

**CLARENDON PRESS
SERIES: EASY
PASSAGES FOR
TRANSLATION INTO LATIN**

Published @ 2017 Trieste Publishing Pty Ltd

ISBN 9780649567430

Clarendon Press Series: Easy Passages for Translation into Latin by John Young Sargent

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Edited by Trieste Publishing Pty Ltd.
Cover @ 2017

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JOHN YOUNG SARGENT

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FOR

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London

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Clarendon Press Series

EASY PASSAGES

FOR

TRANSLATION INTO LATIN

BY

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SIXTH EDITION

Oxford

AT THE CLARENDON PRESS

M DCCC LXXXIII

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PREFACE TO THE SIXTH EDITION.

IN this edition many of the old pieces have been omitted and fresh ones substituted. A great part still consists of passages set in Pass Examinations in the Oxford Schools; and the same standard of difficulty has been kept in view in selecting the others.

In writing Latin grammatical accuracy is of course the first thing to be secured. But beyond, or even along with this, it is desirable to model the form of the sentence and the arrangement of the words according to the pattern of some good author.

In order to guide the learner in adopting an appropriate style, references to Latin authors have been appended to many of the exercises.

In some cases the same incident is described as in the original author.

In others there is some analogy between the matter of the English narrative and the passage referred to.

In others no similarity between the matter of the English and the Latin is to be looked for, but the style of the author suggested is recommended as suitable to the particular passage.

For historical narrative Caesar and Livy have been most frequently cited: the former as one of the most simple, clear, and concise of writers, the latter as one of the most picturesque and varied.

For rhetorical pieces Cicero's orations are the best patterns: for the epistolary style the letters of Cicero and Pliny; while the philosophical treatises of Cicero and Seneca abound in anecdotes and illustrations.

There is no better, certainly no easier way of acquiring a good style, together with accuracy and facility of expression, than the process called learning by heart. By some law of association outside of the mere act of memory, one word calls up another, and the right idioms occur with their proper context. It seems foolish to reject such obvious aid. In learning a living language the tongue and the ear are both employed with advantage. In learning dead languages it is the custom to

trust almost exclusively to the eye. The effect of this self-denial in renouncing the use of two faculties in learning the Latin language is apparent in a great deal of the Latin composition that comes under the notice of the examiner in competitive and other examinations.