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Latin in Rhodesia
1962

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A SEQUEL TO THE CONFERENCE ON THE TEACHING OF LATIN
HELD AT THE UNIVERSITY COLLEGE, SALISBURY
AUGUST, 1962
edited by

M. E. TOUBKIN C. R. WHITTAKER

UNIVERSITY COLLEGE OF RHODESIA AND NY AS ALAND
SALISBURY
1963

NOTES ON CONTRIBUTORS

- T. F. CARNEY: Professor of Classics, University College of Rhodesia and Nyasaland.
- M. P. FORDER: Lecturer in Classics, U.C.R.N.
- G. FORTUNE: Professor of African Languages, U.C.R.N.
- P. LEON: formerly Professor of Classics, University of Leicester.
- E. SLATTER: Senior Latin Mistress, Chisipite High School, Salisbury.
- F. SMUTS: Professor of Latin, University of Stellenbosch.
- P. K. STEVENSON: Senior Latin Master, Munali Secondary School, Lusaka.
- . E. TOUBKIN: Senior Latin Master, Churchill School, Salisbury. R.
- P** WHITTAKER : Lecturer in Classics, U.C.R.N.

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PREFACE

As a student I often wondered at the agitation at staff level for a change in the examination-system both in the schools and in the universities. As far as I was concerned this system presented very few of the difficulties or obstacles concerning which there was so much discussion. And this was hardly to be wondered at, for it was aimed, by and large, at the top percentiles of those undergoing secondary and university education. As a teacher I find the situation wholly different. One cannot gear an examination-system—which, after all, has a fundamental influence on the accompanying teaching—to the needs of a small élite of future specialists. There is such a wastage: a wastage of sensitive, intelligent people and in the content of what is taught. For a high degree of technical ability in prose composition can be built up without necessarily acquiring a really deep understanding of the literature of the classical languages. And I have considerable misgivings as to whether competence in the sphere of prose composition is worth this price, even to the intellectual élite.*

Another disadvantage of this emphasis on ‘the English speciality’ of prose composition is that it encourages a dichotomy between university staff and sixth-form teacher which is to the advantage of neither group. This is not merely a result of the tremendous importance placed on the class gained in the first degree. Concentration on the writing of Latin/Greek prose composition or even on English translation can produce a graduate who is imperfectly acquainted with the battery of techniques which has been evolved for the study of classical literature as literature, or of Latin/Greek history as history. A teacher may thus simply not be aware of journals where vital new ideas about his subject are being discussed. He thus remains fettered to the time-honoured system with its heavy stress on prose composition at the expense of wider acquaintance with the language. Furthermore, interest in an author cannot readily be translated into satisfying action, in spite of years of teaching acquaintance with the author’s works, for the teacher has not been trained in such a way as to know how to go about the systematic study of the aspect in which his interest lies, because of the emphasis on the technicalities of prose composition.

The changes proposed in this report are fundamental. At school level it is recommended that a wider range of authors and a greater bulk of literature be read. To do this, less emphasis must be placed, in particular, on prose composition, which is to be regarded as a test of competence in the language, not an end in itself. Our thinking about the teaching of our students at this University College has led us to decide to continue this emphasis on the literature, which is here advocated for the schools, in the teaching for the first degree, with the addition of a thorough grounding in the background of scholarship on the literature: it is hoped that the graduates thus produced will keep abreast of developments in classical scholarship and will be able to

work independently on a topic or an author, should their interests develop in this way. It is not proposed to regard the Department of Classics at this University College as the exclusive preserve of undergraduates reading for a first degree and graduates and university staff engaged in research for higher degrees. Sixth-form teachers engaged upon advanced work are, in our view, part of this body of scholars and will be given every assistance that it lies in our power to give. In this way it is hoped to give effect to this shift of emphasis upon the Classics as literature.

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* See eg A. French. 'Composition in a Classics Course' *G & R* March, 1961, pp. 75-8F (For full titles of journals, see Appendix 1, page 74.)

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INTRODUCTION

While a hurricane is raging, those in the still centre are the least aware of its destructive force. Almost every man in the street can see the pressure upon Latin except some of us who are most intimately concerned in its teaching; in our labours we note the odd gust of wind, we see a branch falling here and there, but carry on in the falsely-secure belief that somehow, in the end, things will work out right and, like *phoenix arabicus*, the Classics will rise more brilliant from the ashes of the past. But the phoenix is a mythical bird.

In August, 1962, a conference was held at the University College of Rhodesia and Nyasaland attended by some 68 delegates from schools and universities in South and Central Africa to discuss the position of Latin teaching in the schools. The aims of the conference were unpretentiously plain and need not have resulted in more than a kind of refreshment for the weary and a stimulant to the depressed. A conference report would have been issued in the normal way, and in the normal way it would have joined the growing file of past, forgotten papers.

In preparing this report we were ready for such a fate and made no exaggerated claims for the importance of our findings. But when the articles and papers began to be assembled we realized that here contained in these conclusions was more than a mere factual record of what took place. Reflected in the post-conference proceedings was a greater degree of anxiety and urgency about the current position of Latin than was made obvious even at the conference. And there has emerged a quite remarkable degree of unanimity of views, arrived at independently by almost every contributor.

We still make no claims for any startling originality in the varied reports and articles which are here set out. But they do represent yet another plea for a change in our traditional approach to Latin; one more log is thrown upon the fire that must finally consume the edifice of tradition that has lasted from the middle ages to the end of the 19th century, and which still lingers, in spite of all, into our own day. There are enough of us here, in Rhodesia, with a common mind who are disturbed by the growing volume of clamour against Latin teaching in the school, and are determined that Latin shall not die, at any rate, by self-inflicted wounds. We see in our particular situation, when faced with all the counter claims and changing values inherent in an emergent society, a chance to state for ourselves what place there is for Latin, not as for the grammar or public schools of Britain, but for the schools of Rhodesia.

There is no point in underestimating the opposition from all quarters, not least from those who guide educational thought and ought, we think, to know better. "The reason why (Latm) is often taught to all the abler boys is not so much that the school considers Latin educationally right for the whole run of its pupils (though some schools would take this view), but because some knowledge of Latin is expected for admission to many Universities on the Arts side, and—hitherto at least—of all candidates for admission to Oxford and Cambridge, whatever their subject." "Most of us believe that . . . Latin should no longer enjoy a privileged place, enforced by compulsion from outside." These remarks are not taken from the minutes of some disgruntled P.T.A., whose chairman's son has failed O level Latin. They are from what is perhaps the most significant report on education in the last few years, the report of the Central Advisory Council for

Education, better known as the Crowther Report.⁰

At every level Latin is under fire. Even within the Roman Catholic Church, that bulwark of the classics, voices are being raised against the place of Latin. With so much adverse criticism, is it not necessary, if we are to be honest, to analyse these criticisms and see whether any are justified? Where they are, we must make every effort to reform. Where they are not, we must refute them and publicly put the record straight. Significant, for instance, among recent suggestions for education in Africa is that of Sir Eric Ashby, that translation could form the basis for a new type of curriculum. Latin can certainly claim a place within this framework, being at least as good as other languages for training in linguistics and having the advantage of transcending barriers of time and place.^f) Those who would thoughtlessly abolish Latin would do well to heed the words of the Ayerst Report (produced for the Rhodesias), that, in face of the pressure from science, “remorselessly the idea of a general education up to school certificate is being nibbled away”.⁽³⁾

The continual cry is, “What is the use of Latin? This is the twentieth century, the age of science, the age of space travel, the nuclear age”. (Also—dare it be added?—the age of destruction, of disillusionment, of fear.)

To answer this kind of criticism, we must counter-attack. What, except for the few who will enter certain restricted professions, is the use of the school subject Science? What is the use of Mathematics (apart from simple arithmetic), of Geography (any intelligent person

—T nearly said fool—will pick up all he needs to know without being taught it), of French or German (how many people ever use a foreign language again)? What is the use of knowing that “like other reducing agents, sulphur dioxide will change the colour of potassium permanganate solution from purple to colourless, and of potassium dichromate from orange to green”? Apart from the three Rs, it is impossible to justify any subject in the curriculum on purely utilitarian grounds.

We spoke earlier of an age of disillusionment. The reason is precisely our preoccupation with the purely material side of life. Our spiritual and cultural heritage is being sacrificed at the altar of rugby and television. It is not only the preservation of our Christian-Hebraic tradition that is important, but also our great Graeco-Roman legacy “There are many forces at work actively re-barbarizing the civilized world.” said Gilbert Murray⁽⁴⁾ “But if Europe can preserve the standards that we call classic or Christian or Hellenic there will

be at least one great centre round which the higher, gentler, nobler influences of the world can gather and stand fast.”

Yes, but what significance have the classics, and in particular Latin, in the middle of Africa? This is a continent which has almost no literary tradition. This cultural vacuum has to be filled, and the question is, “By what?” (3) Is it to be filled by the materialist doctrines of the totalitarian state? Or by ideas of racial superiority, religious intolerance and political persecution? Or shall we rather try to fill it by teaching all that is best, all that is finest in our civilization: its notions of freedom (real freedom, that is), justice and beauty, expressed above all in our literature, our classical heritage?

To change the image: a land without a history is an orphan. The best way to bring up an orphan is by means of foster parents, but it is essential to exercise the greatest care in selecting them. What could be finer than the parents which half the world shares, the Judaeo-Christian and Graeco-Roman traditions? But let Africa make this culture her own, not go on receiving it second hand, distorted by what Europe thought fit to make of it. Contrary to popular opinion, the Greeks and Romans were not the prototypes of the English public school boy.

Having stated our belief in the value of Latin, however, we must go on at once to admit that, in our opinion, the champions of Latin have failed to make good their claims. Whenever the case for Latin is argued we glorify the art, the literature, the administration and the moral and spiritual legacy of Rome. How different is the precept from the practice! When Latin is actually taught we fall back into the linguistic tradition of another and bygone age. Humanism gives way to formalism and Latin becomes the study of a mere system of language structure, somehow inherently valuable because it is difficult and prepares the mind for other things. Can we really and with honesty claim that Latin is, *qua* language, so much superior to French or English or Shona? Different, yes, but better? Why should it be? And yet for four years we concentrate the pupils’ attention on a merciless hotch-potch of irregular declensions and conjugations. How much of our much vaunted Graeco-Roman culture have they absorbed or even met in that time? They have read bits of Caesar and Livy, but never appreciated the political background or the literary value of either.

Far greater emphasis must be laid upon the content of the language: far less on the structure. “Language,” cries Milton, “is but the instrument conveying to us things useful to be known.”!) We know of no adult who would set about learning a foreign language the way we ask our pupils to learn Latin; learning the uses of the subjunctive before he has acquired 1,000 words of vocabulary; spending half the time of a precious timetable allocation practising the appalling banalities of English-Latin sentence construction; giving up three hours or more a week in the Vth form to composing prose, the quality of which is trivial. And all this at the expense of time for reading and comprehending the very thoughts which we proclaim as the object of his studies.

To remedy the faults is no mean task in face of a millennium of opposition. But these articles we hope contribute some modest and practical steps to be taken in redressing the balance. *Latin in the Vth Form*, *Latin Set Books*, *The Teaching of Background*, *A Wider Range of Latin Reading* have such an end in view, urging upon schools and examination boards the desirability, no, the necessity, for change if Latin is to survive.

Above all, a greater awareness of current problems by the teachers, those in the centre of the storm, would undoubtedly be the greatest single step towards revitalizing Latin. It is not the task of the university alone to keep in touch with developments in Classical thought. For it is this thought which gives life to the Classics as a whole. The greatness and timelessness of an author is measured by the impact he makes on successive generations. No student of Dickens would try to understand Dickens outside the context of the literary tradition and social conditions of the 19th century. We only ask the same for Caesar and Livy. (Professor Carney's article on *Roman Historians* makes this claim with some force.) Similarly while it is perfectly possible to appreciate the *Aeneid per se*, one of the ways to make the genius of an artist more real, more vivid, more contemporary, is to analyse his artistry and understand that craftsmanship, whether in music, painting or poetry, is not purely a fortuitous product.

Finally, lest it be thought that our heads are totally in the clouds, and that we imagine the new dispensation will be ours tomorrow, we have tried to make some practical and reasonable suggestions for teaching of Latin *as it is now*. *Latin for the Weaker Pupil*, *Prose Composition*, *Verse Translation*, *The Use of Direct Method* come within this category. But we have to emphasize that because we comment upon it we do not condone the present state of Latin Teaching.

C. R. WHITTAKER
M. E. TOUBKIN

NOTES

- (1) *Report of the Central Advisory Council for Education. 15 to 18. secs. 315-316.* Since this report, the Oxbridge requirement has been abolished. At U.C.R.N. Latin has never been a compulsory requirement for all entries.
- (2) The minority report on the Crowther Commission (op. cit. sec. 316) believed that until it can be shown that another language can "do what Latin does", Latin should be retained in the syllabus.
- (3) *Extracts from the Averst Report. Annual Report on Education for Year 1961, sec. 67* (presented to the Federal Assembly of Rhodesia and Nyasaland. 1962).
- (4) Gilbert Murray, Jubilee Address 1954, *Are Our Pearls Real?*, p. 16.
- (5) For an excellent treatment of this question, see D. M. Balme, 'The Classics in Emergent Africa', *Latin Teaching* 30 No. II (June, 1962).
- (6) cf F W Garforth, 'Background Studies in the Teaching of Latin'. *G & R* 22 (1953) 18-26.

THE ROMAN HISTORIANS

In a context involving sixth form set books one would assume that “the Roman Historians” are those writers who wrote about Rome’s history in Latin and whose works survive. This is quite a numerous and diversified company; those who spring most readily to mind are: Caesar, Sallust, Livy (and his Epitomators), Augustus, Nepos, Velleius Paterculus, Valerius Maximus, Tacitus, Suetonius, Aurelius Victor, the *Scriptores Historiae Augustae* and Ammian. You might even call in Cicero to redress the balance for the Republic— certainly his writings present a mass of historical facts.¹⁾ So the group of authors studied for examination (Caesar, Sallust, Livy, Tacitus) is scarcely representative, in time-span or in literary competence: they are, in fact, the pick of the best period. As, in the « nature of the examination-beast, the others must be left aside, it is all the more regrettable that no form of “Historical Anthology” exists to show our sixth forms what they are missing (being spared, if you like) and to set the authors they do study against their literary background. If you come to think of it, it would be of inestimable value to have a theme—e.g. *libertas, fortuna, potestas*, or even *res p'>'l'Co*—traced through four or five centuries of Roman thinking and experience; and, as another theme, a selection of purple passages would provide an excellent commentary on the development or degeneration of literary virtuosity and tastes. Surveys of each author’s works in English do *not* make up the deficiency; the student needs the original, plus commentary to direct his thinking to significant points, if “background” is to be endowed with real significance for him. So now we know what is implied by the limits set.

But we must apply ourselves to our authors, *in vacuo* though they may be. In view of my remarks about generalized surveys, I had better be careful how I apply *myself* to this task. So first let us review the techniques of analysis to which our authors have been subjected; this will at least have the merit of putting them in a *continuum* and thus enable us to take an overall view of them when they are discussed as individuals.

We are all familiar with *Quellenforschung*, of course—and its attendant evils of subjectivity and hypothesis. But a lot of important facts (and texts: think of H. Peter’s *Historicorum Romanorum Reliquiae*, 1914 (ed. 2)) have been brought to light by painstaking investigations into the sources upon which our surviving authors drew. However, this method has largely been worked out and its results are, by and large, already incorporated in school editions.

Another technique of much the same vintage is that of literary analysis. More and more subtle analytical processes have been refined over the years and we know more about ancient literary theory nowadays; so this method is still yielding results, many of which are not yet accessible in the form of editions of texts intended for school use.⁽²⁾ Certainly the re-edition, for the umpteenth time, of various Victorian editions sadly fails to reflect the changing climate of thought in this respect.

A new—and highly productive—analytical technique is that of the study of verbal concepts (ideograms, key technical words and so on). The evolution of ideas from century to century in Rome is currently being

assessed with remarkable nicety. The older attempts to estimate an author's bias in politics were useless before this basic work had been done. The technique is (or can be) attractively objective and enables us to see a writer in his *milieu*, so that we can assess his deviation therefrom. But one needs ancillary studies (such as, e.g., those of inscriptions and coin legends) to illustrate this deviation properly. Technique and results are, by and large, far too recent to be reflected in editions. Especially the umpteenth-repeat-of-the-1863-original type of editions.

This leaves one final analytical process, that of psychological analysis. Done through the medium of the surviving parts of an author's writings at anything up to nearly 2,000 years' distance, this 'scientific' approach can be more subjective and arbitrary than the worst excesses of the *Quellenforschung* technique. (One can depend on results—of a sort—however. Professor K. von Fritz, on this subject, speaks of three problems: that of the psychology of an Emperor (e.g. of Tiberius); that of the psychology of the institution of the Principate—and that of the psychological problems of Tacitus' modern commentators!³) Inspiration from this technique, generally speaking, is not yet evident in editions, though, given contemporary tastes in literature, one might feel that the psychological moment for it has come.

Even this rapid survey indicates something of the gap yawning between advanced thinking in research and entrenched positions at the level of school editions. By this I do not wish to imply that the gap is not seen or that attempts are not being made to bridge it: one has only to think of, e.g., E. J. Jonker's *Social and Economic Commentary on Cicero's De Imperio Cnaei Pompei* (1959) and J. R. Hawthorne and C. MacDonald on *Roman Politics 80-44 B.C.* (1960). But when one *does* think of them, it soon becomes clear how few these attempts are: i.e. does your edition of Catiline reflect the truer picture of this period which has been evident since R. Syme's *Roman Revolution* (1939)? You cannot, in fact, rely on some kind editor choosing *your* problem children for editing. And besides, there is the human element: Hawthorne and MacDonald have not managed to get the r points across; their book is too advanced and comnticated. This means that there is not just a time-gap (between researcher and editor); there is a 'know-how' gap as well. The new discoveries are in advance of ooir techniques for their presentation via the printed word at sixth form level.

Two thoughts suggest themselves. This gap is not going to be closed in the near future. It is harder to do an edition than a journal article, so the latter have the inner running and are increasing their lead, while the editions—ominously—tend to be photographically reprinted owing to the bibliographical deterrent. So you can depend on having outdated editions and a rapidly advancing research front. *You* have got to act as intermediary. How? By keeping up with the journals which are specially aimed at your problems (and at slim school-library budgets), journals such as *Greece and Rome*, *Classical World* and *Classical Journal*.⁽⁴⁾ We must re-orientate our thinking on journals. Would your scientific colleagues dream of being without theirs? The answer is obvious. Why should you be behind the times? With the

mushrooming of specialities, this is the age of the journal rather than the book, and journals must not be regarded as luxuries: they are complementary to editions.

The second thought is this. Some of these techniques present these authors to us in a sophisticated, modern idiom. So the books are real and meaningful for others in the class than the dedicated few already predestined to university work in Latin. This is vital for the future of the subject. Furthermore, the 'telly' can't do this for you: you are the indispensable intermediary. And for those of you who are interested in taking your university studies further (and have library facilities available) the expertise accumulated during this reading around an author may well prove the means of doing so. In this way you might even help bridge one of the gaps by a M.A. thesis covering a book by your favourite author. In case this is thought to be advice which is hopelessly out of touch with school conditions, I should point out that, of the members of the Association of Teachers of the Classics in the Federation, Mr. D. G. Moore has already done something like this and that Mrs. E. Slatter is in process of following his example.^)

We have taken a look at the position in general; when we turn to the individual authors the first thought that occurs is that, although they may not be well found for modern editions of individual works, they *have* been well serviced by studies on the individual author's works as a whole.⁽⁶⁾ In Caesar's case I refer, of course, to the Bimillenary Number of *Greece & Rome* (1957) and the books by F. E. Adcock (*Caesar as a man of letters*, 1956) and M. Rambaud (*L'art de la deformation historique dans les commentaires de Cesar*, 1953). Scholars are currently mostly arguing about the question of the piecemeal composition of Caesar's work. This involves some interesting detective work that will appeal to the literary-minded amongst sixth formers. What will appeal to a wider audience, however, is the discussion of Caesar's tententiousness: we hear so much about brain-

washing and propaganda nowadays that it is interesting to dissect what some purport to be a supreme instance of this type of persuasion as to historical facts. It is rather the fashion to be less interested in Caesar as a general, though some appraisals of this aspect of his career and writings do occur and may interest cadet-officers (Born's article—'Caesar—the Art of Command', *Classical Journal*, 23 (1927). 94-106—shows how Caesar looks to a professional military man). But if the teacher has read his/her Syme and knows something of the background of socio-political change and contemporary development in political terminology, the whole book will gain new, deeper significance as the undertones in the key-words are made apparent.⁽⁷⁾

There is even a psychological study for those with the taste for seeing Caesar as a case of progressive megalomania brought on by traumatic experiences, a study which is cleverly dissected in a sequel which is a model in the appraisal of literary evidence⁽⁸⁾. Obviously you will not have time to follow all this up unless you are going to specialize somewhat in Caesar, reading his works regularly with S.C. and H.S.C. classes. But the point is that, in terms of human effort, eye-strain or what have you, it is economical of effort in the long run to be acquainted with the current position of research if you are going to have a lot to do with an author. You will have ample opportunity to use your knowledge. And, after all, a great deal of it will be of the greatest interest to your classes.

But maybe Caesar hardly comes into the category of an author set for frequent study. Sallust, on the other hand, could, I think, be so classed. There is a very recent general monograph in English on Sallust: D. C. Earle, *The Political Thought of Sallust* (1961). The book is useful, especially in view of the works on which it is based—e.g. Ch. Wirzsubski, *Liberty as a political idea at Rome* (1950). Earle has read Wirzsubski and many of the other specialist works. So, by and large, his book reflects current positions in scholarship. Well, in Sallust's case, scholars are currently engaged in discussion of his partisan bias—not as to whether he was a *popularis* (as opposed to being an *optimatus*)—there is no doubt of his attitude in this regard: he was a *popularis*. No, the point is rather this: are the *Bellum Catilanae* and *Bellum Jugurthinum* mere tendentious pamphleteering aimed at whitewashing Caesar and Marius, *popularis* heroes, respectively? The question thus posed has a familiar, contemporary ring; and familiar contemporary techniques have been brought to bear on it, with excellent results. With it is tied up, of course, the question of relationship to the rest of these two works of the prologues and the philosophical—or semi-philosophical—criteria there invoked. Here again modern awareness of semantics has produced some excellent, sensitive studies of Sallust's political and philosophical preconceptions and prejudices. It is precisely because we nowadays have similar problems to face, in regard to the development of ideologies, that such refined techniques have been evolved for their analysis. Hence, the new studies of this problem have quite superseded their Victorian predecessors. There is even an admirable study of Sallust's political psychology, showing his almost pathological hatred of shams (leading to an inability to understand political adaptaDihty).⁽⁹⁾

With a stylist as consciously mannered as Sallust, literary analysis has shown up some interesting facts: the significance of the advent to literature of

the psychiologist's example; the extent of his dependence on Thucydides as a model, and the influence of rhetorical theory upon his methods of composition. The students of propaganda have even isolated out his 'relativity of time' technique which can so distort the general impression without definite perversion of fact. Some of this is bound to interest sixth-formers. It is all highly diverting, whether their tastes are literary or historical.

The case is rather different in regard to the work of Livy, whose academician's approach so ill accords with the weary cynicism of the other historians, all, to a man, experienced politicians. You will remember Pollio's famous stricture on Livy's *Patavinitas*. Who was Pollio to accuse another provincial (and a better stylist than himself, at that) of provincialisms, you ask. He was a provincial who had led armies in a civil war and been involved in the task of national resettlement subsequently. If he failed to enthuse about the brave new world perhaps he had his reasons. Syme expresses these neatly by saying that *Patavinitas* had much of the same connotations as the modern Transatlantic term 'uplift'. Unusually, in Livy's case modern scholars have been more alive to political issues than the author on whom they have been commenting. This has not made them any kinder, or fairer, to our unfortunate author.⁽¹⁰⁾ This is why Walsh's monograph (*Livy*, 1961) is so useful, as it presents a balanced picture.

