

## SECTION VI

## LATIN AND GREEK

LATIN and Greek find their place in the secondary school as the culmination of the language work. The

**Educational  
Function.**

foundation of this department is English : by the native language the faculty of expression is first trained and systematised, and the simple relations of syntax are made clear. Complete and careful work in English is not only necessary, but it means a great saving of time in teaching foreign languages : it saves the time which is now spent in correcting the pupils' English, and enables that time to be profitably spent in direct practice of the foreign tongue. Next, the first introduction to foreign languages is given through some language which is like enough to their own in structure to be within the power of young children : that is, through a modern language. Perhaps the modern speech ideally best suited for training would be Italian ; but for general convenience French, or perhaps German, has been chosen. Any one of these languages contains more inflexions than English, yet is not so unlike English in structure as Latin or Greek, whilst their contents are very much akin to those of English. But when the first foreign language is so familiar that it can be understood and used accurately up to a given standard, the time has come for the severer discipline of the classics.

Latin and Greek are valuable for different reasons.

As historical studies, indeed, both help us to understand the present by the past ; but as languages they touch different sides of our mind. Latin makes finally clear the elements of grammar, and the laws of syntax : its fixed and logical structure makes it a bracing and instructive discipline for the powers of the mind. No loose or blurred expression is possible in Latin : all must be exact, and any mistakes are instantly demonstrable beyond doubt. In this work, then, stress must be laid on the linguistic side, and formal composition must be part of the course. There is also a literary side, and among Latin authors are several of first-rate importance, which the educated man must know : Latin is moreover the key to nearly all the mediæval history of Europe, and the foundation of many of its languages. But it is the training of orderly and accurate expression of thought, impossible without sustained attention, which is our main object in studying Latin.

With Greek, the chief interest lies in the literature. Here we have the beginnings of all literary forms, and the perfection of most ; and the Greek types, being less complex than the modern, are easier of apprehension. There is in the Greek also both a naturalness and freshness as of childhood, combined with a keen intelligence as of manhood, and a directness and simplicity of expression, which are wanting in all other literatures. These qualities are inseparable from the language, and cannot be translated : in a translation, indeed, the simplicity of expression disappears, and the naturalness of the thought often appears rather childish than childlike. The absence of dead metaphor or artificiality makes the Greek language a valuable help towards seeing the truth of things : much that in English is vague or obscure is in Greek simple and clear-cut. In the effort of reading or translation this

sincerity of spirit reacts on the student, who unconsciously absorbs something of the Greek passion to see things as they are. In the literature there is also a wealth of observation and knowledge of human nature which appeals to us at all ages : their inimitable stories in childhood, their poetry and history in manhood, their divine philosophy in old age. Here, then, our chief aim is to understand and to enjoy the literature.

But for both languages, and indeed for any language, the mere reading of books is not enough : there must also be a mastery of the languages which will enable us to use them. The most effective way to teach this is by oral practice, reinforced and checked by writing afterwards ; for the arguments which prove the need of oral practice in a modern language also apply to the ancient languages, that of practical utility excepted. By this means, although we do not make Greek composition a main object, we attain a great degree of facility in it by the way. In the early stage ; free or original composition only will be practised ; exceptionally an exercise in translation will be now and then taken, when a new and difficult construction has to be taught.

In the following pages, then, we shall assume that our teaching is based on the spoken word, reinforced by writing, the material being supplied by the teacher or from books.

The 'reformed' methods here adopted owe something to the admirable work done in recent years by

**i. Latin.** modern language teachers, and something to the efforts of German schoolmasters. In Germany 'reform' has been in progress for some thirty years, and has produced excellent results. But the movement is not a new ideal ; it is merely the restatement of an old one. The schoolmasters of the early Renaissance adopted it in all

essential points, and it can be traced back to Quintilian himself.<sup>1</sup>

That which immediately follows is an outline of a Latin course for boys who begin at the age of about twelve and leave off at about sixteen; one lesson a day is supposed to be given. Experience shows that boys trained on the plan here stated may begin Greek at fourteen, specialise in classics at fifteen or sixteen, and be ready to compete at nineteen for scholarships at the universities. The problem how such boys should be prepared is discussed later.

In secondary schools of the 'grammar' school type, some reform in method is absolutely necessary. The old ways have been tried and found wanting. They can only succeed when more time is devoted to classics than is now possible. If some remedy be not found there is but one alternative—classics must be given up. It is with this conviction that the present writer has treated the problem in the following pages.

The task of the classical master is not the same as that of his modern language colleague. The latter has accomplished his aim when the scholars are in possession of a new instrument of expression; but the classical master wishes to do more than this. He must train his pupils in the principles of language which are illustrated by Latin and Greek, with a view to developing their powers of logical analysis and synthesis; he must also increase their mastery of the mother-tongue, by comparing it with another which expresses thought in quite a different way. This must be constantly kept in mind when discussing method.

There is some confusion and uncertainty as to what is meant by the 'reformed' method, and it will be well

<sup>1</sup> See the writer's article on 'Plutarch, Quintilian, and the Early Humanists,' in the *Classical Review* for March 1907.

to state distinctly the sense in which the expression is used in the present section. It does not mean neglect of grammar. It does not mean 'Reformed Method' 'picking up' the classical languages. But it means that grammar is learnt, in the first instance, *pari passu* with the use of language, and that the pupil learns to understand and use Latin and Greek as spoken, as well as in written speech.

Opposition to reform arises both from within and also from without the ranks of classical teachers. Some of those who are at present engaged in teaching Latin and Greek hold that the current way is better, having been evolved from centuries of experience. This view obscures the facts. Present methods are survivals from an age when the healthier and saner ideals of the early Renaissance had been forgotten. The reformed method is the older, and has the sanctions of psychology and of common sense.

It is the conviction of the writer that it is hopeless to teach Latin to beginners who are ignorant of simple English grammar, or who cannot compose short but correct sentences in lucid English. Without making a fetish of grammar, it is yet possible to train boys so that they know the meaning of the parts of speech and of the functions of words and clauses in building up a sentence. The teacher who has a class without this equipment will find himself handicapped at every turn, and will probably be obliged to teach a minimum of English grammar before he can make any progress at all. Those who are interested in this question will find it discussed in the 'School World' for December 1906.

The first year of Latin is, perhaps, more decisive than any of the others in its effect upon the final result. This is so, not only because success in the later stages

must depend upon the strength of the foundation, but because, unless a pupil gain confidence by mastering

**First Stage :** the difficulties he meets with at first,  
**Simple** he may take a dislike to the subject  
**Sentence.** which will destroy altogether the educational value of his subsequent

training. It is accordingly of very great importance to make sure that the beginner is in a fit state to begin Latin. Put briefly, the necessary degree of intellectual development which should have been reached by the beginner is as follows :

(1) The pupil should feel an interest in the Romans as a people. That is, he should know that modern civilisation is connected with Roman.

**Necessary Preliminaries.** This knowledge is the result of reading history.

(2) A knowledge of French and of elementary etymology should have shown that the Roman tongue is the basis of the Romance languages, and that its vocabulary has given us many of our words.

(3) The pupil should have a sound knowledge of the functions of words and sentences, derived from a study of English, and should also be aware, from his study of French, of the way in which some of these functions are expressed by inflexions.

What ought the pupil to learn in the first stage? It would be unwise to attempt to fix a rigid minimum, because this minimum might be exceeded in some cases with advantage, while in others only a portion of the work prescribed can be thoroughly mastered, and yet the pupil may not be debarred from proceeding to the second stage. A fair margin being allowed on either side, it seems reasonable to require that at the end of a year's teaching the pupil should be able to understand and compose, orally and in writing, simple sentences framed out of a limited vocabulary. Whether

such constructions as the ablative absolute and the simpler uses of the relative can be added to the scheme will depend upon the capacity of the class and the time devoted to Latin. But the subjunctive mood should be kept in reserve until considerable flexibility and power have been acquired in the use of the simpler elements of speech.

This is a very good foundation for any knowledge which may be built upon it. It implies that a considerable proportion of the accidence has been mastered ; while the syntax will include the 'concordances' and the easier uses of the cases, especially those which are concerned with the prepositions.

The Romans have not left us a beginners' book, and in the early stages of Latin teaching the material must be modern Latin, or easy passages from Roman writers considerably simplified. There are two principles which should govern the whole of the teaching in the first year :

(1) Abundance of material should be set before the learner. Rules without examples, or with few examples, are useless because unappreciated. There should be much learning by heart, and a considerable number of sentences, dealing for the most part with the work of the class-room or the everyday life of the pupil, should be so familiar that the simple rules of concord become unconsciously impressed upon the mind.

(2) The early stage is the one in which oral work is most efficacious. This is so for many reasons. The young boy is more attracted by conversational methods than older pupils. The work is chiefly concerned with the mastery of simple modes of expression ; no time is spent upon literary masterpieces. Oral work is rapid ; and rapidity is very important in the early stages because it is essential to give a fairly broad

view of the subject as soon as possible. It must also be remembered that certain brain-centres are developed by the use of speech which are almost untouched when a language is learnt by means of the eye. To use the ear as well as the eye increases the pupil's chance of success.

The reformed pronunciation is to be preferred for the following reasons :

**Reformed  
Pronunciation.**

(1) It is more correct.  
(2) It connects the pronunciation of Latin with that of French and other modern languages.

(3) It is more musical, and trains the pupil to pronounce those pure vowel-sounds which are so rare in English.

(4) It is practically phonetic, one letter or group of letters corresponding to one sound only. Oral work is thus greatly facilitated. Quantity, of course, is of prime importance.

The objection is sometimes brought that the reformed pronunciation is hard to acquire. This is a mistake. It is really easier than the English, except when the latter has been taught first. Then, of course, trouble and confusion arise, but everything works smoothly if the reformed pronunciation be taught from the beginning.

Books for beginners written on reformed lines are of two kinds, according as they take a continuous story or a series of exercises as the material with which to work. It should be noticed that a series of exercises does not necessarily mean a congeries of detached sentences. Short stories, dramatic dialogues, and conversations may well be included. What it does mean is that the writer of the book is not hampered in his work by considerations of plot. In other words, he has a far wider range of material. I am inclined to favour the second type of primer, but as it is obviously stimu-

lating to a boy to read an interesting story, a book containing one may well be used in revision, when the whole ground has been covered once.

The first few lessons must of necessity vary according to the standard attained by the class. If, unfortunately, they know no grammar; if they cannot distinguish subject from object, or understand what a declension means, two courses are open. The teacher may proceed to supply the information lacking; in other words, he may turn the Latin lesson into an English lesson. The meaning of 'declension' may easily be understood from the few instances of it which occur in English—*he, him, his; who, whom, whose*. On the other hand, a possible way out of the difficulty is to pronounce distinctly and write on the blackboard, with translation, several Latin sentences involving, say, the uses of the nominative and accusative as subject and object :

*mensa est magna  
video mensam*

and so on.

The teacher may by the latter method succeed in time in forming a grammatical 'conscience' in his pupils. If he can do so, all the better. But experience tends to show that the mother-tongue is the proper medium to convey to the beginner those elemental principles of speech which are part and parcel of all languages, and I frankly confess that I much prefer the former method.

Whichever plan be adopted, it will be necessary, by means of much oral work and some writing, to impress the rules of concord firmly upon the pupil's mind. Oral work is better for practice than written, because there is less chance of mistakes becoming stereotyped by being written; *Littera scripta manet* is a true

proverb. But the lesson once learnt, writing must be used to fix it.

