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## THE LATIN LEAFLET

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Number 26

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**The benefits of education and of useful knowledge, generally diffused through a community, are essential to the preservation of a free government.**

**Sam Houston**

**Cultivated mind is the guardian genius of Democracy, and while guided and controlled by virtue, the noblest attribute of man. It is the only dictator that freemen acknowledge, and the only security which freemen desire.**

**Mirabeau B. Lamar**

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VARIA

EDITORIAL NOTE

The limited size of the Leaflet prevents the publication of all the papers presented at the last meeting of the Texas Classical Association. We are happy to print practically in full Miss Norman's paper. This study will be of interest to all teachers of Latin and particularly helpful to those who teach the Aeneid. A Leaflet devoted largely to papers that would present to the teacher new aspects of the literature with which she is concerned and to supplementary material for Latin clubs is desirable. At present, however, the necessity of presenting tournament requirements makes this impossible.

PROFESSOR DOWNER

A figure prominent in Classical Circles in Texas for nearly a quarter of a century passed from us in the death on March 19 of James W. Downer, Professor of Latin at Baylor University. A life so full of usefulness, a personality so attractive deserves commemoration in the *Latin Leaflet*.

James Walker Downer was born in Orange County, Virginia, June 23, 1864, the son of William W. Downer and Lucy M. Reynolds. His college and professional training was received at the University of Virginia, where he was graduated Bachelor of Arts in 1895 and Master in 1897, and at the University of Pennsylvania, where he was made Ph.D. in 1905. His doctor's thesis, *Metaphors and Word Plays in Petronius*, was published in 1913. His first teaching was done in the schools of Virginia, including a year in the Charlottesville High School, a year in W. Gordon McCabe's boys' school at Richmond, and a year as principal of the high school at Clifton Forge. From 1900 to 1903 he taught in the Alabama Military Institute at Marion. From Marion he went to the University of Pennsylvania as Fellow in Classics for two years and then taught for three years in the famous Friends' School in Philadelphia. In 1908 he joined the Baylor faculty and remained at Baylor the rest of his life. From Baylor he was called to serve in the Summer School of the University of Texas. Dr. Downer did not confine his activity to the classroom. He was conspicuous for his interest in the life of his students. He was prominent in the work of the Baptist Church. He rendered active service in the several classical associations—the American Philological Association, the Classical Association of the Middle West and South, and the Texas Classical Association. He took a warm interest in the Latin Tournament and for years served on its Executive Committee.

Dr. Downer was married in Richmond, Virginia, to Corneille Willingham, December 28, 1909. To this union came five children, four of whom survive him.

Dr. Downer will be sadly missed. He was a gentleman of the old school, always courteous, kindly, helpful. As a teacher and scholar he was a humanist rather than a grammarian. He loved the Classics and it was their beauty and content that he sought to interpret. To his success a long succession of eager students, as much friends as pupils, abundantly testifies.

HELPS FOR TEACHERS

Experience has shown that a teacher gains help beyond its cost from membership in the associations that are maintained by his profession and from reading their publications. There is first of all the consciousness that one is not working alone, that there are others, many, many others, who are working in the same field and who have the same troubles. Then one often finds help in the publications of the associations—practical help in the conduct of class work and scholarly help in maintaining one's own standard and advancing one's own knowledge. Both in teaching and in knowledge unless we go forward we go backward.

For Classical teachers in Texas there are four professional organizations that one can belong to with profit. Listed in the order of proximity they are as follows:

1. The Texas Classical Association. This organization is a section of the State Teachers Association and meets annually with the latter. The three-dollar membership in the State Teachers Association carries with it membership in the Classical Association and brings the *Outlook*, the big monthly magazine published in Fort Worth. Besides the *Outlook* the member of the Texas Classical Association receives the *Latin Leaflet* published every now and then by the University of Texas. One of the *Latin Leaflet's* main functions is to give the material necessary for the Latin Tournament. About membership in the Texas Classical Association write to the Secretary, Miss Edna McElroy, 2801 Colcord Avenue, Waco.

2. The Classical Association of the Middle West and South. As its name implies this association brings together the teachers of Classics who live south and west of Maryland and east of the Rocky Mountains. It is the largest and most vigorous Classical Association in the United States if not in the world. The membership fee is two dollars, for which one receives also the *Classical Journal*, an extremely valuable publication issued nine times a year, each number containing eighty pages of articles and notes both scholarly and practical. About membership write Mrs. M. C. Butler, 2316 Colcord Avenue, Waco, the Vice-President for Texas.

3. The American Classical League. This is a national organization intended not only for teachers but for all persons interested in the Classics. Its main activity is the Service Bureau for Classical Teachers, established nine years ago at Teachers College, Columbia, but located now at New York University, Washington Square East, New York City. Under the direction of Miss Frances E. Sabin the Bureau issues *Latin Notes*, a four (often eight) page periodical—eight times a year and a great amount of mimeographed and printed special material besides. The dollar membership fee of the American Classical League (send it to Miss Sabin at the above address) brings *Latin Notes*, but not the special material. For this a special charge—usually very small—is made.

4. The American Philological Association. This is an old and honorable organization devoted to the promotion of classical scholarship and research. It meets annually and publishes each year a bound volume of Transactions and Proceedings. The dues are four dollars a year, the Secretary-Treasurer Professor Roy C. Flickinger, Iowa University, Iowa City, Iowa.

#### LATIN IN TEXAS SCHOOLS

In the secondary schools of Texas during the session of 1930-31 there were 18,961 students enrolled in Latin for the first semester and 16,438 for the second semester, according to statistics prepared by the State Department of Education. The distribution for public and private schools was as follows:

	Public	Private
First Semester .....	18,036	925
Second Semester .....	15,584	854

Of the freshmen who entered The University of Texas in September, 1931 there were 444 individuals, or 40% of the total entering class, who offered two or more units of Latin as admission credits. These were distributed as follows:

With 2 units .....	317
With 3 units .....	86
With 4 units .....	41
Total .....	444

Since many of those entering had no language credits at all and were conditioned on the language requirement, it is evident that Latin is still holding its own as a good second to Spanish among students entering the University.

H. J. LEON.



## GAMES SUGGESTED FOR MEETINGS OF CLASSICAL CLUBS

- I. Find the buried Romans. Underscore.
1. Pop is out of a job.
  2. You are content to be a mollusc; I pioneer.
  3. He slammed down the banjo vehemently.
  4. We found no mica today.
  5. The consul laid the matter before the senate.
  6. Miniver gilded the picture frame.
  7. Try to deter encephalitis.
  8. Terrific! Ice rolled down the mountain in an avalanche.
  9. I abhor a centipede.
  10. Vernal ivy clung to the walls of the old building.
- II. Make Latin words out of the various combinations of the letters in Megalesia.
- III. Supply an apt Latin epithet for:
- |             |               |
|-------------|---------------|
| 1. Aeneas   | 11. Jupiter   |
| 2. Achates  | 12. vestis    |
| 3. Juno     | 13. Lycia     |
| 4. Ulixes   | 14. quies     |
| 5. barba    | 15. oves      |
| 6. astra    | 16. horror    |
| 7. Dido     | 17. Nereus    |
| 8. sortes   | 18. aera      |
| 9. fama     | 19. cupressus |
| 10. Tartara | 20. Fides     |
- IV. Give the present active Latin infinitive at the root of each of these English words: influence, cadence, incision, curriculum, ardent, combustion, tradition, pulsation, credence, refulgence, digestion, sedentary, conspicuous, vertebrae, reverence, eloquence, silence, conjunction, incumbent.

## DECAPITATIONS

Decapitate the Latin word representing (a) and get the word for (b).  
Example: a. I sail the bounding sea. *Navis*.

- |                         |               |
|-------------------------|---------------|
| b. I dwell in any tree. | <i>Avis</i> . |
|-------------------------|---------------|
1. a. I feed on herbs and grass.  
b. Through me your words must pass.
  2. a. I brought you to the light.  
b. I'm black as darkest night.
  3. a. In me is deep emotion.  
b. I represent the ocean.
  4. a. I roll down to the sea.  
b. From me all shadows flee.
  5. a. I love to fight and kill.  
b. I am the artist's skill.
  6. a. I banish all despair.  
b. I guide you everywhere.
  7. a. I mark how time does flee.  
b. I border land and sea.
  8. a. I'm brilliant in the sky.  
b. A lonely woman I.
  9. a. I'm hollowed in the rock.  
b. I'm part of every flock.
  10. a. I make your cheeks turn white.  
b. With me you're never right.

Answers to decapitations—

(1) *bos*, *os*; (2) *mater*, *ater*; (3) *amare*, *mare*; (4) *flumen*, *lumen*; (5) *Mars*, *ars*; (6) *spes*, *pes*; (7) *hora*, *ora*; (8) *luna*, *una*; (9) *specus*, *pecus*; (10) *terror*, *error*.

## VIRGIL'S USE OF COLOR AND COLOR-TERMS IN THE AENEID

Like Ovid and many other Italian poets who followed him one of Virgil's most characteristic aspects of poetic temperament is his fondness for color. Price, in his "Color System of Virgil," explains the fundamental truth of Virgil's conception thus: "The glory of the physical universe consists above all, in the diffusion of color; and the poetic conception and the presentation of life before the sensuous imagination are to be attained in their highest effects only by the management and utilization of color."

Virgil's fine color tones and his delicate precision in the use of his limited number of color-terms prove that he was a consummate artist. For him color gave life to the world and its inhabitants, so it is the beauty of color that often makes his pictures live. Throughout his poems there is a luminous iridescence of color, both in the descriptions of landscapes and the splendid figures of the heroes.

Virgil achieves one of his loveliest color effects in the Aeneid at the end of Book IV where, with exquisite art, he lightens up the terrible and gloomy scene with which the book closes by a beautiful touch as amid the leaden hues of death he throws the bright colors of the rainbow (IV. 700-701):

Ergo Iris croceis per caelum roscida pennis,  
mille trahens varios adverso sole colores.

Again in the rainbow Virgil finds a rich color effect as he compares with it a serpent whose back is adorned with blue streaks and with golden spots which light up its scales, as the bow in the clouds flings out a thousand varied hues to meet the sun (V. 87-89). In the "arcum mille coloribus" (V. 609) the poet saw all the various tints, the delicate yet distinguishable shadings in the spectrum. Morning, with the poets, is a theme always fresh and beautiful. In VII. 25-26 Virgil's fancy is caught by the glorious sunrise, when the sea grows red beneath the rays of the sun, as yellow Dawn rides across the sky in her rosy chariot:

Iamque rubescebat radiis mare, et aethere ab alto  
Aurora in roseis fulgebat lutea bigis.

We meet the resplendent figure of Aeneas in I. 588-593 shining in the clear daylight, godlike in face and bust, for Venus had shed upon her son the beauty of flowing locks, the rosy bloom of youth, and a bright luster in his eyes, as when an artist's hand lends grace to ivory or silver or marble set in yellow gold. In IV. 261-264 his sword is studded with tawny jasper, the cloak which hangs from his shoulders blazes with Tyrian purple interwoven with slender threads of gold. Again the amount of gold strikes the poet's attention as he describes Chloereus brilliant in purple and gold (XI. 772-776). Golden was the bow upon his shoulders; golden, his helm; his yellow chlamys he had gathered into a knot of gold.

Color itself is capable of almost infinite diversity, yet for only a small number of the distinguishable degrees of brightness and tone are there any adequate terms. For most of the gradations of which the colors of the spectrum and their blends are capable we have no names at all. Price tells us that 1100 colors, including purple which is not seen in the spectrum, can be seen and known by the human eye; and in the English language according to Roget the number of words producing color sensations is 102. In the Aeneid, Virgil uses 20 terms of high color. Because of the deficiency of his language in terms expressing the multitudinous tints in the spectrum the Latin poet in many cases can use only an approximate term to show a delicate and precise tone. Therefore, to quote Price, "in understanding Virgil's poetry we are forced to give each color-term that he uses a somewhat widened range of tint variation. Each color-term will express a group of allied tints grading up and down the vertical spectrum toward the color-terms that lie nearest. In *caeruleus*, for example, there must lie not only the meaning of pure blue as found in *caelum*, but also on both sides of blue a large number of distinct tints, closely allied to blue, but grading off, tint by tint, on the upper side toward green and on the lower side toward violet." Virgil uses only two different terms to suggest the myriad greens that are manifested in nature, the varied greens of young leaves of trees and grasses, of exuberant growth in damp places, and of transparent water. Red, too, has unaccountable modulations. When paled it gives all the shades of pink—the blush of a maiden's cheek or the delicate shade of a flower, and varied rose tints of the clouds at dawn. Darkened, it grows ruddy and deepens into crimson, maroon, and even verges upon the purples. In between are the bright and luminous scarlets and vermilion—the vivid tone of fresh blood, of fire, the red disc of the sun rising and setting. Aulus Gellius (*Noctes Atticae* II. 26) says that the simple colors *ruber* (rufus) and *viridis* have single names by many different shades, yet the Latin does not

indicate the special varieties but includes them all under the one term *ruber* except in so far as it borrows names from the things themselves and calls anything fiery *igneum*, flaming *flammeum*, red-blood *sanguineum*, saffron *croceum*, purple *purpureum*, ostrineum, and golden *aureum*. *Fulvus*, *flavus*, *rubidus*, *punicus*, *rutilus*, and *luteus* all denote the color red, either brightening it, making it fiery, combining it with green, darkening it with black, or making it luminous by a slight addition of white.

In the present paper an attempt has been made to investigate all the instances in the Aeneid of the use of each color-term, to note the range of Virgil's observation of color in nature, and to determine his color preferences. All references to white, gray, and black have been omitted, and only terms of high color have been discussed in full. For each color-term used by Virgil I have sought to find a precise color as the physical standard or the center of its chromatic power. But to appreciate Virgil's delicate perception of color and the splendid richness and variety of his color effects, one must understand the variations to which the same color-term is applied. In most places the epithet remains the same and the poet leaves to our imagination the change that takes place in a difference of environment. This is especially true of *caeruleus* which is applied to the sea under all its varying conditions.

*Ruber*, the generic term for "red" or "ruddy," according to Dr. McCrea, is at one extreme almost purple. Then it becomes the crimson of Tyrian purple, of the dark red of blood after it has left the body, as in VIII. 695 (*arva nova Neptunia caede rubescunt*); it lightens into rose and rose-pink and thus takes on the flesh tints of the human face, sometimes the flush on the cheeks caused by emotion. More delicate, exquisite tints of rose and white are suggested when lilies blush with many a blended rose forming the complexion of a beautiful girl (XII. 67-69):

Indum sanguineo veluti violaverit ostro  
Si quis ebur, aut mixta rubent ubi lilia multa  
Alba rosa: tales virgo dabat ore colores.

*Ruber* also denotes a brilliant red. Often in the Aeneid, Virgil speaks of the brilliant crimson crest or plume of a helmet. Again it calls to mind the various tints of the clouds reflecting the rays of the sun; in XII. 247 the tawny bird of Jove is flying in a ruddy sky. The rising sun causes the sky to glow red, or the waters of the sea redden with the rays of dawn. *Ruber* here, as it is associated with the mellow rays of the sun, seems to descend the spectrum somewhat toward yellow. Once *ruber* is used with *sanguineus* suggesting the glow of comets (X. 273), and once we find *litore rubro* referring to the shore of the Mare Erythraeum, not our Red Sea but the Indian Ocean.

