebris terram nox protegit atra,  
Non fervente rota segnis ubique meat.  
Aurea quae solitant saltare per atria coeli,  
Caeruleo nymphas suscitât illa toro.  
Et placidum somno cernat Junonis amantem  
Cynthia, quae pura est semper amicta stola ;  
O dea lucida, nunc fulgens argentea, luna,  
Nunc vidi totis erubuisse genis.  
Irrigat et somnus placidum per membra quietem,  
Et volucrum turbas usque silere facit,  
Caerulei Protei tranquillat monstra marina,  
Placatus ventos, aequora vasta domat.  
Ast ego, Musa, fleo : mens, saevo saucia cura,  
Te, mihi causa luctus, perfide cara, videt.

Now winter nights enlarge  
 the number of their hours,  
 and clouds their storms discharge  
 upon the airy towers.  
 Let now the chimneys blaze,  
 and cups o'erflow with wine ;  
 let well-tuned words amaze  
 with harmony divine.  
 Now yellow waxen lights  
 shall wait on honey love,  
 while youthful revels, masques, and courtly sights  
 Sleep's leaden spells remove.

THOS. CAMPION, 1613.

[Third piece.]

H.

Est hiemis tempus : diuturnas protrahit horas  
 Nox tenebris fuis quae tenet atra polum ;  
 Nubila coguntur, caelum tonat omne fragore,  
 Praecelsas turres vis violenta quatit.  
 Stipitibus large structis nunc ardeat ignis ;  
 Nunc etiam repleat pocula dulce merum.  
 Jam blandae citharae nervos cum voce movete,  
 Pectora enim mulcent murmura grata lyrae.  
 Longum per tempus flammae fulgore nitebunt  
 Quando animos nostros molliter urit amor.  
 Ludis nos dabimus noctem pompisque superbis ;  
 Nec stringit laqueis corpora nostra sopor.

Wert thou, like me, in life's low vale,  
 with thee how blest, that lot I'd share ;  
 with thee I'd fly wherever gale  
 could waft, or bounding galley bear.

But, parted by severe decree,  
 far different must our fortunes prove ;  
 may thine be joy—enough for me  
 to weep and pray for him I love.

The pangs this foolish heart must feel,  
 when hope shall be for ever flown,  
 no sullen murmur shall reveal,  
 no selfish murmurs ever own.

Nor will I, through life's weary years,  
 like a pale drooping mourner move,  
 while I can think my secret tears  
 may wound the heart of him I love.

SIR W. SCOTT.

[Third piece : 3½ hours.]

I.

O utinam tua vita mea non altior esset,  
 Tum mea quam vellem iungere fata tuis.  
 Dic mihi, quo volitant venti navesque citatae ?  
 Quo volitant, tecum laeta venire velim.  
 Sed nunc quid possum, seiunctus iure severo ?  
 Nunc tua dissimilis vita gerenda meae.  
 O sine me pro illo lacrimare orareque semper,  
 Non maiora peto, sit modo laetus amans.  
 Die age, quas miseras volvam sub pectore curas  
 Tunc ubi non misero spes erit ulla mihi ?  
 Illi, quae ipsa feram, praedicam murmure nullo,  
 Nullus erit murmur, tristia cuncta feram.  
 Me pergant anni cruciare doloribus ? esto.  
 Ast ego non pergam sollicitare deos,  
 Dum lacrimis crucio secretis pectus amantis,  
 Dum cruciare queo, qui mihi carus amans.

## THE SOLDIER'S FUNERAL

Hark! to the shrill trumpet calling,  
 it pierceth the soft summer air!  
 Tears from each comrade are falling,  
 for the widow and orphan are there!  
 The bayonets earthward are turning,  
 and the drum's muffled breath rolls around,  
 but he hears not the voice of their mourning,  
 nor awakes to the bugle's sound.  
 Sleep, soldier! tho' many regret thee  
 who stand by thy cold bier to-day,  
 soon shall the kindest forget thee  
 and thy name from the earth pass away.

C. NORTON.

## [Third piece.]

K.

Audi, bellator: rauci canor increpat aeris:  
 Horrisona mitis scinditur aura tuba.  
 Unus quisque comes lacrimas effundit acerbas:  
 Te caret uxor amans: gens tua patre caret.  
 Hic terrae vertunt hastarum spicula moesti:  
 Hic moesto sonitu tympana tenta tonant.  
 Lugent, heu! frustra: neque luctus vox, neque salpinx  
 Aeterno e somno te stimulare potest.  
 Dormi, bellator: jam tandem pace quiescas;  
 Tristes permulti fantur "ave atque vale."  
 Pro tumulo lacrimant: at mox mitissimus edet  
 Ex animo nomen, nec memor ullus erit.<sup>1</sup>

<sup>1</sup> The writer was killed in the war, but he is not forgotten.

*Ithamore.*

We will leave this sordid land,  
 And sail from hence to Greece, to lovely Greece.  
 I'll be thy Jason, thou my golden fleece,  
 Where painted carpets o'er the meads are hurl'd,  
 And Bacchus' vineyards overspread the world,  
 Where woods and forests go in goodly green,  
 I'll be Adonis, thou shalt be love's queen.  
 The meads, the orchards, and the primrose lanes  
 Instead of sedge and reeds, bear sugar-canes :  
 Thou in those groves, by Zeus above,  
 Shalt live with me and be my love.

C. MARLOWE : *Jew of Malta*, iv. 4.

[Fourth piece : 2¾ hours.]

L.

Nunc tempus miseram nobis hanc linquere terram,  
 Litora nunc Graecae visere pulchra licet ;  
 Tegminibus sterni qua pictis arva videntur  
 Ipse tibi Jason, tu mihi vellus eris :  
 Qua totus Bacchi vinetis sternitur orbis,  
 Qua viridas frondes silva nemusque ferunt,  
 Hac tellure tibi stabo formosus Adonis,  
 Dum regina mihi tu Venus esse potes.  
 Pratis nunc et agris ulvae calamique feruntur ?  
 Dulcis in arboribus tunc mihi sucus erit.  
 Nosque, deum testor, lucos habitabimus una,  
 Sic ego carus amans, en tibi semper ero.

When chill the blast of winter blows,  
away the summer flies ;  
the flowers resign their sunny robes,  
and all their beauty dies.

Nipt by the year the forest fades ;  
and, shaking to the wind,  
the leaves toss to and fro, and streak  
the wilderness behind.

The winter past, reviving flowers  
anew shall paint the plain ;  
and woods shall hear the voice of spring,  
and flourish green again :

but man departs this earthly scene,  
ah ! never to return !  
no second spring shall e'er revive  
the ashes of the urn.

J. LOGAN.

[Fourth piece : 2½ hours.]

M.

Frigida regnat hiems ; saevit furiosa procella ;  
 Aufugit hinc aestas, mollis et aura fugit.  
 Haud secus et nitidas vestes flos exuit omnes,  
 Quae nituit splendens, nunc moribunda iacet.

Pallescunt silvae ; glacies saltumque nemusque  
 Amputat, et rabidum flamen ubique furit.  
 Concutitur quercus, iactanturque undique ventis  
 Arboreae frondes, arvaque vasta tegunt.

