

Classics in Canadian Schools

Paul Whalen

In the movie, 'Dead Poet's Society' there is a graphic scene in which the Latin master of an American boys' prep school has his pupils recite in unison the declension of 'agricola' written on the blackboard. How vividly that scene takes me back to my own childhood in Vancouver in the late 1950's, the *terminus post quem* for my article on 'Classics in Canadian Schools.' I am certain that this movie scene could have been reproduced in many classrooms throughout Great Britain, Canada and the United States; learning to decline by rote 'puella' or 'puer', to conjugate by rote 'amo' or 'video', to translate for homework English to Latin sentences, or, for external provincial exams, to compose in Latin and to memorize and to regurgitate 'purple passages' from Caesar, Cicero, Horace and Vergil. Many Canadian teachers were products of that time. That scene was perhaps more relevant to me because one day while standing to decline a first declension noun I forgot the proper order. Consequently my face was slapped by my teacher. Neither have I forgotten the incident nor have I forgotten how to decline.

These observations about the movie and my past serve to illustrate the significance of the year in which I began my teaching career in Ontario: 1967. Canada, in the process of celebrating its centennial as a nation, was resplendent with its new red maple leaf flag. Grade Thirteen students in Ontario were especially happy since, for the first time, they would not have to face in June, 1968 provincial exams.

With the removal of government exams, there appeared in Ontario schools renewal and change which were at times not only similar to what was happening in Great Britain and the United States but also different, as demonstrated by our distinctive constitution which recognized Canada as a bilingual country: English and French.

It was an exciting time to teach in Ontario in the seventies. Three universities offered teacher training courses in Classics at their Colleges of Education. The Ministry of Education had Latin program consultants in every part of the province to encourage new teachers and to provide them with the latest research on pedagogy. TV Ontario produced new television programmes on Latin authors and Roman life to support the new grammar textbooks. Ministry-sponsored summer workshops examined the new Classics in Translation courses, the relevance of Classics, Latin teaching in elementary schools, less intensive reading of Latin, and new Latin textbooks. To sum up, in the seventies all participants in the educational process, government, university and boards of education were working in concert to provide a new look to Classics in Ontario.

But at the same time, with less time available to any subject and in view of the growth of the number of subjects being offered at the high school level, enrolment in Classics dropped from approximately 20,000 in 1973 to 10,000 in 1988. The profession found a growing need to concentrate on the essentials and to reassess the objectives attached to the study of Classics. In 1965 the curriculum committee of the Ontario Classical Association circulated a questionnaire to all heads of Latin departments in Ontario schools. The results clearly

revealed the changes in direction sought by the teachers themselves. To quote the late Bernie Taylor, the former head of Classics at the Faculty of Education, University of Toronto:

The Latin course of the future should stress the reading of Latin, rather than translation into Latin; its vocabulary should be demilitarized so that Latin can be restored to the Romans who lived in Rome, and not those who lived and fought on the battlefields of Gaul; it should continue to stress grammar, but largely as a means of facilitating the reading of Latin; in the examination greater value should be placed on passages to be translated at sight, as a more effective measure of a student's ability to read Latin, and as a means of discouraging the memorization of translations.^{1*}

If one were to add to this list Latin's vocabulary building function and the study of Roman culture to acquaint students with aspects of ancient life and thought that have influenced contemporary society, then one has been brought up to date on the objectives of present day Latin courses in Canadian high schools today. In Ontario, the first responses to the above objectives were two Canadian texts in 1967, *Our Latin Legacy* and *Latin for Canadian Schools - A New Approach*. In the textbook revolution which soon followed, the English reading approach text, *Cambridge Latin Course*, in the span of two decades, gradually supplanted other new texts such as the American *Artes Latinae* and the Jenney Latin course, the Danish *Lingua Latina*, the English *Oxford Latin Course*, and the Scottish *Ecce Romani*.

As in the case of Latin, JACT's 1978 *Reading Greek*, another reading approach text, replaced or provided an alternative to the grammar-translation text, Crosby and Schaeffer's *Introduction to Greek*, a text which had been reprinted unchanged since its first publication in 1928. Unlike Latin students, Greek students often had to use these texts with their teacher during their lunch period or after school since their numbers did not warrant a timetabled period.

In the 1950's and 1960's courses in Classical Civilization were unheard of in Ontario as they were in Great Britain until the Cambridge School Classics Project met in 1966 with two mandates: (1) to develop new materials and techniques for teaching Latin - the result was the 1970 *Cambridge Latin Course* text and (2) to devise a non-linguistic foundation course in Classical Studies. With the encouragement of the Ontario Ministry of Education, experimental courses were introduced in the schools, courses which varied in content according to the interest and expertise of the individual teacher. Some trends in content were evident. Foundation course units often consisted of the history of language, representative archaeological sites (e.g., the Athenian Acropolis, Delphi, the Roman forum, Pompeii), mythology, and ancient society. Senior courses concentrated on units of literature, history, philosophy, art and archaeology, ancient society, and etymology.

Nothing has been said about the teaching of Latin in elementary schools which successfully took hold in the large metropolitan cities of the United States. The 1985 Provincial

Guidelines Review of Classics indicated that only 10 elementary schools in the province were teaching Classics related courses. A major reason for this lack of development is historical: Canada is a bilingual country. In the seventies as federal civil servants and corporation executives were scrambling to take French language courses, school boards throughout the country were establishing French immersion programmes and lowering the teaching of French to the kindergarten level. French programmes are now firmly entrenched in the English speaking provinces in Canada. Again as I observed so often in the past 5 years as a government curriculum guideline committee member, the composition of each curriculum guideline for every subject consisted of two project managers, one French, one English, and the representation of various professors and teachers had a similar makeup. The significance of Canada's bilingual nature is best summed up by the British educational philosopher and classicist, Robin Barrow who observed that:

In a country, so long as it wishes to remain one country, that contains two large populations speaking a different language, the objective of a harmonious and effective democracy would seem to suggest that both populations should acquire facility in the language of the other, partly as a mark of mutual respect, partly to provide access to some of the culture of either community, and partly to facilitate communication on a political and an everyday level.^{2*}

The eighties saw the introduction of the province's new educational blueprint known as OSIS (Ontario Schools: Intermediate and Senior Divisions) in 1984. With a student now needing 30 credits instead of 36 to graduate, third language teachers saw the need to compress their existing four year language programs into three. Consequently senior Latin students who must still complete certain grammatical requirements have time to study only a minimum of 500 lines of unadapted Latin instead of the previous 1200 lines of prose and poetry studied in a four year program.

New guidelines had to be designed and implemented in all subjects. The highlights of the new Classical guidelines which are now in place for the 1990's are:

- (1) a recognition that literature must be taught in its cultural context;
- (2) the provision for two senior Latin courses: one for genres and another for themes;
- (3) a grammatical core of morphology and syntax which students must master in order to complete a Greek or Latin program;
- (4) a greater delineation on how to teach Classics courses (Acting on teachers' wishes there was a greater spelling out of rationale, objectives, teaching strategies, and evaluation than the 1976 *Classical Studies Guideline*);
- (5) an attempt to remove the elitist image attached to Classics by the provision for general-level courses in Latin and in Classical Civilization.
- (6) a recognition of teacher concerns about bi-level and multi-grade classes, exceptional students, technology in the classroom, and the role of the teacher-librarian.

What has been the impact of our present educational system? First, more students are taking two senior courses in Latin than ever before. Secondly, because of a three-year sequence more

grammar is being taught in the third year and less literature because of the compression. Thirdly, Latin enrolment has dropped dramatically from 10,000 in 1987 to 5375 in 1991.

Fourthly, no impact has been made on the Ontario universities' undergraduate Classics programs. High school students who have completed a three or four year Latin program and wish to honour in Latin can expect a first year course to be the same in format as it was prior to 1984: a review of grammar and syntax followed by a reading of passages of moderate difficulty from authors like Cicero and Catullus or Pliny and Ovid. An in depth study of authors or genres would follow in the second year. In contrast to twenty years ago, prospective Latin students have fewer prescribed courses, more half-year course, no prose composition and a wider selection of Classics in Translation courses; for example, the number of courses in translation at the University of Toronto has grown from three in 1967 to seventeen in 1992.

The remarks on Classics in Canadian schools relate to my experiences as a teacher in Ontario which has the largest enrolment in Canada. The following table of 1989 enrolment figures for Canada's ten provinces attests to this fact:

Province	Latin	Classical Civilisation	Greek
British Columbia	244		
Alberta	183		
Manitoba	173		
Saskatchewan	17		
Ontario	7,936	1,866	60
Quebec	N/A		
New Brunswick	Nil		
Nova Scotia	169		
Prince Edward Island	Nil		
Newfoundland	Nil		

In a survey of provincial enrolments and trends compiled from information provided by Canada's ten deputy Ministers of education certain observations can be made. Of the three provinces which have no Latin, one province, Newfoundland, does not allow for it in its curriculum. Classics is taught in Quebec but the Ministry of Education does not keep enrolment figures for subjects as to the number of schools or students. Only Ontario provides for specific Greek and Roman Classical Civilization courses in its curriculum and has a Greek enrolment of 60. Only Alberta anticipates an increase in Classics enrolment in the Nineties. All provinces experience healthy enrolments in an Ancient Civilization History course which covers the period from the origin of humans to the Renaissance. All provinces offer classical mythology units in some Language Arts or English courses in their elementary and secondary schools. Finally, no province possesses a university College of Education which offers a training course for prospective Latin teachers.

What lies ahead for Classics in the Nineties? The deputy ministers believe that the current enrolment trends for Classics will continue. As mentioned before, Latin in the elementary schools will not develop to any appreciable extent as long as Canada remains a bilingual country. Of major concern to all Latin teachers is the fact that over 50% of all Latin teachers will retire by the year 2000. Recognizing the impending teacher shortage and fearing we might become an endangered species, the Ontario Classical Association successfully lobbied in 1991 for an Ontario university to offer teacher certification

in Classics. In September, 1992 two Ontario universities have made a commitment to offer teacher training in Latin, Greek and Classical Civilization by means of correspondence and independent study courses. Although this is not ideal, it is a step in the right direction.

For the present, Classical Studies in the schools must reflect the technological and sociological changes that are occurring in Canadian society. As before, teachers will continue to enthusiastically teach their classes and to promote Latin by selling T-shirts and buttons, by holding Roman banquets, by having their students participate in weekend high school classics conferences and in museum field trips, and by sponsoring spring break trips to European classical sites. Teachers will continue to emphasize Latin's vocabulary building function, its cultural legacy to today's youth, and its ability to 'build up a systematic understanding of syntactic structures'.^{3*} Students will increasingly use new information technology such as data storage devices, microcomputers, videodiscs and video recorders, as tools of communication and of collaborative and interactive learning. A 'Computers Across the Curriculum' program will probably be implemented in Canadian schools in this decade to facilitate on an equitable basis the students' acquisition of knowledge and development of skills and attitudes required for lifelong learning. Teachers will have to adapt their methods to include rapidly changing technology and to develop new electronic Greek, Latin, and Classical Civilization textbooks which use computers in a variety of learning processes and approaches (e.g., experimentation, inquiry learning, problem solving, interactive learning) and learning activities (e.g., drawing, writing, composing, role playing).