*Rutilus* is a very luminous color. Price explains this as a red verging toward yellow. To Virgil this may suggest the flashing light of flames (*rutili ignis*, VIII. 403) or brilliant arms (VIII. 529; XI. 487).

*Sanguineus*, as its name indicates, is the color of blood; it is for Virgil usually a vivid tone. A sense of terror is often added by the use of *sanguineus* in place of some such adjective as *rutilus*; in VIII. 622 the corslet of Aeneas is blood-red and huge. In the well-known Laocoon passage the blood-red crests of serpents overtopping the waves (II. 207) adds horror to the picture. Virgil makes the horrors of war more vivid by "sanguineus Mavors" and also the bloody scourge of Bellona (VIII. 703). Dido's anguish is vividly revealed in her bloodshot eyes and her quivering cheeks flecked with spots (IV. 643).

*Roseus*, is a rose red, light or dark. Price says that this may also have a tinge of blue. Four times in the Aeneid Virgil uses this word to describe delicate flesh tints—the flush of a maiden's cheek (XII. 606), her roseate lips (II. 593 and IX. 5), and the lovely neck of a goddess (I. 402). Now the poet pictures a glorious sunrise as Dawn in her rosy chariot rides up the sky (VI. 535 and VII. 26); again a beautiful sunset as ruddy Phoebus plunges into the sea (XI. 913).

*Punicus* has more red than *purpureus*. Dr. McCrea says that at times it is rather crimson, sometimes with a tinge of orange or saffron. It seems to be a rather vivid tone in V. 269, *punicis taenis*, also in XII. 750, *puniccae pinnae*, which Page translates as "bright" or "scarlet" feathers. In another instance *punicus* is used of the crimson car of Aurora (XII. 77).

*Flammeus* is a term used as much for its luminosity as for its fiery color. In the Aeneid, Virgil uses it once (VII. 448, *flammea lumina*) referring to the blazing eyes of Allecto.

*Igneus*, as its name indicates, is the color of fire, and it is in this sense that Virgil uses it in all six instances in which it occurs in the Aeneid.

*Flavus* finds its standard in nature in the color of ripening grain, *fulvus* in the skin of a lion. Aulus Gellius (*Noctes Atticae* II. 26) says that *fulvus* seems to be a mixture of red and green in which sometimes green predominates, sometimes red. Thus Virgil, who was most careful in his choice of words, applies *fulvus* to an eagle, to jasper, to the skin of a wolf and fur caps made of it, to gold, to sand, and to a lion. It is also applied to the golden glow of light. Once *fulvus* is used to refer to a golden cloud and once to hair so often called *flavus*. *Flavus* seems to be compounded of green, red, and white (Aulus Gellius, II. 26). Of the ten times that *flavus* occurs in the Aeneid five are references to the hair. Once *flavus* refers to fields of ripening grain and twice to the Tiber with its yellow flood. In V. 309 Virgil applies *flavus* to the leaves of the olives, yet later when he speaks of the fresh young shoots he calls them green (*virides*), an instance where a difference in environment and circumstances affected the epithet. Once *flavus* suggests the luminous yellow of gold.

*Aureus* is used of the lustrous yellow of gold. In the Aeneid, Virgil uses *aureus* 34 times, *auratus* 10, and *aurum* 79. However, these words are not always used to suggest color; sometimes they add to the splendor of the picture. *Aureus*, *auratus*, and *aurum* in other cases suggest color when used alone. Twice *aureus* describes the claws of a lion. In II. 488 the golden stars (*aurea sidera*) in the dark blue sky at night present a picture of calmness that sharply contrasts with the troubled scenes below on the night of Troy's fall. *Aurea sidera* occurs again in II. 832 under similar circumstances, and in VII. 210 Dardanus is received into the "golden palace of the starry sky." Three times *aureus* is used to refer to the golden branch (*aureus ramus*) which Aeneas carried with him into the lower world. It seems here that the perception of color depends almost entirely upon luminosity. In VI. 204 and 208 the different gleam of gold from the branch casting its reflection through the boughs is compared with the fresh green foliage of the mistletoe growing on trees in the midst of winter. In I. 739 when an offering of wine has been poured out Bitias "drenched himself with the brimming gold" (*ille impiger hausit spumantem pateram et pleno se proluit auro*); this, I think, refers to the sparkling color of a champagne-like wine rather than to the golden cup. Again *aureus* reflects the splendor of both locks and raiment. Both color and splendor or color and material are shown in IV. 138-9 (*cui pharetra ex auro, crines nodantur in aurum, aurea purpurea subnectit fibula vestem*). Many times *aurum* refers strictly to money. In fifty-five other instances in which *aureus*, *auratus*, and *aurum* occur the reference is only to the material used, as *aurea*, *fulcra*, *umbo aureus*, *aureus arcus Dianae*.

*Croceus* Price explains as "saffron, a yellow tinged with red." For Virgil *croceus* finds its standard in nature in the yellow acanthus. Twice he speaks of Aurora's leaving the saffron couch of Tithonus (IV. 585 and IX. 460); and again dewy Iris glides down along the sky on saffron wings (IV. 700). Frequently royal garments are elaborately embroidered in saffron or the garment itself is saffron, *crocea chlamyden* (XI. 775). In VI. 206-207 mistletoe surrounds the trees with its yellow growth, but in the same passage the fresh young foliage is called green (*viscus fronde virere nova*), an excellent example of the poet's accurate perception of color.

*Luteus*, according to Dr. McCrea, is "a greenish yellow like the color of sulphur." This was used of Aurora and always in contrast with *roseus* or *rubescere* (VII. 26). On Virgil's use of *luteus* Page says, "Bentley, who had apparently never watched the sun rise, thought the epithet inconsistent with *roseis*, for which he substituted *croceis*, and Ribbeck *variis*," but, to quote Dr. McCrea, "The effect of rose on yellow is to superinduce a greenish tone, as is actually observable in the sky." Aulus Gellius (II. 26) says that *luteus* is a more diluted red and from this dilution derived its name.

*Viridis*, according to Price, is "the color of young leaves of trees, young grasses." In understanding Virgil's use of *viridis* to represent the multitudinous greens in nature, one must remember that this is only an approximate term. Twice the word is used of the green leaves of the bay tree (V. 246, *viridi lauro*, and V. 539, *viridante lauro*), and once of leaves, perhaps of the bay tree here, made into a garland (V. 110). The leaves of the oak tree, mistletoe, and olive are *virides*. Three times *viridis* is used of the woods in general, as *viridem silvam* (III. 24), a green growth of wood, *viridi luco* (VII. 800), *virides silvas* (VIII. 96). In *amoena virecta fortunatorum nemorum* (VI. 638-639) the restfulness and coolness of the picture are due largely to the sensation of pleasant greenness that *virecta* gives. *Viridis* is almost the only word that Virgil uses to describe grass and foliage; in this sense it occurs in the Aeneid ten times. In VIII. 630 the foliage and grass surrounding a cave give the impression of a green cave, *viridi antro*. In III. 125 Virgil speaks of green Donusa (*viridem Donusam*). Harper, in his note on *viridem* here, says that it may refer either to the color of the marble, which on this island is green, or to the vegetation. *Viridis* is also applied to the season of youth in V. 295 (Euryalus forma insignis viridique iuventa), and old age is hale and fresh to the gods (VI. 304, *cruda deo viridisque senectus*).

*Vitreus* is the color "of greenish antique glass, of transparent green." Virgil uses this only once in the Aeneid, referring to the glassy wave. The color sensation produced here is that of transparent sea green.

*Caeruleus*, says Price, has as "its physical standard the blue sky, the normal tint of the Mediterranean." It is used to represent a large number of distinct tints closely allied to blue, but sometimes approaching green, again violet or almost black, as in the storm clouds: *caeruleus imber* (III. 194 and V. 10) and *caerula nubes* (VIII. 622). Virgil usually implies a dark blue when referring to the sea. In VIII. 64 we find *caeruleus Tiberinus*. The Tiber is so regularly called *flavus* that the adjective used here is surprising. Page, in explaining this, says "*caeruleus* is so commonly applied to sea- and river-deities that Tiberinus, in explaining that he is a river god, seems to use it as an ordinary official description." In VIII. 713 Virgil calls the lap of the Nile blue (*caeruleum gremium*). On this Conington says that the Nile-god would be represented with a water-colored robe, the bosom of which he would throw open. *Caeruleus* is applied both to Scylla (V. 123) and her dogs (III. 432). In II. 381 (*caerula colla*) and V. 87 (*Caeruleae notae*) *caeruleus* seems to be a dark blue-green when referring to the neck of a serpent and the dark streaks on its back. In V. 819, where *caeruleus* is used of Neptune's car, it seems to mean azure; in VI. 410 where it is applied to Aeneas' ship, dark.

*Lividus* is a "grayish, dull blue," the color of lead, as Virgil uses it. In VI. 320 it is used of the dull dark blue waters of the sea (*vada livida*).

*Ferrugo* etymologically indicates a color of iron rust. However, Virgil uses it as almost black when describing Charon's bark (VI. 603, *ferruginea cymba*). "Plautus (Mil. Glor. 1179) says of *ferrugo*, *is colos thalassici*'st, a sea-color, and Munro in a note on Lucretius (IV. 76) says of a 'deep violet color' like steel after it has been heated in the fire and cooled." *Ferrugine Hibera* (IX. 582) Plessis and Lejay explain as of a deep, intense color, almost a bluish purple. Again *ferrugo* is used almost as a synonym of *ostrum*, as in XI. 772, where Chloereus is wearing garments of the "deep hue of foreign purple," (*ipse peregrina ferrugine clarus et ostro*).

*Purpureus* is usually a bright, magnificent color, never used by Virgil to refer to violet. Dr. McCrea says it is "a mixture of red and blue in varying proportions, red usually predominating. At one extreme it is equipollent with *roseus*." In its varying shades it becomes the crimson of Tyrian purple, especially when referring to the royal purple of garments. Once Virgil uses *purpureus* in a very expressive phrase to represent the color of fresh blood (IX. 349, *purpuream animam*). Page translates this "his dark-red life," the blood which comes gushing from the mouth. *Purpureus* is used of the color of flowers in general. Page, Papillon and Haigh, and Conington all translate *purpureus* in this sense as bright, yet it seems that a word implying such a vivid tone might refer to the very color of the flowers. Twice *purpureus* describes the gay crimson plumes of helmets (IX. 163, X. 722) and once the purple buskin (I. 337); in the latter case the color



was probably more blue than red. In XI. 819 is mentioned the once bright color (*purpureus quondam color*); *purpureus* here seems to draw a contrast between the formerly gay, bright tone and the new dull, faded shade. An interesting use of *purpureus* occurs in *lumen purpureum* (I. 591), the ruddy glow of youth, and in VI. 641 *lumine purpureo*, "golden" or "dazzling" light; in the latter, *purpureus* perhaps indicates the brightness of the light rather than a bluish-red glow.

*Murex* is "the dye made from a sea-snail." Virgil uses the word three times in the *Aeneid*, but only twice does it have any color significance. In one of these instances the limiting adjective used with *murex* shows a vivid, luminous color, *fulgenti murice* (IX. 614).

*Ostrum*, says Price, is "the color of dye-stuff, inclining strongly to red." Virgil often uses this to enhance the splendor of his descriptions.

Of the red group, *ruber* is used 12 times, *rutilus* 3, *sanguineus* 10, *roseus* 7, *punicus* 3, *flammeus* 1, *igneus* 6, *purpureus* (included here because of its predominant red tone) 17, *murex* 2, *ostrum* 12. Total 73.

Of the yellow group, *flavus* is used 10 times, *fulvus* 19, *aureus* (with color perception) 39 (without color perception 84), *croceus* 8, *luteus* 1. Total 77.

Of the green group, *viridis* is used 21 times, *vitreus* 1. Total 22.

Of the blue group, *caeruleus* is used 19 times, *lividus* 2, *ferrugo* 3. Total 24. Grand total 196.

The results of this investigation show that Virgil's preference was for warm colors over cold and for the more luminous over the less luminous. Including purple, which was to Virgil a warm color because of the red in it, in every thousand parts of light, Virgil saw 765 parts of warm color as opposed to 235 parts of cold color. In the spectrum there are 595 parts of warm color as opposed to 405 parts of cold color. By his excess of warm coloring, Virgil gives a warmer and brighter presentation of the visible world. In respect to luminosity, in every thousand parts of light Virgil has 393 parts yellow, the most luminous color of all, grading down through green 112 parts, red 372 parts, and blue 123 parts. In his yellows, reds, and greens, Virgil exceeds the proportion of the spectrum, but in blues he barely reaches it, and to violet he has no reference at all.

EMMA KATHERINE NORMAN.

### THE TEXAS LATIN TOURNAMENT

(A condensed form of a paper read before the Classical Association of the Middle West and South, April, 1932, by Mrs. Marian C. Butler, the Director of the Texas Tournament.)

It may interest you to hear the Texas plan for conducting a Latin Tournament. The Classical Association of Texas sponsors the work. The president of this association appoints a committee made up of university and college teachers from various parts of the State, high school teachers representing every district, and a representative of the State Department of Education. For nine years the same committee with very few changes has served. A sub-committee works out the content for the several divisions after considering suggestions made by the teachers during the year. The Tournament committee meets every spring to discuss the results of the contest just closed and to formulate plans for the coming year; it meets again, if the need arises, at the annual Thanksgiving session of the State Teachers' Association.

We made a small beginning nine years ago with one center; but considering the size of Texas it was obviously impossible for many to attend. Now we have ten districts each with its own chairman under the supervision of the Director selected annually by the State committee, whose chief task is to organize the general work through the various districts. The district chairman directs publicity for the district, selects graders from among the visiting teachers, finds an impartial judge to whom any disputed questions may be submitted, and makes arrangements for the banquet with which each contest closes.

The Texas Latin Tournament is a twofold contest, a written examination and an essay contest. Each school participating is allowed two representatives for each year of Latin taught. In addition one essay for each year may be submitted, the essay to be written in the presence of the teacher.



The Tournament proper consists of an examination given simultaneously in the ten districts of the State. The graders for each division take their places as soon as the examination begins. As fast as each question is answered, it is turned over to the graders to insure their finishing the grading in time for the awarding of prizes at the banquet.

The object of the essay contest is to encourage compliance with the suggestion of the Classical Investigation which recommends that "reading in English on topics bearing on historical-cultural objectives be made a part of the work of each year of the course. We wish particularly to emphasize the desirability of directing this reading and the accompanying classroom discussion not so much toward the acquisition of bald facts as toward the development of the broader implications of the several topics with especial reference to their significance in relation to the present day environment of the pupils."