Ast non semper hiems saevit, non frigora semper,  
 Floribus ecce iterum nunc via picta nitet ;  
 Nunc iterum placidam veris vocem excipit arbor,  
 Induit et virides silva novasque comas.

Ast homines nequeunt ad tecta redire relictas,  
 Qui semel a terra sidera clara petunt.  
 Adveniant rursus lenissima tempora veris,  
 Sed cineres urnae non recreare queunt.

(For English see page 178.)

[Fifth piece : 4¼ hours.]

N.

Spicula non curo ; mitte, insidiose Cupido.  
 Ne parcas. Arcu conjice tela, puer.  
 Seu quid vi tentas dura nil commovet unquam  
 Seu quid fraude ; timor scilicet omnis abest.  
 En, me confido nudum objectare sagittis ;  
 Torque. Si tibi fas, en age, corda feri.  
 Annos jam longos animum conterruit arcus,  
 Jam longos simulans verba dedisti mihi.  
 Falsis postremo disco nunc artibus uti,  
 Improbe, te ; tua nunc insidiosa patent.  
 Qualemcunque tuis jam nunc licet ignibus instes,  
 Qui tua non retegat perfida nullus erit.  
 Quare lamentare, puer : nam causa dolenti est  
 Nimirum egregius perditus omnis honor.

## THE BUD

Lately on yonder swelling bush,  
big with many a coming rose,  
this early bud began to blush,  
and did but half itself disclose :  
I plucked it, though no better grown ;  
and now you see how full 'tis blown.

Still as I did the leaves inspire,  
with such a purple light they shone,  
as if they had been made of fire,  
and spreading so would flame anon :  
all that was meant by air or sun  
to the young flower, my breath has done.

If our loose breath so much can do,  
what may the same in forms of love,  
of purest love and music too,  
when Flavia it aspires to move ?  
when that, which lifeless buds persuades  
to wax more soft, her youth invades ?

E. WALLER.



[Fifth piece : under 3 hours.]

I.

Nonne vides istum tumidum iam vere dumetum,  
Ut tumeat praegnans adveniente rosa ?  
Nuper in hoc coepit timide nova gemma rubere,  
Omnia quae timuit pandere pulchra pudens.  
Germen erat ; carpsi : quamquam non creverat altum,  
Germen erat solum, iam rosa plena tumet.

Dum teneras inflo frondes afflatibus altis,  
Purpureo splendens quaeque nitore micet,  
Haud aliter quam si lateat volcanus in ipsis,  
Flammaque, diffuso lumine, vera furat.  
Hic meus afflatus flori nunc omnia fecit,  
Omnia quae radiis Phoebus, et aura solent.

Sin adco valuit gemmis afflatus inanis,  
Quo, mihi dic, idem iunctus amore valet,  
Iunctus amore mero, fidibus iunctusque canoris,  
Flavia, cum pectus tentat, acerba, tuum,  
Te cum molle petit, fractis quod sufficit aura  
Germinibus vitam ducere molle novam ?

All in a moment through the gloom were seen  
 ten thousand banners rise into the air,  
 with orient colours waving ; with them rose  
 a forest huge of spears ; and thronging helms  
 appeared, and serried shields in thick array  
 of depth immeasurable. Anon they move  
 in perfect phalanx to the Dorian mood  
 of flutes and soft recorders : such as raised  
 to highth of noblest temper heroes old  
 arming to battle, and instead of rage  
 deliberate valour breathed, firm and unmoved  
 with dread of death to fight or foul retreat.

J. MILTON.

[Fifth piece : 2 hours.]

O.

Protinus, in tenebris densa caligine tectis,  
 Millia signorum sublata ad sidera caeli ;  
 Ventis iactabant depicta coloribus acris.  
 Mox forti dextra praetendit bellica turba  
 Hastarum silvam, galeaeque in vertice flamma  
 Fulgebat : clipeos portabant inde sinistris.  
 Incessere brevi junctaeque umbone phalanges ;  
 Aeneaque assensu resonabant cornua rauco.  
 Sic quoque maiorum pugnabat bellica turba ;  
 Magnam vicerunt claris virtutibus orbem.

## DAYBREAK

See, the day begins to break,  
 And the light shoots like a streak  
 Of subtle fire ; the wind blows cold  
 While the morning doth unfold ;  
 Now the birds begin to rouse,  
 And the squirrel from the boughs  
 Leaps, to get him nuts and fruit ;  
 The early lark, that erst was mute,  
 Carols to the rising day  
 Many a note and many a lay.

J. FLETCHER.

[Sixth piece.]

G.

## MANE

En iterum coelo lux matutina rubescit :  
 Surgit, ut ex aris clara favilla, iubar ;  
 Ac gelidi perflant immensa per aethera venti,  
 Victis dum tenebris panditur alma dies.  
 Solvitur ex somno volucrum pennata caterva,  
 Nunc quaerit baccas arbore rubra fera ;  
 Nunc cantat turdus, qui muta voce silebat,  
 Et dulces fundit laetus ubique modos.

[Sixth piece : 2½ hours.]

(For English, see page 179.)

P.

Postremo Mavors stetit, arma micantia gestans, Aspectu torvo ; cui  
 frons erat asper, et ingens Corpus, et in dextra dextrictus, sanguine  
 tinctus Ad capulum, gladius ; laeva, quae regna timere compulit et  
 reges, ignemque famemque tenebat, Quis aequare solo turres urbesque  
 solebat, Oppida delevit, quaeque olim nomine magno Florebant terrae  
 fama imperioque, subegit, Et decus eripuit ; consumpsit, rasit, ademit ;  
 Cessavit numquam donec consumerat illis Divitias omnes, et famam  
 tolleret omnem.

Tell me, ye studious, who pretend to see  
far into nature's bosom, whence the bee  
was first inform'd her venturous flight to steer  
through trackless paths and an abyss of air :  
whence she avoids the slimy marsh and knows  
the fertile hills, where sweeter herbage grows  
and honey-making flowers their opening buds disclose :  
how from the thickened mist and setting sun  
finds she the labour of her day is done ?  
who taught her against winds and rains to strive,  
to bring her burden to the certain hive,  
and through the liquid fields again to pass,  
duteous and hearkening to the sounding brass ?

M. PRIOR.

[Sixth piece : 2½ hours.]

Q.

Dicite, qui leges aeternaque foedera scitis  
 Naturae verum ; cur haec secat aera pennis  
 Gens opifex mellis, volitatque per invia laete ?  
 Qua ratione lacos et stagna virentia musco  
 Evitat ; sed scit tumulos collesque supinos  
 In campo, frugum laeto ; liquentia mella  
 Stipat, dum gaudens distendit nectare florum  
 Cellas parvas, in frondoso vertice collis ?  
 Cum petat oceanum nympharum Phoebus Apollo  
 Vespere, cur quaerant alvearia vimine tecta ?

[Seventh piece : 4¾ hours.]

(For English see page 179.)

R.

