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***Pervigilium Veneris: The Vigil of Venus.* Edited, with facsimiles of the Codex Salmasianus and Codex Thuaneus an Introduction, Verse Translation, Apparatus Criticus and Explanatory Notes. By Cecil Clementi, M.A. Oxford: B. H. Blackwell; London: Henry Frowde.**

A. D. G.

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2. It was to avoid empty, windy verbiage, while preserving learning.

3. It was to avoid any vulgar or plebeian words or expressions (118₄).

4. The *sententiae* were to form a connected part of the whole (118₅).

5. It was to avoid any appearance of being a mere history in verse by the liberal employment of mythological machinery (118₆).

Do readers of the *Classical Review* remember a deservedly popular novel by Mr. Bernard Shaw, called *Cashel Byron's Profession*? At the end of that excellent tale there is printed (for copyright purposes, Mr. Shaw tells us) a little piece entitled 'The Admirable Bashville.' If this had been written by anybody else than Mr. Shaw himself it would have paralleled the poem *De Bello Civili*. Imagine a literary Conservative saying, '*Cashel Byron's Profession* is a good book, but its un-

conventional manner makes its form displeasing to me, and opens dangerous precedents for future authors. I will therefore throw it into the conventional form of British drama: I will shorten it, throw it into blank verse, polish the language, and supply it with the regular stage-tricks that have been our legacy from Elizabethan and eighteenth-century customs.' Then 'The Admirable Bashville' is what he would have produced, and it would have been a fair analogue to the poem under consideration.

But these speculations have led me far astray from Miss Baldwin's book, and it is only right to conclude with another word of praise for the wide reading, industry, and sound judgment which she displays throughout. Her work can never be neglected by Petronian scholars.

S. GASELEE.

SHORT NOTICES

Pervigilium Veneris: The Vigil of Venus.

Edited, with facsimiles of the Codex Salmasianus and Codex Thuaneus an Introduction, Verse Translation, Apparatus Criticus and Explanatory Notes. By CECIL CLEMENTI, M.A. Oxford: B. H. Blackwell; London: Henry Frowde.

CONFUSION has gone too far in the text of the *Pervigilium Veneris* for any reconstitution to be certain or even particularly probable. This remarkable poem remains a playground for the ingenious. Mr. Mackail's edition is well known; he interprets the 'versus xxii.' of the heading to mean twenty-two stanzas; and he does actually find the requisite number of four-line 'stanzas,' each followed by the refrain. But in order to do this he has not only to transpose lines (not that anyone can object to that, for the most conservative critic must recognise that the text has somehow been sadly disarranged), but to insert the refrain twelve times and to make five brand-new lines of his own. The result is symmetrical, but

the method is extremely drastic. Now comes Mr. Clementi. He, taking as a basis Mr. S. G. Owen's edition, in which the poem is divided into ten unequal groups of lines, imposes on this the transpositions suggested by Müller and Bücheler. The result, according to Mr. Clementi, is that we have thirteen (xxii. in the heading being a mistake for xiii.) groups of 6, 4, 8, 6, 8, 8, 4, 8, 8, 6, 4, 8, 4 lines, arranged so as to produce a kind of choric structure, in which *προωδός* is answered by *ἐπωδός*, and *στροφή* corresponds to *ἀντιστροφή*. *Securus judicet orbis terrarum*.

Whatever the probability of Mr. Clementi's ingenious hypothesis—and it certainly deals rather less violently with the text than does Mr. Mackail's—his edition must be extremely valuable to all students of the *Pervigilium*. It contains a collation of the codices Salmasianus and Thuaneus, and a facsimile of each. There are also explanatory notes, and a verse translation. As to the latter, it is no discredit, where others have failed, to attain only a moderate measure of success. Mr. Clementi has

set himself a *tour de force*. What with the actual obscurity of the Latin, and the obvious fact that fifteen Latin syllables contain more meaning than the same number in English, he who would render the *Pervigilium* into the same number of English lines is looking for trouble—not without hopes of discovery.

A. D. G.

Commentaire anonyme sur Prudence d'après le Manuscrit 413 de Valenciennes. Par JOHN M. BURNAM. One vol. Large 8vo. Pp. 300. Paris: A. Picard et fils. 1910.

EDITING of works in the classical languages is becoming every day more and more a profession for a cheap-jack. For indeed, when it comes to editing fully and with elaboration anonymous commentaries on so little known an author as Prudentius, unless the editor constitutes himself an *advocatus diaboli* and brazenly proclaims the virtues existent or non-existent in the work, the reader is apt to see in it a mass of irrelevant comments, puerile notes and futile derivations, and wonder what can have induced any mortal to spend his time on it. Fortunately Mr. Burnam, though for the present he shirks his duty as advocate, promises to fulfil it at some future date. Temporarily he fills the gap by making two assertions in his short preface, which, if he can maintain them, account reasonably enough for the publication. It appears that the MS.—which according to Mangeart's *Catalogue descriptif et raisonné des Manuscrits de la Bibliothèque de Valenciennes* (Paris, 1860) is of the tenth century, and comes from the abbey of Saint-Amand—was copied from an 'Insular' archetype in half-uncials by a Low German or Netherlands scribe. When the proofs of this assertion are given, they cannot fail to be of interest to palaeographers and should be too to editors of classical texts, if a list of the mistakes and corruptions arising from misreading of the script are given. He also promises to show that the work should be attributed to Remi of Auxerre; and, if this is so, students of mediaeval edu-

cation may be glad to have another added to the already published works, (for which, I fear, one cannot claim entrancing interest), of the first person who delivered public lectures in Paris. Remi looks a likely candidate for the authorship of the work. He is known to have written a commentary on the *Paschale carmen* of Sedulius, another early hymn writer, and except for this and his Biblical commentaries and sermons, his studies seem to have lain mainly among grammarians and critics—Donatus, Priscian, and Martianus Capella, on all of whom he wrote commentaries—rather than among classical authors. And the writer of this anonymous commentary borrows frequently from such works, as the long and thorough appendix of parallel passages shows, whereas his quotations from classics are limited apparently to 17 from Virgil, 5 from Horace, 3 from Juvenal, and 1 from Persius.

The lemmata are too short to be of much use to editors of Prudentius: but the order of the poems enables one to fix the class of the manuscript from which they were taken. It belongs to the inferior or German class of MSS., which is distinguished from others by placing the hymns of the Peristephanon after number ten of the Cathemerinon. If the script of the commentary was insular and the author French, this seems rather surprising, as the French and English MSS. of Prudentius, which are closely connected, put the Peristephanon after the two books against Symmachus or the Psychomachia.

It is perhaps worth calling attention to an Addenda Lexicis Latinis at the end of the volume, containing some fearful and wonderful words and forms, which may interest lexicographers and students of late Latin.

E. O. WINSTEDT.

The Odyssey. Translated by J. W. MACKAIL. Books XVII.-XXIV. Pp. 219. London: John Murray. 5s. net.

THIS volume completes Mr. Mackail's translation of the *Odyssey*. However improbable it may have seemed that