

**METAPHOR AND
COMPARISON IN THE
EPISTULAE AD LUCILIUM
OF L. ANNAEUS SENECA**

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BY
CHARLES SIDNEY SMITH

A Dissertation

SUBMITTED TO THE BOARD OF UNIVERSITY STUDIES OF THE JOHNS HOPKINS UNIVERSITY
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PREFATORY NOTE

The delay in publishing this dissertation has been due partly to pressure of other duties, and partly to the desire to await the completion of the seventh edition of the "Antibarbarus," in order that references to that work might be corrected in conformity with the latest edition. I regret that unexpected difficulty and delay in obtaining a copy of D. SREYNS' "Étude sur les métaphores et les comparaisons dans les oeuvres en prose de Sénèque le Philosophe," Gand, 1906, prevented me from being able to make use of it before my manuscript was practically ready for the printer; and I am, therefore, obliged to content myself with a commendatory notice in this place.

September 4, 1909.

C. S. S.

ERRATA.

On page 5, line 13, for "des", read der.
line 22, for "1828", read 1832.

On page 181, line 5, for "45", read 46.
for "133", read 135.



BIBLIOGRAPHY

Inasmuch as the present discussion is concerned rather with what Seneca himself said than with what has been said about him, it is not necessary to include here the somewhat extensive bibliography on the latter subject which was originally prepared in connection with the dissertation. I shall, therefore, only mention a few of the works which I have found especially helpful for my present purpose, namely: A. BIESE, "Die Entwicklung des Naturgefühls bei den Römern," Kiel, 1884 (pages 127-136 on Seneca); A. GERCKE, "Seneca-Studien," *Jbb. f. class. Phil.*, Supplb. XXII (1895), 1. Heft; K. F. H. MARX, "Uebersichtliche Anordnung der die Medizin betreffenden Aussprüche des Philosophen L. Ann. Seneca," 22. Bd., *Abhandl. d. kön. Gesellsch. des Wiss. zu Göttingen*, 1877; F. I. MERCHANT, "Seneca the Philosopher and his Theory of Style," *A. J. P.* XXVI (1905), p. 44 ff.; H. A. MUNRO, "Virgil and Seneca," *E. J. P.* II (1869), pp. 144-146; and H. WIRTH, "De Vergilii apud Senecam philos. usu," *Dissert.*, Freiburg, 1900. The text of the "Epistulae Morales" which has been used in collecting the examples is that of O. HENSE, Leipzig, 1898 (Teubner); and I follow his readings throughout, except as indicated in individual cases. Occasional reference is made to the translations of Seneca by A. PAULY and A. HAAKH (Stuttgart, 1828-1851) and J. BAILLARD (Paris, 1905).

Any study of metaphor and simile among the ancients must, of course, be under obligation to G. GERBER, "Sprache als Kunst," 2. Aufl., Berlin, 1885, II, p. 72 ff.; K. F. VON NÄGELSBACH, "Lateinische Stilistik," 8. Aufl. besorgt von I. MÜLLER, Nürnberg, 1888, p. 502 ff.; and R. VOLKMANN, "Die Rhetorik der Griechen und Römer," 2. Aufl., Leipzig, 1885, p. 415 ff. Of great value, also, is the discussion of the style of Seneca by E. NORDEN, "Die antike Kunstprosa," Leipzig, 1898, I, pp. 306-313; and the articles on individual words in *J. Ph. KREBS*, "Antibarbarus der lateinischen Sprache," 7. Aufl. by J. H. SCHMALZ, Basel, 1905-1907.

The bibliography for metaphor which is given by W. PECZ, on pp. VII-XII of his "Beiträge zur vergleichenden Tropik der Poesie," in *Berliner Studien* III (1886), is practically complete up to that date; and as this has been supplemented by the lists in H. L. WILSON, "The Metaphor in the Epic Poems of Statius" (Baltimore, 1898) and G. O. BERG, "Metaphor and Comparison in the Dialogues of Plato" (Johns Hopkins Dissert., 1903; publ. Berlin, 1904), it is sufficient for me merely to add a few recent titles, viz.: W. W. BADEN, "The Principal Figures of Language and Figures of Thought in Isaeus and the Guardianship Speeches of Demosthenes," Johns Hopkins Dissert., Baltimore, 1906; W. BARCZAT, "De figurarum disciplina atque auctoribus; Pars I, Auctores Graeci," Göttingen, 1904; R. FENGER, "De metonymiae in epigrammatis Martialis usu," Dissert., Jena, 1906; E. LINDSKOG, "In tropos scriptorum Latinorum studia," *Commentt. Acad.*, Upsala, 1903; R. M. MEYER, "Das Gleichnis," *Jbb.* XI (1908), 1. Heft, pp. 63-72; J. PENNDORF, "De sermone figurato quaestio rhetorica," *Leipz. Studd.*, 20. Bd. (1903); R. S. RADFORD, "Personification and the Use of Abstract Subjects in the Attic Orators and Thukydidēs," Part I (Johns Hopkins Dissert.), Baltimore, 1901; and L. VAN HOOK, "The Metaphorical Terminology of Greek Rhetorical and Literary Criticism," Dissert., Univ. of Chicago Press, 1905. For an interesting discussion of the troublesome subject of the development and grouping of Figures of Speech, see H. E. GREENE in *Publications of the Modern Lang. Assoc. of America*, Vol. VIII (New Series, Vol. I), Baltimore, 1893, p. 432 ff. A short but suggestive article on "The Force of Metaphor" is to be found on p. 397 of *Scribner's Magazine* for March, 1903.

