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Jahnke's Horatian Comedies and Bolte's Acolastus and Pammachius *Bibliotheca Scriptorum medii aevi Teubneriana. Comoediae Horatianae tres.* Edidit R. Jahnke. (Lips.: Teubner). *Lateinische Literaturdenkmäler des xv. und xvi. Jahrhunderts G.* Gnaphaeus: Acolastus. Herausg. v. J. Bolte. T. Naogeorgus : Pammachius. Herausg. v. J. Bolte u. Erich Schmidt. (Berlin : Speyer and Peters.) Mk. 1.80.

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secondly the verse *malum dabunt*, etc., and four verses from ancient triumphal inscriptions. Absolutely nothing else. We are not told that Andronicus's *Odyssey* was in Saturnians; we only infer it. We have no reason for calling the verses of the Scipio inscriptions or any other inscriptions Saturnians, save their similarity to the attested samples. And nobody can assure us that the metre of these inscriptions is homogeneous, and that they do not contain verses which no Roman would have called Saturnian. Might, for instance, the curious line *duonoro optumo fuisse viro*, be not a Saturnian after all, but some other kind of verse?

The meaning of the name Saturnian obviously comes in question here. The common impression is that the *Saturnius versus* is an 'old-time verse,' one belonging to the *Saturnia regna*, a *Κρόνιος στίχος*, so to speak. If this is so, it could only have been a fanciful name, given by some poet, after the verse had gone out of vogue. But I may take this opportunity of pointing out another possible origin. Among the *axamenta* of the *Salii*, there were (Fest. p. 3) *versus Ianuli, Iunonii, Minervii*, etc., in honour of different gods. There may well have been *versus Saturnii*, especially as we know that Saturn was mentioned in the *Salian songs*. What if the rhythm of this 'hymn to Saturn' served as a pattern for

Livius Andronicus or whoever set the literary Saturnian a-going? It would follow that the Saturnian was only one of many early verses, and that we should be chary of applying the name to proverbs, *Marcian vaticinations*, *Umbrian prayers*, and to any verse that differed from the recognized norm. It does not make against this hypothesis that Varro (*L. L.* vii. 36, the earliest mention of the name *Saturnius*) and the grammarians know nothing of it.

There is a possibility that *versus Faunius* (Marius Victorin. p. 139 K) was in use as another designation of Naevius's metre. It was a fixed idea in Varro's time that the Saturnian had been used in the oracles of Faunus (Varro *loc. cit.*, Fest. p. 325). This is no doubt based on Ennius's well-known words about Naevius's epic poem, *versibus quos olim Fauni vatesque canebant*. Had Ennius the name *versus Faunius* in mind? This too might have been a *Salian rhythm*. Ennius's interpretation would then be a mistake, and the right view would lurk in Placidus's gloss *Fauniorum modorum* (p. 44 Deuerling). But of course it is possible that the name *versus Faunius* is an invention of the grammarians. Ennius would then have meant only 'rude verses, such as were used in popular oracles.'

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JAHNKE'S HORATIAN COMEDIES AND BOLTE'S ACOLASTUS AND PAMMACHIUS.

Bibliotheca Scriptorum medii aevi Teubneriana. Comoediae Horatianae tres.
Edidit R. JAHNKE. (Lips.: Teubner).

Lateinische Literaturdenkmäler des xv. und xvi. Jahrhunderts G. Gnaphaeus: Acolastus. Herausg. v. J. BOLTE. T. Naogeorgus: Pammachius. Herausg. v. J. BOLTE u. ERICH SCHMIDT. (Berlin: Speyer and Peters.) Mk. 1.80.