One or two points of detail remain to be discussed. In the first place, as soon as one declension has been mastered the others should be learnt as quickly as possible. The difference between them is one of form, and not of meaning. When once the meaning of 'declension' is understood, the rest is mere memory-work. Similarly, the tenses of the four conjugations—or rather five, since the *facio* class is of great importance and should be learnt at once—may very properly be taken together. The difference between *recitamus*, *sedemus*, *claudimus*, *aperimus*, is merely that the characteristic vowel is different. Boys pick up very readily the fact that *o*, *s*, *t*, *mus*, *tis*, *nt*, perform the function of the English personal pronouns *I*, *you*, *he*, &c., and a knowledge of this fact will help them considerably while they are learning the various tenses.

The ordinary work of the class-room may be described in rough Latin equivalents, and sentences of a simple type should be used to convey the ordinary commands and questions which are constantly occurring. *E.g.* :

Master : <i>claudite libros.</i>	Boys : <i>claudimus libros.</i>
Master : <i>noli sedere.</i>	Boy : <i>non sedeo.</i>
Master : <i>surge.</i>	Boy : <i>surgo.</i>

In all oral work the pronunciation of the boys, and *à fortiori* that of the master, should be pure and true to quantity, and above all fluent and distinct. Incalculable harm is caused by muttered or hesitating answers. A lazy habit is formed; the boys are habituated to vague impressions; and the work of the class is inaudible to a large part of it. But the most vital reason is, that clear speaking conduces to clear thinking.

Writing may with advantage be reduced to a minimum. As has already been pointed out, it is unwise to stereotype mistakes. But since writing cultivates special brain-centres, it should not be abandoned altogether. A good plan is to do orally all the work which is afterwards done in writing. The advantages of both methods are secured by this plan.

To many people the reformed method of teaching languages is equivalent to neglect of grammar. To prevent any misapprehension, let it be clearly stated that the grammar must be learnt, and learnt thoroughly. The reformers are insisting upon two principles which have been somewhat neglected in the past :

(1) Grammar must be learnt *pari passu* with the actual use of the language. No paradigm should be learnt until its meaning and use are understood.

(2) Unimportant exceptions, such as the gender of *virus* and the genitive of *supellex*, may well be left until the need for them arises.

Most boys have very hazy ideas of the manner of life the Romans used to lead, and it is a good plan to make them familiar with Roman **Pictures.**

*Realien* by means of pictures and models. As pictures distract the attention when they are set in the 'reader,' it is better to use them as material for composition lessons, or for learning vocabulary. For example, a picture of a Roman citizen will not only make it clear that the *toga* was not like a modern gown, but may be used to aid the class in constructing simple sentences such as : *Toga corpus tegit ; sed dextra nuda est ; toga terram non attingit* ; if the class be shown models or pictures of Roman soldiers, and then be told, with translation if necessary, *Ibi gladius est ; miles gladium habet ; mucro gladii acutus est*, and so on, the boy will after a while be prepared to

learn the paradigm and the names of the cases that compose it.

At first, perhaps, it is as well to confine one's attention to such ideas as the Romans possessed in common with ourselves. The Romans walked, ran, ate, and slept as we do; and such general ideas will furnish enough material to occupy the teacher for the first few lessons.

Translation, both from and into Latin, cannot be avoided in the early stages; it is often needed for explanation, but it is not cultivated for its own sake. However much time be devoted to Latin, it will not be enough to supply the learner with sufficient material to enable his power of unconscious generalisation to work. But translation, however ably taught, does not create that instinct for language (as the Germans call it) which it is desirable to produce in the pupil's mind. This instinct is best fostered by means of question and answer in Latin on the lesson of the day. Suppose in that lesson the following sentence has occurred:

*mane pueri ludum intrant.*

The following questions and answers might ensue:

<i>qui ludum intrant?</i>	<i>pueri ludum intrant.</i>
<i>quid intrant pueri?</i>	<i>ludum intrant pueri.</i>
<i>quando pueri intrant ludum?</i>	<i>mane intrant ludum pueri.</i>
<i>quid faciunt pueri?</i>	<i>intrant ludum pueri.</i>

Such exercises, besides doing much to create that instinct for the language which I have mentioned, also show the importance of the order of words. It will be seen that the word which really answers the question comes first, and the rest of the answer does not differ (except in the order of words) from the part of the

question which is left when the question-word has been taken away.

Another excellent exercise is a kind of 'missing word competition.' A sentence is given wanting one important word, *e.g.* an adjective or verb, and the pupil has to make the appropriate addition.

*habemus — matrem.*  
*Romani contra hostes fortiter —*

Such exercises not only help to create the 'language feeling' (for of course the whole sentence and not the missing word merely, should be given by the pupil), but also present one kind of difficulty at a time instead of several.

The question of vocabulary is one which presents some difficulty. Although the memory of young boys is good, it is nevertheless undesirable to employ so many words that they cannot be learnt perfectly. Further, the words that are learnt first should be those most commonly employed by the classical authors whose works will be studied in the next stages. Perhaps 1000 is the number which ought to be known by the end of the first year. A proposal has recently been made by Professor E. V. Arnold, of Bangor, that schools should come to some agreement as to vocabulary, assigning certain words to the first year, certain others to the second, and so on. It would be convenient for examiners in public examinations to know exactly what words the candidate is supposed to know, and the adoption of the plan would also enable boys to move from one school to another with a minimum of disturbance in their studies. But obviously much more organisation of our secondary schools will be necessary before the plan becomes possible.

In conclusion, the necessity of thoroughness should

always be present in the teacher's mind. Let him take care that :

(a) The declensions and conjugations be thoroughly known.

(b) The boys can use them with accuracy and fair speed.

(c) Special attention be paid to the usual 'traps, *i.e.* the difference between 'by' expressing the agent, and 'by' expressing the instrument; 'to' the sign of the indirect object, and 'to' denoting 'motion to.'

(d) The gender and genitive of every noun be learnt thoroughly as it occurs.

(e) Similar attention be paid to adjectives.

(f) Pronunciation be accurate, fluent, clear, and enunciation spirited.

(g) The importance of the order of words be insisted upon from the first.

(h) A considerable quantity of simple Latin be thoroughly understood and then committed to memory.

Finally, the great secret of success is constant repetition.

A boy is ready for the second stage when he can understand and compose, with accuracy and ease, simple sentences involving the ordinary in-

**Second Stage:** flexions, excluding those of the sub-  
**Complex** junctive. He has now to master the  
**Sentence.** complex sentence and to make more

complete his knowledge of accidence, so that he may begin in earnest to read the easier Latin authors in the third stage.

The general principles of stage i. hold good of stage ii.

(1) A considerable part of the work should be oral.

(2) The rules of grammar should be impressed upon the mind in the first instance, not by the use of

a systematic grammar, but by a careful examination of Latin passages illustrating these rules.

(3) Nevertheless, a systematic grammar, containing accidence and syntax, should be used in this stage so that the rules already learnt may be learnt by heart in a logical order.

On the other hand, increased attention will be paid to translation and written free *composition* (not translation), because the object in view is to prepare boys for the period when they will be studying the classical authors and learning to write Latin prose.

At the period we are discussing, all the teaching should be based upon, and spring naturally out of, the 'reader.' Occasionally, once a week perhaps, there should be a definite **Procedure.** grammar lesson dealing with a particular point, and a definite composition lesson, consisting sometimes of free composition and more rarely of translation. The remaining lessons should be concerned with the study of simple Latin, from which should be derived material for a little composition and a little grammar-learning. These lessons, in fact, will be divided into three distinct parts : (1) translation ; (2) grammar ; (3) composition.

There will now be given a fuller consideration of these three types of lesson, the 'mixed' lesson, the grammar lesson, and the composition lesson.

For the 'mixed' lesson the chief requisite is a text. Fortunately, the simpler poems of Catullus and Martial, **The 'Reader.'** and the stories found in Livy and other Latin writers, form admirable material. The poems can be used without alteration, or with the omission of a few lines ; the prose needs simplification and, to a certain extent, to be re-written. The 'reader' at first should be too easy rather than too hard. It does not matter much in what order the syntactical constructions occur in the 'reader,' for the

teacher can always pick and choose the particular point upon which he is going to lay stress, passing over the others with just as much comment as makes them intelligible. Moreover, if the 'reader' consists of short stories, a passage can be easily chosen which illustrates best the point to be explained.

The 'reader' should be interleaved with blank pages. On these may be written such notes as the teacher thinks fit to give, either before the lesson or during it. They may also be used for inserting references to the sections of the grammar.

Each boy ought to possess a small dictionary; to learn how to use books of reference is an essential part of education. Boys are slow at finding out words in a small vocabulary; they are slower still in learning to use a dictionary. But speed comes with practice, and it is obviously useful that the way to handle books of reference be mastered at the first opportunity,<sup>1</sup> to say nothing of the gain derived from studying the history of words and their various meanings.

At first the teacher will find it necessary to explain each lesson fully in class. He must give the unknown words, which may be entered on the blank page, explain the new constructions, and show the class, by precept and example, how to translate. At this period homework will consist of learning what has already been explained, or of written composition based upon the day's work. But in course of time the boys must be encouraged to make use of their own initiative. Whenever a story or passage occurs containing no difficulties which have not been mastered, it should be prepared with the sole help of grammar and dictionary.

<sup>1</sup> Some boys are inordinately long in finding a word in a dictionary or vocabulary. I have known one who was a minute and a half in finding *hora* in a vocabulary of ten pages. But skill comes with practice.

During the second stage much of the ordinary classroom conversation can be carried on in Latin. If a boy mutters an answer instead of speaking out, the master can check him with *nescio quid dicas*, and in this way familiarise the mind of every pupil with instances of common constructions. Question after question should be asked upon the subject-matter of the portion of the 'reader' that is being studied. It will be found that nearly every sentence admits of two or three questions, the answer to which will be subject, principal verb, object, or subordinate clause.

When the translation is known, the grammar learnt, and the questions answered, a little composition should be given. This may consist of single sentences illustrating the particular point or points which have been just explained.

The special grammar lesson will take place once a week. When a new construction has occurred several times, and the boys have collected a number of instances from the 'reader,' it should be fully discussed and mastered. The point must be finally driven home by its appearing prominently in the sentences set for translation from English into Latin. Even then, constant revision will be necessary if the ground gained is not to be lost.

A word of warning is necessary. If grammar be learnt from the 'reader,' it must be made clear that one instance does not justify the formulation of a syntactical rule. It should be explained that grammar 'rules' are not laws, but merely habits of speech; that the sentence under examination is an example of such a habit; and that other examples will be met by and by.

When a story, or a poem, has been thoroughly mastered, it should be learnt by heart. But the Latin

must have been so well studied that this final process involves but little labour. It is all a matter of habit and training. If a boy knows that the piece he is working at is going to be learnt by heart as home-work later on, he will be gradually assimilating it all the time.

Besides composition of short sentences orally during the construing lesson, there should also be some definite

**Composition.** composition lesson in the second stage. The work should be of two kinds. In the first place many sentences, or short stories, based upon the 'reader' and involving constructions recently learnt, may be dictated by the teacher for translation into Latin. It will be as well, in order to avoid fixing blunders in the mind, to have these translated orally before they are translated on paper. Secondly, free composition from models or pictures will be found extremely useful. Ordinary illustrations will often suffice, but they may be specially prepared for the purpose. Series of pictures, representing the chief moments of a story, have been successfully used in modern-language teaching, and there is no reason why they should not be equally serviceable to the classical master. Under careful guidance a class may learn, by working with their teacher, the laws they must obey in writing a piece of composition.

The following are short descriptions of a series of six pictures used by the writer for this purpose :—

- I. Sextus Tarquinius being flogged.
- II. The people of Gabii welcome him.
- III. Sextus sends a messenger to his father.
- IV. Tarquinius Superbus strikes off the tallest poppy heads.
- V. The chief men of Gabii are led away to death or exile.
- VI. The Romans enter and take possession of the city.