The essay phase of the contest includes schools which, because of distance, would otherwise be unable to have any part in the Tournament. Each spring a committee selects essay subjects for the following year. All essays must reach the Director on or before March 1st. After arranging and tabulating them by districts she sends them to competent judges in various parts of the State. The results are announced at the district banquets following the examination on Tournament day.

The individual winners are awarded pins and to the school whose team makes the highest average in each division a loving cup is given. Because the smaller schools so seldom win first place, a blue ribbon goes to the individual scoring second in each division and a red ribbon to the third.

We strive to give the contestant every possible honor. His name and prowess appear in the school paper and in the daily news of the city. The team has a page in the school year book and each contestant receives just as fine a letter as if he were captain of the football team. When a high school senior prefers taking part in the Latin Tournament to editing the school paper or being the school's first debater a high goal indeed has been attained.

Through the participant in one of these contests interest is created among a circle of relatives and friends. As frequent notices as the press can be induced to give spread the gospel to others. It is our policy in Texas to invite to each contest superintendents who lack enthusiasm for the cause. The banquet with its classical program, its Roman atmosphere, and its honors to the victors is the crowning feature of the day.

After the Tournament is over, the winning papers and essays are collected from the ten districts and regraded by a committee at The University of Texas to decide who has won first honors in the State. To these winners medals are awarded.

We must offer tribute to the members of our committee on questions. Theirs is the difficult task of striving to please every one. If the questions are too simple, they offend the scholarly; if too difficult, all the rest of us; and woe be unto some one if a word or construction not mentioned by name in the prescribed content creeps in! You cannot understand the difficulties unless your State, too, is suffering from a multiple-adoption of text books. Given three first-year texts, it is an almost superhuman task to select without error a vocabulary common to the three. The teachers insist that the committee on questions shall be composed largely of high school teachers or graduate students fresh from high school work.

The examination committee, as well as the high schools throughout the State, has been rendered invaluable help by the classical department of the University of Texas. Each year the University issues the *Latin Leaflet*, a bulletin containing the rules governing the contest, essay subjects, vocabulary lists, results and questions of the last contest, with many helpful articles and suggestions. The members of the faculty have served as judges in various districts and always as final graders to decide State winners; they also supervise the making, printing, and distribution of questions. As a source of advice and comfort they never fail the Director.

The difficulty of financing an undertaking of this nature may deter some from the attempt. The Texas plan is this: Each school taking part pays a registration fee of \$3.00, which is sent to the Director to defray necessary expenses for publicity, information, printing of questions, etc. On the day

of the contest each contestant pays a registration fee of \$1.00, all of which goes to defray the expenses of the local contest. When a district chairman wants to do more than the individual registration fees will allow, she raises additional funds by special effort.

Among the results of the Latin Tournament should be mentioned an increased attendance on the annual meetings of the Texas Classical Association, which is a section of the State Teachers' Association. Before the inauguration of the Tournament, there is a tradition that few attended these meetings and these were chiefly college professors who read splendid scholarly papers and adjourned. Little effort was made to enlist the teachers of Latin in the secondary schools or to help in solving their problems. Through the work of the Tournament an earnest professional spirit has arisen and a strong bond of fellowship among all ranks.

The purposes of the Latin contest have from the beginning been definite: 1. To stimulate greater interest in the study of Latin among pupils. 2. By judicious publicity to inform the public that Latin is still taught and has a definite value in our scheme of education. 3. To set a higher standard of teaching toward which the small as well as the large school may aim. 4. By having a definite goal to inspire renewed vigor in our teaching.

The results, perhaps, will be more modestly reflected, not by the Director, but by a spontaneous account given by a young teacher in a small town in the West:

"Here *was* the situation: a one-teacher Latin department in a medium-sized town where the full four years of Latin are taken care of in six hour-classes daily; a high school enrollment of about 400, out of which the Latin classes totaled over 130 students; a school policy under whose regime the vocational courses occupy the place in the sun.

"Then the Tournament day dawns bright, bringing in its train much fellowship and many victories, both real and apparent. The fact that three loving cups out of a possible four are won by our school will serve as an index to the measure of our brave achievements on that day.

"Now we come to the pleasant aftermath. 'Our' superintendent, who spoke at the Tourney banquet, grew quite cheery with pride at the success of 'our' Latin Department. There was much kind publicity in the local papers and several others over the State. There were copious congratulations from friends at every turn, climaxed by public approval bestowed by the superintendent of schools and the president of the school board.

"Now here *is* the situation: fourth-year Latin (Virgil) is not to be dropped out of the curriculum, as was contemplated by the authorities; the teacher is not to teach more than five classes; and the faint-hearted teacher is suddenly enabled to heed as well as teach Virgil's injunction—"Revive your spirits; dismiss sad fear; persevere and save yourselves for better days'."

#### THE LATIN TOURNAMENT FOR 1932-1933

##### TEXAS CLASSICAL ASSOCIATION

President, Mrs. Clarence E. Baley, Childress  
 First Vice-President, Anna M. Klapproth, Amarillo  
 Second Vice-President, Laura Wallace, Mineral Wells  
 Secretary and Treasurer, Edna McElroy, Waco

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 Myrtle Trantham, Abilene  
 Pearl West, San Antonio  
 Trudie Wilson, Houston  
 S. E. Wronker, Terrell

CENTERS AND CHAIRMEN FOR 1933

1. Amarillo, Anna May Klapproth
2. Brenham, Freddie Mae Lewis
3. Dallas, Forest Avenue, Lourania Miller
4. Edna, Elizabeth Allen
5. El Paso, Catherine Flynn
6. Galveston, Mrs. I. H. Devine
7. Longview, Margaret Wasson
8. Mineral Welis, Laura Wallace
9. San Benito, Thomas J. Yoe
10. Vermont, John W. Sutherland
11. Waco, Annie M. Forsgard

RECORD FOR 1932

	1931	1932
Essays .....	156	154
Contestants .....	708	654
Teachers attending .....	205	153
Banquets .....	1655	1349
Schools .....	151	128

Contest Winners

JANUARY BEGINNERS

1. Louise Herring, James S. Hogg, Tyler ..... 100
2. Mildred Wasson, Texas City ..... 99.5
3. Bessie Ruth Edens, Cleburne ..... 99.5

FIRST YEAR

1. Ora Baxter, McKinney ..... 97.8
2. Alice Jaynes, Nazareth Academy, Victoria ..... 97.5
3. Frances Bonner, Albert S. Johnston, Houston ..... 97.2

THIRD TERM

1. Nan Pearce, Abilene ..... 98.7
2. Ruth Haley, Cleburne ..... 96.7
3. Barbara Hull, Highland Park ..... 95.2

SECOND YEAR

1. Ida Gandler, Waco ..... 98.5
2. Harry A. Keep, Highland Park ..... 96.5
3. Mary Hart, Brownwood ..... 95.5

THIRD YEAR

1. Harold White, Mineral Wells ..... 88.7
2. Olivia Guderian, Waco ..... 87.8
3. Lila W. Watson, Childress ..... 84.9

FOURTH YEAR

1. Virginia Woodward, Austin ..... 92.7
2. Ruby Elliott, North Dallas ..... 91.7
3. Ruth Garrison, Pittsburg ..... 88.5

Essay Winners

FIRST YEAR

1. Ruby Olive Haley, Cleburne
2. Frances Bonner, Albert S. Johnston, Houston
3. Joe Belden, Eagle Pass

SECOND YEAR

1. Jack Fox, Childress
2. Bonnie Lou Metz, Jasper
3. Hope Bussey, Amarillo

THIRD YEAR

1. Maurice Deason, Temple
2. Maurine Howell, El Paso
3. Paul Riskind, Eagle Pass

FOURTH YEAR

1. Nannette Freeman, Waco
2. Lahoma Cates, Childress
3. Lucille Watson, Corpus Christi

FINANCIAL REPORT FOR 1931-1932  
(Up to April 23, 1932)

Receipts—	
Registration (128) .....	\$384.00
Pins sold (3) .....	9.00
From prizes .....	176.30
Total .....	\$569.30
Balance from last year .....	16.48
	\$585.78
Disbursements—	
Stamps and post-cards .....	\$ 33.93
Secretary .....	16.00
Printing and mimeographing .....	13.00
Fare of Director to Amarillo .....	20.00
Questions .....	47.29
Prizes .....	277.40
Total .....	\$407.62
Balance .....	178.16
	\$585.78
Due on prizes .....	\$ 88.30

NOTES FROM THE  
LATIN TOURNAMENT COMMITTEE MEETING,  
APRIL 23, 1932

The Tournament Committee gathered for its spring meeting in Waco at its accustomed place, the Morris Tea Room. There were sixteen members present: Misses Bradfield, Cotham, Flack, Forsgard, McElroy, Miller, Osborn, Russell, Terrill; Mesdames Baley, Butler, Clopton, and Mr. J. N. Brown. Dr. H. J. Leon of the University of Texas attended as a special guest.

After a few moments of friendly fellowship, the business of the day was begun. The chief points of interest were these:

1. A committee was appointed to draft resolutions of sympathy upon the passing of Dr. J. W. Downer, professor of Latin, Baylor University, and a loyal supporter of the Tournament from its beginning. It was requested that these resolutions be entered in the minutes of the Tournament meeting and the Classical Association, and that a copy be sent to the family and to the *Latin Leaflet* and the *Outlook* for publication. The committee appointed are: Misses Forsgard and Miller, and Mr. J. N. Brown.

2. It was requested that the *Latin Leaflet* for 1932 include the papers read before the meeting of the Classical Association at Amarillo, Thanksgiving, 1931, and also the paper prepared by the Director Mrs. Marian C. Butler, for the 1932 session of the Classical Association of the Middle West and South.

3. For the improvement of the work these measures were agreed upon:  
a. That the committee go on record as recommending to the State Text Book Commission the adoption of only one text book for Latin beginners, and likewise one for the second year.

b. That the Tournament continue to be held on Saturday and in early April.

c. That the school entrance fee for the Tournament be kept at \$3.00.

d. That Mrs. Marian C. Butler be requested to serve as Director again for 1932-33, and that she be given \$150 from the treasury as a token of appreciation of her excellent service for the year just past.

4. Following out requests coming from the field, it was voted:

a. To gather and publish aids of various sorts for the benefit of the district chairmen.

b. To request that Miss Cotham, as representative from the State Department of Education, gather and publish statistics which may be used for publicity.

*Resolution About Professor Downer*

Whereas, Our Heavenly Father in His infinite love and wisdom, on March 19, 1932, called to his eternal reward our valued friend and co-worker in The Texas State Classical Association, Dr. James Walker Downer, head of the Classical Department of Baylor University; and

Whereas, The Texas State Latin Tournament Committee wishes to pay a tribute of its love and appreciation to his faithful service; therefore, be it

Resolved, That we realize that in his passing we have been bereft of a helpful and inspiring member, a leader, a friend, a teacher, a true lover of the classics;

That we extend our sympathy to his loved ones, commending them to Him "Who doeth all things well";

That a copy of these resolutions be sent to his family, to *The Texas Outlook*, and to *The Latin Leaflet*.

ANNIE M. FORSGARD,  
LOURANIA MILLER,  
J. N. BROWN,  
Committee.

## GENERAL DIRECTIONS FOR TEACHERS

1. Each school is allowed two representatives for each year's work. In a preliminary contest, held not more than *two weeks* before the date of the Tournament, select the two who make the highest grades.

2. In 1933 there will be six divisions: First Year (September Beginners), January Beginners, Third Term (open to pupils who at the time of the Contest are taking their third term of Latin, that is, those who will be doing the first half of the second-year work), Second Year, Third Year, Fourth Year. Third-term pupils are not eligible to contest with first-term pupils.

3. No senior will be allowed to participate in the first-year contest.

4. *Essays*.—One essay each may be submitted for first, second, third, and fourth year. Contestants may do as much study and reading as desired previous to the date of the local essay contest, but the essay must be written in the presence of the teacher without help from anybody. This original manuscript without correction or revision is to be submitted in the State contest.

The Committee specifies that the teachers carry out the following directions:

- (1) No essay may be less than 500 words or more than 1,000.
- (2) The essay is to be written on one side of the paper only.
- (3) An assumed name is to be written at the top of each page. Neither the name of the student nor the name of the school is to appear on the paper.
- (4) Before the time of the local contest, the pupil may prepare his bibliography and a brief outline (without subdivisions) i. e., main topics (not complete sentences).
- (5) All essays with key to assumed names must be sent to Mrs. Marian C. Butler, 2316 Colcord Avenue, Waco.
- (6) The limit set for all essays to be in Mrs. Butler's hands is March 1, 1931.
- (7) A student may enter an essay whether he represents the school in the April contest or not.

5. *Prizes*.—Uniform prizes will be given throughout the State: to contest winners, pins; to essay winners, pins of different design; to winning schools, loving cups. The pins will be furnished by the State Committee, but paid for by the entertaining centers. No prize will be given to any paper receiving a grade of less than 70%.

6. *Geographical Lines*.—Schools must send their representatives to the nearest center, unless special permission is granted for a change. This ruling is to protect the entertaining city from being asked to house contestants for more than one night.

7. *Grading*.—Every possible effort will be made to have grading done fairly. No change in grading will be made *after results are announced*.

8. *Expenses*.—On the day of the contest each pupil registering must pay an individual fee of *one dollar*. This amount will be used toward defraying the expenses of the local contest.

To relieve the burden hitherto resting on the entertaining center, each contestant will hereafter pay for his lunch. In most cases this lunch can be obtained at a minimum cost from the cafeteria of the school.

To defray publicity expenses, each school that plans to enter will pay *two dollars*. This registration fee as well as requests for information is to be sent to Mrs. Marian C. Butler, 2316 Colcord Avenue, Waco. It will aid the Tournament management if teachers mail registration sheets early. Copy the following form.

PRELIMINARY REGISTRATION SHEET TO BE SUBMITTED  
BY MARCH 15, 1933

MRS. MARIAN C. BUTLER, State Chairman for Latin Tournament,  
2316 Colcord Avenue, Waco, Texas.

Enclosed find \$2 to enroll \_\_\_\_\_ School  
in Latin Tournament for April, 1933.

We expect representation as follows:

1. January Beginners \_\_\_\_\_
2. First Year \_\_\_\_\_
3. Third-Term \_\_\_\_\_
4. Second Year \_\_\_\_\_
5. Third Year \_\_\_\_\_
6. Fourth Year \_\_\_\_\_

Teacher \_\_\_\_\_

School \_\_\_\_\_

Date \_\_\_\_\_

CONTENT REPORT

Myrtille Bradfield and Lourania Miller

WORK TO BE COVERED

Tests for mid-term beginners, for first-year students, and for third-term pupils will be based on material common to the various State-adopted books. No word lists, however, will be furnished for these groups. The tests will include word-analysis, word-building, derivation, forms, sentences, and such background work as the texts afford. Derivatives must be used in sentences.

Mid-term beginners will be expected to divide words into syllables and accent them. They will also be required to mark long vowels of declension endings and of present infinitives.

Each school will study the pages specified for the book which it has selected. The difference in page limits is due to the fact that some texts give more space to supplementary material than do others.