Finally, Latin teachers should strive to have their cause recognised and supported by a larger segment of the teaching community and the public at large. Canada's constitution, vast expanse and sparse population have discouraged the promotion of Classics on a national basis like in England and in the United States.^{4*} Provincial classical associations in this country have worked independently with little contact with the national body, the Classical Association of Canada. To develop a master plan for the future, there is a need for all

classical associations to cooperate. Classical Civilization teachers and the few elementary school teachers of the Classics must be regarded as full members of our profession and be encouraged to become members of provincial associations. Recent and older university Classics graduates who have made a successful career in business should be encouraged to acknowledge their classical heritage and to help promote the preservation and promotion of Classics within their local communities. If these bases of support were developed, Latin teachers would feel less isolated and more vocal about their subject being recognised as part of each province's educational blueprint for the future.

If Canadian teachers can solve the problem of the establishment of teacher training for prospective Classics teachers and continue to demonstrate the same creative vigour and vision as they have had in the last twenty five years, then the future of Classics in Canadian schools will be challenging and rewarding in our technological society. If a wider network of support can be established, then Classics would not be viewed as an anachronism but as something which must survive because it continues to meet social needs and remain true to itself.

NOTES

1. B. C. Taylor and K. E. Prentice, *Our Latin Legacy - Book I* (Toronto: Clarke Irwin, 1966), p. v.
2. Robin Barrow, *The Canadian Curriculum: A Personal View* (London: University of Western Ontario, 1979), p. 66.
3. Lady Heather Brigstocke, "Classics Today and Tomorrow", *JACT Review* 9 (Summer 1991) p. 2.
4. Under terms of our constitution, the British North America Act education falls under provincial jurisdiction.

PAUL WHALEN

Michael Power/St. Joseph's High School,
Toronto, Ontario.

Read Latin Aloud

Mollie Dixon

Yes, aloud! - not just as preparation for an annual reading competition, but as an integral part of our re-construction of the message that's there in the surviving written texts.

What's the problem, you may say: our students can read Latin aloud, translate, explain, get good grades at A Level. But let's stop - for a minute, in an over-busy teaching life - to think: should it seem that easy? We have a sizeable gap to bridge, since the Latin written texts we read by eye were in the main first spoken to listening ears. This oral/aural art¹ has to be recaptured and given reality. By reading aloud ourselves, even

imperfectly, our intonation will confirm and deepen our interpretation of the written text, building on its cues to what is to be emphasised.

The different approach to text

Our civilization treats text as something which can be silently read. We even suppress any vocalization of the words. We're not allowed to make the noise in our libraries that readers of Latin must have made in theirs, as they tracked and caught the sense, moving a finger along the lines of pretty well

continuous letters. And, with us, public and professional oral renderings are a rare treat, not the norm.

The English speaking world has made no sustained attempt to theorize the process of constructing an oral rendering as the means of bringing a text to life. At University and research level, modern scholars - whether structuralists or deconstructionists - don't seem to be interested in this. It's the readers and teachers of English Literature in the schools who have done a lot of work in the last decade on what we call 'reader construction'. Good for them! Latin teachers should seize the chance to learn from their experience and initial theorizing.

Latin is designed for oral rendering and active listeners

Our starting point must be genuinely to acknowledge that the classical Latin texts were intended for reading aloud, even enacting. Before looking at strategies for copies with this, let's convince ourselves that it is so, by checking the evidence.

For verse, the oral side is made very clear in Suetonius' *Vita Vergili*. When Augustus stayed at Atella after his Actium victory to get over a sore throat, Vergil 'read the Georgics to him for four days on end, with Maecenas taking a turn at reading whenever Vergil himself was held up by a stumbling in his voice. Indeed he read aloud pleasantly'.

Georgica.....Augusto..... per continuum quadriduum legit, suscipiente Maecenate legendi vicem, quotiens interpellaretur ipse vocis offensione. Pronuntiabat autem cum suavitate.

Later, in answer to the Emperor's requests for the first draft or any part of the *Aeneid*, Vergil - according to Macrobius - replied: *si mehercule iam dignum auribus haberem tuis, libenter mitterem*. ('By Hercules, if I already had anything worthy of your ears, I'd gladly send it.') And 'when material for the *Aeneid* was at last fully finished, Vergil read aloud three books in all' to Augustus (*perfecta demum materia tres omnino libros recitavit*) to such effect that Octavia, 'since she was present at the reading' (*quae cum recitationi interesset*), fainted at the mention of Marcellus.

Suetonius also quotes a remarkable tribute to Vergil that was preserved by Seneca: the poet Julius Montanus used to say he would steal some of Vergil's work if he could steal his 'voice, expression and acting ability as well', *et vox.....et os.....et hypocrisis*.²

So here are all the words for reading aloud: *recitare* and *recitatio*, *legere* (in connection with a listener and the word *vox*), *pronuntiare*; and, in addition, *os* which brings in delivery and facial expression, and (surprising us) *hypocrisis*, used by Aristotle of all that orators borrowed from actors to improve their spoken delivery. We note *auribus* for the listening ear; and we have an excellent example of someone present and deeply affected.

You may remember at this point the Younger Pliny's fussy letter (9.34) to Suetonius. 'I hear that I read poetry aloud badly' (*audio me male legere.... versus*). However, the freedman he thinks of trying out is a *novus lector* ('a novice reader'). Thus, he professes a second dilemma: is he, Pliny, to sit mute or to follow the recitation 'with a mutter, eyes and hand' (*murmure, oculis, manu*). Again we're aware of something spoken, someone looked at, and gestures being made.

All very well and appropriate for poetry, you'll protest; and for law court speeches, no doubt. But where's the evidence for other genres in the medium of prose?

Oral rendering of prose narrative as well as verse

Perhaps we should recall what Quintilian, first professor of Rhetoric at Rome (and possibly teacher of Tacitus, as he was of the Younger Pliny?), has to say about *historia*? For example, *illa Sallustiana brevis qua nihil apud aures vacuas atque eruditas potest esse perfectius* (Inst. X. 1.32). (As the Loeb translation puts it, doing rather well in its final phrase: 'the famous brevity of Sallust, than which nothing can be more pleasing to the leisured ear of the scholar'.

Admittedly, commenting on Servilius Nonianus, Quintilian suggests that some historical readings could actually be too florid! - *qui et ipse a nobis auditus est.... minus pressus quam historiae auctoritas postulat* (ib. X. 1.102). 'He actually, in person, was heard by me less restrained than the dignity of history demands'. Ironically, we note here, from '*minus pressus*', Quintilian's own emotion showing through.

However, the pattern is clear. Suetonius too indicates that *historia* was read aloud, telling how the young Claudius, encouraged by Livy to write history, 'read through to the end with difficulty' (*aegre perlegit*) at his first attempt 'before a large audience' (*frequenti auditorio*). More sensibly, as Emperor, Claudius 'gave regular recitals using a professional reader' (*assidue recitavit per lectorem*. (Divus Claudius XLI. 1-2).

Our alternative strategies

What should we be aiming at and listening for in an oral reading? It isn't a matter of involving *vox* and *aures* simply by working out how to get as close as possible to what is likely to be the original pronunciation of Latin. Such features as word accent, ictus and quantities are a start, but we can't let the expressiveness, as it were, take care of itself.³ Emotions, mood and attitudes have to count. These depend on stress, intonation, tempo and rhythm for their realization. Intonation is the speech tune built around a word selected for prominence and is the main vehicle for expressing our own emotions and attitude to a situation. But given a written text in an alien language how can we confirm what has been selected for prominence? (How do we do it in our own language for that matter?)

There must be features in the written text which even at a distance direct us to the important elements in the message. Indeed, through the seminars in which I've shared my ideas with experienced teachers,⁴ I have come to realize that *the text is a script* with linguistic signs which are cues from which we actively construct for ourselves what is being communicated and try out a first oral rendering. We return to the text to check that our first decisions are viable and to find more cues to build into an improved oral rendering. It is a continuing two-way process, mutually reinforcing. And for Latin as for English texts, there is no single, final oral reading, so long as the potential cues in the text are scrupulously taken into account.

Of these linguistic signs or cues, the most notable / noticeable is *word order prominence*, especially deviant order, a device that an inflected language can fully exploit. This directs us to stress certain words and phrases which will be the key elements in our re-construction of the experience offered in the text. (These are reinforced by other rhetorical forms of emphasis, and other features.)

Linguistic signs as cues to attitude, feeling, mood

With these questions in mind, let's look at the opening of Tacitus' account of Suetonius Paulinus' attack on Mona (*Annals* 14. 29-30). I've set it out in provisional rhythmic units to prompt your oral reading! (The translation of phrases and longer passages is fairly literal and is intended to help readers with little Latin to follow the text as closely as possible.)

- | | | |
|---|--|--|
| 1 | sed tum <u>Paulinus Suetonius</u>
scientia militiae
qui neminem
Corbilonis concertator
decus aequare
<u>cupiens</u> . | <u>obtenebat Britannos</u>
et rumore populi
sine aemulo sinit
receptaeque Armeniae
<u>domitis perduellibus</u> |
| 2 | igitur Monam insulam
et receptaculum perfugarum
navisque fabricatur
adversus breve et <u>incertum</u> . | incolis validam
aggredi parat
plano alveo |
| 3 | sic pedes;
aut altiores inter undas
tramisere. | equites vado secuti
adnantes equis |

'But then Suetonius Paulinus was governor of the Britanni. In knowledge of military strategy and in popular estimation - which allows nobody [to be] without a rival - [he was] the rival of Corbulo, ambitious (*cupiens*) to equal the glory of winning back Armenia by crushing a public enemy.

So he prepared to attack the island of Mona (Anglesey), [which was] strong in [numbers of] inhabitants and a refuge for fugitives. Boats were built with a flat bottom to cope with a shallow and shifting [sea].

Thus the infantry [crossed]. The cavalry, following by a ford or, in the deeper waters, swimming beside their horses, made the crossing (*tramisere*.)

After a preliminary reading aloud of the Latin, we can look carefully at the text, selecting the words made prominent by their placing in the sentence (perhaps, in the early stages of this approach, underlining them). These prominent words are going to be the first set of clues from which we construct the emotions, attitudes and moods of the protagonist(s), and the narrator's feelings about the scene.