Now it is obvious that the pictures in this case cannot give the whole of the story. No one can tell, unless he is familiar with the legend, that the man in IV., striking down the poppies, is the Roman king, and father of the man in I. who is receiving the flogging. So at some point or other in the lesson the teacher must impart such information as is absolutely necessary.

If the class consists of boys in their second or third year of Latin, the lesson takes somewhat the following form. The class looks at the first picture, and then the master asks about whom they are going to talk. Answer : *Sextus Tarquinius*. Teacher : 'What are you going to say about him ?' The question may be asked in Latin if it be thought advisable. Answer : *Verbera patitur*. Teacher : *Cur verbera patitur ?* Answer : *Ut Gabinos fallat*. It may happen that a boy will suggest the addition of *sua sponte* or *iussu patris*, or even the prefixing of *Cum Romani Gabios vi expugnare non possint*. Perhaps no boy is ready with an answer, or the answer given is imperfect. The teacher must then suggest an answer, or bring about the amendment of the faulty one. He must pay attention to the order of words, and show how the order of words is, roughly speaking, the order of thought. Plenty of scope is thus given to his ingenuity and power of stimulating interest. When the first picture is finished, the final description is written on the blackboard, thus :

*Cum Romani Gabios vi expugnare non possint, Sextus Tarquinius, filius Superbi, sua sponte verbera patitur ut Gabinos fallat.*

#### PICTURE II

T. About whom are we going to talk ?

A. *De Gabinis* (teacher suggests *illis*).

T. *Quid faciunt Gabini ?*

A. *Sextum excipiunt Gabini* (teacher suggests *eum*).

T. *Quando excipiunt?*

A. *Vulneribus visis excipiunt.*

T. *Quomodo?*

A. *Laeti excipiunt.*

In this way the second sentence is composed; *Illi vulneribus visis eum laeti excipiunt*: it must then be repeated. And the story might go on: *Tandem imperio summo politus Sextus epistolam ad patrem mittit ut discat quid sit faciendum. Ille veritus ne infidus sit nuntius nihil voce respondet, sed in hortum progressus summa capita papaverum baculo decutit. Quibus renuntiatis Sextus ubi intellegit quid pater velit primores aut occidit aut expellit. Deinde rebus occisorum populo divisus placet ut Romani Gabiis potiantur.*

The whole story is then copied from the board by each boy into an exercise-book kept for the purpose. As each boy has a copy of the pictures, and, so to speak, sees the events taking place before his eyes, it is natural to have the story told in the present tense, as above. Afterwards (*e.g.* as home-work), it can be written out in the past tense. This will involve attention to sequence of tenses, to the difference between perfect and imperfect, and so on. Other variations are possible. Sextus may tell the story, or Tarquin the Proud, or the people of Gabii. Later on, more advanced pupils may compose original themes without help, but at first these must be avoided: if allowed a free hand young boys will simply evade difficulties.

The chief value of such a lesson as the one outlined above is its elasticity, and the consequent possibilities of hearty co-operation between teacher and class. By working with his pupils, the teacher shows them how they ought to work by themselves. At the same time he is prepared to welcome any suggestion and turn it to the best advantage. The 'average boy,' who

often sinks into listless apathy after a few terms at translation exercises he does not quite understand, is roused to action when he sees his teacher working with him and leading him to the achievement of something artistic. And all the while the connexion between words and ideas is kept alive by the use of visual impressions, instead of words, to suggest the ideas to be clothed in a Latin dress, an excellent antidote for the mechanical, word-for-word operation into which translation is apt to degenerate. There is no opportunity for the learner to mistake what he has to express in Latin. In a picture all is clear-cut and precise. Moreover, that fascination of the attention exercised by an illustration, a serious drawback during a construing lesson, is a positive virtue when the details of the illustration form the subject which the pupils have to turn into Latin.

Finally, as in the first stage, so in the second, great stress should be laid upon accurate and distinct pronunciation, upon the thorough mastery of rules, and upon accurate order and neatness in written composition.

At the end of the second stage the pupil should have mastered the accidence, with the exception, perhaps, of a few irregularities,

**Third Stage:** and the main outlines of the syntax  
**Author, &c.** of complex sentences. He has now before him a threefold task :

(1) To acquire readiness in understanding and in translating the ordinary Latin authors.

(2) To learn to write simple, idiomatic Latin prose, both in ' free ' composition and in translation.

(3) To master the structure of the simpler metres.

In this stage there will be, perhaps, less oral work than in the previous stages. The amount will vary according to the degree in which feeling for the language

has been acquired. If a fair amount of success has been achieved, more time may be devoted to translation and composition, and to the obvious points of style and scholarship.

Three kinds of lessons may be distinguished in this part of the course :—

- (1) The construing lesson ;
- (2) The composition lesson ;
- (3) The 'unseen' lesson.

There should be at least three construing lessons a week. One or two periods should be spent on composition, and one on an 'unseen' taken out of the author that is being read.

**Construing.** The text used should have all the long vowels marked, should not be illustrated, and should contain no notes or vocabulary. Illustrations distract the attention : the 'reader' is not the place for them. Notes are worse than useless in the hands of most boys, for to use notes properly is an art which they have not yet acquired. Vocabularies lend themselves to dishonest uses and are productive of lazy habits.

Should the teacher feel that this is to expect too much from his class, he may give them notes himself before the lesson is attempted. Boys ought to be practised in the art of taking down notes. At first all notes must be dictated, but in course of time the power will come of taking down in brief the substance of the teacher's remarks.

In translation, idiom and accuracy should receive careful attention. Slovenly English is intolerable, and the custom of allowing so-called 'literal' translations to pass muster has been responsible for much of the ill-odour into which classical study has fallen. On the other hand, accuracy is of prime importance.

Every boy must be able to account for every word that he is translating, if called upon to do so.

Some part of every translation lesson must be set aside for grammar. Within the range of his reading the genitive and gender of every noun, the parts of every verb, the reason for every instance of the subjunctive mood, should be known thoroughly by every boy. This is all the more necessary because in the third stage no period is set apart for a special grammar lesson. The outlines of grammar, in so far as they are necessary for actual usage, are supposed to be known already; the task remains of filling up gaps and of revising work already learnt. The scientific study of grammar, on historical or philological lines, will be followed in special lessons at subsequent stages by such boys as intend to take up Classics at the university.

Each lesson will naturally allow of practice in composition. Questions may be asked in Latin, to be answered in Latin. These are of **Composition.** two kinds :

(a) Questions the answers to which are taken directly from the text.

(b) The questions on subject-matter, which imply some skill in free composition.

In addition to these questions, sentences may be given for translation in writing, or the substance of the passage just read may be written out in Latin.

Learning by heart of suitable passages which have already been mastered is a valuable help, and should be continued in the third stage. It has been found by experiment that in course of time the close study of a passage which takes place during the translation lesson causes most boys to learn it almost unconsciously by heart.

If due attention has been paid to quantity during

the preceding stages, there should be no difficulty in teaching the structure of simple verse. The difference between long vowels and long syllables will now present no difficulty. A little very simple verse-composition may be attempted in the case of such boys as show literary ability.

While the 'reader' is being laboriously studied in the manner suggested above, it will be found a good plan to read rapidly some very easy author. This may take the place of 'unseens.' The recently republished translation of 'Robinson Crusoe' will afford excellent material.

The composition of the third stage may begin with either detached sentences or very simple stories. As it is certainly desirable to base as much composition as possible upon the 'reader,' the teacher must compose these sentences himself. Afterwards one of the many books of simple passages for translation can be used. It is as well, however, to have the earlier part of the course translated orally before being committed to writing. In this way fewer mistakes will become stereotyped by being committed to writing.

A little picture-composition may perhaps prove a welcome change from translation, but the following plan generally proves more profitable during the third stage: The teacher reads or gives a short account in Latin of a fable or some incident well known to the class, say an event which is occupying the newspapers at the time. He then makes them write on the board such words as he thinks the boys will not know. Then he reads the whole story once more, rather more slowly than on the previous occasion. Finally the boys are told to write out in their own words as much of the Latin as they remember. Any teacher who takes pains over this method will be abundantly repaid, but he must be on his guard against the boys' writing

nonsense or introducing too many variations of their own. Experience proves that few boys are capable of such variations, at least for some time.

The chief difficulty felt by a young boy in setting about an 'unseen' is (should the vocabulary be within 'Unseens,' his powers) to discover the main drift of the piece before him. His mind must be in such a state that he can 'apperceive' correctly both each separate sentence and the whole. For this reason 'unseens' must not be too hard: it is better to err on the side of simplicity, and to choose the 'unseen' from the author in hand. At first it may be well to give the class a general idea of the piece to be translated, but all such 'crutches' must be dropped at the earliest opportunity. Slipshod writing must be severely penalised, and an effort made to combine a literal translation with crisp, nervous English. In correcting 'unseens' the teacher will do well to insist, not so much upon the errors made, as upon the correct translation. It is always a good rule to 'forget those things which are behind' and to press forward to that which is better.

According to the plan sketched above, Greek will be begun in the fourth form, with an average age of 14 or 14½. By this time, both French and elementary Latin will be familiar, and the learner's energies may be concentrated on his new work. For the first few weeks, intensive study is of great advantage; the learner's natural curiosity in a new language, one moreover which has a new alphabet (and this excites great interest at first) may be used by giving some time over and above the daily lesson; the extra time may come from Latin or English. Thus the necessary drudgery would be reduced. The general rules of accent (which are quite simple) may also be

**2. First Two  
Years of  
Greek: Age  
for Beginning.**

taught in these early weeks ; it is found that these also excite some interest.

It is desirable to use the reformed pronunciation, which brings Greek into its proper connection with Latin.

**Pronunciation.** This pronunciation chiefly affects the vowels. Strictly speaking, the aspirates should be pronounced as aspirated mutes ( $k+h$ ,  $t+h$ ,  $p+h$ ), not as fricatives ( $ch$ ,  $th$ ,  $f$ ), but practical convenience may be allowed to rule here without much loss. The case for this change is stated in a pamphlet published by the Classical Association, and need not be argued here. It is also recommended that the accents be pronounced by a raising of the tone. This is quite easy for a large number of Greek words, and it is possible for most with reasonable care, for all with sufficient care and practice. Even circumflex and acute may be distinguished ; but if they are confused, the accented syllable at least may be marked. Such practice cannot be despised as useless ; for anything which helps English boys to command their vocal organs and make them flexible is a very great gain ; nor is it too difficult, for I am assuming that the organs will already have been well trained by their practice in French and Latin.

The general method here also will be based on oral work, reinforced by writing ; and although paradigms

**Method.** must be learnt, we must on no account learn through a formal grammar before beginning to speak, read, or write. It is true that there will be no need now to explain the meanings of declension and conjugation, which have been learnt already through Latin ; full paradigms of a noun or a tense may be set almost from the first, and the learning of them must be a regular part of the work. Yet the work should be based, as before, on speech, and the complete sentence as before should

form the unit. Even the alphabet may be learnt in this way, thanks to the foresight of the poet Kallias, who put it into iambic verse ('Athenaeus,' p. 454); he also shows us how we may learn the values of the letters by spelling aloud, as a Greek boy used to do in school,

<i>βῆτα</i>	<i>ἄλφα</i>	<i>βα</i>
<i>βῆτα</i>	<i>εἶ</i>	<i>βε</i>
<i>βῆτα</i>	<i>ἦτα</i>	<i>βη</i>
<i>βῆτα</i>	<i>ἰῶτα</i>	<i>βι</i>
<i>βῆτα</i>	<i>οῦ</i>	<i>βο</i>
<i>βῆτα</i>	<i>ὦ</i>	<i>βω</i>

and so forth. By this means we make the language a real medium of expression from the first; and we continue to do so by introducing as soon as possible conversation in simple sentences on the acts and things of everyday life. The method in fact is the same as for Latin, but the pace is quicker.