*January Beginners:*

Penick and Procter _____	pages 1- 55
Scott-Horn _____	pages 1- 94
François _____	pages 1-108

1. Case uses to be stressed:
  - a. Nominative: subject.
  - b. Genitive: possessive.
  - c. Dative: indirect object of verb.
  - d. Accusative: direct object of verb.
  - e. Ablative: object of prepositions ab, ex, in, cum.



*First Year:*

Penick and Procter.....	pages 1-129
Scott-Horn .....	pages 1-241
François .....	pages 1-313

1. Case uses to be stressed:
  - a. Nominative: subject.
  - b. Genitive: possessive.
  - c. Dative: indirect object of verb.
  - d. Accusative: direct objective of verb; object of certain prepositions.
  - e. Ablative: agent, means, accompaniment; object of certain prepositions.

*Third-term:*

Penick and Procter—First Book.....	pages 173-224
Stanford and Scott .....	pages 57-100
Scudder .....	pages 1-132

1. Because of the great diversity of reading matter offered in the three texts used in the State, there will be no prepared passage offered for translation.

2. A sight passage will be required.

3. Comprehension questions will be asked on another sight passage.

4. Constructions will be asked and prose sentences required, based on the principles of grammar common to the three texts. A list of common principles and vocabulary will be furnished to the committee on questions.

5. Diagramming may be used instead of construing. Constructions should be explained according to the directions in this Leaflet.

6. Vocabulary for this division will be that offered in the text studied within the limits mentioned above, together with words common to the three books in the page limits for first-year students.

7. Case uses to be stressed:

- a. Nominative: subject.
- b. Genitive: possessive.
- c. Dative: indirect object.
- d. Accusative: direct object, duration of time, object of certain prepositions, subject of infinitive, place to which.
- e. Ablative: means, agent, accompaniment, time, ablative absolute, place where, place from.

8. Other material that should be carefully studied:

- a. Nine irregular adjectives.
- b. Use of locative case.
- c. Irregular verbs: *sum, possum*.
- d. Compound verbs: *absum, adsum, abeo, exeo, convenio*, etc.
- e. Subjunctive: purpose, result, *cum* circumstantial.
- f. Pronouns: personal, possessive, reflexive, demonstrative, *ipse, qui, quis*.
- g. Comparison of adjectives and adverbs.

*Second Year:*

Penick and Procter, Second Book, pages 99-149, including prose exercises beginning on page 247.

Sanford and Scott, pages 242-275 and pages 301-319, including prose exercises beginning on page 469.

Scudder, pages 247-317, including prose exercises beginning on page 431.

1-5. Requirements 1-5, same as for third-term.

6. Word list, based on Book I of Caesar as given in this Leaflet.

7. The content within the page limits for this division should be studied intensively. Yet, as only sight passages will be offered, teachers are urged to read as much as possible from material found in their respective texts. The ability to read with ease can come only with abundant practice.

8. Forms should not be neglected. Pupils should feel sure about declensions, conjugations, comparison of adjectives, and formation and comparison of adverbs.

*Third Year:*

1. Catilines I and III.
2. A sight passage will be required.
3. Comprehension questions may be asked on another sight passage.
4. Background.
5. Prose: Based on Bennett's *Composition*, Part II, Lessons I-XX.
6. Vocabulary selected from Catilines I and III as given in this Leaflet. See notes under Fourth Year.

*Fourth Year:*

1. Aeneid, Books I and II.
2. A sight passage will be required.
3. Translation, significance, and setting of famous lines in these books.
4. Background.
5. Memory passages from Books I and II; Tennyson's "To Virgil."
  - Aeneid, Book I, 1- 7
    - 33
    - 198-207
    - 437
    - 461-462
    - 607-610
    - 630
  - Aeneid, Book II, 49
    - 324-327
    - 354
  - Aeneid, Book IV, 173-188
    - 522-527
    - 569-570—Varium . . . femina.
    - 596
    - 653
    - 700-705
6. Scansion.
7. Mythological references in Books I and II.
8. Most common figures:
  - Alliteration
  - Ellipsis
  - Simile
  - Hendiadys
9. Vocabulary: Aeneid, Book I.
10. Prose: Prose passages will be taken from Bennett's *Composition*, Senior Review Section, Lessons I-XX.

NOTE 1. In all years where composition is required some sentences may be taken from the College Entrance Board examinations and the New York Regents' Companion to Caesar and Cicero. These books also provide material for background work, word building, word analysis, derivation, and sight reading.

NOTE 2. Each year is also responsible for all the vocabulary and grammatical work of the preceding years. Drill on review work is recommended.

## ESSAY SUBJECTS FOR 1933

*First Year:*

1. A Roman of the Time of Cicero Revisits the Earth and Writes a Letter to a Friend.
2. Agriculture in Rome and in Texas.
3. Roman Funerals.
4. Athletics among the Romans.

*Second Year:*

1. Historical and Literary Significance of Caesar's Invasion of Britain.
2. Roman Forces on Land and Sea.
3. Caesar as a Strategist.
4. Caesar as a Literary Figure.

*Third Year:*

1. Dramatization: At the House of Laeca.
2. A Dinner in the House of Cicero.
3. The Greek Orators.
4. Differences between Cicero and a Modern Orator.

*Fourth Year:*

1. My Reasons for Continuing Latin.
2. Translation into verse of any passage in the Aeneid, not less than fifteen lines.
3. What Virgil owes to Homer.
4. Literary Patrons at Rome.

The purpose of the essay contest is to stimulate imagination and mastery of ideas originating in the Latin classes as well as the ability to use books. Teachers will note that several of the subjects offered for essays this year will require thought on the part of the student in regard to his own surroundings and what he has learned in his various classes. If the student writes to the University or any other library, have him ask for books on general subjects, not for specific material in regard to the topic he has chosen. Many students have asked for the subject matter of a definite essay with little success.

## BOOKS SUGGESTED AS PREPARATORY READING FOR ESSAYS

The books are grouped according to the fields in which the subjects lie. Most of them are cheap. Only a few titles are given. The list might easily be made much longer. For additional titles a good source is *The Teaching of Latin* by Mason DeWitt Gray, New York, D. Appleton & Co., 1929 (Appendix: Bibliography and Equipment).

*Cicero and Caesar.*

The histories of Rome. Mommsen's is a work of genius, though too favorable to Caesar and unjust to Cicero.

Myers, P. V. N., *Rome: Its Rise and Fall*, Ginn & Co., 1901. An old but simple, clear, and interesting treatment.

The histories of Latin literature.

Duff, J. W., *A Literary History of Rome*, C. Scribner's Sons, 1923. The best history of Latin literature in English. The new reprint is reasonable in price.

Plutarch's *Life of Cicero*, Everyman's Library, E. P. Dutton & Co., 1910. Everybody ought to read Plutarch, whether writing an essay or not, beyond all other writers about the ancients. Fascinating and enlightening.

Strachan-Davidson, J. L., *Cicero and the Fall of the Roman Republic*, G. P. Putnam's Sons, 1894. The best life of Cicero in English.

Boissier, Gaston, *Cicero and His Friends*, translated by A. D. Jones, London, Ward, Lock, and Co. A delightful and most informing book.

McKinlay, A. P., *Letters of a Roman Gentleman*, Houghton, Mifflin Co., 1929. An attractive picture of Cicero taken from his letters.

Plutarch's *Life of Caesar*, Everyman's Library, E. P. Dutton & Co., 1910.

Fowler, W. W., *Julius Caesar*, G. P. Putnam's Sons, 1894. The best life of Caesar in English.

The Introductions to the school editions of *Caesar's Gallic War*, especially A. T. Walker's (Scott, Foresman, and Co., 1928).

Davis, W. S., *A Friend of Caesar*, The Macmillan Co., 1915. A readable novel of Caesar's time.

Tacitus' *Germania*, Translated by M. Hutton, Loeb Library, G. P. Putnam's Sons, 1920. The main source of what we know of ancient Germany.

*Virgil.*

The Introductions to the various school editions of the *Aeneid*, especially these two: Knapp (Scott, Foresman, and Co., 1928), and Greenough, Kittredge, and Jenkins (Ginn & Co., 1930).

Rhoades, James, *The Poems of Virgil*, translated into English verse, Oxford University Press, 1920. The use of ponies is fatal to any real knowledge of Latin, but reading poetical versions so as to get a broader view

- of the poem or author is very helpful. Rhoades' is one of the best versions of the whole of Virgil.
- Williams, T. C., *The Aeneid of Virgil*, translated into English verse, Houghton, Mifflin Co., 1910. The most sympathetic version of the *Aeneid* into English. Williams' rendering of the Bucolics and Georgics is also excellent.
- Mackail, J. W., *Virgil and His Meaning to the World Today*, Longmans, Green, and Co., 1924. A brief but helpful view by a master of style.
- Myers, F. W. H., the Essay on Virgil in *Classical and Modern Essays*, The Macmillan Co., 1921. The most discriminating study of Virgil in the language.
- Glover, T. R., *Virgil*, The Macmillan Co. Sane and fresh.
- Prescott, H. W., *The Development of Virgil's Art*, University of Chicago Press, 1927. Scholarly and up to date but without distinction in style.
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- Bulfinch, Thomas, *The Age of Fable*, Everyman's Library, E. P. Dutton and Co. An old standby, still reliable and interesting.
- Sabin, Frances E., *Classical Myths That Live Today*, Silver, Burdett, and Co., 1927. Notable for its examples of classical myths and allusions still current in daily life.
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*Why Study Latin?*

The American Classical League, New York University, University Heights, New York City, issues a useful series of pamphlets on the subject. A list may be had free. They are all cheap. A few are listed here.

Ellis, W. A., *Why Study Latin?* American Classical League.

*Short Statements*, American Classical League.

Lodge, Gonzales, *A Reasonable Plea for the Classics*, American Classical League.

*The Value of the Classics* (a volume of statements by distinguished people), Princeton University Press, Princeton, N. J.

Sabin, Frances E., *The Relation of Latin to Practical Life*, Service Bureau for Classical Teachers, New York University, Washington Square, New York City.

## WORD LISTS

## GENERAL DIRECTIONS

The following are the new lists furnished by the College Entrance Examination Board, with the words rearranged according to their occurrence in Caesar, Cicero, and Virgil. Because of different texts used in the State, it is essential that pupils master these specified words. Choose the list which fits your classification. With these lists as bases, give particular study to word building, word analysis, and derivatives. For verbs, learn principal parts and meanings; for nouns, nominative and genitive cases, gender, and meaning; for adjectives and adverbs, meaning and comparison; for prepositions, case required. Derivatives must be used in sentences. Obsolete words will not be accepted as derivatives. There is so small a number of words common to the three first-year books adopted by the State that we submit no first-year word list. January beginners and September beginners will master the vocabulary of their respective texts with especial attention given to word building, word analysis, derivatives, pronunciation, and vowel markings.

## WORD STUDY

It would be profitable, if time permits, to have the pupils above the first year rearrange the words in the lists, grouping them as far as possible under the outlines submitted below. Apart from the law of association, words are difficult to memorize. If pupils are expected to recognize compound words and to arrive at their meaning, a few fundamental principles governing prefixes (for verbs) and suffixes (for nouns and adjectives) must be instilled along with a sufficient number of examples to make these principles clear.

Many of the better pupils would take great delight in adding to the list other words found in their lessons or elsewhere. The making of such lists might prove to be interesting work for Latin Clubs.

#### NOUN SUFFIXES

1. Agency nouns in *tor, sor* (added to form of verb stem seen in past participle). Masculine, Third Declension.
2. Abstract nouns in *ia* (English derivatives often end in *y*), based on adjectives, or on present participles. Feminine, First Declension.
3. Nouns in *ium*, based on verbs. Neuter, Second Declension.
4. Nouns in *ium*, based on nouns. Neuter, Second Declension.
5. Nouns in *or* (English derivatives end in *or*), based on verb stems. Masculine, Third Declension.
6. Abstract nouns in *tās* (English derivatives end in *ty*), based on adjectives or nouns. Feminine, Third Declension.
7. Nouns in *tiō, siō* (English derivatives end in *tion, sion*), added to form of verb stem seen in past participle. Feminine, Third Declension.
8. Nouns in *tūdō* (English derivatives in *tude*), based on adjectives. Feminine, Third Declension.
9. Nouns in *men*, based on verb stems. Neuter, Third Declension.
10. Abstract nouns in *tus, sus*, usually identical in form with past participle. Masculine, Fourth Declension.

#### ADJECTIVE SUFFIXES

- I. Added to NOUN stems.
  - a. Meaning *full of*
    - (1) *ōsus* (English *ose, ous*).
    - (2) *lentus* (English *lent*).
  - b. Meaning *made of*  
*eus* (English equivalent often *y*).
  - c. Meaning *pertaining to, or connected with*
    - (1) *ālis* (English *al*).
    - (2) *ānus* (English *an*).
    - (3) *āris* (English *ar*).
    - (4) *ārius* (English *ary*).
    - (5) *ēnsis* (English equivalent often *ian*).
    - (6) *ilis* (English *ile* and *il*).
    - (7) *icus* (English *ic*).
    - (8) *inus* (English *ine*).
    - (9) *ius* (English *y*).
- II. Added to VERB stems.
  - a. Meaning *a state or a settled condition* *idus* (English *id*).
  - b. Meaning *a tendency* *āx* (English *acious*).
  - c. Meaning *able, capable of being, sometimes capable of doing*
    - (1) *ilis* (English *ile*).
    - (2) *abīlis* (English *able*) and *ibilis* (English *ible*).
    - (3) *tilis* (English *tile*).

#### VERB COMPOUNDS

Nothing is of greater importance in learning to read Latin than an understanding of the meaning and form of prepositions used as prefixes. Prepositions express local relations. Because of this fact, when used as prefixes, *they amplify the meaning of root verbs in a local way.*

By arranging prepositions in relation to some figure on the board, a graphic presentation of their meaning may be made. Draw a circle; on a line leading up to this, place *ad*; on one leading away from the circle, place *ab*; into the circle, *in*; out of, *ex*; through, *per*, and *trāns*; around, *circum*; down from, *dē*. Place above the circle *super*; below, *sub*; in front of, *ante, prae, prō*; behind, *post*; put *inter* within the circle; run a line out



from and back to the circle for *re*. Join two circles for *cum*; place two apart for *dis*. By repeated reference to this scheme, the teacher will help the students fix these prepositions in their minds.

Note and master the following changes in simple verbs and in prefixes:

I. Changes in the simple verb when compounded.

1. Short *a* followed by a single consonant or *ng* in the simple verb changes to *i*; e.g., *cadere, incidere; agere, exigere; capere, concipere; facere, dēficere; iacere, reicere; rapere, corripere; tangere, attingere; frangere, infringere; statuere, cōstituere.*

2. Short *a* followed by two consonants except in the simple verb changes to *e*; *carpere, excerpere; spargere, aspergere.*

3. Short *e* except before *r* or two consonants changes to short *i*; *emere, eximere; premere, comprimere; tenēre, retinēre.*

4. Of diphthongs of the simple verb *au* becomes *ū* and *ae, ī*; *caedere, incidere; claudere, excludere; laedere, collidere.*

II. Changes in prefix.

1. The final consonant of a prefix tends to become like the initial consonant of the word compounded; e.g., *ad-simulō*. From *adsimulo*, later *assimilo*, comes our word *assimilate*; a statement of this principle is called the law of assimilation.