1. In the opening 'stanza' of this episode, the chief protagonist's names are reversed. This catches the attention and puts him centre stage.⁵ After the alleged failures of Didius and Veranius, enter **Suetonius Paulinus**! There next seems to be some emphasis intended in the reversal of verb and object (*obtenebat Britannos*): he is in charge. Similarly the order of *domitis perduellibus* seems to emphasise that his purpose is to tame. But this order would also allow weight to the word at the end of each phrase: it is the **Britannia** he is going to tame and they are *perduelles* - a powerful word for a public enemy actually waging war against you, a harsher word than *hostis*.⁶ The greatest emphasis, though, is reserved for the word placed both out of its normal order and at the naturally prominent place at the end of the sentence: *cupiens*. This man is ambitious.

These prominent words would signal to the (mainly senatorial) listeners feelings of confidence and conquering power. We try to build this into our oral rendering and adjust the rhythm and the prosody in order to reinforce the effect.

Something like the twin stressed half-line of Anglo-Saxon poetry moves the story along firmly, the beat strengthened as we reach *Corbilonis concertator* and reinforced by the alliterative hard c and the assonance (here particularly -ae). Alliteration and assonance of this kind help to bind rhythmic units together.

We have to bear in mind, of course, that any text is a complex of cues and that there are always ambiguous and plural potentials. Here, for example, the word order of Suetonius Paulinus and/or a note of warning from Tacitus. Our reading aloud can reinforce the formidable aspect of SP; could well be that Tacitus is seeing him as the strong, even ruthless man needed in this frontier province, which he has marked as *perduellis*.

2. In the second 'stanza' the greatest weight is given - again by prominent position plus deviant order - to the final word *incertum*. This is, initially, surprising. Certainly SP had to plan how to cross a strait of shallow and shifting depth, but they had already built the broad, flat-bottomed boats. Is there an element of **uncertainty** in the air? We have to try out different intonation patterns, and a pause after *breve*, to develop our interpretation.

3. What strikes us about the third 'stanza' is that it's laconic and succinct: just the two words, *sic pedes*, for the crossing of the foot soldiers, the verb omitted, understating, making it look easy. So there are additional features to take into account. Here a simpler text and very plain language are cues from which we construct - without the irregular presence of prominent words - a scene of smooth, easy efficiency. The oral rendering comes out more level, as matter of fact.

Among additional features, cohesion, or the lack of it, is always worth looking at. Once we have found the cues to the feeling of power and confidence, the atmosphere of cool efficiency, we can realise in our second reading the effect of further cues: how solidly the separated single-syllable words *sed tum* introduce Suetonius Paulinus (after the alleged failures, Didius and Veranius); how *igitur* points to the inevitable emergence of the plan of attack from the ambition of SP; and how *sic* leads simply into the actual, successful crossing. Try adding in some hand gestures; you almost can't avoid them, and a Roman reader certainly wouldn't! These three connectives bind the three sections into an effective first act, seemingly promising a smooth path to success.

We might also note the manipulation of tenses: *obtenebat* for a continuing control; *parat* and *fabricatur*, marking a change in the narrative tempo; *tramisere*, the rarer form emphasising the clear cut action. Again expressive use of the voice realises the power in *obtenebat*, the briskness of *parat* and the finality of the long syllables of *tramisere*. The voice realises the mood and scene to which the features in the written text gave us cues; brisk efficiency, a stage successfully completed.

A new 'chunk' for the next protagonist

That this is a new chunk is marked by the abrupt start (without a cohesion feature), the double prominence of *stabat*, the new setting (*pro litore*) and then the new subject.

- | | | |
|---|---|--|
| 4 | <u>Stabat</u> pro litore
<u>densa</u> armis virisque
in modum Furiarum
crinibus deiectis | diversa acies
intercursantibus <u>feminis</u>
veste ferali
faces praeferebant |
|---|---|--|

- 5 Druidaeque circum preces, diras
 sublatis ad caelum manibus fundentes
 novitate aspectus perculere militem
 ut quasi haerentibus membris immobile corpus
 vulneribus praeberent.

'There stood, along the shore, the enemy battle line, packed with weapons and men, with women rushing about in between. Like Furies, in the garment of death, with dishevelled hair, they carried torches before them.

And Druids all around, their hands raised to the sky, pouring out a stream of prayers and curses, by the weirdness of their aspect struck terror into the soldiers, so that as if with paralysed limbs they offered a motionless body for wounds.'

4. *Stabat* emphasises resistance: standing there, blocking the Roman advance, an unexpected barrier. The heavy *densa*, brought forward, strongly marks the massed resistance; *intercursantibus feminis* cues us to (the initial surprise at) the figures in between rushing constantly about - the effect of *curso* rather than *curro* - and emerging as women. This is no proper battle line! If there is irony in the use of *acies*, it is two-edged, since the Roman soldiers couldn't stand up to it.

Again, there are other features giving prominence. Here, notably, the simile *in modum Furiarum* makes use of a stereotype with terrifying connotations of avenging rate, calling up images of winged, snake-haired women pursuing inexorably. This is intensified by the choice of *feralis* (garment of death), perhaps recalling (*Germania*, 43) the *feralis exercitus* of the Harii whose *nigra scuta, tinctor corpora* gave them a *novus ac infernus aspectus* which no enemy could face. 'An army of death blackened shields, dyed bodies a new and hellish vision.' Other contexts and poetic resonances, such as those which set this stanza echoing, are frequently important in Latin literature.

5. *Druidaeque circum*: after those terrifying women in among the battle line, Druids too, around it: the name recalls reports of human sacrifice - the priesthood that Tiberius and Claudius had tried to exterminate. *Preces, diras* ('prayers, curses'): *diras*, added abruptly without a connecting word, freezes the listeners, as the Druids did the Roman soldiers, with the terrible, chilling power of curses and cancels any sense of ritual prayer. Finally, the curses poured out in a stream (*fundentes*).

Circum may well belong with *fundentes* and form the outer part of a fine 'double tmesis', but the technical term is not the important thing. What is important is that *circum* in an unexpected early position and *diras*, in abrupt juxtaposition signal to us that they are intended to be emphasised in our reading. Tacitus has deliberately placed the opening words, so that listener/readers experience the shock of the scene as it unfolds: Druids too - all round - uttering their stream of curses. Reading it aloud, we discover the repeated hard -c-, the reverberating -r-, the long syllables of *diras* and the hissing final -s- reinforcing the sinister aspect of the scene to which the word order pointed.

The verb form *perculere* dramatically emphasises the shock to the Romans and perhaps directs us to make the contrast with *transire*, which stressed their initial progress. The

This is a powerful, impressionistic picture, a camera travelling across a chaotic scene. The solid barrier comes into focus; it slowly clarifies into awesome women and cursing priests; suddenly the Roman soldiers freeze into immobility.

As we read aloud, our expressive use of the voice supports the cues in the written text: our intonation builds and emphasising speech tune round the words cued as prominent. There is always a solidity in the consonant combination *st-*; this *stabat* and the heavy *densa* emphasise the notion of barrier which forces the Romans to a standstill; so does the assonance of *armis virisque feminis*. We voice the alliteration *feminis Furiarum ferali* in a way that slows the action and begins to instil the fear, the long *praeferrebant* prolonging it. Again, in much of the text, the rhythm of twin stressed pairs of phrases reinforces the eerie mood. But, conspicuously, the description of the Druids won't run in composed phrases with a simple rhythmic flow.

Linguistic signs reinforced by rhythm and prosody

We have seen that the linguistic signs are reinforced by the rhythm and the prosodies of the text - the system of sounds, the binding force of alliteration and assonance, the tempo and shifts of pace. By moving back and forth between close reading of the written text and our oral rendering, we can get at least part way into Latin literature as its authors intended it to be experienced.

We have to remember of course that this is prose not verse. But Quintilian (Inst. X.I.3) is our authority again for reading *historia* aloud expressively: *est enim proxima poetis et quodammodo carmen solutum, et scribitur ad narrandum*: 'for it is very close to poetry and in a kind of way a free poem, and it is written to be narrated.'

In conclusion, what do we achieve?

There is much else to draw from close reading of Latin *historia*. In this article I've made only a brief mention of the attitude and stance of the Tacitus - his implicit and explicit comment in the text, and how he is influenced by, and influences, the society and culture in which he operated. In this short extract, for example, we are aware that he makes no attempt to show that the Druids' action is their mode of prayer: he shows it only as something terrible and paralysing. He is altogether disparaging of what is foreign and unorthodox to a Roman: here, for Roman ears, are irrational beliefs and practices. As the passage continues, Tacitus becomes fiercely dismissive, as if repelled: destruction is absolute. Consider and read aloud: *excisique luci saevis superstitionibus sacri* - 'slashed down were the groves sacred to savage superstitions'. Yet in the next chunk we will find the situation of the Britanni presented with sympathy. (I have made a start on narrator's comment elsewhere.⁷)

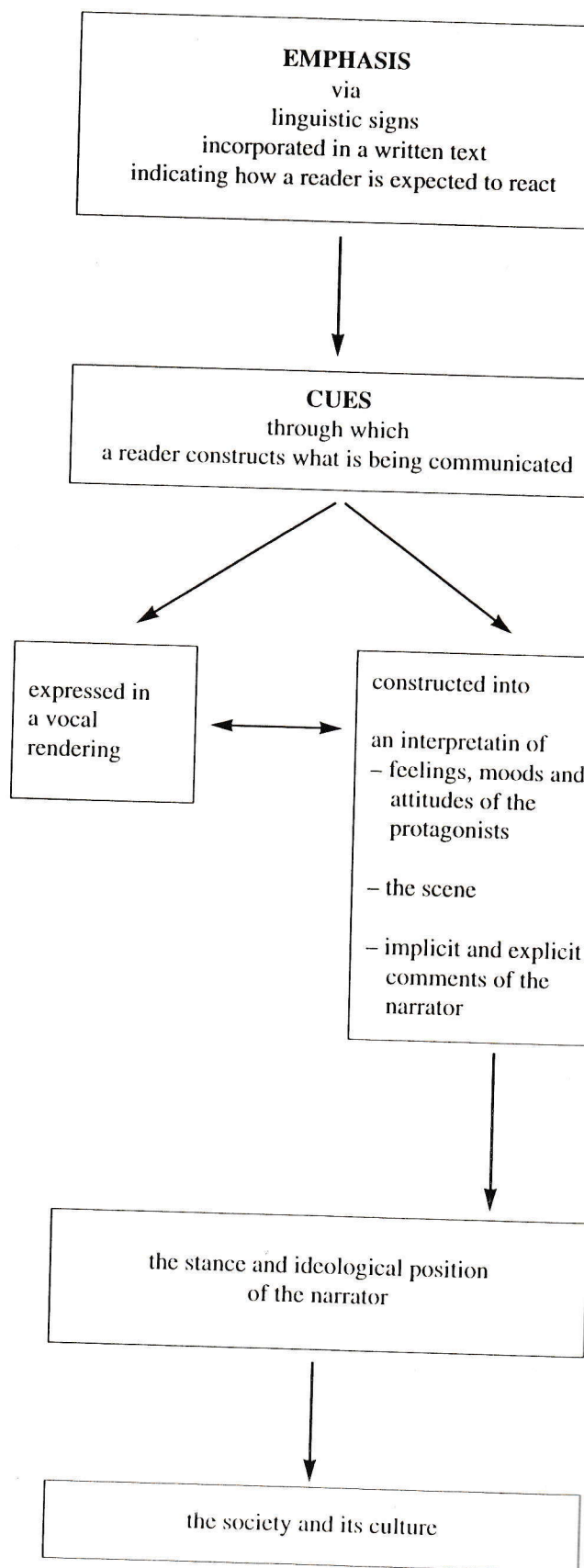
However, my major focus in this article has been the oral and aural realization of text. With this in mind, I want to propose for discussion a tentative model of the dynamic process which helps us to begin to experience realistic people in interaction with each other in a setting; their feelings, attitudes and moods; and the overall scene. We must experience all this as the Latin authors intended: by expressing

