A DIGITAL BRIDGE TO AUTHENTIC LATIN:

EUTROPIUS FOR A NEW GENERATION

by

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TABLE OF CONTENTS

Introduction

Alison Babeu mirrors similar efforts made by many Digital Humanists when she seeks to define the term *Digital Classics.* She writes that the Digital Classics is "the use of digital technologies in any field related to the study of classical antiquity."[1] This definition is at its core very broad and therefore inclusive. As Gregory Crane argues, "there should not be a history of classics and the computer, for the needs of classicists are simply not so distinctive as to warrant a separate 'classical informatics.'"[2] He later relents and admits that while a recognition of the shared history of classics and the computer is important, it is also important to place the *digital classics* within a broader context. Placing this "subdiscipline" of the more traditional discipline of the Classics within the broader context of the "Digital Humanities" helps to explicate the goals driving these technological initiatives involving text and technology.

The first section of this paper looks at the *digital humanities* and provides a brief overview of the various attempts to define this new discipline. Within these definitions, we then turn our focus to examine the end to which technology is being used within the traditional confines of academia. The second section focuses on the *digital classics* and examines how technology has been used both to answer more traditional questions and to generate new questions. It examines and dissects projects that represent the intersection of text and technology. The third section examines how traditional textbooks and commentaries arrange grammatical and vocabulary notes. With this information in mind, these print resources are juxtaposed with a

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[1] Alison Babeu, *"Rome Wasn't Digitized in a Day": Building a Cyberinfrastructure for Digital Classicists* (Washington, DC: Council on Library and Information Resources, 2011), 1.
[2] Gregory Crane, "Classics and the Computer: An End of the History," in *A Companion to Digital Humanities,* eds. Susan Schreibman, Ray Siemens, and John Unsworth (Malden, MA: Blackwell Publishing Ltd., 2004), 47.

history of digital commentaries. The last section places these elements - the question of the influence that technology has had on the readings of texts and the digital commentaries, which are undeniably shaped not only by modern pedagogical theory but also by traditional print commentaries - within the context of the author's digital commentary on Eutropius' *Breviarum Historiae Romanae.*

Collaborating with Matthew Katsenes, the high school teacher at Moultonborough Academy in Moultonborough New Hampshire, the author worked to create a commentary based on selections from Eutropius' *Brevarium Historiae Romanae.* Because of the predictability of his writing and his adherence to the rules of Latin, his helps students transition from the Latin of modern textbooks to the authentic Latin of the Classical Age. The selections included in the commentary were meant to provide historical context for students preparing for the AP Latin exam in the upcoming year. Compared to other digital commentaries, the dynamic nature of the commentary strengthened the students' sense of agency and helped to make the reading of the text "more exciting, more meaningful, and more significant."[3]

[3] Albert, "Introduction," Digication e-Portfolio :: Invisible Man, May 5, 2013, accessed October 3, 2015, https://depaul.digication.com/invisibleman/Home. Albert's critical edition on Ralph Ellison's *Invisible Man,* though working towards a different end than my intended commentary and though dealing with a different type of audience, was an influential impetus for this project.

Section I: Digital Humanities

Introduction

In his 2001 article entitled "*Digital Natives, Digital Immigrants,*" Marc Prensky created the term "digital natives."[4] He defined "digital natives" as persons who have spent their entire lives surrounded by the "toys and tools of the digital age" and who, because of "this ubiquitous environment and the sheer volume of their interaction with it, *think and process information fundamentally differently*."[5] While the term caught on in popular use, it also came under heated critique because of its sweeping claims that an entire generation had been shaped by technology and were vastly different from previous generations in terms of how they consumed and learned information.[6] Prensky wrote further articles, defending the term and providing more reasoning

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[4] The opposite of this term being "digital immigrants," people "who were not born into the digital world but have, at some later point in our lives, become fascinated by and adopted many or most aspects of the new technology are." Marc Prensky, "Digital Natives, Digital Immigrants," *On the Horizon* 9, no. 5 (October 2001): 1-2. See also Marc Prensky, "Digital Natives, Digital Immigrants: Origins of Terms," *Marc Prensky,* June 12, 2006, accessed February 11, 2016 http://marcprensky.com/wp-content/uploads/2013/05/Origins_of_Terms-DN_DI-June-2006_Blog_Post.pdf; Marc Prensky, "Digital Natives," *Marc Prensky: Practical & Visionary*, accessed February 11, 2016, http://marcprensky.com/digital-native/.

[5] Prensky, "Digital Natives, Digital Immigrants," 1.

[6] For critique of Prensky's theory on "Digital Natives," see Neil Selwyn, "The digital native – myth and reality," *Aslib Proceedings: New Information Perspective*s 61, no. 4 (2009): 364-379, DOI 10.1108/00012530910973776; Eszter Hargittai, "Digital Na(t)ives? Variation in Internet Skills and Uses among Members of the 'Net Generation,'" *Sociological Inquiry* 80, no. 1 (February 2010): 92-113, DOI: 10.1111/j.1475-682X.2009.00317.x; Penny Thompson, "The digital natives as learners: Technology use patterns and approaches to learning," *Computers & Education* 65 (July 2013): 12-33, DOI: 10.1016/j.compedu.2012.12.022; Bennett, Sue, and Karl Maton, "Beyond the 'digital natives' debate: Toward a more nuanced understanding of students' technology experiences," *Journal of Computer Assisted Learning* 26, no. 5 (October 2010): 321-331, DOI: 10.1111/j.1365-2729.2010.00360.x; Bennett, Sue, Karl Maton, and Lisa Kervin, "The 'digital natives' debate: A critical review of the evidence," *British Journal of Educational Technology* 39, no. 5 (September 2008): 775-786, DOI: 10.1111/j.1467-8535.2007.00793.x; ECDL Foundation, "The Fallacy of the 'Digital Native,'" *ECDL Foundation,* accessed March 20, 2016, http://www.ecdl.org/media/TheFallacyofthe'DigitalNative'PositionPaper1.pdf; Yan Li and Maria Ranieri, "Are 'digital natives' really digitally competent? A study on Chinese

for his argument.[7] While modern technology has not necessarily affected the cognitive development of an entire generation of students to such a great extent as Prensky proposes, technology does play a role in how questions are posed and answers are sought in today's society. This impact has manifested itself in the "digital humanities."

The Digital Humanities: What is it and Why Does it Matter?

The quest to find a definition of the "digital humanities" has been the focus of much research. Matthew Kirschenbaum has actually gone so far as to say that this question - "what is digital humanities?" - has led to essays and works which have become "genre pieces."[8] Kathleen Fitzpatrick provides a very broad definition: "digital humanities" is "a nexus of fields within which scholars use computing technologies to investigate the kinds of questions that are traditional to the humanities, or, as is truer of my own work, as traditional kinds of human-

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teenagers," *British Journal of Educational Technology* 41.6 (November 2010): 1029-1042, DOI: 10.1111/j.1467-8535.2009.01053.x; Wan Ng, "Can we teach digital natives digital literacy?" *Computers & Education* 59, no. 3 (November 2012): 1065-1078, DOI: 10.1016/j.compedu.2012.04.016; Jonathan Smith, Zlatko Skrbis, and Mark Western, "Beneath the 'Digital Native' Myth: Understanding young Australians' online time use," *Journal of Sociology* 49, no. 1 (March 2013): 97-118, DOI: 10.1177/1440783311434856; Apostolos Koutropoulos, "Digital Natives," *MERLOT Journal of Online Learning and Teaching* 7, no. 4 (December 2011): 525-538; Cheryl Brown and Laura Czernicwicz, "Debunking the 'digital native': beyond digtial apartheid, towards digital democracy," *Journal of Computer Assisted Learning* 26, no. 5 (2010): 357-369.

[7] See Marc Prensky, "Digital Natives, Digital Immigrants, *Part II*: Do They Really *Think* Differently?" *On the Horizon* 9, no. 6 (December 2001); Marc Prensky, "From Digital Natives to Digital Wisdom: Introduction," in *From Digital Natives to Digital Wisdom: Hopeful Essays for 21st Century Education* (Thousand Oaks, CA: Corwin, 2012), 1-9.

[8] Matthew G. Kirschenbaum, "What is Digital Humanities and What's It Doing in English Departments?," *ADE Bulletin* 150 (2010): 55-61.

oriented questions about computing technologies."[9] She further points out that this discipline is no longer just based in literary studies departments, but has broadened to include scholars in an increasingly wide range of fields.[10]

This search for a definition has not necessarily led to a definitive result. For example, the leading institutions, which house digital humanities programs, provide a wide variance in their definitions. This lack of coherence in the higher powers that be is reflected within the everyday constituents of this digital movement. For example, the "Day of DH," which has occurred since 2009, allows participants from within the field to register their own definitions.[11] In a study of the 2012 results, David Parry notes from a textual analysis of the entries that the words with the second highest level of frequency are: "research, design, project, data, text (and its variants such as textual), and tool(s)."[12] These results demonstrate that the tools and projects of those who choose to identify with the digital humanities tend to focus on text and data. Parry argues that "Digital Humanities is largely (primarily) about using computing technologies as tools to do traditional humanities based research."[13] But is this the only purpose that they can and should be used for?

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[9] Kathleen Fitzpatrick, "Reporting from the Digital Humanities 2010 Conference," *ProfHacker,* July 13, 2010, accessed December 14, 2016. http://chronicle.com/blogs/profhacker/reporting-from-the-digital-humanities-2010-conference/25473.

[10] Fitzpatrick, "Reporting from the Digital Humanities 2010 Conference."

[11] For example see, Jason Heppler, ed, "What is Digital Humanities?," *what is digital humanities?*, accessed February 12, 2016, http://whatisdigitalhumanities.com/. This site contains an aggregate of definitions from 2009 to 2014.

[12] David Parry, "The Digital Humanities or a Digital Humanism," in *Debates in the Digital Humanities,* ed. Matthew K. Gold, (Minneapolis: University of Minnesota Press, 2012), 430. The words with the highest frequency, unsurprisingly, were "digital," "humanities," "day," and "work." Ibid.

[13] David Parry, "The Digital Humanities or a Digital Humanism," 431.

One of the major questions that arises from the attempts to define the digital humanities is: "how does this integration of technology affect the traditional disciplines of the humanities?" Tom Scheinfeldt frames this question as "'What's the beef?' What questions does digital humanities answer that can't be answered without it? What humanities arguments does digital humanities make?"[14] These questions will be of interest as we consider the role that technology has played - and could play - within the discipline of Classics. It is important to evaluate the size and scope of the role that digital humanities have played in shaping this millennia-old discipline.

Within a modern context, technology is nearly impossible to remove from academia. For instance, Alexander Reid argues that the current model (Figure 1), where there are separate realms of the digital and the humanities with only a relatively small layer of overlap, generates a "model of specialization."[15] He instead advocates for a new model (Figure 2), i.e., that "all of the humanities are digital."[16] This new proposal reminds scholars that while not all humanists study the digital, most - if not all - humanistic study "is *mediated* by digital technologies (emphasis added)."[17] Although a "digital divide" still exists even in first world countries such as the United States of America,[18] most academic scholarship is still mediated by even the most basic digital technologies such as computers and the Internet. Mediation refers to the technological filter that

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[14] Tom Scheinfeldt, "Where's the Beef? Does the Digital Humanities Have to Answer Questions," in *Debates in the Digital Humanities,* ed. Matthew K. Gold, (Minneapolis: University of Minnesota Press, 2012), 56.
[15] Alexander Reid, "Digital Humanities: Two Venn Diagrams," *Digital Digs,* March 9, 2011, accessed January 26, 2016, http://alex-reid.net/2011/03/digital-humanities-two-venn-diagrams.html.
[16] Reid, "Digital Humanities: Two Venn Diagrams."
[17] Reid, "Digital Humanities: Two Venn Diagrams."
[18] "Here's What the Digital Divide Looks Like in the United States," July 15, 2016, accessed April 20, 2016, https://www.whitehouse.gov/share/heres-what-digital-divide-looks-united-states.

affects how authors write, research, and publish their work. The traces of technology can be evident at every stage in the writing process.

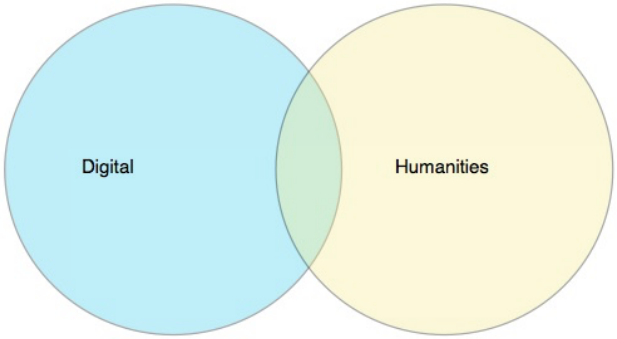

Figure 1

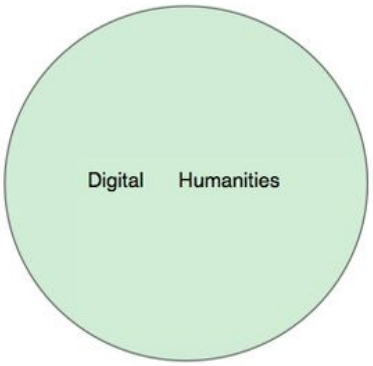

Figure 2

Due to the impossibility of isolating academic work from technological innovations, the question then follows:

> Does that mean we should throw open the floodgates and declare all forms of humanities scholarship that come into contact with the digital to be digital humanities? Should we expand the definition of the field to include, as I've heard it said several times, 'every medievalist with a website'?[19]

Fitzpatrick, who poses this question, is quick to say "no" to this statement and thus to Reid's proposed integration of an entirely digitized humanities. She explains that the benefits of the digital humanities lie in its exploration of the difference that the digital can make "in the kinds of work that we do as well as to the ways that we communicate with one another."[20]

In denying that all projects that involve a digital component are a part of the digital humanities, Fitzpatrick follows along the lines of even the earliest creator of a "humanities

[19] Fitzpatrick, "The Humanities Done Digitally," 14.
[20] Fitzpatrick, "The Humanities Done Digitally," 15.

computing" project.[21] Roberto Busa's *Corpus Thomisticum* is often credited as the first project of "humanities computing."[22] Begun in the 1940s and published finally in 1956, he had begun work on a comprehensive concordance of the works of St. Thomas Aquinas.[23] He had gone a step farther in his reasoning during the 1950-60s. He realized early on that "computing the humanities is not about speeding up conventional scholarship, or making its performance more efficient or accurate, although all those improvements can occur, because what we mean by scholarship itself changes in the process."[24] Humanities computing - and its later incarnation, digital humanities - advocates not just for increasing how quickly and how correctly questions are answered but how and whether new questions are posed.

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[21] Humanities computing is both a proto-digital humanities as well as something else entirely different as it is focused much more on the process of text analysis through technology. Regardless, the integration of text and technology is important to note. McCarty, "What is Humanities Computing?"; Patrick Svensson, "Humanities Computing as Digital Humanities," *Digital Humanities Quarterly* 3, no. 3 (2009), accessed December 15, 2015, http://digitalhumanities.org/dhq/vol/3/3/000065/000065.html.

[22] For example, see Willard McCarty, "What Is Humanities Computing? Toward a Definition of the Field," (paper presented in Liverpool, 20 February 1998; Reed College (Portland, Oregon, US) and Stanford University (Palo Alto, California, US), March 1998; and Wüzburg (Germany), July 1998), December 15, 2015. http://www.mccarty.org.uk/essays/McCarty,%20Humanities%20computing.pdf. Willard McCarty, "Humanities Computing" in *Encyclopedia of Library and Information Science* (New York: Marcel Dekker, 2003), 1226. Svensson, "Humanities Computing as Digital Humanities."