2. The final consonant of some prefixes is dropped before certain initial consonants of the simple verb. In such cases the vowel of the prefix is lengthened according to the law of compensation. See examples below.

(1) *ab*.

(a) *ab* loses *b* before *m, p, v*: *āmoveō, āvocō.*

(b) *ab* becomes *au* before *f*: *auferō.*

(c) *ab* becomes *abs* before *c* and *t*: *abscondō; abstineō.*

(d) *ab* remains *ab* before vowels and before other consonants than *c, f, t.*

(2) *ad*. The final *d* is usually assimilated to *c, f, g, l, n, p, r, s,* and *t*: *accipere, affingere, aggredi, allūdō, annō, appellō, arrideō, assistō, attingō.*

(3) *con=cum*, with or together, often carrying the idea of "completely," is the most common prefix.

(a) The form is *com* before *b, m,* and *p.*

(b) The *m* is usually assimilated to *l* and *r*: *colligō, corrigō.*

(c) The form is *co* before *e, o,* and *h*: *co-orior, co-erceō, co-haereō.*

(4) *Dē*, down, often carrying the idea of cessation.

(a) Its form never changes.

(b) Its vowel is long.

(5) *Dis*, inseparable prefix, *apart*.

(a) The *s* is assimilated to *f* only.

(b) The *s* is lost and the *i* is lengthened before the consonants *d, g, l, m, n, r, v,* and before words beginning with *sp* (*dispergō*), and *st* (*dī-stō*).

(c) The form *dis* remains unchanged before other letters.

(6) *Ex*, or *ē*, out, out of, out and out, thoroughly.

(a) The final *x* is assimilated to *f* only: *effereō*

(b) The form *ē* is used before *d, l, m, n, r, v*: *ēducere, ēvehere. ēducere, ēvehere.*

(c) The form *ex* is used before other letters.

(7) *In*. This prefix *in* is the Latin preposition. This is the prefix for verbs. (The prefix *in* for adjectives means *not*. See negative adjectives in the list.) Appended to verbs of motion this prefix carries with it the meaning *into*.

(a) The final *n* is changed to *m* before *b, m, p*: *imbuere, immittere, implicāre.*

(b) The *n* is assimilated to *l, r*: *illūdere, irruere.*

(c) The vowel is lengthened when *in* is prefixed to verbs beginning with *f* or *s*: *infero, instāre*; this lengthening follows the well established rule that a vowel before *nf* and *ns* is lengthened.

- (8) *Re*, an inseparable prefix, *back or again*.  
 (a) The vowel is short.  
 (b) *Re* has the form *red* before words beginning with *e*, *i*, or *d*: *redeō*, *redigō*, *reddō*. Otherwise it does not change.
- (9) *Sub*, *under*, *from under*, *to the aid of*.  
 (a) The final *b* is assimilated to *c* (*succēdō*), *f* (*sufficiō*), *p* (*suppōnō*).  
 (b) The final *b* becomes *s* before *t* (*sustineō*), and sometimes before *c* (*suscitō*).  
 (c) Note that *sūmere* is from *sub-emere*; *surgere*, from *sub-regere*; *suspiciere*, from *sub-spiciere*.
- (10) *Prō*, *forth*, *for*, *in front of*, *forward*.  
 (a) The form *prō* usually remains the same.  
 (b) Before *e* or *i* *prō* takes the form *prōd*: *prōdeō*, *prōdigō*.  
 (c) An alternate form of *per* probably related to *prō* originally  
 (1) appears as *pol* before *l*: *polluere*.  
 (2) appears as *por* before *r*: *porrigere*.
- (11) *ob*, *toward* or *against*; often used merely as an intensive.  
 (a) The *b* is assimilated to *c*, *f*, *p*: *occurrō*, *offerō*, *oppōnō*.  
 (b) The *b* is lost in *omittō*.
- (12) Miscellaneous: The prefixes *ambi*, *ante*, *circum*, *inter*, *intrō*, *per*, *post*, *prae*, *praeter*, *trāns* are more rarely used. They undergo no change except that *trāns* becomes *trā* before *d*, *n*, and *i* consonant: *trādūcō*, *trānō*, *trānciō*.

NOTE.—It is not intended that these rules be slavishly memorized but that they be used as guides for study by both teacher and pupils.

COLLEGE ENTRANCE WORD LIST—SECOND YEAR

(Rearranged according to first appearance: Lodge and Hurlbut lists used as guides)

CAESAR, *Gallie War*—Book I: 1–29 and Book II: 1–15

The words for Book II include forty-two words repeated from chapters 30–54 of Book I.

CÆSAR, GALLIC WAR, BOOK I

1. sum	atque, ac	suus
omnis	longus	finis
dīvidō	parvus	prohibeō
in	-que	obtimeō
pars	ad	dīcō
trēs	is	initium
quī	mercātor	capiō
ūnus	saepe	attingō
incolō	animus	etiam
alius	pertineō	extrēmus
tertius	prope	orior
ipse	trāns	inferior, infimus,
noster	cum (prep.)	imus
appellō, -āre	contineō	spectō
hīc	bellum	sōl
īstituō	gerō	mōns
lēx	dē	occāsus
inter	causā	2. apud
sui	quoque	nōbilis
differō	reliquus	cōsul
ab, ā	virtūs	rēgnum
flūmen	ferē	faciō
et	proelium	cīvitās
fortis	contendō	persuādeō
propterea	cum (conj.)	ut, utī
quod	aut	copia

praestō	probō	expediō
tōtus	cōnor	pācō
imperium	perficiō	fluō
potior	nōn	vadum
facilis	quīn	pōns
undique	exercitus	vel
locus	ille	nōndum
nātūra	ōrātiō	bonus
ex, ē	fidēs	videō
lātus, a, um	iūs	existimō
altus	iūsiūrandum	vīs
ager	per	eō, ire
alter	potēns	patior
rēs	fīrmus	rīpa
fiō	spērō	quīntus
vagor	4. mōs	7. nūntiō
finitimus	cōgō	urbs
possum	poena	ulterior, ultimus
homo	sequor	mīles
cupidus	oportet	imperō
māgnus	īgnis	legiō
adficiō	diēs	certus
prō	familia	lēgātus
autem	decem	mittō
glōria	eōdem	princeps
angustus	cliēns	sine
habeō	nē (conj.)	ūllus
arbitror	cf. nēve, neu	nūllus
mīlle	ob	rogō
passus	incitō	voluntās
3. pateō	arma	licet
auctōritās	magistrātus	memoria
cōstituō	neque, nec	teneō
proficīscor	mors	occidō
quam	5. post	pellō
numerus	nihil	sub
iter	ubi	iugum
frūmentum	iam	concēdō
pāx	parō	inimīcus
cōfirmō	oppidum	facultās
cōficiō	vīcus	iniūria
satis	privātus	tamen
dūcō	aedificium	spatium
annus	incendō	dum
profectiō	portō	respondeō
dēligō	domus	sūmō
lēgatiō	spēs	sī
suscipiō	tollō	quis (indef. pron.)
filius	perīculum	volō, velle
pater	mēnsis	revertor
multus	quisque	8. intereā
senātus	efferō	mūrus
populus	iubeō	pēs
amicus	ūtor	fossa
occupō	cōnsilium	opus
ante	ūnā	praesidium
item	oppūgnō	castellum
frāter	socius	invītus
tempus	6. omnīnō	veniō
prīncipātus	duo	negō
plēbs	difficilis	ostendō
accipiō	vix	nāvis
īdem	quā	iungō
dō	singulī	complūrēs

	numquam	interficio	pābulum
	noctū	cāsus	quidem
	tēlum	sīve, seu	nōlō
	dēsistō	deus	adsum
9.	relinquō	calamitās	instō
	via	sōlum (adv.)	mētior
	propter	pūblicus	praesum
	angustiae	sed	vita
	sponte	13. cōnsequor	potestās
	impetrō	cūrō	emō
	grātia	repentīnus	propinquus
	novus	vīgintī	sublevō
	studeō	aegrē	(prex)
	beneficium	dux	queror
	obses	agō	17. tum
10.	intellegō	vetus	anteā
	praefficō	prīstinus	valeō
	ibi	adorior	dubitō
	cōnscrībō	ferō	superō
	circum	tribuō	quantus
	hiemō	dēspiciō	18. sentiō
	hiberna	magis	celer
	quīnque	īnsidiae	concilium
	superior, summus	committō	sōlus
	citerior	cōnsistō	quaerō
	septimus	nōmen	reperiō
	inde	prōdō	vērus
	extrā	14. commemorō	contrā
	prīmus	gravis	audeō
11.	populor	accidō	nēmō
	dēfendō	aliquis	familiāris
	auxilium	timeō	augeō
	ita	contumelia	semper
	mereō	num	alō
	mereor	recēns	māter
	paene	temptō	conlocō
	vāstō	tam	uxor
	liber (adj.)	diū	cupiō
	liberī	cōnsuēscō	antiquus
	servitūs	enim	honor
	expūgnō	doleō	restituō
	dēbeō	secundus	dēspērō
	hostis	polliceor	adversus
	fuga	testis	19. cōgnōscō
	dēmōnstrō	15. posterus	accēdō
	praeter	moveō	animadvertō
	exspectō	equitātus	ēgregius
	statuō	praemitto	supplicium
	fortūna	āgmen	vereor
	cōnsūmō	aliēnus	priusquam
12.	oculus	paucī	quisquam
	uter	cadō	vocō
	iūdico	eques	simul
	explōrātor	tantus	praesēns
	quārtus	audāx	petō
	vigilia	laccessō	hortor
	castra	coepī	20. sciō
	impediō	circiter	ops
	adgredior	amplius	minuō
	mandō	interim	vulgus
	silva	16. cot(t)idiē	fleō
	abdō	pōnō	dexter
	nam	modo	prehendō
	quattuor	mātūrus	prēndō

	ōrō	medius	vallum
	adhibeō	mūiō	obiciō
	moneō	impedimentum	intermittō
	vitō	cōnfertus	trīduum
	custōs	εuccēdō	moror
21.	loquor	25. deinde	littera
	cōnsidō	aequō	nūntius
	octō	pīlum	iuvō
	quis (interrog.)	gladius	27. inopia
	perītus	pūgna	proiciō
22.	posteā	scūtum	pāreō
	lūx	ferrum	servus
	captīvus	sinister	pōscō
	comperiō	commodus	conquirō
	equus	manus	sex
	admittō	corpus	trādō
	collis	vulnus	salūs
	aciēs	dēfessus	occultō
	instruō	eō (adv.)	28. ignōrō
	praecipio	claudō	unde
	nisi	latus, -eris	āmittō
	impetus	aperiō	famēs
	intervallum	cōnspicor	ratio
23.	postrīdiē	rūrsus	pār
	bīduum	sīgnum	condiciō
	supersum	vincō	29. puer
	prīdiē	26. ācer	mulier
	interclūdō	hōra	caput
	cōnfidō	vesper	summa
24.	postquam	nox	redeō
	sustineō		

## CÆSAR, GALLIC WAR, BOOK II

1.	suprā	interest	10. fallō
	crēber	cōnflīgō	inīquus
	rūmor	tueor	dēficio
	coniūrō	tūtus	dēcertō
	sollīcītō	reddō	sententia
2.	ineō	commeātus	appropinquō
	aestās	efficiō	11. tumultus
	incipio	cohors	statim
	negōtium	6. lapis	perspiciō
3.	opīniō	iaciō	subsequor
	permittō	nūdō	fugiō
	cōnsentiō	porta	prior
	cēteri	subsidiū	perturbō
4.	sīc	7. paulisper	ōrdō
	plērīque	sīgnificō	12. vacuus
	intrā	8. opportūnus	audiō
	explōrō	idōneus	agger
	commūnis	ēditus	turris
	centum	plānitēs	13. nāscor
	postulō	uterque	tendō
	regiō	frōns, -ntis	vōx
	nunc	lēnis	14. redīgō
	rēx	paulātīm	15. mora
	dēferō	tormentum	dēdō
	ferus	9. palūs	aditus
	totidem	neuter	remittō
5.	dīligēns	prōtinus	
	doceō	ūsus	

## COLLEGE ENTRANCE WORD LIST—THIRD YEAR

(Rearranged according to first appearance: Lodge and Hurlbut lists used as guides)

*CICERO, AGAINST CATILINE I*

- |                     |               |               |
|---------------------|---------------|---------------|
| 1. tandem           | exitium       | 18. aliquot   |
| patientia           | igitur        | nex           |
| ōs, ōris            | 10. aliquandō | quaestiō      |
| vultus              | nimum         | ēvertō        |
| 2. immō             | sinō          | quisquis      |
| notō                | 11. infestus  | abhorreō      |
| dēsīgnō             | totiēns       | dēsīnō        |
| prīdem              | insidior      | 19. habitō    |
| pestis              | comitia       | repudio       |
| 3. prīvō            | concitō       | videlicet     |
| orbis               | quamquam      | carcer        |
| nimis               | 12. templum   | vinculum      |
| praetereō           | tēctum        | 20. attendō   |
| acerbus             | propius       | ecquis        |
| cōsultum            | comes         | 21. quiēscō   |
| 4. quondam          | 13. exsilium  | cārus         |
| clārus              | suādeō        | honestus      |
| avus                | dēlectō       | utinam        |
| cōsulāris           | ōdī           | tametsī       |
| praetor             | dēdecus       | invidia       |
| vērūm (conj.)       | haereō        | pudor         |
| tabula              | libidō        | 23. sermō     |
| tamquam             | facinus       | sīn           |
| clēmēns             | flāgitium     | servō         |
| tantum (tantus)     | fāx           | scelerātus    |
| inertia             | 14. nūper     | sēcernō       |
| nēquitia            | exsistō       | latrōcinium   |
| 5. crēscō           | vindicō       | 24. forum     |
| moenia              | praetermittō  | soleō         |
| perniciēs           | impendeō      | voluptās      |
| mōlior              | īdūs          | pariō         |
| potius, potissimum  | ignōminia     | ōtium         |
| crūdēlis            | vitium        | 26. iaceō     |
| tunc (tum)          | 15. caelum    | stuprum       |
| dēnique             | spīritus      | obeō          |
| improbus            | iucundus      | somnus        |
| perditus            | nesciō        | praeclārus    |
| fateor              | omittō        | frīgus        |
| 6. auris            | quotiēns      | 27. cōsulātus |
| adhūc               | quot          | vexō          |
| etenim              | āiō           | dēprecor      |
| tenebrae            | adsequor      | quaeō         |
| nefārius            | 16. sīca      | penitus       |
| pariēs              | sacer         | cūnctus       |
| oblīviscor          | misericordia  | 28. gradus    |
| 7. meminī           | necessārius   | 29. ardeō     |
| Kalendae            | contingō      | sanguis       |
| atrōx               | inānis        | parricīda     |
| diligō (dīligentia) | 17. pactum    | 30. dissimulō |
| 8. plānus           | careō         | intendō       |
| vigilō              | cōnscientia   | stultus       |
| obscurus            | plācō         | exstinguō     |
| scelus              | opīnor        | sēmen         |
| taceō               | patria        | 31. fortasse  |
| hīc (adv.)          | parēns        | morbus        |
| 9. sānctus          | pertimēscō    |               |