NOTES

- 1 I have recently re-read Gerry Nussbaum's article (*JACT Review*, Second Series No. 6, Autumn 1989, 14-20), in which he describes the opportunity he had to listen to Latin, and Vergil's poetry in particular, read by classicists from ten European countries, East and West. This is a thoughtful and informative piece on pronunciation, phrasing and expressive reading.
I owe to him the reminder to use aural as well as oral. This I see as giving due importance to the role of listener as well as speaker.
2. My first, third and fourth quotations are drawn from Suetonius, *Vita Vergili* §§27-28, 32, 29: the second from Macrobius, *Sat.* i.24.11.
3. Here GN writes (p. 19): 'But even if we knew what was "authentic", we might still have to choose our style according to our capacities and acceptable contemporary idiom. Moreover, "authenticity" in the more technical areas, of sounds, stresses and phrasing, may not have much correlation with the level of expressiveness.'
4. ARLT Summer School 1987 and 1988; and most recently 1991 at Cardiff. My thanks to Catherine Bedford, Pat Bunting, John McNee, Geoffrey Osborne, Anne Thomas, Veronique Vouilloz and Nancy Langmaid (Director) and their generous co-operation.
5. '.... the name is reversed, in the Silver Latin conceit, to give it prominence': I take this point from Norma P Miller's chapter 'Style and Content in Tacitus', in *Tacitus* ed. T. A. Dorey (Routledge and Kegan Paul 1969) 107.
6. *...qui proprio nomine perduellis esset, is hostis vocaretur, lenitate verbi tristitiam rei mitigante*(Cic. de Off. 1.12.37): 'one who was, in the correct term, a public enemy would be called an enemy, the moderation of the word softening the harshness of the fact.' Furneaux points out that *perduellis* is 'an archaic word, found here alone in Tacitus'. The nearby *concertator* is an innovation by Tacitus and is used once only. Prominence must be intended.
7. Mollie Dixon, 'Latin Prose Texts at A-Level and Beyond: The Narrator's Explicit Comments', *JACT Review*, Second Series No. 3 Summer 1988, 13-16 and (with John Dixon) 'The Significance of Emphasis in Latin - A Case Study from Caesar's *Bellum Gallicum*' (forthcoming in *Greece & Rome*).

MOLLIE DIXON
70 Gloucester Avenue
London NW1 8JD

LINGUISTIC SIGNS: A basic model



New Look Colchester Castle

Christine Jones and Liz Awty

Colchester Museums Service runs five museums which cover the natural history, social history and archaeology of Essex and Colchester. The archaeological material is displayed in Colchester Castle, an 11th century building constructed soon after the Norman Conquest. A museum since 1860, the Castle is undergoing a phased plan of refurbishment and redisplay. This includes the provision in 1992 of a lift, public toilets and a refreshment area with self-service drinks and confectionery machines.

In 1991 the first phase of redisplay was opened to the public. It contains a section that explains 'how we know what we know' by briefly looking at ways of investigating the past. This display covers aerial photography, epigraphy, archaeological stratigraphy and the problems of objects decaying once buried in the ground. However the major part of the display area on the ground floor tells the early story of Essex and Colchester in particular. Thus the narrative begins some 300,000 years ago with the first tool-making inhabitants of the area, first identified at Clacton and thereby resulting in the name of this stone-working technology "Clactonian".

The story progresses from the Palaeolithic, recording the various advances made in stone-working technology, the introduction of farming, the first use of metals and the progression from bronze-working through to iron-working. Despite the limited types of material that survive from these prehistoric periods, Colchester Museum holds one of the finest collections of Bronze Age pottery and metal hoards in the country. With the aid of murals painted in an impressionistic style, these objects are given a human context. The living conditions of the pre-Roman Iron Age are further evoked by a thatched round-house reproduced at slightly smaller than life-sized scale.

The importance of late Iron Age Colchester in setting the scene for the Roman invasion and the evidence for local contact with the Roman Empire before AD 43 are shown in this section. In particular a grave-group from Lexden reveals some of the imported Continental luxury goods that were enjoyed by British aristocracy. On the second floor the story continues with the Roman invasion. Here the visitor is greeted by a line of Roman soldiers and a tableau of a Roman legionary fighting a Celtic warrior. There is also a replica Roman helmet and a chain mail body armour to be tried on, as well as a replica *gladius* to be touched; all these are marked by a symbol of a red hand. The meanings of the red hand symbol and the red hand symbol with a black cross through it are explained on a panel attached to the standard-bearer at the beginning of this gallery. A red hand symbol invites the public to touch, pick up and even try on certain exhibits. Those items which are on open display but which are fragile, such as tombstones or the tableau, should not be touched or come anywhere near a felt-tip pen! Such objects are clearly marked by a red hand with black cross symbol.

The Roman occupation of Colchester, the building of the fortress for the XXth Legion and the subsequent development into a civilian colony are treated in a more conventional manner. However, the revolt of Boudica and the tribes of

eastern England are dealt with more fully in an audio-visual representation entitled 'The Revenge'. The script relies heavily on the words of the Roman author Tacitus for the first part of the presentation which sets the scene for the drama that follows. This final section is a conversation between two veterans who, having sought refuge in the Temple of Claudius, await in vain to be rescued by a relief unit of Roman soldiers.

That was as far as the story went until July 1992. Then Colchester Museum Service unveiled the second phase of its archaeological displays, taking the story of Colchester and its environs through to the fifth century AD. The objects recovered through archaeological excavation are displayed in a social context wherever possible and the murals, first encountered on the ground floor, reappear, populating the gallery to give the impression of a living past. There are several full-scale reconstructions including sections of a kitchen, a living room, a shop and a 'cut-away' section of a room to show various construction techniques.

Some exhibits require audience participation. Do not be alarmed! The displays have not become fully-automated computer games. To enable the public to experience a little of what life may have been like in Roman Colchester certain exhibits have been designed to encourage interaction. For example a visitor may try on a replicated slave collar or struggle with putting on a toga (instructions supplied). There are two 'Feely Boxes' - boxes which contain different types of genuine Roman pottery that can be handled so that weight, texture and shape can be felt. For those suffering from 'museum fatigue', there is even a (replica) Roman couch on which to sit. Appearing on stage and trying on a mask (replica) will also bring the visitor a round of applause - well, that's the illusion we hope we are creating in our section on entertainment.

There are two sections where the story diverts from that of being strictly Colchester's. One concerns the theme of Romanization. Here we have dealt with coinage, Roman writing and numbers, as well as the legacy of Latin in today's English language. Magnifying glasses aid the public to view in detail Roman coins found in Colchester. Flip-over boards are used as a game, challenging the visitor to work out the modern equivalent of Roman numerals and vice-versa. The Roman system of weighing is also treated in an interactive display. A large model steelyard with bags to be weighed is on display. Next to this is also placed an abacus (a non-electronic calculator) - with a few sums for people to solve.

Technology is the second theme that is non-specific to Colchester. It was felt that too many displays in the past have assumed that the public, especially children, knew how objects were made. So six different processes - bronzeworking, ironworking, glassworking, boneworking, pottery and lamp making and salt production - were selected for closer examination. There is evidence for all these activities in and around Colchester, so the objects displayed are local. The emphasis is on production techniques and organization, using cartoons, diagrams and photographs wherever possible to explain the various processes involved.

Throughout the galleries there has been a conscious attempt to relate objects back to people. In some cases this has involved the use of cartoons and murals. In other instances and in the absence of true portraits of Roman Colcestrians, images of contemporary individuals from Gaul, Italy and Egypt have been used to suggest how the inhabitants of Roman Colchester probably appeared. We have also tried to get our public involved with the displays. Our interactives are not solely designed for children involved with the National Curriculum. Indeed adults seem to get as much pleasure from our coin rubbings, jig-saw and toga-wearing as do school children. However to ensure that school parties obtain the maximum benefit from their visit, Liz Awty, the newly-appointed Education Officer is able to offer help to teachers in various ways.

The Colchester Museums Education Service has a new look. Liz Awty is neither a classicist nor a historian. Instead she is starting from the position of the uninitiated. She intends to find education methods which unlock the secrets of museum learning for those who are unfamiliar, bored or alienated. The challenge is to package the discipline and investigation of museum learning in such a way that visitors discover a curiosity they did not know they had. So these are the aims. What factors shape the objectives in practice?

The collections of Colchester Castle Museum are largely Roman. This is an advantage (at least in marketing terms) in that the Romans appear in the National Curriculum not once but twice: Key Stage 2 - Core Study Unit 1 - Invaders and Settlers; and Key Stage 3 - Core Study Unit 1 - The Roman Empire. This means we can be guaranteed that a large proportion of our school visitors will be 7-9 year olds and 11-13 year olds. The National Curriculum also states the learning areas for the Study Units, providing a framework around which to structure educational materials.

The Education Service is not however a slave to the National Curriculum. The Museum attracts a wide range of school visits with different needs and learning focuses. The Museum also has its own educational criteria to meet, introducing learning within a museum environment and skills specific to the observation of objects.

The traditional role of a museum educator is also changing. Once museum educators may have been responsible solely for delivering direct teaching on site. Job specifications are now evolving to include:

- 1 The training of teachers to oversee 'hands-on' sessions and 'in-role' work themselves
- 2 Developing activity sheets to challenge and focus children's minds without the presence of a museum educator
- 3 To develop other resources, activities, and events that broaden interpretation beyond that of the permanent displays.

The programme of educational activities is still in its early stages. There will be alterations as the proposed ideas develop in practice. The proposed service is outlined here - and if you visit the museum during the academic year '93-'94 you will be in the privileged position of knowing the education programme both in theory and practice! The initial programme of activities will be aimed at Years 3 and 4 and Years 7 and 8.