I have in the last paragraph left aside a debatable point: what should be the dialect first to be learnt?

**Attic or Homeric?** Our object in learning Greek is to understand and enjoy its literature; and the chief part of its literature is Attic; on the other hand, the books best suited for the beginner in subject-matter are Homer and Herodotus. Hence there are some who maintain that the Homeric dialect ought to be first learnt, and that Homer should be the first text-book. But the complexity of Homeric forms, not to mention his huge vocabulary, seems to me a conclusive argument against beginning with Homer. Attic, moreover, is the finest conversational dialect of all known languages, and if we are to make our oral work simple and natural, Attic must be our choice. It is also found that if Attic be learnt, Homer can be understood without great difficulty; but

it must be admitted that, whichever we choose, there will be in the early years some confusion and a number of mistakes in accidence, which might be avoided if we could keep to one or the other.

Taking Attic then as our standard, we must have a first Greek book specially prepared. This book may be of two kinds: either a continuous narrative composed to illustrate the grammar, or a series of shorter pieces composed or chosen for the same purpose. Both must contain the necessary grammar in full. The former is exemplified in the 'Greek War of Independence,' by C. D. Chambers (Swan Sonnenschein), which is composed in the vocabulary and style of Thucydides; an admirable book in nearly every respect. A book of the latter type should contain many easy stories or extracts, passages for learning by heart (in poetry therefore by preference), specimen conversations, and the grammar. New points of syntax should be introduced gradually, and some means must be found to repeat the same words often, with their cognates (*e.g.* ὁ ἀροτήρ ἀροῖ τὴν γῆν ἀρότρῳ, &c.). Where extracts from Greek books are chosen, this repetition may be got by conversation. It is necessary, however, to avoid all such books as arrange the exercises according to the system of a formal accidence. The order should be a natural order; that is, the learner should acquire the language as far as possible as he learnt his own—common forms and constructions first, not the first declension first. Thus the article and part of the verb 'to be' must come at the very beginning; and we must give without delay a general view of declensions and the commoner parts of the conjugations. The task of learning is much easier than might be supposed, since there are so many points of resemblance between Greek and Latin. Thus

the adjective *δηλος*, *δηλη*, *δηλον*, is so like to *bonus*, *bona*, *bonum*, that when it has once been heard it may almost be taken as known; so also with accusative and infinitive, future participles for expressing purpose, the absolute case, and many other idioms.

A 'reader' may also be useful along with the 'First Book.' It is possible to find a good many short poems, such as those attributed to Anacreon, or some out of the 'Anthology,' which are simple and suitable to be learnt: whilst for the prose portions, although there are few complete pieces which are quite suitable, many episodes may be found which are so. Such are anecdotes from Herodotus, stories from Aelian or Pausanias, episodes from the Greek novelists, tales of real life from the Orators, and the fragments of the New Comedy.

From one term to a term and a half is enough to learn the whole of the common accidence and the chief rules of syntax: and now it is time to begin an author, revising the grammar with special reference to the author as he is read. Very slight omissions would make Lucian's 'Dialogues of the Dead' and his 'Dialogues of the Gods' an admirable first author; part of his 'True History' is also suitable. After this, one of Plato's easier dialogues may be read, such as the 'Ion,' or even the 'Apology'; a private speech of Demosthenes, such as 'Conon,' 'Callicles,' or 'Zenothemis'; Lysias, some of the shorter pamphlets of Xenophon, simplified Thucydides, Atticised Herodotus: there is a good choice at this stage. It is very necessary, however, not to burden the learner with long notes or introductions. All the books named above are interesting even without a knowledge of all the allusions: and the master will find it best to give what help is necessary himself. We

very much need a series of texts for this stage, accompanied by a very few notes to give the minimum of necessary help.

We have to consider now two classes of boys : those who intend to make a more thorough study of Greek, whether as part of a liberal education  
**Second Year.** without other motives, or as a step towards the university ; and those who either leave school at sixteen, or at least who may think it necessary to begin some special study of another kind. For the latter class, the choice of work is now all-important ; because they must gain in this year something which should be of permanent value to their intellectual growth. They have already worked through all the grammar which is necessary, but of course they will not know it perfectly ; it will need revision, and some part of each lesson should be given to revising it. The grammar work should be based on the reading, but it is also desirable to set parts of the formal grammar-book to be looked through in order to refresh their memories. This, however, is a strictly subordinate part of their work, the main object of which is to gain some knowledge of the masterpieces of Greek literature.

To this end, at least one of the most characteristic works should be read, and some means should be taken to give the pupils a general idea of the whole. For one term at least, perhaps more, the text-  
**Homer.** book should be Homer. If the class prepare twenty to thirty lines, these may be translated and questions given on the grammar, the memory of Attic being kept fresh by asking the Attic equivalents of Homeric forms. This done, the class may read out the passages following the lesson, the master questioning them in Greek, asking for a paraphrase or an explanation : much of the author will be understood in this way without translation, but translation may be used

sometimes and ought to be used when there is difficulty or new words occur. Two or three books may thus be read in a term, and the rest of the Homeric story either told, or read in extracts.<sup>1</sup> After this, a sketch of Greek literature may be given in simple form by

**Other Reading.** the master, and specimens may be read from Herodotus, Plato, Thucydides, Xenophon, and others. If possible, a tragedy should also be read: the 'Prometheus' or the 'Persae' is suitable, and perhaps the 'Plutus' or the 'Clouds' in abridged editions. Finally, specimens of the other departments of Greek literature should be given, especially such as show the range of Greek thought. Thus one lesson may be devoted to reproducing a proposition of Euclid in Greek, the boys being asked to do it afterwards and finally to write it down. If the new words be written upon the board, this is a task well within the powers of an average class; and such things will help to bring home to them how vast is the debt which our intellectual life owes to Greece. With the same object, pieces of Greek science or medicine may be read; the medical writers in particular have preserved for us precious pictures of the daily life of the Greeks. The life of the countryman is also vividly portrayed in Dion Chrysostom's 'Hunter.'<sup>2</sup> It is not desirable to lay down a definite scheme of reading here: the scope is too wide, and the master should choose those pieces which please him. In Wilamowitz-Möllendorff's 'Lesebuch,' he will find guidance, if he wants it; and a

<sup>1</sup> A useful help for reading in extracts is *Florilegium Tironis Graccum* (Burrows and Walters); but I much prefer a complete text, the master choosing his own passages.

<sup>2</sup> Wilamowitz-Möllendorff, *Griechisches Lesebuch*, Weidemann, Berlin; republished in Marchant's *Greek Reader*, vol. i. (Clarendon Press.)

suggestive essay having the same object may be found in the 'Classical Review' for February 1907.

Whilst the attention of the class is thus bent on the subject-matter of their reading, there is no need to neglect composition. It is true that the class have as yet neither the knowledge nor the skill necessary for translating passages of idiomatic English into idiomatic Greek; all they can do in that way is to render simple sentences that illustrate important points of syntax (such as that of the conditional sentence) by means of familiar words. But they have been accustomed all along to express familiar thoughts in their own way in Greek, without translation, and this may now be carried a step further with great profit. Having read the first scene of the 'Iliad,' for example, they may write the story in Attic prose; and original compositions may be set periodically on current events, or on imaginary situations. Let us take an example or two. There has been a general election, say; the master may give up a lesson to describing, in Greek, the constitution of Parliament, causing all new words to be written upon the board, and making the class repeat, singly or in chorus, whatever he says; or he may put questions upon what he says so as to cause the answers to repeat the statements in a different way. The written exercise may now be either a repetition of the account in similar form, or the election described by one of the candidates, or by an ancient Greek restored to life, or as the teacher's fancy or the boys' fancy may suggest. Similarly, the Chicago packing scandals may be described, or a West Ham guardian may defend himself in a speech before the judge, or a battle of some current war may be described by a combatant. Mythology may also be used, after the fashion of Lucian. Suppose there has been a spell

of bad weather ; let the Prime Minister and the President of the Board of Trade climb Mount Olympus and complain to Zeus of the iniquities of Boreas. Such themes as these always call out keen interest, and often reveal unsuspected gleams of imagination. It is perhaps not unimportant that the correction of the exercises becomes in this way a pleasure to the master, not a bore. In fact, the mechanical part of his work is reduced to a minimum, and the influence of the Greek spirit, with its bright fancy and its keen curiosity, is strong upon the young minds. In nearly all children there is a rich store of imagination and fancy, which under our present system are soon deadened ; we hope by the means which I suggest to keep them alive.

Thus the boy who drops Greek at sixteen has not spent his time in vain. He has not yet learnt, it is true, to translate pieces of English into a perfect imitation of the style of Sophocles or Demosthenes, nor has he learnt by heart all the information in some annotated edition of a Greek author. On the other hand, he has been introduced to two or three of the masters of literature, and has read several of their works complete, and with enjoyment ; he has also got some idea, if vague, of the vast range of Greek intellectual achievement. He has, moreover, taken in something of the Greek spirit, and realised its directness, its simplicity, its passion for truth and beauty ; whilst his own imagination has been helped rather than hindered by his work. We have sown seeds of thought in him which will not all fall on barren ground ; but some of them, at least, we may expect afterwards to bear fruit.

After the four years' course of Latin, and the two years' course of Greek, the time of specialising must begin. In the Fifth Form a little extra time has been given to classics, three or four lessons a week, which were occupied with free composition and a little trans-

lation in prose, and the beginnings of Latin verse ; but now there is a classification of those who remain at

**3. Latin and Greek in the Sixth Form.**

school, each taking up the study which he is best fitted for or which is marked out for him by circumstances. It will be most convenient now to consider the two languages together, and to take up separately the various questions that meet us—namely, reading and aids to reading, free composition and translation into Latin or Greek, and grammar.

Three years, or thereabouts, will be spent in the specialised work. It is desirable, of course, to subdivide the boys somewhat, but that does not concern

**Reading.**

us here ; our object is to suggest general lines of study for this final stage ; the master must himself arrange details, settle the order of authors and apportion the time. Roughly speaking, about two-thirds of the school time will now be given to the special subject ; the rest, for classical boys, will be given to German (French being dropped out of the school course), English, and mathematics.

Certain authors of the first importance must be thoroughly studied ; amongst them Cæsar's 'Gallic War,' Virgil, Horace (with a few exceptions), Homer, Sophocles, and Thucydides. Others too big for complete reading, or unsuitable for young minds, must be studied in selected portions : Cicero, Livy, Tacitus, Plautus, Lucretius, Catullus, Juvenal and Martial, Plato, Demosthenes, Herodotus, Æschylus, Euripides, Aristophanes. Excursions may be made amongst the others.

Authors of the first class should be read through, since they are manageable in size, and each is perfection in his own line. Cæsar may be read without preparation in the afternoon lessons of a term or two. Virgil needs preparation ; the morning work of two terms will

suffice for the 'Æneid,' the other work being taken as occasion serves. It makes no difference if parts of Virgil have been read before; the 'Æneid' should be now read as a whole. Homer's 'Iliad' and 'Odyssey' alternately may be read in class, the other work being done by the boys alone. Of Sophocles the three Œdipodean plays repay the closest study, the others being read more cursorily. Thucydides should be a standing dish, some being taken each term. In all cases, the works must be read complete, and with as little interruption in the way of notes as possible; the boys ought to have complete texts as far as may be, annotated editions and sometimes translations being used for revision; whilst the master's revision work is not to drill the form in translation so much as to bring out the literary qualities of the works read. Infinite harm is done by the use of annotated school-books containing detached portions of a complete book. These notes contain a great deal of help which ought not to be given at all, and a great deal of information which is not needed for the understanding of the text; they are useful to help incompetent masters, but for boys they distract the attention from the text, burden the memory, weaken self-reliance—in fine they are an almost unmitigated evil. The kind of note which is useful is the comparison of an author with himself, or the illustration by another passage, which is looked up in the text by the class in the course of the lesson; necessary information is generally best discovered by the learner himself from his books of reference. With exceptionally difficult authors, such as Thucydides, more than this may be necessary; but never so much as is given in the current school editions. It is desirable in the interests of all that their use should be discontinued.