The main bone of contention, of course, is as to whether Livy's Augustanism means that he was an advocate of the *regime*, a question which involves other issues too, such as the sincerity of his approach to Rome's history. Here it helps to put Livy in his *milieu*; and we can now perceive that the Augustan writers went through a cycle of initial misgiving, growing into enthusiasm for the *regime*, followed by ardent support, finishing in disillusionment. This does much to reconcile conflicting emphases in Livy's writing.⁽¹¹⁾ Moreover, the influence on Livy of the format in which he chose to write is better appreciated nowadays, too: we have established something of the ancient literary theories on annalistic format, dramatic rhetorical presentation and the diction and treatment proper to works which purported to belong to such *genres*. The romantic in Livy has been cleverly brought out by analysis!⁽¹²⁾ In times like these, less interest is shown in the build-up of empire than in its dissolution, and, characteristically, relatively little progress has been made towards a deeper understanding of the early history of Rome: excellent studies *do* exist, but no such concerted attack has been made on these problems as has taken place on those of the Late Republic and Early Empire.⁽¹³⁾ A pity this, as these problems are not any more easy to explain away in a sixth-form-room than in a research institute.

Livy, then, has been well served by political and stylistic analyses; but the early *history* of Rome, with which he is so deeply concerned, has not been so well covered. Much of the view, 'In the beginning there was the Second Punic War' still survives.⁽¹⁴⁾

Tacitus is a writer who is much more congenial to the tastes of this day and age, as is obvious from the attention which has been lavished on him. One

is spoilt for choice as regards handbooks. For school purposes, however, B. Walker's work is probably the best choice (*The Annals of Tacitus, a Study in the Writing of History*, 1952), as those of R. Syme (*Tacitus*, 1958) and C. W. Mendel (*Tacitus, the man and his work*, 1957) are both highly specialized. But one at least of these works must be held by your library if you are doing serious (i.e. sixth-form) work on Tacitus. The gap between Furneaux's basic edition and the contemporary position of scholarship is really enormous, though the occasional modern edition e.g. E. C. Woodcock's 1955 (really 1939) edition of book XIV of the *Annals* tries, to some extent, to bridge it.

In regard to Tacitus, the main point in dispute is, of course, his attitude to the Empire, in particular to Tiberius. Attempts to find actual perversion of fact in his work have merely confirmed our respect for him as a historian, but the search has shown up techniques similar to Sallust's (and the fact that Tacitus is a non-military historian). As the analysis of motivation and of psychological states in general so obsessed Tacitus, he has been subjected to a form of literary psycho-analysis himself. Walker has done this very well, and her analysis is bound to interest any teen-ager, because of its obvious applicability to many modern writers. But much of this kind of analysis is not so well done, as has been brilliantly demonstrated by von Fritz.⁽¹⁵⁾ What is interesting in this article is Professor von Fritz's obvious awareness of the psychology implicit in a form of government and his insight into blind spots in the historian's appreciation of current social constitutional and even military changes. His findings and the methods by which he arrives at them are of direct relevance for anyone at all interested in civics and, used by a skilful sixth-form master or mistress, could show others than the predestined Latinists in the class the timeless value of the work produced by a fearless and honest mind desperately seeking to understand problems fundamental to human existence in a large, highly civilized community.

Possibly Tacitus is even more of a mannered stylist than is Sallust. Certainly his work demands literary analysis. Syme gives it in his handbook; in more readily digestible form you can find it in a classic

article by Lofstedt,⁽¹⁶⁾ where Tacitus' diction, syntax and method of processing material receive masterly and thought-provoking analysis. Tacitus has indeed been well served by scholars of our generation.

Well, so much for the individual authors. Do any general conclusions arise from all this? Some do, I think. The—rather frequent—references to editions of set-texts produced in the Victorian Age have heavily underlined differences between such editions and those which we now have, are getting, or should have. This difference is not solely one of time. The former editions were produced for a tradition which centred almost exclusively on grammar and syntax, a tradition which was largely unaware of larger problems in literature and history, as its blindness to them shows. By and large, little attempt was made to see the texts commented upon in these editions in relation to the wider field of human experience.

These editions were also produced with a different type of school-pupil consumer in mind, and for a differently structured course at that. Latin is no longer merely a good mental discipline for a social elite. Its relationship to other courses has altered, and so has its call on student numbers. A sixth-form Latin teacher cannot really afford to orientate his whole teaching programme towards the few would-be specialists who will carry the subject further at university level. They are too few. The others in the class must have their needs considered. This de-specialization of the field of interest is absolutely vital if we are to have the numbers of pupils to justify the establishments necessary to teach the subject. There must be a shift of emphasis from the stress on Latin Prose Composition that belonged to a different (and more generously time-tabled) era to a stress on the content of the Latin as literature.

One can, in fact, very easily see the change which has occurred in the field of scholarship in Latin: firstly, in the specialist journals a movement from textual emendation to wider-based literary/historical analysis has long been evident, and, secondly, publications such as the Penguin Classics have appeared, aimed at interesting a wider public in Latin as literature. After all the literature *is* inherently interesting and thought-provoking. We are in possession of techniques which can tap this area of interest at a deeper, more profound level. The future of Latin as a subject lies in its ability to move with the mood of the times, and in our ability to provide our sixth-form populations with the sort of teaching that brings the relevance of Rome's literature home to them as thinking, questioning human beings. If this involves rethinking the examination structure, we must rethink it.⁽¹⁷⁾ If it involves a closer relationship between our sixth-form teachers and the Department of Classics in our University College, we should welcome this development. After all, both groups of teachers are aiming at the same objective, and experience has shown that ability to keep abreast of the advancing front of knowledge is by no means confined to the latter.

T. F. CARNEY

NOTES

- 83-122.' cf. also R. Grank, *Die Bedeutung des Marius und Cato Maior iuxta Cicero* (Diss.) 1936.
- (2) There are, of course, exceptions to this state of affairs, but the recent editions of the works of the four historians under discussion are few and far between.
- (3) Tacitus, Agricola, Domitian and the Problem of the Principate', in *CP* 52, 1957, 79.
- * (1955) 445-65, and J. P. V. D. Balsdon, 'The Ides of March,' in *Historia* 7 (1958) 80-94.
- (4) For an instance of the servicing facilities provided by these journals, see e.g. the list of surveys of modern scholarship on classical authors done by *The Classical World*, and indexed therein.
- (5) D G Moore, *The Young Man in Terence* (M.A. Thesis University of South Africa), 1960; E. Slatter, *The Female Characters in Plautus and Terence* (external Rhodes University), in progress. Yet another member, Mr. J. M. Coates, decided, as result of discussions at the Conference, to commence work upon an edition of *Acominatus*.
- (6) The day following the termination of the conference, while taking some visiting university personnel round St. George's College in Salisbury I found that the College Library was in possession of copies of most of the books to which I refer.
- (7) In this connection it is interesting to note that Oxford University Press have recently published L. R. Taylor's *Party Politics in the Age of Caesar* as paperback.
- (8) Respectively, J. H. Collins, 'Caesar and the corruption of power' in *Historia* 4.
- (9) A. R. Hands, 'Sallust and Dissimulatio', in *JRS* 49 (1959) 56-60. It may be of interest to note that this study is, in a way, a contribution made by classical scholarship in Africa: the author was until recently a lecturer in Classics in the University of Ghana.
- (10) See C G Starr, *Civilization and the Caesars*, 1954 (especially the sections under the heading 'The Reverse of the Medal'); more recently, see the protest against seeing Livy as a mere party propagandist, registered by P. G. Walsh, *Livy and Augustus*, in *PACA* 4 (1961) 26-37.
- (11) See my article 'Formal Elements in Livy', in *PACA* 1 (1959) 1-9.
- (12) The classical work here is A. H. McDonald's 'The Style of Livy' in *JRS* 47 (1957) 155-72.
- (13) E S Staveland's *Forschungsbericht*, 'The Constitution of the Roman Republic, 1940-1954' in *Historia* 5 (1956) 74-122. is disappointingly patchy in its review of the position of advanced thinking on the history of early Rome.
- (H) The history of the Second Punic War is very well covered; articles which teachers this year engaged upon Livy XXI have found useful are F. M. Heichelheim, 'New Evidence on the Ebro Treaty', in *Historia* 3 (1954) 211-219. and J. Carcopino 'Le traité d'Hasdrubal et la responsabilité de la deuxième guerre punique', in *Revue des Etudes Anciennes* 55 (1953) 258-93.
- (16) E. Löfstedt, 'On the Style of Tacitus', in *JRS* 38, 1948 1-8
- (17) See the discussions elsewhere in this Report, of set-books and Latin in the Sixth-form.

CICERO'S TECHNIQUE

If I have to make a criticism of so many of the conventional teaching approaches to the appreciation of Cicero's art, his technique, it is that we attempt to assess Cicero's oratory either by the mere rules of oratory, or by his political position. I am thinking of so many school editions of Cicero's speeches which divide their introductions into two parts first, an explanation of the political situation and, second, a study of the rhetorical rules contained in such work as the *Rhetorica ad Herennium*, or the *De Inventione* (and here I must reiterate Professor Carney's complaint about nineteenth century editions, reprinted but not re-vitalized). The first part leaves us with an impression of Cicero, the politician manque, frustrated, foolishly gabbling praises of himself into the deaf ear of a wooden Pompey, completely bamboozled by the master mind of Caesar and despised for his *Arpinitas* by the society set of his own day—in Mommsen's words "ein Mann ohne Einsicht, Ansicht und Absicht"—"a man without insight, foresight or design". The second, the analytic rules, go so radically against all that Cicero thought and wrote that they in no way begin to account for his greatness. Writers in this vein merely qualify in Cicero's own words as "foolish persons who write only about the classification of cases and the elementary rules and the methods of stating facts" (*De Or.* 3, 75).

The *Pro Milone*, for instance, which is so often read as a school set book, has proved a happy hunting ground for the theoreticians, who with unconcealed

glee have here pounced upon a speech of Cicero conforming in every detail to the model divisions of an *onatio perpetua* with *prooemium*, *narratio*, *partitio*, *refutatio*, *confirmatio* and *peroratio*, all in beautiful order. The proofs are all contained in the standard compartments of *probabile ex vita*, *probabile ex causa* and so on. You can find all the divisions laid out in any one of the rhetorical treatises of the Hellenistic world or in Cicero himself. But why do we ignore Cicero's commentary on them? "Assuredly", he says, "this is no mysterious progress. For who would not realise that no one can make a speech without ... all this?" (*De Or.* 2.19). Dare I add that the *Pro Milone* is not typical of Cicero? It was a rhetorical exercise in answer to the *Pro Milone* of Brutus, of the rival Attic school, and bears little resemblance to the disastrous speech Cicero never succeeded in making.

It would be foolish, of course, to reject all knowledge of such rhetorical rules, but it is equally foolish to expect that "the orators' books . . . stuffed full of maxims relating to prefaces, perorations and similar trivialities" (*De Or.* 1.86) can give us any real insight into Cicero's greatness. What for instance are we to make of the *Pro Flacco* or *Pro Murena*, which have no *narratio*? What of the *Pro Caelio*, which depends not on a *narratio* but on a *praemunitio*, a speech in which the proofs are so curiously obscure that we are left wondering whether Cicero understood his own theories! That there was good reason for these departures I shall try to show, but Cicero has proved his point that, though these rules are "neat, they are unscientific, as was certain to happen with teachers unversed in practical oratory" (*De Or.* 2.80). *Sic non eloquentiam ex artificio, sed artificium ex eloquentia natum* (*De Or.* 1.146).

What then, we might ask, is it that makes Cicero not just an orator, but a better orator than the others? The real difficulty here is that we have almost nothing with which to compare him. Though we are told that Roman rhetoric was at a high level of attainment before Cicero we know almost nothing of Caesar, Caelius, Curio, Brutus, Asinius or Messalla beyond the mere assertion that they were good orators. (Cicero himself gives high praise to men like Crassus and Antonius in the generation before him and in the *Brutus* (322) he gives praise to Hortensius. Now Cicero picks out Hortensius for special praise because he was the first to introduce a new conception of the orator's task, a new breadth of vision and style and learning!) By implication this is where Cicero himself excels and, since he displaced Hortensius as first orator at Rome, this begins to give us some clue of where to look for his technique. Cicero may not have been great politically but by the age of 36 he was acknowledged the most powerful orator in Rome, and for nearly 40 years his powers remained undiminished. The scalps of both Verres and Anthony hang from his belt severed with equally clean cuts. The achievement is not what he does, but how he does it. "For posterity", says Quintilian (10.112), "the name of Cicero has come to be regarded not as the name of the man but as the name of eloquence itself."

In an instructive passage in the *De Oratore* (which I have taken as a better guide to Cicero's thoughts than the immature *De Inventione*) Cicero puts into the mouth of his speaker these words: —

In our cases we have two objectives, first what to say, but secondly how to say it ... It needs just ordinary skill to discover what ought to be said [these are the rules for *Invention* but it is in how to say it that the orator's God-like power and excellence is observed (*De Or.* 2.120).

The speaker then goes on to say that the method has three aims—to win over (*conciliare*), to instruct (*docere*), and to stir up (*concitare*), and that each has a different style to correspond; and in another way, elsewhere the orator (and we mean Cicero) has a threefold task in any speech—to teach, to please and to move. I have changed Cicero's order because this is the reverse order of priority we ought to give the orator, judging by Cicero's own speeches.

To teach, then, first. Every speech of Cicero contains some passages of narrative, whether they be conveniently situated in the "right" place in the speech or whether they have foolishly been misplaced. This is not the place for me to do more than comment on the superb clarity of Latin or the choice of words used. But it was certainly not everyone who did this. "Some speakers are so muddled up and inverted that there is no head or tail to them, and they use such a flood of out-of-the-way words that oratory only contributes additional darkness" (*De Or.* 3.50). But consider the craftsmanship behind the effortless language by looking into the workshop, where you see Cicero writing to Atticus, discussing carefully the choice of one word in preference to another to translate a Greek word, the careful weighing of effect and sound (*Ad. ^4//.* 13.21.3). A simple style was suitable for the conveying of facts—but that is another article in itself.

What I want to suggest here is that there is more than one way to tell a story, especially when truth is not the main objective. It comes as something of a shock for us to realise not just that a public speaker did not tell the truth (we have plenty of eminent parallels today) but that his audience did not expect him to tell the truth. The art of invective, for instance, did not include truth among its objectives, though as Cicero adds delightfully, "It's easier to embellish on reality than to fabricate on the non-existent" (*De* 0.2.182). But we, with our mock morality, have lost the art of invective such as Cicero uses against Piso, or Catullus against Caesar, or Octavian against Anthony, or those examples which the early church has preserved for us.⁽⁸⁾ Give a man servile origins (Cicero was called *rex peregrinus* by his enemies), impute low trades to his parents (Aeschines' father was said to be a school-master), spare no detail of physical defects, allege immorality, avarice, or, if you find no small line of reality to distort, say the man is a hypocrite. "You see how graceful, choice and well-befitting for an orator is a jest of this sort" says *De Oratore* (2.241) "whether you have some truth to relate—which of course can be sprinkled with fibs—or whether you are only fabricating." You know the jury don't believe it and they know that you know that they know it.

Facts then, are used, only in so far as they are useful. The brilliant *narratio* of the early *Pro Roscio Amerino* Cicero prefaces by saying, "I hope what I have stated leaves no doubt on whom the suspicion falls" (*Rose. Am.* 18) and then goes on to describe his opponents in scathing terms, how they "came to my client's farm and, before he, unhappy man, overwhelmed with grief, had even paid his last respects to his father, they strip him and throw him out of the house, drive him headlong from the hearth and home of his fathers" etc. (*Rose. Am.* 23)—a description worthy of Serjeant Buzzfuzz.

If fact is so lightly dealt with, so too are law and legal arguments. The French scholar Gasguy says that “Cicero was not only an orator without equal and a clever advocate, but a consummate jurist” (5) I do not intend to dispute this but to say that it was of secondary importance to Cicero the orator, “for men decide far more problems by hate and love . . . than by *5*or ^781 The *pro* legal standard or judicial precedent or statute (*De Or* 1.78). The *Pro Caecina* shows Cicero at his most legalistic and factual and plain (*Orat.* 102) when law was on his side. But Cicero was an expert at avoiding the legal issue by proclaiming his derision of the legal experts -Your whole time is spent on single letters and tiny divisions of words” says Cicero in the *Pro Murena* (questions which Quintilian illustrates (7.9.5-6) by discussion whether a man was to be buried *in culto loco* or *inculto loco*). “Thus all through the speech, says Cicero through Antonius, in the famous case against Norbanus, I only el a need over and lightly touched the matters which depend on scientific treatment, I mean the statute of Appuleius and the exposition of the law of treason . . . so that it was rather by *working* than *informing* the minds of the court, that I beat the prosecution (*De Or.* 2.201). See Cicero's deliberate hedging of the facts and legal issues in the *Pro Cluentio* or the *Pro Caelio*. In the latter, two thirds of the speech had nothing to do with the charges at all, and that which does so confuses the issues about a certain Dion and an attempt to poison Clodia that we are at a loss to know what exactly the charges really were.

In the *Pro Cluentio*, Cicero tells in high humour that he hoodwinked the jury” by misrepresenting the indictment and the law of somewhat stupid court.(6) The truth is that, in the absence of a professionally trained judge to sift the evidence in summing up, with praetors changed from year to year as presidents of the courts with furies so partisan or heavily involved in political attitudes Cicero did not teach so much as persuade. He must appear to wish solely to impart instruction, whereas the two other methods [of and *movere*] must be interused throughout the speech (*De* 0.2.310).

A recent article on Cicero was entitled “The Wit’s Pro^eg” (j) And here we begin to see the greatness of Cicero, even if it is difficult to appreciate it to the full. Cicero knew the value of humour and wit to delight an audience—an audience often bored and tired at the length of the speeches to be heard, as, for example, in the case of *Pro Cluentio*. This rich sense of comedy in Cicero brought much criticism upon him from contemporaries and later writers who nicknamed him the *scurra*—the “buffoon” (e.g. Macrobius *Sat.* 2.1.12) But in fact Cicero has a fine sense of the distinction between humour and buffoonery and a fine knowledge of the value of a witty saying at the right moment Like many other words, the very word *dissimulate* (to the Greek *eironeia*) is Cicero's own invention. “Saying ol,e th,Dg and meaning another has great influence on the minds of the audience, and TM extremely entertaining if carried on in a conversational and Sot declamatory tone” (*De Or* 3.203). For instance, the concealed hint of ridicule adds the spice to the story of a Sicilian “to whom a friend was lamenting because his wife hanged herself from a fig tree, and who replied ‘Do please let me have some cutting from that tree of yours to plant’” (*De Or* 2.278).

A macabre and far fetched shaft can achieve more than many words. “The public didn’t know the state was dead”, says Cicero to his arch enemy, Clodius, “yet you were collecting the funeral dues” (*Post red.* 1.18). The danger of such witticism Cicero illustrates in the case of cross examination. A witness of extremely short stature was led into court towards the end of a day. “May I examine?” said counsel. “Yes”, said the president, “if you are short”. “Oh, I’ll be as short as he”, said the counsel. Quite funny, says Cicero, except that there as president sat L. Artifex who was still shorter than the witness. But the value of such humour? To delight and to move. The *Pro Caelio* provides such an example, where Cicero is faced with a delicate situation, defending Caelius Rufus, a known Catilinarian sympathiser, against Atratinus, a young lad of 17, almost certainly⁽⁶⁾ the son of an old friend whom he had defended that very year against Caelius! Such a task would have daunted a lesser man, but Cicero with superb skill avoids the main charges which, indeed, appeared to hold little hope of strong defence, yet he avoids attacking the youthful prosecutor (that great standby of the orator); instead he turns the full flood of his humour and irony and sarcasm against Clodia, who he saw was behind the charges. He uses every device in the book, from the picture of Licinius and his band hiding in the baths to a thundering *o immoderata mulier*. He destroyed Clodia.

The *Pro Murena*, defending a worthless scallywag, at the time of the Catiline conspiracies, against Sulpicius and Cato, again shows the delicacy of Cicero’s position. How was he to defend such a man without antagonising two of the men who were part of the Concordia? In a brilliantly ironic speech he again avoids the charges and turns his humour on the prosecution. The case was his and Cato’s only wry comment was “My, what a funny consul we have got” (Plut. *Cato* 21.2).

The *urbanitas* of such an approach was tempered exactly to the mood of the court. One only has to think of the preposterous picture of the gallant Antony going on a nocturnal visit, incognito because he wants to jilt a lady love and so pretends to be his own messenger (*Phil.* 2.77). The truth does not matter. “The beauty of such jesting”, says *De Oratore* (2.24) “is that you state your incidents in such a way that the character, the manner of speaking and all the facial expressions . . . are so presented that those incidents seem to your audience to have taken place.” No details of personal appearance are spared —Piso’s hairy cheeks, his bad teeth, his sandals worn on the wrong occasion, the glorious Epicurean debauches in Piso’s house (*In Pis.* 13, 22, 42, 67, 70, 83). Vatinius had a goitre on his neck which is cruelly mocked when Cicero says “then suddenly you, like a snake from its lair, with staring eyes, a swollen neck and puffed up nape— you darted out” (*In Vat.* 4). Cruel it seems to us with our over-tender susceptibilities. Not so to the ancient world nurtured on the diet of *dlabole*. But the real effect of Cicero’s shafts were in their ability to arouse both laughter and disgust.⁽⁷⁾

I find myself all too inadequately trying to sum up the varied qualities of Cicero’s technique in the single word *movere*. For it was not merely in the prooemium or the peroration (according to the rules, as Solmsen points out (op. cit.)) that the thunderous passages occur in Cicero. Throughout the speech “like blood in the body” (*De Or.* 2.310) Cicero strove to win over by presenting the *ethos* of his character and to move by the *pathos* of his oratory. It is here that he

showed his greatest mastery. Almost all Cicero's speeches are defences,⁽¹⁰⁾ though this matters little considering the greatness of the Catilinarians, the Verrines, the Philippics.

But Cicero, in the law court, almost always spoke last among his fellow *patroni*. Even Hortensius, a more senior man, owned the powerful effect of Cicero's pathos, and spoke before him (on the same side) in the *Pro Murena* and the *Pro Sestio*. This power to move a hostile jury and judge we shall never know to its full extent since we can never hear Cicero himself speak, and delivery, said the *De Oratore*, "is the dominant factor in oratory" (3.213). After that, it is appropriateness that counts. We begin to get some idea of the superb art of Cicero from Quintilian who gives a detailed analysis of much of Cicero's delivery and the art of delivery in general (in Book 11). So, for instance, see his comments on the opening of the *Pro Milone* where we are shown where the breathing comes, where the tone rises, where the *cola*, or pauses, occur. Gaius Gracchus, we are told (*De Or.* 3.224), had a flute boy hidden behind him, to remind him when his voice dropped or rose too high. Gestures, eyes, movements were an integral part of the speech and could reduce an audience to pulp. All of this in Cicero we can only guess at from the writing. But for Cicero's sense of appropriateness, of timing, we can see his written speeches—the rise and daring crescendo of tone in the *Pro Roscio Amerino* ending with a slashing attack on Chrysogonus; the Verrines where he dumbfounded the opposition by delivering the shortest *actio prima* ever, to secure a conviction; the *Pro Plancio*, playing entirely on anti-barbarian prejudice in Rome. Cicero might joke his way through the *Pro Murena*, but the second Catilinarian is a desperately sober struggle.

In each case it was the ability to choose the appropriate mood which led to Cicero's achieving his object 82 times out of 100 speeches, Laurand calculated.⁽¹¹⁾ Well might rhetoric be called the "Art of Persuasion", if not, as in the *Rhetorica ad Alexandrian*, the "Art of Cheating". Cicero explains in the *De Oratore* how Antonius began with a hesitant, reluctant, faltering prooemium, generally built up sympathy by a line here and a line there until, as he says, "he sensed he was in possession of the court and of his own defence" (*De Or.* 2.199). Then the big guns came into play, so much so that the young Cicero was confident enough to flay the freedman of Sulla, Chrysogonus—that name of gold!—and even to make a veiled mockery of Sulla—*felix est, sicut est*.