It has become clear that one aim of teachers when bringing a class on a visit is to familiarise them with the museum. It seems a waste of valuable visit time if the children spend much of their time on this 'socialising' aspect. To counteract this we are exploring the possibility of having an introductory video made.

This would use Roman characters (actors in-role) to introduce aspects and areas of the museum. The actors would provide children with a link between inanimate objects and display the museum and the real people and places that existed in situations in the past. The video would also have another purpose. The actors would introduce the investigative skills which will be expecting the children to use on their visit to the museum. All school groups would be sent an introductory video before their visit.

Then there will be a choice between two activity programmes. The first requires no particular involvement from the teacher; the second involves substantial input - working on the premise that 'the more you put in, the more you get out'. There will be a charge for both of these programmes (as yet the amount has not been decided).

Programme 1

1. Each school group will be welcomed by a museum assistant who will be their guide and point of contact throughout the visit. The assistant will sort out coat, lunch, toilet facilities and administrative arrangements. The assistant will also take the class on a 'Story Tour' down into the Roman Vaults. The assistants have been trained in the skills of story telling and museum guiding for those age groups. The 'Story Tour' has been devised to help children understand the significance of Roman civilization being imposed upon Celtic peoples. It has been an appropriate amount of factual information and build up to the anticipation of the Boudican revolt.

2. The children each have activity sheets (a Year 3 set and a Year 7 set). They are not merely on a 'fact finding mission' but on a 'tick-the-box circuit'. Some questions will demand a creative response. For example:

Look at the bust of Claudius.

People in Rome teased him because of the way he looked.

Change the picture of his head so we know what you would have teased him about.

Some questions will involve the child in archaeological investigations. For instance:

Look at the pictures on the outside of the bowl.

What do they show?

What do they tell you about what people ate?

Children will be encouraged to develop their observational skills into an understanding about Roman society and civilization.

Programme 2

1. Preparation session

Teachers must attend this before their visit.

At this session they will collect a loan box, which must be returned with their visit. The loan box will contain a selection of Roman artefacts and resource materials - for example, a model to make a Roman oil lamp, with instructions. The session is as vital in that it will train teachers in how to oversee the Lecture Room activities, including material to brief adult help accompanying the children on their visit.

2. Lecture Room Activities

a) The children will first be shown a video of a 'museum professor' character who will introduce the children to 'The Archae-Bin'. This demonstrates how archaeologists dig down into the earth and find artefacts from different periods in history. The children will then divide into teams (each with an adult

helper) and each team has to complete a 'hands-on' archaeological exercise. The aim of this activity is to encourage children to put themselves into the role of an archaeologist using 'real life' object identification skills.

b) With the aid of an audio-tape dialogue and an O.H.P. plan of the Roman town, the children will then go on a tour of the *Colonia*. They will be divided into groups, each group becoming a type of person in Roman society such as mosaicists, school children, or slaves. Each group will be given a set of Role-Cards with simple information about a specific Roman character such as name, age, family, employment.

The individuals in the group will have to find out about each other before being given a task to do on the galleries. For instance, the mosaicists will be given a half-finished pattern book each and told to find the rest of the mosaic in the gallery and complete the pattern. The school-children will be sent out with wax tablets inscribed with sums. They will have to find the information on the gallery to fill in the answer - in Roman numerals, of course!

The aim of these activities is to put the artefacts and galleries into the context of a living and breathing Roman town. It will give the children an insight into daily life for a variety of Roman citizens and non-citizens! Programme 2 also includes the Activity Sheets and the Assistants' Story Tour.

The Museum also offers a Resource Pack, which has clearly produced illustrations of Roman life and artefacts in the

Museum, and text, both general and specific to Colchester. There is also a Trail of Roman Colchester and a teacher's Guide to the Galleries.

And what of the holidays? Museum interpretation does not stop with the end of term. Holiday activities have included humorous tours round the galleries by a 'genuine' Roman slave, pottery workshops making Roman oil lamps and decorating vases, and a Spitting-Image style Roman legionary puppet who tells visitors about his life and times. If you would like to know more or have any ideas, then please get in touch with the Museum's Education Officer.

We advise school parties to bring their own supply of scrap paper with which to do rubbings. These are popular interactive elements and paper frequently runs out. So to avoid disappointment it would be helpful if schools came armed with sheets of A4 or even larger sized paper.

CHRISTINE E. E. JONES

Keeper of Archaeology

LIZ AWTY

Education Officer

Museum Resource Centre

14 Ryegate Road

Colchester CO1 1YG

Reading, Recognition, Comprehension: The trouble with understanding Latin

Professor B. D. Hoyos

'But you must know *tamen*'?

'Never seen it in my life, sir.'

'And surely the story meant something to you?'

'Oh, sir, I thought this was just an unseen.'¹

And this sort of exchange, though it may date from the earlier half of this century (and indeed any time before that), still sums up the problem that many learners of Latin have when they confront the confused jungle of words and phrases which - as it seems - constitutes any Latin sentence longer than half a line, not to mention any paragraph at all.

The textbook whose preface supplied the little stichomythia above is itself an ironic illustration. It is perfectly typical in its approach to reading Latin. I cite it merely because I have it to hand and it supplies notably clear (if unwitting) statements of the problem.

Thus: 'Until you are practised in reading Latin, you must **analyse** in order to **understand**. You are therefore shown how to find the "bones" of a sentence - subject, verb, and object or

complement. Once you have found these, you can fit in adjectives, adverbs, prepositional phrases, etc.' Chapter I bears the title 'Which is the main verb?', Chapter II 'Find the subject'. And the associated techniques set forth for dealing with an unseen reinforce this needle-in-the-haystack concept. 'Participles and gerunds should be ignored in this first search.' 'Words like "qui", "cum" (and other conjunctions.) will be followed by the verbs of their own clauses. Ignore these for the present.'²

I do not propose to go on with items from one well-meaning unseens book, or to do more than mention that another collection of unseens opens with a comment about learning to 'disentangle' a Latin sentence. It might be argued that guidelines about translating unseens should not be taken to be rules for reading Latin as well. In reality no other rules or guidelines exist, and virtually all Latin students follow precisely these techniques. Such concepts of 'reading' Latin are taken for granted perhaps all but universally. Conceivably even a few academics 'read' this way.

These concepts need to be combated. Instead of teaching how to read Latin, they retard or destroy that capacity. To learn afterwards how to read the language of the Romans, you have to unlearn them.

II Let us take a working example:

Example 1 Vi compressa Vestalis cum geminum partum edidisset, seu ita rata seu quia deus auctor culpae honestior erat, Martem incertae stirpis patrem nuncupat.

Standard find-the-verb, then-the-subject, next-the-object reading technique handles this fairly simple narrative sentence in clearly marked stages. 1) *What main verb?* 'nuncupat'. 2) *What subject?* 'Vestalis'. 3) *Object?* 'Martem'. 4) (Now it starts to grow complicated) *Do any words relate to / qualify / stand in apposition to subject and object?* 'compressa' and 'patrem' (usually determined only after lengthy study of possibilities). 5) *Do these words have others dependent on them?* (After further study and consideration) 'vi', 'incertae stirpis'. 6) *What are the subordinate clauses?* ...

.... but it would be tedious, and fortunately it is here unnecessary, to plod the entire path until the sentence has been 'disentangled' satisfactorily.

In the end, with the Latin sentence pulled apart like a defective watch and with each component given an English label, 'reading' concludes by putting everything back together with the English labels facing outwards in **their** correct sequence. This process, laborious for most, if for a skilful few relatively swift, is no doubt familiar to everyone who has learned Latin.³

The problem is still worse when a complex sentence is met:

Example 2 Quo cum primis se intendentibus tenebris pervenissent, pergunt inde Collatiam, ubi Lucretiam haudquaquam ut regias nurus, quas in convivio luxuque cum aequalibus viderant tempus terentes, sed nocte sera deditam lanae inter lucubrantes ancillas in medio aedium sedentem inveniunt.

Or:

Example 3 Et si non minus nobis iucundi atque illustres sunt ii dies, quibus conservamur, quam illi, quibus nascimur, quod salutis certa laetitia est, nascendi incerta condicio, et quod sine sensu nascimur, cum voluptate servamur, profecto, quoniam illum, qui hanc urbem condidit, ad deos immortales benevolentia famaue sustulimus, esse apud vos posterosque vestros in honore debet is, qui eandem hanc urbem conditam amplificatamque servavit.

Surely (it may be said in some despair) there is no other way of understanding these lengthy, relentlessly subordinated and sub-subordinated constructions - 'lumbering elephants of periods' in one unflattering phrase - save by disentangling main verbs and subjects, dependent phrases and subordinate clauses, the first stage of each sentence from the second; then putting the whole thing back together this time in English layout? And even if long and devoted practice does enable certain veteran readers to comprehend at sight, surely disentanglement is the only practical approach by the rest who lack the knack, not to

mention by the less gifted majority?

This approach to reading treats Latin as a type of code meaning hidden under a non-English vocabulary and an English arrangement of clauses and phrases. Logically, readers simply need to break to code. For instance in Example 2 let us take just the following:

Quo cum primis se intendentibus tenebris pervenissent, pergunt inde Collatiam, ubi Lucretiam haudquaquam regias nurus inveniunt,

meaning:

When they had arrived **there** as darkness began to they pressed on thence to Collatia, where they found Lucretia not at all like the royal daughters-in-law

The differing typefaces match words and phrases in translation with those in the original, to bring out the amount of rearrangement involved even in a very close rendition. 'disentanglement' method is to use hunting for the 'bones' rearranging the parts as the means for both understanding and translating the text. Learners are easily reinforced in their view of Latin reading as a decode-process.

III Very many things are wrong with this approach

For one thing it is time-consuming and unproductive. In a course certain people may become quite facile at it. Even the facileness is relative: it may be fast compared with ordinary students' speeds, but nowhere as fast as trained speed-reading. It is emphatically not a method that can be pursued *extenso* with lengthy or with demanding works, unless one enjoys unlimited time (not to mention industriousness). Ten pages of an author, if not two paragraphs, commonly constitute the maximum that a student can achieve in a week in the time he or she has available for that part of the course.

More: 'reading' by disentangling/decoding generally benefits the practitioner down in linguistic details, with inevitable damage to overall appreciation. For a great deal of the time 'reading' by this method is drudgery. Something similar happens (and I gather is happening increasingly) to students reading Shakespeare. As Elizabethan English grows more unfamiliar, both the actual sense and then the literary quality of his text are learned more and more through instruction - e.g. about simple speech figures and literary allusions - rather than directly through reading or listening.