[23] For more on Busa's work see Robert Busa, *Index Thomisticus* (Stuggart: Frommann-Holzboog, 1974); Robert Busa, "The Annals of Humanities Computing: The Index Thomisticus," *Computers and the Humanities* 14 (1980): 83-90. Robert Busa, "Complete *Index Verborum* of Works of St Thomas," *Speculum* 25, no. 3 (1950): 424–5; Robert Busa, "Half a Century of Literary Computing: Towards a 'New' Philology. Literary and Linguistic Computing," *Historical Social Research / Historische Sozialforschung* 7, no. 1 (1992): 69–72; Robert Busa, *La terminologia tomistica dell'interiorita; saggi di metodo per un'interpretazione della metafisica della presenza* (Milano: Fratelli Bocca, 1949).

[24] McCarty, "What Is Humanities Computing?"

Similarly, Willard McCarty argues that "humanities computing" is not just "the application of the computer to the disciplines of the humanities."[25] He is wary of such simplistic definitions - which continue to be applied to digital humanities - because they delete the "agent-scholar" from the picture.[26] By removing the "agent-scholar," this argument elevates the importance of the machine over the interpreter of the generated data. As much as technology acts as a filter through which the raw data of humanities research must pass, this same data must pass through the filter of the human mind. The mind further interprets the data and shapes the argument that can be put forth from it. As McCarty puts it: "It is not ... entirely correct to say that we internalise [sic] the machine, rather we re-internalise [sic] the product of our own imaginations."[27] Humans should first imagine better and ask more innovative questions instead of expecting the machine to both generate questions and answer them. Earlier in the same article, McCarty writes that a "*tool* is only a mere object when it is in the hands of a novice or an incompetent; mastery of it means that the tool becomes a *mental prosthesis*, an agent of perception and instrument of thought (emphasis added)."[28] Once again McCarty returns to this idea that scholars need to reevaluate the role of digital humanities projects as tools and should remember their opportunities as agent-scholars.

In another article, McCarty quotes Colin Cherry's reaction to the invention of the telephone:

> Inventions themselves are not revolutions; neither are they the cause of revolutions. **Their powers for change lie in the hands of those who have the imagination and insight to see that the new invention has offered them** new liberties of action, that old

[25] McCarty, "What is Humanities Computing?"
[26] McCarty, "What is Humanities Computing?"
[27] McCarty, "What is Humanities Computing?"
[28] McCarty, "What is Humanities Computing?"

> constraints have been removed, that their political will, or their sheer greed, are no longer frustrated, and that they can act in new ways (emphasis added).[29]

McCarty reminds his readers of the repercussions that a piece of technology such as a telephone, which has become so standard in the modern household, also had the power to offer real and startling change just as the technologies underlying digital humanities projects can. More importantly, this change is driven not just by the technology itself but also by the user.

Despite these high aspirations for the digital humanities, it is important to consider: has technology truly led to a radical change within the traditional disciplines of the humanities? Parry is disdainful of the current state of this new field and argues that

> ...maybe the digital humanities has arrived, maybe it is becoming central and important in the way that humanities scholars do their work, but the digital humanities that has arrived ... is the kind of arrival that changes nothing, a non-event. Seriously, don't tell me your project on using computers to "tag up Milton" is the new bold cutting edge future of humanities, or if it is the future of the humanities it is a future in which the humanities becomes increasingly irrelevant…. The idea that the digital that I am hoping for, hoping will challenge and change scholarship hasn't arrived yet, for all the self congratulation about the rise of the digital, little if anything has changed.[30]

Scheinfeldt, on the other hand, defends the digital humanities by reminding his readers of the lengthy history of the discipline of science. He argues that "we need to make room for both kinds of digital humanities, the kind that seeks to make arguments and answers questions now and the kind that builds tools and resources with questions in mind, but only in the back of its mind and for later. We need to experiment and even… time to play" just like the discipline of the sciences, which also promised to change this world view.[31] So, too, does the digital humanities – and, in

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[29] Colin Cherry, "The Telephone System: Creator of Mobility and Social Change," in *The Social Impact of the Telephone,* ed. I. Sola Pool (Cambridge, MA: MIT Press, 1977), 112-126; McCarty, "Humanities Computing," 1224.
[30] David Parry, "Be Online or Be Irrelevant," *Academhack,* January 11, 2010, accessed December 15, 2016, http://www.outsidethetext.com/2010/be-online-or-be-irrelevant/.
[31] Scheinfeldt, "Where's the Beef?," 58.

extension – the Digital Classicists deserve the time to expand, the time to play, and the time to reconsider the role of the agent-scholar as well as the agent-student.

Section 2: Digital Classics: Text and Technology

Introduction

Alison Babeu in her report, *"Rome Wasn't Digitized in a Day": Building a Cyberinfrastructure for Digital Classicists,* defines the Digital Classics as "the use of digital technologies in any field related to the study of classical antiquity."[32] The variety of digital projects within the *Digital Classics* represents the diversity within the overarching discipline of *Classics*.[33] Looking at the table of contents in Babeu's report, current digital projects involve topics such as ancient history, classical archaeology, classical art and architecture, classical geography, epigraphy, manuscript studies, numismatics, paleography, papyrology, philology, and prosopography. But, what exactly is the Digital Classics? Just like the term Digital Humanities, this definition is still developing. Similar to Babeu's definition, other definitions in circulation emphasize the combination of the traditional study of *Classics* with the use of "the tools of digital humanities,"[34] "the use of digital techniques,"[35] "digital methods and technologies,"[36] and "advanced digital methods and

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[32] Babeu, *"Rome Wasn't Digitized in a Day,"* 1.

[33] In regards to the interdisciplinary nature of the Classics, Terras writes, "Varied archaeological, epigraphic, documentary, linguistics, forensic and art historical evidence can be consulted in the course of everyday research into history, linguistics, philology, literature, ethnography, anthropology, art, architecture, science, mythology, religion, and beyond." Melissa Terras, "The Digital Classicist: Disciplinary Focus and Interdisciplinary Vision," in *Digital Research in the Study of Classical Antiquity,* ed. Gabriel Bodard and Simon Mahoney (Farnham, UK: Ashgate Publishing Ltd., 2010), 172.

[34] "Digital Classics," Wikipedia, September 29, 2015, December 15, 2016, https://en.wikipedia.org/wiki/Digital_classics.

[35] "About Us," Digital Classics Association, accessed January 20, 2015, http://dca.drupalgardens.com/content/about-us.

technologies."[37] There are not necessarily any clear boundaries. The only consistent parameter is that projects must involve digital technology in some manner.

Gregory Crane argues that "there should not be a history of classics and the computer, for the needs of classicists are simply not so distinctive as to warrant a separate 'classical informatics.'"[38] His article, "Classics and the Computer: An End of the History," follows three previous articles, which outline just this topic, i.e., the history of the discipline in regards to its relationship with technology.[39] The general consensus has been that Digital Classicists are at the "forefront" of the digital humanities research as they have long made use of such technologies.[40] Just as digital humanists point to Busa's 1960 publication on his *Corpus Thomisticum* as the first example of "humanities computing," Digital Classicists are quick to note that this forerunner was dealing with Latin texts. Keeping in mind the lengthy history of the Digital Classics, the overview of projects in this section of the paper will focus, in particular, on those that involve text and language in order to provide context for the author's commentary on Eutropius' *Breviarum Historiae Romanae.*

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[36] "The Digital Classicist," accessed January 20, 2015, http://www.digitalclassicist.org/.
[37] Michael Pollan, *Digital Research in the Study of Classical Antiquity* (Surrey, UK: Ashgate, 2010), 1.
[38] Crane, "Classics and the Computer," 47.
[39] See also Theodore Brunner, "Classics and the Computer: The History," in *Accessing Antiquity: The Computerization of Classical Databases,* ed. Jon Solomon (Tucson, AZ: University of Arizona Press, 1993), 10-33; James T. McDonough, Jr. "Computers and Classics," *The Classical World* 53, no. 2 (1959): 44-50; Stephen V.F. Waite, "Computers and the Classic," *Computers and the Humanities* 5, no. 1 (1971): 47-51.
[40] See Alison Babeu, "Classics, 'Digital Classics' and Issues for Data Curation," *Digital Humanities Data Curation*, accessed February 10, 2016, http://guide.dhcuration.org/contents/classics-digital-classics-and-issues-for-data-curation/.

Digital Libraries

At the most basic level, the introduction of technology to the study of texts has allowed for a pivotal change in the dissemination of texts that has not been seen since the dawn of Johannes Gutenberg's printing press in 1492. The Internet has also allowed for a "democratization of knowledge," which "refers to making scholarship public, to opening access to university resources and research through, for example, the creation and preservation of digital archives and journals."[41] Large-scale projects such as *Google Books Library Project, Project Gutenberg, HathiTrust,* and the *Internet Archive* have begun initiatives to digitize print editions of books and to create "digital libraries." Digitization is "the conversion of an analog signal or code into a digital signal or code."[42] That is, digitization is the conversion from the print to digital format. Begun in 2004, the largest of these projects is *Google Books.* Google reports that its aim is:

> to make it easier for people to find relevant books – specifically, books they wouldn't find any other way such as those that are out of print – while carefully respecting authors' and publishers' copyrights. Our ultimate goal is to work with publishers and libraries to create a **comprehensive, searchable, virtual card catalog of all books in all languages** that helps users discover new books and publishers discover new readers (emphasis added).[43]

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[41] Bridget Draxler, Jentery Sayers, Edmond Y. Chang, and Peter Likarish, "Democratizing Knowledge," September 21, 2009, accessed, https://www.hastac.org/initiatives/hastac-scholars/scholars-forums/democratizing-knowledge.

[42] Melissa Terras, "Digitization and digital resources in the humanities," in *Digital Humanities in Practice,* eds. Claire Warwick, Melissa Terras, and Julianne Nyhan (London: Facet Publishing, 2012), 46.

[43] "Google Books Library Project," accessed January 20, 2015, https://www.google.com/googlebooks/library/. Project Gutenberg reports that it aims to "encourage the creation and distribution of eBooks." "About," last accessed August 11, 2014, https://www.gutenberg.org/wiki/Gutenberg:About. HathiTrust is "partnership of major research institutions and libraries working to ensure that the cultural record is preserved and accessible long into the future." "Welcome to the Shared Digital Future," accessed January 20, 2016, https://www.hathitrust.org/about. The Internet Archive was "founded to build an Internet library. Its purposes include offering permanent access for researchers, historians, scholars, people with disabilities, and the general public to historical collections that exist in digital format." "About the Internet Archive," accessed January 20, 2016, https://archive.org/about/.

The digital imaging of materials "is the most popular and enduring digitization technique [because] it is a relatively fast, easy, and, therefore, comparatively inexpensive process."[44]

A little more than a decade after its initiative began, Google has digitized some 25 million books in 400 different languages from more than 100 countries.[45] Google did not digitize such a great amount of text without facing critique from authors and publishers.[46] The Google Books project, though it is celebrated as a king of Alexandrian collection of knowledge, also faces similar controversies to that famed Library at Alexandria as "copyright is often not respected, financial revenues are lost, the quality of images created is often poor, there is no mechanism to report errors, and there is a worry about future access to material owned by a commercial company, who will exploit its dominance for commercial gain."[47]

While such critiques exists, the advantages that digitization can have, especially for public libraries, are extensive. These include:

> immediate access to high-demand and frequently used items; easier access to individual components within items (e.g. articles within journals); rapid access to materials held remotely; the ability to reinstate out of print materials; the potential to display materials that are in inaccessible formats, for instance, large volumes, or maps; 'virtual reunification' - allowing dispersed collections to be brought together; the ability to enhance digital images in terms of size, sharpness, colour [sic] contrast, noise reduction, etc.; the potential to conserve fragile/precious objects while presenting surrogates in more

[44] Terras, "Digitization and digital resources in the humanities," 49. Despite these advantages, there are also drawbacks and reasons to not digitize. Such reasons include "copyright issues, lack of adequate funding, lack of institutional support, technical drawbacks and the potential for digitization to damage or compromise the original materials." Lorna M. Hughes, *Digitizing Collections: strategic issues for the information manager* (London: Facet Publishing, 2004), 50-52.

[45] These figures are reported as of October 2015. Stephen Heyman, "Google Books: A Complex and Controversial Experiment," *New York Times,* October 28, 2015, accessed January 20, 2016, http://www.nytimes.com/2015/10/29/arts/international/google-books-a-complex-and-controversial-experiment.html?_r=1.

[46] For example see Corinna Baksik, "Fair Use or Exploitation? The Google Book Search Controversy," *Libraries and the Academy* 6, no. 4 (2006): 399-415.

[47] Terras, "Digitization and digital resources in the humanities," 52-53.

> accessible forms; the potential for integration into teaching materials; enhanced searchability, including full-text; integration into teaching materials; integration of digital media (images, sounds, video, etc.); the ability to satisfy requests for surrogates (photocopies, photographic prints, slides, etc.); reducing the burden of cost of delivery; the potential for presenting a critical mass of materials.[48]

Despite all of these advantages, it should be noted that "digitization is not preservation and is not a substitute for proper preservation strategies, as digital masters contribute to preservation only in reducing wear and tear in the original, and surrogates can never replace the original."[49]

Due to the scope of these projects, Classical texts in their original languages, translations, commentaries, and even student textbooks are included within the breadth of *Google Books*. This quest to create a comprehensive, easily accessible digital library has also served the greater community of classicists. In addition, there are websites that are specifically geared towards the promulgation of texts in Classical languages. For example, *The Internet Classics Archive* of the Massachusetts Institute of Technology (MIT) contains some 441 works by 59 different authors. While many texts are linked to translations provided through Tuft University's Perseus Project, other out-of-copyright translations are unique to the site.[50]

Similar to *The Internet Classics Archive*, David Camden's *Forum Romanum* seeks to create an "up-to-date catalogue of all Latin texts that are currently available online" and a

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[48] Marilyn Deegan and Simon Tanner, *Digital Futures: Strategies for the Information Age* (London: Library Association Publishing, 2002), 32-33.

[49] Melissa Terras, "Digitization and digital resources in the humanities," 50. See also Lorna M. Hughes, *Digitizing Collections.*

[50] The Tertullian Project, *Theoi,* and Sacred Texts also offer translations, but they act as a secondary resource for those visiting the sites. "Early Church Fathers – Additional Texts," The Tertullian Project, accessed January 20, 2016, http://www.tertullian.org/fathers/; "Theoi, E-Texts Library," Theoi, E-Texts Library, accessed January 20, 2016, http://www.library.theoi.com/; "Internet Sacred Text Archive," Internet Sacred Texts Archive, accessed January 20, 2016, http://www.sacred-texts.com/cla/index.htm.

"single, centralized resource for locating Latin literature on the Internet."[51] The catalogue currently lists texts from some 820 authors. Like *Google Books*, this catalogue allows the *Forum Romanum* to create "a **digital library** of Latin literature, spanning from the earliest epigraphic remains to the Neo-Latinists of the eighteenth century (emphasis added)."[52] The previous sites have worked to transcribe and scan print editions of texts into a digital format. These sites are restricted to translations that are out of copyright. Because of this limitation, the translations sometimes contain odd colloquialisms or even bowdlerization.[53] In contrast, Tony Kline provides his own "modern, high quality translations" on his site *Poetry in Translation.* Since 2000, he has translated 30 texts from 15 different Latin authors.[54] Though perhaps more the size of a private library rather than a public one, Kline takes advantage of the accessibility of the Internet in order to share his work for free.

