The Classical Review

<http://journals.cambridge.org/CAR>

Additional services for *The Classical Review*:

Email alerts: [Click here](#)

Subscriptions: [Click here](#)

Commercial reprints: [Click here](#)

Terms of use : [Click here](#)

Pictures of Caesar's Triumphs in a Book of Horae

C. H. Evelyn-White and H. G. Evelyn-White

The Classical Review / Volume 27 / Issue 04 / June 1913, pp 126 - 129

DOI: 10.1017/S0009840X00005035, Published online: 27 October 2009

Link to this article: http://journals.cambridge.org/abstract_S0009840X00005035

How to cite this article:

C. H. Evelyn-White and H. G. Evelyn-White (1913). Pictures of Caesar's Triumphs in a Book of Horae. The Classical Review, 27, pp 126-129 doi:10.1017/S0009840X00005035

Request Permissions : [Click here](#)

being assumed. That is, Marx connected *usque*, as well as *uspiam*, *usquam*, with *ut*, Oscan *puz*, etc. (the etymology given by Walde under *uspiam*), and with his peculiar notions of vowel lengthening this meant to him a long vowel in all three. (Moreover Oscan *pous*, now recognised as a mere error in spelling due to the word following it, and Paelignian *puus*, which is rather *pōs* 'qui,' were cited by him and doubtless regarded as supporting the long vowel.) That in the case of *usque* this seemed to be confirmed by Romance was a minor matter. Subsequent scholars from the Latin side have of course rejected all but the Romance evidence, which Romance scholars seemed to accept, and discarded Marx's *uspiam* and *usquam*. But the Romance scholars in starting from *ūsque*, e.g. Gröber (*Archiv für lat. Lex.* VI. 148), and Meyer-Lübke (*Gram. der roman - sprachen* I. 72), were, I believe, at least unconsciously influenced by Marx's *ūsque*, not fully realising that there was no evidence for *ū* except what the Romance development might furnish, and that the burden of proof rested exclusively upon this. The evidence in question comes entirely from the French, the only one of the Romance languages which contains derivatives of *usque*, and here the one form which has survived in the modern language, namely *jusque*, would seem, on account of its *u*, to point to *ūsque*. But in Old French the derivatives from various combinations of *usque* show a bewildering variety, some fifty different spellings, which reduce themselves to some six or eight different forms whose relations to each

other offer a complicated problem. It will be sufficient for my purpose here to quote the following comments of Suchier, *Altfranzösische Grammatik* I. 1 (*Die betonten Vocale*), p. 12: '*usque* Pass. Als., wohl entlehnt aus dem Lat. (hat lat. *usque* *ū* oder *ū*?)'—'*enjosque* inde *usque* (+*que* quod) → *josque* Rol.,'—'*jusque* CPs. 238, aus *josque* wohl durch Einwirkung von *jus* (herab auf= bis,'—'*jus* deō(r)sum au *sus* *sūsum* angelehnt.'" According to this view, *usque* being regarded as borrowed and *jusque* as analogical, there is nothing which points to Latin *ūsque*, while on the other hand the development of *josque* is most easily understood if we start from *ūsque*. Other views are possible as to the details of the relations between some of the various forms (cf., e.g., E. Richter, *Zeitschrift f. rom. Phil.* XXXII. 712). But no one can claim that the material as a whole requires or is even favourable to a Latin *ūsque*. And, with this support for *ū* removed, we shall return to *usque* and the obvious connection with *uspiam* and *usquam*. With the meanings 'everywhere,' 'all the time,' 'every way,' it stands in the same relation to *uspiam* 'somewhere' and *usquam* 'anywhere,' 'in any way' as *quisque* to *quispiam* and *quisquam*. It came to be used primarily with phrases meaning from or to a certain place or time, where its meaning would necessarily be 'everywhere' or 'all the time' within certain limits, namely 'all the way' or 'all the time' from or to; its wider use surviving then only with an added *quāque*.

CARL D. BUCK.

The University of Chicago.

PICTURES OF CAESAR'S TRIUMPHS IN A BOOK OF HORAE.

IN the work of translating and editing for early publication a representative edition of Francis Regnault's *Horae B.V.M. ad usum Sarum* (A.D. 1526), probably the most complete of this class of devotional book, we have recognised a singular feature likely to be of some interest to classical students.

The *Hours*, according to the use of *Sarum*, printed at Paris and adorned with 'goodly pycures' by Francis Regnault, were preceded by those of various other printers from 1491 onwards. Whether printed on vellum or paper they are alike remarkable in regard both to contents and engravings.