In Latin the enormous labour of 'reading' a hundred lines of *The Aeneid* in this fashion, or five paragraphs of *Ab Urbe Condita*, makes it difficult for a student to see anything of sense or polish or structure. That has to come through repeated readings of the text once the translation is made, or from external instruction (by teacher and textbook), or both. The slow labour of 'reading' a prescribed text, in the final year of school, results often enough in little time for deeper or wider literary study, for background work or for exploring interesting special aspects. All too often the need to get through the text and other parts of the course results in a 'reading' more or less dictated by the teacher and more or less memorised by hurriedly pressed students. At university, what usually results is text rushed through or only partly dealt with in class, with the best students - good, middling and weak - obliged to struggle through the rest on their own.

In sharp contrast, direct sight-reading brings the reader face to face immediately with much of the style and quality of the passage. Ensuing analysis will then enrich the impact. Greater effectiveness and success are thus achieved far more economically, and without collateral damage.

'Reading' by the find-the-verb-etc. process is not, in reality, reading at all. As emphasized above it is a laborious process of decoding. One further well-known effect of this is its deleterious impact on translating. The find-the-verb-etc. process itself is the means for understanding the sense. Merely to state the fact is to see its utter undesirability. Errors are easy; and further errors build on the first to produce the commanding specimens of gibberish hinted at in the little exchange at the top of this article.

'Reading' by 'disentanglement' is preternaturally slow. In the final year of school, three hundred lines of poetry and a few hundred of a prose work are about all that can be coped with. At university the quantity may be rather greater - but for lecturers to expect close *knowledge* of more than half a book of Vergil and thirty-odd paragraphs of Cicero or Livy per semester is rash below Third Year level, and even Final Year Honours students would be hard pressed to get through *The Aeneid*, or *Ab Vrbe Condita I-V*, or Tacitus' *Histories*, in half an academic year.

This contrasts bleakly with any modern literature subject: plays and novels complete, non-fiction works complete or in substantial part, at higher levels in universities two or three of such works per strand per semester. And, ironically, with courses of classical literature in translation: students taking these are able to get through a far wider spectrum of writings, in English, than Latin and Greek students do in the original languages. These are mostly bogged down, decoding.

A further disadvantage of 'reading', i.e. the find-the-verb-etc. technique, is that it is severely hard to unlearn. Reading at sight calls for complex recognition processes of its own. Some students may master it by themselves, but for most a careful and often lengthy tuition is necessary. This is all the more difficult when not only has correct reading technique to be taught but incorrect technique, in turn, to be taught away. Not every student succeeds in jettisoning the old ways; I would estimate that of those who do develop sight-reading skills, the majority still find themselves (for part of the time at least) combining them with find-the-verb-etc. as they plough through Latin. But, at all events, they plough rather than plod.

Direct sight-reading is done automatically every time we read a page in English. So automatically, in fact, that this itself creates one of the main stumbling blocks to learners in Latin: the predictable and potent instinct to treat a Latin sentence in its structure and logic as if it were just an English one using Latin words - with predictably disastrous results. And this too is essentially why the disentanglement method seems so self-evidently necessary and is so widespread. ('We weren't born Roman!')

The effect of course is to confirm the learner's instinct that English language-structure is the only natural one and that Latin's is a form of code. Yet another outgrowth of this grotesque misconception is the well-known idea - implicit in the sort of 'aids for unseens' noted at the start of this article, explicit in a great deal of teaching at secondary and even tertiary levels - that Latin word-order does not matter. Or, in slightly more sophisticated form, that it is variable more or less *ad libitum*. Although the most brazen effects of such doctrine

may have turned up in the now largely discarded field of English-to-Latin prose composition, others persist in decode-reading. A dedicated 'disentangler' does not automatically recognise patterns of word-grouping, or conventions in the structure of clauses, or (often) where one clause ends and another begins - and thus produces improbabilities if not impossibilities.

'Reading' by decoding also, and crucially, wears down enthusiasm. The drudgery and tedium are hard to overestimate. That most Latin school students avoid Latin at university is due to many factors (academics are not blameless in this) but for a substantial proportion of students one major reason is the deadening impact of the 'reading' process. Why choose a subject in which preparing three or four dozen lines of text, or a couple of chapters, demands nearly as much time each week as all the work for that week in some other subject? Therefore only the small number of students with unusual devotion to Latin, or with special facility for disentanglement, or both - the plus occasional student who can read at sight, *rara avis* - do continue with it at university. Most of them in turn give it up after a year. The same factor plays a part, though again only a part, in deflecting most students who pass elementary Latin courses at university from proceeding to higher levels.

IV. It is crucial to note that Latin by find-the-verb-etc. defeats the entire purpose of the Roman writer. The examples quoted above exemplify this well enough. None was laboriously composed by first devising a verb and a subject for it, then deciding on an object, after that adding contributory components one by one - and then scrambling the whole construct into an artificial pattern with verb as far as possible from subject, object somewhere in between and sundries festooning the interstices. Each was written according to a logical, and a clear, pattern: and each was written so as to be read with immediate understanding from first word to last word. (The third example, in fact, was written after being spoken.)

I recall how, as a bemused schoolboy, I found it impossible to visualise why (and how!) Latin authors should have spent such obviously vast amounts of their time constructing labyrinthine modes of expression - entangling their writings - when what they were saying was, as English translation plainly showed, straightforward and even interesting. And how could any Roman take their meaning unless he or she too resorted to the disentanglement method? Only later did recognition come that their ways of writing were both perfectly rational in themselves and could be grasped by developing sight-reading methods and jettisoning find-the-verb-etc. When it did come, it brought a memorable sense of liberation, completeness and rightness.

No Roman read his literature by hunting down subject, verb and object sentence by sentence, then slotting in subordinate phrases and clauses likewise. Latin works were meant to be, and were, read directly at sight. They still ought to be. And they still can be.

V. Not all Latin course, in theory anyway, expect students to 'read' (i.e. decode) rather than sight read. For instance the Cambridge Latin Course aims at encouraging reading at sight. Whether any user of it actually achieves this is hard to discover. (anecdotal evidence suggests not many). Reading-by-disentangling - which, more precisely, is not

These concepts need to be combated. Instead of teaching how to read Latin, they retard or destroy that capacity. To learn afterwards how to read the language of the Romans, you have to unlearn them.

II Let us take a working example:

Example 1 Vi compressa Vestalis cum geminum partum edidisset, seu ita rata seu quia deus auctor culpa honestior erat, Martem incertae stirpis patrem nuncupat.

Standard find-the-verb, then-the-subject, next-the-object reading technique handles this fairly simple narrative sentence in clearly marked stages. 1) *What main verb?* 'nuncupat'. 2) *What subject?* 'Vestalis'. 3) *Object?* 'Martem'. 4) (Now it starts to grow complicated) *Do any words relate to / qualify / stand in apposition to subject and object?* 'compressa' and 'patrem' (usually determined only after lengthy study of possibilities): 5) *Do these words have others dependent on them?* (After further study and consideration) 'vi', 'incertae stirpis'. 6) *What are the subordinate clauses?* ...

.... but it would be tedious, and fortunately it is here unnecessary, to plod the entire path until the sentence has been 'disentangled' satisfactorily.

In the end, with the Latin sentence pulled apart like a defective watch and with each component given an English label, 'reading' concludes by putting everything back together with the English labels facing outwards in **their** correct sequence. This process, laborious for most, if for a skilful few relatively swift, is no doubt familiar to everyone who has learned Latin.³

The problem is still worse when a complex sentence is met:

Example 2 Quo cum primis se intendentibus tenebris pervenissent, pergunt inde Collatiam, ubi Lucretiam haudquaquam ut regias nurus, quas in convivio luxuque cum aequalibus viderant tempus terentes, sed nocte sera deditam lanae inter lucubrantis ancillas in medio aedium sedentem inveniunt.

Or:

Example 3 Et si non minus nobis iucundi atque illustres sunt ii dies, quibus conservamur, quam illi, quibus nascimur, quod salutis certa laetitia est, nascendi incerta condicio, et quod sine sensu nascimur, cum voluptate servamur, profecto, quoniam illum, qui hanc urbem condidit, ad deos immortales benevolentia famaue sustulimus, esse apud vos posterosque vestros in honore debet is, qui eandem hanc urbem conditam amplificatamque servavit.

Surely (it may be said in some despair) there is no other way of understanding these lengthy, relentlessly subordinated and sub-subordinated constructions - 'lumbering elephants of periods' in one unflattering phrase - save by disentangling main verbs and subjects, dependent phrases and subordinate clauses, the first stage of each sentence from the second; then putting the whole thing back together this time in English layout? And even if long and devoted practice does enable certain veteran readers to comprehend at sight, surely disentanglement is the only practical approach by the rest who lack the knack, not to

mention by the less gifted majority?

This approach to reading treats Latin as a type of code meaning hidden under a non-English vocabulary and English arrangement of clauses and phrases. Logically readers simply need to break to code. For instance in Example 2 let us take just the following:

Quo cum primis se intendentibus tenebris pervenissent, pergunt inde Collatiam, ubi Lucretiam haudquaquam ut regias nurus inveniunt,

meaning:

When they had arrived **there** as darkness began to fall, they pressed on thence to Collatia, where they found Lucretia not at all like the royal daughters-in-law

The differing typefaces match words and phrases in translation with those in the original, to bring out the amount of rearrangement involved even in a very close rendition. The 'disentanglement' method is to use hunting for the 'bones' of the sentence, rearranging the parts as the means for both understanding and translating the text. Learners are easily reinforced in their view of Latin reading as a decode-process.

III Very many things are wrong with this approach

For one thing it is time-consuming and unproductive. In a course certain people may become quite facile at it. Even so the facileness is relative: it may be fast compared with ordinary students' speeds, but nowhere as fast as trained readers. It is emphatically not a method that can be pursued *extenso* with lengthy or with demanding works, unless the reader enjoys unlimited time (not to mention industriousness). The time taken for pages of an author, if not two paragraphs, commonly comes to the maximum that a student can achieve in a week in the course, or he or she has available for that part of the course.

More: 'reading' by disentangling/decoding generally leads the practitioner down in linguistic details, with inevitable damage to overall appreciation. For a great deal of the time 'reading' by this method is drudgery. Something similar happens (and I gather is happening increasingly) to students reading Shakespeare. As Elizabethan English grows more unfamiliar, both the actual sense and then the literary quality of his text are learned more and more through instruction - about simple speech figures and literary allusions - rather than directly through reading or listening.

In Latin the enormous labour of 'reading' a hundred lines of *The Aeneid* in this fashion, or five paragraphs of *Ab Urbe Condita*, makes it difficult for a student to see anything of the story or polish or structure. That has to come through repeated readings of the text once the translation is made, or through external instruction (by teacher and textbook), or both. The slow labour of 'reading' a prescribed text, in the final year of school, results often enough in little time for deeper or more literary study, for background work or for exploring interesting special aspects. All too often the need to get through the text and other parts of the course results in a 'reading' more dictated by the teacher and more or less memorised by the pressed students. At university, what usually results is a text rushed through or only partly dealt with in class, with the best students - good, middling and weak - obliged to struggle through the rest on their own.

In sharp contrast, direct sight-reading brings the reader face to face immediately with much of the style and quality of the passage. Ensuing analysis will then enrich the impact. Greater effectiveness and success are thus achieved far more economically, and without collateral damage.

'Reading' by the find-the-verb-etc. process is not, in reality, reading at all. As emphasized above it is a laborious process of decoding. One further well-known effect of this is its deleterious impact on translating. The find-the-verb-etc. process itself is the means for understanding the sense. Merely to state the fact is to see its utter undesirability. Errors are easy; and further errors build on the first to produce the commanding specimens of gibberish hinted at in the little exchange at the top of this article.

'Reading' by 'disentanglement' is preternaturally slow. In the final year of school, three hundred lines of poetry and a few hundred of a prose work are about all that can be coped with. At university the quantity may be rather greater - but for lecturers to expect close *knowledge* of more than half a book of Vergil and thirty-odd paragraphs of Cicero or Livy per semester is rash below Third Year level, and even Final Year Honours students would be hard pressed to get through *The Aeneid*, or *Ab Vrbe Condita I-V*, or Tacitus' *Histories*, in half an academic year.

This contrasts bleakly with any modern literature subject: plays and novels complete, non-fiction works complete or in substantial part, at higher levels in universities two or three of such works per strand per semester. And, ironically, with courses of classical literature in translation: students taking these are able to get through a far wider spectrum of writings, in English, than Latin and Greek students do in the original languages. These are mostly bogged down, decoding.

A further disadvantage of 'reading', i.e. the find-the-verb-etc. technique, is that it is severely hard to unlearn. Reading at sight calls for complex recognition processes of its own. Some students may master it by themselves, but for most a careful and often lengthy tuition is necessary. This is all the more difficult when not only has correct reading technique to be taught but incorrect technique, in turn, to be taught away. Not every student succeeds in jettisoning the old ways; I would estimate that of those who do develop sight-reading skills, the majority still find themselves (for part of the time at least) combining them with find-the-verb-etc. as they plough through Latin. But, at all events, they plough rather than plod.

Direct sight-reading is done automatically every time we read a page in English. So automatically, in fact, that this itself creates one of the main stumbling blocks to learners in Latin: the predictable and potent instinct to treat a Latin sentence in its structure and logic as if it were just an English one using Latin words - with predictably disastrous results. And this too is essentially why the disentanglement method seems so self-evidently necessary and is so widespread. ('We weren't born Roman!')

The effect of course is to confirm the learner's instinct that English language-structure is the only natural one and that Latin's is a form of code. Yet another outgrowth of this grotesque misconception is the well-known idea - implicit in the sort of 'aids for unseens' noted at the start of this article, explicit in a great deal of teaching at secondary and even tertiary levels - that Latin word-order does not matter. Or, in slightly more sophisticated form, that it is variable more or less *ad libitum*. Although the most brazen effects of such doctrine

may have turned up in the now largely discarded field of English-to-Latin prose composition, others persist in decode-reading. A dedicated 'disentangler' does not automatically recognise patterns of word-grouping, or conventions in the structure of clauses, or (often) where one clause ends and another begins - and thus produces improbabilities if not impossibilities.

'Reading' by decoding also, and crucially, wears down enthusiasm. The drudgery and tedium are hard to overestimate. That most Latin school students avoid Latin at university is due to many factors (academics are not blameless in this) but for a substantial proportion of students one major reason is the deadening impact of the 'reading' process. Why choose a subject in which preparing three or four dozen lines of text, or a couple of chapters, demands nearly as much time each week as all the work for that week in some other subject? Therefore only the small number of students with unusual devotion to Latin, or with special facility for disentanglement, or both - the plus occasional student who can read at sight, *rara avis* - do continue with it at university. Most of them in turn give it up after a year. The same factor plays a part, though again only a part, in deflecting most students who pass elementary Latin courses at university from proceeding to higher levels.

IV. It is crucial to note that Latin by find-the-verb-etc. defeats the entire purpose of the Roman writer. The examples quoted above exemplify this well enough. None was laboriously composed by first devising a verb and a subject for it, then deciding on an object, after that adding contributory components one by one - and then scrambling the whole construct into an artificial pattern with verb as far as possible from subject, object somewhere in between and sundries festooning the interstices. Each was written according to a logical, and a clear, pattern: and each was written so as to be read with immediate understanding from first word to last word. (The third example, in fact, was written after being spoken.)

I recall how, as a bemused schoolboy, I found it impossible to visualise why (and how!) Latin authors should have spent such obviously vast amounts of their time constructing labyrinthine modes of expression - *entangling* their writings - when what they were saying was, as English translation plainly showed, straightforward and even interesting. And how could any Roman take their meaning unless he or she too resorted to the disentanglement method? Only later did recognition come that their ways of writing were both perfectly rational in themselves **and** could be grasped by developing sight-reading methods and jettisoning find-the-verb-etc. When it did come, it brought a memorable sense of liberation, completeness and rightness.

No Roman read his literature by hunting down subject, verb and object sentence by sentence, then slotting in subordinate phrases and clauses likewise. Latin works were meant to be, and were, read directly at sight. They still ought to be. And they still can be.

V. Not all Latin course, in theory anyway, expect students to 'read' (i.e. decode) rather than sight read. For instance the Cambridge Latin Course aims at encouraging reading at sight. Whether any user of it actually achieves this is hard to discover. (anecdotal evidence suggests not many). Reading-by-disentangling - which, more precisely, is not

reading but decoding - seems in practice widely used in teaching it and other modern Latin courses.

For direct reading of a foreign language, in which not just vocabulary but conventions of expression and arrangement of terms differ greatly from ours, guidance is certainly needed. It would be feeble non-sequitur to aver that, if so, then the task is impossible because no guidance can be devised. Latin has the twin qualities of being both more flexible than English in some aspects and more logical in others. A practical, challenging and successful format for developing students' capacity to read direct is entirely feasible.

As was stressed earlier, reading at sight calls for complex recognition processes. I am not concerned with, or knowledgeable in, technical jargon or specialised concepts of cognitive psychology. The business here is with practical and readily intelligible principles of Latin sentence structure. The only technical language needed is the ordinary one of grammatical and syntactical terms. The basic techniques rely on common sense. This means that direct reading can be developed even with beginners in Latin, as it ought to anyway for maximum benefit.

My own guidelines are so basic that they may seem otiose. For example, four dos and don'ts:

- 1) Do not assume that the Romans were writing English using Latin words.
- 2) Read each sentence in its entirety to learn its structure.
- 3) If you do not understand the sentence at one reading, re-read it as often as necessary (I do): but **do not** attempt disentanglement..
- 4) **Do not** begin to translate until you understand what the sentence means: translating is **not** the way to find out the meaning.

Otiose maybe, but every one of them (and other principles too) are routinely violated by decode-readers.

Other principles involve recognising patterns of structure and format. Rather than set them down in a list both dry and abstract let us approach them via some Latin.

Example 4 *Ibi cum stipendium militibus forte daretur et scriba cum rege sedens pari fere ornatu multa ageret eumque milites volgo adirent, timens sciscitari uter Porsenna esset, ne ignorando regem semet ipse aperiret quis esset, quo temere traxit fortuna facinus, scribam pro rege obtruncat. Videntem inde qua per trepidam turbam cruento mucrone sibi ipse fecerat viam, cum concursu ad clamorem facto comprehensum regii satellites retraxissent, ante tribunal regis destitutus, tum quoque inter tantas fortunae minas metuendus magis quam metuens 'Romanus sum' inquit 'civis: C. Mucium vocant.'*

In the first sentence, standard 'reading'-method forces the student to go through it entire not in a natural fashion, but so as to find the main verb, which as it happens comes at the end. It then requires identifying in turn all the subordinate clauses and phrases and locating the clauses' finite verbs, their subjects and their objects; working out the relationships of the other elements in each clause and phrase; figuring out the role of the participial phrase *timens sciscitari ...esset*, and of the relative clause *quo temere ... facinus*; realising (in most cases probably not before now) that *obtruncat* has no separate subject; and, at

long last, fitting everything together piecemeal in English translation - almost certainly with violations of Rule 4 (if not also Rule 1) above.

Direct reading takes in the components of the sentence in their order of appearance, recognises the format and nature of each and likewise its meaning, and fits each in turn into the steadily developing overall meaning of the sentence. When *obtruncat* is reached it completes the development: the meaning of the whole is understood. Translation, when required, can then take its proper place as the next stage of work. Translation apart, this is what any reader of English does, automatically, with any long English sentence. The direct reading process will take between a third and a quarter of the time needed by the best decode-reader - and perhaps one-third as long as the average one. Likewise for the second sentence.

VI. These narrative sentences are after all composed of logical patterns. Perhaps the most universal such pattern, fully demonstrated in the passage above, is that events are written in the same order (or as close to the same order) as they happened. And where actions are combined with descriptive items, logic applies again.

Mucius arrives in the enemy camps '*cum stipendium daretur et scriba cum rege sedens pari fere ornatu multa ageret eumque milites volgo adirent*' - this is the situation on his arrival. Within the *cum*-clause the author places the more general event (*stipendium daretur*) ahead of the more particular (the doings of the *scriba*), no doubt because the former in common sense explains the latter - try putting the first *cum*-construction after the other two and this point becomes clear.

Events in the second sentence again are given in their order of logical occurrence. Mucius seeks to get away (*vadentem inde*) in a certain fashion (*qua per trepidam &c.*): but a crowd gathers (*concursu ad clamorem facto*): he is seized (*comprehensum*): dragged back (*retraxissent*): disarmed (*destitutus*): his bearing at that moment is described (*tum quoque ... metuendus &c.*): he speaks (*inquit*). Direct reading takes all this in without needing to hunt for main verbs, accoutrements or pursue the other cart-before-the-horse complexities of 'disentangling the sentence'.

Another virtually universal principle of Latin prose is that slightly more complex to explain. Take these short phrases:

scriba cum rege sedens: concursu ad clamorem facto

- and these longer structures:

(*cum*) *scriba cum rege sedens pari fere ornatu multa ageret eumque milites volgo adirent*

qua per trepidam turbam cruento mucrone sibi ipse fecerat viam

cum concursu ad clamorem facto comprehensum regii satellites retraxissent

- it is obvious how, within each of these groups of lines of words, the first and last (or last but one) words are those which define the essential structure of the group. The words and phrases between them then complete the sense. Equally obvious how shorter word-groups ('*scriba cum rege sedens*') are within lengthier ones. In fact the latter virtually by definition

are made up of two or more of the former.

In English, short phrases do not have this format (thus '*a secretary sitting with the king*', '*a crowd gathering to [= in response to] the outcry*') And longer phrases and clauses may have it only in part, essentially because English needs to keep its subject and verb - or their equivalent in a phrase - close together; English prefers to state the chief business of a phrase, clause or (most strongly of all) sentence early on and then to set down the dependent items afterwards.

The main statement in a sentence, it is to be noted, conforms to the same convention of an 'arch' structure but with greater flexibility. It after all has to accommodate a greater or lesser variety of phrases and clauses. But (for example) the main statement in the first sentence above conforms, though taken by itself it is a gaunt specimen:

Ibi ... scribam ... obtruncat.

A useful demonstration of how, in any complex Latin sentence, subordinate clauses and phrases collaborate with the main statement and with one another to create communicable sense.

These examples show how hopeless it is to expect natural reading skills from learners taught to ignore the dynamic interrelationships within a Latin sentence and to think of this balanced, purposeful and intelligent organization as a tangle to be unknotted. For students are taught to find-the-(main)-verb-subject-object, to 'ignore' any and everything that stands in the way - *cum*-clauses, participial phrases, whatever is not-the-main-verb - until that hunt is completed, and to 'disentangle' the supposedly wild, wilful and (they often infer) witless disorder of the words and phrases and clauses inside sentences into properly rational English orderliness. And ignoring the crucial features of structure - events given in correct sequence, key words in a phrase or clause 'boxing in', or forming a notional 'arch' over, the additional items - accounts for probably more than half of all the mistakes made in translations by students who disentangle rather than read.

Let us return briefly to Example 1, another complex, though less lengthy, sentence-form:

Vi compressa Vestalis cum geminum partum edidisset, seu ita rata seu quia deus auctor culpae honestior erat, Martem incertae stirpis patrem nuncupat.

This is set out in the normal way: the Vestal, (first) *vi compressa*, (then) bore twins; her accompanying or ensuing thought-process is next given (*seu ita rata ... honestior erat*), leading up to the action which followed these preliminaries and therefore follows on the page. The 'arch' format is used wherever feasible: '*cum geminum partum edidisset*', '*quia deus auctor culpae honestior erat*', '*Martem incertae stirpis patrem*,' - not to mention, of course, the entire structure of nominative noun-phrase opening and finite verb closing the sentence.

When then of a sentence like Example 3, which is not narrative? It will be useful to repeat it:

Example 3 Et si non minus nobis iucundi atque illustres sunt ii dies, quibus conservamur, quam illi, quibus nascimur, quod salutis certa laetitia est, nascendi incerta

condidit, ad deos immortales benevolentia famaue sustulimus, esse apud vos posterosque vestro in honore debebit is, qui eandem hanc urbem conditam amplificatamque servavit.

Sentences analytical, discursive or descriptive are set out according to their logical train of thought (logical from the author's viewpoint anyway). As a result, a good author signposts the structural development of such a sentence with care, as here. The reader first meets a *si*-clause which, besides its own meaning, is a signpost that a corresponding apodosis is to come. Immediately after *si* stands a comparative phrase (*non minus ... illustres*): again, besides its own meaning, a signpost of a coming comparison (*quam illi &c.*). The claim made in this comparison (*et si non minus nobis iucundi ... quam illi, quibus nascimur*) is clarified by the ensuing *quod*-clauses. These therefore stand in their logically appropriate place and will be followed in turn, by the apodosis ('*si X quod Y, profecto Z*').

What is needed in reading such sentence-structures is the training to recognise what sort of pattern is being set out and to follow it as it develops. Precisely because the writer takes it for granted that such recognition will occur, his signposting is always careful and significant: so much for the notion that 'word-order doesn't matter in Latin'. Notice that on completing the complex *si*-construction at *servamur*, the writer/speaker signals the start of the main statement with an emphatic *profecto*. Thus you know that a new component - which logically must now be the main statement - is beginning.⁴

And thus too the writer can then at once insert after *profecto* a new subordinate construction, *quoniam illum sustulimus*, which modifies the point to be made in the main statement. Why does he insert it before the latter? Because *quoniam illum ... sustulimus* mentions an event that has already happened and that provides a background to the main statement *esse apud vos ... debebit is*. Finally the subject of the finite verb is defined by the *qui*-clause: so this clause logically concludes the sentence.

Virtually all other principles of pattern-structuring derive from those outlined: (1) narrative order, (2) logical arrangement (in fact the first is simply one aspect of the second) and (3) 'arch' composition. Virtually any long sentence in good Latin will, on analysis, reveal these principles in its own way. Because they are simultaneously very flexible and very precise, they allow an almost infinite variety of individual expression and are applicable to almost any type of subject matter.

But - to belabour my basic point - to read a sentence and see its meaning does not and should not require conscious detailed analysis of such components. To be sure, analysis both linguistic and literary will enrich one's appreciation afterwards. But all that is needed for reading is what you need, and automatically practise, in English: knowing what the words mean, recognising the patterns that they form and taking the sense of the passage as it proceeds until full clarity is reached at its end.

An obvious further question is whether all this applies to poetry. I would offer only hesitant comment, not being a poetry specialist and not having developed guidelines specifically aimed at reading verse. The notorious characteristic of Latin verse is its word-order, to which I have seen terms like 'confused' and 'confusion' applied in unseen books. Analysis

not expect (for example) the main verb of a sentence to crop up in the middle of a relative or a purpose clause, still less two coordinated main statements ('A et B') to be written with their respective words entangled.

Observe for example the following, written out as continuous text to make pattern-recognition easier:

Principio caelum ac terras camposque liquentes
lucentemque globum Lunae Titaniaque astra spiritus intus
alit, totamque infusa per artus mens agitat molem, et magno
se corpore miscet. Inde hominum pecudumque genus
vitaque volantum et quae marmoreo fert monstra sub
aequore pontus. Igneus est ollis vigor et caelestis origo
seminibus, quantum non noxia corpora tardant terrenique
hebetant artus moribundaque membra.

No integral phrase or clause is here violated. Individual phrases and clauses, and sentences, stand whole: thus for instance *hominum pecudumque genus* and *et magna se corpore miscet* and *quantum non noxia corpora tardant*. This is not true of just one poet:

... Nam quis iniquae tam patiens urbis, tam ferreus, ut
teneat se causidici nova cum veniat lectica Mathonis plena
ipso, post hunc magni delator amici et cito rapturus de
nobilitate comesa quod superest, quem Massa timet, quem
munere palpat Carus et a trepido Thymele summissa
Latino? Quid referam quantum iecur ardeat ira, cum
populum gregibus comitum premit hic spoliator pupilli
prostantis et hic damnatus inani iudicio?

Here, even so 'confused' a group of words as *causidici nova veniat lectica Mathonis* in fact stands together as a *cum*-clause: no word or words from a separate clause or phrase intrude. Indeed '*causidici nova cum veniat lectica Mathonis*' does employ 'arch' construction, although plainly not one that would be found in prose. Compare on the same principle the earlier passage's '*totamque infusa per artus mens agitat molem*', a main statement with a nominative participial phrase, both individual 'arch' constructions ('*infusa per artus mens*') and the latter contained by the former.

Careful analysis will no doubt reveal many such organizing principles in any poem. One further advantage of verse is that sentences are in practice a good deal shorter than in prose (even if editors often disguise this by extensively using colons and semicolons instead of fullstops). Reading Latin verse should hold no terrors.⁵

VII. The time-honoured inculcation of the find-the-verb-&c, method was always an obstacle to Latin studies. In the present time it is a positive threat.

When Latin was a subject taken by everyone, or at any rate everyone rated 'bright', its shortcomings mattered less - and really bright students could often train themselves to read direct. Yet even in the past Latin was a synonym for toil, drudgery and (for all too many students) defeat. Today not only is educational favour dispensed to other subjects, but competition from these is making the survival of Latin a precarious prospect. One crucial area of disadvantage is that of reading skills. Simply to get to know what the major writers of Latin have to say is a painful struggle - and one in which the

standard techniques are more akin to code-deciphering or cryptic-crossword-unscrambling than to reading. It is surprising that, at both school and university, students' numbers dwindle from each level to the next.

For this to continue when direct reading at sight is achievable is plainly damaging and also unnecessary. Of course it would be dishonest to pretend that sight-reading can be achieved with small effort. I noted earlier how direct 'reading' arises precisely because Latin words and word-groups are laid out differently from ours: in that sense it looks like a natural technique to follow (though readers of German, Russian, or Chinese, or - I daresay - Japanese do not agree that they likewise have to 'disentangle' those). None the less, the task of training students in the proper way to read Latin is worth the effort, however slow the progress.

I make here no more than a statement of the problem (and the threat from it), with an outline of what can be done. For such initiatives are desirable. Teachers both secondary and tertiary can start to explore sight-reading training techniques that best suit their students; some may wish to improve their own skills thereby too. Discussion and collaboration on appropriate methods are well worth trying. For sharing ideas, experience, and experiments is important and will be fruitful in ways both predictable and unpredictable. I believe also that a project to prepare a suitable collection of readings and guidelines would be sensible, since existing unseen-collections (even ones in progress) seem to pay little attention to the problem - if they have any awareness of it at all.

Even if only a few teachers and instructors make the effort to train their students, the results will show themselves both in the long and the short. Sight readers will be considerably more in command of the subject-matter and confident with it. They will be able to read more Latin with more enjoyment and more benefit. In turn their breadth of knowledge of both Latin writing and Roman culture will grow. Regular practice and guidance will only heighten these skills and their users' success. While one should look for a sudden ensuing reversal in Latin prospects, such improvement can only enhance its appeal to students who, under present circumstances, shun it or else avoid it as soon as they can. A careful and dedicated programme of training in direct reading skills is an essential factor for the viability of Latin studies in the long term.

- 1 B.M.W. Young, *Via Vertendi: a Latin Unseen Course* (1952; reprints), p. v.
- 2 *ibid.*, 1 (italics in original) and 3.
- 3 Perhaps Greek too - but I do not venture into that territory.
- 4 Incidentally, it would help the reader - at any rate the English-speaking reader - if classical texts were less lavishly strewn with minor punctuation marks like commas. In this example, where I use the Oxford text, *ii dies quibus; illi quibus nascimur; illur hanc urbem*; and *is qui eandem* have no need of commas in the midst; or *condidit* one after it. Too much punctuation is as much an obstacle to clear reading and comprehension as too little.
- 5 The passages quoted are: Livy 1.4.2 and 1.57.8-9; Cicero *Catilinam* 3.1.2; Livy 2.12.7-9; Vergil, *Aeneid* 6.724-32; Juvenal *Satires* 1.30-48 (as pruned by the fastidious J.D. Duff).

DEXTER HOYOS
Classics Department, SACAH
University of Sydney