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**Brennan's Translations into Latin Verse *Terra Paterna Vale*. By the Rev. N. J. Brennan, C. S. Sp., B.A.,
President of Rockwell College, Dublin, Gill and Son.
1901. Pp. 8, 158. 2s.**

J. P. P.

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of the change was to give weight to the independent peasants.

p. 105. The paraphrase of Tac, Ann. iii. 27, *finis aequi iuris* is shown to be wrong by Tacitus's next sentence.

p. 158, note 3. Was the *plebiscitum* merely to prevent a veto on the conferment by the Senate for one day of the *imperium*?

p. 177, line 6. Could the tribune use the intercession against the censor?

p. 177, last two lines. What is the evidence for this statement?

p. 210, note 7. († *quae iubet*.) Tyrrell interprets this law as referring to weights and measures (cf. p. 211, note 1).

p. 291, note 2. Insufficient weight seems to have been attached to the precise words of Polybius, ἐπειδὴν ὁμόσῃ δημοσίᾳ πίστει. Livy describes this public oath only. In the author's translation of Polyb. 'only' might better be 'alone.'

p. 312, note 1. Appian's text should receive some further comment.

p. 350. No explanation occurs anywhere of the Papia-Poppaeian law.

p. 402. Are not all the authorities reconciled by distinguishing (1) *equites*, the class of *ingenui* who possessed the equestrian census and (2) *equites equo publico*? Freedmen, possessed of the census, tried to foist themselves into the first class, and to assume the gold ring which indicated that the wearer was not only wealthy, but *ingenuus*.

Two matters Mr. Greenidge hardly seems to have probed sufficiently, the early forms of testament, and the Servian divisions (p. 70).

As to the first, a careful consideration of Gaius and the other authorities shows that *in procinctu* referred originally to the gathering in the Campus Martius prepara-

tory to marching out to battle: as campaigns extended, and armies marched further afield, the testamentary power extended also; a soldier sent to Spain might not anticipate fighting when he left Rome, and made his will *in procinctu* on discovering in Spain that battle was imminent. Again, reflexion shows that a testament made *calatis comitiis* would be in favour of an adopted heir before it was used to favour one or other of the testator's natural heirs; for since this testament was made in time of peace, the testator could, had he so wished, himself in his lifetime have made disposition of his property to some extent.

Of mere misprints there are not many: p. 60, note 2 (2 accents); p. 61, note 5, add 'cf. p. 77, note 2'; p. 81, note 1 (*τῶ*); p. 156, note 2 (*erga duces*); p. 160, note 4 after 'see p. 61' add 'and p. 77, note 2'; p. 169, note 7 (accent); p. 174, note 8 (*iret*); p. 186, note 5 (accent); p. 222, note 4 (*eorum*); p. 223, note 2 (*humillimorum*); p. 244, note 5 (accent); p. 253, note 2, the reading < *equitum* > before 'ita' should be mentioned; p. 257, note 2, p. 164 sqq.; p. 259, note 7, *apparitores*; p. 280, note 1 (*iudicaverat*); p. 286, note 4 (*τῶ*); p. 303, note 1 (*condicionis*): so p. 400, note 1; p. 320, note 2 after p. 231 add 'and p. 321'; p. 349, note 3 (*comitiis*); p. 351, note 7. The usual reference X. 8 should also be given for Pliny's letter. Is 'vacent' correct? p. 353, note 4 (accents); p. 370, note 6 (*tribunus*); p. 372, note 4 (accent); p. 392, line 7 (*retractatio*), note 4 (*plus*); p. 393, note 1 (*liberetur?*); p. 400, note 6 (accent): 418, note 1: 430, note 3; p. 418, note 4 (*Britanniae?*).

T. NICKLIN.

BRENNAN'S TRANSLATIONS INTO LATIN VERSE.

Terra Paterna Vale. By the Rev. N. J. BRENNAN, C. S. Sp., B.A., President of Rockwell College, Dublin, Gill and Son. 1901. Pp. 8, 158. 2s.