The wealth of illustration is a conspicuous feature, occurring with greater frequency and effect towards the middle of the sixteenth century. These pictures occasionally occupy the greater part of a small quarto page, but more frequently are on a smaller scale. Throughout the volume each page is surrounded by elaborate border ornamentation, formed of several pieces, often of considerable beauty. In addition to the narrow top and side-pieces, and more pretentious foot-pieces, there are numerous small engravings of apostles and saints with their symbols, rural scenes, dance of death, etc., interspersed. This series of marginal embellishments is further marked by a number of grotesques and other secular pictures many times repeated. Prominent among those at the side are some cleverly designed and well-executed cuts accompanied by explanatory notes drawn from the Revelation of St. John. These have corresponding pictures, the subjects of which are drawn from profane history, also accompanied by descriptive texts. The insertion of these classical scenes, to which we now direct special attention, is in a book of devotion a little difficult to understand.

In the edition of Regnault's *Horae* under notice the series of pictures occur illustrating the triumphs of Julius Caesar as hereafter described. The engravings (several times repeated) are not apparently inserted haphazard as might at first sight appear, but of set purpose. Whether they may have originated as illustrations for another class of book it seems impossible to determine,¹ but accompanying, as they do, the corresponding illustrations from the Apocalypse they seem not altogether inappropriate. Thus the meaning and purpose of Caesar's victories would be discoverable in conjunction with the ultimate triumphs of the Church as portrayed in the Apocalypse, the one would give life and colour to the other. Perhaps these pictures with the explanatory texts may in a measure have been utilised to form exhilarating studies for youth. It is partly to determine the source from

whence these illustrations and the text are derived, and to ascertain a possible reason for their insertion in, and relevancy to, the *Horae*, that these tentative notes have been prepared. The subject, however, is invested with peculiar interest, inasmuch as we are unable to discover that attention has ever been directed to this particular feature; certainly neither the pictures nor the auxiliary text have been discovered elsewhere.

While the Apocalypse was the subject of illustration in one of the earliest of the 'block-books,' and Albrecht Dürer similarly represented the like allegorical scenes, something corresponding to Caesar's triumphs is seen in Dürer's magnificent *Triumph of Maximilian*, also in *The Triumphal Entry of Henry II. into Paris* (and into Lyons), 1548, and *The Triumphal Procession*, by Burgkmair, all probably inspired by illustrations of Caesar's triumphs. Illustrated editions of classical works are known to have emanated from the presses of well-known printers of religious books. Queen Elizabeth's Prayer Book of 1569 is perhaps the latest production of the period, of a book having borders similar to the *Horae*.

If the several points we have raised could be elucidated a useful purpose would be served. Anyhow, the main object we have in view in sending these notes to the *Classical Review* is to place on record what we are led to regard as a singular form of conveying classical knowledge for the furtherance, it may be, of a religious end, and one that has hitherto been hidden amidst somewhat incongruous matter.

Folio xli. :

a.² 'Confectis bellis iulius Cesar: vt ait suetonius quinquies triumphauit post deuictum scipionem quater eodem mense: interiectis diebus et rursus semel post superatos Pompeij liberos. Primum et excellentissimum triumphum egit gallicum <ex gallis actis> sequentem alexandrinum <ex victone catoque (read ex victo catoneque) ptolemeo rege adhuc puero et eius factione profl-

¹ German editions of Caesar, illustrated by woodcuts, were published at Strasburg as early as 1507.

² Suetonius: *divus Iulius*. § 37, < > indicate interpolations.

gata> deinde ponticum <ex victo pharnace>. Affricanum ex iuba rege mauritanie debellato, &c.'

Translation.—When the wars were finished, Julius Caesar, as Suetonius says, triumphed five times after the defeat of Scipio in the same month, at intervals of seven days, and again once after overcoming the sons of Pompeius. The first and most worthy triumph he held was the Gallic for his Gaulish achievements. The next was the Alexandrine for his victory over Cato and King Ptolemaeus (who was still a boy), and the destruction of his party. Next was his Pontic triumph after the defeat of Pharnaces. The African triumph (he held) after overthrowing Iuba, king of Mauretania, etc.

Note.—In the centre of this portion is the representation of a circular building of five stages, in classical style, possibly intended for the Colosseum.

b. 1. 'Triumphum in hunc modum egisse perhibetur ea die, &c.'

Translation.—He is said to have celebrated his triumph on that day in this manner, etc.

Note.—Three soldiers are seen blowing trumpets.

b. 2. 'Post hec ministrorum multitudo ex medio turbas dimouebat viaque.'

Translation.—After these, a number of officials dispersed the crowds from the midst of the way.

Folio xliiii. :

a. 1. 'Sequebantur collegiorum vexilla et castrorum legio nunquam cathaphratarij.'

Translation.—There followed the banners of the guilds and a legion of the camp, never in harness.

Note.—Three soldiers (?) bareheaded are depicted holding large wreaths over their heads.

a. 2. 'Candidi subinde boues omnibus (read cornibus) auratis ducebantur vittis & cetera.'

Translation.—Next, white oxen with gilded horns were led by fillets, etc.