The truly emotional passages are too serious to have jokes; this accounts for the subdued wit in the Catilinarian speeches.⁽¹²⁾ It is "something like the passion of love" (*De Or.* 1.134), Cicero says; the orator must be a man "who can either inspire a lukewarm and erring nation to a sense of the fitting, or lead them away from their blundering, . . . who can by his eloquence either arouse or calm within the souls of men, whatever passions the circumstances and occasions demand" (*De Or.* 1.203). At this Cicero was the craftsman *par excellence*. "Such is the mental power, such the passion, so profound the indignation even manifest in your glance, features, gestures, and even in that wagging finger of yours . . . that you seem not merely to be inflaming the arbitrator, but actually on fire yourself" (*De Or.* 2.188—applied by Cicero to Crassus).

There is small cause for wonder, then, at Cicero's high reputation, not always fully appreciated by generations who toil through ink-stained editions. Like Caesar, says Ferrero, Cicero founded a dynasty—a dynasty of orators who,

with all the faults of the Empire, have profoundly influenced the fate of history. William Pitt dominated the English parliament, and he himself attributed his learning to studies of Cicero. A more remarkable instance was Robespierre, on trial for high treason, who based his entire speech on the *Pro Sulla* (even saying 'Rome' for 'Paris' on one occasion). In 1935 the Jesuit, F. P. Donnelly, published the *Pro Milone* as a guide in the art of preaching to members of the order.⁽¹³⁾ Dead Latin may be, but not yet gone is the love of *urbanitas*, of art and culture, of *humanitas*, which gave Cicero his fame. Only the death of real political life is the death of oratory like Cicero's for a sculptor relies on a live human body, not the dissected remains.

C. R. WHITTAKER

NOTES

- (1) Cf. E. So'msen 'Cicero's first speeches', *TA PA* 49. 938. 42-6. The fragments of Roman orators as revealed in H. Malcovati, *Oratorum Romanorum Fragmenta* do not, in my opinion, offer enough evidence to give more than a bare affirmation of the statement. For instance the fragments of C. Laelius Sapiens and P. Cornelius Scipio Aemilianus who are described by Cic. *Brut.* 82 as *in primis eloquentes* are combined in no more than a dozen pages each of Malcovati's edition.
- (2) See E. G. Sihler, 'Cicero: an appreciation', *AJP* 35 (1914) 1-11.
- (3) M. L. Clarke, 'Ciceronian oratory', *G & R* 14 (1945) pp. 72 ff.
- (4) For a fuller exposition of this point see R. G. M. Nisbet, edit. *In Pisonem* app. 6 and R. Syme, *The Roman Revolution* c. 9. Like Cicero, Syme warns us against taking these allegations too seriously, though Syme goes on to comment on the deliberately misleading expressions which Cicero, like any other Roman politician, was not above using to influence innocents and neutrals.

- (5) Gasquav. *Cicero Jurisconsulte*. p.285. One must however qualify Gasquav's statement by pointing out that the great era of jurisprudence and law is post-Ciceroian. It is misleading "to give the impression that legal theory occupied a great deal of the time of any Roman lawyer, though Cicero considers it a profitable occupation for Crassus in his retirement (*De Oratore* pass. m).
- (6) J. Humbert, 'Comment Cicero mystifia les juges de Cluentius', *REL*. 16 (1938) 275-96.
- (7) H Bennet: 'The Wit's Progress—a study in the life of Cicero', *CJ* 30 (1935) 193-202. I should mention in this context M. Haury, *Ulronie et Vhumour chez Cicero*, which though somewhat artificial in the categories of Cicero's humour, forms a useful catalogue of examples.
- (8) R. G. Austin, edit. *Pro Caelio* (3rd edit. 1960) pp.152-5.
- (9) H. V. Canter, 'Irony in the orations of Cicero', *CP* 21 (1926) 218-224.
- (10) Cf. H. Scullard, *Roman Politics 220 150* pp.2 ff. and R. Syme, *Roman Revolution* n. 13. A *novus homo*, anxious not to incur *inimicitia*. would on the whole, undertake defence rather than prosecution, unlike the *nobilis* who proved himself by the vigour of his attacks.
- (11) Laurand, *Cicero*, 1933, pp.118-9: cf. J. E. Grandrud, 'Was Cicero successful in the art oratorical?' *CJ* 8, 19)2-3. 234-43.
- (12) D Mack, *Senatsreden und Volksreden bei Cicero* (Kieler Arbeiten zur Klass. Phil. Vol. 2) e.g. pp.67-8 has shown how the tone of speech before senate or people varies considerably as was inevitable for a *novus homo*. The contrast between the 3rd and 4th Philippics provides a good example of the case in point.
- (13) These examples are quoted by E. Lofstedt, *Roman Literary Portraits* (tr. Fraser), p.74.

A STRUCTURAL APPROACH TO VERGIL

A number of books and articles published in the last 15 years have focussed attention on the structure of the *Aeneid* (and of Vergil's other poems), an aspect of his work which had hitherto, except for isolated studies, received only slight notice. The most comprehensive series of articles are three by G. E. Duckworth* (see bibliography below). These three articles, as well as presenting the author's own work on the subject, provide a convenient summary of the work of other scholars.

As a result of these studies, there emerges from the *Aeneid* a variety of structural patterns, large and small, some of them no doubt unconscious, others certainly deliberate, which afford important insight into Vergil's composition of the poem. A brief summary of some of them follows:

1. An *Odyssey* (Books 1-6) is balanced by an *Iliad* (Books 7-12). This feature of the *Aeneid's* structure is the only one explicitly referred to by Vergil (7.44-5). Within this all-embracing structural pattern, features of the structure of the Homeric poems are to be found (e.g. the 'flashback' of *Aeneid* 2-3, which is borrowed from Books 9-12 of the *Odyssey*).

2. The books of the two halves of the *Aeneid* balance each other in theme:

1—	Juno and storm		7—	Juno and war
2—	DESTRUCTION	OF	8—	BIRTH OF ROME
	TROY		9—	Interlude (at Trojan
3—	Interlude (of wandering)			camp)
4—	TRAGEDY OF LOVE		10—	TRAGEDY OF WAR
5—	Games (lessening of		11—	Truce (lessening of
	tension)			tension)
6—	FUTURE REVEALED		12—	FUTURE ASSURED

3. This balance between books extends to details:

7. JUNO AND WAR
 Arrival in strange land
 Trojans already known
 Trojans and Aeneas laeti
 Friendship offered
 Ilioneus speaks for Aeneas
 Omens and prophecies aid reception
 Juno laments her lack of power
 Juno rouses war with aid of Allecto
 Opening of gates of war
 Juno prevails over Venus
 Movement of book:
 happiness to misery

2. DESTRUCTION OF TROY Story
of Carthage interrupted Greeks
destroy Trojans suffer from Greeks
Luxury of Priam's palace Venus as
goddess appears to Aeneas

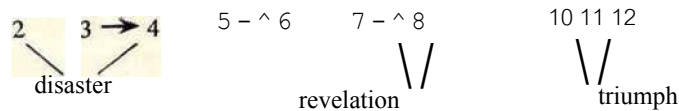
Gods against Troy Aeneas centre of stage
 Ascanius—fire about head, comet At end, Aeneas carries on shoulders his father (symbol of past)

BIRTH OF ROME Story of Trojan camp interrupted Greeks help to found Trojans profit from Greeks
 Simplicity of Evander's home Venus as goddess appears to Aeneas
 Gods for Rome (Actium)
 Aeneas centre of stage
 Augustus—fire about head, comet At end, Aeneas carries on shoulder shield (picture of future)

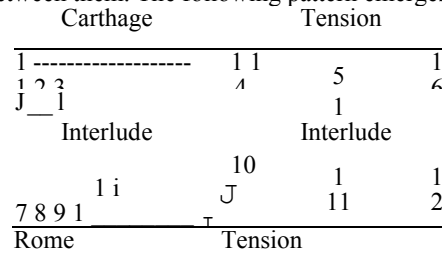
etc. (see Duckworth, *AJP* 75 (1954) 12-3 and *TAPA* 91 (1960) 187 n.4).

4. As indicated by the use of capitals in Section 2, even-numbered books are more serious, odd-numbered books lighter in tone (and between pairs of more serious books there is more contrast than correspondence in matched episodes).

5. Each of the even-numbered books ends in climax: 2 and 4 in disaster, 6 and 8 in revelation, 10 and 12 in triumph; this pattern disaster, revelation, triumph—mirrors the theme of the poem. The pattern of sections 4 and 5 may be shown as follows:



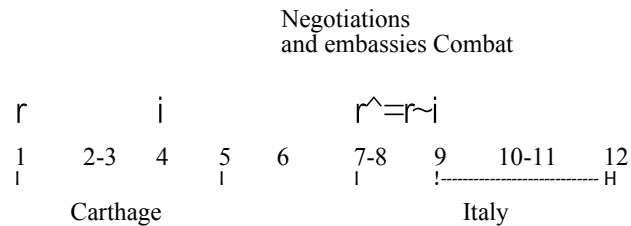
6. The two halves of the poem have another, interior, matched pattern of greater complexity: each may be subdivided into two parts of unequal length, the first longer, the second shorter. Books 1-4 have at their centre Aeneas' narrative (2 and 3); Books 7 and 10 are similarly separated by Aeneas' absence (8 and 9); 4 and 6, the highest points of tension in the first half, are divided by an interlude of games (5); 10 and 12 similarly have the interlude of the truce (11) between them. The following pattern emerges:



This repetitive alternation of longer and shorter elements is a common feature of the poem at various levels (see Duckworth, *TAP* 91 (1960) 188).

7. The *Aeneid* may also be seen as a trilogy, with the tragedy of Dido (1-4) and the tragedy of Turnus (9-12) surrounding a central portion focussed on Rome (such a pattern has already been seen, in a different context, under section 5 above). The focal centre of the poem, the Roman section (5-8), is marked by a special use of Homeric material: each book in this section has a lengthy passage transmuting Homeric material to Roman use: Rome is thus glorified by its central position in the epic, and its Homeric grandeur.

8. In *Virgile, l'homme et l'oeuvre* (1952) J. Perret suggests a different, less perfectly symmetrical pattern. He sees Book 6, which looks to past and future, as the focus of the poem, surrounded by a Carthaginian section and an Italian section (Book 5, he thinks, is tied to Carthage by a series of links between Books 1 and 5: Intervention of Juno (Aeolus in 1, Iris in 5); catastrophe (storm in 1, fire in 5); Neptune rebukes the winds in 1, Ascanius the Trojan women in 5; Aeneas comforts his men in 1, is comforted by them in 5; Venus appeals to Jupiter in 1, to Neptune in 5). Correspondences between pairs of books within the two sections give an elaborate pattern, with Books 1-4 and 9-12 forming a balanced frame (the details of the correspondences are summarised in Duckworth, *AJP* 75 (1954) 7-9). The pattern may be shown as follows:



All the patterns described above are large-scale ones, involving whole books in relation to the poem. Similar ones are to be found on the small scale, within single books and passages.

9. In passages of varying length, there is symmetry about a central point, e.g. 6.56-123:

- 21 56-76 Speech of Aeneas
- 6 77-82 Description of the Sibyl
- 15 83-97 Speech of the Sibyl
- 5 98-102 Description of the Sibyl
- 21 103-23 Speech of Aeneas.

10. Alternation, between longer and shorter passages (e.g. the contests in Book 5), or between major and minor points (e.g. the description of Latin warriors in Book 7, where important characters alternate with groups of three minor characters—and there is alternation, too, in the geographical origin of the characters).

*Since this was written, Duckworth's book, *Structural Patterns and Proportions in Vergil's Aeneid* (Univ. of Michigan Press, Ann Arbor 1962), has appeared, in which most of the works referred to above are summarised or incorporated.

SET BOOKS

At the August conference a full session of teachers met in committee to discuss the place of Set Books in the Sixth Form curriculum. The discussions ranged over choice of books, method of teaching and translation in general. Some of the views were conservative, but the majority expressed disquiet at the way in which Set Books were, at present, being taught and felt that some changes were necessary. I have taken it upon myself to give expression to some of these views and where necessary to amplify them, but I do not think I am being unfair to the general mood of the people who were present.

I should state at the outset that the recommendations provided by the Conference are not necessarily criticisms of the methods of many devoted teachers of Latin today. "The best guarantee of all that our pupils' contact with the Classics is not confined to a cramming of the Set Books and the acquisition of an examination technique for disposing of proses and unseens lies in the qualifications and attitude of their teachers."[^]) But having said this it still remains that the teaching, particularly of Set Books, is open to abuse by schools, today more than ever before, when a Latin teacher may be under pressure both from his Head and from the Administration to produce satisfactory results in order to justify the continuance of Latin in the curriculum. It is all too easy, under the present examination system, for an inexperienced teacher to succumb to the pressure and to devote the entire two years of the VIth form course to the preparation of the two books which he knows will be examined at the conclusion. The inevitable result is a narrowness of reading which equips neither the potential university student to continue, nor the school leaver to appreciate Latin. It would just be possible to argue such an approach for those who were certain to be Latin specialists at the University. But changed conditions show that many so-called sixth form "specialists" do not in fact go on to read Latin at the University. Some leave academic life altogether while others, as often as not, read English, History or French for their degree. Can it be said that their Latin reading has provided them with any sort of basis for the reading of these other subjects? As one Latin master put it, "If the sole aim of the teacher were to see his student through the examination his method of teaching Latin would be very much simplified".

The danger for modern Africa and, indeed, for the modern world is to produce men and women for whom Latin, far from having widened their outlook and culture, has positively constricted them.(') Such a result is hardly likely to recommend the Classics as anything more than a luxury which is of little use in an emergent country where the whole emphasis is laid on self-evident values and practical utility. In raising their criticisms the majority of teachers at the conference were strongly aware that Latin in Central Africa is threatened not only by the pressures of science and technology (as elsewhere) but by the strongly materialistic attractions of

such subjects as politics, economics, or commercial languages. It was in the confident belief that Latin and the Classics still have a place in the training of 'lovers of wisdom' and in providing a foundation of *humanitas* for both old and new cultures, that the case for Latin was urged. And it is in this light that these recommendations on Set Books should be viewed.

Probably the most important criticisms, therefore, are related to the scope of the present Associated Examination Board and Cambridge syllabus requirements, which, in general, encourage an undue narrowing of the reading and provide little incentive for the pupil or teacher to broaden the scope of contact with the Classics. In spite of the comments of such books as *The Teaching of Classics* on the undesirability of starting to read the Set Books in the first year and the failure to supplement the Set Books with other reading,⁽³⁾ it is still found to be a common habit in many schools to do just this. Sometimes the reason given is a lack of time to study the books in any depth unless two years are given over to the analysis of *minutiae*. In other cases, especially¹ in the smaller towns, the combination of first and second year sixth into a single class make it a sheer necessity to start the books in the first year or to change the Set Books every year. The first practical recommendation, therefore, is to make a wider range of Set Books obligatory for examination purposes. Instead of the normal two books tested, perhaps six books would at least compel all teachers to read that many with their classes, even if the process takes two years. This in itself is a minimum requirement. *But a strong and unanimous recommendation came from the conference members to urge upon the authorities the undesirability of combining 1-st and 2nd year classes.* "This is surely," says *The Teaching of Classics*, "one of those matters in which the voice of hard experience should be allowed to wind up the debate."⁽⁴⁾

The necessary corollary to the increased number of Set Books is, of course, a change in the type of question and the type of knowledge required, though there is no absolute agreement among teachers as to what kind of question is most desirable. Some favour a close examination of the machinery of the language to understand the subtle moods and artistry of an author such as Vergil or Horace: if an extension of reading were the only object then, as one teacher said, a good anthology would serve the purpose better, and the full works could be read rapidly in translation. Others lay more emphasis on the general comprehension of the author and strongly condemn the gobbet-type examination questions which, by their very nature, often test merely oddities of syntax and grammar or the ability to memorise obscure mythological data and such-like peripheral information; in order to cope with such questions one teacher frankly admitted he did nothing more than dictate the answers to his pupils in a half a dozen agonizing periods. The value of Latin literature is wasted if one has to treat each work as a collector's case book instead of being able to develop the overall appreciation of the author by comparison with English literature and with other works in the Classics.

These two views are not mutually exclusive; the answer lies somewhere in between. While it is clear that the reading of Set Books should not be regarded merely as an aid to prose composition but rather the reverse, yet, in

spite of this, examination requirements make it essential to spend a disproportionate time practising prose composition. So, for instance, in the Cambridge examination, the marks allocated to the prose paper are 100 out of 300, exactly the same proportion as is allocated to unseen translation. In the Oxford and Cambridge Joint Board the marks are 40 for the prose, 60 for the translation, out of a total of 200. The latter seems a fairer allocation of marks, but the standard of prose required still makes it essential to spend about a third of the time in class on composition. A restructure of the examination, both in marking and in standard, does seem most desirable.⁽¹⁾ Similarly, the content of the books receives far too little emphasis in the examination, being confined to three gobbet context questions (often of doubtful value) and a general essay question which carries too little credit in the marking values. Testing of syntactical quirks by the use of gobbets was quite strongly condemned by teachers who do not find that it assists a pupil to advance appreciably in the knowledge of the Latin language. Certainly it does not give them any clue as to the literary merit of a piece of writing. Too often the questions merely encourage the use of meaningless grammatical labels without giving time for reasonable explanation or adding one ray of illumination upon the author studied. This is not to condemn all syntactical study or even to suggest the teacher might regard it as an optional extra; indeed, as was said earlier, a detailed and analytic study of the *minutiae* of an author is often one's only way to understand his true but concealed artistry. The examinations, however, in their present form, do little to test a real understanding of the literary merits of a linguistic craft (e.g. one might well know and answer correctly an example of the epexegetic infinitive in Horace without any conception of why Horace should have made such extensive use of the form, or its effect). Far more value would be gained and more real knowledge tested by more general literary questions such as: —

“Why are the Georgics considered to be the most perfect examples of Vergil's craftsmanship?” or

“How does Cicero adapt his style to suit the mood he is trying to create?”

or
“Comment on the more striking stylistic features of Sallust/Tacitus.”

This change in the type of question set would not only, in my opinion, greatly improve the real appreciation of the books as literature, socially, etc., but also fit in with our first recommendation that the number of Set Books be increased. Under such a scheme I would envisage there being, say, six books for study in part, or, if short enough, *in toto*. Two or three of the books could be specified for detailed study, three for more general study. The questions would be confined to: (a) translation from Latin; (b) comprehension passages of the special study books without actual translation, giving the opportunity, as in English literature, for the pupil to comment on verbal effects, choice of vocabulary etc.; (c) essay type questions assuming a knowledge of the whole book and expecting comparisons between books (even where only a part has been set), and giving credit for still wider reading in the Classics and other literatures. Two such wider questions suggested are: —

- (i) Aeneas is not a true epic hero. Illustrate this.
- (ii) Compare the use of speeches in Livy and Tacitus.

To test linguistic knowledge I have suggested two examples earlier and urged the introduction of comprehension passages. Though a wide choice of questions would allow the pupil to follow his particular interests, a simple rubric could prevent the omission of any of the six books. Time could be saved by combining two authors in one question, testing one author by comprehension questions and another by essay questions and so on. I should hope that an intelligent knowledge of the author together with a simple acquaintance with current scholarship would give the teacher the means of preparing his pupils for those questions.

Much of what has been said on examinations would necessarily affect the method of teaching and choice of Set Books, but there are certain specific points of interest and value which emerge on these subjects. The aims and methods outlined in *The Teaching of Classics*⁽⁶⁾ on translation appear, on the face of it, impossibly idealistic for, at any rate, the 1st year sixth pupils who have, as P. Vellacott has pointed out⁽⁷⁾, for several years had the method of translation explained, but have never before “taken off” by themselves. At root the trouble is an almost total failure in our pre-O Level classes to give any facility in translation; but, accepting this for the moment, it is surely unreasonable to expect a very raw sixth former suddenly to acquire the method and technique of translation, often when he is reading more difficult authors than ever before. The conclusion of one teacher is therefore that “the teacher should not hesitate to dictate to his class his own translation of passages of greater difficulty,

which printed 'keys' are apt to render too freely. The translation should keep as close to the original as good English will allow, while special praise should be given to those students who produce an entirely independent rendering, provided it is not too free". For, in the opinion of this teacher, the students' study of a text does not really begin until it is translated. This, of course, applies very much to the study of Set Books under the present examination syllabus and closely accords with the other teacher's method of dealing with the gobbet questions mentioned earlier. In my opinion both these methods are the product of an over-narrow syllabus and would be considerably modified, in favour of greater emphasis on pupil participation, by the proposed changes outlined above. But, in general, it is true that a teacher must be prepared to give a good deal of assistance at any rate in the initial stages of the sixth form course—yet another strong argument for the separation of 1st and 2nd year sixth classes. Greater attention to background, as suggested above, ought to encourage (what many teachers feel is still essential) at least some time each week devoted to off-the-syllabus reading, with a fairly free use of translations to increase the speed of reading. This nonsyllabus reading could be made the means of encouraging the use of the dictionary by the teacher's providing only such texts as the Oxford Classical Texts.

Finally, the choice of authors and texts. In the opinion of at least one teacher, the books of non-Golden Age authors are not to be recommended. The argument put forward is that since the entire training of a pupil in the pre-sixth form years has gone into understanding the mechanics of Golden Age writers it is unreasonable to plunge him, in the sixth form, into the irregularities of Terence or Tacitus. He should be studying those books and authors who will provide examples 'in action' of what he has been studying in his earlier books of grammar and composition, ... so the argument runs. I may say that I and many others do not agree and consider this restriction put on the range of authors quite unreasonable. What is more interesting is that the pupils themselves seem to resent the straightjacket of the Golden Age. (°) The sixth form is not too early to show the pupil a rather wider range of writings than those contained in one century of Rome. The fault, of course, lies, as before, in the pre-O years when far too little translation is done and is inevitably confined to authors and styles of the more 'regular' Golden Age. Introduction at an early stage to writers such as Tertullian (even Martial), Pliny or the Mediaeval Latin Lyrics, in easy selections, would do much to bridge the gap which every one agrees is essential between the reading at 'O' and at 'A' Level. In the changes I have proposed it would be possible to give Golden Age authors for special study while allowing the pupil a more general acquaintance with other writers. Frequent tests, both oral and written, would necessarily be given to ensure that the translations were understood and conforming to the ideals of fidelity and beauty.

To sum up, then; the following recommendations were made from the Conference more or less in this order of emphasis:

- 1) The aim of the Set Books examination should most emphatically be to widen the scope of reading. At present this is not the case.
- 2) A wider range of books individually of less bulk, texts composed of Latin with interspersed passages in translation and the change in types

of questions would give both pupil and teacher more time and incentive to achieve the aim.

- 3) Specifically, questions should lay much more stress on comprehension and appreciation, as, for instance, in the study of English literature, and credit should be given to this rather than the more precise but less valuable gobet-type questions. Scansion should be kept.
- 4) The teacher must be prepared to give a good deal of assistance in actual translation until some change is effected in the "O" Level syllabus to improve the ability to translate. But the aim was to get pupils to such a standard where they could and did translate more than at present.
- 5) The choice of books was a matter of varying opinion but the aim was primarily to provide continuity with 'O' Level and only secondarily to introduce less 'regular' authors. Once again a change at 'O' Level would begin to satisfy both aims.

At the committee there was little discussion about Set Books at 'O' Level or 'M' Level beyond the more general remarks made above. It was felt that 'A' Level was reaping the tares which had been sown at 'O' Level and that only a radical overhaul of the whole syllabus could effect all the changes desirable in the sixth. This in turn raised many other problems, some of which are discussed elsewhere in this report.

The 'M' Level examination did provoke some discussion. Basically it was felt to be an unsatisfactory examination which ill accorded with the 'O' and 'A' Level system. If Set Books had to be studied at all (which most teachers thought unnecessary) then two suggestions were made: either to use the same Set Works as in South African matriculation examinations and *not* try to fit in with 'A' Level type books, or to set an anthology work such as *Latin for To-day*, Part 4, which contained a wide range of authors and contained background studies.