UNDER the odd title of 'Horatian Comedies' Jahnke has edited three of those descriptive monologues, of the early middle ages, which are interesting partly as late reflexes of the departed poetry of Rome, partly as incidents in the growth of the infantine modern drama. They are comedies only in so far as that term is applicable to narrative which frequently takes the form of reported dialogue; and 'Horatian' only by virtue of

their resemblance in this point to some of Horace's *Satires*, in particular to i. 9. The MSS. are innocent of either term, though they concur in describing two of the three pieces as the work 'Ovidii nasonis Sulmonensis poete.' The date is determined within tolerable limits, on the one hand by the character of the leonine hexameter, which contains abundant examples of the double rhyme that became frequent in the eleventh century, and on the other hand by an undoubted allusion in the middle of the twelfth century. The frequent occurrence of *stare* in the sense of *esse* seems to assign them to France. The three 'comoediae' themselves are of the slightest value. In the first, 'de nuntio sagaci' (297 verses), a lover describes the cunning arts of a messenger sent with presents to woo a maiden in his name; the second, 'de tribus puellis,'

is an account of a love-adventure, related by the writer; the third, 'de tribus sociis,' is a mere anecdote, in 20 elegiac verses. These trifles have been edited with the elaborate care characteristic of the 'Mediaeval Library,' of which the volume forms a part, the variants of several different MSS. being minutely recorded. The student of Mediaeval Latinity will appreciate the chapter on grammatical anomalies (p. 38 ff.).

The *Acolastus* and *Pammachius* bring us into the comparatively broad daylight of the age of Humanism and of the Reformation. It would not indeed be easy to find two Latin plays of the time which better typify those two movements, where they accorded and where they conflicted, than do these. The *Acolastus*—early known in England by Palsgrave's 'Eckphrasis' of it (1540)—is one of the first and best dramatizations of the

favourite story of the Prodigal Son,—the work of a talented schoolmaster, who, like our own Udall, knew how to apply the art of Terence and Plautus to modern issues, and to convey wholesome examples in elegant verse. The 'Pammachius,' on the other hand, is the work of a militant and fanatical Protestant, a furious assault upon the Roman church, which has left its traces in the work of a kindred spirit among the English reformers, Bishop John Bale. Bale translated it, and his *Kyng Johan* is a palpable adaptation of its motives to the career of that heroic precursor (as Bale regarded him) of the Protestant Henry. Both plays are edited with his usually minute care by Dr. Bolte, one of the first living authorities on the Latin drama of the sixteenth century.

C. H. HERFORD.

ASHMORE'S *ADELPHOE OF TERENCE*.

The Adelphoe of Terence. With Introduction, Notes and Critical Appendix by SIDNEY G. ASHMORE L.H.D. Macmillan & Co. 1893. 3s. 6d.

It is a pleasure to take up an edition of one of the plays of Terence with the feeling that the average school or college student may use it without running the risk of loading his mind with a mass of misinformation in regard to the Terentian metres and language. This edition would seem to be especially suitable for those who are beginning their study of Latin comedy, as the author has presented in his introduction a brief survey of the development of Greek and of Latin comedy, with biographical sketches of Terence and of his predecessors in the drama, together with chapters upon the division of a play into acts and scenes, the actors, the theatre, the MSS., the text of Terence, and the Terentian metres. The facts are well chosen and stated clearly and accurately in the main.

This is especially noticeable in the chapter on metres, for some of our English editions of Terence and Plautus either present incorrect views on the subject of the metres in comedy, or else present correct views in such a blind fashion that the results are very misleading to the student. It may be noted in passing that to the rather full list

of reference books upon metre and prosody on p. lvi. Klotz's *Altörmische Metrik* should be added, and that on p. lxiii. the editor rather unfortunately confuses 'the length of a vowel' with 'the length of the syllable' in which it stands, and uses 'arsis' (cp. note to v. 142) of the accented part of the foot. Both better usage and the practice adopted by many of the school grammars apply this term to the unaccented part of the foot. In view of the fact that the introduction is made so full, the reviewer would have liked to see Suetonius's 'Life of Terence' included. Suetonius's sketch is admirably adapted to serve as a preface, or perhaps better as a conclusion, to the study of Terence. Personal experience has shown that it is always read with eagerness by students, and that it gives them an inclination to get at original sources, and unless it is printed in a college edition of Terence it is quite inaccessible for class-room use. The text of the *Adelphoe* followed by Professor Ashmore is that of Dziatzko. The edition has a critical appendix, which, as the editor says, is in the main a defence of the adopted text. The main excellence of the book, in the reviewer's opinion, consists in the good judgment which the editor has shown in his choice of material for his commentary, and in the concise and clear form in which