

ART, ARCHAEOLOGY, AND THE CLASSICS. II

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SIXTH FORM WORK

WE now turn to more advanced work, after the stage of the School Certificate. In Sixth Form work the same general advantages hold for the study of art and of archaeology (and the same distinction must be kept between their provinces) as were urged in the first article. But the work can be taken farther, and more detail can be both given and expected. Most Sixth Forms doing classical work will have five periods a week for ancient history; this allows elbow-room, and history can be widely interpreted. It must be admitted that in most Higher School Certificate ancient history papers, and even in the Oxford and Cambridge 'general' papers, questions bearing directly upon the arts, other than literature, are not exactly common. This, however, may be thought by some to make for the easier handling of the subject; and on the other hand there are few ancient history papers, however 'orthodox', in which a knowledge of archaeology cannot be put to good and profitable use—Solon's coinage, the rebuilding of the Acropolis, the tribute lists, the Damareteion, the temples of Ephesus, Augustus' new city of Rome, inscribed milestones from Rhine and Danube, Trajan's Column, Hadrian's Wall. It may be pointed out that there are two very important periods of ancient history, of which no proper understanding is possible at all without some knowledge of 'sources' other than literary. One of these, of course, is the Pentekontaetea: pupils ought to be given interest in the surprising fact that for perhaps the greatest period of Greek civilization, that between the Persian and Peloponnesian Wars, there are no literary sources, except scraps and patches, behind the text-book which is being used in class; and they ought (within limits, for they are still at school and not at the University) to know what these non-literary sources in fact are, and where their text-book had its origins. The other period for which some archaeology is essential covers the first 150 years of the Roman Empire, and it is to be regretted that so little work is done at school on this formative and interesting period in the history of civilization: indeed a knowledge of the period is definitely discouraged by the syllabus of some examining bodies (some examiners themselves, perhaps, are ill-adapted for it); but if sufficiently numerous demands were made by schools for a specially prepared paper on this period, it would soon find itself included in the normal syllabus. English history has now temerarily advanced its frontiers from 1815 to 1914; Waterloo

is no longer the final and satisfying crown of the student's bliss: why then should so many Roman history books praise and bury Julius, and then stop? Rome's greatness is just beginning, and we should go on. But the *chronique scandaleuse* of Tacitus, though it often makes exhilarating masters of Latin prose, does not make historians: coins, inscriptions, roads, camps, here claim their rights, with Palmyra, Baalbek and Timgad, Trèves, Chester, and the volume on Roman London of the Royal Commission on Historical Monuments. Architecture (throughout the whole extent of the Empire), portrait sculpture, and the very considerable amount which there is of commemorative and narrative sculpture, is throughout this period highly important in the history of art, and for the ways of life of large urban populations; and though the subject is less easily manageable for study than is the art of fifth- and fourth-century Greece, because less closely localized and concentrated, yet it has a greatness of scale which stirs the imagination, and a nearness of style and quality to our own times which makes it easily assimilable.

In Sixth Forms, in some one term in the school year, lantern lectures upon ancient art may well be given in a quite definite course, with more or less of reference to the periods of history studied; and, as has been suggested, there is no reason to cut out the study of art merely because the history syllabus is unaccommodating. Indeed successful experiments have been made in giving courses of lantern lectures upon architecture and upon sculpture to the classical, modern, and science Sixths combined; to the non-classical pupil these subjects come with that freshness of interest which is brought partly by a quite new subject but still more by the little-used but always fruitful appeal to the eye; to train the eye is an important but neglected part of a sound education, and not least so for the non-literary pupil, who may get a new approach this way to intellectual interests. The courses of lectures here referred to have in practice been extended right through the historical developments of architecture and of sculpture, to the Byzantine and medieval periods, the Renaissance and the subsequent centuries, and so to Rodin, Epstein, Meštrović, the Underground Building, and Liverpool Cathedral. (Painting can less satisfactorily be treated on the screen, in mere black and white.) Such excursions beyond the classical period can be included on the time-table as History or as English; and there ought in any Advanced Course work to be room enough inside the periods allotted to English subjects for some such profitable divagations from set books. The slides from the Victoria and Albert Museum, above referred to, will here be found of great value; though any enthusiast will in course of time accumulate some of his own as well. In more strict concern with classical archaeo-