A final and, in my view, valuable suggestion was that each academic year a single, or series, of study week-ends be held on sixth form syllabus work, giving teachers the opportunity to exchange views on Set Books and to discuss servicing material such as books, aids and background studies. This is something the Association for Teachers of Classics in the Federation can co-ordinate and implement.

C. R. WHITTAKER

NOTES

- (1) *The Teaching of Classics* (2nd edit.) issued by the I.A.A.M., 1961, pp. 94-5.
- (2) See D. M. Bahne 'The Classics in Emergent Africa', *Latin Teaching* 30, No 11. June 1962, pp.
- (3) op. cit. p. 96.
- (4) op. cit. pp. 95-6.
- (5) A.E.B. seem curiously reluctant to divulge any marking scheme for their proposed papers, though I should have thought this was absolutely essential knowledge for any Latin teacher in the planning of his work.
- (6) op. cit. p. 88 and pp. 100 ff.
- (7) 'Teaching Latin'. *Re-Appraisal*, supplement to *Greece and Rome* 9, No. 1, March 1962. p. 29.

LATIN PROSE COMPOSITION

At the conference in August we arranged a demonstration prose composition class in which we used the sixth form pupils who were attending. A week before this date we had sent out to the schools a piece of English (actually taken from an old 'A' Level paper) and asked for the versions to be returned for correction before the demonstration, in order that we might operate the class as near 'real' conditions as possible. Some half dozen versions were submitted and it is on the basis of these that the following observations are made. We now print these because we believe that teachers will find it useful to read Professor Leon's general observations; they may even like to set the prose themselves to their own pupils and see whether the same type of errors are reproduced. Much of what is said here has an application which is, of course, wider than to any one period of a prose class and for this reason we have tried to divide the paper into two parts.

GENERAL OBSERVATIONS

1. Read through the whole of the English passage and get hold of it as a whole and of the connection of the parts. Make sure of the meaning of the whole and of every part. (Use, if necessary, a good English dictionary.) Paraphrase to help yourself understand, but do not imagine you can translate your paraphrase literally just because it is different from the original.
2. Feel the mood, tone or atmosphere of the English (e.g. humour, sarcasm, irony, tragedy, anger, impressiveness, elaborateness, simplicity, etc.). It is this that has to be reproduced and not just the logical meaning.

Decide what *genre* or kind the passage belongs to: whether historical narrative or reflection, oratorical, philosophical, conversational or epistolary. Not only must poetic diction and constructions not be brought into prose, but the different kinds of prose must be kept more strictly apart than in English. So must also the different ages (e.g. the Tacitean and the Ciceronian age) have often to become subordinate clauses. But the change must be made only in accordance with a strict logic.

The idea of the periodic sentence is to make subordinate grammatically whatever is subordinate chronologically, logically or emotionally. But there

1 See if the connection of the sentences needs to be changed and whether some should be subordinated to others. This requires very, very careful thinking and reasoning. What is involved is a stylistic and not a linguistic difference: the periodic sentence (the sentence with many subordinate clauses) has on the whole prevailed in Latin but gone out of fashion in English; hence English principal sentences

are of course exceptions, the chief ones being due to the desire for dramatic effect. Consider, for example, the following sequence: "He greeted him from a distance with a joyful smile. He advanced with every sign of welcome and embraced him warmly with his right hand. With his left hand he flashed out his dagger and deftly stabbed him in the back". Everything here is chronologically subordinate to "stabbed him in the back". But if you subordinate all the other verbs to the last, by means, say, of *postquam*, the effect would be as ridiculously flat in Latin as it would be in English if you did the same by means of "after", or as it would be in the theatre if you ran all the acts of a drama into one and did away with the curtain drops. As a matter of fact Cicero, who is the master of the periodic sentence, is particularly fond of stringing together short, staccato principal sentences in his narratives. See, for example, *De Invent.* (2,4,14), the story of a murder, where the whole who-dun-it build-up collapses if you turn some of those principal sentences into subordinate ones. Compare the many stories of burglary, murder and bribery in the *Pro Cluentio*, that of Antony's nocturnal entry into Rome to surprise his mistress in the Second Philippic and the ghost story in Pliny (*Ep.* 7,27,5).

The worst kind of distortion and nonsense, even when everything else is all right, comes about from the wide-spread idea that the connection of the English must always be changed and may be changed in any way (without careful thinking and reasoning). Even translating the conjunction "for" by *quia* or *quod* and "because" by *nam* or *enim* (a common sin) produces a puzzling transformation, although "for" and "because" seem synonyms. The principle to be followed is therefore this: don't change the English structure unless you are sure that it is due simply to the desire to avoid long sentences. Even then, unless you know how to make the change, keep to the English, for, though the result may be stylistically shocking, it will still be Latin and intelligible.²

2 Re-think and re-feel the passage in Latin, without looking for word-to-word or phrase-to-phrase correspondences, which do not exist, and refer back to the English only to make sure that your Latin thinking is following the English thinking. Unless you do your composition in this way, then even if you succeed in satisfying the examiners, you will by your method of learning defeat the object of the learning, which is to get the feel of Latin, to be able to jump from one skin into another and back again and so acquire the common sense of humanity which is always and everywhere the same and yet different.

To come to think and feel in Latin you should teach or re-teach it yourself by a kind of direct-indirect method. Never let the English word or phrase, but only the image of the object or the idea called up by it, evoke the Latin. In this way "time-table", for example, will never be the cue for *mensa*, because it will never call up the image which prompts *mensa*. A great help towards forming the habit of thinking in Latin is the writing of short essays, illustrated by Latin quotations, on Roman institutions (e.g. *imperium, potestatem, civitas*), and on the principal meanings of key-words like *gravitas, constantia, pudor, pietas, ratio*, etc. and the connection between them. One has to think of the Latin all the time since no one translation can comprehend all the different shades or aspects of the Latin, and so one has practically to write in Latin. Now apply these remarks to the following prose and fair version which were used at the conference:

All references are to the sentences of English or Latin:

ENGLISH	FAIR VERSION
<p>1 Upon this, Seleucus advancing towards him and encamping at no great distance, Demetrius set his troops in motion to surprise him by night. 2 And almost to the last moment Seleucus knew nothing and was lying asleep. 3 Some deserter came with the tidings just so soon that he had time to leap, in great consternation, out of bed, and give the alarm to his men. 4 But Demetrius, by the noise he heard in the camp, finding they had taken the alarm, drew off his troops in haste. 5 With the morning's return he found Seleucus pressing hard upon him; so, sending one of his officers against the other wing, he defeated those that were opposed to himself. 6 But Seleucus advanced to the foremost ranks of the mercenary soldiers, and, showing them who he was, bade them come over and join him. 7 And thereupon, without a blow more, they saluted Seleucus as their king and passed over.</p>	<p>^ADeinde, Seleucus cum ad eum progressus castra non magno intervallo posuisset, Demetrius signa proferri iussit, si hostem noctu opprimere posset. ^BAst ille interea usque ad ipsum prope discrimen ignarus dormiebat donec nuntio a quodam transfuga allato repente excitatus e lectulo summa trepidatione ad arma suos vocatus tantum non sero (serius) contenderit. ^CDemetrius vero audito castrorum strepitu doctus hostes suscitatos esse, festinanter suos abduxit. ^DLuce redeunte postquam propius sibi instare sensit Seleucum, uno e legatis in alterum cornu misso, ipse sibi adversos profligavit (devicit, or fudit). ^ESeleucus vero ad primos mercede conductorum militum ordines progressus, cum quis esset monstravisset, ut ad se transgressi adiungerentur invitavit. ^FTum, nullo alio vulnere nec dato nec accepto, ad eum ut regem suum salutatum transiere.</p>

1-7=English

A-F=Latin

(John Dryden)

PARTICULAR APPLICATION OF THESE OBSERVATIONS

1. *Meaning*: In sentence 1, “Seleucus advancing . . . and encamping” means, in spite of the present participles, “as Seleucus had advanced . . . and encamped” and gives the reason for what Demetrius did.

In sentence 2, “almost to the last moment” means almost up to the time of the attack.

In sentence 3, “just so soon that” means in effect “so late that”, the operative word being “just” (i.e. “only”). Seleucus just had time to leap out of bed, etc. “To give the alarm” means to warn his men that the enemy was about to attack, to rouse them, to order them to take up arms.

In sentence 4, “the noise he heard in the camp” means “the noise in the enemy’s camp which he heard”.

2. *Style*: This is a simple, colourless military report. Think preferably of some passages of Caesar (Livy and Tacitus are too colourful and Sallust too archaistic) and bear in mind his warning to steer clear of an *insolens verbum*, unusual word, as a boat must of a submerged rock. Still more should you avoid unusual phrases, or those made up for the occasion. They must all be common and stereotyped. Also in a report like this it would be out of place to insist on picturesque details like *lying* and *leaping* out of bed.³

But within each section subordination is called for. There is no worth-while dramatic effect to be produced and, since subordination is common in Latin, by avoiding it you would give the impression of straining ludicrously after an effect which is no effect. Moreover the piece lends itself to subordination by means of participles, the neatest kind unless you want

3. *Changing the structure of the English*: Not much of this is called for. The piece naturally divides itself into sections, some of which give what Demetrius did, others what Seleucus did, with a slight idea of contrast. Neither term is more important than the other, and in any case Latin prefers to express contrast by juxtaposition rather than by subordinating. So we get the following sections:

- A The first sentence (what Demetrius did).
- B The next two, naturally connected by “until” (what Seleucus did).
- C “But Demetrius ... in haste” (what Demetrius did).
- D “With the morning’s . . . opposed to himself”. (Also what Demetrius did but introducing a new phase of the episode and therefore not to be subordinated.)
- E “But Seleucus . . . join him” (what Seleucus did).
- F The last sentence (giving what Demetrius’ soldiers did and certainly not to be subordinated, since it is the climax).

subordinate clauses for the sake of length, sound or rhythm, which you might do in a speech.

THE COMPOSITION

Sentence A. The subordination is as in the English, except that it is common in a *cum* clause to put its subject or object before the *cum*. The ablative absolute would be inconvenient, since if you had *castris positis* the man who “posuit” the “castra” would naturally be taken to be Demetrius, if an agent is implied by the participle of the ablative absolute but not expressed then it is normally the same as the subject of the verb with which the ablative absolute goes. Thus *patre mortuo abiit* means “His father having died, he departed” (because no agent is implied) but *patre interfecto abiit* would ordinarily mean “His father having been slain by him, he departed”, i.e. “Having slain his father, he departed”. In *nuntio a quodam transfuga alia* to of the next sentence the agent is expressed. The books do not make this clear but it seems to be the case to me, without being too dogmatic.

ad eum and not *ad se* because there is no Oratio Obliqua.

hostem to avoid another *eum* referring to a different person.

si opprimere posset, less emphatically purposive than *ut oppri- meret*, or *ad opprimendum* or *oppressurus* or *oppressum*, or *oppri- mendi causa*.

Sentence B. The two sentences (2 and 3 of English) are naturally joined by *donee*, as already explained, and the subjunctive *contenderit* because there is the idea of consequence as well as of time. *Tantum non sero* means “just not too late”. We might write instead *summa trepidatione contenderit, vix tempus suos ad arma vocandi nactus*, “hastened in great consternation, scarcely (or “just”) having the time to call his men to arms” which is closer to the English and perhaps better.

Sentence C. *audito in castris strepitu* would mean that he heard in his own camp the noise and not that he heard the noise made in the enemy’s camp. Prepositional phrases are adverbial and should not be used adjectivally except in certain cases (like *erga*).

Sentence D. Notice the subordination by means of *postquam* and the ablative absolute.

Sentence E. Notice again the subordination. Instead of *cum . . . monstravisset* we might have had *quis esset monstrato*, the noun clause replacing the noun or pronoun which goes with the participle in the ablative absolute construction. *Ad se* goes both with *transgressi* and *adiungerentur* which is middle (for *se adiungerent*). If you are not careful you might land yourself into writing *ut ad se transgressi ad se se adiungerent!*

Sentence F. *Nulla alio vulnere nec dato nec accepto* is common, and, although we have been told nothing about any *vulnus*, this is perhaps implied by “a blow more”.

COMMENTS ON SOME MISTAKES IN VERSIONS HANDED IN

1. *Unnecessary and perverse change of the structure of the English.* As usual, this was the commonest, worst and most exasperating offence.

Sentence 1 translated as: *His rebus auditis, Demetrius copias suas duxit ad Seleuci milites noctu opprimendos, qui, progressi, castra non procul posuerunt.* The English “advancing . . . and encamping”, which gives a cause and so naturally comes before the statement of the effect, is replaced by a relative clause placed otiosely at the end. There seemed to be a general idea that subordinate sentences must come after the principal sentence. *Posuerunt* should of course be *posuerant* with this change. Another version had *ut Seleucum progredientem, qui haud procul castra posuit, . . . opprimeret*, making the advancing follow instead of precede the pitching of the camp. The tenses of *progredientem* and of *posuit* are of course wrong. But there is no possibility of this alteration making any sense.

Sentences 2 and 3, before being translated, were paraphrased into “Up to the last moment, because he was asleep, Seleucus knew nothing, but nevertheless, after the news had been brought by a deserter that Demetrius was advancing, being terrified, he had sufficient time to sound the signal after leaping out of bed”. What possible logic is there in this? If there was any “because”, Seleucus slept because he did not know and not the other way round. Why “but nevertheless”? What is the contrast between? “Being terrified” seems to be given as a reason for his having sufficient time. Another version was from a paraphrase “Seleucus . . . slept, but immediately leaped out of bed to give the signal when news was brought about the enemy”. The “when” clause put at the end takes away all the suspense interest of the original.

Sentence 6 became in one version *Hic autem post iussit eos ut secum se coniungerent venire quam ad primos ordines conductorum progressus eis ostendit quis esset.* The *post . . . quam*, especially separated in this way, emphasizes the idea of before and after as the English “showing” does not, and coming at the end is a mere afterthought and messes up the whole sequence.

These are only a few examples. There were many more and much worse. Everyone seemed to labour under the conviction that it is a law of the Medes and Persians (or at least of the wicked and stupid examiners) that the English must be broken up and then re-combined in a different order at all costs, irrespective of the ugly shapelessness and nonsense that might result. It is a good idea to re-translate your Latin version into English and see what sense it makes and what this sense (if any) has to do with the original.

2. The next commonest and worst class of mistakes was due to the pupils either not knowing or not keeping in mind the proper meaning of a Latin word or phrase but identifying it absolutely with some translation of it that may have been correct in some particular context.

Thus, in sentence 1, *his rebus auditis* was used for “upon this” although

there has been no question of anything having been said or heard. Sentence 7 was translated *quo facto* (for “thereupon”) *militēs transivere*, although the soldiers had done nothing. *Regem creaverunt* was used to translate “saluted as their king” no doubt because the pupil had heard that the saluting of a man as emperor by his soldiers amounted to making him emperor. *Proelio dirempto* was used for “without a blow more”, although by now there is no *proelium* to *dirimere*, while “passed over” became *ad sacramentum transgressi sunt*, although there has been no mention of any oath-taking.

3. There was little sense of the meaning of prepositions in compound verbs: *pertulit* was used for *attulit* (sentence 3), *aduxit* for *abduxit* (sentence 4), *emisso* for *misso* (sentence 5), etc.

Apart from these three kinds of vices all the versions were promising and some would have been quite good.

P. LEON

VERSE TRANSLATION AND CATULLUS

In the talk to the Classical Conference in August, I gave a number of readings from my own verse translations of Theocritus and Catullus with a commentary connecting them. In the discussion that followed, more points were raised about translations in general, some of which have been incorporated into the paper below. The readings and commentary together aimed to bring out Catullus' relation to Alexandrine verse both in its "artificial" and its realistic form, to show Catullus as a man of simple affection and deep loyalty who was a tragic victim to the fascination, of faithless Lesbia's charm, and to illustrate his wit, humour and satire. The following contains some of the general ideas about translating verse into English, from or into verse or prose.

An attempt to translate Catullus into modern verse is particularly rewarding because he was highly successful in doing one of the things which contemporary poets have been trying to do, and that is to take up the rhythm and vocabulary of the spoken language into verse or poetry.

Translating Catullus, whether into verse or prose, also illustrates most easily what can be done by a live translation into English in the teaching of the Classics, because what is needed in his case (except for the *Peleus and Thetis* poem and the *Attis*) is the effective use of the simplest and most natural English, which should not be beyond the capacity of even the most ordinary pupil. It is on this function of English translation that I would like to insist. What used to be done by translating into Latin and Greek has largely to be done nowadays by translating from Latin and Greek into English.

After the pupil has been given the necessary (and only the necessary) grammatical, semantic, historical and antiquarian information to be able to grasp the “literal” or skeleton meaning of the original, the teacher and pupil

must together try and re-create the full or live meaning in contemporary English. That is to say, they must ask themselves "What would the author have said nowadays in English supposing he had been able to handle English as effectively as he did his own language?" This of course rules out translating into verse since it is not easy to improvise in verse, and it is the improvising, in which the pupil can join, that is educative. The loss when we are dealing with the poets is great but not total. In any case it is the attempt rather than the achievement that is important. It serves to fix the pupil's attention on the original and to give him the feel of the Latin and Greek. Moreover, when he has forgotten all he ever knew

of these languages he will retain an appreciation of English and an ability to use it, which he will never get from an education “in” literature, not even in *Eng. Lit.*

Some examples will make my meaning clearer.

I began once the *Cupitivi* with a General class under the most favourable auspices simply by translating the title as *The P.O.W.s* instead of as *The Captives* (which would have meant nothing to them) or as *The Prisoners* (which might have suggested “convicts”), and by trying to find with them what Plautus would have said in contemporary English I got them to appreciate Plautus even beyond what his crude and elementary humour deserves.

“My Varus having seen me at leisure, had led me from the forum to his love, a little mistress, as it seemed to me then at once, not quite unwitty or unbeautiful” is a fairly literal and not quite nonsensical rendering of the first four lines of Catullus X,

Varus me meus ad suos amores visum
duxerat e foro otiosum, scortillum, ut mihi turn
repente visum est, non sane illepidum neque
invenustum.

But what can it call up in the pupil’s mind? Nothing, I am sure, except a string of words. Certainly no tone or *ethos*. Of course the insipid words have a meaning for the teacher, because while uttering the English sounds he is all the time thinking of the Latin. He is therefore misled into imagining that he need not bother too much about the English because, after all, his pupil has also got the Latin words in front of him. But the point is that Latin does not yet speak to the pupil as it does to the teacher and can only be made to do so precisely by the teacher’s bothering about the English. The following is an attempt to give what Catullus, speaking as a man-about-town to men-about-town, would say in the English of men-about-town: —

“One day old Varus, meeting me in town
With nothing much to do, took me to see
His girl, who, when we got there, struck me straight
As quite a smart, attractive little bit.”

To take a more trivial example: In translating poem XIII the pupil is sure to make Catullus invite his friend to dinner “not without a fair maiden” (*non sine Candida puella*), a phrase which is emotionally meaningless to him, whereas he knows what is meant by asking someone to bring along “a nice girl-friend”.

Sometimes a particular phrase in the original has to be amplified in the English in order to bring out fully the effect it has in conjunction with the whole content. Thus, *infaceto infacetior rare* may be

rendered by:

. duller than the distilled dullness oozed
By Little Dulton-in-the-Marsh”.

Sometimes again, we are even justified in translating what is not present in so many words in the original at all, though it pervades the whole context: e.g. “Kiss like mad” in Catullus V. (In VII Catullus actually calls himself “mad” about kissing.) This of course takes it for granted that the pupil already knows the literal meaning and is aware that what is being given to him now is not a crib. He will therefore not be misled linguistically by the “free” translation, which —and this should be pointed out to him—is not free at all since everything in it must be justified by something in the original. For example, the translator must not indulge in humour, elegance or forcefulness of his own, however excellent these may be or even superior to what is contained in the original.

In short, what I wish to emphasize, and emphasize very strongly indeed, is this. If we are to do with less composition in Latin or Greek we must be, and make our pupils be, more careful, i.e. more creative, with our translation into English.

P. LEON

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THE DIRECT METHOD

As has often been said, the Direct Method of teaching Latin is not new, but, in Rhodesia at least, it is somewhat rare. The protagonists of this method make extravagant claims for it, accusing traditionalists of cowardice and lack of enterprise. Its detractors, on the other hand, are cynical of its alleged effectiveness, scornful of its informality. It reminds them of their education professor’s exhortations about the Play Way and Activity Methods and Dalton Plans, marvellous in theory, but completely impracticable.

Where does the truth lie? As in most questions, not at the extremes, A fact which has to be borne in mind by all teachers is that, whether they like it or not, there is an examination at the end of the course for their pupils to pass. It is here that the Direct Method —at least in my experience—breaks down.

In the first place, the educational idea of deriving the general from the particular, of deducing the rule from the example, involves a sophisticated process beyond the intellectual powers of many of our pupils. Yet this process is the essence, the *sine qua non*, of the Direct Method. In other words, if applied at the speed necessary for the passing of examinations, the Direct Method penalises the weaker pupil. Given a generous allowance of time,

even this pupil can often grasp a fairly complex construction, and, furthermore, obtain real benefit from having discovered a rule for himself.

To be fair, it is not the Direct Method itself that is at fault, but rather the O level examination, which, because of its emphasis on prose composition and its constricting methods of examining set-books, discourages the wider reading to which the Direct Method is so well adapted. But facing facts—a four-year course to O level, the emphasis on syntax and prose composition, and often miserly allocation of periods in a lopsided timetable—it must be confessed that the Direct Method, unreservedly applied, does not work.

The Traditional Method, with its logical procedure, its well-codified syntax, its insistence on accuracy, affords a first-class preparation for the O level examination as at present constituted. Its great drawback is its sheer dullness; undiluted, the Traditional Method is tedious. Thus it is here, in alleviating this dullness, that some of the techniques of the Direct Method are of real value, for whatever its disadvantages, it has to be admitted that the Direct Method is interesting; and to teach through interest rather than coercion must always be the teacher's aim. Were this the only lesson to be learnt from the Direct Method, the naturally lively and enthusiastic teacher could justifiably discard it.

But it has other important lessons: the daily practice in verb drill (*surgo, ambulo, revenio, sedeo, facio*), accompanied by actions to illustrate difficult tenses and constructions; the use of *a liter latine* and of questions and answers in Latin to elicit meanings and elucidate obscurities; all these help to make the Latin lesson more interesting and more rewarding. Above all, the application of the inductive technique and the constant use of Latin itself help to develop an understanding of the structure of language and an appreciation of words. How often is this claim made for Latin, yet how seldom is it justified.

Perhaps the Direct Method did not, after all, go far enough. Many of the principles upon which the teaching was based have found a place in the new linguistic methods that have evolved in a different context, but have not as yet been widely applied to Latin (see Professor G. Fortune: 'Language Teaching,' pp. 65-73).

In the final analysis, however, the actual method does not matter as much as the personality and enthusiasm of the teacher. As G. M. Lyne once remarked. "The man is more important than the method. *Quisq̄ite suos patimur Manes*. We are cast in different moulds"'^)

M. E. TOLIBKIN

NOTES

(1) G. -Vt. Lyne, 'Ancient—or Modern?', *Latin Teaching*, Vol. 26, no. 2, June, 1947.

THE TEACHING OF 'BACKGROUND' MATERIAL

The amount of 'background' material relevant to the Latin syllabus in schools has always been a subject of controversy, but most teachers however conservative would acknowledge that a certain proportion of Roman History and Literature is vital to a well-balanced Latin course. It is of little use to learn a language unless one knows something of the people who spoke and wrote it. The most pressing practical consideration concerns the methods of integrating such 'background' teaching with the day-to-day work in Latin. But issues of general principle repeatedly suggested themselves to the sub-committee that was told off to find means of implementing the generally felt desire to make more adequate provision for background teaching. As a result, after the recommendations aimed at meeting the immediate, practical needs of day-to-day classroom teaching, attention is drawn in the concluding sections of this report to certain issues which were felt to be of fundamental importance and to require urgent action.