Ultimus et Mavors aderat fulgentibus armis  
 Praecinctus ; facies furvo suffusa colore  
 Torva erat atque atrox. Destructum dextra tenebat  
 Mucronem, guttis totus qui sanguinis atri  
 Tinctus erat, pariter populis et regibus asper.  
 Laeva coruscabat circum flammisque famemque.  
 His armis Mavors urbes turresque solebat  
 Sternere quassatas ; regum vel regna domabat  
 Qui quondam insignes fuerant atque omnibus aequae  
 Jura dabant. Tamen ille decus post eruit omne,  
 Ante nec exstinguens ferro cessavit et igne  
 Quam cum fortunis cunctis vel nomen ademit.

Sweet, be not proud of those two eyes  
 which star-like sparkle in their skies ;  
 nor be you proud, that you can see  
 all hearts your captives ; yours, yet free ;  
 be you not proud of that rich haire,  
 which wantons with the love-sick aire ;  
 when as that rubie, which you weare  
 sunk from the tip of your soft eare,  
 will last to be a precious stone,  
 when all your world of beautie's gone.

R. HERRICK.

[Seventh piece.]

G.

Desine nunc oculos nimium iactare decoros,  
 Qui, velut in caelo sidera clara nitent ;  
 Nec, iubeo, praestes iam te, mea Phylli, superbam,  
 Libera quod victrix omina capta tenes ;  
 Ne precor ostentes ornatos arte capillos,  
 Quos mulcere solent flamina, Phylli mea ;  
 Gemma quod haec—Asiae longe repperta sub oris—  
 Quem, roseum lumen, candida colla gerit,  
 Haec quia perpetuum per saecula longa manebit,  
 Sed tibi marcebit dulce repente decus.

## SONG OF RALPH, THE MAY-LORD

Now the fragrant flowers do spring  
and sprout in seemly sort,  
the little birds do sit and sing,  
the lambs do make fine sport ;  
and now the birchen rod doth bud  
that makes the schoolboy cry,  
the morris rings, while hobby-horse  
doth foot it featously ;  
Up then, I say, both young and old,  
both man and maid a-amaying,  
With drums that bounce aloud  
And merry tabor playing.

FRANCIS BEAUMONT.

## [Eighth piece.]

A.

Omnia nunc florent, herbaeque vigescere coeptant.  
Hic agni ludunt, hic modulantur aves.  
Nunc gemmant virgae, fletus puerilis origo,  
Et passim celebrant agmina laeta choros.  
Surgite nunc pueri, vos surgite mane puellae,  
Pompa pulsentur tympana clara manu.

## THE BEGGARS' HOLIDAY

Cast our caps and cares away :  
This is beggars' holiday !  
At the crowning of our king,  
thus we ever dance and sing.  
In the world look out and see,  
where so happy a prince as he ?  
Where the nation live so free,  
and so merry as do we ?  
Be it peace, or be it war,  
here at liberty we are,  
and enjoy our ease and rest :  
to the field we are not pressed ;  
nor are called into the town,  
to be troubled with the gown ;  
hang all offices, we cry,  
and the magistrate too, by !  
When the subsidy's increased,  
we are not a penny sessed ;  
nor will any go to law  
with the beggar for a straw.  
All which happiness, he brags,  
he doth owe unto his rags.

JOHN FLETCHER, 1647.



[Eighth piece : 3¾ hours.]

S.

Pillea ponamus ; turpes discedite curae :  
Turba inopum, festum jam celebrate diem.  
Namque coronatur cum rex diademate frontem,  
Tunc canit et saltat laeta caterva foris.  
Faustus enim rex est : per totum quaerite mundum :  
Sic faustus nullus conspiciendus erit.  
Quae gens, quis populus nobis immunior umquam,  
Aut quis tam laetus tamque serenus erit ?  
Sit bellum, sit pax ; nihil ad nos attinet illud ;  
Otia nos semper plena quietis habent.  
Nullus homo qui nos cogat sudare sub armis :  
Non nostrum est bellum militiaeque labor.  
Non sumus urbani ; non appellamur in urbem ;  
Nec requiem turbat cura molesta togae.  
Consules perdant divi perdantque secures ;  
Talia percutiant ignea tela Jovis.  
Vexantur cives alii maiore tributo ;  
Nos tamen immunes ; nulla libella datast.  
Insequiturne ecquis mendicum lite molesta ?  
Has rixas numquam, litigiose, cupis.  
Turba sumus felix : pannos causam esse fatemur,  
Hinc animus nobis anxietate carens.

Even so the gentle Tyrian dame,  
 when neither grief nor love prevail,  
 saw the dear object of her flame,  
 th' ungrateful Trojan, hoist his sail :  
 aloud she called to him to stay ;  
 the wind bore him and her lost words away.

The doleful Ariadne so  
 on the wide shore forsaken stood :  
 " False Theseus, whither dost thou go ? "  
 Afar false Theseus cut the flood.  
 But Bacchus came to her relief ;  
 Bacchus himself's too weak to ease my grief.

A. COWLEY.

[Eighth piece.]

G.

Sic—luctu nequirit vel flamma vincere—Dido  
 Fallacem cernit pandere vela procum.  
 Illa iubet frustra Troianum vertere proram,  
 Quod cum navigio flamina verba ferunt.  
 Sic in litoribus maerens Ariadna relicta,  
 Thesea conclamat, qui vada salsa secat.  
 Subvenit ast illi Bacchus lenit que dolorem  
 Non valet hic curas ipse levare meas.

[Eighth piece.]

I.

Haud aliter, iam cum defecit amorque dolorque,  
 Nobilis haerebat litore Poena parens :  
 Prospiciens Troum quem flebilis arsit amantem  
 Ingrata timidus non dare vela fuga.  
 " Quo fugis ? infelix," inquit, " iam desine cursum."  
 Abfuit hic ; vanas abstulit aura preces.

Haud secus et vasto lacrimans in litore mansit  
 Sola Ariadne ; procul fugerat inde procus.  
 " Dic, quo tendis iter ? " " cur, inquit, false, relinquis ? "  
 Aequora sed longe falsa carina secat.  
 Ast illi potuit luctum relevare Lyaeus.  
 Haud mihi maerorem, Bacche, levare vales.

As after noon, one summer's day,  
 Venus stood bathing in a river,  
 Cupid a-shooting went that way,  
 New strung his bow, new-filled his quiver.

With skill he chose his sharpest dart :  
 With all his might his bow he drew :  
 Swift to his beauteous parent's heart  
 The too-well-guided arrow flew.

I faint ! I die ! the goddess cried :  
 O cruel, couldst thou find none other  
 To wreck thy spleen on ? Parricide !  
 Like Nero, thou hast slain thy mother.

Poor Cupid sobbing scarce could speak :  
 Indeed, mamma, I did not know ye :  
 Alas ! how easy my mistake !  
 I took you for your likeness, Chloe.

MAT. PRIOR.

[Eighth piece : 2 hours.]

T.

Umbroso petulans Cythereia in amne lavatur,  
 Aestatis medium sole tenente diem.  
 Per silvam viridem blandus venit ecce Cupido  
 Arcu composito ; tela pharetra tenet.  
 Miratus, subito summa capit arte sagittam ;  
 Intendit arcus ecce vigore suo.  
 Indevitato traiecit pectora telo ;  
 Candida perfuso membra cruore rubent.  
 Icta dedit gemitum ; tractoque a corpore telo,  
 " Infelix ! " inquit " sidere nata malo ! "  
 " O proles matris saevus similisque Neroni !  
 Occidit matrem barbarus ille suam ! "  
 " Me miserum ! " clamat gemitu Cythereia proles,  
 Et spargit tepido flebilis imbre sinus.  
 " Non volui matris perpulchrae tollere vitam !  
 Sed te putavi, pessimus, esse Chloe."

