

**BLACKSWOODS' LEAVING
CERTIFICATE
HANDBOOKS. HIGHER
LATIN PROSE**

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Blackwoods' Leaving Certificate Handbooks. Higher Latin Prose by H. W. Auden

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H. W. AUDEN

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P R E F A C E.

IN the Introduction to this Manual of Higher Latin Prose I have tried to put together in a compact practical form, for the use of higher forms and university students, a sketch of the *essentials* of Latin Prose; to combine in one treatise outlines of the *necessary* points of a large subject, sufficiently clearly, I hope, to guide the student to the closer investigation which they all deserve, but which some have not received—*e.g.*, Latin connecting particles, accurate differentiation of styles, use of proverbs, &c. Throughout the Introduction I have tried to give a good supply of *instances* in each section.

In the second part of the book I have kept in view two *desiderata*—(a) That the Exercises should not be too hard; (b) that the Sentences should be such as to enable a pupil by their means to revive and recapitulate his knowledge of both the structure and the idiom of the Latin language.

H. W. AUDEN.

EDINBURGH, 1898.

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§ 2. HOW TO GRASP THE ENGLISH.

In dealing with the first requisite—(a) an adequate representation of the *Sense*—we must in the first place thoroughly understand the English which we have to translate. To ensure this, work carefully through the piece, noting—

- i. The name of author (if given).
- ii. Who is speaking.
- iii. Date and style of author, where possible. Thus the English of Bacon or Milton needs very careful interpreting.
- iv. Summarise mentally all you know about events, people, places, mentioned in the piece, in order to understand thoroughly what is the subject and meaning of the extract.
- v. Read through the English at least six times, *aloud if possible*—if not, as if you were reading aloud,—and note especially the emphasis and antithesis of sentences.

§ 3. TO LATINISE THOUGHTS, NOT WORDS.

Having grasped the English—to (b) Latinise it. Remember in general that you have got to Latinise *thoughts, not words*. Cato's dictum is valid for modern learners of Latin—*rem tene verba sequentur*. In reading Latin authors *always keep retranslation in view*. Translate Cicero's thoughts into careful idiomatic English, and you will be better able to express thoughts in Ciceronian Latin.

Having worked through your English as suggested in § 2, next—

vi. Decide into what style you will try to turn your piece,—historical, oratorical, philosophical, or epistolary.

vii. Then decide where you will break your sentences, what English sentences you will fuse into one Latin sentence, or what long English period you will break up into short paratactic clauses. In doing this, pay especial attention to (a) the *connection* of clauses—use connecting particles (*vid.* § 18) judiciously; and (b) *Brevity*—take care that your rendering is terse and incisive.

viii. Next, making a rough sketch of the connected thoughts, consider *details of Language*; summarise any points of idiom, phraseology, vocabulary, which suggest themselves as suitable.

ix. Make a rough copy, and *lay it aside* for a time.

x. Read your work, aloud if possible, three or four times as an “unseen,” verifying severally—

(a) The connection of thought; is the sense clear?

(b) Euphony—*e.g.*, avoid verse endings, monotonous repetition of syllables, *ὁμοιοτέλευτα*, &c.

xi. Copy out neatly, with a margin.

§ 4. LATINITY MUST BE CORRECT AND IDIOMATIC.

The Latinity to be employed in writing a Latin prose version must be—

i. Correct—*i.e.*, according to the usage of the best Latin authors.

ii. Idiomatic.

In other words, we may divide the subject of Latinity under two heads: i. Structure. ii. Ornament (*vid.*