In the first place it is clear that 'background' teaching must be introduced at the very beginning of the Latin course (i.e. Form 1 in this country). A brief description of the movement of the early peoples from the Danube basin and the eventual settlement of some of them in Latium, the formation of the city state, and the founding of Rome can be given. The 'background' lessons that follow can deal with everyday life in Rome.

At this stage pictures, posters, slides and film-strips are essential⁽¹⁾. Historical novels are much enjoyed by 12-year-olds and there are a number suitable for this age group⁽²⁾. This 'background' work can include map-drawing by the pupils (Rome, Italy, etc.); the making of models (Roman

huts and houses) and, for the girls, the dressing of dolls in Roman costume.

A room devoted solely to Latin classes is a great advantage from the point of view of displaying maps and posters and journals (e.g. *Greece and Rome*) but it is realised that this is an ideal seldom attained.

With regard to the more senior classes it is of course absolutely essential for Sixth-Formers that the reference library should be comprehensive and up-to-date⁽¹⁾.

Assuming that one period a week (including Form IV) is devoted to 'background' we can outline—tentatively—the following scheme.

In Form I emphasis is laid on the everyday life of the Romans; these lessons can follow on a simplified and shortened version of the probable origins of the Romans, and the foundation of Rome. The actual circumstances of their daily lives are of great interest to younger pupils—dress, education, food, schools, buildings, daily routine, etc. With the co-operation of the art teacher and the history teacher, these discussions could be linked with other lessons.

In Form II mythological and historical legends appeal to this age-group, and the project method is helpful here. These pupils also enjoy 'Acta Diurna' (see Appendix 2).

Form III can well appreciate 'background' teaching in the form of extracts from authors read in translation. These can be dealt with chronologically or possibly in divisions such as law, government, military practice, etc. (It was obvious at the Conference that there was a distinct need for a book on background for Form III.)

In Form IV, owing to pressure of examinations, it is simpler if 'background' is only incidental, and, of course, closely related to the set-works.

If the two years' work in Forms V and VI is regarded as a unit, it is possible to cover a skeletal but complete outline of Roman history and Roman literature. This is essential so that the period on which the students are working can be seen in perspective⁽²⁾. Here again the importance of historical novels, written at a more sophisticated level, is emphasized. Seminars are valuable with these advanced pupils, and they enjoy this method of approach.

That there is a lack of adequate books on Roman history for the Sixth Form is evident. There is ample material on the late Republic and the early Principate, but a distinct need for suitable books on the periods outside this.

Frequently criticism is offered that there is too narrow a linguistic training in the Sixth Form.⁽³⁾ In view of this more attention should be devoted to Roman history and literature, and a suitable type of paper prepared as an alternative. Specimen questions suggest themselves:—a discussion on the causes of the Second Punic War; a discussion on the military reforms of Marius; a comparison of Vergil's treatment of myth with that of Ovid; a discussion on society in the Empire as presented by the satirists.

Pupils who have covered this course from Form I to Form VI should possess an adequate grounding in Roman history and literature. If the teacher finds it possible to relate the study of Roman history to the problems of today, to examine causes and results, and to evaluate actions and consequences, then this 'background' teaching will be of even greater value.

The following more general observations suggested themselves. All teachers present at the conference were totally in agreement as to the necessity for background teaching. That this unanimity is in accord with a true realization of the best interests of the subject can be seen, e.g., from *Suggestions for the Teaching of Classics* (H.M. Min. of Ed. pamphlet No. 37), where the desirability and success in practice of this approach are heavily emphasized (pp. 52-54). But there was very considerable unease about the practicability of time-tabling in such teaching, owing to the demands of the current syllabus. This indicates that the demands of the latter are militating against the best interests of the teaching of the subject. It was also felt that the examination should be subject to review and adaptation to a revised course. It is noted that in the new Associated Examination Board examinations an alternative paper is available in Ancient History. This is a step in the right direction, but would be more effective if it were included as a compulsory part of the teaching of Set Books and were not confined only to questions of historical background. In the Set Book papers little encouragement is being given to any real study of background by the low proportion of marks allocated to questions asked. But, in general, the present examinations do not adequately encourage a full and deep understanding of the history of Rome, but rather aim at the testing of a specialized knowledge of a restricted range of authors, somewhat *in vacuo*, and from rather a narrowly linguistic viewpoint. It was felt that nothing but a change of emphasis in the present *papers* was suggested: something more thorough-going than an alteration of emphasis in regard to individual questions was felt to be required in view of the major reorientation in attitude to the course which seemed to be implied.

The three crucial problems to be faced in designing a coherent course of background teaching seem to be those of finding the time to teach it, selecting judiciously from the mass of material and of making the best use of visual aids.^(c) The only satisfactory method of coping with the latter problem is via a specialist room for Latin. Here it was felt that the administrative arguments urged against provision of such a room were circular: if the subject is initially devalued, in terms of school prestige, by the failure to make such provision for it as is made for other comparable subjects, then naturally numbers drop off. If this dropping away is then made the justification for never providing such a room, the subject has been penalised rather than treated rationally. Even the most capable and devoted teacher cannot operate to the best of his or her ability if hampered by lack of facilities, especially when these facilities are so essential to the new approaches in teaching here suggested.

Two other problems were indicated. An attempt has been made to deal with the first in the first part of this study. The second is bedevilled, once again, by the existence of a procrustean bed of syllabus requirements, which concentrates interest on a narrow and, to some extent, unrepresentative period, i.e. the Late Republic. Dissatisfaction with this state of affairs was

manifest in the student report on Sixth Form teaching (*The Pupils Speak*, p.55), which stressed a desire for variety in authors set for reading and in extending the bounds of the present area of study. The problem, of course, consists in the fact that, whereas it is the literature of Late Republic and Early Empire that most repays study, it is the Middle Empire which did most to establish those traditions of government and society which our teaching of Latin professes to inculcate. It is all very well to urge the teacher to rethink his course of background teaching so that this vital period looms more largely in it for the medievalists, romance linguists and students of English—or even of Government—for such the majority of his students may well turn out, as undergraduates, to be.⁴) But the teacher, too, as an undergraduate, was probably stretched on the same procrustean bed of the Golden Age, with maybe some Silver Age literature and history included. And, as a busy professional man or woman cut off, often, from good library resources, the Latin teacher is now in a poor position to rectify deficiencies in retrospect. No, the corollary to this suggestion is the weekend refresher course—also requested by the conference—that will present the busy teacher with up-to-date views, views and bibliography from specialists in the appropriate fields. Only in this way can the vastness and complexity of the material be presented to pupils in such a way as to give them the same synoptic view of the literature and development of Rome, which they do acquire of that of England or France in the course of their studies of the subjects English or French. No amount of labour spent in constructing such a course need be thought of as wasted, for, was suggested at the conference, it may well be that more pupils are initially streamed into Latin than is justified (by their capacities, interests or purely linguistic bent), and the lower echelons of such entrants on a secondary course might well benefit far more from the background course than from the hard going which preliminary work in *any* language always is. Another suggestion along these lines was that a course be designed on the civilisation and culture of Rome which would give a representative acquaintance with her literature and only require ability to translate from Latin into English in process.

Something must definitely be done, and quickly too. The image of Latin as taught in the schools is not a good one—a point well brought out by Garforth (*op. cit.*, 18-12). Yet MGM, with a sure eye to box office returns, goes on producing its epic films on Ancient Rome, and Penguin Classics and historical novels on Rome are popular with an ever wider public. Once again, one feels, the teacher may be paying for the sins of his or her undergraduate days, when higher criticism was often centred almost exclusively on the *minutiae* of textual emendation. Certainly this kind of teaching demands less of a teacher than the wider, survey type course here advocated. Possibly the American classicists are its best exponents and they have acquired the difficult art only because they have long since had to face up to the problem which now faces us as British teachers of Latin. And that problem is whether our subject is to continue to exist and, if so, in what form. Its fall from prestige since the last war has been a very considerable one indeed. What will

4 Cf. *Suggestions for the Teaching of Classics*, 53-54.

the position be by 1970? It would seem that it is the class-room image not the civilisation image that is behind much of this. The mental-training argument simply will not work: one learns a language not for the sake of learning that language but so as to get to grips with its people, (their thought and their way of life. Generally it is an interest in the latter which impels or encourages one to learn the language in question. The existence of our subject as a significant academic subject in our secondary schools depends on our ability to refurbish this class-room image, and one of the more obviously desirable ways of doing so is to reorientate the teaching course and the examinations, which should, after all, reflect not dominate it, so as to give more weight to study of the significant aspects of the civilisation—even if this is at the expense of some of the refinements of literary specialisation and syntactical subtleties. After all, we do claim to be handing on the legacy of Rome to the next generation.

E. SLATTER T.

F. CARNEY

NOTES

1. These may be obtained from the Federal Ministry of Education, Audio-Visual Services, Box 8059, Causeway. Also in Bulawayo and Lusaka. See Appendix 2 of this report.
2. See graded reading list (Appendix 3 of this report, to be circulated at a later date).
3. Lists of essential reference books and of historical works may be obtained from the Classical Association.
4. *A Framework of Roman History in its Main Periods* by H. L. Gonin (copies available from Dept. of Classics, U.C.R.N.) attempts to give such a perspective.
5. It is interesting to note that the Sixth Form pupils at the Conference were wholeheartedly in agreement with this. In their own sub-committee they asked for more attention to Roman history and literature. See *The Pupils Speak*, page 55 of this report.
6. Cf. F. W. Garforth, 'Background Studies in the Teaching of Latin', *G & R* 22, 1953, 23-25. ⁷

LATIN FOR THE WEAKER PUPIL

Largely because of our attempt to fit a litre into a pint pot (to .o Mr Avprsf s nhrasel F) many otherwise able pupils fail O level Latin. The complexities of Latin syntax cannot be grasped by them so short a time. Until the introduction of a new syllabus which will take account of the fact that Latin no longer enjoys a privileged place in the time-table, teachers will have to make the best of the existing circumstances, and try, as they have always done, to help the weaker pupil pass Latin.

Fortunately, it is possible to simplify Latin syntax considerably for the weaker pupil, without disrupting class organization or jeopardizing the chances of the brighter pupil. "He would be a rash teacher" says *The Teaching of Classics*, (-) 'who would claim that a construction recognized is a construction known'. A distinction must be made between the *recognition* of a construction and its use. It is enough for the weaker pupil merely to *recognize* the construction in Latin-English translation. When a difficult construction is found, the weaker pupil is specifically excluded from *using* it. He should instead use one of the alternatives listed below, or, if no suitable alternative is available, the sentences should be suitably edited for his requirements.

How can the teacher deal with the weaker pupil in a heterogeneous class of perhaps thirty pupils? It is very helpful to divide the class into ability groups of about four pupils each. (This necessitates a departure from the system of keeping desks rigidly in rows.) This enables the teacher to deal with each group separately when necessary. By using the abler pupils to assist the weaker, much time can be saved, while both types of pupil benefit from helping and being helped.

When speaking of the weaker pupil, however, it must be emphasized that he is not necessarily weak in all subjects. No child who is not in the first two qualifies should be expected or allowed to attempt Latin, and it is most unlikely that, even with a revised syllabus anyone outside the first quartile would be capable of passing Latin at O level.

The following constructions should be omitted entirely:

- Time during which
- Wishes for the future
- Gerunds
- Suines
- * Impersonal Verbs
- *Partitive Genitive
- Objective Genitive

Genitive of Value
 Dative of Advantage
 Predicative Dative
 Ablatives of Origin, Separation, Association, Price, Respect,
 manner, comparison, quality, difference. Subordinate clauses
 in Oratorio Obliqua Continuous Oratio Obliqua.

*These should be taught only incidentally.
 The following alternative constructions should be used by the weaker pupil:

<i>AVOID</i>	<i>USE AS ALTERNATIVE</i>
1. Present Participle and Ablative Absolute.	Relative or DUM.
2. Past Participle and Ablative Absolute.	Relative or CUM.
3. Gerundive of Purpose.	UT with Subjunctive.
4. Gerundive of Necessity.	DEBEO with Infinitive.
5. OPORTET and NECESSE EST.	DEBEO with Infinitive.
6. IUBEO and VETO.	UT and NE with Subjunctive.
7. Predicative Dative.	Verb or UT with Subjunctive.
8. Relative with Subjunctive.	UT with Subjunctive.
9. QUIN with verbs of hindering and preventing.	PROHIBEO with Infinitive.
10. QUOMINUS.	PROHIBEO with Infinitive.
11. Concessive Clauses.	CUM with Subjunctive.
12. Subordination and Combination in Composition.	Treat as series of separate sentences, beginning each sentence with T A M E N , A U T E M , N A M , E N I M , I T A Q U E , I G I T U R , Q U I - D E M , etc.

Of course, the omission of certain parts of the grammar syllabus will naturally lead to a loss of marks. An examiner is bound to deduct marks if a candidate uses *cum* for all temporal, concessive, and causal clauses. But far fewer marks will be lost than by using the ablative absolute, *quamvis*, and *quod* incorrectly. The severe reduction in the number of case usages to be known by the pupil will mean that he will not be able to translate, for example, an ablative of price; but this will be of little consequence, for the chances are that it will carry very few marks, and that, furthermore, the pupil is likely to put 'for ten sesterces' into the dative case, and so arrive at the correct answer fortuitously.

Our primary aim must always be to increase the ability of our pupils to read Latin. To gain this end, some sacrifice in syntactical knowledge may be necessary, but, after all, "in the parts of Latin which, as it were, correspond with the multiplication table, halfknowledge and hesitation are as useless as in the multiplication table

itself".⁽³⁾ Thus no apology is needed for adjusting the syllabus to meet the needs of the weaker pupil. *Tempori cedere, id est necessitati parere, semper sapientis et habitum.*

M E. TOUBKIN

NOTES

- (1) *Extracts from the Ayrst Report*, Annual Report on Education for the year 1961, para. 62.
- (2) I.A.A.M., *The Teaching of Classics*, p.27.
- (2) *Suggestions for the Teaching of Classics*, Ministry of Education Pamphlet. No. 37, p.17.

LATIN IN THE SIXTH FORM

A sub-committee at the Conference on the Teaching of Latin was assigned the task of discussing the topic "Latin in the Sixth Form", and asked to submit a report. After two sessions of discussion, there was not sufficient agreement either on What? or How? to make a report possible. As Chairman of the group, I accordingly set down an entirely personal statement and invited two of the collaborators in the group to comment on it. They were courteous enough to do so. There are some points of agreement; nevertheless, in this rewritten statement, I have purposely kept to my original point of view, for two reasons: it was meant to be provocative, and would lose much of its value if the provocativeness were excised; and also because I wish to bring to the front of the whole discussion the question: just what do we study Latin for?

We agreed that a Sixth-Form Latin class can and should be taught in one and the same way without regard to the fact that some pupils in it may leave after A level, and some may continue Latin at college (clearly also the former group contains those who, while proceeding to college, drop Latin).

There was a basic agreement that by the end of the course the pupil should have read more Latin than is customary. How should this be done? How can it be done? Is it, indeed, feasible? We thought we had found a new key to this problem. It was this: reading Latin is not naturally synonymous with translating Latin. It is possible, and very desirable also, to read Latin primarily to apprehend the meaning without either mentally putting the thought into English or being immediately asked to reproduce the Latin in English. In the teaching of Latin from the lowest forms the habit of asking for translation of whatever Latin is before the class has, surely, been overdone, even by those who, following the 'traditional' method, see in translation a peculiar virtue. It is significant, in passing, to remember that fine 'direct method' eschews translation, *as an instrument for securing apprehension*, as much as possible: in the hands of a Rouse, completely. Translation, indeed, if we exclude the function of the professional translator, is either a test of understanding or a guide to it. Rouse himself, in a passage I was unaware of when writing my first draft, puts it this way: "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." It follows that translation is quite wrongly conceived if it is consistently a process subsequent to and co-extensive with the original; that is, if it is misused as a means of securing apprehension.(?) Much of the practice of 'translation' (i.e. translation-into-English lessons) arises from the fact that the Latin in front of the

pupil is too difficult to apprehend directly. The pupils look at the Latin and with all the will in the world no meaning emerges. It is possible to imagine English as difficult as this, at least for school pupils, and certainly for African pupils. But, even in English, complete comprehension of every shade of meaning of every word and sentence is not necessary. Occasional difficulties are by-passed. The sense is the main thing, and the story is what matters most. No child, certainly, reads his own language for any other purpose.

It is important to remember that in this context we are discussing Latin prose writing. Unfortunately, our reading of Latin prose has become far too constipated a process, with too much time spent on the attempt at total comprehension of the difficult, and not enough time spent on the substantial comprehension of the relatively easy. How many boys of school age in Rome could understand what Cicero was talking about? And how many cared very much? Let us not forget that we are teaching young people willy-nilly(") at school, and not volunteer adults. O What has happened is that we have become obsessed with the great surviving *opera* of Roman prose. There can be few languages so manifestly and self-consciously literary as classical Latin, and, when all is said and done, "the bulk of Latin literature is either textbook or propaganda" (R. W. Moore). The 'great' things of Latin prose that have survived, and rightly survived, the vicissitudes of the centuries were primarily great for their day; but we want no sensible youngster to forget that we have now almost two thousand years of writing between us and Cicero. Life is short and, in any case, what about the Greeks? Let us be *very* careful about Latin literature. I can well believe that it would be worthwhile learning enough German to read Heine, and I am pleased to hope I shall one day know enough Italian to read Leopardi; but it is emphatically not worth learning enough Latin in order to be able to read Cicero's speeches, or Livy's history, or Caesar's commentaries, or Sallust's monographs with one's feet on the fender. Far better spend the time learning Greek. This is not to say, however, that, for a pupil who has progressed some way, some portions of all these authors will not be intelligible. But they cannot provide the justification for learning the language.^)

Can we not therefore, in this matter of prose, find material both straightforward and interesting which would train the pupil to read comfortably and quickly? For if we could do this, we might reasonably require him to try to understand some little part of the legacy of magnificent, but difficult, Latin. We must take heed of J. M. Cohen's hard saying: "It may be said, as a rough rule, that no work of prose should be tackled in the original unless the reader can take it almost as fast as he would English." This dictum may well jolt the classical appercart, but I believe it to be true. Indeed, I would go further, and say that we must have cogent reasons for requiring our pupils, at any stage in their learning of Latin, to be attempting to read what cannot be apprehended readily. (Note that to apprehend readily is not the same as to understand completely.) This applies no less to the Sixth Form: if by the time a pupil is in the Sixth Form he cannot read Cicero readily, the reading of Cicero is premature. We have just not got time in this year of grace to perpetuate the folly of pretending that he ought to be able to read it. He can be made to by the help of the schoolmaster's midwifery, often drastic and Caesarian, but Cicero

'read' in this way at ten lines an hour is no longer Cicero.

I think therefore that at the end of a Sixth-Form course there should be a paper (or papers) which would attempt to test the extent of a pupil's reading by sampling both (i) his ability to show his understanding of the substance of relatively easy Latin *in extenso* as well as (ii) his ability to translate relatively difficult Latin *in parvo*. Now, predictability being the curse of examinations, we cannot have 'set books' for our *second* purpose. We can have them for our *first*, if only we could be sensible about 'set books'. For our 'wide' reading we could prescribe a valuable course which would depart from our current pre-occupation with 'complete' texts. R. W. Livingstone had the right instinct when he long ago founded the Clarendon Series of part-Latin, part-English texts. It is waste of time to devote attention to every chapter of even Livy XXI 1-38. Who cares about the insignificant details of Livy's dramatisation of the siege of Saguntum? Much better is a connected treatment of both XXI and XXII, as in Jackson's Clarendon edition.^(c) To use Livy (and others) profitably, other than as fodder for translation questions, we must remember Whitehead: "The total bulk of Latin literature necessary to convey the vision of Rome is much greater than the students can possibly accomplish in the original. They should read more Virgil than they can read in Latin, more Lucretius than they can read in Latin, more history than they can read in Latin, more Cicero than they can read in Latin." It would be desirable if such editions were to have the simple (if also the interesting) parts left in Latin, and the remainder provided in English. But I am in little doubt that imaginative teachers would have to prepare a lot of the material for such courses themselves; I see this as inevitable.^(c) (Which is one reason why Latin teachers are so abjectly handcuffed to printed textbooks.) By contrast, it would be reasonable at one and the same time to test a pupil's ability to make a good translation (N.B. Rouse: translation as an art) of relatively difficult Latin. This would *have* to be unseen, but dictionaries should be allowed. I personally would be content with our drawing on a limited number of the purple patches of Latin for this purpose.

The first of my imaginary papers is therefore taking shape, as follows:

(a) a wide, rather than a narrow, range of prose reading (as wide indeed as is practicable with the class): to be tested not by translation, but by other means (e.g. questions, summaries).

Ideally, of course, such a reading programme would cover the whole course of Roman civilisation. With suitable general questions, we could well call this section HISTORY: for no course of 'Roman History' as such commends itself to me.

(b) a test of translation (careful! not primarily of syntax-inaction) from a piece or pieces of Latin of real quality.

With poetry a somewhat different situation arises. (I am talking of poetry, and not narrative verse *a la* Silius lialicus.) All poetry is so concentrated that the same principle cannot be equally applied. In prose, the content is almost everything; in poetry, sense and expression are inextricable. So we cannot well have, with poetry, as with prose, a comparable division into

'wide and 'intensive' reading. Let it therefore be all 'intensive': poetry in any case demands this. The examination paper would test two things: (i) appreciation of the subject-matter (*no translation*) by any means relevant (cf. current papers in English Literature); (ii) translation (again, as an art). The piece(s) for translation would be taken from the same *author(s)* but *not* from the same portions prescribed for prepared study in (i).^{1c} which gives us a LITERARY ELEMENT, mainly AESTHETIC. For I see this kind of study as being mainly that: aesthetic. (It is, if I may say so, what Professor Leon finds in Catullus: in Virgil, what O. M. Sargeant prompts us to see. An excellent starting point for this section would be Gilbert Highet's *Poets in a Landscape*.)

In sum, this 'reformed' course of reading is based on three firm beliefs: that (i) much Latin teaching has ignored that we read books primarily for their content; that (ii) all Latin is more difficult than we care to admit; but that (iii) transference of memorable Latin into good English is an exercise that challenges the intelligence as well as trains the taste.

Such a programme of reading, if properly carried through, would leave no room for that systematic practice in prose composition which nowadays claims a third to half of all the time available to sixth-form Latin. I would endorse the view that "the rendering of anything but the simplest continuous English into Latin belongs to the university stage" (*Secondary Education*-Scottish Education Department, Cmd.7005). (And even at the university, I should say its cultivation should be restricted to those who show a talent for it) The present Cambridge H.S.C. paper in this subject is an anachronism. The proposed half-paper in the A.E.B. A level examination is a step in the right direction. It were excess of optimism, it seems, to hope that prose composition could be abolished altogether. Why this last suggestion provokes the opposition it does is not wholly clear. I detect the reaction to a kind of betrayal. But, pray, what is the object of prose composition in the sixth form, if it is not merely just preparation for the next stage, prose composition at the university? G. G. Bradley wrote: "Few things will give the learner so clear an insight into the real nature of language generally as the attempt, if taught and practised with intelligence and care, on the part of both teacher and of pupil, to reproduce in the form of the Latin author whom he is studying the ideas and language of modern English." But he was writing for classes, indeed for a generation, that have vanished and cannot be recreated now. That Humpty-Dumpty, the old classical training, was broken years ago and nobody now can put it together again. We teach different children in an atomic age. The basic criticism of the kind of composition that we are used to is not that it is impossible (even one of my African students got a 1 in this paper) but that the time spent on it could more profitably be spent in other ways. The boy will do it: it's part of the examination; but to what end? Is its purpose, perhaps, mainly ethical? As T. W. Melliish put it: "The plea that Latin prose is difficult is not a good educational reason for abandoning it. It may be that more gain comes from trying to do what one cannot than what one can." I believe, nevertheless, that the time has arrived to come to terms with reality and to substitute for Latin Prose Composition what I should like to call 'The Use of Latin'. (Teachers will, I assume, be familiar with current examination papers in 'The Use of English'.)

This would be a paper on Latin as a language. It might contain functional exercises in English/Latin or Latin/English, but its main purpose would be to test appreciation and knowledge, rather than control, of the Latin language. Not quite linguistics: but it could well include some of that. It could also well include the various forms of Latin—Latin historically seen—and the evolution of the modern Romance tongues. On the side of syntax, such a course would follow the principle of close comparison of English and Latin expression. This is not, I hasten to add, doing syntax gobbets. Heaven forbid! It means doing what H. D. Naylor once tried to do for Livy in his books (long, long ago, alas, at rest) ‘Latin and English Idiom’ and ‘More Latin and English Tdiom’. It balances, as I think, on the linguistic side the aesthetic appreciation of language I have desiderated above when speaking of poetry. Such a study belongs to the middle 20th century; prose composition belongs to the 19th.

Let us make no mistake about it: the study of Latin in our schools (where it is not kept for extrinsic reasons, e.g. in Catholic schools) is going to be extinct within a generation unless it is rejuvenated now. In Africa, and that means in African Africa, it is going to be abandoned and forgotten unless it can show a clear title of usefulness. The old ways are ways no longer, not here; we are not talking of Oxford and Cambridge, Eton and Winchester. Let us see to it before it is too late; time is not on our side.

P. K. STEVENSON

NOTES

- (1) Rouse, naturally, goes further: “One thing is certain: the use of ‘construing’ in the reading lesson is wholly bad. To do two things at once is impossible; Latin and English cannot both be learnt at the same time.”

- (2) This does not apply to Africans as yet.
- (3) The predilections of girls seem curiously ill-attended to in the learning of Latin.
- (4) Why is Roman comedy so rarely read? Not 'good' enough? Too many *senes severiores* in our schools and universities.
- (5) It is worth re-reading the introduction by Livingstone to the series or the extract from it in some of the editions.
- (6) In a very small way I thus prepared Ovid (the real Ovid, that is) for S.C. reading, Wilkinson pointing the way.

THE PUPILS SPEAK

At the Classical Conference in August, a committee of Sixth Form pupils was set up to consider their reaction to the Vth form course work at present being provided. They were given four topics to consider—translation, prose composition, set authors and Roman history—after which they produced their own report. The following is the actual report they submitted, a much condensed record of the lively discussions which took place. The object of printing this is not to give any special authority to the word of the pupil over the teacher, but to make it quite clear why the Latin course so often fails to attract more enthusiasm among our Sixth formers.

More satisfying to the editors of this report is that most of the desiderata of the pupils coincide quite closely with the conclusions reached by some of the other articles and recommendations in this report. To our mind this does give added significance to the pupils' word which is here so unambiguously expressed.

The Sixth-former's basic desire is for a more interesting course. This could be achieved best through a greater knowledge of 1) Roman authors, 2) Roman institutions and 3) Roman history. A change in the examination syllabus and form would be the most effective means of achieving this different emphasis. It must be remembered that the student's prime objective is to pass in his examination and he will direct most, if not all, of his efforts towards this goal. Therefore, we claim, the examination form is in need of a drastic overhaul.

For instance the situation as regards more reading of Latin authors could be improved by examining students on a greater number of books in less detail. (We should like to suggest also that the present conservatism as regards the choice of authors has done little to stimulate interest.)

With reference to the writing of Latin compositions we feel that methods could be considerably improved. We recognize that prose composition has advantages in training one to take care and thought as well as improving one's knowledge of syntax, but feel that basically it is not a natural activity. We would prefer free composition essays, the skeleton form of which would be outlined in the question paper.

As far as Ancient History is concerned we think that a greater knowledge of Roman history would inject some interest into unseen and set-book work.

In a word, it is thought that there should be less concentration on grammatical *minutiae* and a greater emphasis on the broader aspects of Latin which have more attraction for the modern scholar.

A WIDER RANGE OF LATIN READING

Latin as a school subject every year still draws many pupils who are genuinely interested in it, who want to master it and who want to know what it is all about. Yet there seems to be a fairly that many pass their exams, leave school and Latin behind, without that sense of attainment of having mastered

something that was gloriously worth-while. Coupled to this is the fact that a very small percentage of those who study Latin at school continues it at University level. The schools are therefore confronted with a two-fold demand to prepare entrants for the University study of Latin, but also to provide a course of Latin which for the great majority will be their main contact with the subject. Now although one cannot expect too much from a school subject—in many cases it can only be an introduction to something wider and bigger—yet it is a pity that so many the school programme of Latin gives so little inkling of the wealth and diversity which the subject offers.

If I may try to diagnose the position, Latin remains too much of a puzzle, a laborious piecing together of words with the help of dictionary and grammar book; and once a piece has been translated all the life has gone out of it, and so it goes through the whole curriculum: from beginning to end Latin remains a succession of translations. It so seldom becomes to the school pupil a living medium of communication—I do not mean between contemporaries but communication between a distant, and sometimes not so distant, past and the present. Many never realise that Latin is a ^{^a^u}ag^e with vitality and a directness of its own, and that it served the Western world for almost two millennia as an instrument of culture and enlightenment.

To a certain extent I think we teachers and professors of the Classics are to blame that we have not offered enough to our students, and consequently our subject has suffered. I think we are often still too much bound by two factors: (a) the old approach to Latin ^{as} merely a discipline, as an excellent mental training, without due regard to its own values, and (b) the strictly Classical approach.

As a result of the first an undue emphasis has been placed on grammar and grammatical rules, so that the eventual application in translation and reading is seen by the pupil as of secondary ^{importance}. In addition to this, as I have stated, he has been conditioned to such an extent to see Latin as something to be translated, that he never sees that Latin may also be something to read and understand in a natural way; and this latter ability is blocked by the fact that he is introduced too soon to the writers of Classical Latin, even before he has an adequate vocabulary or can move with perfect ease in a highly inflected language like Latin. It must be admitted that the Classical Latin writers were highly sophisticated men who wrote for a highly sophisticated society in a highly sophisticated style.^f) With all due respect for their excellence we need something of the free spirit of Erasmus, who, though he esteemed the Classical writers highly, ridiculed the slavish copying of their style and wrote a Latin of his own without fear of being thought uncultured.

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- 5 Especially in the early stages the subject matter must be interesting enough to grip the pupil's attention; it must not be too far away from his own experience or something with which he can have no association; it would be of no use to offer something which in his own language would be too far out of this experience.

I think therefore we must introduce our pupils to the more difficult classical authors only when they have attained some facility in reading easy Latin and in this way have acquired sure knowledge of the basic accidence and syntax and also a fairly wide vocabulary. These three factors of course remain a *sine qua non*, whatever our approach to Latin may be, but I think we can cut out some of the more unusual irregularities, or leave them to be absorbed as they come along without undue preparation. The most important thing is to attain a ready and almost subconscious knowledge of nouns and verbs. This is something we should strive after—as in a modern language—for only then can one really feel that the learner is mastering the language. I think therefore that the basic reading should be taken up with this end in view: the ability for instance to use the Latin verb, as we use, say, the Italian verb, when we have to learn Italian.

Although this is a different subject, the question of reading matter has a strong bearing on it, in the sense that, if we supply the proper reading matter, the pupil will not feel, as so often happens, that he is not in a real situation, which is a great obstacle to progress. The reading lesson then must help in this connection: it can be split up beforehand in smaller units, especially showing typical constructions and similar expressions. These can be repeated several times aloud, until the pupil feels he understands them. Then the lesson is read as a whole where these expressions occur in a context. A large number of examples of important constructions, e.g. Ablative Absolute or Accusative with Infinitive, taken from the reading matter as a whole could be massed together too, so that when they occur in the reading lesson, they may be recognised at once and will not retard reading. In this connection we must take a leaf or two out of the book of the method of teaching modern languages.

Coming to the reading material itself I would like to lay down the following norms in view of what I have already stated:

- (2) It must be easy enough for him to cover enough at one reading to keep his enthusiasm and interest from flagging. (This is one of the difficulties if the author is too difficult—he takes him in too much by piece-meal.)
- (3) There must be enough variety.
- (4) It must be very carefully graded from easier to more difficult, but at the beginning there should be a very large amount of easy stuff.
- (5) It should as far as possible be “real” and not artificial Latin. To explain what I mean, I will define artificial Latin as Latin not written primarily to communicate information, ideas or literature, but written with the express purpose to supply something to read in Latin. Although I would not exclude everything of this class: one excellent book is the translation of Pinocchio in Latin,⁽²⁾ which retains all the flavour of the original in translation. In the first stages, in any case, we will have to use artificial Latin, as I strongly feel reading should be started immediately.
- (6) As much real Latin literature, in its widest sense, should therefore be included, which will give pupils the impression of Latin as a medium for the transmission of ideas over a very long time and therefore also of its irreplaceable position as an instrument of culture. Thus, if we do not force Latin into the compass of one short century (as we do, if we take only writers of the Classical age), I think our pupils will learn to see it in all its richness and variety and it will become a living thing to them. Then too the Classical authors will fall into their proper place and we shall be able to graduate to them at the proper time with greater ease and appreciation.

Finally I would try to find as many passages from real literature which mass together certain important grammatical forms and syntactical usages. Let them be read aloud over and over, let them grip the pupils, who must feel that they are dealing with real literature, but they can also form points of departure for explaining particular usages of grammar and syntax.

The question immediately arises—where to find suitable material answering to the above requirements. As I have said I think we should raid the whole Latin Literature of 2,000 years. The first few lessons may have to contain artificial Latin, but very soon one can turn over to real Latin or to simplified passages.

The first source for simpler Latin I would like to suggest is the Latin Bible. There are a number of frequently occurring constructions in the Vulgate which do not conform to Classical rules, the most important, of which I can think, are *quia* or *quoniam* with a finite verb, instead of *Acc.* and *Inf.*, *ad* with *Acc.* instead of *Dat.* *Case* and inaccurate use of the Present Participle. If one is too much of a purist, these constructions can be changed to the more usual classical expressions; on the other hand they may supply a useful handle for an interesting elucidation of how a language changes and on the differences between the spoken and the literary

periculis ex genere,
periculis ex genibus,
periculis in civitate,
periculis in solitudine,
periculis in mari,
periculis in falsis fratribus;
in labore et aerumna, in vigiliis multis, in fame et siti,
in ieiuniis multis, in frigore et nuditate.

What I said above about the ablative applies even more strongly to the gerund in the following passage from Ecclesiastes 3, 1—8:

Omina tempus habent, et suis spatiis transeunt universa sub caelo:
Tempus nascendi et tempus moriendi.
Tempus plantandi et tempus evellendi quod plantatum est.
Tempus occidendi et tempus sanandi.
Tempus destruendi et tempus aedificandi.
Tempus flendi et tempus ridendi.
Tempus plangendi et tempus saltandi.
Tempus spargendi lapides et tempus colligendi.
Tempus amplexandi et tempus longe fieri ab amplexibus.
Tempus acquirendi et tempus perdendi.
Tempus custodiendi et tempus abiciendi.
Tempus scindendi et tempus consuendi.
Tempus tacendi et tempus loquendi.
Tempus dilectionis et tempus odii,
Tempus belli et tempus pacis.

One need not of course always have a special axe to grind in passages from the Vulgate; there are many which give straightforward stories often touching in their directness of appeal, which can be read with great profit. I append here the story of the sacrifice of Isaac (Gen. 22, 1—24).

Quae postquam gesta sunt, tentavit Deus Abraham et dixit ad eum; 'Abraham, Abraham'. At ille respondit: 'Adsum'. Ait illi: 'Tolle filium tuum unigenitum, quem diligis, Isaac, et vade in terram visionis, atque ibi offeres eum in holocaustum super unum montium, quem monstravero tibi'. Igitur Abraham de nocte consurgens stravit asinum suum ducens secum duos iuvenes et Isaac filium suum; cumque concidisset ligna in holocaustum, abiit ad locum quem praeceperat ei Deus. Die autem tertio elevatis oculis, vidit locum procul dixitque ad pueros suos: 'Expectate hic cum asino; ego et

puer illuc usque properantes, postquam adoraverimus, revertemur ad vos'. Tulit quoque ligna holocausti! et imposuit super Isaac filium suum, ipse vero portabat in manibus ignem et gladium. Cumque duo pergerent simul, dixit Isaac patri suo: 'Pater mi'. At ille respondit: 'Quid vis, fili?' 'Ecce', inquit, 'ignis et ligna; ubi est victima holocausti?' Dixit autem Abraham: 'Deus providebit sibi victimam holocausti, fili mi'. Pergebant ergo pariter et venerunt ad locum, quem ostenderat ei Deus, in quo aedificavit altare, et desuper ligna composuit. Cumque alligasset Isaac filium suum, posuit eum in altare super struem lignorum extenditque manum et arripuit gladium, ut immolaret filium suum. Et ecce angelus Domini de caelo clamavit dicens: 'Abraham, Abraham'. Qui respondit: 'Adsunt'. Dixitque ei: 'Non extendas manum super puerum, neque facias illi quiddam: nunc cognovi quod times Deum, et non pepercisti unigenito filio tuo propter me'. Levavit Abraham oculus suos viditque post tergum arietem inter vepres haerentem cornibus, quem adsumens obtulit holocaustum pro filio. Appellavitque nomen loci illius 'dominus videt'. Unde usque hodie dicitur: 'In monte Dominus videbit'.

With these examples I hope to have shown that we have in the Vulgate a mine of material which we have neglected far too much in the past. (2)

Another interesting source which yields both interesting and fairly easy matter is the poetry of the Middle Ages and even later times, both sacred and profane. The following coming from the Carmina Burana will not fail to charm (and from a practical point of view supplies quite a bit of vocabulary);

Bibit hera, bibit herus, bibit miles, bibit clerus.
 Bibit ille, bibit ilia, bibit servus cum ancilla.
 Bibit velox, bibit piger, bibit albus, bibit niger.
 Bibit constans, bibit vagus, bibit rudis, bibit magus.
 Bibit pauper et aegrotus, bibit exsul et ignotus.
 Bibit puer, bibit canus, bibit praesul et decanus,
 Bibit soror, bibit frater, bibit anus, bibit mater.
 Bibit ista, bibit ille, bibunt centum, bibunt mille.

The complaint of the little hare (c.1574 A.D.) is also simple and charming:

Flevit lepus parvulus damans
 altis vocibus:
 Quid feci hominibus.
 Quod me sequuntur canibus?
 Neque in horto fui Neque
 holue comedi.
 Longas aures habeo,
 Brevem caudam teneo;
 Leves pedes teneo;
 Magnum saltum facio.
 Caro mea dulcis est,
 Pellis mea millis est.

Quando servi vident me
 "Hase, Hase," vocant me;
 Domus mea silva est,
 Lectus meus durus est.
 Dum montes ascendero,
 Canes nihil timeo.
 Dum in aulam venio Gaudet
 rex—et non ego. Quando
 reges comedunt me. Vinum
 bibunt super me. Quando
 comederunt me,
 Ad latrinam portant me.

Since we have arrived at the Renaissance with this poem, I may mention a Latin author who should certainly receive far greater attention, namely Erasmus.⁽¹⁾ His Latin would not be suitable for beginners, of course, but he could very well be introduced at a later stage in an anthology. His account of a fight between a Parisian landlady and her maidservant is interesting and lively. So one can find numerous other passages which will bring home to pupils the fact that Latin is a rich and flexible language which can express more things than just war, lawsuits and politics. Erasmus usually appeals to us because we feel he already belongs to our world—or at any rate he is not so far removed from it.

Similarly with the scientific writers of the Renaissance and Post-Renaissance the flexibility of Latin is even more clearly shown. It is an eye-opener to read in Latin in Sir Isaac Newton's *Principia Mathematica* about the possibility of an artificial Satellite (which has become a fact today):

Si Globus plumbeus, data cum velocitate secundum lineam horizontalem a montis alicujus vertice vi pulveris tormentarii projectus, pergeret in linea curva ad distantiam duorum milliarum, priusquam in terram decideret: hic dupla cum velocitate quasi duplo longius pergeret, et decupla cum velocitate quasi decuplo longius: si modo acris resistentia tolleretur. Et augendo velocitatem augeri posset pro lubitu distantia in quam projiceretur, et minui curvatura lineae quam describeret, ita ut tandem caderet ad distantiam graduum decern vel triginta vel nonaginta; vel etiam ut terram totam circumiret, vel denique ut in coelos abiret et motu abeundi pergeret in infinitum.⁽²⁾

Why should we not introduce our pupils in the higher grades to one or two passages like these?

With these extracts and names I am certainly very far from exhausting the possibilities of Medieval and later Latin, and there is still a vast treasure house to be explored. Many interesting stories may be culled from these and I have given no example at all of the religious poetry and church hymns, which can still be sung.⁶ passages to any comprehensive anthology of Latin reading to show that the Romans (far from being only soldiers and lawyers) were also a nation of farmers, builders and engineers. Some passages from Cato's book on farming could certainly be read. These technical writers would on the whole not make suitable reading but, to show that readable matter can be

⁶ have mentioned these later writers to show that they can offer much, but this must not lead us entirely from the ancient writers. Apart from the usual Classical names good material can be found in Catullus, Phaedrus, and Martial, if we look for an easier selection from Latin Poetry. Properly selected extracts from Plautus and Terence could even be acted and would certainly open the eyes to the Roman's interest in the theatre. In prose Nepos should not be entirely neglected and there are a few letters of the younger Pliny which should always be read. Aulus Gellius supplies a number of very interesting anecdotes, e.g. the story of Androclus and the lion. Finally there are a number of more technical writers who should also supply some

found in them, I append the introduction of Frontinus' work on the Roman aqueducts, which incidentally shows that the much venerated Appius Claudius (after whom the Appian way was named) was quite a sly old fox, when it came to appropriating honours for himself.

Ab urbe condita per annos quadringentos quadraginta unum contendunt Romani usu aquarum, quas aut ex puteis aut et fontibus hauriebant. Fontium memoria cum sanclitate adhuc exstat et colitur: salubritatem aegris corporibus atferre creduntur, sicut Camenarum et Apollinis et Iuturnae. Nunc autem in urbem influunt aqua Appia, Anio Vetus, Marcia Tepula, Tullia, Virgo, Alsietina quae eadem vocatur Augusta, Claudia, Anio Novus.

M. Valerio Maximo .P. Decio Mure consulibus, anno post initium Samnitici belli tricesimo aqua Appia in urbem inducta est ab Appio Claudio Crasso censore, cui postea Caeco fuit cognomen, qui et Viam Appiam a Porta Capena usque ad urbem Capuam muniendam curavit. Collegam habuit C. Plautium, cui ob inquisitas eius aquae venas Venocis cognomen datum est. Sed quia is intra annum et sex menses deceptus a collega tamquam idem facturo abdicavit se censura, nomen aquae ad Appii tantum honorem pertinuit, qui multis tergiversationibus extraxisse censuram traditur, donec et viam et huius aquae ductum consummarct.

I wish to conclude with an idea I have already mentioned, namely that Latin could be an even better instrument of culture, if we could bring home to our pupils and students, through the reading material we offer them, what a magnificent part Latin has played in the history and thought of the Western World. Many of the great moments in history and the world of ideas have been recounted in Latin.

F. SMUTS

NOTES

- (1) Cf. H. P. V. Nunn in his *Introduction to the Study of Ecclesiastical Latin* p.xi: "Much of Classical Latin is highly artificial, not to say unnatural, in its modes of expression. The authors whose works are most generally read, wrote for a fastidious and highly cultivated society of literateurs—and especially in the Early Empire, they wrote with a view to reading their works to admiring circles of friends, whose applause they hoped to arouse by some novel or far-fetched term of expression."
- (2) *Pinoculus, liber qui inseritur "Le Avventure di Pinocchio"* auctore C. Collodi in *Latinum sermonem conversus ab Henrico Maffiacini, Marzocco, Firenze.*
- (3) Other interesting "stories" are those of Joseph (*Gen. 37, 39-45*); Naaman the Syrian (*II Kings in Vulgate IV Ryum ch.5*); the book of Daniel contains several. Cf. also the trial of Christ in *John 19, 1-16.*
- (4) Two available anthologies of Erasmus' work are G. S. Facer, *Erasmus and his Times*, London, Bell & Sons, and P. S. Allen, *Selections from Erasmus*, Oxford, Clarendon Press.
- (5) This extract has been taken over from an Anthology compiled by Professor M. Pope of Cape Town University and published by the same University (1962) called *Saecula Latina, from the Beginnings of Latin Literature to Sir Isaac Newton.*

A Footnote from Australia

A similar view has been expressed by Dr. James Willis, of the Department of Classics of the University of Western Australia. The following is an extract from a recent letter from Dr. Willis:

Language and subject matter too difficult for children. This is exactly what I said in a talk to the Classical Association of W.A. in a talk last April, and I recommended at the same time the Vulgate as a text for beginners. Roughly speaking, Latin authors are all difficult, because the standard of literary attainment insisted on was so high. The very few who are easy are usually boring. Caesar's *Gallic Wars* are enough to turn any child against Latin. One qualification has to be made. I think that Virgil gets through to the young reader— if he has any literary sensibility at all—despite the difficulties of Latin poetical diction. But to push chunks of Ovid, Propertius or *tons ces gen-la* on to children is absurd.

Alternative suggestions. By all means the Vulgate. It is very simple, and they know the story. The teacher can easily draw their attention to divergencies from standard Latin syntax—or indeed they can be encouraged to spot these for themselves when they move on to other authors. I am proposing to use St. Mark's Gospel next year for this purpose. Another thing that one can do is to use scientific and mathematical Latin. The Renaissance Latin versions of Euclid are very simple, and a boy can infer much of the meaning from his knowledge of the subject. One can find easy passages also in (say) Newton's *Principia*. It is good for children to see that Latin can be used for other things than describing marches and camps.

Medieval writers are not so easy a problem. There is a great deal of strained and contorted elegance and wearisome prolixity in many of them. John of Salisbury, for example, is no easier than Cicero, on whom he models his style. But there are some simple Latin writers. If children are doing English history at the same time as Latin, why should they not read a few of the charters in Stubbs? Magna Charta, for example, has very few difficulties apart from vocabulary. If the Crusades interest them, the anonymous *Gesta Francorum*, an eye-witness account of the First Crusade (published by Brehier in Halphen's 'Classiques de l'Histoire de France'), gives a very clear picture in a crude and often ungrammatical Latin which almost anyone can understand. If poetical texts can be included, there are many easy hymns and poems from the middle ages. From the Penguin Book of Latin Verse I select almost at random *Veni, Creator Spiritus, O Roma Nobilis, Ad perennis vitae fontem, Vinum bonum cum sapore, Jam lucis orto sidere. Dies irae, Stabat Mater, Exsul ego clericus*, etc.

LANGUAGE TEACHING

We have included (his talk by Professor Fortune because of the great interest it aroused at the August Conference. Though -the paper concerns the teaching of Modern Languages, we believe that some of the comments on the teaching of grammar and vocabulary, and the emphasis laid on teaching through pattern, not analysis, will cause teachers of Latin to pause .a minute and ask themselves whether they could not learn something from this. Lest it be dismissed too quickly, it is worth pointing out that Latin is now being taught by these methods in some places. In view of .the emphasis this report has laid on translation fluency, we should take very seriously any method which will help to master the target language in as short a time as possible.

The injection of linguistics into language teaching came largely as a result of practical needs of army personnel in World War 2 when it became necessary to provide intensive courses in little-known languages. In America, where people capable of teaching such languages as Burmese or Tagalog were even in shorter supply than in Britain, the U.S. Army turned to the small body of descriptive linguists who had, particularly in connection with anthropological work, developed techniques for studying language structure. These techniques enabled them to grasp the linguistically important structure of any language, even if unwritten. It was not very many years since the pioneers of descriptive linguistics in its present American form, Boas, Sapir and Bloomfield, all of whom had worked on American Indian languages, had written.

As already stated *ad nauseam* “the most important single contribution of linguistics to language teaching is the insistence that the basis for all effective language materials lies in the consideration, point by point, of the structure of the target language, seen in relation to the language of the learner”.!) The language teacher needs to appreciate this principle and to be able to see how in fact the course is drawn up on this basis to apply it intelligently and skilfully.

Another contribution from linguistics is the insistence on the primacy of the spoken language, both in the case of the target language and in that of the native language. The primacy of the spoken over the written word in language learning, though fairly obvious, is one of the contributions of anthropological linguistics where both the languages studied and their literatures were essentially oral. A further contribution of the linguist is that the language taught must be authentic, and, in the choice of the form of the target language, the teacher must be objective, flexible and realistic. Perhaps the overall usage which attracts the least attention to itself in the greatest number of situations is the one to concentrate on acquiring. The linguist must help to free this question from the emotional attitudes that cluster round particular forms of speech and enable the question of choice and the attitude to the language itself to be sensible, emancipated, flexible. As a result he will insist that the standard spoken dialect and the literary dialect should be kept

separate.¹²⁾

The contribution of the structural linguist is complementary to that of others in the team responsible for designing a language course—and these are native speakers of the language, with consultants from the fields of linguistics, anthropology, language and literature, psychology, audio-visual pedagogy and others—and sitting at the head of each team will be at least one master teacher from the grade and language proficiency level that the materials will serve. This is a big change from the secondary school text book written by one or two university professors and cut to fit the specifications of a publisher.¹³⁾ But the contribution from the linguist, though partial, is basic. It flows from his concern with structure. His job is to study the structures of particular languages and to find out about the nature of language and communication in general. There is an enormous amount to be found out about language and even about languages which have been the object of study by many scholars over a long period. Out of his study of structure for structure's sake the linguistic scientist will pass on results which will be of great practical use and relevance to the teacher with the programme of teaching aids.

In America the movement which was started by the need for foreign-language courses, and which continues in the Army Language School at Monterey, received a tremendous fillip by the launching of the sputnik and the subsequent NDEA Act of 1958, which was passed in order to stimulate the teaching of foreign languages all over the country. The Americans are realising generally that with their expanding role in world affairs they have responsibilities which they are, as a people, unable satisfactorily to fulfil. They are linguistically underdeveloped, and their ignorance of foreign countries and their ways of life is great. The need to be able to communicate with other peoples is widely felt and is reflected in the expansion of courses teaching Latin American languages and Russian, as well as the Western European languages. Through what are loosely called 'area-studies', some knowledge of the cultural background to these languages is provided and second language learning is being started earlier and earlier. Much thought and research is being devoted to methods of language teaching and this is one of the fields in which the Foundations and the U.S. Government are spending a great deal of money. Various centres have carried on developed methods stemming from the Wartime Intensive Language Program, and are known because of the various emphases they give—Cornell because of its instruction in linguistic structure at the same time as language instruction; Georgetown for this and its use of mechanical aids, and Michigan for courses based on contrastive analyses. These methods are varied and are being applied not only to foreign language teaching in America but to teaching English as a foreign language, both there and abroad.

Let me present some of the aspects of the newer methods of language teaching.

1. Frederick D. Eddy of Georgetown and the Modern Language Materials Development Centre claims that a revolution in language teaching has taken place—this is not the use of mechanical aids—that is a revolution

within the larger and more fundamental linguistic and methodological one. The teacher who is aware of the latter and who is taking his full share in it can be known by his method presuppositions as they reveal themselves in class.

These are:

1. that speech and writing are two very different things.
 2. that ability to hear and speak are basic.
 3. that good grammar habits are learned through foreign practice and analogy, rather than through analysis and explanation.
 4. that ability to read and write is best learned and most satisfactorily practised on the basis of an ability to hear and speak the language.
 5. that ability to hear and speak is developed best by presenting a small amount of authentic material at a time, drilling it until it is mastered and practising its manipulation so as to achieve even greater freedom in the use of its structure and vocabulary. (*)
2. William F. Marquardt, after a year's experience of teaching English as a foreign language in 1959, summed up his practice, and the current theory of teaching English as a second language.(⁷)
1. The teacher must either be capable of serving as an informant in English or he must provide one, or substitute good films and recordings.
 2. The students must be given control of the sound system of English as a first step in the learning process.
 4. The type of English taught should be the colloquial rather than the written form.
 5. English should be taught as a sequence of structures rather than of vocabulary or topics.
 6. Mimicry of the spoken forms of the language and imitation of the written forms and the drawing of analogies from them for the creation of new forms should be made the heart of the course.
 7. The order of the sounds, structures and vocabulary taught should be based upon a comparison of the sound system, structures and vocabulary of the student's native language with those of English, and the points of difference between the two languages should be given the most attention in the classroom drill.
 8. The kind of control of structure or vocabulary taught should be oral control.

⁷ The students must be taught a special transcription system to enable them to distinguish the spoken features of English from the conventionally written form.

9. In the early stages of learning the vocabulary should be limited to items of greatest functional load and later in the reading stages materials should be edited in terms of frequency lists and with a view towards clearing up unusual constructions and unfamiliar cultural concepts.
10. Reading materials should be carefully selected for the “contextual orientation” they offer the student so that he will learn to look at the world through the eyes of the people whose language he is learning.

In addition to the positive injunctions, there are some negative ones as well, which in the minds of the theoreticians operate with even greater force in current thinking than the positive precepts.⁽⁷⁾ These are:

1. Don't use the student's own language in class.
2. Don't waste time teaching rules or facts about the English language.
3. Don't allow or encourage translation of unfamiliar words or expressions by the student into his own language.
4. Don't use literary materials for reading in classes where proficiency in English is the primary aim.
5. Don't teach the writing of English until the student has pretty well gained oral control of English.⁸
7. Don't use more than about 15% of the class time in teaching. The teacher's main function should be to guide the students through pattern drills and give them a model to imitate.
8. Don't have more than 15 students in a class.

The writer stressed that few if any of these injunctions have been subjected to vigorous testing and statistical proof and are rather based on the hunches and preferences of linguists and others. We may find the injunctions, especially the negative ones, a bit over rigorous and doctrinaire. Carroll, in his report, had little certain to say of the new methods from an educational and psychological point of view save that no one method seemed to suit all types of student, that the different methods, aural-oral as well as grammatical, produced results, but that the new methods did seem an advance on the dictionary-thumbing and paradigm-memorisation methods; that linguistics did seem to have contributed something of value and that the new methods should be allowed to have a strong influence on the future evolution of language teaching in our schools. But as a psychologist he said we are fundamentally ignorant of the psychology of language learning; and as to the best ways of strengthening new linguistic habits, it is gratuitous on the part of the linguist to affirm that endless drill and repetition constitute the *only* way in which new linguistic habits may be strengthened!⁽⁷⁾

A variety of factors seem to provide the driving force behind the new

8 Don't require or encourage the student to memorize vocabulary lists; introduce new vocabulary only in a clearly defined context.

methods—linguistics and the promise of better results from the application of linguistics to language teaching (Mary Jane M. Norris in *Language Learning* 1960 ; Vol. X, p.55 gives a good summary of the main linguistic roots of modern method), the need for media of communication which our modern world requires, in the U.S. the responsibility to participate and indeed the need of this in order to survive; new methodology, the hopes for better results based on war-time intensive teaching and prestige of linguistics issuing in the mighty NDEA Act, dissatisfaction with the old methods and aims which are not those anyway which a great number of people learning English and French as a second language entertain, and finally quite a deal of self-confident salesmanship. Further there are the chances offered by modern equipment.

The French experience is interesting. M. G. Capelle, the director of the Bureau d'Etude et de Liaison pour l'Enseignement du Français dans le Monde, which is a department of the French Ministry of Education, has explained the position of French in its effort to remain a world language and the adjustments in teaching method which his Bureau is using and sponsoring. These are similar to those used in teaching English as a second language, though with some peculiarities of their own. He describes himself⁽⁸⁾ as a product of the earlier method of language teaching in vogue 20-30 years ago which could

leave him, after a study of English in school and university for nine years—perhaps some 2,000 hours in class and some 3,000 hours at homework or reading—and with an extremely valuable academic knowledge about English and Great Britain, still unable to utter two sentences in succession. A visit to Ireland after the 1939-45 war, his first experience of a non-French country, had been frustrating in the extreme as he had not been able to understand the Irish or they him. His training in English was, of course, not aimed at a fluent knowledge of the spoken language, but at providing a grammatical and literary background, using the foreign language for the training of the student's mind through systematic analysis and synthesis. Literary appreciation of English works based upon the same methods and criteria as those used for the study of French texts was the main objective. But, how, he asked himself later, could he really appreciate a text if he could not read it properly and if his understanding was based on constant mental translation.

After the war he started work in French Institutes in foreign countries and found there were no special materials for teaching French to foreigners. The books written to teach French were written as if they were to be used by French students. Owing to the isolation of France from the rest of the world during the war, French teaching had declined in volume and quality and in many countries the former undisputed place of French as the language of education was being threatened by two mighty rivals (a) the mother tongues and (b) English. The demand for French, however, was increasing e.g. in the French Union, in countries like former French Africa and S.E. Asia. Yet the needs and interest of the people who wanted it were different from those of the French themselves. Presumably the French saw the need to cement the relationship between the mother country and the other members of the French Union as more imperative than ever. But the backgrounds to the needs of Vietnamese and South Americans, young people and adults, were all different and each needed something specially adapted. French teachers abroad, even those in France who catered for students who came to French universities on scholarships but needed a knowledge of French to enable them to profit from their studies, could not ignore the considerable development and remarkable results achieved by modern linguistics and the possibilities offered by modern equipment. French could no longer be taught as if mother languages did not exist. The Saint-Cloud school now manages to teach small groups of students enough French to attend lectures, express ideas, read the necessary books at the beginning, in 150 hours.

The French method is similar to the American in the presuppositions from which it starts—language is primarily a spoken means of communication and expression, so the approach is aural-oral and the teaching remains oral for as long as possible. Reading, writing, and a command of the written word are tackled later. Further, language is not presented analytically as isolated elements—phonemes and words—but as groups of sounds of words having a meaning in a particular situation and context. The groups and the structures come first, then the analysis much later. Then, though much use is made of film strips and recordings, the place of the teacher is central. He must exploit the full method, which needs a great deal of awareness on various aspects of it, e.g. he must be able to control his own speech, know it from a structural point of view

as well as be able to correct others, if necessary, systematically and in the light of articulatory phonetics.

Each lesson starts with the presentation of new material—this is a text recorded by a phonetician. The French make a great deal of pictures which always accompany the introduction of a new text—they are the starting points for global comprehension and are meant to situate the new material clearly in its context of meaning. Attention is drawn to the situation in which the language is embedded and away from the classroom—also the students are gradually being introduced into the life of the country where the language is spoken. Considerable care must be taken to provide pictures which will do no more than illustrate the new material—they must not distract from it by being too complex.

The text is played to the student on a recorder, probably several times. Then the teacher makes the student repeat the group of sounds they have heard, with the help of the pictures, and corrects their mistakes in pronunciation. Then the visual aid is removed and the students repeat the group of sounds again with the help of tapes of the teacher's voice. During the whole first phase attention is drawn to phonetic correctness, and repetition helps to fix the few sentences of the dialogue and create automatic responses.

Two phases follow—on this material the students must now answer and ask questions, and finally use it to express themselves in conversation.

There are two other texts based on the same practice or situation which, as I have intimated, is presented in as unitary and self-explanatory a way as possible and which in the first presentation is a basis for new vocabulary. The second and third texts concentrate on new grammatical and phonetic patterns. This selection is not known by the students—"for them it is a living language all the time"—but the teacher is aware of where the emphasis of the lessons are and what result he is striving for at any one time.

Each text too is recorded three times. The first time allows for blanks while the students associate pictures and sounds; the second allows for blanks in which the student reproduces what he has heard, and, in the language laboratory, records this for comparison with the whole. The third recording is made at the normal speed. In all three recordings, the model is the same except for the incidence of blanks. The same sounds, stresses and intonation patterns are heard each time. Thus quite considerable use is made of machines in the classroom.

The language laboratory is also an important aid which enables the students to hear the texts again and practise the new forms of which he has been made aware in class. It has often been pointed out how little individual oral practice is possible in a large class over the year. If the teacher is good and the class well trained, each pupil will perhaps speak on the average for one minute per class—perhaps for 90-100 minutes in the whole year. In a language laboratory with tapes of the courses which are being done the student has a much better chance of individual practice on the specific material in a way in which he can become aware of his own performance and the lecturer or

supervisor can also be aware. More practice is possible with these machines in one week, no, two days, than in a whole year of the old method.

At the University of San Francisco, for example, considerable and successful use is made of machines in the teaching of modern languages. The student goes through the following simple motions. He receives two plastic discs from the technician, one with the lesson recorded on it, one free for his own voice. At his booth he listens to the text while reading the same in the textbook in a phonemic transcription. He can listen to any part of the text as often as he likes by moving the arm of the record player. It is easier to move around than with a tape machine. He then listens to the text again 'bit by bit, repeating each bit and each phrase over the microphone. This is audible to him and does not record. The book is open. He does this again with, this time, the microphone recording on the second blank disc, and with textbook open. He then plays both master recording and his own recording over phrase by phrase, noting the mistakes and differences, again with open book. Then he is required to close the book, listen to the master again and write it out. Each session has an instructor in charge who can plug in to any booth without disturbing others and without the students themselves being aware of it. Each lesson has to be learned, repeated, etc., during the minimum of four weekly periods the student has in the language laboratory. There are two weekly class periods; these are mainly for clearing up difficulties and for additional oral practice of a conversational type. Much depends on the way the course is drawn up.

This approach and these methods have been applied to the teaching of Latin, and there are several well known courses which can be consulted⁽¹⁾. These courses consist of a "package job" in so far as they consist of teachers' handbooks, students' textbooks and workshop materials, together with accompanying tapes. The same method runs throughout and organises everything into a graded and unified course. Sweet's *Latin*, for example, consists of a number of graded lessons.

Each begins with a number of basic sentences, such as *vest's virum facit*, provided with a translation. The basic sentences are so arranged as to lead the student gradually towards a grasp of Latin structure, and the commentary and explanation that accompany the sentences are meant to aid this process. Pattern practices, incorporating known vocabulary and structures, are provided so that these may be assimilated and their production made automatic. The Pattern Practice may be done in the laboratory with tapes or at home. After this a Self Test is provided to test the student's mastery and power of automatic response to questions. There are also periodic Review Lessons, and Narrative Readings are provided for use as soon as the student is capable of using them. Thus, on the basis of 360 Basic Sentences, Sweet leads the student into, the vast treasure of Latin literature, and this process is a very interesting one both for its insights into language and for the literary gems that he scatters along the way. This, of course, makes one want the complete thing.

G. FORTUNE, S.J.

NOTES

1. Henry Lee Smith, 'Descriptive Linguistics and Language Teaching' in *International Journal of American Linguistics*, Vol. 28, No. 1, January 1962, p.42.

2. Smith, op. cit. p.45.
3. Frederick D. Eddy, 'The New York Material's Development Centre and the Glastonbury Materials' in *I.J.A.L.*, Vol. 28, No. 1, January 1962, p.35-6.
4. Eddy, op. cit. a.35.
5. William F. Marquardt, 'Linguistic Theory and Teaching in Colombia' in *Language Learning*, Vol. IX, Nos. 3-4, 1959 p.53.
6. Marquardt. op. cit. p.54.
7. John B. Carroll. *The Study of Language*, Harvard University Press, 1961, Chapter 6, Language and Education.
8. In a Lecture delivered in Dublin in April 1961 and distributed by the author.
9. Waldo E. Sweet, *Latin, a Structural Approach*. University of Michigan Press, Ann Arbor 1957 (530 pages).
By the same author: *Latin Workshop Experimental Materials*. Books 1 and 2, Ann Arbor 1953 and 1957, and *Virgil's Aeneid, a Structural Approach*, Vol. 1, Ann Arbor 1960.
Richard J. O'Brien and Neil J Twombly. *A Basic Course in Latin*, Loyola University Press, Chicago.
Tapes obtainable from the Director of Tapes and Publications, Institute of Languages & Linguistics, Georgetown University, Washington 7, D.C.

Appendix 1

BIBLIOGRAPHIC SECTION

In drawing up this highly selective and inevitably personal choice of books and articles it seems easier to state what we are *not* trying to do. We are not trying to give a list of useful school texts for use in the class room (though some significant texts are included). For this, the various publishers' catalogues will form a better guide than we could hope to be. Nor are we including in this bibliography any historical novels, useful as they are in the teaching of background studies. We hope at a later date to issue such a list and to circulate it to members of the Teachers' Association (Assn. of Teachers of Classics in the Federation). Meanwhile those who are interested in such books should contact Rev. T. Crehan, S.J. (St. George's College, Private Bag 189H, Salisbury), who will gladly give advice. Finally, this bibliography does not contain the standard texts issued in better known series such as the Oxford Classical Texts, the Loeb Series (publ. Heinemann), or the Penguin Books.

One of the main pleas of the present report has been to urge upon teachers that current developments in scholarship are not irrelevant in schools, but can be made to stimulate interests in both teacher and pupil. In the report put out in 1959 (U.C.R.N. Department of Classics, Occasional Studies 1) some general suggestions were made in the section *Suggestions re H.S.C. Set Book Bibliography*, which gave a minimum list of books for the guidance of school librarians and Latin teachers. Here we have wished to go further and give a rather more comprehensive list, particularly of works which have appeared since 1959, and to include a detailed list of articles which are of relevance in the reading of authors. Let it be said at once that we do not envisage any pupil working his way through such a list. But we do hope, piously perhaps, that teachers may refer to this list from time to time to acquaint themselves with recent thought about the authors they are studying, and may in this way pass on their knowledge to the pupil.

We have included in the bibliography some books which are out of print. On the whole, we have done this only where it seems that the work has not been replaced by some more modern publication. We assume most teachers are familiar with J. A. Nairn's *Classical Handlist* (Blackwell, 1960) which gives an invaluable guide to publications up to about 1952 and their availability. In order to keep up to date we would urge upon all librarians and Latin teachers that they obtain regularly the free catalogues of new and second-hand books

issued by various booksellers. For new books we have found useful B. H. Blackwell Ltd., Broad Street, Oxford, England, and W. Heffer & Sons Ltd., 3/4 Petty Cury, Cambridge, England. For second-hand books we recommend Parker & Son Ltd., 27 Broad Street, Oxford, England, and International University Booksellers Ltd., 39 Store Street, London, W.C.1, England. A brief look at the list of journals will show that *Classical World* and *Greece and Rome* (both obtainable through Blackwell's) are particularly aimed at schools and school libraries. Particular attention should be drawn to the bibliographic surveys on certain authors put out from time to time by *Classical World* (some of which are mentioned here) which are excellent for providing up to date information on all types of publications. We hope that Latin teachers will urge librarians in the schools to purchase one or both of these inexpensive series. Failing that, it is possible for local centre libraries to obtain periodicals through the Inter-Library Loan service. We have indicated which journals are held by the University College of Rhodesia and Nyasaland for any who are able to make the journey to Salisbury. In this connection it is worth mentioning that a complete index of all articles contained in the major Classical journals since 1935 will shortly be appearing, published at the University College of Rhodesia and Nyasaland and edited by M. P. Forder.

ABBREVIATIONS OF TITLES OF JOURNALS

*AC—Acta Classica *AJP—American Journal of Philology
 CJ—Classical Journal *CP—Classical Philology
 *CQ—Classical Quarterly CW—Classical Weekly
 *G & R—Greece and Rome
 *HSCP—Harvard Studies in Classical Philology
 *JRS—Journal of Roman Studies *Lat.—Latomus
 * M nem.—(M nemosyne)
 *PQ—Philological Quarterly
 *PACA—Proceedings of the African Classical Association
 * Phoenix—Phoenix
 *REL—Revue des Etudes Latines
 Rh.M—Rheinisches Museum für Philologie
 SO—Symbolae Osloenses
 *TAPA—Transactions of the American Philological Association (*Available at the Library of the University College of Rhodesia and Nyasaland.)

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Appendix 2

AUDIO-VISUAL AIDS

For the teacher of Latin in the Federation, there is a wealth of largely untapped audio-visual material. The chief, though not exclusive, source of this material is the Federal Ministry of Education's Audio-Visual Services, whose catalogues are available in every school. For the benefit of Latin teachers, a classified list of the aids held by them is appended. Native Education Departments can get access to the same list.

Films, posters, and other items of classical interest can also sometimes be obtained from the Greek and Italian Consulates, Alitalia, the Shell and BP Film Libraries, the office of the United Kingdom High Commissioner, and harassed travel agents.

The Orbilian Society has produced a second (revised) edition of their Visual Aids Catalogue. It cannot be too strongly recommended, for it contains an absolute mine of information. Copies of this may be obtained from Mr. C. R. Whittaker, P. Bag 167H, Salisbury, at 5s. each.

Two useful organizations are the Educational Foundation for Visual Aids and the National Committee for A-V Aids in Education, both of 33 Queen Anne Street, London, W.1. The former publishes a catalogue of aids and the latter the monthly magazine *Visual Education*, containing up-to-date information on audio-visual materials (annual subscription: £1).

Other very useful publications are the journals *Classical World* (32/- p.a.) and *Classical Outlook* (10/- p.a.). As both of these are American publications, subscriptions are more easily paid through a bookseller, such as Blackwell's, Broad Street, Oxford.

Membership of the Association for the Reform of Latin Teaching will entitle a teacher to the journal *Latin Teaching*, which contains much useful information not only about aids but also about the teaching of Latin in general. The annual subscription is 7/6d. and the address of the A.R.L.T. is Prendergast Grammar School, London, S E.6.

There are also three Latin 'newspapers' on the market, the finest undoubtedly being *Acta Diurna* (1/- per issue, Centaur Books Ltd., 284 High Street, Slough, Bucks., England). The Latin in this is of a high standard (although it caters for all age groups) and each issue deals with a certain period of Roman history. The other two come from the New World and are accordingly modern in every way. *Auxilium Latinum*, published by Auxilium Latinum Magazine, P.O. Box 501, Elisabeth, New Jersey, costs \$1.50 a year, while the annual subscription for *Res Gestae* (Yale Book Co., 34 Butternut Street, Toronto 6, Canada) is \$1.25. Of the two, the former is by far the more substantial and better produced. All three publishers give discounts for large orders.

As a future service to teachers, the Association of Teachers of Classics in the Federation hopes to build up a collection of aids not held by Audio-Visual Services (such as maps, models, coins, realien, etc.), and to make these aids available to all members for borrowing. It is hoped that teachers throughout the country would be prepared to lend their own aids to other teachers. Comments on this proposed scheme will be welcomed.

Despite the value of audio-visual aids and despite their allure, the danger of using them to excess must be avoided. "It is important to remember that visual aids are only aids. They arouse interest and help pupils to imagine how the ancients lived and what they did. They are no substitute for teaching, though a very pleasant help. Every teacher has to abjure the temptation to lean too heavily on them and he must decide for himself just what part they are to play in his teaching. Their use will vary from form to form: the Sixth Form needs little, the junior forms need most. But care and energy are needed in collecting, preparing and using visual materials and they impose a new responsibility on the teacher. They must be servants, not masters."¹

In a more general context, anyone who is unfamiliar with the handling of aids, or who would welcome new but simple ideas for presentation of his material, should refer to the excellent book recently produced by R. Cable (*Audio-Visual Handbook*, publ. 1962).

The list given here is, for reasons of space, limited strictly to aids in the teaching of Latin. There is a list as long for Greek, including Art, Archaeology, Architecture, History and Mythology, which can be usefully used in the teaching of Latin, too.

A complete list can be supplied free on application to Mr. C. R. Whittaker, P.Bag 167H, Salisbury.

1. *The Teaching of Classics*, p.192.