You are old, Father William, the young man said,  
 And your hair has become very white,  
 And yet you continually stand on your head :  
 Do you think at your age it is right ?

In my youth, Father William replied to his son,  
 I made all my limbs very supple  
 By the use of this ointment, one guinea the box :  
 Allow me to sell you a couple.

[An experiment, done after reading Catullus.  $\frac{3}{4}$  hour in school.  
 First attempt at Lyrics. Fifth year of Latin.]

D.

“ O pater, vetus es ; coma  
 Canduit similis nivi  
 Sed stas vertice nunc tuo—  
 Non seni bene factum est.”

“ Sed fui juvenis, puer ”  
 Respondit pater. “ Artibus  
 Robustis ego praeditus  
 Eram flexilibusque,

“ Namque hoc semper inungere  
 Ungento soleo meo  
 Quod magni pretii est datum—  
 Licet vendere bina ? ”

[First attempt at Sapphics, after reading Horace *Odes* I. i–xviii. Fourth year of Latin. Original.]

V.

CARMEN AD MUSAM CAMI SCRIPTUM

Musa, quae Cami liquidis inesse  
Fontibus, ranis gelidis, videtur,  
Pura cui saepe est aqua, si necesse est  
Usque lavare.

Versibus parcas pueroque, diva,  
Sapphico primum pede namque scribo ;  
Nam prius scripsi modo quae magister  
Scribere jussit.

Optimus metro pedibus magister  
Praedito senis jubet in tabella  
Semper uti nos. Tamen haec notavi  
Ex ope laetus.

Carminum lucem mihi, qui tenebras  
Nescius metri titubat per atras,  
Des, precor, rythmi, O Sapiens Poeta  
Et incola Cami.

[First attempt at this metre. Fourth year of Latin. Original.]

V.

ALIQUOT VERSUS ASCLEPIADEO METRO SCRIPTI

Heu, quid rursus adest frigore nunc hiems  
Magno, et flaminibus saevus. Ut et mori  
Flores incipiunt, ut  
Nunc languescere et arbores.

Heu, nunc quid fugies ? quidve timore, Ver,  
Tu cedes Hiemi ? Reddere floribus  
Vim debes Zephyro, aestas  
Gaudenti ut veniat mihi.

Laetus semper ego dum calidis solens  
Ventis aestus adest, ut faciam mero  
Puro in arbore, librum  
Pyrrhâ dum recito mea.

[First attempt at this metre, after reading Catullus : original.]

RESPONSUM PELECANI

Demens unde venis recurre, passer.  
 Non fas est cameram subire sacram,  
 Nec divum manibus movere foedis :  
 Nec debes Adytum replere diris.  
 Ne probris, moneo, deum laccessas.  
 Fulmen missile diruit profanos.  
 Sis mortis gelidae memor, caduce.  
 Nam si non caveas, chori gementes  
 Effundent lacrimas supra sepulcrum—  
 “Passer mortuus est. Miselle passer !  
 Qui nunc it per iter tenebricosum”—  
 Tristes hendecasyllabos canentes.

[First attempt at Sapphics.]

“Gather ye roses.”

W.

Dum licet flores legite o puellae,  
 Tempus alas nempe habet et fugit nunc :  
 Flos et haec ridens hodie, haec eadem  
 Cras morietur.

Optima est aetas tibi prima multo  
 Cum sumus cuncti iuvenes, habemus  
 Fortiorem nos animum, sed, acta,  
 Ecce ! senectus.

Strew on her roses, roses,  
 With never a spray of yew ;  
 In quiet she reposes,  
 Ah would that I did too !

Her mirth the world required,  
 She bathed it in smiles of glee ;  
 But her heart was tired, tired,  
 And now they let her be.

Her life was turning, turning,  
 In mazes of heat and sound.  
 But for peace her soul was yearning,  
 And now peace laps her round.

[First attempt at lyrics.]

I.

Mortuam sternant Cypriis puellae  
 Floribus Nisam sine fronde taxi.  
 Pace dormitat ; similem mihi dent  
 Fata quietem.

Gaudium a Nisa petiere cuncti,  
 Undique et risus hilaris profudit :  
 Taedium pectus tamen opprimebat ;  
 Iamque quiescit.

Fervuit vitae misero tumultu  
 Strenuae pectus cupidum quietis.  
 Otii tandem fruitur perennis  
 Mortua pace.

Sweet Western wind, whose luck it is  
 (Made rivall with the aire)  
 To give Perenna's lip a kisse,  
 And fan her wanton haire.  
 Bring me but one, Ile promise thee,  
 Instead of common showers  
 Thy wings shall be embalm'd by me  
 And all beset with flowers.

HERRICK.

[First attempt.]

Y.

Cur decet longe mihi nunc amare  
 Dum licet dulci Zephyro Perennae  
 Basium malis dare vel capillos  
 Flare protervos ?  
 Osculum tantum mihi si dat unum  
 Pro malis nimbis Zephyri, quasi alas  
 Frondibus pulchris decoro optimisque  
 Floribus orno.



O.

Hark, how the traitor wind doth court  
 The sailors to the main,  
 To make their avarice his sport :  
 A tempest checks the fond disdain,  
 They bear a safe tho' humble port.

We'll sit, my love, upon the shore  
 And, while proud billows rise  
 To war against the sky, speak o'er  
 Our love's so sacred mysteries,  
 And charm the sea to th' calm it had before.

HABINGTON.

[Second attempt at Latin Alcaics.]

X.

En ! ventus, audi, murmure perfido  
 Nautas avaros allicit in mare  
 Posthoc ut exorto tumultu  
 Ludat avaritiae furores.

Sed nimbus instans dissipat irritos  
 Fastus ; modesti tuta petunt loca.  
 Nos, dum tumescentis freti vis  
 Cum Iove bella movere tentat,

Iuxta cubantes litore in ultimo  
 Divina amoris sacra loqui iuvat,  
 Donec remollitum redibit  
 In veterem pelagus quietem.

## VI. PIECES BY MORE ADVANCED WRITERS

## “THE HOUSE THAT JACK BUILT”

## I.

## (a)

Caelum contingunt ea quae te moenia, Balbe,  
 Te manibus propriis aedificasse ferunt.  
 Nec procul a tectis consurgunt horrea plena  
 In quis frumentum farraque mixta iacent.  
 Ecce ! pede infausto iam mus petit horrea parvus,  
 Et Cererem violat, grataque dona vorat.  
 Laesa Ceres animis fervet, poenaeque ministrum  
 Demittit felem ; mus inhonestus obit.  
 Quam cito mutatur fallax fortuna ferarum !  
 Mox petitur feles callida dente canis.  
 Protinus auxilium feli dea frugifera affert ;  
 Jamque bovem impellit dilacerare canem.  
 Quae cum fecisset, bos ad praesepia ducta est ;  
 Et virgo palmis ubera plena premit.  
 Continuo iuvenis subit ad praesepe quietum,  
 Virginea et labris basiat ora suis.  
 Mane sacerdoti somnos discusserat ales  
 Qui tenebris pulsus clamat adesse diem.  
 Ergo aderat sanctus prima cum luce sacerdos ;  
 Et mox connubio est iuncta puella viro.