Other sites are actively taking advantage of the digital format not only by translating the print format to a digital context and by using the Internet to help disseminate the texts but also by altering how we access texts. For example, Rudy Negenborn's site on Catullus[55] is an early example of scholarly crowdsourcing. Negenborn has taken advantage of the popularity of the author Catullus amongst scholars and casual readers alike. By creating a platform in which

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[51] "Overview," Forum Romanum, accessed January 20, 2016, http://www.forumromanum.org/literature/about.html.
[52] "Index," Forum Romanum, accessed January 20, 2016, http://www.forumromanum.org/index2.html; "Overview," accessed January 20, 2016, http://www.forumromanum.org/literature/about.html.
[53] "The New Translations," Harvard University Press, accessed January 20, 2016, http://www.hup.harvard.edu/features/loeb/translations.html; "O Profligate Youth of Rome, Ye #*!, Ye @#! (See Footnote)," *New York Times*, September 28, 2000, accessed January 20, 2016, http://www.nytimes.com/2000/09/28/arts/28ARTS.html.
[54] Tony Kline, "Poetry in Translation," Poetry in Translation, accessed January 20, 2016, http://www.poetryintranslation.com/.
[55] Rudy Negenborn, "Gaius Valerius Catullus," Gaius Valerius Catullus, accessed January 20, 2016, http://rudy.negenborn.net/catullus/?l=l.

people can easily contribute their personal translations, Negenborn's site has allowed some 244 contributors to create 1200 versions of Catullus' poems in 33 different languages. The variety of languages into which Catullus has been translated is currently unmatched for a classical author in terms of scope and availability. Negenborn's work is important because, though it only focuses on one author, it serves to make the work of Catullus available to a wide audience by mostly removing the barrier of language.

While Negenborn's site is an example of crowdsourcing, *Attalus* and *Lacus Curtius* change how people are able to access texts. *Attalus* provides "detailed lists of events and sources for the history of the Hellenistic world and the Roman republic."[56] The events that take place in each year are listed and hyperlinked to references by ancient authors and, whenever possible, to translations.[57] Bill Thayer's *Lacus Curtius*[58] separates the Classical texts from the English translation but connects them through local links in each paragraph.[59] By isolating the texts, it allows for non-classicists to access the texts without the distraction of the original languages, and it allows classicists to focus on the original text without relying too heavily on the translation for help with interpretation. It also allows readers to make connections between texts easily and without switching books or flipping pages.

These sites make English translations more accessible to a wider audience and, by removing the language barrier, make the content more accessible. While *Attalus* and *Lacus*

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[56] "Welcome to Attalus," Attalus, accessed January 20, 2016, http://www.attalus.org/.
[57] "How to use this site," Attalus, accessed January 20, 2016, http://www.attalus.org/info/howto.html.
[58] Bill Thayer, "Lacus Curtius: Into the Roman World," accessed January 20, 2016, http://penelope.uchicago.edu/Thayer/E/Roman/home.html.
[59] Thayer has chosen to retype the text rather than scan it in order to minimize errors and to become more familiar with the text. Since 2002, he has completed some 64 classical works. Bill Thayer, "Problems," accessed January 20, 2016, http://penelope.uchicago.edu/Thayer/E/HELP/projects.html#PROBLEMS.

Curtius isolate the original text from the translation, their work mirrors the efforts of the Loeb Classical Library, which "is the only existing series of books which, through original text and English translation, gives access to all that is important in Greek and Latin literature."[60] In these iconic pocket-sized, green and red books, the original text faces the English translation. This feature makes these books are valuable to well-read scholars, who can read the text in the original Latin or Greek; students, who can use the translation as a kind of crutch to work their way through the original; and even casual readers, who can read the translation.

A little after the hundredth anniversary of the Loeb Classical Library, Harvard University Press extended their vision of making Classical Greek and Latin literature accessible to the broadest range of readers into the twenty-first century by making the Loeb Classical Library available online through a subscription service.[61] This online service maintained the

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[60] "Loeb Classical Library," accessed January 20, 2016, http://www.hup.harvard.edu/collection.php?cpk=1031. For reviews of the current incarnation of the Loeb Classical Library see Adam Kirsch, review of the *Loeb Classical Library,* ed. Jeoffrey Henderson, *Barnes & Noble,* September 7, 2011, accessed January 20, 2016, http://www.barnesandnoble.com/review/the-other-socrates; Adam Kirsch, review of the *Loeb Classical Library,* ed. Jeoffrey Henderson, *Barnes & Noble,* October 21, 2011, accessed January 20, 2016, http://www.barnesandnoble.com/review/tacitus-and-tiberius; Adam Kirsch, review of the *Loeb Classical Library,* ed. Jeoffrey Henderson, *Barnes & Noble,* December 23, 2011, accessed January 20, 2016, http://www.barnesandnoble.com/review/end-times.

[61] "The Digital Loeb Classical Library," Harvard University Press, accessed January 20, 2016, http://www.hup.harvard.edu/features/loeb/digital.html. While Google Books scanned in editions of Loebs, which were no longer in copyright, Loebolus and DownLOEBables worked to gather these together in one place. "Loebolus," Loebolus, accessed January 20, 2016, https://ryanfb.github.io/loebolus/. "Loeb Classical Library Books Available Online," DownLOEBables, accessed January 20, 2016, http://www.edonnelly.com/loebs.html. For further critique of the Loeb Digital Library see Phoebe Acheson, "Resource Review: Digital Loeb Classical Library," The Classics Librarian, October 14, 2014, accessed April 16, 2016, https://classicslibrarian.wordpress.com/2014/10/14/resource-review-digital-loeb-classical-library/; Gregory Crane, "The Digital Loeb Classical Library, Open Scholarship, and a Global Society," February 7, 2014, https://docs.google.com/document/d/16PLd_WYInwWLoxnbuGBrNgnR_U5ZdZRo80fImMjH13U/edit.

original vision of the founder of the series, James Loeb, as people are able to carry around not only one edition of a text in their pocket but rather an entire library consisting of more than 500 volumes. This service, while a paid service, offers the most comprehensive and well-edited library of Latin and Greek texts and their translations, though the search function leaves something to be desired as does the interaction between texts.

The Latin Library provides access to Latin texts from 44 different Classical Latin authors and 69 Neo-Latin authors.[62] A single person voluntarily aggregated and standardized the format of these texts. Some of these were "rekeyed," where images of pages are used as the basis for the operator manually typing in these texts, while others were the product of Optical Character Recognition (OCR) software, which can "convert an image of text into a searchable string."[63] Because of the different ways that the texts have been entered, some texts still have "scanner artifacts" and other texts contain human typographical errors.[64] While his efforts have created a

[62] "The Latin Library," accessed January 20, 2016, http://www.thelatinlibrary.com/.

[63] Melissa Terras, "Digitization and digital resources in the humanities," 48. Originally, prefaces, introductions, indexes, bibliographies, notes, critical apparati, and textual variations were either discarded or ignored in early editions of texts. The use of OCR with critical editions of Classical text is made especially difficult in several ways: "the layout is divided into several text flows with different font sizes, … ancient Greek utilizes a wide set of characters to represent the combinations of accents and breathing marks on vowels, which are error prone for OCR systems, … critical editions are typically multi-lingual, … 19th century and early 20th century editions can have many damaged text pages that present great difficulties." Efforts have been made to compensate for these possible causes of errors. Federico Boschetti, Matteo Romanello, Alison Babeu, David Bamman, and Gregory Crane, "Improving OCR Accuracy for Classical Critical Editions," *Lecture Notes in Computer Science* 5714 (2009): 156-167.

[64] "About these texts…," The Latin Library, accessed January 20, 2016, http://www.thelatinlibrary.com/about.html. For example, in Eutropius, I found that in Book V Chapter 27, *cruentem* appeared rather than *cruentum.* Only a single change in letter changed the form and thus the translation of the noun.

broad collection of unformatted, easily accessible texts, the editor rightly provides the caveat that "the texts are not intended for research purposes nor as substitutes for critical editions."[65]

In contrast, the Packard Humanities Institute (PHI) worked over the decade since it was established in 1987 to create electronic databases of (1) Latin literature, (2) Ancient Greek papyri and inscriptions, and (3) Founding Fathers of American democracy (Benjamin Franklin and others).[66] The online PHI Latin corpus contains some 7.5 million words and "contains virtually all classical Latin literature through A.D. 200, together with a few later texts (e.g. Servius, Porphyry, Zeno, Justinian)."[67] The PHI Corpus is the largest in terms of its size and scope. The PHI corpus of texts, which was released after *The Latin Library,* offers a look into the future and surpasses its counterpart in terms of scope and in terms of quality.[68] Though it does not provide translations like the Loeb Digital Library, the Packard Humanities Institute works not only to provide free access to Latin texts, but also to offer free access to carefully edited versions of classical texts. This makes the texts free from the occasional typo or scanning error that can be seen in *The Latin Library* and thus more suitable for academic use. While it does not offer morphological analysis or vocabulary tools, the PHI does have a basic word search that scours all

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[65] Ibid.
[66] "The Packard Humanities Institute," accessed January 20, 2016 http://www.packhum.org/. A comparable source for Greek would be the Thesaurus Graecae Linguae. "Thesaurus Graecae Linguae," Thesaurus Linguae Graecae: A Digital Library of Greek Literature, accessed December 15, 2015, http://stephanus.tlg.uci.edu/.
[67] "PHI Files," November 4, 2008, accessed February 5, 2015, http://www.inrebus.com/index.php?entry=entry081104-201701.
[68] Quality here refers to a lack of grammatical typos and a reliance of carefully edited texts.

of the texts in the corpus. The word search, however, is not done by lemma, i.e., dictionary entry, but by sequences of letters, so it is limited in scope.[69]

The Perseus Digital Library has especially explored what happens when libraries move online.[70] Perseus reports that it is "a practical experiment in which we explore possibilities and challenges of digital collections in a networked world" with its larger mission being "to help make the full record for humanity as intellectually accessible as possible to every human being, providing information adapted to as many linguistic and cultural backgrounds as possible."[71] The Perseus Digital Library seeks to accomplish these goals by creating a cyberinfrastructure that links source texts and resources to one another. The collections of the Perseus Digital Library are quite sizable as they contain materials in Latin, Greek, Arabic, German, Italian, and English.[72] The Greek collection approaches some 8 million words, whereas the Latin collection contains some 5.5 million words.[73] Connected texts and searching tools provide contextualization for

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[69] For example, instead of being able to search for the word *amo* and receiving all forms of *amo*, one must instead search for three-letter phrase *amo* and receive instances of words such as *amor* as well as *amo.*

[70] See also Gregory Crane, "The Perseus Project and Beyond: How Building a Digital Library Challenges the Humanities and Technology," *D-Lib Magazine* (January 1998), accessed December 14, 2015, http://www.dlib.org/dlib/january98/01crane.html; Gregory Crane, "What Do You Do with a Million Books?" *D-Lib Magazine* 12, no. 3 (March 2006), accessed December 7, 2015, http://www.dlib.org/dlib/march06/crane/03crane.html; David A. Smith, Jeffrey A. Rydberg-Cox, Gregory R. Crane, "The Perseus Project: A Digital Library for the Humanities," *Literary and Linguistic Computing* 15, no. 1 (2000): 15-25.

[71] "About the Perseus Digital Library," The Perseus Digital Library, accessed November 16, 2015, http://www.perseus.tufts.edu/hopper/about; "Research," The Perseus Digital Library, accessed November 16, 2015, http://www.perseus.tufts.edu/hopper/research.

[72] "Browse the Collections," The Perseus Digital Library, accessed November 16, 2015, http://www.perseus.tufts.edu/hopper/collections.

[73] These counts are as of 2010, however the numbers have not changed substantially. "About Perseus under PhiloLogic," Perseus under PhiloLogic, accessed November 16, 2015, http://perseus.uchicago.edu/about.html. For more information on the negligible difference in word count between the database used by the Perseus Digital Library and the database used under the University of Chicago's PhiloLogic, see Emma Vanderpool, "Towards a New Lexicon

readers and linguistic tools provide support in translation.[74] This sort of easy transition between texts is difficult to match with print texts. Moreover, the linking between texts provides readers with a greater sense of agency as they are not as restricted by their limited knowledge. The computer makes connections for the readers, who then have the opportunity to form opinions about the value or validity of these connections. Their efforts have led to the site receiving some 9 million hits a month.[75]

Digital Commentaries

Digital Latin commentaries can be broadly divided into two types: auto-generated and curated. Auto-generated commentaries, as I will be referring to them, are aggregates of existing commentaries or sources that present information in a new form. *NoDictionaries* (Figure 3) refers to itself as "a new way to read dozens of Latin authors and any other Latin you type in."[76] Lee Butterman's *NoDictionaries* uses the vocabulary from Whitaker's Words[77] in order to

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of Fear: A Quantitative and Grammatical Analysis of pertimescere in Cicero," *Midwest Journal of Undergraduate Research* 6 (2016): 55.

[74] "Open Source," The Perseus Digital Library, accessed November 16, 2015. http://www.perseus.tufts.edu/hopper/opensource.

[75] Clifford E. Wulfman, "The Perseus Garner: Early Modern Resources in the Digital Age," *College Literature* 36, no. 1 (2009): 18-25.

[76] Lee Butterman, "NoDictionaries," accessed January 20, 2016, http://nodictionaries.com/. The website was created in 2008 by Lee Butterman, a graduate student at Tufts University. "NoDictionaries.com," Bestiaria Latina Blog, June 9, 2009, accessed January 20, 2016. http://bestlatin.blogspot.com/2009/06/nodictionariescom.html.

[77] "William Whitaker's Words" is a program that is able to provide the possible English definitions for a Latin word and to parse the word, i.e., to provide information concerning the form and syntactical relationship in the sentence. The website was created in 1993 by Colonel William Whitaker. The dictionary contains over 39,000 entries. William Whitaker, "William Whitaker's Words," accessed January 20, 2016, http://archives.nd.edu/words.html; "William Whitaker's Words: a digital Latin-English dictionary," accessed January 20, 2016, http://mk270.github.io/whitakers-words/; Obituary of William Whitaker, *Midland Reporter-*

generate interlinear vocabulary lists for an entire text, which is supplied from *The Latin Library.* This interlinear vocabulary allows students to avoid looking up every single word. This follows in the tradition of the "Hamiltonian System." In the nineteenth century, James Hamilton both popularized and made controversial the introduction of interlinear translations.[78] These translations were literal in nature and often very broken. Lee's work does not, however, go so far as to provide translations. His site, instead, provides definitions for words.[79]

Taking advantage of its digital platform, *NoDictionaries* allows the reader to use a slider in order to determine how many words they would like defined, whether it be nothing, the entire passage, or something in between. The unchanging nature of the paper edition places the agency and the selection of vocabulary not in the hands of the readers but in the hands of the editors. In contrast, *NoDictionaries* maintains the readers' agency and allows the readers to select the best definition from a list of possible meanings, and it also permits readers to choose from a list of possible lemmata when homographs exist. This kind of flexibility would be impossible in a print format. For example, in Eutropius' *Breviarium* 5.1, *victi sunt* can come from *vivo,* "be alive, live; survive; reside" or *vinco,* "conquer, defeat, excel; outlast; succeed." It is only through context that reader can select the correct *lemma* and then the correct definition. Code has not reached the

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Telegram, December 21, 2010, http://www.legacy.com/obituaries/mrt/obituary.aspx?n=william-whitaker&pid=147336402.

[78] James Hamilton, *The History, Principles, Practice, and Results of the Hamiltonian System* (London: W. Aylott and Co., 1831), https://ia800304.us.archive.org/22/items/historyprinciple00hamirich/historyprinciple00hamirich.pdf. For an example, see James Hamilton, *Caesar's Commentaries; with an Analytical and Interlinear Translation of the First Five Books for the Use of Schools and Private Learners* (Philadelphia: David McKay Publisher, 1819).