logy, two suggestions may be made as to unseen translation. There are quite a number of passages, suitable for unseens, which deal with the arts and with matters of archaeology—passages from Lucian (the best art critic in the ancient world), from Plutarch, from the elder Pliny, and from the Greek anthology; these and some other passages may be identified from *Select Passages from Ancient Writers on Greek Sculpture* (H. Stuart Jones, Macmillan, 7s. Now out of print). Another possibility is the use of some Greek and Latin inscriptions; a few of these can be set out at length and interpreted into normal script, and when so transcribed can be duplicated and used as ordinary unseen passages, with a little aid; others it is advisable to duplicate in facsimile, and to use as the basis of a history lesson. The ability to understand the abbreviations of an Imperial Roman inscription (or coin) and to follow out, say, the steps of a *cursus honorum*, is a good and interesting bit of concrete knowledge, and it is of interest too to have a bowing acquaintance with some original forms of Greek letters, as well as to have seen at first hand some of the more important 'sources' of the Periclean period. The following two books may be recommended for use by the teacher: *Greek Historical Inscriptions* (Hicks and Hill, O.U.P., out of print) and *A Guide to the Select Greek and Latin Inscriptions* (British Museum, 6d.). There are also cheap facsimiles published by W. de Gruyter, Berlin (*Inscriptiones Graecae*, O. Kern; and *Inscriptiones Latinae*, E. Diehl).

For schools which teach their classical and modern Sixths together in the periods of English study, it may be suggested that a very considerable amount of unification is here possible between 'modern studies' and the classics. For there is a good deal in English which is both good in itself as literature, and also in varying ways a part of anyone's profitable knowledge of the ancient world and of its ways of thought. A few such books are here suggested: the list somewhat exceeds the provinces of art and archaeology, though it should be pointed out that no attempt is here made to compile any list, as such, either of translations from Greek and Latin, or of those works of English literature which have literary affinity with the classics or derive from classical models. Pater's *Renaissance*—a good deal of this is a direct comment on the arts of the Greeks—(Macmillan, 3s. 6d.); Pater's *Greek Studies* (Macmillan); certain of the Lives from North's *Plutarch* (Alexander, Julius Caesar and others, in Blackie's English Texts for Schools); the version by that tireless and sonorous Elizabethan, Philemon Holland—himself an 'usher' at Coventry—of Plutarch's 'Moral Essays' or *Moralia* (Everyman, Dent)—this garrulous and entertaining work contains the original of many of the best known jokes in *Punch*; Matthew Arnold's *On Translating Homer*

(Murray, 3s. 6d.); H. G. Wells' *Modern Utopia* (Nelson, 2s.), read in conjunction with Plato's *Republic* or the translation of this by Davies & Vaughan (Golden Treasury series, Macmillan, 3s. 6d.); Landor's *Pericles and Aspasia*, from his *Imaginary Conversations* (Routledge's Landor, vol. ii, The Classical Dialogues, 2s.); Lessing's *Laocoon* (Bohn, 2s.), for a comparison between the fine arts—this can be read with some of the essays in Pater's *Renaissance*, and with Matthew Arnold's poem *An Epilogue to Lessing's Laocoon*; *The Moral Discourses of Epictetus* (Everyman, Dent), and *The Meditations of Marcus Aurelius* (Golden Treasury, Macmillan); the Elizabethan version by William Adlington of *Cupid and Psyche* (Dent, Temple Classics, 2s.)—this is the episode from Apuleius' *Metamorphoses*, which is also translated by Pater in *Marius the Epicurean*; Matthew Arnold's drama, in the Greek manner, *Merope* (in connexion with the influence of ancient drama on the Elizabethans, F. L. Lucas's *Seneca and Elizabethan Tragedy* (C.U.P.) is a useful book for the teacher); Bywater's translation of *The Poetics of Aristotle (On the Art of Poetry)*, O.U.P., 2s. 6d.)—this can be read in conjunction with Boileau, the French Classical drama, and the *Ars Poetica* of Horace; Bishop Earle's *Microcosmography*, pithy Caroline 'characters', reprinted, together with a translation of the 'Characters' of Theophrastus, in the Temple Classics (Dent, 2s.); Samuel Johnson's *London*, and his *Vanity of Human Wishes*, read in conjunction respectively with the third and tenth satires of Juvenal.