## X.

## (b)

Ecce altas aedes quas aedificavit Iacchus  
 Et manibus sollers condidit ipse suis.  
 Intus, amat mustum, Cereris multa hordea donum  
 In sacco posuit, deinde reliquit ibi.  
 Sed fures caveat, male credit muribus, ecce  
 Parvus in hordea mus pinguia rodit iter.  
 At cogit fures poenas dare Juppiter omnes,  
 Namque gulam feles muris in ore rapit.  
 Sed quia crudelis nescit se iussa deorum  
 Conficere, en ipsa est nunc lacerata cane.  
 Et canis infelix felem crudelius ultus  
 Nunc ululat iactus cornibus ipse bovis.  
 Vacca quiescit ubi videt advenisse puellam,  
 Illa premit digitis ubera plena suis.

Vix confecit opus, pannis cum squalidus intrat  
 Osculaque ille ori virginis inde refert.  
 O nimium tu audax quare sic fata laccessas ?  
 Ecce sacerdotis somnia gallus agit.  
 Erigit e somnis, illosque pudore rubentes  
 Connubio iungit sacraque cuncta facit.

Z.

(c)

Ardua sub caelo surgunt regalia tecta  
 Quae Marcus manibus condidit ipse suis.  
 Ecce autem ! in medio procumbit limine musti  
 Saccus odoratus, muribus alium epulum !  
 Sed Fortuna vaga est : namque exsilit abdita feles  
 Quae murem cupidum pascitur ore avido.  
 Neque etiam feles, quamquam Dea Flava patrona  
 Tuta manet : sed enim callida et ipsa cadit.  
 Protinus atra furens canis inruit acer et ingens.  
 Pugna brevis : feles, dira ferens, moritur.  
 Inde canis gaudens in vastos se tulit agros,  
 Sol roseus splendet, nec pavor ullus inest.  
 Accidit ut virgo custodiat innuba vaccam,  
 Ubra cuius lac plena dabant niveum.  
 Illa canem aspexit : properavit cornibus uncis ;  
 Attigit infelix sidera summa canis !  
 Attonita hoc casu lacrimat lugetque puella ;  
 Prospiciens caelo, tangitur ipse Pater.  
 Ergo igitur cum prima dies rubere videtur  
 Pontificem misit Juppiter omnipotens.  
 Mox aderat : vidit solam non esse sacerdos  
 Illa rubescebat ; basia fixit amans.  
 Nec mora, tura ferunt, placantque altaria Larum  
 Et simul ardescit pinea fax Hymenis.

The wished-for wind was given :—I then resolved  
 our future course, upon the silent sea ;  
 and, if no worthier led the way, resolved  
 that of a thousand vessels mine should be  
 the foremost prow in pressing to the strand :  
 mine the first blood that tinged the Trojan sand.

Yet bitter, oft-times bitter, was the pang  
 when of thy loss I thought, beloved wife :  
 on thee too fondly did my memory hang,  
 and on the joys we shared in mortal life,—  
 the paths which we had trod—these fountains, flowers ;  
 my new-planned cities, and unfinished towers.

But should suspense permit the foe to cry  
 “ Behold, they tremble !—haughty their array,  
 yet of their number no one dares to die ” ?  
 in soul I swept the indignity away :  
 old frailties then recurred :—but lofty thought,  
 in act embodied, my deliverance wrought.

W. WORDSWORTH.

I.

[Fourteenth piece.]

Exoptatum aderat flamen ; simul inde per aequor  
 Constitui placidum tendere fortis iter ;  
 Et, nisi quae melior praeiret forte carina,  
 Troica constitui tangere puppe mea  
 Ante alias centum decies ego litora primum,  
 Imbuere et primum sanguine saxa meo.  
 Cum tamen uxoris memini, carissima, raptae,  
 Incipit, ah quotiens ! me cruciare dolor.  
 Dulce nimis caram servo sub pectore formam,  
 Dulce nimis menti gaudia nostra sedent ;  
 Oppida designata, incepti moenia turris,  
 Fontani latices, et decus omne rosae.  
 Si tamen—“ Ecce tremunt ! acies elata superbit,  
 Ast oculos cuncti claudere morte timent !—  
 Si tamen hoc caneret nobis cessantibus hostis—  
 Hactenus haec ! noli tale referre probrum.  
 Mox prior error adest rursus ; mens subvenit ardens ;  
 Ocius et culpam iuncta labore premit.

In time we see that silver drops  
The craggy stones make soft :  
The slowest snail in time, we see,  
Doth creep and climb aloft.

With feeble puffs the tallest pine  
In tract of time doth fall :  
The hardest heart in time doth yield  
To Venus' loving call.

Where chilling frost alate did nip  
There flasheth now a fire :  
Where deep disdain bred noisome hate,  
There kindleth now desire.

Time causeth hope to have his hap ;  
What care in time not eased ?  
In time I loathed that now I love,  
In both content and pleased.

ROBERT GREENE :

*The Anatomie of Fortune, 1584.*

[Eighteenth piece : 3 hours.]

X.

Quid magis est saxo durum ? quid mollius unda ?  
 Tempore sed molli saxa cavantur aqua.  
 Quidve magis cochlea tardum ? vix repere credas :  
 Temporis at cursu culmina summa subit.  
 Sit levis aura licet, stet pinus sidera tangens ;  
 Magna tamen parvo flamine victa cadit.  
 Nil iuvat obniti ; sint vel durissima corda,  
 Tempore dant Veneri, cum vocat illa, manus.  
 Iammodo frigebat locus hic glacialibus auris ;  
 Nunc vice mutata torrida flamma micat.  
 Respuitur primum ; iactant fastidia mentem ;  
 Tempore praelapso fervidus urget amor.  
 Est tibi cura gravis ? relevantur tempore curae.  
 Spesve subit ? tempus spem facit esse ratam.  
 En ego, quam sprevi primum nunc uror in illa ;  
 Et nunc sum laetus, laetus et ante fui.

[Twenty-second piece : 2 hours.]

(For English see above under K.)

X.

Ecce per aestivas sonitus perlabitur auras  
 Martiaque arguta buccina voce canit.  
 Iam comites comitem lacrimant in funere ductum ;  
 Tristis enim natus, tristis et uxor adest.  
 Dumque solum ferro fodiunt glebasque revertunt  
 Tympana summisso murmure caeca sonant.  
 At frustra luctus, frustra tuba murmura tollit ;  
 Non illi somnos classica pulsa fugent.  
 A bene dormitur : licet hoc in tempore multi  
 Te lacrimant et sit verus in ore dolor,  
 Mox tamen immemori recidet de pectore nomen  
 Famaque Lethaeis mersa feretur aquis.

No blustering wind did shake the shady trees,  
 Each leaf lay still and silent in the wood,  
 The birds were musical, the labouring bees  
 That in the summer heaps the winter's good,  
 Plied to their hives sweet honey from those flowers,  
 Whercout the serpent strengthens all his powers.