THE appearance of Father Brennan's *Terra Paterna Vale* is noteworthy in more ways than one. The motive for its present publication, assigned in the preface as 'the prominence now given to the study of Latin verse in the new programme of Irish Intermediate education,' the devotion which it shows to a poet who was probably never less

read than he is in England to-day, and the freedom of its Latinity and versification, which indeed takes liberties not permitted to the stricter school of modern composers, are all interesting features.

A translation of a whole poem or a complete section of one, such as Merivale's of *Hyperion* and Lyttelton's of *Comus*, ought not to be judged by the same standard as the versions of shorter extracts carefully selected by their translators. In a long modern composition there must be much which defies translation and where the

amount of the failure is the only gauge of success. Allowing for this and for the difference of ideal already referred to, Father Brennan may be said to have produced a version which is somewhat more than meritorious. We may doubt if the stanzas of Childe Harold are readily translatable into Latin heroics. But what metre would have been more appropriate? Father Brennan is a faithful translator, and so the sombre sameness of the original is reflected in the version.

I quote one of the most successful of his renderings, the 19th Stanza, which will give an idea of the task and its performance:

The horrid crags, by toppling convent
crown'd,
The cork-trees hoar that clothe the shaggy
steep,
The mountain-moss by scorching skies
imbrown'd,
The sunken glen, whose sunless shrubs
must weep,
The tender azure of the unruffled deep,
The orange tints that gild the greenest
bough,
The torrents that from cliff to valley leap,
The vine on high, the willow branch below,
Mix'd in one mighty scene, with varied
beauty glow.
Horrida saxa quibus dominans supereminet
aedes,

canaque quae praeceps abruptum subera
velant,
montanus rapidis muscus fulgoribus ustus,
saltus, ubi sudant frutices sine sole, profundus,
caeruleum placidi purum sine momine ponti,
quique color ramos viridantes flavus inaurat,
spumeus in vallem saliens de rupibus
amnis,
infra lenta salix, supra vindemia pinguis,
conspectu grandi vario splendore coruscant.

Father Brennan's elegiacs and lyrics are inferior to his hexameters. But one of his pentameters deserves quoting for itself

dira lues vitae mens memor ipsa sui.

It is in my judgment much superior to the original

'The blight of life—the Demon Thought.'

The author asks for corrections of mistakes: I have noticed *vidēretur, caeli* (plural), *peredit* (ind. pres., see *C.R.* March 1902, p. 110), *rudens* for 'shrieking,' *diffugiens* of a single person.

The booklet includes a few original poems in Latin which, especially one dealing with a football match in the Vale of Clonmel, suggest that their author might turn his thoughts to the Hœufftian competitions.

T P P

PERRY'S *SANCTA PAULA*.

Sancta Paula; a Romance of the Fourth Century, A.D. By WALTER COPLAND PERRY. London: Swan Sonnenschein and Co., 1902. 6s.

WHAT reception this book will receive from the general public we may see by and bye. In the meantime one may be permitted to doubt whether it will be popular. The author has amassed an immense quantity of facts bearing on the fourth century, and works them into his story, or, more truly, twines his story through them, with great enthusiasm. Unfortunately, his knowledge is hardly accurate enough to make his book a work of reference, nor is his story strong enough to wear its weight of learning like a flower.

The author, running short of authorities, has tried to patch the fourth century with the Augustan period in a most disconcerting

way. Paula's maids all come out of Horace, Chloe, Pyrrha, Leuconoe, Canidia, and so forth, and seem uncertain to which period they belong. Canidia, for example, dabbles in magic—not without reminiscences of Horace's *Satires*. Neaera becomes the *agapeta* of a priest. One of Paula's suitors is Telephus. After Paula's marriage (on the lines of the Prayer Book), an Anacreontic ode is sung on her arrival at home (p. 85). (It is a little surprising to find so much Greek in Rome at the time.) Toxotius is hailed in the streets—'*Ave! Ave! clarus Anchisae Venerisque sanguis*' (p. 79). We know from Ammianus and Jerome what sort of things the Roman mob did call out (*per te ille discat*, for example), but Horace was surely not so familiar. The 'staid Christian widow, Corinna' (p. 137), and the 'rich Marcus Croesus (not the triumvir)' (p. 7) are also a little astonishing. Then we hear a