It may be suggested also that in a classical Sixth some useful correlation can be made with the subsidiary study of French. Reference has already been made to the Poetics of Aristotle and the French Classical drama; there is plenty more to be done here in studying the French variations upon classical themes. Among French novels, Gustave Flaubert's *Salammô* deals with classical history. Of French comedy, in comparison with that of the Greeks and the English, there is a lucid and delightful study in George Meredith's *Essay on Comedy*. For archaeology, there is a most valuable French series in *Les Villes d'Art Célèbres* (Librairie Renouard, 6 Rue de Tournon, Paris. 18 francs each volume in paper, 28 francs bound). The series is scholarly and well illustrated; and the following volumes, from many, may be mentioned: *Athènes*; *Carthage Timgad et Tebéssa*; *Pompeii, Vie publique*; *Pompeii, Vie privée*; *Rome, L'Antiquité* (par Émile Bertaux); *Nîmes Arles et Orange*. Similar relations can easily be established between classics and subsidiary German.

Those, whether English or classical scholars or modern linguists, who are interested in making contacts between modern studies and the

classics, are recommended to equip themselves with the publishers' book-lists of certain 'libraries' of books, such as The Temple Classics, The Golden Treasury, The World's Classics, The Everyman Library, The Scott Library, Blackie's English Texts for Schools, The Bohn Library (Bell). It is surprising how many fruitful ideas can be had from a little time spent in the careful study of such lists. School librarians, the classical staff, and those dealing with Sixth Form English work, should also have access to a school copy of the invaluable *Classified Catalogue of Books* in the joint libraries of the Hellenic and Roman Society. This subject catalogue, which is a masterpiece of scientific and intelligible listing, is divided into thirty-five sections, and is indispensable to the serious adult teacher; it can be bought from the address given below, and is for public sale.

It may be of use to add a brief list of books valuable to the teacher in connexion with archaeology and the fine arts, excluding all consideration of literature and music. The starred books are those which are most amply illustrated, and therefore of the most use in the first instance for a school library.

LIST OF BOOKS

(1) GENERAL

- **The Principles of Greek Art* (P. Gardner, Macmillan, 15s.).
- The Art of Greece* (E. A. Gardner, The Studio, London, 10s. 6d.).
- *H. B. Walters, *The Art of the Greeks* (Methuen, 21s.).
- *— *The Art of the Romans* (Methuen, 16s.).
- J. G. Frazer, *Studies of Greek Scenery, Legend and History* (Macmillan, 5s.): selected by the author from his edition of Pausanias.

(2) HISTORY, with an archaeological bias.

- **The Cambridge Ancient History*, Plates, Vol. I, and Plates, Vol. II; both Greek (C.U.P., 25s. and 9s.). More volumes of plates to follow.
- *M. Rostovtzeff, *History of the Ancient World*. Vol. I, Greece (O.U.P., 21s.); Vol. II, Rome (O.U.P., 21s.).
- *M. Rostovtzeff, *The Social and Economic History of the Roman Empire* (O.U.P., 45s.).

(3) TOPOGRAPHY

- Ancient Athens*, E. A. Gardner (Macmillan, 21s.).
- Classical Rome*, H. Stuart Jones (Grant Richards, 4s. 6d.).