The lion laid and stretcht him in the lawns,  
 No storm did hold the leopard fro his prey,  
 The fallow fields were full of wanton fawns,  
 The plow-swains never saw a fairer day,  
 For every beast and bird did take delight  
 To see the quiet heavens to shine so bright.

ROBERT GREENE :  
*Never Too Late.*

## G.

Non agitant ramos strepitantia flamina opacos,  
 Frondibus immotis silva quieta iacet.  
 Dum cantant volucres, apium nunc turba laborat ;  
 Sic aestate solent accumulare cibum.  
 Firmatur coluber, vires e floribus augens  
 Ast apis ex illis aurea mella legit.  
 A praedis pardum tempestas nulla coercet ;  
 Corpore nunc pressit gramina picta leo.  
 Iam simul est haedis lascivis plena novalis ;  
 Miratur pulchram rustica turba diem.  
 Omnia per terram cernunt animalia laete  
 Quam liquido caeli lumine templa micent.

Part on the plain, or in the air sublime,  
 Upon the wing or in swift race contend,  
 As at the Olympian games or Pythian fields ;  
 Part curb their fiery steeds, or shun the goal  
 With rapid wheels, or fronted brigads form :  
 As when, to warn proud cities, war appears  
 Waged in the troubled sky, and armies rush  
 To battle in the clouds ; before each van  
 Prick forth the aery knights, and couch their spears,  
 Till thickest legions close ; with feats of arms  
 From either end of heaven the welkin burns.

*Paradise Lost*, ii. 529

X.

Tunc pars in campo, celsis pars aethera pennis  
 Quaerit, et ancipiti rapide certamine currunt  
 Sicut Olympiaci Pythiique per aequora campi ;  
 Ardentes pars frenat equos aut orbe citato  
 Evitat metam aut acies struit ordine recto :  
 Non aliter quam cum certamina, signa superbis  
 Urbibus, in caelo et crepitantibus agmina nimbis  
 Apparent, seseque acies miscere videntur ;  
 Aerii ante omnes porrecta cuspide primi  
 Insiliunt equites ; tunc et densissima tandem  
 Agmina concurrunt ; praeclaris undique factis  
 Martis et innumeris totus iam fervet Olympus.



The forward youth that would appear  
 Must now forsake his Muses dear,  
     Nor in the shadows sing  
     His numbers languishing.  
 'Tis time to leave the books in dust,  
 And oil the unus'd armour's rust,  
     Removing from the wall  
     The corselet of the hall.  
 So restless Cromwell could not cease  
 In the inglorious arts of peace,  
     But through adventurous war  
     Urgèd his active star.  
 Then burning through the air he went  
 And palaces and temples rent,  
     And Cæsar's head at last  
     Did through his laurels blast.

ANDREW MARVELL.

X.

Iam quisquis acer dulce decus cupit  
 Huic deserendus Pieridum chorus  
     Dilectus, et cantare in umbra  
     Iam fugiat numerosque molles,  
 Libros necesse est linquere pulveri,  
 Nunc arma tandem foeda situ paret  
     Tergere, loricamque muro  
     Deripiat veterem paterno.  
 Sic inquietus nec tulit otium  
 Inglorius nec pacis opes sequi  
     Regillus ; at belli pericla  
     Maluit impavidus subire.  
 Fervente cursu fulmen uti Iovis  
 Prorupit, aedes regificas ruens  
     Et templa ; comparetque tandem  
     Lauriferum caput, ecce Caesar !

Xanthippus, taking the field with this army, marched directly towards the Romans; and ranging his troupes upon faire and leuell ground, fittest both for his Elephants and Horse, presented them battaile. The Romans wondered much, whence this new courage of their enemies might grow: but confident they were, that it should soone bee abated. Their chiefe care was, how to resist the violence of the Elephants. Against them they placed the light-armed Souldiers, as a forelorne hope; that these might, either with darts and other casting weapons, drive backe the beasts upon the enemies, or at least breake their violence, and hinder them from rushing freely upon the Legions. To the same end, they made their battailes deeper in file, than they had bin accustomed to doe. By which means, as they were the lesse subject unto the impression of the Elephants; so were they so much the more exposed unto the violence of horse, wherein the Enemie did farre excede them. The Elephants were placed by Xanthippus, all in one ranke, before his Armie; which followed them at a reasonable distance; his horsemen, and some light-armed foote, of the Carthaginain Auxiliaries, were in the wings.

RALEIGH: *Historie of the World*, ii. 301.

#### AA.

Xanthippus hoc exercitu praeditus ad bellum profectus est, agmenque protinus in Romanos duxit; acies in aequo loco instructa et aperto, et elephantis et equis idoneo. Multum vere mirati Romani unde hanc novam virtutem hostis adeptus esset; tamen sperabant mox fore ut minueretur. Primum igitur omnium curabant quomodo elephantorum impetui resisterent; his enim oppositi erant velites, non quo victuros crederent, sed quia sperabant eos etiam si elephantos in hostem impellere non possent, tamen spiculis pilisque iactis impetui resisturos, prohibituosque quominus in legiones nullis obstantibus irruerent. Praeter hoc exercitum pluribus etiam aciebus instruxerunt quam fieri solebat; quo facto quamquam frontem elephantis angustiolem, tamen detectiora praebuerunt latera equitibus, quibus maxime hostis praecerat. Elephantos una acie instructos ante agmen posuit Xanthippus; quos post aliquod spatium sequebatur pedes; equites, velitesque auxiliorum Carthaginorum ad latera dispositi.

Damon and Pythias, of the Pythagorean in philosophy, in the time of Dionysius tyrant of Sicily. Their mutual friendship was so strong, that they were ready to die for one another. One of the two (for it is not known which) being condemned to death by the tyrant, obtained leave to go into his own country, to settle his affairs, on condition that the other should consent to be imprisoned in his stead, and put to death for him, if he did not return before the day of execution. The attention of everyone, and especially of the tyrant himself, was excited to its highest pitch; as everyone was curious to see what should be the event of so strange an affair. When the time was almost elapsed, and he, who was gone, did not appear, the rashness of the other, whose sanguine friendship had put him upon running so seemingly desperate a hazard, was universally blamed. But he still declared that he had not the least shadow of doubt in his mind, of his friend's fidelity. The event showed how well he knew him. He came in due time and surrendered himself to that fate which he had no reason to think he should escape; and which he did not desire to escape by leaving his friend to suffer it in his place. Such fidelity softened even the savage heart of Dionysius himself. He pardoned the condemned. He gave the two friends to one another; and begged, that they should take himself for a third.

## X.

Damon et Pythias, Pythagorei qui sub Dionysio Siciliae tyranno vixere, tanta inter se amicitia erant coniuncti ut alter pro altero mortem obire paratus esset. Quorum alter (sed uter fuerit incertum) capitis a tyranno condemnatus, impetravit ut ea sibi condicione in patriam redire rationesque familiares componere liceret qua alter pro se in vincula coniectus, si ille certo die non regressus fuerit, ultimum supplicium pateretur. Constituta igitur hac mirabili ratione omnes summa expectatione animisque suspensis reditum manebant; sed cum tempore paene exacto, non rediisset, una voce alterum reprehendebant ut temerarium qui amico suo ita confisus esset ut in hoc capitis periculum incurreret. Ille autem etiam atque etiam negabat se ne tantillum quidem de amici fide dubitare; quod vere dixisse postea visus est. Venit autem alter tempore fixo et supplicio se dedit; neque per amici mortem effugere voluit quamvis ea sola effugiendi ratio videretur. Qua insigni fidelitate et constantia sic est ipsius Dionysi saevitia emollita ut non solum veniam daret ei quem condemnaverat amicosque alterum alteri restitueret, sed etiam flagitaret ut ipse in amicitiam tertius ascriberetur.

