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S. G. Owen

The Classical Review / Volume 27 / Issue 07 / November 2013, pp 241 - 242

DOI: 10.1017/S0009840X00005928, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00005928

How to cite this article:

S. G. Owen (1913). The Classical Review, 27, pp 241-242 doi:10.1017/S0009840X00005928

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THE ECLOGUES OF BAPTISTA MANTUANUS.

The Eclogues of Baptista Mantuanus.
 Edited, with Introduction and notes,
 by W. P. MUSTARD, Ph.D., Collegiate
 Professor of Latin in the Johns
 Hopkins University. Small 4to.
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 Hopkins Press. 1911.

DR. MUSTARD'S scholarly edition of the eclogues of 'good old Mantuan,' or, to give him his correct description, Baptista Mantuanus, will be welcomed especially by students of English literature, but will be of interest also to the many lovers of the classics who turn for agreeable relaxation to the graceful and eloquent Latin poetry (for real poetry it often is) of the Italian humanists Sannazarius Vida Flaminius and the like, and among them of Mantuan, whose eclogues are now rendered accessible. The edition consists of an elaborate introduction text and notes. The notes, besides explaining allusions, deal with Mantuan's sources, which are traced with a scrupulous minuteness worthy of an edition of a genuine ancient classic. What emerges from the study of these notes is that Mantuan was well read in the chief Roman poets; that his chief source was Virgil, but that he was also largely influenced by Horace Tibullus and Ovid.

Baptista (1448-1516) was a Carmelite monk, of ugly personal appearance, according to our editor, who held the office of Vicar-General of the Carmelite Congregation of Mantua, and spent his life chiefly at Mantua and Rome. He was a man of great intellectual activity, the author of prose orations and philosophical treatises, and of numerous Latin poems, of which his eclogues are the most important. These eclogues became popular as soon as they were published, on account of their lucid style and genuine poetic feeling. They were widely read, not only in Italy, but in France Germany and England; and (such was the fashion of the day) were actually used as a school-book for the study of Latin. Thus they were prescribed by Colet to be read at St. Paul's School along with Lactantius

Prudentius Sedulius and Juvenus (the schoolboys of those times were indeed giants!); they were read at the Grammar School of St. Bee's in Cumberland in 1583, and at the King's School, Durham, in 1593, and elsewhere: into this interesting subject Dr. Mustard goes at length. Indeed Mantuan tended to displace Virgil, to the detriment of culture, in the view of J. C. Scaliger, who complained that some teachers preferred his eclogues to those of Virgil. So the poet Drayton tells us that when as a boy he desired to become a poet, his obliging tutor

Began
 And first read to me honest Mantuan,
 Then Virgil's *Eclogues*.

Shakespeare's schoolmaster, Holofernes, quotes the first line of the First Eclogue, which, with the four succeeding lines, gives a fair idea of Mantuan's manner:

Fauste, precor, gelida quando pecus omne sub
 umbra
 Ruminat, antiquos paulum recitemus amores,
 Ne, si forte sopor nos occupet, ulla ferarum
 Quae modo per segetes tacite insidiantur adultas
 Saeviat in pecudes; melior vigilantia somno.

There is much pretty description of natural scenery in the eclogues, and much that is ingenious and striking. Not the least remarkable is the characterisation of the female sex, which occupies nearly 40 lines in the Fourth Eclogue, of which it is worth while to quote a few as a specimen:

Femineum servile genus, crudele, superbum,
 Lege, modo, ratione caret. Confinia recti
 Neglegit, extremis gaudet, facit omnia voto
 Praecipiti, vel lenta iacet vel concita currit . . .
 Vult, non vult, secumque sibi contraria pugnat
 Mobilis, inconstans, vaga, garrula, vana, bilin-
 guis,
 Imperiosa, minax, indignabunda, cruenta,
 Improba, avara, rapax, querula, invida, credula,
 mendax.

There is an armoury of adjectives here which would content the keenest opponent of Female Suffrage.

Mantuan has been long ago practically forgotten, and Virgil's supremacy is assured. But the Carmelite did a

service to modern literature: for the popularity of his eclogues gave vogue to bucolic poetry, and led to the composition of pastorals in the vernacular. If

it had not been for this we might never have had Spenser's *Shepherd's Calendar* and Milton's *Lycidas*.

S. G. OWEN.

DER HORAZ-UNTERRICHT.

Der Horaz-Unterricht. Ein Beitrag zur Didaktik und Methodik des Lateinischen in der Gymnasialprima. Von Dr. PHIL. WILHELM SCHONACK. 1 vol. 8vo. Pp. 144. Berlin: Weidmannsche Buchhandlung, 1912. M. 3.

THIS is a professional treatise, and deals with questions of practice; but it may be read with much interest in illustration of the Special Report on "The Teaching of the Classics in Secondary Schools in Germany," presented to the Board of Education in 1910 by Messrs. F. Fletcher, J. W. Headlam, and J. L. Paton.¹ See especially Mr. Fletcher's Comparison of English and German Schools on pp. 106 ff., and Mr. Paton's summary of Horace's claim to his position in schools, pp. 153-4.

The Prussian Regulations (and the situation is probably the same in the other States) require that a selection from Horace should be read in the higher schools, and some of his *Odes* learnt by heart. By consent, he is the poet of the 'Prima,' i.e. of boys in their last two years. But only five hours a week are available for Latin books in school, and these are shared with a prose author. Greek has a like claim, and the requirements of other subjects are inflexible. The teaching, on translation and matter, must be very thorough, but adapted to the powers of the average scholar, who, 'as in life,' sets the pace.

How is the maximum of educational value to be obtained from Horace? Dr. Schonack collects and reviews the opinions of many colleagues; we have a Select Committee of 'Horaz-pädagogen' with a Chairman who knows his mind.

The class works compactly, the scholars are well grounded and of a strenuous age, and need not be spared.

Yet much must be thrown out to the wolves. On the question of inclusion or rejection of particular poems Dr. Schonack's well-weighed words should receive careful attention. He appears to expect to get through in the two years about two-thirds of the *Odes*, perhaps some *Epodes*, some *Satires* (certainly I. 6 and 9 and II. 6), and some *Epistles*. These last are well suited to 'Oberprima,' but there will be scanty time for them, in view of the pressure of the Leaving Examination, and the necessary revision of the *Odes*. The *Odes* should be read in Horace's order. Any rearrangement, by metre or by date, or the like, leads to monotony. Great stress is laid on the matter, as in all German school work, especially on that of historical or political *Odes*. Thus II. 1 (Motum ex Metello) should all be learned by heart. On the other hand, the 'Römer Oden' are best postponed till a late time in 'Oberprima.' The zeal of teachers must not carry their teaching over the heads of their scholars, i.e. of the average scholar. Points proper to the 'academic' reading of Horace must not be anticipated. Emendations may be left alone. To point this rule, Lachmann's 'medicumque' at the end of *Odes* I. 32 may be a privileged exception. Kiessling prints it in his text; few other editors, if any, have done so; right or wrong, it will be found really instructive, the more so as Lachmann himself offers no reasons.

There is much of interest as to procedure: the preparation, the scholar's reading and translation, the teacher's translation, and so on. It does not seem to be expected that the scholar will himself handle any edition of the scope, say, of Kiessling's. The teacher will not attempt to deal with all the points raised in such a work.

We have sidelights on the personality

¹ Wyman and Sons, 109, Fetter Lane, E.C. Post free, 1s.