[79] His tool can be compared to the Latin Word Study Tool of the Perseus Digital Library. That tool, however, provides possible definitions and also parses the word and offers the possible options. The presence of the various options and the voting system also helps to maintain a system of agency. "Latin Word Study Tool," The Perseus Digital Library, accessed April 17, 2016, http://www.perseus.tufts.edu/hopper/morph?lang=la.

point in which it can make these sorts of decisions, and because of this deficiency, the agency still remains primarily in the hands of the reader. There are certainly benefits to looking up each individual word. In particular, there are benefits to looking up words in an actual physical dictionary since proof exists that human memory is enhanced through spatial memory and the actual act of turning pages and finding a word on the page. As the website *Latin Teach* notes, the easy-to-find definitions of *NoDictionaries* can "make the experience more pleasant."[80]

Figure 3: *NoDictionaries*

While *NoDictionaries* only provides computer-generated vocabulary lists with the option to add user-created notes, *Segetes* goes beyond this in terms of combining already existing information. Created in 2015 by Luke Hollis, *Segetes* (Figure 4) aims to provide "simple, elegant solutions for curating and interacting with the source texts, removing barriers between user and

[80] "Latin with No Dictionaries," LATINTEACH, June 28, 2009, accessed January 20, 2016, http://latinteach.blogspot.com/2009/06/latin-with-no-dictionaries.html.

data."[81] Because it is such a new program and because the information is computer-aggregated and not curated by human hands, the website does have some errors. Yet, *Segetes,* as Scheinfeldt put it, shows what happens when the Digital Classics has "time to play," and the site offers insight in what could be. Working with Vergil's *Aeneid*, *Georgics*, and *Eclogues, Segetes* provides scansion, definitions, parsing, commentary, related passages, entities, as well as user-added media. The commentary is not created specifically for this site. Hollis is taking advantage of the many out-of-copyright editions of commentaries on these texts and creating a platform that aggregates past information in a new format. Hollis takes further advantage of the digital platform by allowing the reader to use the translation aids line-by-line and to select which types of aid the reader would like to see at that time. Print commentaries as well as past digital commentaries have sought to divide passages into manageable chunks for their readers. Hollis is not constricted by cost or space and can do so line-by-line. Moreover, he is able to give more agency to the reader in selecting what information they need and when they need it.

[81] Luke Hollis, "Segetes," Segetes, accessed January 20, 2016, http://segetes.io/about; Digital Classicist New England, "DCNE 2015 #1 --Segetes: a Digital Initiative in Discovering and Simplifying Access to Vergil's Works" (video), February 23, 2015, accessed January 20, 2016, https://www.youtube.com/watch?v=1bmIf6mY6lw.

Figure 4: *Segetes* (Hollis)

In comparison to such a commentary where the information is aggregated from sources that have already been converted directly from print to digital format, Latin teachers and professors have been creating commentaries, meant specifically for the digital sphere, since the early 2000s. Beginning in 2011, the publishing company Open Book Publishers have made an effort to bring their Latin commentaries into the digital realm. Currently, they have Ingo Gildenahard's *Cicero, "Against Verres," 2.1.53-86*; Mathew Owen and Ingo Gildenhard's *Tacitus, "Annals," 15.20--23, 33--45* (Figure 5); Ingo Gildenhard's *Virgil, "Aeneid," 4.1-299*; and Ingo Gildenhard, Louise Hodgson, et al.'s *Cicero, "On Pompey's Command (De Imperio)," 27-49*.[82] Their efforts have been limited, however, because they have only taken the print edition

[82] Ingo Gildenhard, *Cicero, Against Verres, 2.1.53-86. Latin Text with Introduction, Study Questions, Commentary and English Translation* (Cambridge, UK: Open Book Publishers, 2011); Mathew Owen and Ingo Gildenhard, *Tacitus, Annals, 15.20-23, 33-45. Latin Text, Study Aids with Vocabulary, and Commentary* (Cambridge, UK: Open Book Publishers, 2013); Ingo

and put it on the Internet in order to reach a wider audience. Their main innovation has been the introduction of an open commenting system for teachers and students to enter into a collaborative experience. Other than that, however, Open Book Publishers have not changed how their readers are interacting with the text.

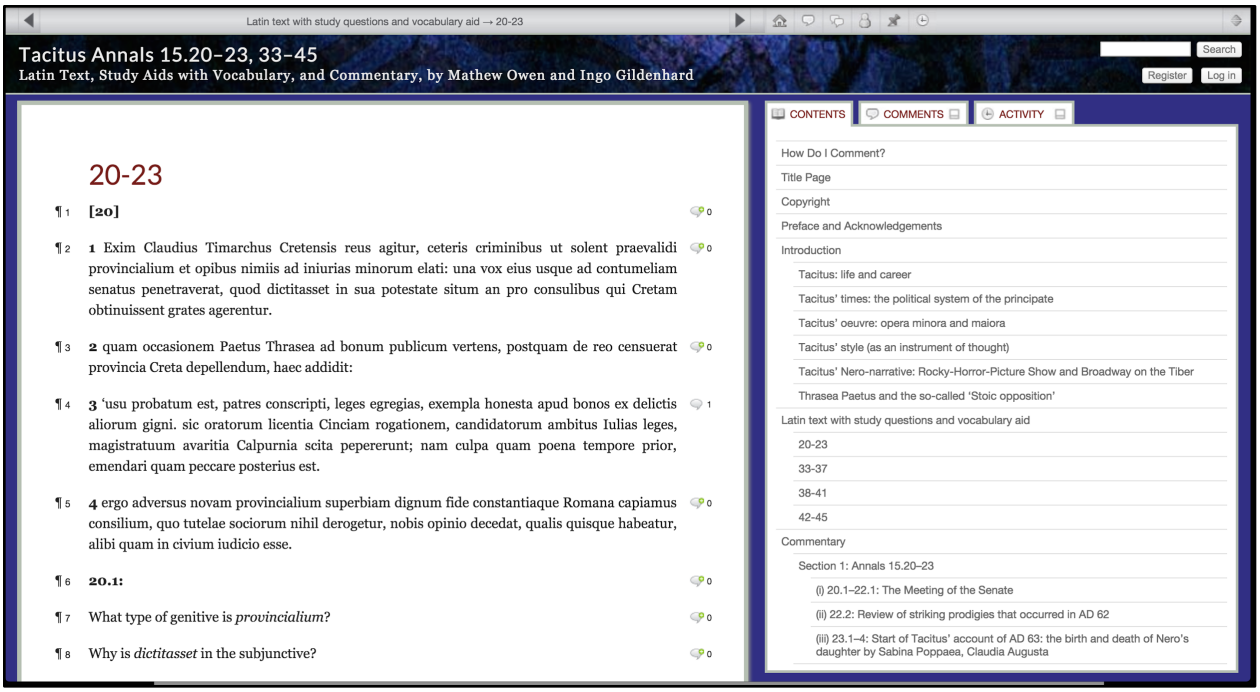

Figure 5: Open Book Publishers (Tacitus' *Annals*)

Gildenhard, *Virgil, Aeneid, 4.1-299. Latin Text, Study Questions, Commentary and Interpretative Essays Commentary* (Cambridge, UK: Open Book Publishers, 2013); Ingo Gildenhard, Louise Hodgson, et al., *Cicero, On Pompey's Command (De Imperio), 27-49. Latin Text, Study Aids with Vocabulary, Commentary, and Translation* (Cambridge, UK: Open Book Publishers, 2014). Mulligan's work has not been fully integrated into their system of publishing and seems to have been born digitally on the Dickinson College Commentaries. Bret Mulligan, *Cornelius Nepos, 'Life of Hannibal': Latin Text, Notes, Maps, Illustrations and Vocabulary* (Cambridge, UK: Open Book Publishers, 2015). See also Stephen Jenkin, review of *Cicero, Against Verres, 2.1.53–86: Latin Text with Introduction, Study Questions, Commentary and English Translation*, by Ingo Gildenhard, *The Classics Library*, January, 9, 2012, accessed January 20, 2016, http://www.theclassicslibrary.com/a-review-cicero-against-verres-2-1-53-86/.

Other efforts have been made to use technology in order to innovate and reinvent the classical commentary. The VRoma Project consists of two major components: an online learning environment (MUVE, i.e, Multi-User Virtual Environment) and a collection of Internet resources. Within this site are the beginnings of a digital commentary. H.J. Walker's work on Catullus presents some of the foundations for later commentaries.[83] It contains the Latin text with facing English translation, which is based on the Loeb Classical Library, as well as a list of Catullus' "Social Set," i.e., his friends, lovers, and rivals, which is mirrored in *Segetes'* "Entities." The names on this list also contain hyperlinks to the poems in which these individuals are named. Walker's work with the *Letters* of Pliny the Elder is equally basic in nature, and again he takes advantage of hyperlinks in order to adapt the appendices that are often found in the back of Loeb editions.[84] What would have been a more tedious process to find the reference in an appendix to a reference in the text becomes far easier and quicker with the use of hyperlinks.

Efforts to move beyond simply providing the Latin text and basic supplementary information about the text can be seen in Susan Bonvallet, Judith de Luce, and Stephen Nimis' work on Plautus' *Aulularia* (Figure 6) and Ann Raia's work on *Juvenal's Satire III* (Figure 7).[85] Both of these commentaries take the original Latin text and use hyperlinks in order to provide

[83] H.J. Walker, "Gaius Valerius Catullus," VROMA: A Virtual Community for Teaching and Learning Classics, accessed January 20, 2016, http://www.vroma.org/~hwalker/VRomaCatullus/Catullus.html.
[84] H.J. Walker, "The Letters of Pliny the Younger," VROMA: A Virtual Community for Teaching and Learning Classics, accessed January 20, 2016, http://www.vroma.org/~hwalker/Pliny/.
[85] Susan Bonvallet, Judith de Luce, and Stephen Nimis, "Plautus' Aulularia," VROMA: A Virtual Community for Teaching and Learning Classics, accessed January 21, 2016, http://www.vroma.org/~plautus/aulu.main.html; Ann Raia, "Rome: The Savage City," VROMA: A Virtual Community for Teaching and Learning Classics, accessed January 21, 2016, http://www.vroma.org/~araia/satire3.html.

further cultural notes as well as images. Little to no help is offered on difficult grammatical issues, and help with vocabulary is limited to a link to the Perseus Word Study Tool, though a translation is provided in both commentaries. In the case of the *Aulularia,* the English is on a separate page, but for Juvenal, the English is facing the Latin in a way that mirrors the Loeb Classical Library. The hyperlinks in the Latin text of the *Satires* are also linked to the English translation. These hyperlinks provide grammatical and cultural notes. These commentaries help students to become better acquainted with these texts. Yet, they seem to be geared towards higher level students as they provide more cultural notes than notes needed for the smooth translation or reading of the texts.

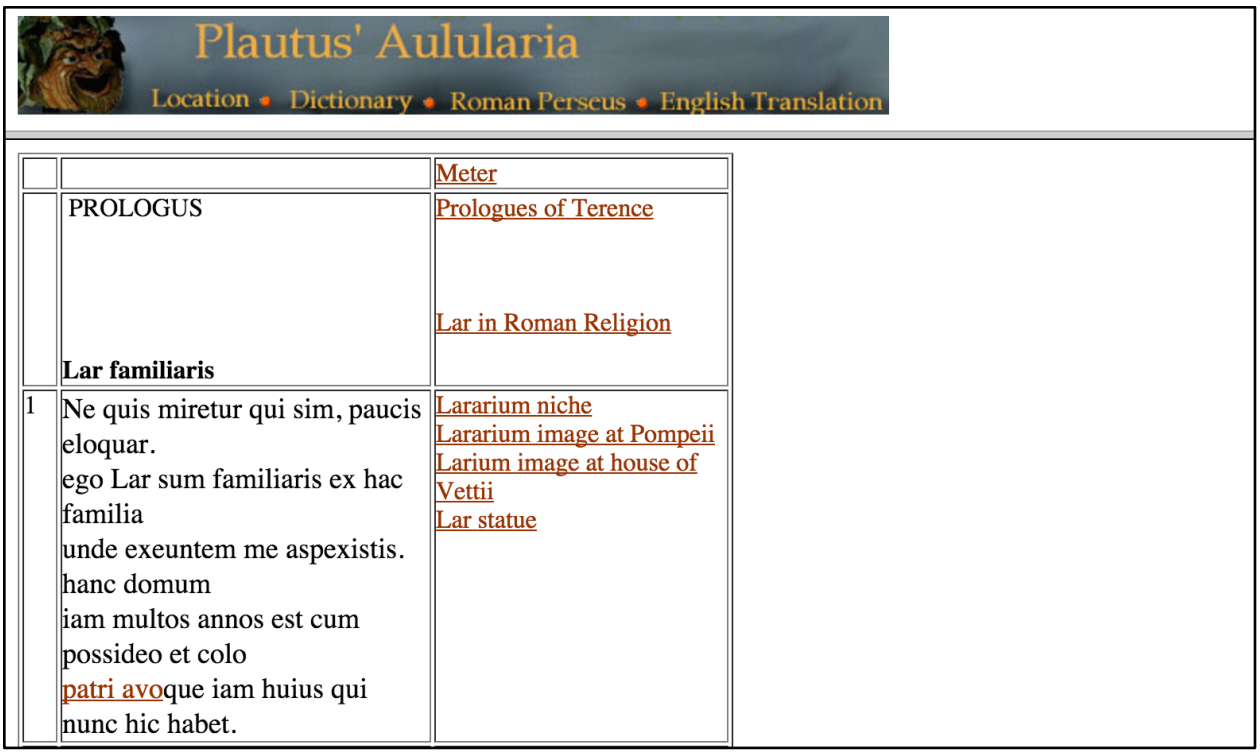

Figure 6: Plautus' *Auluaria* (Bonvallet, de Luce, and Nimis)

Figure 7: Juvenal's *Satires* III (Raia)

Ann R. Raia attempted to serve the needs of intermediate students with her *Intermediate Latin Project* (Figure 8).[86] Unlike the other projects, Raia laid out three very specific goals. The first is of the greatest interest to this paper as it highlights the similarities to and differences from the commentary on Eutropius. Raia aims:

> to create an asynchronous distance learning program of readings in classical Latin which would serve as a supplement to formal coursework for intermediate level Latin students and also as a model for other distance learning language programs.[87]

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[86] "Intermediate Latin Readings," Intermediate Latin Readings, accessed January 21, 2016, http://www2.iona.edu/faculty/latin/. For a review see James S. Ruebel, review of *Intermediate Latin: An Online Supplement to Intermediate Latin,* Bryn Mawr Electronic Resources Review, August 15, 2000, accessed January 28, 2016, http://bmcr.brynmawr.edu/bmerr/2000/RuebeIntLaAug.html.

[87] Ann Raia, "An On-Line Program for Intermediate Level Latin Readings," *CALICO Journal* 18, no. 2 (2001): 376. Her goals are "(2) to make use of instructional methods and instructional technologies and the World Wide Web to promote active learning, respond to varied learning styles, and increase student motivation to learn" and (3) to give students and instructors direct and continuous access to the program and its resources by making it available for use on the Internet." Raia, 376.

This goal shapes the features of her site, which outstrips the previous efforts of those at the VROMA Project in terms of its comprehensiveness. She provides an introduction for each of the four authors. Each selection of text is broken into smaller, more manageable chunks. Vocabulary is provided for each word, and the site illuminates which words you have clicked on by changing the text from blue to black. A commentary can be opened in a new page. The new window mirrors the way in which the commentary is often placed in the back of the print editions to avoid dependence on the notes. Most importantly, students can click on the image of a philosopher-like figure, who offers both important background information as well as easy grammatical questions to check possible errors of confusion. Without providing too much information, this commentary helps intermediate students read the text on their own.