32. cūria	auspiciūm	societās
patefaciō	latrō, -ōnis	aeternus
33. ōmen	foedus, -eris	morior

## CICERO, AGAINST CATILINE III

1. coniunx	10. tabella	19. cīvilis
domiciliūm	legō, -ere	nūmen
pulcher	recitō	flectō
hodiernus	dēbilitō	20. lūdus
ergā	imāgō	excelsus
flamma	amō	21. praecipuus
2. inlūstris	11. dēmēns	index
profectō	ingenium	22. ignōscō
condō	13. argūmentum	23. celebrō
benevolentia	intueor	togātus
dēlūbrum	14. fidēlis	24. recordor
3. manifestus	collēga	lūmen
salvus	praetūra	ulcīscor
verbum	colōnus	25. flōreō
restō	sānō	concordia
4. optō	15. supplicātiō	quālis (cf. tālis)
5. hesternus	pūniō	26. monumentum
villa	16. temeritās	triumphō
adsiduus	aptus	sedēs
6. exigō	17. cervix	27. externus
comitātus	dēnūntiō	rēctē
7. frequēns	furtum	prōsum
8. aedēs	palam	quandō
indicō, -āre	quoad	violō
9. fātum	18. nūtus	28. frūctus
virgō	humānus	29. tractō
	occidō	

## COLLEGE ENTRANCE WORD LIST—FOURTH YEAR

(Rearranged according to first appearance; Lodge and Hurlbut lists used as guides)

N. B.—Watch for compounds in *-cumbō* and *-cutiō*.

## ÆNEID, BOOK I

1. canō	34. tellūs	59. aura
4. superī	35. vēlum	60. spēlunca
saevus	spūma	āter
memor	sāl	63. habēna
8. laedō	36. pectus	66. mulceō
9. -ve	40. pontus	flūctus
rēgīna	41. furia	69. puppis
volvō	42. nūbēs	71. nympha
10. insignis	43. ratis	73. cōnūbium
14. dives	45. turbō, -inis	75. prōlēs
asper	scopulus	79. epulae
17. currus	acuō	81. cavus
18. foveō	46. dīvus	cuspis
19. progeniēs	50. cor	82. velut
20. ōlim	51. nimbus	88. subitus
21. superbus	52. vāstus	90. polus
27. spernō	antrum	micō
29. accendō	53. luctor	aether
super	56. fremō	92. extemplō
aequor	celsus	membrum
31. arceō	57. scēptrum	93. duplex
33. mōlēs	58. nī	sidus

	palma	213. aēnus	417. caleō
94.	ter	214. herba	sertum
99.	ingēns	215. pinguis	425. sulcus
100.	unda	216. mēnsa	429. decus
101.	galea	221. gemō	478. pulvis
102.	strīdeō	228. tristis	hasta
103.	feriō	niteō	480. crīnis
104.	prōra	230. fulmen	pandō
106.	pendeō	232. fūnus	481. tundō
107.	harēna	239. sōlor	489. niger
108.	torqueō	244. fōns	495. stupeō
112.	cingō	246. arvum	497. caterva
113.	fidus	256. osculum	499. chorus
114.	vertex	libō	500. glomerō
115.	prōnus	259. sublīmis	513. obstipēscō
118.	appareō	263. ferōx	531. ūber (subst.)
	nō	267. cōgnōmen	541. cieō
	gurgēs	273. dōnec	552. aptō
123.	imber	275. lupus (lupa)	stringō
126.	stāgnum	fulvus	557. fretum
129.	ruīna	278. meta	580. dūdum
130.	dolus	280. fatīgō	581. compellō, āre
131.	for	286. origō	453. lūstrō
138.	pelagus	287. astrum	458. ambō
142.	citus	291. saeculum	461. ēn
	tumeō (tumidus)	292. cānus	473. bibō
147.	rota	293. dīrus	436. ferveō
149.	saeviō	295. vīnciō	438. suspiciō, -ere
150.	volō, -āre	296. nōdus	441. lūcus
152.	sileō	297. gīgnō	447. dōnum
	arrīgō	300. āēr	448. nectō
	astō	301. āla	449. foris
155.	genitor	306. almus	589. decōrus
161.	sinus	312. gradior	590. iuventa
	scīndō	comitor	592. ebur
162.	rūpēs	314. obvius	flāvus
	geminus	317. volucer	597. miseror
164.	coruscus	318. umerus	602. spargō
165.	horreō	suspendō	604. cōnsciūs
	nemus	319. coma	607. fluvius
	immineō	320. genū	611. laevus
	umbra	321. iuvenis	626. stirps
167.	intus	323. pharetra	629. dēmum
169.	uncus, a, um	325. ōrdior	634. taurus
	morsus	335. dignor	648. rigeō
173.	artus	341. germānus	651. hymenaeus
175.	folium	349. aurum	654. collum
179.	torreō	caecus	655. corōna
184.	cervus	352. vānus	658. faciēs
185.	armentum	lūdō	cupidō
186.	pāscō	357. celerō	660. os, ossis
187.	arcus	359. ignōtus	implicō
130.	sternō	pondus	662. ūrō
191.	turba	364. fēmīna	672. cessō
193.	huruus	365. surgō	681. sacrō
196.	hērōs	367. solum, -i	684. induō
198.	ignārus	388. carpō	685. gremium
200.	rabiēs	389. limen	690. exuō
	sonō	392. augurium	693. mollis
202.	maestus	394. āles	694. flōs
210.	daps	399. pūbēs	701. famulus
211.	viscus	404. spīrō	702. tondeō
212.	secō	406. āgnōscō	704. struō
	tremō	412. amictus	

708. torus	731. hospes	745. properō
pingō	738. hauriō	tingō (tinguō)
724. crātēr	742. lūna	747. plausus
729. patera	743. pecus, -udis	751. Aurōra

*ÆNEID, BOOK II*

8. umidus	224. secūris	431. cinis
23. carīna	227. clipeus	433. (vicis)
25. reor	239. fūnis	435. aevum
38. latebra	245. sistō	442. postis
51. curvus	249. frōns, -ndis	457. socer
57. ecce	vēlō	458. ēvādō
58. pāstor	253. sopor	471. grāmen
63. vīsō	259. laxō	480. vellō
69. heu	275. exuviae	488. ululō
96. ūltor	285. serēnus	489. paveō (pavidus)
101. nēquīquam	290. culmen	495. immittō
120. gelidus	297. penetrālia	496. amnis
121. vātēs	306, serō, satus	499. stabulum
133. vitta	bēs	503. thalamus
134. lētum	307. praeceps	512. axis
135. lacus	328. arduus	513. iūxtā
143. misereor	333. mucrō	laurus
155. ēnsis	344. gener	515. altāria
169. retrō	355. ceu	542. sepulchrum
171. mōnstrum	358. faux	544. ictus
172. simulācrum	siccus	545. raucus
184. nefās	359. vādō	609. fūmus
186. texō	364. passim	611. quatiō
194. nepōs	373. sērus	639. solidus
198. domō	380. nītor, nītī	694. stella
202. mactō	trepidus	722. pellis
204. anguis	381. caerul(e) us	leō
211. lingua	382. secus (adv.)	749. fulgeō
214. serpō	383. dēnsus	752. principium
amplector	386. exsultō	780. arō
223. saucius	423. sīgnō	792. brachium

*ÆNEID, BOOK III*

24. viridis	189. ovō	508. opācus
25. rāmus	216. foedus, a, um	513. sēgnis
27. rādīx	219. intrō, āre	521. rubeō (rubescō)
31. lentus	247. iuventus	541. suēscō
34. veneror	258. penna (pinna)	542. frēnum
36. rīte	274. mox	555. pulsō
43. cruor	287. carmen	571. tonō
46. iaculum	390. ilex	573. candeō
63. mānēs	409. castus	586. nūbila
66. tepeō (tepidus)	423. ērigō	611. pīgnus
92. mūgiō	alternus	627. dēns
120. albus	432. canis	636. torvus
144. precor	467. lōrīca	659. truncus
172. attonō	468. crista	pīnus

*ÆNEID, BOOK IV*

18. taeda	128. rīdeō	294. ōcior
26. palleō	133. cunctor	457. marmor
66. ēdō, ēsse	174. vēlōx	526. liquidus
73. (h)arundō	242. virga	643. macula
117. vēnor	250. nix	673. unguis
119. radius	254. avis	675. fraus

*ÆNEID, BOOK V*

91. lēvis	206. crepō	502. nervus
141. lacertus	251. purpura	554. lūceō
143. rōstrum	307. spīculum	697. madeō (madēscō)
147. verber	426. dīgitus	

*ÆNEID, BOOK VI*

101. stimulus	267. mergō	597. porrigō
203. sidē	493. hiō	881. fodiō

## VERB SYNOPSIS

Apart from a clear understanding of a verb synopsis, students wonder why after all learn principal parts. It is a test of superior instruction for a class to be able to make a form quickly or to analyze a form readily. The Extension Department of The University of Texas can supply at small cost printed blanks for use in the schools. An excellent plan would be for every school to possess a special board for this purpose with the lettering done in white paint. Students would be glad to contribute to the cost.

SAMPLE SYNOPSIS

Principal Parts: Pres. A. Indic. *frango*; Pres. A. Infin. *frangere*; Perfect A. Indic., *frēgī*; Perfect P. Participle *fractus*

Present System A. and P. (Made on Present Infinitive)	Perfect System A. (Made on Perfect Indicative)	Perfect System P. (Made on Past Participle)
<i>Indicative</i>	<i>Indicative</i>	<i>Indicative</i>
Present A. <i>frangit</i> .....	Perfect A. <i>frēgit</i> .....	Perfect P. <i>fractus est</i> .....
Present P. <i>frangitur</i> .....	Pluperfect A. <i>frēgerat</i> .....	Pluperfect P. <i>fractus erat</i> .....
Imperfect A. <i>frangēbat</i> .....	Future Perfect A. <i>frēgerit</i> .....	Future Perfect P. <i>fractus erit</i> .....
Imperfect P. <i>frangēbatur</i> .....	.....	.....
Future A. <i>franget</i> .....	.....	.....
Future P. <i>frangētur</i> .....	.....	.....
<i>Subjunctive</i>	<i>Subjunctive</i>	<i>Subjunctive</i>
Present A. <i>frangat</i> .....	Perfect A. <i>frēgerit</i> .....	Perfect P. <i>fractus sit</i> .....
Present P. <i>frangātur</i> .....	Pluperfect A. <i>frēgisset</i> .....	Pluperfect P. <i>fractus esset</i> .....
Imperfect A. <i>frangeret</i> .....	.....	.....
Imperfect P. <i>frangerētur</i> .....	.....	.....
<i>Imperative</i>		
Present A. <i>frange</i> .....		
Present P. <i>frangere</i> .....		
Future A. <i>frangitō</i> .....		
Future P. <i>frangitor</i> .....		
<i>Infinitive</i>	<i>Infinitive</i>	<i>Infinitive</i>
Present A. <i>frangere</i> .....	Perfect A. <i>frēgisse</i> .....	Perfect P. <i>fractus esse</i> .....
Present P. <i>frangī</i> .....		*Future A. <i>fractūrus esse</i> .....
		Future P. <i>fractum iri</i> .....
<i>Participle</i>		<i>Participles</i>
Present A. <i>frangēns</i> .....		Perfect P. <i>fractus</i> .....
<i>Gerund</i>		*Future A. <i>fractūrus</i> .....
<i>Frangendī</i> (gen.).....		
<i>Gerundive</i>		
<i>Frangendus-a-um</i> .....		
19	6	10

NOTE: In the present system there are 19 forms, for a regular active transitive verb. The intransitive verb lacks the passive forms. The present participle is regularly active. There is no passive present participle. The gerund is an active, verbal, neuter noun, having the oblique cases, with the nominative supplied by the present infinitive. The gerundive is a passive, verbal adjective.

Many English verbs are derived from the present infinitive of Latin. Many English adjectives are derived from present participles in Latin, *ant*, *ent*, *ient*.

In the perfect system there are 6 forms, and these are all active. The forms in this system are lacking in the deponent verb.

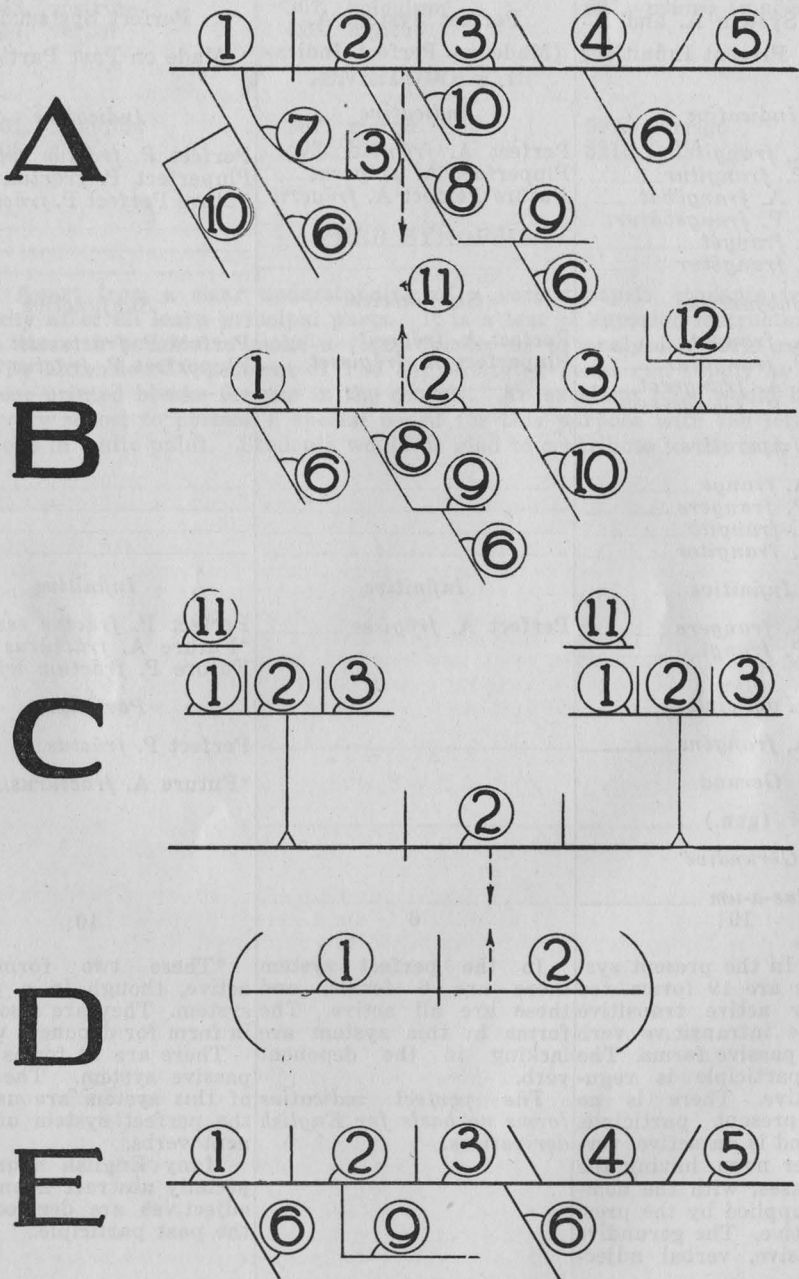
*The perfect indicative forms no basis for English derivatives.*

\*These two forms are active, though in a passive system. They are also active in form for deponent verbs.