A good reference library is indispensable; the master will frequently refer his pupils to a standard

work, which they will then read and extract from for themselves. Pictures and models should also be at hand, for the illustration of antiquities.

The question now arises, how far the authors should be rendered into English. It should never be forgotten

**Method of Reading.** that our object is the mastery of Greek and Latin ; and this is only to be attained if the class be able to use

the languages in the same way as natives, even if not with the same ease. Thus, if we may suppose the meaning of the text to be understood, the proper way to treat the text is to read it aloud in the original, questions and explanations being given in the same language. It is possible to make sure, at this stage, that a text of ordinary difficulty is understood, without the help of translation, since the pupils will have a vocabulary large enough to paraphrase in the same language. Masters will sometimes find the Greek scholia useful in preparing their lessons with this view. Most of Virgil and Horace, much of Cicero, the dialogue of Greek tragedy, and, indeed, the chief part of most authors, can be read aloud in class, after preparation, with only occasional use of an English word or phrase ; on the other hand, it is well to translate all difficult passages, such as the choruses of a Greek play, before reading them aloud. But whether translated or not, every word should be read aloud, with careful attention to phrasing and expression as well as to quantity. By this method all the work of a classical lesson will help to perfect the boys' mastery of ancient idiom and vocabulary ; whereas, to spend the time in translation is to give a lesson in English. After the allotted task has been read, notes should be given by the master, difficulties discussed and illustrated, and questions asked, to be answered aloud or on paper.

It is necessary, however, not to neglect translation ;

only we have to bear in mind that translation is an art quite distinct from the mastery of a language. By translation our boys are finally tested; and, to do it well, needs idiomatic knowledge of both languages, with taste and ingenuity. But the task will be much easier than might be supposed if we assume what is assumed in this essay: (1) That the art of expression in English has been already systematically taught, and (2) that the understanding of Greek and Latin has been attained by the methods above described. A little practice now suffices to link the two together, and we are enabled altogether to avoid the atrocious nonsense which is always to be found in a boy's crude efforts, when he knows neither English nor Latin and Greek.

For this nonsense, the 'unseen paper' is largely responsible, and the 'unseen' will have a very small part in our scheme. Wide reading makes unseens less necessary from any point of view, and regular practice in making out passages at sight can be got by setting for translation on paper unprepared parts of any author who may be read. Few tasks are more wearisome and intellectually deadening than to translate a succession of unseen pieces, without context and incomplete as these usually are.

If all grammatical questions are discussed and driven home as the books are read, there will be no need for special grammar lessons, except one now and then to group the knowledge already gained into proper form, and to explain its principles more fully. Papers will be set on this subject occasionally, and the pupils directed to the proper books for further information; but grammar questions or lectures on topics which have not occurred in reading are not educative, they are of the nature of cram. These a boy may assimilate from some

motive of self-interest, may learn by heart in fact ; he will gain no other good from them than is to be got from a piece of disjointed information.

Just as in reading our aim is the understanding of an author's expression, so in composing, it is the correct **Composition.** and idiomatic use of the language studied to express our own thoughts.

In the early stages, when the pupil knew little, we supplied him with the material, and asked him to combine it afresh ; as his command of material increases, we give him less and less, until at last we need only supply the theme. There must now be constant exercise of this kind ; every author read should be imitated, similar themes being suggested for the pupil to work out in his own way. It is surprising what ease and quickness in composing is the result of this method ; even more surprising is the interest and originality of the work. There is nothing mechanical about it ; the pupil is trained to work from within, to think and to express his own thoughts. Here, as before, translation from English into Latin and Greek must be practised, but only after mastery has been gained by original composition. It may be laid down as a principle that no piece ought to be set for translation unless it is such that the pupil could have written it as an original piece ; unless, that is, he has already expressed similar thoughts in original composition, and has learnt to use the constructions necessary, and knows most of the words. The un-idiomatic renderings which jar us in such translations are due generally to a lack of knowledge how the Greek or Roman would have expressed a given thought ; now we teach the pupil how to do this before he translates, and thus save him most of the mistakes which he would otherwise certainly make. In translating, then, he does not learn Greek or Latin idioms, but he practises what he has learnt.

Nothing has been said so far as to verse-composition, although I have just implied that it would not be omitted. As a fact, verse-writing is a very valuable exercise, except for the few who are incapable of it ; but it is not possible to teach it to all in the same perfection. All boys who read a Latin or Greek poet ought to work through an elementary book of versifying, if only to teach them how to scan ; they are not likely to learn without. But for many boys their verse-writing will stop there. Latin hexameters or elegiacs may be so taught in the Fifth Form ; Greek iambs in the first year of special work in the Sixth. As soon as the elements are mastered, original imitative verse should be set ; it is necessary, however, for this purpose to have learnt a good deal by heart. Then, as before, verse translations may be set as soon as the pupils have gained facility in technique. I believe that verse-writing is indispensable to the true appreciation of the poetry which is read, and that, so far from being a waste of time, it adds enormously to the composer's mastery of the language, and helps his prose by practising him in a more difficult task. Of course, discretion must be used ; too much time must not be given to it.

In the last school year, it is very desirable that some means should be taken to give the pupils an idea of the scope of Latin and Greek literature. Some short history of literature may be read out of school, such as Mackail's ' Latin Literature ' or Murray's ' Greek Literature ; ' such books, however, as deal with many authors never before heard of, must not be learnt in detail. But it is the proper task of the master to see that before his pupils leave school they are informed of the prime importance of these literatures in the history of thought. He should explain that besides the classical

**Litteræ  
Humaniores.**

authors read in school, each language includes a host of others ; the Latin language lasting throughout the Middle Ages, being still a living speech to Erasmus and Milton, and including all the materials for the history of Europe down to recent times ; Greek containing the pioneers in every branch of human endeavour, not only poetry and philosophy, but mathematics, natural science and medicine, politics, theology and religion, and itself surviving in modern Greek, the heir of Homer by direct and unbroken descent. Specimens of these later writings should be given where possible, and at all events no boy should leave school without realising the vital connexion of both Latin and Greek with the modern world. Thus they may perhaps be saved some of the insensate blunders which their fathers are making in this generation.

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## SPECIMEN LESSONS : GREEK PARAPHRASES.

## SECOND YEAR OF GREEK.

A convenient method of paraphrase is this : the master reads the text, pausing at any word or phrase which he wishes to be paraphrased. If no paraphrase is forthcoming, he must supply it himself. The Attic dialect is used for paraphrase, as the normal. Questioning is another method or a necessary complement.

*Iliad iv. 326-7.*

MASTER. ὡς ἔφατο . . .

BOY. οὕτως ἔφη.

MASTER. Ἀτρεΐδης.

BOY. ὁ Ἀτρεΐως υἱός.

MASTER. . . . Ἀτρεΐδης δὲ παρῶχετο . .

BOY. παρῆλθεν.

MASTER. γηθόσυνος κῆρ . . .

BOY. χαίρων τὴν καρδίαν.

MASTER. ὡς ἔφατ', Ἀτρεΐδης δὲ παρῶχετο γηθόσυνος κῆρ.

BOY. οὕτως ἔφη, ὁ δ' Ἀτρεΐως υἱὸς παρῆλθε χαίρων καρδίαν.

MASTER. εὐρ' υἱὸν Πετewο Μενεσθῆα πλήξιππον . . .

BOY. ἱππότα.

MASTER. ἦ τί ;

BOY. ἐλατήρα ἱππων, ὃς πλήττει τοὺς ἱππους.

MASTER. τίμι δὲ πλήττει αὐτούς ;

BOY. οὐκ οἶδ' ἔγωγε.

MASTER. τῷ πλήκτρῳ δὴ λέγε οὖν, τίμι ;

BOY. τῷ πλήκτρῳ πλήττει τοὺς ἱππους.

MASTER. ἐλατήρ δὲ τίς ἐστιν ;

BOY. ὃς ἂν ἐλαύνη τοὺς ἱππους, ἐλατήρ ἐστίν.

After a similar exercise on the whole lesson, the boys will read out the text, uninterrupted.

## SIXTH FORM.

Here less paraphrase is necessary, and larger units may be taken. Here, as above, paraphrase may be used as an alternative to translation, or both may be employed on the same passage. The master need not read out at this stage.

*Sophocles, Electra, 328-331.*

BOY. τίν' αὖ σὺ τήνδε πρὸς θυρῶνος ἐξόδοις  
ἐλθοῦσα φωνεῖς, ὦ κασιγνήτη, φάτιν . . .

MASTER. κασιγνήτη;

BOY. ἀδελφή.

MASTER. ἀδελφή δὲ τίς ἐστίν;

BOY. ἢ ἂν τῆς αὐτῆς μητρὸς πεφυκία ᾗ.

MASTER. τί οὖν ἐρωτᾷ;

BOY. ποῖα ταῦτα λέγεις, ἀδελφή, πρὸς ταῖς θύραις;

MASTER. πρὸς τίσι θύραις;

BOY. ταῖς τῆς αὐλῆς δῆτα.

MASTER. ἀνάγνωθι πόρρω.

BOY. κοῦδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις;

θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;

MASTER. ἐν χρόνῳ μακρῷ;

BOY. μετὰ τοσοῦτον χρόνον, ἢ τοσοῦτον χρόνον διδασκομένη οὐ  
μανθάνεις.—ἀλλὰ τί ἐστὶ τὸ χαρίζεσθαι;

MASTER. τὸ ποιεῖν τι πρὸς χάριν, ὥστε ἀρέσκειν.

## LATIN COMPOSITION.

### THIRD OR FOURTH YEAR OF LATIN.

Time—30 minutes *utna voce*; 15 writing.

(This is given with its mistakes as it was done. The boys are directed never to let a word pass which they do not understand.)

MASTER. Psittacus quid est?

BOY. Avis est, qui homini vocem imitatur.

MASTER. Homini?

A BOY. Hominis.

MASTER. Quid est igitur psittacus?

BOY. Avis est psittacus, qui hominis vocem imitatur.

MASTER. Humanam vocem dic.

BOY. — qui humanam vocem imitatur.

MASTER. Fabulam igitur vobis recitabo de psittaco. De  
quo?

BOYS (*in chorus*). De psittaco fabulam nobis recitabis.

MASTER. Erat quondam psittacus, qui in cavea inclusus est.

A BOY. Cavea quid significat?

MASTER. Nos in domibus habitamus: ubi aves includimus? comprehendisne?

BOY. Comprehendo.

MASTER. Quid comprehendis?

BOY. Aves in cavea habitare comprehendo.

MASTER. Hic psittacus igitur se liberare voluit. Quid voluit?

BOYS. Se liberare voluit.

MASTER. Now combine those two sentences.

A BOY. Psittacus erat quondam, in cavea inclusus, qui se liberare voluit.

MASTER. Quid faceret igitur ut se liberaret? Fraudem commentus est.

BOYS. Non comprehendimus quid dicas.

MASTER. Cape tu calcem et scribe: comminiscor, commentus, comminisci. [*He does so.*] Comminiscor idem significat quod facere constituis. At fraus?

A BOY. Dolus malus. [*This came from the Reading Lesson.*]

MASTER. Ita. Fraudem commentus est psittacus noster. — Now combine those three sentences.

A BOY. Psittacus erat quondam, qui cavea inclusus, ut se liberaret fraus commentus est.