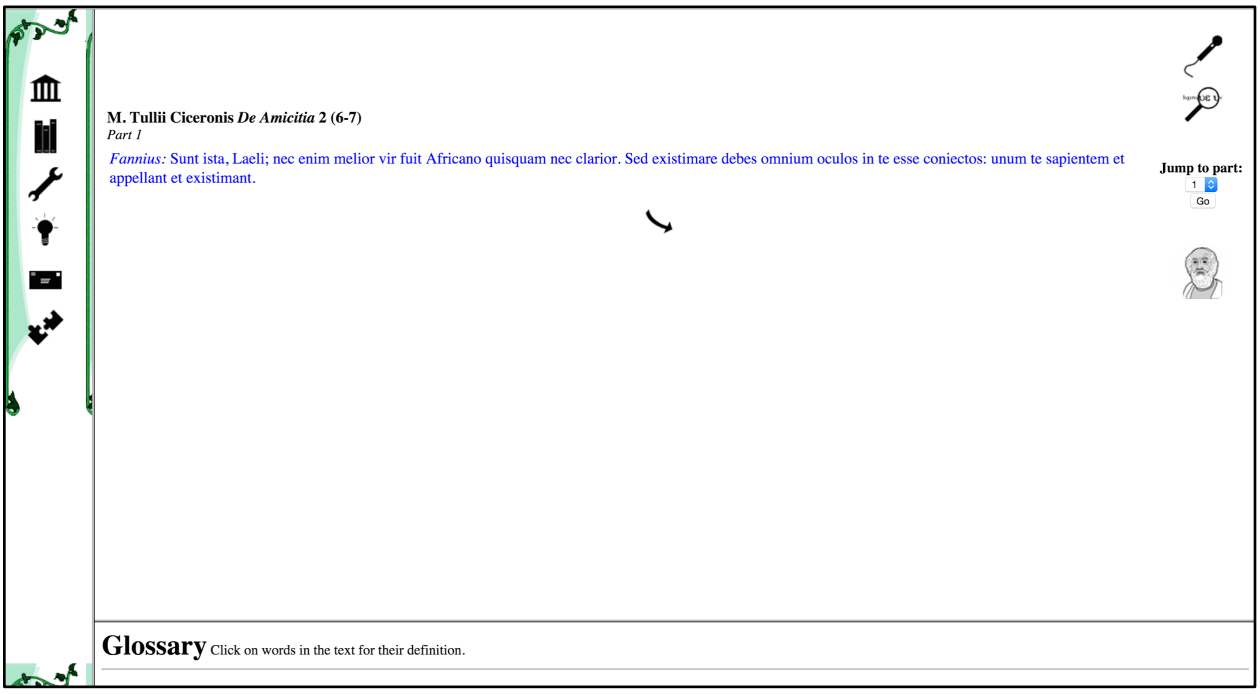

Figure 8: Intermediate Latin Project (Raia)

Raia's work on her *Intermediate Latin Project* clearly shaped her later work with Judith Lynn Sebesta. After publishing the Latin reader, *Worlds of Roman Women,* the authors worked

to create an online companion to this text (Figure 9). They turned to "electronic publication as a way to accommodate our growing appetite for new texts, images, hyperlinked aids, and 21st-century pedagogy."[88] These two authors were consciously seeking to use the Internet to change the reading experience of their students. Similar to the *Intermediate Latin Project*, the project editors clearly outlined their goals. Their main goal is to further the study of Roman women through texts as well as images. Their second goal very much mirrors the first goal of the *Intermediate Latin Project* and deserves our consideration. They focus on helping intermediate-level Latin students read a variety of genres and authors through "generous hyperlinked annotation."[89] The text selections and notes, which include contributions from other high school and college-level instructors, are sorted both by topic and by difficulty. Brief essays introduce each topic as well as each passage. Words in the Latin passage are hyperlinked for the grammatical and/or vocabulary aid, which would be expected in a print commentary. The hyperlinks, however, allow the student to zero in on pertinent information much quicker than they otherwise would have. These elements focus on targeting intermediate Latin students, who are in a similar period of transition to the audience of the Eutropius Commentary.

[88] Ann Raia and Judith Lynn Sebesta, "Guide to the Site," Online Companion to The Worlds of Women," August 2015, accessed January 21, 2016, http://www2.cnr.edu/home/sas/araia/guide.html.
[89] Raia, 376.

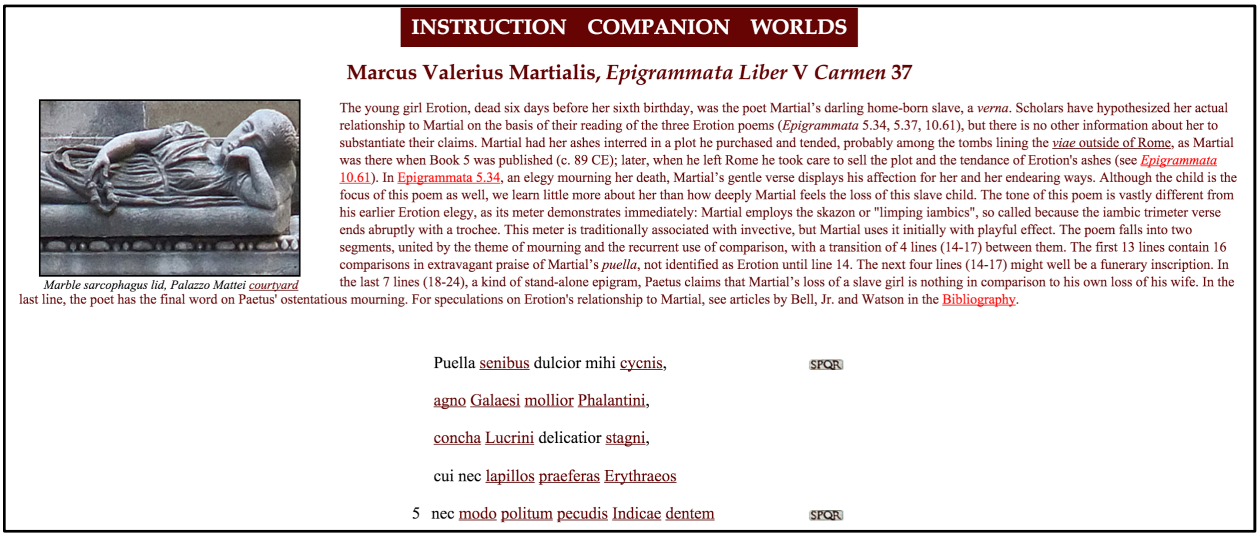

Figure 9: Online Companion to *Worlds of Roman Women* (Raia & Sebesta)

All the projects listed above are the product of the work of the VRoma Project and their associates. Great strides were made toward converting the traditional print commentary into a digital format that utilized features such as hyperlinks to enhance the readers' interaction with the text.

Planning for the Vergil Project began in 1999-2000 with the intention of serving as a "resource for students, teachers, and readers" (Figure 10). The effort was spearheaded by Joseph Farrell, and the commentary contains reading assistance (parsing, syntax, and translation), concordance, commentary, Homeric correspondences, and translations. The commentary is very much geared towards the independent student, who is wishing to wade through Vergil's *Aeneid* without the guidance of a teacher or professor. The site is also tailored for the scholar as it offers textual variants, modern punctuation, and natural vowel quantities just as a traditional critical edition would supply. All of this information is neatly provided in only one window, and in this way, the user does not need to click open other windows. Though the information seems to have

been computer-generated, the site also seems to have been edited so as to avoid the errors that appear in *Segetes* and to remove the sense of agency seen in *NoDictionaries.*

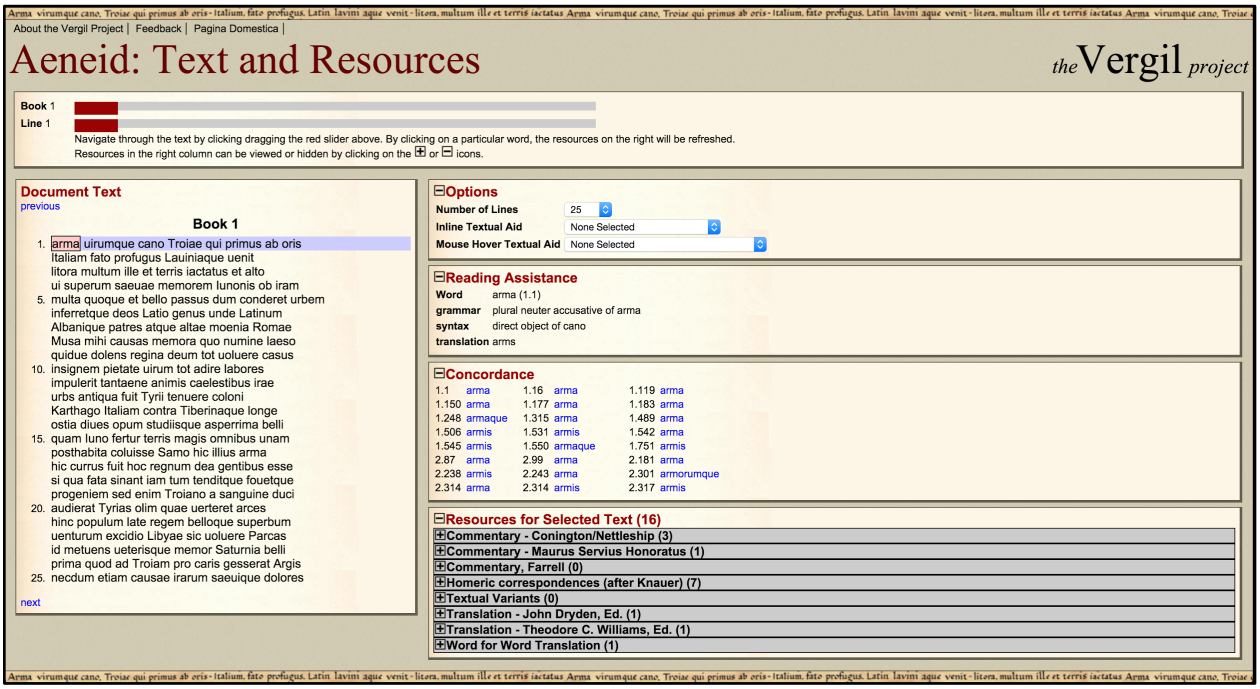

Figure 10: *The Vergil Project* (Farrell)

The most recent of these commentaries is the Dickinson College Commentaries (Figure 11). This series of digital texts began in 2011 with Christopher Francese of Dickinson College leading the effort. The projects are "born digital scholarly commentaries on classical texts intended to provide an effective reading and learning experience for classicists at all levels of experience."[90] These commentaries originated in a digital space and were thus conscious of how technology could enhance how students read these texts. The authors provide texts with notes, specially selected images and maps, and original audio and video content. The commentaries go through a rigorous editing process that mirrors the editing process of print commentaries. The

[90] "About DCC", Dickinson College Commentaries, August 16, 2015, accessed January 21, 2016, http://dcc.dickinson.edu/about-dcc.

inclusion of this process adds to the legitimacy of this project just as the "course goals" of Raia's projects added a sense of purpose. Currently, there are commentaries on selections from Caesar's *De Bello Gallico* (Christopher Francese), Callimachus' *Aetia* (Susan Stephens), Cicero's *Against Verres 2.1.53-86* (Ingo Gildenhard), Cicero's *On Pompey's Command (De Imperio), 27-49* (Ingo Gildenhard, Louise Hodgson, et al.), Cornelius Nepos' *Life of Hannibal* (Bret Mulligan), Lucian's *True Histories Book 1* (Eric Casey, Evan Hayes, and Stephen Nimis), Ovid's *Amores Book 1* (William Turpin), and Sulpicius Severus' *The Life of Saint Martin of Tours* (Christopher Francese).[91]

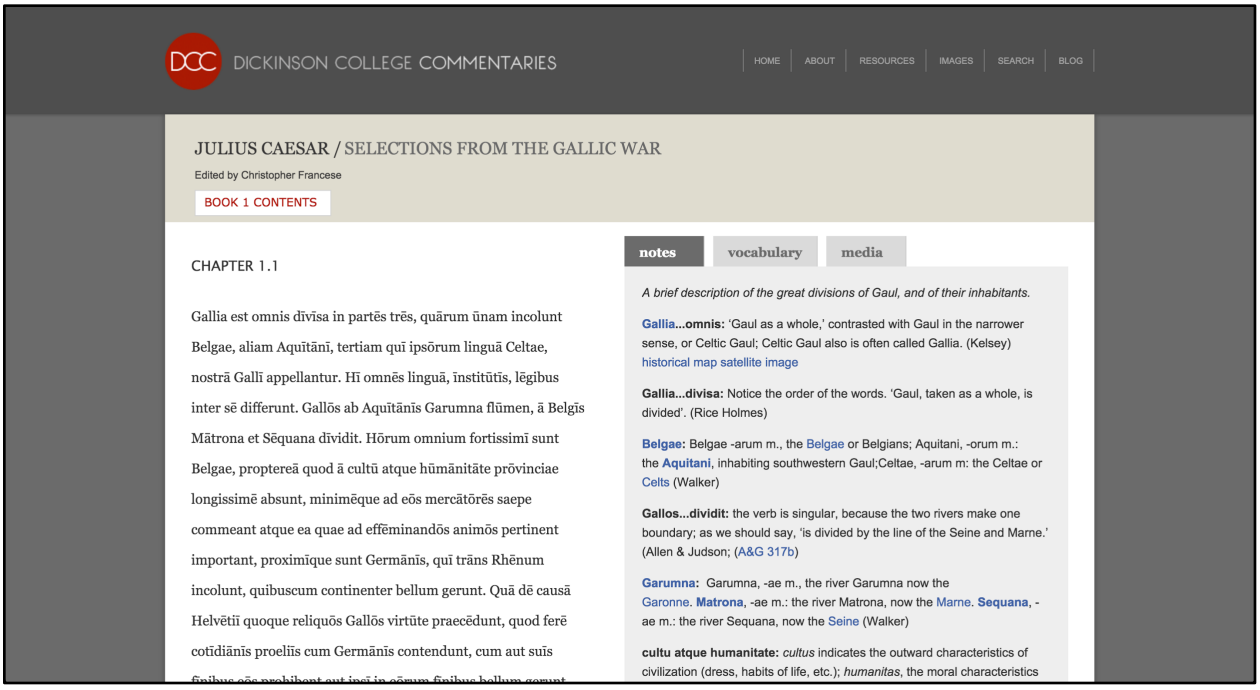

Figure 11: *Dickinson College Commentaries* (Francese)

[91] Gildenhard's text on *Against Verres* and Gildenhard, Hodgson, et al.'s text on *De Imperio* have been adapted from the original online version published by Open Book Publishers.

Section III: Reading in Latin
Introduction

The Eutropius Commentary aims to utilize the digital format to explore the impact that technology can have on the reading experience of students and also to act as the "bridge" between the made-up Latin of textbooks and the authentic Latin of Classical authors. Because Latin is not the original language of textbook authors, even the most skilled Latinists often struggle to completely imitate the language of the ancient Romans. Moreover, the readings within textbooks are often simplified in that they create an illusion that the language is more regulated and uniform than it actually is. Latin, since it was once a "living language," faces the same problems as modern languages such as American English in that there are often exceptions to rules. Using a text from an authentic Latin author helps to build confidence and helps to introduce the idea that such discrepancies exist in the language.[92]

In order to best understand how Latin students are currently reading and translating texts, it is important to consider how vocabulary and grammar is introduced and how commentary is provided. First I will look at (1) the textbooks that they are using to become acquainted with the language and to learn the basic grammar and vocabulary and (2) the commentaries that they are working towards. In this section, I will first provide a brief survey of how seven major textbooks - *Wheelock's Latin, Oxford Latin Course, Cambridge Latin Course, Ecce Romani, DISCE!,* and

[92] Kenneth Kitchell Jr., foreword to *Vergil: A Legamus Transitional Reader,* by Thomas J. Sienkewicz and LeaAnn A. Osburn (Wauconda, IL: Bolchazy-Carducci Publishers, Inc., 2004), xi. Kitchell also outlines the following problems as reasons for why students struggle with this transition: unpredictable plots, expanded vocabulary, rhetorical word order, stylistic quirks of different authors, and the issue of cultural literacy. Kitchell, foreword to *Vergil: A Legamus Transitional Reader,* xi.