There are 10 forms in the passive system. The forms of this system are used for the perfect system of deponent verbs.

Many English nouns (especially abstract nouns) and adjectives are derived from the past participle.

DIAGRAM PLATE



## EXPLANATION OF THE DIAGRAM PLATE

A. Diagram A of the plate, including the figures down to 11, covers practically all of the possible constructions for the *simple sentence*. The figures in their respective positions may be explained briefly thus:

Figure 1 always marks the place for the subject to be written; 2, the verb; 3, the direct object (the first accusative); 5, the predicate accusative (the second accusative); 4, the predicate nominative; 6, the adjective or genitive case; 7, the participle (except when used in the ablative absolute); 8, the preposition; 9, the accusative or ablative governed by a preposition, expressed or not expressed; 10, the adverb. The dative must either modify a verb or an adjective. Let it be placed on a line similar to figure 9.

B. Diagram B is arranged to cover the forms of the seven subordinate adverbial clauses. These clauses are: purpose, result, cause, concession, temporal, conditional, comparison. Since these clauses are adverbial, they modify a verb, adjective, or adverb. The introductory conjunction, marked 11, joins such clauses to the governing word. The other figures, with one exception, are to be explained from directions for Diagram A. Wherever there is an infinitive, it is placed, as in figure 12, above the line of its governing verb. An infinitive (according to rules too detailed to be given in small compass) may be an object (first or second), subject, or predicate nominative. For such cases, the infinitive is placed as 3, 5, 1, or 4, but above the line as in figure 12.

C. Diagram C with some additional explanations should make clear the type of clause called substantive or noun clause. Such a clause is diagrammed as a separate sentence on a line above and joined by an upright line to the line of its governing verb. If this type of clause is introduced by a conjunction, this conjunction is placed above, as 11.

D. Diagram D represents an ablative absolute. An ablative absolute, as an alternate construction for an adverbial clause (temporal, causal, concessive, conditional) is an adverbial phrase. It is, therefore, placed below its governing word, which is usually a verb. Since the verb *sum* has no present participle, the mark X may stand as its substitute. Then the predicate ablative is placed as figure 4. An ablative absolute is never independent.

E. Diagram E is the model for any adjectival clause. No line should be drawn back to the antecedent until the clause is fully diagrammed.

## FURTHER INSTRUCTIONS FOR DIAGRAMS

1. The accusative and infinitive are diagrammed as 1 and 2 in the noun clause group.

2. A gerund is a neuter verbal noun, the oblique cases of the present active infinitive. Therefore the gerund is diagrammed as a noun in any oblique case.

3. The gerundive is an adjective, a passive verbal adjective made from a transitive verb. Thus the gerundive is diagrammed as an adjective, and yet as it is also a participle this adjective line is curved.

4. While a genitive usually modifies a substantive, a few genitives modify verbs or adjectives.

5. Special uses of the ablative:

a. The ablative of description, as an alternate for the genitive of description, modifies a substantive.

b. An ablative of specification regularly modifies an adjective.

c. An ablative of comparison modifies an adjective in the comparative degree.

6. A participle (*pars + capio*, partaking both of the nature of an adjective and a verb) as an adjective takes the gender, number, and case of the noun it modifies. In its verbal force, the participle governs any construction that its finite verb governs. Following a vivid verb of seeing or picturing, the present participle may be substituted for the present infinitive in an indirect statement and, therefore, with its subject accusative, is diagrammed as figures 1 and 2 under Diagram C.

7. Vocatives, interjections, and the introductory words, *nē, ut, quod* = the-fact-that, *num, utrum, quān*, for noun clauses, go above. See Diagram C, 11.



8. A word in apposition (*ad + ponere*) stands next and has around it a parenthesis. For a clause, put the parenthesis at the base of the upright.

9. Coördinate words go on connected parallel lines; coördinate phrases and clauses are arranged in parallel order.

10. There should be no division line between a verb and its *complementary* infinitive, e.g., *possum facere, dicuntur fuisse*.

In the tournament contests an option is given between diagramming and construing. Those who diagram will be requested to put into the margin the name of each subordinate clause and phrase and what it expresses. For instance let us illustrate from this passage from Book I, Chapter 2, of the Gallic War:

Apud Helvetios longe nobillissimus et ditissimus erat Orgetorix. Is, M. Messala M. Pisone consulibus, regni cupiditate inductus, coniurationem nobilitatis fecit et civitati persuasit ut de finibus suis cum omnibus copiis exirent: perfacile esse, cum virtute omnibus praestarent, totius Galliae imperio potiri.

1. In addition to diagramming *M. Messala M. Pisone consulibus* as an ablative absolute modifying *fecit* and *persuasit*, in the margin this explanation follows as a model: = ablative absolute, cum circumstantial.

2. The participle *inductus* not only will be made to modify *is* (as the subject of *fecit* and *persuasit*, but in the margin this statement will be made: perfect passive participle = cause.

3. The clause *ut . . . exirent* will be diagrammed as a noun clause, the direct object of *persuasit*, and in the margin this will be added: = indirect command.

4. The colon following *exirent* indicates an indirect statement implied in *persuasit*. It is more simple, then, to make a new sentence governed by *dixit* (the verb understood); therefore *esse perfacile* is an indirect statement. There should be written in the margin this explanation = indirect statement, impersonal.

5. The infinitive *potiri* is then the subject of *esse perfacile*.

6. The group *cum . . . praestarent* is made to modify *perfacile* and in the margin this explanation is written = cum causal.

May we in the light of explanations made above in regard to diagramming, state as clearly as possible what is meant by construing and why the *Leaflet* has striven to make a model having as its aim brevity and exactness? To construe (*cum + struere*) means to arrange together. If, then, a word, phrase, or clause is to be construed, the construction calls for: (1) its form; (2) its relation to some governing word. Since the governing word must be determined upon before the relation can be understood, it seems logical to set down first in the tabular model this governing word. The underscore used for the word, phrase, or clause to be construed is a "shorthand" method. So is the equality sign. Let us illustrate by using the six diagrams above.

1. *fecit et persuasit, Messala Pisone consulibus* = ablative absolute = cum circumstantial.

2. *is, inductus . . . fecit et persuasit* = perfect passive participle nominative; cause.

3. *persuasit civitati ut . . . exirent* = Imperfect subjunctive; indirect command, direct object.

4. (*Dixit*) *esse perfacile* = Indirect statement, direct object.

5. (*Dixit*) *esse perfacile . . . potiri* = present, deponent infinitive, subject of *esse perfacile*.

6. (*Dixit*) *esse perfacile cum . . . praestarent* = imperfect subjunctive = causal, modifying *perfacile*.

#### PASSAGES SUGGESTED FOR DIAGRAMMING

##### Caesar, Book I.

1. His rebus fiebat	possent, Cap. 2
2. Hac oratione adducti	sperant, Cap. 3
3. Orgetorix	consciverit, Cap. 4
4. Quibus rebus adductus	pervenirent, Cap. 11
5. Quare	proderet, Cap. 13
6. Dumnorigi	possit, Cap. 20

7. Eodem die .....	misit, Cap. 21
8. Animadvertit .....	intueri, Cap. 32
9. Ei legationi .....	oportere, Cap. 34
10. Cum ex captivis .....	neque, Cap. 50

Cicero, *In Catilinam I.*

1. Si te iam .....	dicat, Cap. 2
2. luce sunt clariora .....	recognoscas, Cap. 3
3. denique .....	esse coniunctam, Cap. 5
4. Si te parentes .....	pertimesces, Cap. 7
5. Tamesti .....	se iungatur, Cap. 9
6. Habes .....	senties, Cap. 10
7. Tune .....	videatur, Cap. 11
8. Certe verendum .....	putarem, Cap. 12
9. Quod si se eiecerit .....	omnium, Cap. 12
10. Ut saepe .....	ingravescet, Cap. 13

## POINTS TO REMEMBER IN STRIVING FOR IDIOMATIC TRANSLATION

1. Follow the Latin word-order as far as English idiom will permit. One may dare to assert that English word-order is clear and forceful in proportion as one learns to imitate the word-order of Latin and Greek. One should strive to hold the first word in its place. This position is emphatic. These devices may be of assistance:

a. The Latin word may be expanded into an English group of words, e.g., *Illī nōn mihi grātiās vir ēgit*, "It is to him, not to me that the man expressed gratitude."

b. The English expletive "there" will help often to keep a verb in the first place, e.g., *Fuit, fuit ista quondam in hāc rēpublicā virtūs*, "There was, there was (I say) formerly in this state such valor."

c. An active verb in Latin may be turned into an English passive, e.g., *Dumnorigem ad sē vocat, frātrēm adhibet*, "Dumnorix is summoned to him, his brother is admitted."

d. Relative pronouns, adjectives, and adverbs (and their phrases) at the beginning of a sentence, or after a colon or semi-colon, are to be translated as demonstratives, e.g., *quī* (in such position) as *et is, sed is, nam is, or, is autem; ubi*, as *et ibi*, etc.; *quō*, as *et eō*; *quō factō*, as *et eō factō*; *quā dē causā*, as *et eā dē causā*; *quam ob rem* as *et eam ob rem*.

e. A noun should be substituted often for a pronoun or added to it, e.g. *His Caesar ita respondit*, "In reply to these boasts Caesar had this to say."

2. Latin is rich, English is poor, in pronouns. Therefore, to make the reference clear in translation, it is often necessary to repeat the noun to which the pronoun refers. Test this device in Chapter I Book I of the *Gallie War*. E.g., *quārum*, "of these parts"; *tertiam* "the third part"; *quī*, "men who"; *hī omnēs*, "all these peoples"; *hōrum omnium*, "of all these peoples"; *cum eōs prohibent*, "when they restrain the Germans"; *aut ipsī in eōrum finibus bellum gerunt*, "or they wage war in German territory."

3. Vary the translations for *rēs* (sing. and pl.). Avoid "thing" and "things." Try "affair," "consideration," "matter," "measure," "plan," "undertaking," and their plurals.

4. Avoid parenthetical alternatives. This sort of repetition always weakens. Make up your mind what version is best and use that.

5. The Latin participle and the ablative absolute containing a participle are most frequently equivalent to English adverbial clauses. The translation should bring out the exact meaning, e.g., *bellō cōfectō*, *domum redierunt* may mean, "when the war was over, they returned home," or "since the war was over, they returned home." Avoid "the war having been finished." Any teacher will do real service for Latin and for English who saves pupils from using such phrases. Translate, for instance, *rogātus*, "on being asked," *certior factus*, "on being informed," or "informed," *cohortātus*, "after encouraging," etc.

6. Avoid mixing tenses in translation. This is a serious fault and a common one.

7. The Latin imperfect indicative, particularly as it is used in the main clause, expresses action in the past as, (1) repeated, (2) continued, (3) customary, (4) interrupted. Make the translation convey the exact meaning of the context: *e.g.*, *pugnābat* may mean "he fought repeatedly," "he continued to fight," "he had a habit of fighting," "he started to fight and was interrupted." Pupils are prone to translate it "he was fighting." Do not let them get the habit of using this progressive form unless the sentence calls for the progressive in "ing."

8. Latin prefers subordination, English coördination of clauses. Therefore, in translation, long periodic sentences in Latin should be broken up into shorter English sentences. Pupils will soon learn how to change participles, participial phrases, and adverbial clauses into main clauses.

9. Do not mix formal pronouns of the second person (thou, thine, thee, ye) with informal (you, your). It is considered better taste in poetry for inferiors to use the formal pronouns in addressing superiors, and for mortals in addressing immortals. It may be a matter of choice, but after choosing one or the other type of pronoun, use it consistently.

10. Neuter plurals are often best translated by the singular, *e.g.*, *haec*, "this;" *ea*, "that," *omnia*, "everything."

11. The indirect statement in Latin (expressed by the accusative and infinitive) is to be translated as a "that" clause in English.

12. The Latin negative may be split, *e.g.*, *neque* "and—not;" *negō*, "say—not."

13. For *et—et* in long clauses, try "in the first place—in the second," or, "on the one hand—on the other."

14. Translate *nōn modo—sed etiam* sometimes as *et—et*.

15. Translate *nōn modo nōn hoc fēcit, sed nē id quidem fēcit*.

1. He not only failed to do this, but he did not even do that.

2. Far from doing this, he did not do that.

16. Avoid literalism, *e.g.*, "female shrieks."

17. Select appropriate English words for conveying the Latin meaning, *e.g.*, *magna vōx*, "a loud voice"; *magna tranquillitās*, "a deep calm."

18. A relative should stand as close as possible to its antecedent. If the sentence is long, it is often well to repeat the antecedent just before the relative.

19. Practice summarizing a chapter, a section, or a book. This practice will develop freedom of expression.

20. Read your written translation aloud. Get the habit of shifting words, phrases, and clauses for better effects.

21. Latin often prefers to use a noun as subject of the main clause. This noun stands frequently as the first word in the sentence. If any subordinate clause—temporal, condition, etc.—follows, its subject (unless the subject differs from that of the main verb) is implied in its verb. English, on the contrary, chooses to throw the noun subject into the subordinate clause and to use a pronoun as subject of the main clause, *e.g.*,

*Cæsar, cum copias flumen traduxisset, eas in castris reliquit.* When Cæsar had put his troops across the river, he left them in camp.

22. Avoid such translations as these for *immō*: "nay verily," "nay even."

23. A small group of Latin adjectives are to be translated in English as adverbs, *e.g.*,

*Puer laetus patrī pārēbat.* The boy gladly obeyed his father.

*Idem puer matrī pārēbat.* The boy likewise obeyed his mother.

#### ON MEMORIZING

It may well be claimed that no better method has yet been devised for acquiring a real sense of the character of the Latin language or an appreciation of the beauty of its literature than the memorizing of fine passages in the best writers. The passages may be forgotten, but the literary feeling that they give remains as a permanent possession and to a large extent their

words and syntax. And, after all, the passages are seldom wholly forgotten. They come back to us of themselves most unexpectedly and when we meet them accidentally it is like finding an old and loved friend.