ROMAN

Army:

(1) **Filmstrips.**

- H. 307—THE ROMAN ARMY B.W. T.N.
 How the Roman Army lived, worked and fought. Everything in this strip may be dated about 100 A.D. It may be safely used to illustrate Caesar or Tacitus.
- Art:
(1) Filmstrips.
- A.64—ROMAN ART—PART I B.W. T.N.
 The Etruscans lived in mid-Italy from the 9th Century B.C. and were the first of the Italian tribes to develop an advanced civilisation.
- A.65—ROMAN ART—PART II B.W. T.N.
 Last period of Republican Rome—early period of the Roman Empire. 100 B.C.-300 A.D.
- A.66—ROMAN ART—PART 111 B.W. T.N.
 Primitiv Christian Era and Early Byzantine period, 300-600 A.D.
- Authors:
(1) Magnetic Tapes.
- C/2—VIRGIL AND HIS LITERARY MODELS 26' 16"
 A discussion on Virgil's works based on Greek models and a refutation of the accusation of plagiarism. The talk goes on to illustrate how Virgil's work extends and varies from the models. C/3—TACITUS'S VIEW OF HISTORY 18' 4"
 An outline of Tacitus's life and times.
 Interpretation of title.
 Tacitus's view of the writing of history.
 Tacitus's view of the forces of history.
- C/4—TERENCE—'THE MOTHER-IN-LAW PART I 30' 50"
 PART II 19' 30"
 An introduction to and performance of the play.
- C/9—HORACE—A DISCUSSION OF THE POETIC METHOD 35' 00"
 A discussion on a few aspects of the subject, rather than a general survey. The type of poetry Horace wrote, his position in literature and some of the difficulties in translation and comprehension are studied. The speaker gives his reasons for finding Horace a truly great poet.
- C/11—THE YOUNG MAN IN TERENCE 34' 00"
 A criticism of Henry's view of the young man in the plays of Terence is followed by a partial agreement with Kramer's view. The speaker then carefully studies the young men in the plays and gives his opinion. The plays dissected are: The Woman of Andros. The Self Tormentor. The Eunuch. Phormio. The Mother- in-Law. The Brothers.
- C/12—THE LEGAL BACKGROUND TO CICERO'S SPEECHES 33' 00"
 The speaker gives an outline of the legal background of Cicero's time in five parts. 1. Sources of Law. 2. Civil Law. 3. Criminal Law. 4. The Advocates. 5. Some General Comments about Cicero.
- C/13—ROMAN POETRY: PARTS I AND II 37'00"
 An introduction to Roman Poetry, setting some authors in perspective. What is the use of poetry? The speaker attempts to answer two questions: 'What is the function of the poet?' and 'What is the function

of poetry?' The works and style of Lucretius, Catullus and Horace and finally Virgil are studied in detail.

(2) Gramophone Records:

- | Bin.. No. | Title | |
|---|---|------------|
| 51/16 | Passages from the Georgies:
Weather Signs and Spring. | 78 r.p.m. |
| 7/1 | Selections from the Georgies: | 334 r.p.m. |
| The above are readings by C. Day Lewis of his own translations. | | |
| FL9967 | —ROMAN LOVE POETRY: selections from Catullus,
Tibullus, Sulpicia, Propertius, Ovid, read in Latin by John F. C. Richards. Accompanying booklet includes complete Latin text and English translations, plus general introduction. | |
| 1-12" | 334 rpm longplay record | |
| FL9968 | —THE ODES OF HORACE, Eighteen Odes of Quintus Horatius Flaccus, read in Latin by John F. C. Richards. Text in Latin, English prose, and English poetry. | |
| 1-12" | 334 rpm longplay record | |
| FL9969 | —SELECTIONS FROM VIRGIL: Aeneid, Books I, II, IV, VI, read in Latin by John F. C. Richards. Accompanying Latin text and English translation. | |
| 1-12" | 334 rpm longplay record | |
| FL9972 (FP97/2) | —THE LATIN LANGUAGE. Introduction and readings in Latin and English by Professor Moses Hadas of Columbia University. Includes reading from the authors Livius Andronicus, Plautus, Cato the Elder, Cicero, Lucretius, Catullus, Virgil, Horace, Ovid, Tacitus, St. Thomas Aquinas, etc. Text. | |
| 1-12" | 334 rpm longplay record | |
| FL9973 (FP97/3) | —THE STORY OF VIRGIL'S "THE AENEID." Introduction and reading in English by Professor Moses Hadas of Columbia University. Includes books I-II, IV, V-XII. Text. | |
| 1-12" | 33 rpm longplay record | |
| FL9975 (FP97/5) | —CICERO. Commentary and readings in Latin and English by Moses Hadas. Introduction, First Oration Against Catiline, On Old Age, Tusculan Disputations, On Moral Duties, Letter to Atticus. | |
| 1-12" | 33 rpm longplay record | |
| FL9976 (FP97/6) | —CAESAR. Introduction and readings in Latin and in English translation by Professor Moses Hadas. Seventeen passages including the one familiar to all students from the opening of the Gallic Wars, "Gallia est omnis divisa in partes tres". Text. | |
| 1-12" | 33 rpm longplay record | |

History:

(1) Magnetic Tapes:

- | | | |
|---|---|---------|
| C/7 | —MARIUS AND THE HISTORICAL BACKGROUND OF HIS LIFE AND TIMES | |
| The orthodox picture of Marius is given. There follows a detailed study of the activities and career of Marius as seen through various historians' eyes. The political thinking of Marius and his death are also discussed. | | |
| C/8 | —THE AUGUSTAN ERA—CONSTITUTIONAL HISTORY | 17' 00" |
| A study of the constitution of Rome under Augustus. The emergence of | | |

- a new capitalist class and new social evils, and the return of Julian. How Augustus avoided the name of dictator and took the less obvious name of princeps is discussed.
- H/6—HORATIUS 18' 10"
This programme is a dramatised version of how Horatius and his two brave friends defended the bridge to Rome against the hordes of Tuscany.
- H/7—JULIUS CAESAR 19'20"
The famous story of the Ides of March and Caesar's eventual murder at the hands of the seven conspirators.
- (2) **Filmstrips:**
- H.347—ANCIENT ROME B.W. T.N.
Roads, the gradual spread of the Roman peace, public libraries, a universal language and one law for all citizens were characteristic of this great unifying power.
- L.54—CAESAR AND CLEOPATRA COL. T.N.
Apart from illustrating the play by G. Bernard Shaw, the strip will be useful to those dealing with ancient history.
- H.319—THE GROWTH OF ROME COL. T.N.
How Rome grew from being a small settlement of farmers to being the chief city of the ancient world. The Roman Empire at the time of the death of Julius Caesar, 44 B.C.
- H.335—HANNIBAL COL. T.N.
Hannibal, the Carthaginian, swore on the altar that he would fight Rome. The second Punic War was to decide which of these empires should be Master of the Mediterranean.
- H.333—JULIUS CAESAR COL. T.N.
The story of the life of Julius Caesar, born in the year 102 B.C., up to his death on 15 March 44 B.C., when he was stabbed to death and fell before the Statue of Pompey.
- H.375—LIFE IN THE ROMAN EMPIRE COL. T.N.
- H.210—POMPEII B.W. T.N.
A Pompeian house. Pictures of Vesuvius during an eruption. Roads, houses and villas. The Amphitheatre. Town Forum, Temples of Jupiter and of Venus.
- H.281—THE ROMANS COL. T.N.
Map of Italy showing the origin of Rome. Early Italians. Country folk. The Roman Army, roads, house, shop, baths, the Amphitheatre. Circus.
- G. 406—ROME B.W. T.N.
A number of ancient buildings and ruins are shown, also the Tiber and Tiber Island. Bridges. St. Peter's. The Appian Way. The Column of Trajan.
- H. 186—THE TIMES OF THE ROMAN CAESARS B.W. T.N.
A background to the political and social history of Rome, from the Augustan age to about 300 A.D. The filmstrip will be useful to students of Latin and to those studying architecture.
- (3) **16 mm. Films:**
- 1261—JULIUS CAESAR B.W.—Sound. 20 mins.
The Forum Scene from Shakespeare's "Julius Caesar" with Felix

Avlmer as Brums, and Leo Genn as Mark Anthony.
837—POMPEII AND VESUVIUS Col.—Sound, 10 mins.
Portrays an actual eruption of Vesuvius and the ruins of the city of Pompeii. Recalls the eruption of 79 A.D. and depicts the current scene in Pompeii and environs.

Language:

(1) Gramophone Records:

FI 8112—ESSENTIALS OF LATIN: an introductory course using selections from Latin literature; the most extensive Latin Language instruction recordings ever issued, prepared and narrated by John F C Richards of Columbia University, based on Richards' text, *Essentials of Latin* (Oxford University Press).

4-12" 334 rpm longplay records.

(The four long-playing records in the above set may be purchased individually at \$5.95 each.)

FI 8112 (A /Bt—Essentials of Latin, Vol. 1, BASTC.

FI 8113—Essentials of Latin, Vol. 2, INTERMEDIATE, 1.

FI 8114—Essentials of Latin, Vol. 3, INTERMEDIATE, 2.

FI 8115—Essentials of Latin, Vol. 4, INTERMEDIATE, 3.

FI 8116—ESSENTIALS OF LATIN, Vol 5: Basic constructions and review; also or spared by John F C. Richards, a vitally important summary of the 4-record set and an extremely useful learning and teaching tool on its own or as a supplement to the complete set. 1-12" 33 rpm longplay record

Religion:

(1) Magnetic Tapes:

C/14—EARLY ROMAN RELIGION 30'00"

This talk is designed for lower and upper sixth forms as it ties up with their Livy, Book 1. A survey is given of the beginnings of religion with the Romans, the source of the word, methods and aims of worship, holy days, the priesthood, temples, gods and images.

ROMAN BRITAIN

History:

(1) Magnetic Tapes:

H/8—BOADICEA 16' 10"

A stirring story of Queen Boadicea's brave fight against the Romans.

(2) Filmstrips:

H. 129—COMING OF THE ROMANS B.W. CAP.

Roman ships and methods of warfare. The Roman invasion of Britain.

Famous Romans and Britons. The Roman walls, roads and buildings.

H.127—EARLY BRITONS B.W. CAP.

Domestic utensils used in Neolithic times. Illustrating Britain up to the coming of the Romans. Some aspects of the life of the Celts.

H.13—EVOLUTION OF THE BRITISH HOME: STONE AGE TO ROMAN OCCUPATION B.W. T.N.

Primitive huts and shelters. Typical lake villages. The Roman occupation of Britain explains Roman architectural styles. Implements of daily use.

- H.50—LIFE IN ROMAN BRITAIN B.W. T.N.
The public aspects of town life are illustrated—The Forum, theatres, baths, temples and the homes. The people and their dress. H.
- 166—LONDINIUM B.W. T.N.
History of London from pre-historic times, through the Bronze Age. Roman occupation, Saxon pirates, departure of the Romans and the final settlement of the Saxons.
- H.51—ROMAN BRITAIN B.W. T.N.
The invasions of Julius Caesar and the condition of Britain before the coming of the Romans. The Roman army, the walls, roads, baths, houses, etc.
- H.53—ROMAN CONQUEST OF BRITAIN B.W. T.N.
Reconnaissance 56-55 B.C. Invasion and occupation 43-166 A.D. Bonduca's Rebellion. Agricola's campaign. Fort at Ardoch. Building the walls. Hadrian's Wall. Antonine Wall. Roman defence system The end of the Roman occupation.
- H.52—ROMANS IN BRITAIN B.W. T.N.
Roman roads. Lighthouse, fortress, mosaic pavement, Balkema Gate, Roman Wall and villa, pottery, tableware. The London Gate. Gods from Roman Britain. The Mildenhall Treasure.
- H. 130—ROMAN WALL B.W. T.N.
A fortification and northern boundary, which ran from Wallsend to Bowness, a distance of 73 English miles, was built about A. D. 122-126, by the Emperor Hadrian.
- H.358—THE ROMAN WALL B.W. T.N.
The remains of the Wall and its buildings today. Reconstruction by means of models, maps and diagrams. Its significance in Roman times. Soldiers and civilians are shown in replicas of the costume of the period.
- (3) **16 mm. Films:**
- 1681—THE ROMAN WALL B.W.—Sound. 20 mins.

ITALIAN

Art:

(1) Filmstrips:

- A.49—ETRUSCAN ART B.W. T.N.
Surviving pottery, statues, paintings used to illustrate the high stage of development reached by the Etruscans during the period 800-400 B.C. Influence of the Greeks is evident.

Geography:

(1) Filmstrips:

- G.661—THE ITALIAN LAKES B.W. T.N.
We travel from Paris to Turin, via the Mont Cenis Tunnel which passes under the Col de Frejus. The lakes, castles, villages and people.
- G. 400—
ITALY B.W. T.N.
Parts of the Alps, Garda Lake, San Marino, Monte Titano, Vesuvius, Elba, the Island of Capri, Etna, Syracuse, Milan, Venice, the Palace of the Doges, Leaning Tower of Pisa, the Cathedral of Assisi, etc.
- G. 641—ITAL
Y B.W. CAP.
The famous buildings of Rome, Florence, Naples, Pompeii, Genoa, the

Italian Riviera, Venice, Turin, Milan, Verona, Siena, the Isle of Capri, the lakes. Straits of Messina and Sicily.

G.649—NAPLES AND CAPRI B.W. T.N.
Naples, Pompeii, Vesuvius, Sorrento, Amalfi and Capri. Showing the famous buildings, the coastline and headland, the wonderful caves.

G.667—SICILY B.W. T.N.
The largest island in the Mediterranean. The history. Greek and Roman Temples and Theatres. A strange blend of Arabic and Norman styles in Palermo Churches and Palaces.

(21 Films:

1507—ITALY PENINSULAR OF CONTRASTS

Col.—Sound. 20 mins.

This film depicts the physical geography of Italy and illustrates ways in which it influences the lives of the people. Contrasts old-fashioned and up-to-date methods of farming and transportation, also shows ancient and modern aspects of Italian cities.

MISCELLANEOUS

Archaeology:

(1) Filmstrips:

- A.86—ARCHAEOLOGY: RESTORATION OF POTTERY B. W
T.N.

Historians have to rely on the study of the remains of articles of everyday use in ancient times as there were so few written books on this subject.

- A.87—ARCHAEOLOGY: RESTORATION OF METALS B.W. T.N. Gold is the only metal which Mineralogists call "Native". It is the only metal found in its natural state.

- C. 45—LET'S VISIT THE MUSEUM B.W. T.N.
The variety of exhibits and activities in a Museum. Lectures, crafts, classes, photography, etc.

(2) 16 mm. Films:

- 1685—BURIED CITIES Col.—Sound. 20 mins.

Architecture:

(1) Filmstrips:

- H. 353—ARCHITECTURE SERIES: ROMANESQUE ARCHITECTURE B.W. T.N.
Inspiration and much of the material came from Roman originals. Typical Basilican Churches. Roman architecture in England. German and French Romanesque. Churches at Ravenna. Where the East meets the West.

- A.33—EUROPEAN ARCHITECTURE COL. T.N.
Photographs and drawings of Egyptian, Greek, Romanesque, Gothic and Renaissance Architecture.

- H. 191—HOUSES IN HISTORY: PART IV B.W. T.N.
Renaissance influence on our architecture. Some of the famous buildings in Greece, Italy and England.

Army:

(1) Filmstrips:

- H.1 55—THROUGH THE AGES—HELMETS B.W. T.N.
The Greek helmet. The Norman Casque. The headgear of Feudal conscripts. The Morian or Cabasset. Persian and Japanese helmets. Modern tin hats.

- H.156—THROUGH THE AGES—SIEGEWEAPONS B.W. T.N.
The Roman Army was equipped w'th siege and field artillery. The Middle Ages was a time of castles and gave rise to a renewed interest in machines designed to reduce such strongholds. Pictures bring us up to the 1914 War.

Art:

(1) Filmstrips:

- A.47—HISTORY OF PATTERN—PART I B.W. T.N.
History and tradition of decorative art of savage tribes, Egyptian, Assyrian, Grecian and Roman peoples, with illustrations of surviving

objects from each period.

- A.48—HISTORY OF PATTERN—PART II B.W. T.N.
The history and use of pattern for decorating everyday objects and buildings in Pompeian, Byzantine, Arabian, Turkish and Moresque times.
- A. 135—POTTERY THROUGH THE AGES COL. T.N.
Beautiful pictures of the beginnings of pottery. From Ancient Egypt, Crete, Athens, China, Persia, Italy, France and England. Up to the Modern Industry.
- A. 17—SCULPTURE: ANCIENT AND MODERN B.W. T.N.
A photographic outline of the development of sculpture from prehistoric to modern times. Prehistoric and iron-age sculpture. Ancient Greek, Gothic and Renaissance. Examples of modern work.
- Daily Life:**
(1) **Filmstrips:**
R.11—TWO THOUSAND YEARS AGO. THE HOME B.W. T.N. The position of Palestine and its part in the Roman Empire. A typical village house. Studies of the home life of the family. Each member of the family at his or her daily task.
- (2) **16 mm. Films:**
1122— 2,000 YEARS AGO—THE TRAVELLERS B.W.—Sound. 20 mins.
Methods of travelling and trading in the time of Christ. Travellers arrive at an inn, and partake of food. A merchant bargains for silk. Later, a rich merchant is received and entertained at a friend's house. It is the eve of the Sabbath, and the ceremonies for the beginning of the Sabbath are seen.
- 1123— 2,000 YEARS AGO—THE HOME B.W.—Sound. 20 mins.
By means of maps, the comparative size of Palestine and its place in the Roman Empire are shown. The home life of two thousand years ago is illustrated, including the following:—The interior of a house; the family getting up in the morning, breakfasting and setting out to work; the mother tending her baby and doing the housework.
- History:**
(1) **Filmstrips:**
H.356—LEPTIS MAGNA B.W. T.N.
Map indicating the extent of the Roman Empire. The rise and fall of Leptis Magna. Walls buried under the sand. Modern excavations in progress.
- H.298—SHIPS THROUGH THE YEARS COL. T.N.
From the early Egyptian and Greek boats to the ships of today, including U.S. Aircraft carrier "Hornet", and the two Onard Queens—Queen Mary and Queen Elizabeth. S/S United States. International signal flags.
- H. 124—SHOPPING THROUGH THE CENTURIES B.W. CAP. From Greek and Roman times to the present day. Archaeological finds show early types of money and coins. Greek, Roman and Mediaeval shops, markets and fairs. Merchants' Guilds, Money lending and Banks. Foreign trade.
- H.79—THE STORY OF THE SHIP B.W. T.N.

Early dug-outs, skin, canvas and rush boats. Typical ships of Egyptian, Greek and Roman times, Viking and mediaeval ships and the development of wind and steam power up to the largest battle and merchant ships.

- H. 80—THE STORY OF WRITING **B.W. T.N.**
The beginnings of writing in cave drawings and Egyptian hieroglyphics. A picture of the Rosetta Stone introduces a study of the development of the letters through the scripts of Phoenicia, Greece and Rome.

(2) 16 mm. Films:

- 829—ANCIENT PETRA **Col.—Sound. 10 mins.**
Ancient Petra, a city of red sandstone caves in the heart of the Arabian Desert. The film shows the effect of Edomite, Arab, Greek and Roman civilisation imposed upon the architecture of this caravan crossroad city.

- 2052—THE BEGINNINGS OF HISTORY **B.W.—Sound. 40 mins.**
An introduction to the origins of human civilisation and the history of the British Isles, from the Old Stone Age to the Roman Conquest. Photographs of archaeological finds, ancient sites and reconstructions illustrate the following topics:—Introduction to the topics: Old Stone Age; New Stone Age—Agriculture; Settlements and burial mounds; Bronze Age—articles made of bronze; Stone circles such as Avebury; Late Bronze Age and Early Iron Age—domestic utensils, forts; Iron Age—building and daily life on the farm at Little Woodbury.

- 2063—THE HISTORY OF WRITING **B.W.—Sound. 40 mins.**
This film is divided into four parts. Part 1 discusses and illustrates how writing originated in pictures. Part 2 shows the writing system of China, Mesopotamia and Egypt. Part 3 discusses the emergence of the first real alphabet in Palestine and Syria. Part 4 shows the spread of this alphabet to Greece and Rome, and the development of the Roman script from the Middle Ages until the invention of printing and modern times.

- 1638—JOURNEY INTO THE PAST **Col.—Sound. 20 mins.**
Following an introduction to the Mediterranean of today, the growth and culture of the ancient civilisations of Egypt, Greece and Rome are outlined in sequences showing architecture, works of art, and archaeological finds. Reference is also made to the Minoan, Phoenician and Etruscan people.

- 835—MEDITERRANEAN AFRICA **Col.—Sound. 10 mins.**
Presents a geographical and historical survey of that part of Africa which borders the Mediterranean coast. Portrays the many-cultured aspects of this ancient invasion route—Berber, Phoenician, Carthaginian, Roman, Arab, etc.

Language:

(1) 16 mm. Films:

- 1114—THE HISTORY OF THE ENGLISH LANGUAGE **B.W.—Sound. 20 mins.**
English was brought to Britain in the fifth century. Its rich vocabulary includes words from all the chief languages of the world. Maps and diagrams show the growth of this mother tongue of millions.

Religion:

(1) Filmstrips:

- R.62—FAITH TRIUMPHANT B.W. T.N.
The period between the end of Paul's third missionary journey and his imprisonment in Rome. His trial before the Sanhedrin, the Roman Court of Felix and Festus, and the hearing before Agrippa.
- R.7—PAUL'S FIRST MISSIONARY JOURNEY B.W. CAP.
St. Paul setting out with Barnabas and Mark. Incidents on his journey.
- R.8—PAUL'S SECOND MISSIONARY JOURNEY B.W. CAP.
Chief incidents on the second journey. His teaching and converts. The dangers and adventures through Asia Minor and Greece. R.9—PAUL'S THIRD MISSIONARY JOURNEY B.W. CAP. Incidents of Paul's visit to Ephesus, his journey through Macedonia, Greece and Asia Minor. His return to Jerusalem.
- R.10—PAUL'S TRIP TO ROME B.W. CAP.
Events of his imprisonment in Jerusalem and the journey to Rome. His dealings with the Roman Governors. His life and death at Rome.
- R. 138—THE SPREAD OF CHRISTIANITY—THE WINNING OF THE ROMAN EMPIRE B.W. T.N.
The emergence of the Church. Opposition. Triumph in the Roman Empire. Great Churches of the period. Christianity in the British Isles. Early illustrations of University, Monasticism, Retrospect and Prospect.

**PUBLICATIONS FROM THE UNIVERSITY COLLEGE
OF RHODESIA AND NYASALAND**

Faculty of Education

Occasional Papers:

1. The education of the less successful secondary schoolchild (papers and proceedings of a Conference held in August 1962), edited by D. G. Hawkrige, 1963. 7s. 6d.
2. The teaching of Latin in Africa (papers supplementing the proceedings of a Conference held at the College, August 1962), edited by C. R. Whittaker and M. E. Toubkin. 1963. 7s. 6d.
3. Community development, with special reference to rural areas (papers read at a Conference organised by the Institute of Adult Education, August 1962), with an introduction by Edwin Townsend-Coles. **In the press.**

Department of African Studies

Occasional Papers:

1. Garbett, G. Kingsley, Growth and change in a Shona ward. 1960. 7s. 6d.
2. Bell, Mrs. E. M. Polygons: a survey of the African personnel of a Rhodesian factory. 1961. 7s. 6d.
3. Bell, Mrs. E. M. Polygons: part two. Publication later in 1963. **In the press.**

MISCELLANEOUS PUBLICATIONS

Catalogue of the Courtauld Coin Collection: Roman and related foreign coins, with descriptions of each coin, plates, and an introduction on the monetary history of Rome by Prof. T. F. Carney. **In the press.**

Periodicals in the libraries of the Federation: a record of the detailed holdings of the most important learned, special and public libraries in the three territories, compiled by James Hutton, B.A., LL.B., Dipl. Lib. Loose-leaf format, with lettered portfolio binding. Basic volume publ. in 1962. Price: £2.2.0 post free, including free service comprising first 100 supplementary sheets. For a full list of the publications of the College, write to the Librarian (Publications), University College of Rhodesia and Nyasaland, Private Bag 167H, Salisbury, S. Rhodesia.

1. JUNO AND STORM Arrival in strange land Trojans already known
Trojans laeti Friendship offered Ilioneus speaks for Aeneas Omens and
prophecies aid reception
Juno laments her lack of power Juno rouses storm with aid of Aeolus
Closing of gates of war Venus prevails over Juno Movement of book: misery
to happiness