Latin for the New Millennium - introduce Latin passages to their students.[93] I will then look at major commentary series - Bryn Mawr Commentaries, *Legamus* series, Pharr's *Aeneid,* the *Cambridge Classical Commentaries,* and the Bolchazy-Carducci commentaries - because it is important to consider the types of reading aids that students are expected to use *after* they finish textbooks.[94]

Textbooks

Students who are learning secondary, tertiary, or even quaternary languages are not the only ones who must receive instruction to properly use their new language. Even students of their native tongues must undergo training. As Kenneth Kitchell, Jr. recalls: "Anyone who has had the misfortune to listen to a call-in sports show or to overhear a heated debate in a tavern knows instinctively that being born into a language does nothing to ensure its proper usage."[95] The establishment of "good" language necessitates the teaching of rules. These rules are generally taught in two main ways:

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[93] See for a more complete list of Latin textbooks: Judith Lynn Sebesta, "Textbooks in Greek and Latin: 1996 Survey," *The Classical World* 89, no. 4 (1996): 259-312; Judith Lynn Sebesta, "Textbooks in Greek and Latin: 1997 Supplementary Survey," *The Classical World* 90, no. 6 (1997): 421-427; Judith Lynn Sebesta, "Textbooks in Greek and Latin: 1999 Supplementary Survey," *The Classical World* 92, no. 3 (1999): 279-285; Judith Lynn Sebesta, "Textbooks in Greek and Latin: 2001 Supplementary Survey," *The Classical World* 94, no. 3 (2001): 271-275; Judith Lynn Sebesta, "Textbooks in Greek and Latin: 2003 Supplementary Survey," *The Classical World* 96, no. 3 (2003): 317-323; Judith Lynn Sebesta, "Textbooks in Greek and Latin: 2005 Supplementary Survey," *The Classical World* 98, no. 3 (2005): 337-341; Judith Lynn Sebesta, "Textbooks in Greek and Latin: 2007 Supplementary Survey," *The Classical World* 100, no. 3 (2007): 297-302; Judith Lynn Sebesta, "Textbooks in Greek and Latin: 2009 Supplementary Survey," *The Classical World* 102, no. 3 (2009): 331-337.

[94] Though other commentaries exist independently, these commentaries represent a series and thus are guided by standards.

[95] Kenneth Kitchell Jr., "The Great Latin Debate: The Futility of Utility?" in *Latin for the 21st Century: From Concept to Classroom,* ed. Richard A. LaFleur (Glenview, IL: Scott Foresman-Addison Wesley), 2.

> (1) **the analytical or deductive method** according to which students must learn rules and paradigms, and then reinforce the knowledge of these abstract principles by practice with texts and exercises; (2) **the inductive or reading method** that enables the student to read a text and to become aware of linguistic features (or rules) from the reading and study of the text.

Similar to the Reading Method is the Direct Method, which is more dependent on audio-lingual techniques. There is also the "Fusion" Method, which attempts to split the difference between the Grammar--Translation - as the analytical method is more popularly known - and Reading Methods.[96] The Grammar-Translation method puts a greater emphasis on the use of grammar to provide structure for students learning languages. The Reading Method, on the other hand, believes that an understanding of language can be more naturally reached through things such as the repeated use of vocabulary and the use of comprehensible input. The method often is determined by (or determines) the textbook used and thus affects how the readings are set up and presented to the students.

Wheelock's Latin serves as a representative example of Grammar-Translation textbooks and remains one of the most enduring, popular textbooks. The grammar is extensively introduced and explicated for students. Vocabulary is listed by type of word (noun, adjective, preposition, adverb, verb) before the exercises, the *Sententiae Antiquae* ("ancient thoughts"), and the passage. Students are expected to memorize the entire list of vocabulary and the full vocabulary entry.[97]

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[96] Sharon Kazmierski, "Latin Language teaching Methodologies," LATINTEACH, September 6, 2008, accessed January 31, 2016, http://latinteach.com/Site/RESOURCES/Entries/2008/8/14_Latin_Language_Teaching_Methodologies.html; Sharon Kazmierski, "How to Teach Latin?" *LATINTEACH*, November 29, 2006, accessed January 31, 2016, http://latinteach.blogspot.com/2006/11/how-to-teach-latin-over-years-study-of.html.

[97] Frederic M. Wheelock, *Wheelock's Latin,* 6th ed., rev. Richard A. LaFleur (New York: HarperCollins Publishers), xv.

One or more forms and the essential grammatical information are supplied.[98] In order to facilitate the learning of vocabulary, "words in the chapter vocabularies are generally repeated in the sentences and reading passages of the immediately following chapters, as well as elsewhere in the book."[99] Words which are used less frequently in the extant Latin corpus are glossed, i.e. defined, in parentheses following the *Sententiae Antiquae* and the reading passages.

The three main textbooks for the Reading Method are *Ecce Romani, Oxford Latin Course,* and the *Cambridge Latin Course.* The Reading Method focuses on the gradual introduction of grammatical concepts through reading passages. In *Ecce Romani,* the readings are positioned so that the Latin passage is provided with facing notes on the opposite page. The notes are primarily focused on vocabulary rather than providing grammatical explanations. The grammar takes a back seat to the vocabulary. The Reading Method guides the overall construction of the Eutropius Commentary.

Each chapter in the *Cambridge Latin Course* begins with a few cartoons with short sentences in Latin underneath. These sentences introduce the important grammatical concepts of the chapter as well as key vocabulary. The main Latin passage has the vocabulary listed underneath in order of appearance. Only the form that appears in the passage is provided. As a student progresses, the dictionary entry of the noun and the infinitive of the verb are provided.[100] Minimal grammatical notes follow each story.

Similar to the *Cambridge Latin Course,* each chapter of the *Oxford Latin Course* opens with a series of cartoons. These cartoons introduce the important grammatical issues covered in

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[98] Wheelock, xv. The nominative and genitive singular form and the gender is listed for the nouns; forms for three genders are listed for the adjectives; preposition plus necessary case is listed; and the verb is listed with all four principle parts from the beginning.
[99] Wheelock, xv.
[100] All four principle parts of the verb are not provided, etc.

the chapter. However, the vocabulary for each passage is provided differently from the *Cambridge Latin Course,* and this difference reflects the teaching method of the textbook. At the end of each lesson, there is a list of vocabulary that students are expected to memorize. In the beginning, only the known form appears. Later, all four principal parts of the verb are provided along with both the nominative and genitive form of the nouns. Not all the information is provided from the beginning since it is expected that students, after seeing these forms, will begin to naturally recognize the different forms. In the story itself, however, further vocabulary needs to be provided. This vocabulary does not have to be learned; rather, it needs to be glossed to understand the story. The rest of the vocabulary, however, is listed next to the line on which it appears. Due to the limitations of space, when there are multiple words that need to be glossed in a line, the word is simply listed next to the line below. The form listed is the one that appears in the passage.

DISCE! "is based on the belief that both the 'reading first' and the 'grammar first' approaches have pedagogical value and thus combines the best of both features."[101] A "hybrid text," *DISCE!* provides a "structured explication of the grammar and periodic review" as well as "a unified story line [sic] with controlled introduction of vocabulary and grammar in context."[102] After a brief introduction of the chapter's grammar, two readings follow. Exercises meant to reinforce the grammatical topic of the chapter follow these readings. Underneath each reading is the *Verba Utenda,* which are used in the reading but are not meant to be memorized. At the end of each chapter is the *Verba Discenda,* which must be memorized. Words that occur more frequently in the overall Latin corpus and are thus more applicable in the typical reading of Latin

[101] Kenneth Kitchell, Jr. and Thomas J. Sienkiewcz, "Preface," in *DISCE! An Introductory Latin Course* (Boston: Prentice Hall, 2011), xix.
[102] Kitchell and Sienkewicz, xix.

texts are meant to be memorized. These vocabulary are introduced according to frequency rules, and, whenever possible, are used as part of a *Verba Utenda.* In the passage, the vocabulary that must be memorized are bolded. In both lists, the vocabulary are listed in alphabetical order, and all possible forms are given as they are introduced.

Similar to *DISCE!*, *Latin for the New Millennium* is " aimed at combining the best elements in the various methodologies for teaching Latin, i.e., the Reading Method and the Grammar Translation method."[103] The authors, Terence Turnberg and Milena Minkova,

> have striven to provide a path to a thorough and systematic knowledge of the structure of the language, the main advantage of the analytical method [i.e., the Grammar Translation Method], together with a great deal of reading and activities related to reading that lead to a more intuitive grasp of the idiomatic qualities of the language, the main advantage of the reading method.

For each passage, the vocabulary is provided on the facing page. There is no expectation that students need to learn all of these words. Instead, the necessary words are marked by an asterisk. Turnberg and Minkova write that, "a unique feature of the Reading Vocabulary is that not all the verbs show in print their pronoun subject," and "... this feature gradually disappears as students learn more about verbs and become more accustomed to reading Latin."[104] At the end of each chapter is a list of "Vocabulary to Learn," which students are expected to memorize. The vocabulary lists all of the principle parts for verbs and provides the nominative and genitive singular endings, as well as the gender, from the start.[105] Rather than waiting to introduce this information until it becomes more relevant to the student, *Latin for the New Millennium* provides the students with everything so that these forms look at least partially familiar by the time this information becomes relevant.

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[103] Kitchell and Sienkewicz, vii
[104] Kitchell and Sienkewicz, vii.
[105] Kitchell and Sienkewicz, vii.

Print Commentaries

In order to understand the middle period that students enter when they are transitioning from the Latin of textbooks to the Latin of Classical authors, it is important to consider not just how the text is presented in textbooks but also how the text is presented in commentaries. There are only a moderate number of transitional texts amongst these commentaries, including Ritchie's *Fabulae Faciles, Ecce Romani III,* and the *Legamus Transitional Reader* series. By transitional text, I am referring to texts specifically designed to help students transition from the Latin of textbooks to the Latin of the Classical Period. Ritchie's *Fabulae Faciles* explores the stories of Perseus, Hercules, the Argonauts, and some of the adventures of Odysseus; due to its popularity, it has gone through various editions since the 1930s.[106] Though his book is "made" Latin throughout, it has been lauded for being "pure and idiomatic from beginning to ancient" as it is "truly ancient not only in its ideas but also in the form of [its] expression."[107] It claims to "bridge successfully the gulf between the beginner's Reader of the usual type and the Latinity of Caesar."[108]

Ecce Romani III, on the other hand, uses texts from Classical authors to introduce students to authentic Latin. These texts come from the authors Eutropius, Cicero, Caesar, Pliny the Younger, and Petronius. They trace Roman history from the Late Republic to the Early Empire. The text is on the right page with discussion questions underneath and notes on the

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[106] For example see Review of *Ritchie's Fabulae Faciles: A First Latin Reader* edited by John Copeland Kirtland, *Greece and Rome* 2, no. 4 (October 1932): 64; J.W.H., review of *Fabulae Faciles* by F. Ritchie, *Greece and Rome* 8, no. 23 (February 1939): 125; H. Lister, review of *Ritchie's Fabulae Faciles* edited by J. C. Kirtland, *The Classical Review* 46, no. 1 (February 1932): 36.
[107] Geo Hempl, review of *Ritchie's Fabulae Faciles,* ed. By J.C. Kirtland, Jr., *The New York Latin Leaflet* 4, no. 91 (March 7, 1904): 1-2.
[108] Ibid.

facing page. In the running vocabulary, words that did not have to be memorized in *Ecce Romani I* and *Ecce Romani II* are marked with a bullet (•) or an asterisk (*). The bullet signifies that the reader has seen the word before. The asterisk signifies that the word is new and should be memorized.[109] Part I contains review passages and questions that allow students the opportunity to review topics such as participles and gerundives. These grammatical concepts are vital to reading Latin but are introduced later and are therefore more likely to be forgotten.

In particular, the *Legamus* series, co-edited by Dr. Thomas J. Sienkewicz and Dr. Kenneth F. Kitchell, Jr., was specifically designed "to facilitate this transition from beginning Latin to reading a major Latin author."[110] The *Legamus* series seeks to do this by breaking down grammatical issues and simplifying texts from popular authors before introducing the Latin text as it was written.[111] Currently the series covers authors including Caesar (Rose R. Williams, Hans-Friedrich Mueller), Cicero (Judith Lynn Sebesta, Mark Haynes), Vergil (Thomas J. Sienkewicz, LeaAnn A. Osburn), Catullus (Kenneth F. Kitchell Jr., Sean Smith), and Horace (David J. Murphy, Ronnie Ancona). Kitchell explicitly sets out the goals for the series:

1) Each volume is designed to be used at the point of transition from elementary texts to advanced texts, i.e., at the point when students move from learning grammar and reading made-up texts to reading authentic Latin
2) The goal of each volume is to enable students to read the unchanged text of that author in as short a time as possible
3) Volumes are designed to be flexible and to fit into a variety of curricula at both the high school and college levels. They can thus be used individually as an introduction to a particular author but can also be used together in any combination to serve as the textbooks of a survey course.[112]

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[109] Gilbert Lawall and David Tafe. *Ecce Romani: a Latin reading program*, vol. 3, 4th ed. (Upper Saddle River, NJ: Pearson Education, Inc., 2005), 1.
[110] Kitchell, foreword to *Vergil: A Legamus Transitional Reader,* xi.
[111] By simplification, I am referring to the fact that the sentences are often paraphrased or rewritten in a manner that is more familiar to the transitioning students.
[112] Kitchell, foreword to *Vergil: A Legamus Transitional Reader,* xi.

The series editors encourage the use of strategies and techniques designed to help the student to read the selected author. There are a series of pre-reading exercises in English or Latin. These passages introduce students to cultural concepts so that they can focus on the language itself in the readings.

Frequently before the texts there is a "simplified, rearranged, or shortened Latin version of complex passages." The Latin text is innovatively laid out and uses typography so that students are able to see "the individual sense units in complex sentences." The rearranged Latin is followed by the unchanged Latin text. There are often exercises designed to teach the author's preferred vocabulary and syntax and other major stylistic preferences. Notes and vocabulary accompany each passage, and a brief grammar and full vocabulary are located at the end.[113]

After these transition texts, students are expected to work with texts such as the Bryn Mawr Commentaries, the Bolchazy-Carducci series, or the *Cambridge Greek and Latin Classics* series. The Bryn Mawr Commentaries are marketed as transition texts, which assume that students know the basics of the language and provide grammatical and lexical notes required "to begin the task of interpretation."[114] There are currently 34 such texts.[115] Because these texts are not adapted and because they are selected for importance rather than for their ease, these commentaries are arguably difficult to consider transition texts in the same way as the *Legamus Transitional Readers.*

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[113] Kitchell, foreword to *Vergil: A Legamus Transitional Reader,* xii.
[114] "Bryn Mawr Commentaries," Hackett Publishing Company, accessed April 16, 2016, https://www.hackettpublishing.com/bryn-mawr-info/.
[115] Text is included with the Commentary except for Euripides' Alcestis and Bacchae, Homer's Odyssey I, VI, IX, Thucydides Book 6, and the New Testament. "Bryn Mawr Commentaries."

The Bolchazy-Carducci Reader series is aimed more for intermediate-level college students, secondary school students doing advanced Latin work, post-baccalaureate students, and even graduate students.[116] Experts in the field provide commentary on relatively small text selections, which act as introductory texts to Latin authors, genres, or topics. The commentary and the vocabulary are placed in the back of the book so as to prevent a dependency on them. Similar to the Bolchazy-Carducci Reader series, the *Cambridge Greek and Latin Classics* series "provides texts and commentaries on works of Greek and Latin literature aimed primarily at undergraduate and graduate students of either language."[117] There are 97 volumes in print; 53 are on Latin texts. On the other hand, the *Cambridge Classical Texts and Commentaries* act as "critical editions of Greek and Latin authors for scholars and advanced students. Each volume contains an introduction, a text with apparatus, and a commentary which discusses in detail textual and other problems."[118] There are currently 56 in print; 19 are on Latin text. In both cases, the commentary and vocabulary follow the text, which is provided in a clean format.