Before attempting to memorize a passage it should be thoroughly understood from every point of view. Then the pupil should be carefully drilled in the intelligent reading of it aloud, careful attention being given to proper phrasing and the correct pronunciation of each single word, just as in reading an English passage. Let the student be taught to pronounce short vowels short and long vowels long and to put the word stress on the penult, if it is long, on the ante-penult, if the penult is short, both in ordinary words and proper names. Let him say, for example *dó-mi-num* (u as in put), not *dó-minoom*; *ré-gi-tur* (u as in put), not *ré-gi-toor*. Virgil must, of course, be read metrically. Let the student read the passage aloud under direction over and over again till he is perfectly at home in it. Then let him read it over by himself, still aloud, till he has memorized it. As an aid to recalling the Latin, it may be found helpful to follow at first a translation given by the teacher. The memorizing should be exact. In a fine passage, not a word can be changed without loss and in poetry any change whatever may be fatal to the music of the line.

### THE SYNTAX OF THE SIMILE

In the *Aeneid*, Virgil rises to his greatest heights of descriptive power in his similes. These figures on an average cover five lines. They range, however, from two to thirty lines. The bare figure itself is brief. According to syntactical structure, it falls under the adverbial clause group, and is known as a comparison of equality. Its verbs are regularly in the indicative mood. This outline will serve to guide the reader to a quick recognition of the simile:

<i>The Subordinate Clause</i>	<i>The Main Clause</i>
1. <i>qualis</i> .....	<i>talis</i>
2. <i>Velut, veluti, ut</i> .....	( <i>sic</i> )
3. <i>ceu</i> .....	( <i>sic</i> )

*The Bare Figure.*

In seeking to understand the figure itself, stripped of its various modifying clauses, it is well to bear in mind the following points:

1. The subordinate clause usually precedes the main clause and always contains the known quantity, e. g.,

Question: *Qualis* (interrogative) *est filius?*

Answer: *Qualis pater est, talis est filius.*

The son's character is postulated on the character of his father.

2. *Qualis* and *talis* in a simile are correlative adjectives. The one suggests the other. As adjectives, each takes its gender, number, and case from the noun it modifies. It is necessary, therefore, that the separate nouns be noted, if they are expressed, and be supplied, if they are omitted. These nouns—let it be said again—may differ in gender, number, and case.

3. The adjective *qualis* is often used loosely for an adverbial conjunction. If changed, its form would be *quale*. Since there is no adverbial form made on *talis*, the adverb *sic* may be supplied in the main clause, e. g., *Dido (sic) vagatur . . . quale cerva (vagatur)*: Book IV, 68-72.

4. The correlative in the main clause is usually omitted, if *velut, veluti, ut*, or *ceu* is found in the subordinate clause. The simplest adverb to supply is *sic*.

5. As alternatives for *sic* these adverbs are found: *haud aliter*, and *haud secus*.

6. There are various omissions in a simile. The omitted words must be supplied, or the force of the figure is lost. The most frequent omissions fall in the following group:

The correlative adjective or adverb of the main clause is not always expressed, whereas it is the *verb* that must be supplied in the subordinate clause. In the light of this observation, let the following examples be examined:

a. *Laocoon (tales) clamores tollit, quales mugitus taurus (tollit)*: II, 222-224.

- b. Arrectis auribus (sic) adsto, velut pastor (adstat): II, 303-308.  
 c. Ceu lupi raptore (vadunt), (sic) per hostes vadimus: II, 355-360.  
 d. Hecuba et natae condensae (sic) sedebant, ceu columbae (sedent): II, 515-517.  
 e. Cernas Teucros (sic) migrantes velut formicae (migrant): IV, 401-407.  
 f. Velut apes (strepunt), (sic) campus strepit: VI, 707-709.  
 7. Frequently one finds that the subject of the subordinate clause has been attracted into a modifying clause and made to do service as object. This noun must be "rescued" and its predicate supplied, e.g.,  
 Velut valida quercus (tunditur), haud secus heros tunditur: IV, 441-449.  
 In place of *quercum* in the temporal clause that follows, let *eam* be supplied.  
 8. A few similes are introduced by:
- a. quot ..... tot: IV, 181-183  
 b. quantus ..... tantus: II, 588-593; III, 639-644  
 c. quam multa ..... tam multa: VI, 305-316
9. In the first six books of the *Aeneid*, there are approximately 38 similes: I, 5; II, 11; III, 2; IV, 8; V, 7; VI, 5.  
 10. Among these 38 similes,  
 a. *qualis* (in its various forms) introduces 17.  
 b. *velut* or *veluti* introduces 7.  
 c. *ceu* introduces 5.  
 d. *ut* introduces 3.

#### *The Simile Amplified.*

Rarely does Virgil leave a simile unadorned. In order to bring color and picturesqueness to his word paintings, he amplifies his figures in various ways. Chief among these additions are:

1. Dependent clauses—
  - a. The temporal.
  - b. The relative.
  - c. The conditional.
  - d. The ablative absolute, as an alternate for any one of the clauses above.
2. Short independent statements.

It would be well to require the student either to diagram the intricate figures, or to group separately:

1. The two parts of the figure itself.
2. The subordinate clauses and phrases used for amplification.
3. The brief and graphic independent statements. For illustration, let us take the figure in Book I, descriptive of Neptune's wrath and its effect on the winds. Without his authority, they have dared to obey Aeolus and to come out of their cave to cause a storm for the destruction of the Trojan fleet. Virgil likens the fury of the winds to the anger of the rabble, and their submission at the appearance of their master to the silent attention of the crowd, if a great leader comes into their midst.
  1. The figure itself (148-156). *Veluti (viri) silent arrectisque auribus adstant, sic cunctus pelagi cecidit fragor.*
  2. The clauses for amplification:
    - a. *cum seditio co-orta est.*
    - b. *cum saevit ignobile vulgus.*
    - c. *postquam genitor flectit equos curruque volans dat loras secundo.*
    - d. *s' forte quem virum conspexere.*
  3. The independent statements:
    - a. *Faces et saxa volant.*
    - b. *Furor arma ministrat.*
    - c. *Ille regit dictis animos et pectora mulcet.*

#### GRAMMATICAL NOMENCLATURE AND SENTENCE-STRUCTURE

One of the subjects with which English teachers and teachers of foreign languages are jointly concerned is that of a uniform system of grammatical nomenclature. In her article on "Nomenclature and Ideas" in the *Latin Leaflet* No. 23 (August 15, 1929), Mrs. Leon stressed the fact that such a

nomenclature must be based upon a thorough understanding of the underlying principles of sentence-structure. And I believe that it is only by a united effort to simplify and clarify ourselves and for our pupils the fundamental principles of syntax that we can arrive at any satisfactory conclusions concerning nomenclature. Approaching the subject primarily from the English point of view, I offer, as a preliminary step toward such a clarification, the following suggestions for discussion.

1. The pupil should be thoroughly drilled in recognizing the various parts of speech. Such drill should not be abandoned after a few lessons, but should be continued from time to time to keep pace with the growth and development of his vocabulary and his knowledge of syntax.

2. He should be taught to recognize instantly the two fundamental parts of a simple sentence: the subject (with or without modifiers) and the predicate. The analysis of the predicate is often a complex matter, and is best approached through a study of case relations and the syntax of the verb.

3. He should learn the various logical relationships that may be expressed by combining two or more simple sentences into a compound sentence (a) by the use of a comma and simple conjunction (*and, or, nor, but, for*) or (b) by the use of a semicolon with or without a connecting (conjunctive) adverb or phrase (*furthermore, besides, however, nevertheless, on the other hand, therefore, consequently, etc.*).

4. He should learn to recognize a subordinate (dependent) clause, (a) usually by the presence of a subordinating conjunction (*if, unless, because, although, that, etc.*), a subordinating adverb (*how, why, when, where, etc.*), a subordinating adjective (the relative and interrogative adjectives *what, which*), or a subordinating pronoun (the relative and interrogative pronouns *who, which, etc.*), or (b) occasionally by the inverted order of the subject and the verb (*Had he been here, all would have been well*). There are only three large divisions of subordinate clauses, as follows:—

1. Those that take the place of a noun (noun-clauses, or substantival clauses), and may be used

(a) As the subject of a verb: *That he is misinformed* is certain; *Who he is*, is not known.

(b) As the object of a verb: I know *that he is* misinformed; I asked *who he was*.

(c) As the object of a preposition: I can say nothing except *that you are misinformed*.

(d) As a predicate nominative: The fact is *that we are ignorant*.

(e) In apposition with some noun or pronoun in the sentence: It is a fact *that he is ready*; The fact *that he is ready* is in his favor.

2. Those that take the place of an adjective (adjectival, or relative, clauses), and modify a noun or pronoun: He *who* runs may read; The house *where I was born* is still standing.

3. Those that take the place of an adverb (adverbial clauses), and modify a verb (or occasionally an adjective or an adverb); they may express the following relationships:—

(a) Time (temporal clauses): He came *when (after, before, as soon as) the bell rang*.

(b) Cause (causal clauses): I came home *because I was tired*. *Since (seeing that, in-as-much-as) we are ready, let us proceed*.

(c) Concession (concessive clauses): *Although you may object, he will proceed*; *However much you may object, he will proceed*; *Whatever you say, he will proceed*.

(d) Purpose (final clauses): They died *that (so that, in order that) we might live*; Take care *lest ye perish*.

(e) Result (consecutive clauses): His health has improved *so that he can now work*; He is so strong *that he can work all day*.

(f) Condition (conditional clauses): *If it rains, we shall not go*; *Had it rained, we should not have gone*; *Unless it rains, we shall start tomorrow*.

(g) Comparison (comparative clauses): You are as old *as he is*; You are older *than I am*; He breathes *as if* he were exhausted.

(h) Place (locative clauses): Remain *where I can see you*; *Wherever I go, he follows me*.



A thorough study of the various subordinating conjunctions, adverbs, adjectives, and pronouns used to introduce the different kinds of subordinate clauses and to express the various subordinate relationships will train the pupil in accurate and logical thinking, and will help him to acquire an adequate and effective style of expression.

5. He should be thoroughly trained to recognize elliptical constructions and to develop ellipses into complete constructions.

6. He should learn to distinguish between clauses and phrases and to classify the latter (a) according to their formation (as prepositional, infinitival, participial, or gerundial), and (b) according to their use in the sentence (as substantival, adjectival, or adverbial). He should be made to see the close association between certain phrases and the case relationships for which they are substituted. He should learn, also, that phrases are often the logical equivalent of a single word, or of a whole clause. Frequent practice in turning phrases into clauses and *vice versa* will help him to understand better the ideas back of both constructions, and will also help him to translate more idiomatically from a foreign language.

All teachers of languages in high schools should insist on (1) a thorough knowledge of the parts of speech; (2) a clear understanding of the general principles underlying sentence-structure, case relationships, and the syntax of the verb; (3) a simple and accurate nomenclature which will define and clarify these principles in the minds of the pupils; and (4) for those pupils who expect to do further work in language study, a familiarity with the more technical terms in common use in the standard grammars.

MRS. ANNIE S. IRVINE.

### THE TOURNAMENT QUESTIONS OF 1932

In submitting specimens of previous examinations the examiners do not obligate themselves to follow precisely the form of the sample questions. These are given to let pupils see the nature and scope of the tests. The questions for January Beginners are omitted as the small amount of work covered allows little variation from year to year.

#### FIRST YEAR (SEPTEMBER BEGINNERS)

Question I—Value 10. Divide into syllables and accent the following words, marking long vowels of inflection endings and present infinitives. Be sure to put the accent mark over the vowel or diphthong in the syllable to be accented and to make the lines of division.

Sample: ha/bē/mus.

vulnerare, videbitis, terreris, praemiis, interficit, montium, parvorum, delere, suarum, socii.

Question II—Value 10. The following Latin words are made up of two parts. In the first blank after each word break up the word into its two parts. In the second blank, put its meaning, and in the third blank put its English derivative. In the line below use this derivative in a sentence which will show that you understand the meaning of the word.

Sample: absum ab+sum to be away absent

Several pupils are absent today.

demonstro, expono, perficio, promoveo, induco.

Question III—Value 10. In the blank after each of the following verbs put the remaining principal parts, marking long vowels in infinitives, and giving the English meaning of each verb. Be sure to write out the entire form of each principal part.

Sample: laudo laudāre laudavi laudatus to praise.

do, scribo, audio, monstro, timeo.

Question IV—Value 10. Inflect the following words, marking the long vowels in the last two syllables.

1. Decline *mīles* in full.

2. Decline *cārus* in the neuter singular and plural.



3. Conjugate *moveo* in the future passive (indicative).
4. Conjugate *gero* in the perfect active (indicative).

Question V—Value 10. In the space after each of the following English phrases write the corresponding Latin phrase; *mark the long vowels of case endings.*

Sample: To a dear father      *carō patrī*

1. into great dangers.
2. for (in behalf) of my native land.
3. with the lazy citizens.
4. by the great king.
5. from the ambassadors of the islands.

Question VI—Value 20. Translate each of the following sentences into Latin, writing your translation in the blanks below. Mark long vowels in inflection endings.

Sample: The man is in town.

*Vir in oppidō est.*

1. The soldiers were wounded by the swords of the enemy.
2. The troops of the lieutenant will lay waste the broad fields of beautiful Italy.
3. The king led his soldiers out of the camp, through the forests, into the town.
4. The girls and boys of our school used to write many stories about their own friends.
5. By what way did he hasten with our citizens from the temple of the town?

Question VII—Value 16. Look at Question VI. Tell the case of the Latin word by which you translated each of the English words set below, and tell why you have used this case; that is, give its construction.

Sample: *Est in oppido*      ablative      place where (with in).

- |                           |                         |
|---------------------------|-------------------------|
| 1. Sentence 1. swords     | 5. Sentence 3. town     |
| 2. Sentence 2. lieutenant | 6. Sentence 4. many     |
| 3. Sentence 3. fields     | 7. Sentence 4. friends  |
| 4. Sentence 3. camp       | 8. Sentence 5. citizens |

Question VIII—Value 14. Translate each of the following sentences into English, writing your translation in the blanks below.

1. *Pars frumentī equīs ab agricolā dabitur.*
2. *Cur saepe abes? Ubi praemia posuistī?*
3. *Quōrum agrōs hostēs vastāverunt?*
4. *In quō proeliō servus bonus tuus interfectus est?*
5. *Quī hastam bene iēcērunt?*
6. *Debentne templa sociōrum delēre?*
7. *Multa et magna flumina ā militibus vīsa sunt.*

#### THIRD TERM (BEGUN JANUARY, 1931)

Question I—Total Value 13: Part 1—Value 5. Write the second person plural active of each indicative and subjunctive tense of *venio*. (Ten forms in all; indicate the mood and tense of each form. Mark long vowels of *penult.*)

Sample: present indicative      *habēmus.*

Part 2—Value 5. Write the second person singular passive of each indicative and subjunctive tense of *pono*. (Ten forms in all; indicate mood and tense as in preceding part, and mark long vowels of *penult.*)

Part 3—Value 3. Write all the infinitives, except future passive, of *do*. (Five forms in all; indicate tense and voice of each.)

Question II—Total Value 15: Part 1—Value 6. Write the principal parts of the following verbs:

*moveo, iacio, quaero, iubeo, video.*

Part 2—Value 3. Write the accusative singular neuter of the *other two* degrees of the following adjectives: *celerior, fortissimus, bonus.*

Part 3—Value 6. Give the following forms:

