

**AUXILIA LATINA OR,  
FIRST EXERCISES IN LATIN  
PROSE COMPOSITION**

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Auxilia Latina or, First Exercises in Latin Prose Composition by M. J. B. Baddeley

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**M. J. B. BADDELEY**

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# AUXILIA LATINA;

OR

FIRST EXERCISES

IN

LATIN PROSE COMPOSITION.

*COMPILED WITH SPECIAL REGARD TO THE DIFFERENCES OF  
ENGLISH AND LATIN IDIOM.*

BY

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## PREFACE.

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THIS book is intended to be put into the hands of boys as soon as they have thoroughly learnt the Accidence of the Latin Grammar, and are presumably competent to attempt something more than mere exercises on the various parts of speech.

An experience of many years with boys at this stage of their education has convinced me that the old-fashioned plan of giving the rules of syntax one by one, and appending a certain number of examples to each, is a mistake. A boy of ordinary intelligence will write off any number of such examples in an hour, without bestowing a moment's real thought upon them. He has his one rule before his eyes, be it of case, mood, or tense, and there is no alternative course open to him which would call into play the faculty of choice. Put, however, the same idiom before him in a continuous piece, with no special rule at the beginning of it, and he is "all at sea" immediately.

At the same time the plan of commencing at once with continuous pieces is like (to use a comparison

not altogether unclassical) putting a novice in the art of rowing into an "eight," before he has undergone preliminary training in a "pair oar." The idioms in the continuous piece may be the same as would occur in separate examples, but the youthful mind is bewildered by the imposing appearance of the whole, and plunges haphazard in *medias res*. As soon, however, as the pupil has acquired some knowledge of the most ordinary rules, and facility in applying them, I should advise the occasional introduction of continuous pieces, if only to vary the monotony of disconnected examples.

Another peculiarity of prevailing systems, also involving a great waste of time both to master and pupil, is that little or no distinction is made between rules in which the Latin and English idioms are the same, and those in which they are different; *e.g.*, the genitive of the Author and Possessor and the construction of the Relative Pronoun are illustrated by about the same number of examples. This peculiarity I have studiously attempted to avoid.

Speaking generally, my chief aim has been never to put down a sentence which does not, either from its own construction or from its indiscriminate position amongst others more or less different in kind, exact from the pupil some exercise of thought, however small. He will always either find some slight difference of idiom, or have to make his choice from a certain number of rules.

Thus I have commenced with the simplest possible examples of the first rule, which presents a



difficulty to the pupil—that of the Relative Pronoun. Those only who have taught young boys will understand why I have stuck to this rule so long at the beginning, and kept it specially in view throughout the book; it is the *pons asinorum* of Latin composition. As soon as the average pupil may be expected to be sufficiently familiar with it to combat fresh difficulties in the same sentence, I have proceeded to other rules—notably those which upset the juvenile axiom, that “of,” “with,” “by,” &c., are necessarily the signs of particular cases; that “to” before a verb stands warranty for the Infinitive Mood, and the conjunction “that” for *ut* with the Subjunctive. The idiomatic inversions of the Infinitive and Subjunctive moods I have taken together, both because they stand out in marked contrast over and over again in Caesar, the first Latin prose author put into the hands of the young, and in order to test the pupil’s progressive discrimination.

At the same time, while I have enlarged upon and endeavoured to explain those rules which experience has told me are the most difficult for a boy to comprehend, and ignored others as being superfluous, I have, as far as possible, condensed all such as admit of condensation. The principles of apposition, of the cases after “*fit*,” “*creor*,” &c., and the double accusative governed by factitive verbs, are the same, and are much better and more easily impressed upon the pupil by being comprehended in one general rule, than by being spread over three

different ones possessed of no visible connection with each other. The former method furnishes him with a leading principle of universal grammar; the latter simply encourages a parrot-like recollection of particular instances.

Lastly, although the examples are so worded as to recall from time to time the memory of the pupil to the various rules which have gone before, I have placed, immediately after each group of rules, a certain number of examples, for rendering which no knowledge is required beyond that of the rules to which they particularly refer, and the general ones at the beginning of the book. My object in this is to allow the master as much freedom as possible in deciding on the order in which the rules are to be taken.

I do not for a moment pretend that this book is in itself sufficient, without regular oral instruction from the master,—no book can be; but I entertain the hope that it will be of some use by preventing the waste of time involved in dictating sentences, and by enabling the pupil to grasp, with less "*visâ voce*" explanation than is now necessary, the elementary principles of Latin Prose Composition.

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