## A BULL FIGHT

When the bull enters, the common people, who sit over the door or near it, strike him, or throw short darts with sharp points of steel, to provoke him to rage. He commonly runs with all his fury against the first man he sees on horseback, who watches him so carefully, and avoids him so dexterously, that when the spectators believe him to be even between the horns of the bull, he avoids by the quick turn of his horse, and with his lance strikes the bull upon a vein that runs through his poll, with which in a moment he falls down dead. But this fatal stroke can never be struck, but when the bull comes so near upon the turn of the horse, that his horn even touches the rider's leg, and so is at such a distance that he can shorten his lance, and use the full strength of his arm in the blow. And they who are the most skilful in the exercise do frequently kill the beast with such an exact stroke, insomuch as in a day two or three fall in that manner ; but if they miss the vein, it only gives a wound that the more enrages him. Sometimes the bull runs with so much fierceness, (for if he escapes the first man, he runs upon the rest as they are in his way,) that he gores the horse with his horns, that his guts comes out, and he falls before the rider can get from his back. Sometimes, by the strength of his neck, he raises horse and man from the ground, and throws both down, and then the greatest danger is another gore upon the ground. In any of these disgraces, or any other by which the rider comes to be dismounted, he is obliged in honour to take his revenge upon the bull by his sword, and upon his head, towards which the standers by assist him by running after the bull and hocking him, by which he falls upon his hinder legs ; but before that execution can be done, a good bull hath his revenge upon many poor fellows.

CLARENDON : *History of the Great Rebellion.*

## X.

Simul ac taurus intrat quidam de volgo, qui vel supra portam vel iuxta sedent, brevia tela mucronibus acutis instructa coniciunt ad iram excitandam. Ille, ut plerumque fit, proruit summa furoris vi in equitem quem primum videt; qui tamen tanta cura animum intendit tantaque arte eludere solet ut ipso in tempore quo spectatores inter cornua tauri periclitari eum credunt, ille, equo repente deverso, eludatur, ultroque hastam in occipiti venam inicit plaga funesta. Haec autem plaga nullo alio tempore infligi potest, nisi cum taurus, equo deflectanti proximus, ipsius equitis crus cornibus tangit, tantalumque abest ut eques hasta retracta omnes lacerti nervos contendere possit. Illi quidem qui in hoc ludo callidissimi sunt saepenumero tam accuratam dare plagam solent ut duo vel tres tauri in uno die sic occidantur; sin autem hasta aberrat a vena, tunc nil aliud efficitur quam vulnus quod etiam maiorem iram excitat. Tunc taurus, modo, impetu summa saevitia facto (primum enim si effugit equitem in ceteros, ut quisque obviam fit, prorupit) cornibus tanta vi equum confodit ut viscera excidant et priusquam eques descendere potest sternatur humi; modo erigit nervis colli et equum et virum deicitque; quo facto maximum est periculum ne taurus humi iacentem confodiat. Qui talem ignominiam subiit vel alio modo deiectus est, ille, religione obligatus debet gladii ictu in caput facto poenas de tauro sumere. in quo adiuvant arbitri qui persecuti taurum poplites incidunt ita ut decidat; taurus tamen fortis non ante moritur quam multi—vae illis—poenas dederunt.

## VII. EPISTULAE QUAE AD RES COTIDIANAS PERTINENT

Variorum auctorum.

## AGER CALEDONICUS

O.

I. *Crassus Attico Sal*

O mi Attice, quam verum est illud poetae dictum,

*οὐκ ἦν ἄρ' οὐδὲν πᾶσι πημονὴν φέρον.*

Ecce ! ex hac ipsa nova Georgi seditione quam de re agraria concitat, spero me, nisi fallor, aliquid profecturum. Dicam tibi consilium meum, est enim valde bellum. Caledonicum illum agrum, qui, ut novisti, nihil mihi usui est nisi ad venationem, mihi in mentem venit ut isti ad emendum offeram. Quodsi emat (neque vero potest quin libentissime emat qui in agros venatorios toties invectus sit) maxime mihi lucro erit ; sin minus gloria quidem fruar magna quod scilicet rei publicae causa tantam facere voluerim iacturam. Mihi et hoc et illud bono erit. Etenim si respuat condicionem tunc in odium incidet Sampsiceramus noster, et agri mei servabuntur ab hac peste. Sin accipiat fiam *ἐμαντοῦ πλουσιώτερος*. Nonne pulchrum consilium ? Tamen haec omnia

*θεῶν ἐπὶ γούνασι κείται. Vale.*II. *M. Licinius Crassus T. Ludio Georgio S.D.*

S.V.B.E.E.Q.V. Ne forte mireris quid ego, quamvis neque tibi notus sim neque tuis partibus studeam, tamen ad te scribere velim, dicam tibi extemplo me de re agraria condicionem quandam deferre velle quam nonnihil tibi profuturum credo. Plane enim confiteor me valde delectari rogatione tua agraria, quam neque ita ignarus sum ut necessariam esse nesciam neque ita partium studiosus ut in ea tibi obstare desiderem. Immo mihi videtur in tanti momenti re omnes bonos cives in unum coniungi debere, mutuoque animo ita consociatos esse ut iterum fiat in re publica prisca illa concordia ordinum quam desideramus omnes videmus nunquam. Tali igitur animo misi has litteras eodemque te recepturum spero persuasumque habeo. Ne tamen verbis solum usus inania profiteri viderer, cupio et factis quoque monstrare quantum et faveam huic causae et rei publicae studeam. Saepe conquestus es in contionibus tuis (nec tamen ut mihi videtur semper iuste) permultos esse agros desertos incultosque qui venatoribus solum servati nullo publico fructui essent. Scis autem esse mihi talem agrum qualem reprehendere soles, agrum Caledonicum. Hunc igitur volo, ut patriae

amantem decet, tibi pecunia publica emendum offerre, qui a te inter egenos distributus et eis auxilio sit et rei publicae fructui. Est autem hic ager sane magnus, circum ducentorum milium iugerum; tibi tamen tantum vendam, centenis in singula iugera sestertiis. Rescribas velim utrum hoc consilium tibi placeat; nam mihi quidem nihil erit iucundius quam rei publicae potuisse servare.

Tusculi dabamus A.D. xvi Kal. Feb.

*III. T. Ladius Georgius M. Licinio Crasso S.D.*

Pergratum est mihi hominem non mearum partium fautorem et mihi tam amicum esse et mecum sic consentire. Ne dubites me quoque concordiam ordinum vehementer desiderare; tamen in civitate sic factionum studiis divisa nullam fere spem videre possum. Ast equidem rei publicae, in quem omnes confero curas, et cogitationes, numquam, mihi crede, dero; auctusque tuo tuique similium auxilio per omnia discrimina tuear stabiliamque. De proposito tuo summa cura consulam.

*IV. T. Ladius Georgius L. Pisanio tribuno aerario sal.*

Misit ad me nuper (res sane miranda) Crassus de re agraria epistulam; in qua multa primum de rei publicae salute et concordia ordinum et aliis huiusmodi locutus, postremo postulavit ut agrum Caledonicum emerem. Quid in mente habeat nescio; credo tamen non inutilem mihi fore hanc condicionem sive accipiam sive non. Etenim si digna sit ut acciperetur tunc multa potero magniloqui de concordia ordinum, iactatus etiam inimicos meos nunc me adiuvere. Sin autem indigna videatur et fraudulenter facta sit haec condicio (id quod maxime credo, suspicor hanc subitam amicitiam) tunc divulgata illa epistula potero quam maxime istum ut hominem fraudulentum vituperare. Et hoc et illud mihi bono erit. Dic mihi igitur, quaeso, (invenies enim in rationibus publicis) quid revera valeat hic ager; namque secundum hoc decernam quid faciendum sit. Etenim usque ad hoc tempus nihil ei respondi nisi verba inania. Vale.

*V. L. Pisanus. T. Ludio Georgio Sal.*

E professione M. Licini Crassi quam hoc anno in centesima agraria solvenda iuratus fecit, valet ager Caledonicus octogenis in singula iugera sestertiis.

*VI. T. Ladius Georgius M. Licinio Crasso S.D.*

Nescio utrum impudentiam tuam magis admirar quam nequitiam qui me tam aperte fraudari cupis. Quid enim? Ducenties mihi vis agrum

vendere quem ipse paucis ante mensibus iurasti non amplius valere centies sexagies. O praeclarum consilium!

Scilicet rei publicae causa tantam facis iacturam, patriaeque amantem decet sic cum primoribus civitatis agere. At ne plura. De hoc mihi crede, postea audies, neque in ulla mearum contionum talem oppugnandi occasionem praetermittam.

CICERO AD ATTICUM SCRIBIT CLODIUM DE PLEBE SUBLEVANDA ROGARE.

*Cicero Attico Sal.*

Tabellarius ad me venit ante quadriduum. Tuis quidem litteris nihil legi iucundius nec vero prudentius; et consili tui non obliviscar. Omnia ut scripsisti ex eo dependebant quid iam facturus esset Clodius; et hoc expectavi sollicito animo. Nam tribunus ille factus et a triumviris adiuvatus, quid non auderet? Heri tandem propositum eius novum audivimus, et me hercule! etiam peius quam expectavi. Antea multi tulerunt ut festis diebus plebs panem et circensem acciperet; iste autem rogat ut in perpetuum omnibus modis sublevetur. Sublevetur, inquam? Immo foveretur sicut a nutrice ἐξ ἀπάλων ὀνύχων.

Non tamen tantum metuerem, si modo hoc plane esset pravum propositum, quod, cunctis vectigalibus publicis indigne donatis, sine dubio aerarium totum effusurum esset et rem publicam perditurum; tunc enim optimus et prudentissimus quisque civis contentione coniuncta opponeret et prohiberet. Sed res non ita se habet; multum inest prudentiae et humanitatis, quod difficile oppositu; nam quis negaret iniquum esse aliquem ob morbos et talia adversa inopem fieri; (quamquam equidem credo fortunam potius quam homines debere has res temperare). Quam ob rem multi et optimi cives et bene de re publica sentientes hanc legem suadent, et non intellegunt quam perniciosa sit omnibus; nam divites pecuniam dare cogentur, pauperes magis in dies de rei publicae adiuvatione pendebunt.

Omnibus modis repugnandum est huic legi, praecipue quod, si perferetur, potentia Clodi iam maxima tanta fiet ut nemo postea ei obstare possit. Sed quid faciendum? Ut crederes, plebs maxime huic legi favet. Cato quidem aperte repugnat. οὐδὲν προὔργου. Irascetur populus et vel plus in hoc animum intendet. Quamquam non esset malum consilium dummodo omnes optimates coniuncti simul repugnarent. At quid verum? Alii, ut Caesar, novarum rerum cupidi, ut auram popularem consequantur, adjuvant istum nequissimum; alii, ut Pompeius noster, credunt bonam esse legem, et suadent; alii, ut Cato, omnino repugnant, in nulla parte cedere parati, et modo in odium in-



currunt, nihil efficiunt. Et tunc equites, alius aliter sentit. Et plebs a turbulentissimo homine concitata omnia turbare parata est.

Orem publicam partium studiis divisam !

Hisa utem temporibus quid nobis ? In praesentia ἐπέχειν putor, sed mox in alteram partem eundum. Multi suadent ut ego contionem apud populum contra hanc legem habeam, sicut antea initio consulatus mei contra illam agrariam Rulli. At tunc non erant tot difficultates ; multi me adiuvant, Rullus ille non tantam habebat gratiam, facilius erat pericula eius legis monstrare. Nunc autem alia est res ; etiam iam minatur mihi Clodius ; si in hoc ei obstarem, quid non faceret ? nam omnia potest, et δεινὸς ἀνὴρ τάχα κεν καὶ ἀναίτιον αἰτιόωτο.

Verumtamen rei publicae causa credo hoc mihi faciendum, et omnibus aliis modis Clodio obstandum. Nam, cum patriam servamus omnia pericula nihil aestimanda. Sed sane sollicitor ; non enim credo populum de tali lege sententiam mutaturum, et si perferat —. Di meliora !

Quid tu de his rebus putas ? rescribas velim et si quid habes consili, da mihi precor ; σύν τε δὲ ἐρχομένω——. Vale.

Romae, A.D. iv Non. Nov.

*Cicero Attico salutem dat.*

O rem mirificam ! Daedaleam vidi machinam ! utinam et tu, mi Attice. Quanta εὐχέρεια ; quam ἀνεμώκης. Quamquam quis inesset non discernere potui ; scilicet tam alte volabat. Audi enim ; sedebam hodie in horto meo ; subito susurrum audio a tergo vibrantem, insolitum. Oculos circumfero—ecce sicut avem magnum procul conspicio, qui pennis aera secat. Advolans maior fit ; crescit et sonitus quem emittit, donec mox vel super caput supervolat. Defixis aspicio equidem oculis, mutus admiratione factus. Civium quoque intuentium fit clamor. Unde venerit, rogas ? Id certe nescio, nisi vero Athenis, quoniam quidem Atheniensem quemdam Daedalum nuper imitari accepimus. At est, ut dixi, avi simillima ; habet enim corpus longum, caput, alas duas, pedes duos. Illud autem θαυμαστότατον quod non moventur alae ; quare ἀπορῶ equidem omnino quomodo impellatur. Susurrus quoque quare fiat obscurum nisi forte sicut vox est avis. Di immortales ! si litterulae nostrae in tali machina ferri possent. Velim equidem iterum videre propius. Sintne aliae tales necne ignoro. Rescribas mihi velim quid de his censeas, praesertim si quid per nuntios cognoscere possis. Plura coram. Vale. Dabam in Pompeiano v. Idus Oct.



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