Note.—The illustration—soldiers bareheaded, with banners having representations of cities—appear to have no direct connection with the text.

b. 1. 'Elephantis eos sequentibus

quadraginta dextera lenaque lichnos gestantibus.'¹

Translation.—Forty elephants following them to right and left, bearing lamp-stands.²

Note.—Three elephants are seen with towers mounted on their backs.

b. 2. 'Auro splendentibus gestus varios edebat (sic) hostibus que deuictis.'

Translation.—Gleaming with gold. They made various gestures, and to the conquered enemy. . . .

Note.—Representation of a crowd of civilians.

Folio xlij. :

a. 1. 'Ferebantur lignee turres captarum vrbiū simulachra, &c.'

Translation.—Wooden towers were carried, representing captured cities, etc.

Note.—Illustrated by three soldiers with models of towers on poles.

a. 2. 'Erat etiam que singula potaret magna hominum multitudo certis aureis.'

Translation.—There was also a great multitude of men with golden garlands to carry each object.

Note.—The engraving represents three soldiers bearing models of cities on poles.

b. 1. 'Portabant singula in simulachra quos illi deos habebant.'

Translation.—They carried one by one the images which they held as gods.

Note.—Soldiers are seen carrying three statues.

b. 2. 'Post ingens hominum turba in vasis aurum argentumque partim rudibus, &c.'

Translation.—After that a great crowd of men (carrying) gold and silver in vessels, some of them coarse . . .

Note.—Illustration depicts soldiers bearing objects upon a tray and on their heads.

Folio xliiii. :

a. 1. 'Fructum que victoria ingentem populus romanus excipere poscet Horum &c.'

Translation.—And the Roman people will demand to receive the vast fruit of the victory. Of these . . .

Note.—Crowned persons are seen with hands tied.

¹ Cf. Suetonius, § 37.

² Lychnuchos.

a. 2. 'Hostium vero duces et captiui nobiliones ante victi ducebantur ut ipsorum, &c.'

Translation.—Enemies indeed, the leaders and prisoners of the better sort who had been conquered before, were led, so that of them, etc.

Note.—Representation of crowned prisoners.

b. 1. 'Hic succedebant qui argenteos crateres phialas et calices & cetera.'

Translation.—Here came next those who (carried) silver bowls and dishes and cups, etc.

Note.—Men are seen carrying metal objects.

b. 2. Subinde fanaticæ mulierculæ presulerant imperatoreque circumsteterant.'

Translation.—Next, raving women danced and stood around the general.

Note.—The general appears on a wheeled car, about which are fantastic figures.

Folio xlv.:

a. 1. 'Sequebantur eum pueri virginisque et ad habenas, &c.'

Translation.—There followed him boys and maidens and at the reins. . . .

Note.—Boys and girl appear with palm-branches.

a. 2. 'Demum qui exercitum secuti erant scriptores ministri scutiferi vim &c.'

Translation.—Then the scribes that had accompanied the army, esquires bearing shields, etc.

Note.—Two scribes are seen bearing pens; soldiers with shields stand behind.

b. 1. 'Pariter debacantes capillo per humeros sparso nudi potius volare, &c.'

Translation.—Likewise naked men in a frenzy, with their hair spreading over their shoulders (seemed) rather to fly, etc.

Note.—Two nude figures each blowing a pair of horns are depicted.

b. 2. 'Cesar equo vehebatur insigni pedibus prope humanis, & cetera.'

Translation.—Caesar was carried by a horse remarkable for its feet which were almost human, etc.

Note.—Caesar is represented (as a child, holding a branch) upon a horse with unicorn's horn.

Folio xlvj.:

a. 1. 'Postremo exercitus in turmas aciesque divisus currum sequebantur milites lauro redimiti laurum manu ferebant.'

Translation.—Finally the army, divided into squadrons and line, followed the chariot, and the soldiers, crowned with laurel, carried laurel in their hands.

Note.—Several horsemen are seen with laurel branches.

a. 2. 'Pompe autem finis fuit ad capitolum iouis templum quo postquam ventum est constituerunt donec ducem hostium in carcerem perductum occisumque aliquis denunciauerit ut quem populus romanus quem milites romani aliquando metuerunt supplicio affectum esse gaudeant tunc hostias immolauerunt hisque omnibus, secundo per vetera solennia & cetera'.

Translation.—Now the end of the procession was at the capitol, the temple of Jove; and when they came there they halted until one announced that the leader of the enemy had been led away into prison and put to death, that they might rejoice that one whom the Roman people and the Roman soldiers once had feared had suffered punishment. Then they sacrificed victims, and when all these things (had been done) according to the ancient rites, etc.

Note.—No accompanying illustration.

C. H. EVELYN-WHITE.

H. G. EVELYN-WHITE.

Rampton Rectory, Cambridge.

THE EXCERPTS OF POLITIAN.

IN my defence of Politian against an unsubstantiated charge of dishonesty, I referred to my article in the *Classical Review* of October, 1903, on a point directly connected with the principal

issue—the character of the MSS from which these Excerpts were made. Mr. Garrod has replied by reprehending that article on two points which are irrelevant. The first is for a statement