The goal of the Eutropius Commentary, however, is to perhaps reach the level of accessibility attained by Clyde Pharr's ground-breaking edition of the *Aeneid.* In 1964, Clyde Pharr published a commentary on Vergil's *Aeneid.* Bolchazy-Carducci Publishers, who re-published his work in 1998, advertises that Pharr's book " revolutionized Latin textbooks, with its student-friendly format of vocabulary and notes on the same page as the Latin text, and

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[116] Ronnie Ancona, "From the Series Editor," Bolchazy-Carducci Publishers, accessed April 16, 2016, http://www.bolchazy.com/Assets/Bolchazy/ClientPages/bcreaderseditor.aspx.
[117] "Cambridge Greek and Latin Classics," Cambridge University Press, accessed March 3, 2016. http://www.cambridge.org/us/academic/subjects/classical-studies/classical-literature/series/cambridge-greek-and-latin-classics.
[118] Ibid.

unique pull-out vocabulary of most-often repeated words."[119] Because the vocabulary and notes are on the same page as the text, it allows for "faster reading, unimpeded by the page-turning required to look up vocabulary or consult notes."[120] This ease and speed can be compared to the innovations that *NoDictionaries* and other digital commentaries have generated. They place this information at the fingertips of the readers. Inside the textbook there are grammatical notes, a full grammatical appendix, and vocabulary lists, arranged by frequency of occurrence."[121] Pharr's work inspired Barbara Weiden Boyd, who updated and revised his commentary, and Hans-Friedrich Mueller, who transferred the methods of Pharr to Caesar's *Gallic Wars*.[122] Boyd

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[119] Clyde Pharr, *Vergil's Aeneid: Books I-VI* (Wauconda, IL: Bolchazy-Carducci Publishers, Inc., 1999). "Vergil's Aeneid: Books I-VI: With Introduction, Notes, Vocabulary, and Grammatical Appendix," Bolchazy-Carducci Publishers, accessed March 20, 2016, http://www.bolchazy.com/Vergils-Aeneid-Books-I-VI-With-Introduction-Notes-Vocabulary-and-Grammatical-Appendix-P3690.aspx. Pharr's work was not always celebrated. When it was first published, there was criticized for its notes and for its use of roman and italic fonts to indicate common vocabulary and defined vocabulary. See Marbury B. Ogle, Review of *Vergil's Aeneid, Books I-VI,* ed. Clyde Pharr, *The Classical Weekly* 24, no. 5 (November 10, 1930): 38-40; Marbury B. Ogle, "Professor Ogle's Reply to Professor Pharr," *The Classical Weekly* 24, no. 25 (May 11, 1931): 199-200. Clyde Pharr, "Rejoinder to Professor Ogle's Review," *The Classical Weekly* 24, no. 25 (May 11, 1931): 198-199.

[120] "Vergil's Aeneid: Books I-VI: With Introduction, Notes, Vocabulary, and Grammatical Appendix." Pharr himself argued that "the old system involves not merely a great waste of time, but it necessitates continual interruption in the continuity of attention of the student, hindering or even preventing concentration upon the work at hand and thus making for bad mental habits." Pharr, *Vergil's Aeneid*, x.

[121] "Vergil's Aeneid: Books I-VI: With Introduction, Notes, Vocabulary, and Grammatical Appendix." Pharr claims that the advantages of the book are (1) to read more, (2) to begin reading Classical authors at an earlier stage, (3) to lower the rate of error in vocabulary, (4) eliminating or lessening vocabulary difficulties, (5) to learn vocabulary without much conscious effort, and (6) and to allow the students to take the time to concentrate on the translation and on the literary and historical aspects of the author. Pharr, *Vergil's Aeneid*, xi.

[122] Barbara Weiden Boyd, *Vergil's Aeneid: Selected Readings from Books 1, 2, 4, and 6* (Wauconda, IL: Bolchazy-Carducci Publishers, 2012); Barbara Weiden Boyd, *Vergil's Aeneid 8 & 11: Italy and Rome* (Wauconda, IL: Bolchazy-Carducci Publishers, 2006); Barbara Weiden Boyd, *Vergil's Aeneid: Expanded Collection* (Wauconda, IL: Bolchazy-Carducci Publishers, 2013). Hans-Friedrich Mueller, *Caesar: Selections from his Commentarii De Bello Gallico* (Wauconda, IL: Bolchazy-Carducci Publishers, 2012).

and Mueller's works represent the two main texts used by students who are preparing for the AP Latin exam.[123] While Pharr's edition was not necessarily a transitional text, his layout made this text, which is by no means a transitional text, accessible to readers, who need the extra support in terms of grammar, vocabulary, and general cultural/historical notes.

Section IV: Eutropius Commentary

Introduction

In his introduction to Brian Beyer's *War with Hannibal: Authentic Latin Prose for the Beginning Student,* Dale Grote, an Associate Professor of Classics at the University of North Carolina at Charlotte, commiserates with Kenneth Kitchell, Jr. over the difficulties that students have and writes,

> After we've [i.e., teachers of Latin] traversed the desolate country of introductory grammar with our students, we're ready for some relief. We want to show them that Latin is more than just an endless puzzle of syntactical problems, that there's more in our own minds than participles and fourscore uses of the subjunctive mood, and that their diligent study of a difficult language has finally led them to something worth talking about. But something goes wrong. At the threshold of real authors and real Latin, they find the door bolted even still, and our classes grind back down to a laborious and uninspiring slog through more and more grammar. We all know this is true.[124]

Teachers - and students - want the time spent studying grammar and vocabulary to lead to something concrete: more specifically, the opportunity to read the Latin written by authors some two thousand years in the past. Four of the five goals of the *Standards for Classical Language Learning* have to deal with not just language acquisition but also the generation of comparisons

[123] AP or Advanced Placement Exams are exams supported by The College Board. These exams allow high school students, who have proven their knowledge in certain subjects, to earn possible college credit. "AP Students," The College Board, accessed April 17, 2016, https://apstudent.collegeboard.org/home.

[124] Dale Grote, foreword to *War with Hannibal: Authentic Latin Prose for the Beginning Student,* by Brian Beyer (New Haven: Yale University Press, 2009), ix.

between cultures.[125] Yet, this transition from the made-up Latin of popular textbooks represents one of the major hurdles facing today's Latin students and one of the greatest challenges facing Latin teachers.[126] There are many reasons for this difficulty including, though not limited to, the jump in difficulty, the lack of continuous readings, and the reliance on short sentences rather than longer passages.[127]

With this issue in mind, there have been various attempts to create a "bridge" to ease the transition of students from the Latin of textbooks to the Latin of Classical authors. The commentary on Eutropius' *Breviarium Historiae Romanae* aims to tackle this problem in two ways. First, it focuses on an authentic Latin text, which follows the basic grammatical rules focused on in textbooks and uses similar vocabulary systems. Second, it utilizes excerpts that provide historical and cultural context for students preparing to read selections from Vergil's *Aeneid* and Caesar's *Gallic Wars* for the AP Latin Examination.

Why Eutropius?

Comparatively little work has been done recently concerning Eutropius and his *Breviarum Historiae Romanae.* Eutropius' text enjoyed a far wider popularity from the eighteenth through the early twentieth century. His text only fell out of use in the 1950s, giving way to authors such

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[125] Richard C. Gascoyne, Martha Abbott, Z. Philip Ambrose, Cathy Daugherty, Sally Davis, Terry Klein, Glenn Knudsvig et al., *Standards for Classical Language Learning*, Oxford, OH: American Classical League (1997), 6. The five goals are: Communication: communicate in a classical language; Connections: connect with other disciplines and expand knowledge; Culture: gain knowledge and understanding of Greco-Roman culture; Comparisons: develop insight into their own language and culture; Communities: participate in wider communities of language and culture.

[126] Kitchell, foreword to *Vergil: A Legamus Transitional Reader,* xi.

[127] Kenneth Kitchell, Jr., "Latin III"s Dirty Little Secret – Why Johnny Can't Read Latin," *New England Classical Journal* 27 (2000): 206-226.

as Cicero, Vergil, and Caesar.[128] These authors are better known than Eutropius, and this popularity may explain why Eutropius lost popularity at that time as teachers focused more on these more established authors.

The most recent works to discuss Eutropius are Brian Beyer's *War with Hannibal: Authentic Latin Prose for the Beginning Student* and his *Legends of Early Rome: Authentic Latin Prose for the Beginning Student*, along with Kristin A. Master's *The First Twenty Roman Emperors: Selections from Eutropius Adapted from Beginning Readers of Latin.*[129] Brief selections have also been featured in *Ecce Romani III*.[130] Compared to the works on Vergil's *Aeneid* and Caesar's *The Gallic Wars,* there is currently a deficit in the material aimed towards instructing students in how to read the *Breviarium.* Beyer's texts share the same goal "to make authentic, unadapted Latin prose accessible to the beginning student."[131] Grote suggests that Eutropius is a good author for students beginning to transition from the Latin of textbooks to the Latin of real classical authors because he writes in "good, standard classical Latin" and "his style

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[128] "Yale University Press to publish RU master's thesis by Brian Beyer (MAT'07)," *Rutgers Classics Department Blog,* July 2, 2008, accessed March 3, 2016, http://rutgersclassics.com/2008/07/02/yale-to-publish-ru-masters-thesis-by-brian-beyer-mat07/. The *Breviarum* enjoyed a publication history from the eighteenth through the early twentieth century comparable to or greater than almost any other Latin text read in schools. In 1902, for example, there were no fewer than fourteen different editions of the *Breviarium* in print in the United States and Britain. Furthermore, a number of editions of Eutropius enjoyed continuous reprints throughout the first half of the twentieth century. It was not until the late 1950s (a time when there was a new emphasis on introducing increasingly adult-age Latin students to Cicero and similar writers as soon as possible) that the last school edition of the *Breviarium* finally went out of print.

[129] Specifically, Book III 7-23.

[130] Specifically, Book VI Chapters 15, 17, 19-21, 25 and Book VII Chapters 1-3, 5-7, 8-10.

[131] Brian Beyer, *Legends of Early Rome: Authentic Latin Prose for the Beginning Student* (New Haven: Yale University Press, 2015), iv.

is lucid and simple, without being insultingly juvenile." Moreover, he "challenges the emerging Latin students without annihilating their confidence."[132]

On a different note, Kitchell notes that authors such as Caesar, Cicero, and Vergil were writing for Romans, and thus they had a certain schemata, i.e., information from your "mental models," which is supplied before reading a text.[133] However, an author such as Eutropius, who is providing a compendium of Roman history for provincial leaders, lays out all the information very strategically and does not seem to assume his readers to know a large amount of contextual information. Eutropius naturally demands a degree of "classical literacy" from his audience, but because his language is so simple, his demands are far less than Vergil or even Caesar. These factors – the simplicity of his Latin and his lack of a reliance on schemata – make Eutropius' *Breviarium* ideal for a transitional text.

Contextualization & the AP Latin Exam

To take advantage of this oft-ignored text and make it newly available to Latin students today, this commentary explores excerpts from Eutropius' *Breviarium.* Specifically, the excerpts include Book IV Chapters 26 and 27; Book V Chapters 1, 2, 3, 4, 8, and 9; and Book VI Chapters 1, 5, 6, 7, 12, and 15. Because Eutropius' text follows the basic grammatical and syntactical expectations of Latin students, the text allows students the opportunity to read "authentic" Latin without struggling through the more complicated syntax and vocabulary of

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[132] Grote, ix. Beyer similarly reports that Eutropius "uses nearly all of the most common and important grammatical constructions" Because his vocabulary is quite "simple" and his sentences are not "overly long or complex," the students have the "opportunity to develop their skill and confidence in reading extended Latin prose, without getting lost in a morass of subordination or arcane vocabulary." Beyer, *Legends of Early Rome,* ix.

[133] Kitchell, "Latin III's Dirty Little Secret," 213.

other Latin authors. These excerpts from Eutropius' *Breviarium* aim to provide a greater historical and cultural context for those students preparing to read selections from Caesar's *De Bello Gallico* and Vergil's *Aeneid* for the Advanced Placement Latin Exam.[134] The College Board had chosen Vergil's *Aeneid* and Caesar's *Gallic War* as the focus of this new incarnation of the AP Latin Exam with the hope that they "will allow students to encounter some of the important people, events, and literary genres of Roman times, focusing on the core periods of the late Republic and early Principate."[135] These goals mirror the selected texts from Eutropius' *Breviarum Historiae Romanae*, a condensed version of Roman history.

Another way in which the *Breviarium* will help these students is by introducing historical information that can be used to contextualize the *Aeneid* and *The Gallic Wars* – one of the four categories of skills required for the AP Latin exam (Figure 12).

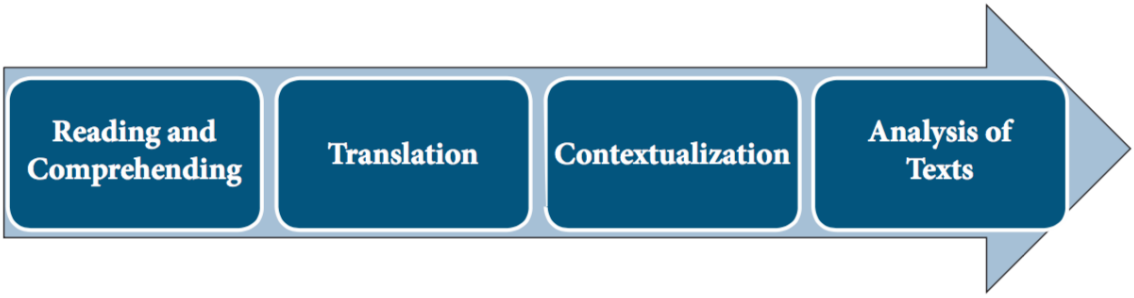

Figure 12: AP Latin - Categories of Skills

[134] The AP Latin exam has undergone many different incarnations. In 1956, there were two Latin exams (IV for fourth-year Vergil and V for fifth-year prose, comedy, and lyric). In 1969, there were four exams (Latin Vergil, Latin Lyric, Latin Prose, and Latin Comedy). In 1973, there was only the Vergil and Lyric options. In 1978, there were two exams: Latin: Catullus and Horace and Latin: Vergil. In 1994, the options were Vergil and Latin Literature (Catullus, Ovid, Cicero, and Horace). In 2009, only Vergil was offered. In 2013, the current incarnation of the exam, which focuses on Vergil and Caesar, was put into action. "The AP Latin Exam Content," College Board, accessed February 28, 2016, http://apcentral.collegeboard.com/apc/members/exam/exam_information/219141.html.

[135] College Board, *AP Latin: Course and Exam Description* (2012), 5.

In particular, the College Board specifically notes that,

> When students contextualize a passage of Latin literature, they go beyond the confines of the text they are reading in order to reach a deeper and fuller understanding of the milieu in which it was written. Relying on their knowledge of Roman history, culture and literature, students identify in the texts the people, practices, and events that shaped the ancient Roman world.[136]

The College Board narrows down the concept of "contextualization" to five specific areas: "influential people and key historical events; Roman political ideas; Roman cultural products, practices, and perspectives; Greco-Roman mythology and legend; and authors and conventions of Latin literature."[137] The selections from Eutropius focus on the late second century BC to the mid first century BC, and they guide the students to the point in history when Vergil's *Aeneid* was being written and Caesar was fighting in Gaul. Because of this focus, the selections help to introduce influential people and events such as Pompey the Great and Crassus. The commentary focuses on two important events in history: the Social War and the Civil Wars. The historical and cultural commentary further introduces and reinforces political and cultural concepts such as the gradual decline of the republican form of government.

The AP College Board expects teachers to have their students read excerpts from the texts of Vergil and Caesar, and it also expects teachers to prepare their students to be able to sight-read Latin. The AP Board does list the following recommended prose authors: "Nepos, Cicero (but not Cicero's letters), Livy, Pliny the Younger, and Seneca the Younger rather than, say, Tacitus or Sallust" - and recommended verse authors including "Ovid, Martial, Tibullus, and Catullus rather than, for example, Horace, Juvenal, or Lucan."[138] This list, they report, is neither "exclusive nor exhaustive." Eutropius writes at a level comparable to Nepos but seems to

[136] College Board, *AP Latin: Course and Exam Description* (2012), 12.
[137] College Board, *AP Latin: Course and Exam Description* (2012), 12.
[138] College Board, *AP Latin: Course and Exam Description* (2012), 27.

have been left off of this list because of his current lack of popularity. His text provides an opportunity to edge towards texts of such caliber, where the authors do not always follow the strict grammatical rules or vocabulary provided by textbooks.