MASTER. Fraudem commentus est: recita! [*He repeats it.*] Fraudem commentus est huiusmodi. Non edebat, non bibebat, humi se prostravit.

A BOY. Humi quid significet?

MASTER. Numquis scit quid significet?

A BOY. In terra.

MASTER. In terra, in solo. Humi se prostravit, et simulatus est se esse mortuom.

BOYS. Non comprehendimus.

MASTER. Scribe tu: simulo, -are. Anglice quid significet?

A BOY. *Pretend.*

MASTER. Psittacus simulavit se esse mortuom. Quale autem esse videtur corpus, ubi mortuus est aliquis?

A BOY. Rigidum.

MASTER. Rigidum videtur, rigent membra. Scribe: rigeo, etc.—Combine those sentences.

A BOY. Psittacus, cum se humi prostravisset, rigidis membris se esse mortuom simulavit.

MASTER. Mox dominus redit : caveam conspicit : videt quasi mortuom psittacum suom.—When you want to describe a thing vividly, use short sentences without conjunctions.—Dicite iam ; quid fit ?

BOYS. [*They repeat the sentences.*]

MASTER. Dominus de fato questus . . .

A BOY. Fato quid significet ?

MASTER. Fatum est numen deorum. De fato igitur est questus, quia magni emerat. Iam portam aperit, corpus quasi mortuom in viam eicit.—Combine those sentences.

A BOY. Cum advenisset dominus, fatum questus.

MASTER. De fato.

THE BOY. De fato questus, quia magni emerat psittacum, porta aperta corpus in viam eicit.

MASTER. Universi. [*They repeat this together once or twice.*] Continuo psittacus alis se in aera dedit, et Vale, inquit, domine : memento autem non omnia esse talia, qualia videntur. Quid dicit ?

BOYS. Vale, domine : meminito.

MASTER. Memento.

BOYS. Memento autem, talia qualia videntur non esse.

MASTER. Memento non omnia esse talia qualia videntur. Scribite iam. [*They do so.*]

(Fifteen minutes allowed.)

#### PSITTACUS FRAUDULENTUS.

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

Continuo avis in aera se levavit. “Vale, domine,” inquit, “memento autem non esse omnia talia qualia videntur.”

Psittacus avis est, quae omnibus coloribus est. Erat quondam psittacus qui in cavea inclusus est. Sed psittacus tristis

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

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

### A GREEK LESSON.

FIFTH FORM : Average age, 15½.

This is a class of average boys, who are in the second year of Greek. All began Greek in the Perse Grammar School except one, whose exercise is marked H ; he is a year older than the rest, and had elsewhere learnt Greek for a year on the current grammar-book system ; all the others have learnt orally from the first. Two may possibly specialise in classics (A and E), two will specialise in mathematics (D and H), two in science (B and C), one in history (F), one in nothing (G). B came from an elementary school.

The lesson is recorded, so far as I was able to record it, exactly as it was given. Something may have been omitted, but nothing has been added ; there is no change, except in one word in which the master himself was wrong ; but since the mistake was faithfully reproduced, it is instructive for him only. The exercises are exactly reproduced in every other particular.

Certain mistakes, such as the omission of the augment, have been made because the class had been reading Homer.

It will be seen that the boys' imaginations have been at work, and that the method is clearly the opposite of mechanical ; this is, to my mind, the chief merit of an oral method. It is unnecessary to point out how profound and far-reaching the effect must be on the national mind, if for a generation the school teaching should tend to exercise the imagination, instead of being mechanical. I would also point out that H, who has learnt Greek for three years, and has had the advantage, if it be an advantage, of a drill in mechanical grammar before the rest began, is the least satisfactory of the set, although his ability is above the average. The conversational answers are, as a rule, quite correct.

#### FIFTH TERM OF GREEK.

Subject : New Vocabulary, appropriate to spring. Practice of indefinite constructions, indirect question, instrumental case, genitive of time.

Time, 45 minutes.

[It is often useful to make as though a lesson were unpremeditated ; here we are helped by the chance that someone is a minute late.]

MASTER. πού 'στιν ὁ 'Αλέξανδρος ;

BOYS (*in chorus*). οὐκ ἴσμεν.

MASTER. Complete the sentence ; you know how it should be done. Repeat the question, changing the direct to the indirect pronoun, ὅστις for τίς, ὁπότε for πότε. Now : πού 'στιν ὁ 'Αλέξανδρος ;

BOYS.<sup>1</sup> οὐκ ἴσμεν | ὅπου 'στιν | ὁ 'Αλέξανδρος.

[*Enter Alexander.*]

MASTER. ἰδοὺ ὁ 'Αλέξανδρος. [*No answer : expectant look on the faces.*] ἄρ' οὐκ ἴστε ὅτι σημαίνει τὸ ἰδοῦ ;

BOYS. οὐκ ἴσμεν | ὅτι σημαίνει | τὸ ἰδοῦ. [*They pronounce ἰδοῦ some right and some wrong.*]

MASTER. ὦ Περσεῦ, ἀνάβα ἐπὶ τὸ βῆμα.

The vertical lines denote a pause. By pauses, the phrasing is regulated in chorus work.

PERSEUS. [*does so*] ἀναβαίνω ἐπὶ τὸ βῆμα. ὦ φίλοι, τί δρῶ;

BOYS. ἀναβαίνεις ἐπὶ τὸ βῆμα. ὦ διδασκαλε, τί δρᾷ;

MASTER. ἀναβαίνει ἐπὶ τὸ βῆμα. σὺ δὲ λάβε τὴν ἄσβεστον.

PERSEUS. λαμβάνω τὴν ἄσβεστον [*question and answer as before*].

MASTER. γράφε τὸ ἰδοῦ. [*He does so.*] That means, See!

BOY. Please, sir, what does ἰδοῦ come from?

MASTER. Does any one know?

ONE OR TWO BOYS. ὀρῶ, ἰδεῖν.

BOY. But what part is it?

MASTER. ἰδέ would be active imperative of ἰδεῖν, this is middle. ἀλλὰ ἀνέμνησέ με τοῦτο—[*a boy holds up his hand*] do you know what that means? [*Pause.*] ἀναμνησέω.

A BOY. To remember.

MASTER. No, to remind, remember is ἀναμνησέωμαι, the passive. ἀνέμνησέ με τοῦτο γραφῆς τινος Ἑλληνικῆς, ἥνπερ ἔχω που ἐνταῦθα. [*Finds it, or sketches it on the board.*!] τί ὁράτε;

BOY. ὀρῶ ἐν τῇ γραφῇ τρεῖς ἀνθρώπους

MASTER. ποίους;

BOY. ἓνα ἄνδρα καθήμενον, ἓνα . . .

MASTER. τὸν μὲν ἓνα ἄνδρα καθήμενον . . .

BOY. τὸν μὲν ἓνα ἄνδρα καθήμενον, ἓνα δὲ ἐστῶτα, ἓνα δὲ . . .

MASTER. ἀλλὰ παῖς ἐστὶν οὗτος. τί δὴ δρᾷ ὁ παῖς;

BOY. προτείνει τὴν χεῖρα . . .

MASTER. ποτέραν χεῖρα προτείνει;

BOY. τὴν δεξιὰν χεῖρα προτείνει, δεκνὺς ὄρνιθα.

MASTER. ποῖαν τινὰ ὄρνιθα;

BOY. οὐκ οἶδα ὅποιαν τινὰ ὄρνιθα δείκνυσιν ὁ παῖς.

MASTER. τίς ὄρνις ἔρχεται ἦρος;

BOY. τὸ ἦρος τί σημαίνει;

MASTER. γράφε σὺ, ὦ Περσεῦ· ἔαρ, ἦρος, ἦρι. νῦν δὴ τίς οἶδεν ὅτι ἐστὶ τοῦτο; μύριον γάρ ἐστὶν ἐνιαυτοῦ.

A BOY. Spring.

MASTER. ἦρος οὖν τίς ὄρνις ἔρχεται;

BOY. The cuckoo.

MASTER. ναί, ὁ κόκκυξ· (γράφε σύ, κόκκυξ, κόκκυγος·) ἔστι δὲ καὶ ἄλλη· γράφε· χελιδῶν, χελιδόνος. Ἄγγλιστί πῶς καλεῖται;

<sup>1</sup> See Baumeister, *Denkmäler*, fig. 2128; Macmillan's *Atlas of Antiquities* 64<sup>10</sup>.

BOY. Swallow.

MASTER. τίς οὖν ὄρνις ἐκείνη ;

BOY. χελιδὼν ἐκείνη.

MASTER. εὖ λέγεις, χελιδὼν ἐκείνη γε. θέασαι δὴ τὰ γράμματα ταῦτα ἅπερ ἐξίεται ἐκ τοῦ στόματος. ὁ γὰρ παῖς φησιν, ἰδοὺ χελιδὼν · ὁ δὲ ἀνὴρ ὁ καθήμενος, νῆ τὸν Ἑρακλῆα, αὐτή. [*This is explaining in English.*] ὁ δὲ ἀνὴρ φησιν ὁ ἐστῶς, ἔαρ ἦδη. κατάβα νῦν, ὦ Περσεῦ.

PERSEUS. καταβαίνω ἀπὸ τοῦ βήματος.

MASTER. σὺ δ', ὦ Ἀλέξανδρε, ἀνάβα.

ALEX. ἀναβαίνω μὲν ἐπὶ τὸ βῆμα, λαμβάνω δὲ τὴν ἄσβεστον.

MASTER. διὰ τί ;

ALEX. ἵνα γράψω τὰ γράμματα ἐπὶ τῷ πίνακι.

MASTER. πρῶτον δὲ ἀπομόργνυ ταῦτα τὰ γράμματα.

ALEX. ἀπομόργνυμι δὴ.

MASTER. λέγετ' οὖν μοι, ὦ παῖδες, τί γίγνεται ἦρος ἐν ἀγροῖς ;  
[*No answer.*] I am going to describe what happens on a farm at this season. What is it ?

BOYS. Ploughing and sowing.

MASTER. Yes, and reaping later. I am going to give you the words for all three, if you don't know them, and then arrange a sentence for each, all in one form.

A BOY. Please, sir, what is a farm in Greek ?

MASTER. χωρίον, or sometimes ἀγροί. γράφε σύ. χωρίον, μὴ χάριον, ρί, ρί. [*He accents it.*] ἀπόκριναι δὴ σύ, τί γίγνεται ἦρος ἐν τοῖς ἀγροῖς ; [*No answer.*] γράφε ἄρω, ἀροῖς. Go through the present tense.—Now the imperfect.—The future and aorist are irregular : ἀρόσω, ἦροσα.—Give the moods ο. ἦροσα.—ὃς ἂν ἀρόσῃ, καλεῖται ἀροτήρ. γράφε, ἀροτήρ, ἀροτήρος. τί καλεῖται ἐκεῖνος ὃς ἂν ἀρόσῃ ;

BOYS. ἀροτήρ | καλεῖται | ἐκεῖνος | ὃς ἂν ἀρόσῃ.

MASTER. ποίψ δ' ὀργάνψ ἀροῖ ὁ ἀροτήρ ;

A BOY. ἀρότρψ ἀροῖ ὁ ἀροτήρ.

MASTER. ὅταν ἀροῖ τῷ ἀρότρψ ὁ ἀροτήρ, γίγνεται ἄροτος. τί γίγνεται ;

BOYS. ἄροτος | γίγνεται | ὅταν ἀροῖ | τῷ ἀρότρψ | ὁ ἀροτήρ.

MASTER. μετὰ τοῦτο σπείρει σὺ δὲ γράφε τὸ σπείρω. τί δέδρακε ;

BOYS. γέγραφε | τὸ σπείρω

MASTER. ὅς δ' ἂν σπείρῃ, καλεῖται σπορεύς. γράφε.—τί καλεῖται;

BOYS. σπορεύς | καλεῖται | ὅς ἂν σπείρῃ.