(4) SCULPTURE

- *H. Bulle, *Der Schöne Mensch im Altertum*—a portfolio of some 200 half-tone plates (12 × 9 inches), loose; satisfactory as reproductions, very useful in the classroom, and cheap (G. Hirth, Munich, 15s.).

E. A. Gardner, *Six Greek Sculptors* (Duckworth, 10s.).

A. W. Lawrence, *Classical Sculpture* (Cape, 15s.).

E. Strong, *Art in Ancient Rome* (2 vols., Heineman, 20s.).

*G. F. Hill, *One hundred Masterpieces of Sculpture*. (Can be had second-hand only. Valuable for its excellent criticism as well as for its plates; briefly covers the later periods as well as the classical.)

*Georg Gronau, *Masterpieces of Sculpture*, two small volumes each of 120 plates, covering the whole history of sculpture (Frederick A. Stokes Co., New York, 1s. each). These are quite suitable for class use, but there is no text, only dates and titles.

(5) COINS

Guide to the Department of Coins and Medals (British Museum, 1s. 6d., illustrated).

J. G. Milne, *Greek Coinage* (O.U.P., 6s.).

The following three books, all of great use, can be had second-hand only:

*Barclay V. Head, *Guide to the Coins of the Ancients* (British Museum, 1895).

*G. F. Hill, *Historical Greek Coins*.

*—— *Historical Roman Coins*.

Also interesting, and with fine plates, is Ruskin's *Aratra Pentelici*.

(6) ARCHITECTURE

E. Bell, *Hellenic Architecture* (Bell, 7s. 6d.).

*D. S. Robertson, *Handbook of Greek and Roman Architecture* (C.U.P., 25s.).

(7) VASES

*E. Buschor, *Greek Vase Painting* (Chatto & Windus, 25s.).

*H. Schaal, *Griechische Vasen*, I and II (Velhagen, Leipzig, 1s. 6d. each vol.).

(8) ROMAN BRITAIN

R. G. Collingwood, *Roman Britain* (O.U.P., 5s.).

F. Haverfield, *The Romanization of Roman Britain* (O.U.P., 7s. 6d.).

—— *The Roman Occupation of Britain*, being the Ford Lectures (O.U.P., 18s.).

ARCHAEOLOGICAL JOURNALS

The Journal of Hellenic Studies; and *The Journal of Roman Studies*.

These are issued free to members of the respective societies, who have also the use by post or otherwise of any of the books, and the right to hire any of the slides, belonging to either or both of the societies at their joint library (50 Bedford Square, London, W.C. 1). Subscription to either society is one guinea per annum, with an entrance-fee of one

guinea in the case of the Hellenic Society. Students who have not yet taken their degree are admitted to associate membership of the Hellenic Society, with enjoyment of all the main privileges, on a half-rate subscription and without entrance-fee; and teachers will do a service to the cause of classics by recruiting undergraduate members.

The Classical Association (annual subscription 7s. 6d., 61 S. Molton St., London, W. 1) includes archaeology in its general study of the classics; members receive its 'Proceedings' free each summer. Its publication *The Year's Work in Classical Studies* (annually, 2s. 6d., J. W. Arrowsmith Ltd.) contains useful surveys of progress in the study of classical literature, philosophy, history, and art. The Association's *Classical Review* is published six times in the year (annual subscription 12s., 10s. to members). This publication deals with literature mainly, but not solely. The Classical Association has many local branches, which promote meetings and lectures.

A good many of the articles which occur in the publications listed in this last section are, of course, specialized; but this is not the case with all of them; while the book reviews, which all the publications contain, afford the best means by which any serious teacher of the classics, and any student of archaeology and the arts, can keep up to date his information and interests.

It may be added, for the benefit of those who can visit London, that the Library of the Victoria and Albert Museum, which deals with art and has some 150,000 volumes, is open freely to the general public; a reader's ticket for the (fullest) use of the Library may be had *gratis*, as in the case of the British Museum Reading Room, on recommendation from a householder.

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