Commentary: Grammatical, Vocabulary, and Contextual Notes

In the Eutropius Commentary, I choose text selections which were meant to direct students' attention to important characters and events during the Late Roman Republic. The text itself is chunked (i.e., broken down, into sense units) which are marked by color. This was done in accordance with, what I refer to as, the Katsenes Method for Verse.[139] In the Katsenes Method for Prose, the text is broken down through the use of indents and paragraph breaks.[140] Claude Pavur advocates for a similar use of the breakdown of the text, which is in accordance with theories of Second Language Acquisition, though he also implements a type of complicated mark-up system:[141]

> SMALL CAPS: CORRELATIVES, IMPORTANT PARTICLES, ETC.
> [square brackets: subordinate clauses]
> \backslashes: ablative absolutes\
> (parentheses: prepositional phrases)
> |pipes: adjectival phrases, including participial|
> ^carets: various sense-groupings^
> italics (pdf version only): accusative with infinitive constructions
> /slashes: genitival phrases/
> {braces: larger groupings}

[139] Matthew Katsenes, "Aeneid II-268-273" (lecture, Lincoln-Way East High School, Frankfort, IL, November 18, 2010).
[140] Matthew Katsenes, "cognitio: pagina CV," (lecture, Moultonborough Academy, Moultonborough, NH, February 12, 2015).
[141] Claude Pavur, "C. Iuli Caesaris De Bello Gallico Commentarius Tertius Textus Articulis Plurimus," *Latin Teaching Materials at Saint Louis University,* April 1998, accessed February 28, 2016, http://www.slu.edu/colleges/AS/languages/classical/latin/tchmat/readers/accreaders/caesar/dbg3h.html.

<pointed brackets: ablative phrases >
~tildes: phrase- connections~

An example of a text with Pavur's type of mark-up system can be seen in this first sentence from Caesar's *Gallic Wars* Book 3 Chapter 1 (Figure 13). This method is also similar to sentence diagramming.

3.1

[Cum
(in Italiam)
proficisceretur Caesar,]
Servium Galbam
(cum
legione duodecimâ
et
/parte equitatûs/)
(in Nantuates, Veragros Sedunosque)
misit,
[qui
(a
/finibus Allobrogum/
et lacu Lemanno
et flumine Rhodano)
(ad summas Alpes)
pertinent.]

Figure 13: Example of Pavur Mark-Up System

Since the site may be viewed from smartphones, tablets, and laptops and since the screen sizes for these devices vary so much, this format can be problematic. In response, I opted to utilize both the Katsenes Method for Prose and to use small sense units, i.e., units of a sentence which are easily comprehensible, along with the Katsenes Method for Verse and the use of color variations.

The Eutropius Commentary: Process of Creation

In August of 2015, I reached out to Matthew Katsenes, the high school Latin teacher at Moultonborough Academy in Moultonborough, New Hampshire, to discuss viable texts and authors that could fit the purposes of my commentary.[142] The primary goals of the commentary were (1) to explore the interactions between text and technology and the consumption of electronic texts and (2) to consider what role digital commentaries could play in helping high school students transition from the Latin of textbooks to the authentic Latin of Classical authors. To put it more elegantly, my goal was to make the reading of the text "more exciting, more meaningful, and more significant" for these students.[143] Katsenes volunteered to test the commentary on Eutropius in his classroom with his Latin II class.[144] These students were in that point of transition, and they were in a 1:1 technology program.[145]

Beginning in December 2015, Katsenes and I began actively consulting on the features and layout of the website, in regards to what would be most beneficial for the support of students and teachers. I began construction of the website. The general outline of the website was created from a Dreamweaver template. While I did further preliminary coding, Katsenes cleaned up the

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[142] Matthew Katsenes was my high school Latin teacher from 2010-2012 at Lincoln-Way East High School in Frankfort, Illinois. He has been a Latin teacher since 2008. Previously he had also taught from 2008-2010 at Pentucket Regional High School in West Newbury, Massachusetts.

[143] Matt Albert, "Introduction." Albert's critical edition on Ralph Ellison's *Invisible Man,* though working towards a different end than my intended commentary and though dealing with a different type of audience, was an influential impetus for this project.

[144] I have had personal experiences with reading Eutropius. During the spring 2012 semester, Katsenes had organized the units for our Latin classroom around tracing Roman history from the founding of the city through the Julio-Claudian dynasty to prepare his Latin III class for the AP Latin course in the following year. We read excerpts from Eutropius' *Brevarium* from *Ecce Romani III* and Beyer's *War with Hannibal.*

[145] Every student in Moultonborough Academy rents an iPad from the school to use in their classes.

code and made the code work more intelligently.[146] His work with the Javascript code lends to the dynamic functionality of the site, which will be outlined in the next section of this paper.

The commentary was used in Katsenes' classroom from April 4 through April 21, 2016. At the end of each school day, Katsenes provided written feedback via email, including how far his classes had gotten and what errors had appeared in the commentary. He also provided feedback on certain cultural or historical notes that should be added for the students' benefit. Following suggestions from Kitchell, these notes were intended to give not a "scholar's depth of information" but rather "just enough to enable them to communicate with a given author on the level the author intended."[147] The information on the page and how it was presented, was intended to help students progress through the several layers of analysis necessary to read the text. There had to be an understanding of the grammatical code, a reading of the footnotes, a re-reading of the text in which grammar was wed to the cultural context, and then an evaluation of the text.[148] Before translation could occur, comprehension first had to take place.[149] This reasoning is why Katsenes and I chose to place a greater emphasis on the role of cultural and historical notes in the commentary rather than grammatical notes.

Katsenes also allowed me to virtually sit in a couple of classes in order to gain insight on how he was using the commentary in his classes. As outlined by Katsenes, he first started off by projecting the text on the board and by guiding the students through the text, and as the days

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[146] Katsenes earned a Bachelor of Arts in Classics and Mathematics from Monmouth College in 2004, a Master of Science in Mathematics from the University of Iowa in 2006, and a Master of Arts in Teaching in Latin and Classical Humanities from the University of Massachusetts at Amherst in 2008. During his time at Iowa, Katsenes continued doing work in computers, and this work carried on as evidenced by his MAT thesis. Katsenes designed a project, *Tiro Interactive*, a digital text annotation tool.

[147] Kitchell, "Latin III's Dirty Little Secret," 213.

[148] Kitchell, "Latin III's Dirty Little Secret," 213.

[149] Dexter Hoyos, *How to Read Latin Fluently* (CANE Press, 1997).

passed, he had students work in small groups. What he found was that the text operated in the role of the teacher. Furthermore, he **found** that students, with this kind of support, were able to translate carefully and accurately together. They took advantage of the digital nature of the text. They interacted with it in a way that provided them with a far greater sense of agency than if they were provided with a print text with static features.

The Eutropius Commentary: Features

The Eutropius Commentary aims to be "dynamic." By "dynamic," I am referring to the ability to establish the presence of, as McCarty put it, the agent-scholar into the digital realm.[150] Though in this case, perhaps it should be the agent-student. Within the context of the Commentary, a degree of agency is established through three unique factors: a text broken down into sense units, a shifting vocabulary list, and a highlighted commentary.

The first unique factor is the presence of the Latin text. Eutropius' *Breviarium,* like all Latin texts, has been divided into "books" or chapters, and these books have been further divided into sections or paragraphs of texts. These paragraphs are further "chunked" or broken down into smaller pieces.[151] The students can navigate through the text at their own speed using the navigation buttons, located at the bottom of each short paragraph of text (A). When each number is clicked, sense units are highlighted so that the student is able to focus on a specific part of the sentence. The system is also graduated, meaning that as the student progresses through the section, the chunks become progressively longer. At the end of each section, the student is allowed to once again survey a clean version of the text through the use of the "clear"

[150] McCarty, "What is Humanities Computing?"
[151] This effect can also be achieved through Microsoft PowerPoint or Macintosh Presentation, though the disadvantage is that there are more limitations to how much can appear on a slide.

button (B), which clears the highlighting. At the end of all of the sections, a clean text of the entire section is also provided. Key grammatical and vocabulary notes and commentary are shown with this clean version of the text, which is presented in a way similar to the "As It Was" passage in the *Legamus Transitional Readers*.[152]

The second unique factor is the presentation of the commentary. While all of the commentary is accessible at all times (C), each time a student clicks on a highlight button, the corresponding commentary is bolded and made blue in the box below. The highlighting directs the students' attention to the commentary below. The commentary itself contains cultural and historical notes, which address the second goal of Classical Language Learning (i.e., culture).[153] The grammatical notes follow in the vein of those in the Bryn Mawr Commentaries, and focus on grammatical issues presented in later chapters of textbooks.

The third unique factor is the presentation of the vocabulary (D). Not all of the vocabulary is presented as in *NoDictionaries*; however, it maintains that element of agent-student engagement by allowing students to click on any vocabulary they need. Because the quantity of texts is limited to only a few sections from the *Breviarium,* the selection of the vocabulary and definitions is more curated and not auto-generated. Currently, the selected vocabulary reflects the list of Paul B. Diederich's "Basic Vocabulary," which lists some 1,500 of the most common words in Latin.[154] The vocabulary has been further curated through the testing

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[152] Also in the Plato transitional reader, which was written in the style of the *Legamus* readers.
[153] American Classical League, *Standards for Classical Language Learning,* (Oxford, OH: American Classical League, 1997), 6
[154] Paul B. Diederich, "Frequency of Latin Words and their Endings," PhD diss., Columbia University, 1939. In future editions of the commentary, the vocabulary will also be keyed into the vocabulary assigned for popular textbooks. These lists will be generated through Haverford College's *Bridge,* which creates customized vocabulary for core lists, ancient texts, and

of the commentary.[155] Not all vocabulary is supplied in order to prevent students from developing a dependency on the provided vocabulary and to facilitate the memorization and learning of the words. The words in each chapter have been further selected to comprise of a *Verba Discenda* ("words that must be learned"), similar to Kitchell and Sienkiewicz's lists in *DISCE!*. These words have been put to uploaded to Quizlet, and they have also been compiled into a Word Document form for easy manipulation by teachers.

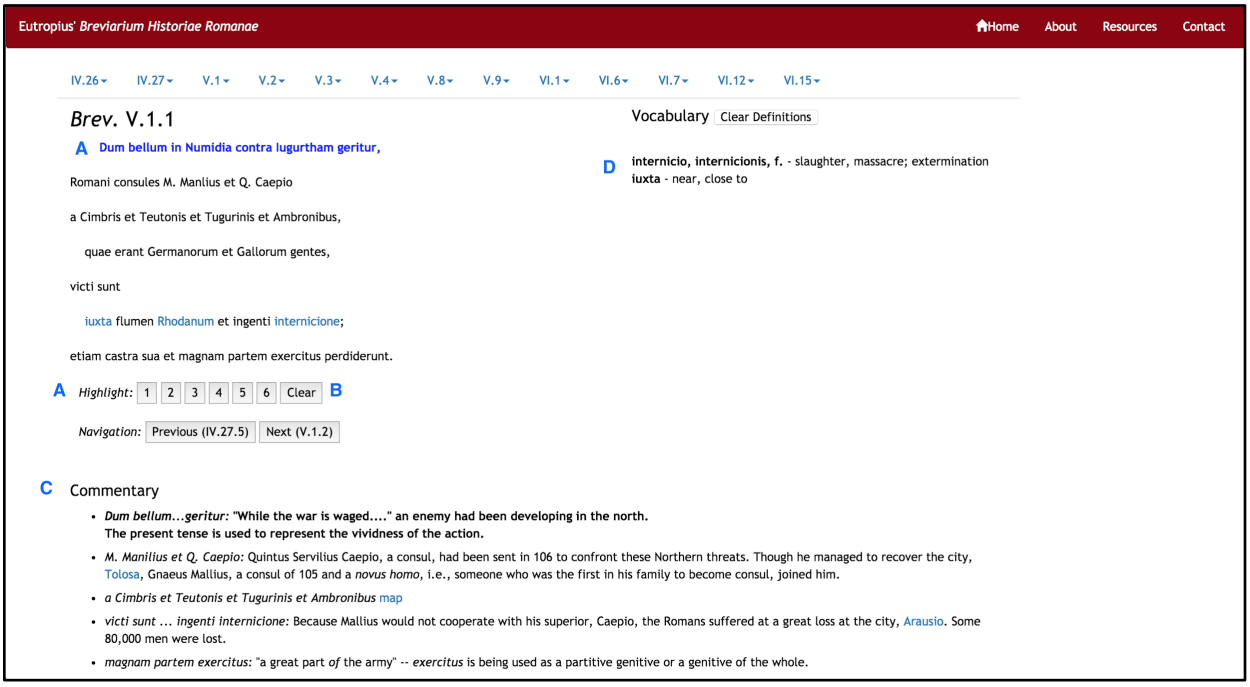

Figure 13: Eutropius Commentary

Conclusion

The Eutropius Commentary aims both to bridge the gap between the made-up Latin of textbooks and the more authentic Latin of Classical authors and to supplement the pieces of literature that

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textbooks. Bret Mulligan, ed., "The Bridge," The Bridge: Customizable Greek and Latin Vocabulary Lists, accessed March 21, 2016, http://bridge.haverford.edu/

[155] Through the feedback from Katsenes, the vocabulary has expanded to include words that are on Diederich's list of vocabulary.

currently attempt to serve this purpose. This commentary is not necessarily as revolutionary as *Segetes* in terms of being a conglomerate of preexisting materials. Yet, it may prove more useful in terms of the dynamic nature of the website, which is currently unmatched by other commentaries such as the Dickinson Classical Commentaries. The commentary aims to integrate some of the greater pedagogical goals from the current Latin textbooks and commentaries available and to also make use of the capabilities of the digital realm to generate a commentary that is better suited for Latin students of the twenty-first century.

Because the commentary is not limited by the constraints of printing costs, it was possible to break the text into more manageable chunks. The indenting in these texts helps students to visually make connections between parts of the sentences that go together. The highlighting helps to further guide the students. These two features are adaptions of the innovative typographical modifications in Kitchell and Sienkewicz's *Legamus Transitional Readers*. Yet, students are provided with a greater sense of agency because they can choose whether or not they use the highlighting, whereas the typographical changes are unchanging in the print editions of the *Legamus* readers. Additionally, the highlighting of the commentary in accordance with the highlighting of certain phrases draws the student's eyes to the historical and cultural notes. This visual reminder of the available aid helps to engender students to naturally look to these notes for help. Furthermore, students choose which vocabulary is provided and which definition is the most fitting for that situation.

As the commentary continues to develop, there are plans in place to generate a timeline of events and to create a list of figures that feature in the commentary. The timeline would help students to follow along with the sequence of events easier. The list of figures would help them

to track the main characters in the selections and to understand their larger role in Roman history. At the advice of Katsenes, more vocabulary would be added for the students so that a greater responsibility would be placed with the students rather than the teachers. Vocabulary words that appear on the Dederich's "Basic Vocabulary" and should have been learned would be introduced at the beginning of each section of text in a way to prepare students of what is to come.[156] Similarly, a brief explanation of grammatical issues that might appear in the text would also be provided in the same section as the vocabulary.[157]

The standard elements that accompany the readings of textbooks and commentaries are present in the Eutropius Commentary. Vocabulary is provided for students. There are notes in the commentary that help to ease with the translation of the text as well as notes that aim to provide a better cultural and historical context for the students. Yet, this commentary specifically seeks to place a greater sense of agency into the hands of the students through the use of hyperlinks and through the highlighting of the sense units in the text. It is through this sense of agency that, with any luck, the reading of the text becomes "more exciting, more meaningful, and more significant" for these high school Latin students, who are making the often difficult transition from the made-up Latin of textbooks to the authentic Latin of Classical authors.[158]

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[156] Diederich, "Frequency of Latin Words and their Endings."
[157] These changes can be compared to the brief "Keep this Vocabulary in Mind" and the "Keep this Grammar in Mind" sections in the Vergil Legamus reader. Sienkewicz and Osburn, 44. Ibid.,1-2.
[158] Albert, "Introduction." Albert's critical edition on Ralph Ellison's *Invisible Man,* though working towards a different end than my intended commentary and though dealing with a different type of audience, was an influential impetus for this project.

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