MASTER. σπείρει δὲ σπέρματα ὁ σπορεύς. γράφε τὸ σπέρμα.—τί σπείρει;

BOYS. σπέρματα σπείρει | ὁ σπορεύς.

MASTER. ὅταν δὲ σπείρῃ σπέρματα ὁ σπορεύς, τί γίγνεται;

BOYS. οὐκ ἴσμεν | ὅτι γίγνεται | ὅταν σπείρῃ σπέρματα | ὁ σπορεύς.

MASTER. σπορὰ γίγνεται, ὅταν σπείρῃ σπέρματα ὁ σπορεύς. λέγετε νῦν ἅπαντες. [*They do so.*] μετὰ δὲ ταῦτα θερίζει. γράφε σύ, θερίζω, θερίζω, ἐθέρισα. Give the moods.—ὅς ἂν θερίσῃ, ὀνομάζεται θεριστής. γράφε. Decline θεριστής, like πολίτης.—λέγετε δὴ· τί ὀνομάζεται, ὅς ἂν θερίσῃ;

BOYS. θεριστής | ὀνομάζεται | ὅς ἂν θερίσῃ.

MASTER. θερίζει δὲ δρεπάνῳ ὁ θεριστής. γράφε.—ποιῶ οὖν ὄργανῳ;

BOYS. δρεπάνῳ | θερίζει | ὁ θεριστής.

MASTER. ὅταν δὲ θερίσῃ τῷ δρεπάνῳ ὁ θεριστής, θέρος γίγνεται. γράφε.—τί γίγνεται;

BOYS. θέρος | γίγνεται | ὅταν θερίσῃ | τῷ δρεπάνῳ | ὁ θεριστής.

MASTER. γράφετε νῦν ταῦτα.

[*They are written out, first with the words in view, then after these have been rubbed out. The final form is :*]

1. ὅταν ἄροϊ τῷ ἄρότρῳ ὁ ἄροτήρ, ἄροτος γίγνεται.
2. ὅταν σπείρῃ τὰ σπέρματα ὁ σπορεύς, σπορὰ γίγνεται.
3. ὅταν θερίσῃ ὁ θεριστής τῷ δρεπάνῳ, θέρος γίγνεται.

MASTER. τήμερον οὖν, παῖδες, συγγράφετέ μοι μῦθόν τινα οἴκοι. ἔστι γάρ τοι τις ἀνὴρ ἐν τῇ σελήνῃ, ὅσπερ ὀνομάζεται ὁ σεληνίτης· οὗτος δὲ ἐκπίπτει ἀπὸ τῆς σελήνης—ἴστε ὅπως;

BOYS. οὐκ ἴσμεν.

MASTER. τί δέ; ὁ Ζεὺς ὀργιζόμενος ρίπτει αὐτόν· ὡς καὶ ἔρριψε τὸν Ἥφαιστον κατὰ τὸν Ὅμηρον· ἴστε ἄρα νῦν; τεταγών . . .

A BOY. τεταγών ποδὸς ἀπὸ βηλοῦ θεσπεσίου.

MASTER. πόσον δὲ χρόνον ἐφέρετο;

A BOY. πᾶν ἡμᾶρ φέρετο . . .

MASTER. ἐφέρετο. καὶ πίπτει ἐν χωρίῳ τινι, ἐν ᾧ ὁ γεωργὸς—τί δρᾷ;

BOYS. γεωργεῖ.

MASTER. ὁ δὲ παῖς ὁ τοῦ γεωργοῦ ἰδὼν τὸν ἄνδρα πίπτοντα πρῶτον μὲν νομίζει χελιδόνα εἶναι, ἔπειτα δὲ ὄρᾳ ὄντα ἄνδρα, καὶ ἐρωτᾷ μὲν ὁ Σελινίτης, ἀποκρίνεται δὲ ὁ γεωργός.

### EXERCISES.

[These are printed without correction; they reproduce the boys' work, errors of accentuation, punctuation, &c., included.]

#### A.

περὶ τὸν Δίος καὶ τῆς σελήνης.

Ἡ μὲν σελήνη πάλαι πανσέληνος αἰεῖ ἦν. Ὁ δὲ Ζεὺς, "ὦ σελήνη" φησιν "Ὅκ ἐθέλω αἰεὶ βλέπειν πᾶν τὸ προσώπον σού, περιστρέφου ἵνα μή σέ βλέπω." Ἡ μὲν σελήνη οὐ φήσι. Ὁ δὲ Ζεὺς, λαμβάνει τὸν ἄνθρωπον, τὸν ἐν τῇ σεληνῇ, σκέλει καὶ βάλλει ἐκπόδων. Ὁ σελήμιος ἐπὶ τὴν γῆν πίπτει, καὶ ἐπὶ τοὺς ἀγρούς, ἐν οἷς γεώργον εὕρισκει. "Χαίρε," λέγει ὁ ἄνθρωπος, ὁ ἀπὸ τῆς σελήνης "καὶ σὺ χαίρε, ὁ γεώργος φήσιν. Ἐπεὶτα ὁ σελήμιος ἐρωτᾷ "πού εἰμι, τίς εἶ, καὶ τί δράς? Ὁ γεώργος "ἐπὶ τῆς γῆς εἶ" φησιν "Ἐγὼ σπόρευς εἰμι καὶ σπείρω σπέρματα. Ὁ μὲν ἄλλος "οταν ὁ σπόρευς," φησι "σπέρματα σπείρῃ τί γιγνέται"? Ἀποκρίνει ὁ σπόρευς "ὄταν σπέρματα σπείρῃ ὁ σπορευς, σπορὰ γιγνέται." Μετα δὲ ταῦτα ἐρωτᾷ ὁ σελήμιος, τί γιγνέται ἐκεῖ? Ἄροτος γιγνέται, καὶ ἄροτῆρ τῷ ἄροτρῷ ἀροῖ.

Ἐπειδὴ ὁ σελήμιος ἐν γῆ οὐ πόλυν χρόνον ἠγάγεν ἐρωτήσῃ τὸν Δία ἵνα ἐς τὴν σελήνην κατερχήται. Ὁ δε Ζεὺς, ἀπεῖ, ἐφ' ᾧ πανσέληνη εἶ μόνον ἀπάξ ἕκαστῷ μηνί.

τούτου ἐστὶ αἴτια ὅτι οὐκ ἐστὶν αἰεὶ πανσέληνη.

#### B.

Ζεὺς ἀχνημένους ἔριψε τὸν ἄνθρωπον τὸν ἐν τῇ σελήνῃ ἀπὸ τῆς σελήνης. ὁ σεληνίτης, πᾶν ἡμᾶρ φερομένος, κατέπεσε ἐν τῇ Ἀγγυλῇ. ἔκει γεώργος εὗρε καὶ ἐκόμισα. αὔριον ὁ σεληνίτης περιπίπτει πέρι τοῦ χώριου. οἱ δούλοι τοῦ γεωργοῦ ἐσπείρων καὶ ὁ ἄνθρωπος ὁ ἄπο τῆς σελήνης ἔλεξε τῷ γεωργῷ "τί δράσῃ οἱ δούλοι:" "σπειρώσῃ τὰ σπέρματα" ἔφη ὁ γεώργος "ὅστις ἂν σπείρῃ τὰ σπέρματα, τί ὀνομάσῃ;" "σπόρευς ὀνομάζεται" ἔλεξε ὁ γεώργος. "χαρὶν οἶδα σοί"

ἔφη. ἔπειτα ὁ σεληνίτης καὶ ὁ γεώργος ἔβησαν ἔσ' ἄλλον ἄγρον ἐν ᾧ οἱ δούλοι ἀρούσι. ὁ σεληνίτης οὐκ εἰδώς ὅτι οἱ δούλοι ποιῶσι, ἠρώτο. ὁ γεώργος ἔλεξε “ἄρουσι ἄγρον τῷ ἀροτρῶ”—καὶ τὶ ὀνομάζονται—“ὅστις ἂν ἀροῖ τῷ ἀροτρῶ, καλεῖται ἀρότος.” ἔπειτα ἐβήσαν. ὅτε ἐβήσαν οἴκουδε, ὁ γεώργος ἔλεξε τῷ ξενῶ, “τοῦ θερου θερίζομεν”—τίς:—“τῇ δρεπάνῃ καὶ ὅταν ἀνθρώπος τις θερίζη, θερίστης ὀνομάζεται.” “χάριν οἶδα σοι” ἔφη ὁ σεληνίτης καὶ ἔπειτα ἐδηλοκάντες, ἀνεβήσαν καὶ ἐκαθευθησαν.

## C.

γεώργος πότε ἤργαζετο ἐν τοῖς ἀγροῖς καὶ αἶψα εἶδε τινα ἀνθρώπον πίπτοντα ἐκ τοῦ οὐράνου. ὁ ἀνὴρ ὁ ἀπὸ τῆς σελήνης ἐπέσε παρα τον γεωργον καὶ, ἐπειδὴ ἀνέστη, ἔλεξε χαιρε! ὁ γεωργος ἐφη χαιρε! ἄλλα τίς εἶ;

ὁ ξενος “εἰμι” ἐφή” ὁ ἀνὴρ ὁ ἀπὸ τῆς σελήνης. ὁ Zeus χωομενος, ἐριψε ποδος καὶ με ἔβαλε ἐκ του οὐράνου. παν δ' ἡμαρ πεπτωκα. ἀλλ' ἀγε τίς εἶ καὶ τίνα ἐστιν ταῦτα;

Γεω. “εἰμι γεώργος καὶ ἐκείνο ἐστιν το ἐμοῦ χωρίον. νῦνδε ἄρω τους ἀγρους τῷδε το καλλεῖται ἄροτρον.

Σελ. ὅταν ἄροις τους ἄγρους τι γινέται καὶ τίς καλλη;

Γεω. ὅταν ἄρω ἄροτος γινέται καὶ καλλομαι ἀρότηρ.

Σελ. τί δρᾶ το ἄροτρον ὅταν ἄροις;

Γεω. ὅταν ἄρω το ἄροτρον ἀνατεμνεὶ τὴν γῆν ἵνα ῥᾶων σπειρῶ τα σπέρματα.

Σελ. καταλαμβάνω ἀλλά μετὰ τὴν σποραν, τί γινεταί;

Γεω. οὖν τα σιτά φνει καὶ ἐν τῷ θερι, θερίζω. ἀλλὰ διψήσεις, πον. ἔλθε συν μοι ἐσ' τὴν ἐμου οἰκίαν καὶ δεῖξω σοι ὅτι ἐσθίομεν ἐπὶ τῇ χθονι.

Σελ. χάριν οἶδα σοι. διψῶ μαλιστα καὶ πεινώ ἔπειτα ἔλθον ἐς τὴν οἰκίαν καὶ ἐφαγον καὶ ἐπίον.

## D.

ἦν πότε ἐν τῇ σελήνῃ ἀνθρώπος τις. πολὺ δὲ ἐβλαψε τὸν Δία. ὁ πατήρ οὖν ἀνδρῶν τε καὶ θεῶν ποδὸς τετταγῶν ἔρριψε ἐκ τῆς σελήνης. πᾶν δὲ ἡμαρ ἔπεσε, ἅμα δὲ ἡλιῶ κατεδύντι ἀφίκετο ἐς ταυτὴν τὴν γῆν. ἦσαν δὲ ἐν τοῖς ἀγροῖς γεωργὸς καὶ παῖς ὁ παῖς πρῶτον εἶδε καὶ ἐβόησε τῷ πατρὶ “ἴδου τὸν χελιδόνα.” ἐνόμισε γὰρ εἶναι ὄρνιν “αὐτῆϊ νῆ τὸν Ἡρακλέα” ἀπέκρινε ὁ πατήρ ‘ἄρ ᾗδη.’ ἀλλὰ ταχὺ εἶδον αὐτὸν οὐκ εἶναι ὄρνιν ἀλλὰ ἀνθρώπον πίπτοντα ἐκ τοῦ οὐρανοῦ. ἔπεσε δὲ ὁ ἀνὴρ ἐν ἀλλῷ ἀγρῶ. καὶ ἐδράμε ταχ' ἐς

αὐτὸν ὁ γεωργὸς καὶ εἶπε αὐτῷ ‘σὺ, τίς εἶ; καὶ ποδαπὸς; οὐ πότε γὰρ ἐώρακα ἀνθρώπων ὁμοίον σοῦ.’ ἀπεκρίνε ἐκείνος “ἀπὸ τῆς σελήνης ἔρχομαι, ἀλλὰ λέγε μοὶ ὅπου εἶμι καὶ σὺ ὅστις εἶ καὶ ὅτι δράς ἐν τούτῳ τῷ ἀγρῷ.” “ἐν νησῷ ὀνομάζεται Ἄγγλη εἶ, φῆσι ὁ γεωργὸς ‘καὶ τοῦτο ἐστὶν ἀροτρὸν. πρῶτον μὲν σπέρματα σπειρεῖ ὁ σπορευὺς, ἔπειτα δε ἀροῖ ὁ ἀροτῆρ τῷ ἀροτρῷ καὶ τέλος, θεροῦ γενομένου θερίζει τὸν σῖτον ὁ θεριστής. ἄλλα σὺ πῶς ἦλθες ἀπὸ τῆς σελήνης ἐνθάδε;” ‘ὦ’ ἀποκρινεῖ ‘ὁ Ζεὺς ἔρριψε μέ.’ ‘οἴμοι’ φῆσιν ὁ γεωργός. ἔλθε ἐς τὸ δῶμα καὶ δώσω σοὶ σιτία. οὕτως ὁ ἀπὸ τῆς σελήνης ἀνήρ ἦει σὺν τῷ γεωργῷ ἐς τὸ δῶμα.

ὕστερον δὲ ὁ Ζεὺς συγγνωμῆν εἶχε αὐτῷ καὶ ἔλαβε αὐτὸν αὐτὶς ἐς τὴν σελήνην. οὕτως ὅταν ὀρώμεν τὴν σελήνην ὀρώμεν καὶ τοῦτον τὸν ἀνθρώπον φερόντα ἐπὶ τῶν ὤμων ἄχθος μέγα κλημάτιδων καὶ ὀπίθεν αὐτοῦ κύνα.

## E.

Ζεὺς εἰς τὴν Σελήνην μετὰ τοῦ ἐν τῇ Σελήνῃ κατὰ διαίτα ἔβη, καὶ τοῦ ἐν τῇ Σελήνῃ βλάψαντος ὁ Ζεὺς ἔριψε, ποδὸς τετυγῶν, ἀπὸ τῆς Σελήνης. πᾶν δ’ ἡμᾶρ ἔπιπτε, ἅμα δ’ ἠλίφ κατέπεσε ἐν Ἀχαιῶν. παννύχιος μὲν ἔμεινε ἐν ἀγρῷ, ἅμα δε ἐφ’ εἶδε γεωργὸν τίνα ᾧ πάντα τὰ γενόμενα ἔλεγε. “οἱ μοι τοῦ ἀνθρώπου ἔλεξε ἔβλεψα σε ἔχθες καὶ ἔλεξα παῖδι τίνι, ‘ἰδοὺ χελιδύνα μεγίστην νῦν ἐξομεν ἔαρ.’” “πῶς ἄποπῃ Σελήνη!” ἔλεξε ὁ ἀπὸ τῆς Σελήνης, “τί ἐστὶ τοῦτο;” “τοῦτο ἀροτρὸν ἐστὶ, καὶ τῷ ἀρότρῳ ἀροῖ ὁ ἀροτρευς, ὅταν δε ἀροῖ ὁ ἀροτρευς ἀροτρῷ ἄροτος γίνεταί.” “ἀλλὰ διὰ τί ἀροῖ ὁ ἀροτρευς;” “ἵνα σπειρῇ σπέρματα ὁ σπορευς, ὅταν δε σπειρῇ σπέρματα ὁ σπορευς σπόρος γίνεταί.”

“ἀλλὰ διὰ τί σπειρεῖ ὁ σπορευς;”

“ἵνα θερίξῃ ὁ θεριστής τὰ σῖτα, ὅταν δε θερίξῃ ὁ θεριστής τὰ σῖτα θέρος γίνεταί.”

“ἀλλὰ διὰ τί θερίζει ὁ θεμιστής;”

“ἵνα ἐσθίωμεν τὰ σῖτα.”

“ὦ ποποὶ! οὐ καταλαμβάνω ταύτην τὴν Σελήνην.”

“οὐ Σελήνη ἐστὶ ἀλλ’ ἡ γῆ”

“οἱ μοι, ἐλπίζω δὴ τὸν Δία βυλεῖν με εἰς τὴν Σελήνην τὴν ἔμου.

## F.

Characters ὁ γεωργός, ὁ υἱὸς τοῦ γεωργοῦ,  
καὶ ὁ σεληνίτης.

ὁ υἱός ὦ πατερ, ἰδοὺ χελιδύνα!

ὁ πατήρ. πού ; (ὁ σεληνίτης προσπίπτει ἀπο τοῦ οὐρανοῦ) τίς εἶ ;  
οἱ μοι του ἀνθρώπου !

ὁ σελ. οὐκ ἀνθρώπος εἰμί, ἀλλὰ σεληνίτης. ὁ Ζεὺς μέ ἐβαλε ἐκ  
της σελήνης. πᾶν δ' ἡμαρ προσέπεσον, και νυν πού εἰμί ;

ὁ γεωρ. ἐν τῇ Ἀγγλίᾳ εἶ, δυτοὶ οἱ ἄγροὶ οἱ ἐμοῦ εἰσίν.

ὁ σελ. ἀλλὰ τίνα ἐστὶ ταῦτα ;

ὁ γεωρ. τοῦτο ἐστὶν ἀρότρον

ὁ σελ. τί δράς ἀρότρον ;

ὁ γεωρ. ὁ ἀροτήρ ἀροῖ τῷ ἀρότρον

ὁ σελ. ὅταν ἀροῖ, τί γίγνεται ;

ὁ γεωρ. ὅταν ἀροῖ ἄροτος ἐστίν. ταῦτα σπερματα ἐστί.

ὁ σελ. τί δράς τοῖς σπερματοῖς ;

ὁ γεωρ. ὁ σπορεύς σπείρει τοῖς σπερματοῖς.

ὁ σελ. ὅταν ὁ σπόρευς σπείρη τί γίγνεται ;

ὁ γεωρ. σπόρα γίγνεται

ὁ σελ. ἀλλὰ τότε τι γίγνεται ;

ὁ γεωρ. θέρος γίγνεται, και ὁ θεριστής θερίζει το θέρος. ἀλλὰ  
συ ἤρώτησας πολλὰ ἐρωτήματα, νυν δε ἔλθε μοι, καί ἐσθίε ἄριστον,  
πεπένηκας γαρ.

ὁ σελ. πεπείνηκα, και ἐλεύσομαι σοὶ ἀσμενῶς.

## G.

ὁ ἐν τῇ σελήνῃ ὀνομάζεται ὁ σεληνίτης και ποτὲ Ζεὺς ὀχθήσας  
ἔριψε τὸν σεληνίτην τεταγῶν ποδὸς ἀπὸ βηλοῦ θεσπέσιος : πᾶν δ'  
ἡμαρ ἐφέρετο, ἅμα δ' ἠλίφ καταδύντι κατέπεσεν ἐν τῇ Ἀγγλίᾳ,  
ὀλίγος δ' ἔτι θυμὸς ἐνῆν. γεωργὸς δὲ ἐγεωγησε τοὺς ἄγρους και,  
“ἰδοῦ,” φησι, “χελιδόνα νῆ τὸν Ἡρακλέα : ἔαρ ἤδη ἔρχεται.”

καὶ ὁ σεληνίτης ἐν ἐνὶ τῶν ἄγων τῶν τοῦ γεωργοῦ κατέπεσεν,  
φήσιν δὲ “χαῖρε !” “χαῖρε,” ἔφην ὁ γεωργός, “τίς εἶ ;” “ἐγὼ  
σεληνίτης εἰμι, και συ ;” “ἐγὼ γεωργός εἰμι.” “τί ἐστὶν γεωργός.”  
“ἔστιν ὅστις ἀν γεωγῆ.” “πότε γεωργεῖς ;” “γεωργέω τοῦ ἡρὸς.”  
“και τί ἔστιν τοῦτο ;” “εἰσιν οἱ μοῦ ἄγροὶ : ἔστιν τὸ μοῦ χωρίον.”  
“τί δράς.” “ἐγὼ σπείρω ;” “τί σπειρεῖς ;” “σπειρῶ σπέρματα :  
ὅταν σπέρματα σπείρη τίς σπορεύς, σπορὰ γίγνεται.” “και τί ἔστι  
τοῦτο ;” “ἔστιν ἄροτρον και ἀρόω τῷ ἀρότρον.” “ὅταν ἴροισ τί  
γίγνεται ;” “ἄροτος γίγνεται, ὅταν ἀροτήρ τῷ ἀρότρον ἀροῖ.” τί  
δράς ἐν τῷ θέρω ;” “ἐγὼ θερίζω και θέρος γίγνεται.” “και πῶς  
ὀναμάζει ;” “θερίστης ὀναμάζομαι.” “κάριν οἶδα σοῖ, χαίρω δὲ σε  
εὐτυχοῦντα : χαίρων ἴθι, χαίρω ἀκούσας.” “χαίρων ἴθι,” ἔφην ὁ  
γεωργός.

## H.

ὁ γεώργος ἔσπειρε τὰ σπέρματα, σπορεὺς γὰρ ἦν. ἰδοὺ μικρότατος ἄνηρ ἀνηλθεν, εἶχε σκήπτρον ἄργυρου ἐν τῇ χειρὶ. “ χεῖρε ” ἔλεγεν ὁ γεωργος θαυμαζομενος. ἄλλα ὁ ἄνηρ οὐκ ἔγνω τὴν Ἑλληνικὴν γλωτταν καὶ οὐκ ἔφη τῷ γεώργῳ. μετὰ δε τᾶυτα ἔλεγον τοῖς σημείοις, “ ἔγω ” ἔφη ὁ μικρότατος ἄνηρ “ σεληνίτης εἰμι. καὶ ὅτι μεταλλήσα τὰ ἄστρα ὁ μεγίστος Ζεὺς ἐρίψεν ποδος τεταγῶν ἀπὸ βήλου σηληναιοῦ πᾶν δε ἡμαρ φερδόμεν καὶ νῦν ἐν αὐτῇ τῇ γῆ κατεπεσον καὶ ἰδῶν τοδε καὶ σε ἀνηλθον ” “ θαυμαζω μαλιστα ” ἔφη ὁ γεωργος καὶ ἤνυχετο τῷ Δι. “ ἄλλα τίνα ἔστι ταῦτα ” ἔφη ὁ σηληνίτης “ οὐ γινώσκω ἐν. ” “ πασα ἡ γῆ ἔστιν οἱ ἄγροι μου καὶ ἔγω γεώργος εἰμι. τούτο ἔστιν ὁ ἀροτρον φῶ ὁ ἀρότηρ ἴροι ” “ χαριν οἶδα σοι ” ἔφη ὁ σηληνίτης καὶ μαθησομα τὴν Ἑλληνικὴν γλωτταν ὡς ταχίστα.