For convenience of reference, I shall indicate DE-VIT's edition of FORCELLINI's "Lexicon totius Latinitatis" by F-DV.; HARPERS' "Latin Dictionary," edited by C. T. LEWIS and C. SHORT, by H. Lex.; a combination of these two by Lexx.; the seventh edition of the "Antibarbarus" by *Antib.*⁷; and A. OTTO's "Die Sprichwörter und sprichwörtlichen Redensarten der Römer" (Leipzig, 1890) by Otto, "Sprichwörter."

INTRODUCTORY REMARKS

The prominent position which L. Annaeus Seneca occupies in the history of Latin literature is so well known that it hardly requires any discussion here. In sect. 287 of WARR'S edition of TEUFFEL'S "History of Roman Literature" he is described as "the most brilliant figure" of his time, "in point of literary skill . . . only comparable with Ovid, to whom he was vastly superior in intellect;" in sect. 288 it is said that "Seneca is as a writer also a faithful image of his period . . .; he purposely wrote in harmony with the prevailing taste and successfully courted the applause of his contemporaries;" and sect. 289 remarks that "the estimation in which the writings of Seneca were held caused them to be frequently copied and abridged." H. M. KINGERY, on pp. 18-19 of the Introduction to his edition of "The Medea of Seneca" (Crawfordsville, Ind., 1900) affirms that no study of the literature of Rome can afford to leave Seneca out of account, and that, by developing the tendencies already started by Ovid, he became the creator of a new school of rhetoric. D. COMPARETTI, "Vergil in the Middle Ages" (Engl. Transl., N. Y., 1896), p. 36, characterizes him as "Seneca, who strove to wed the worst extravagances of rhetoric with philosophy, and yet, in spite of all his failings, startles us with his genius." H. RIEGER, "Observationes Annacanae" (Freiburg, 1889) declares (p. 5) that 'the history of the Latin language cannot be completed until the language of the most flourishing author of Silver Latinity has been so thoroughly examined that a certain judgment can be passed upon it;' and M. ZIMMERMANN, "De Tacito Senecae philosophi imitatore" (Bresl. philol. Abh., V. Band, 1. Heft, 1889) says (p. 2): "Is autem, qui inter auctores argenteae latinitatis principem tenet locum . . . L. Annaeus Seneca, quo nemo fere scriptorum Romanorum maiorem stili splendorem adsecutus est. Patris enim vestigiis insistens flumen verborum et volubilitatem, quam Ciceroniana oratio adfectaverat, distinctis et interpunctis inter-

vallis ita inhiabit, ut singulis colis morae atque respiratione intercederent, et quo magis singula cola coartabantur, eo magis clausula concisorum et initium emicabat, cum praesertim numeri oratorii et verborum collocationis maximam rationem haberet. Sed non solum brevitati sententiarum homo Cordubensis operam dabat, verum etiam, quoniam et ipse poeta erat, poetico solutae orationis color, quo in genere maxime audacissimas translationes usurpat. Quantum id dicendi genus, quod L. Annaeus Seneca excolebat, habuerit momentum, inde elucet, quod non solum aequalium eius, verum etiam historicorum Romanorum praeclarissimi, Cornelii Taciti aures ita adfecit, ut is in eloquendo Senecae stilo accederet." In the course of his valuable and suggestive characterization of the style of Seneca, in the first volume of "Die antike Kunstprosa," Eduard Norden says (p. 306): "Seneca galt der Nachwelt gewissermassen als der literarische Repräsentant der ersten Kaiserzeit," adding that, in the Middle Ages, he was better known than even Cicero, and that he "hat von jeher die Augen der Menschen auf sich gezogen: Hass und Liebe, bittere und milde Beurteilung sind keinem anderen Menschen und Schriftsteller des Altertums in gleichem Masse zuteil geworden." On p. 307, Norden continues: "Sein Stil war die cause célèbre für die archaischen Kritiker von Trajan bis zu den Antoninen. . . . Der Grund für die Erbitterung und für eine solche Erbitterung ist klar: im Kampf der Parteien, der in der traianischen Zeit, nachdem er lange unter der Asche geglimmert hatte, emporflamte, in diesem Kampf . . . hielt die Partei der Modernen das Banner hoch, auf dem der Name Senecas leuchtete, während die reaktionäre Partei dies Banner herabreißen und ein anderes mit Cicero als Devise aufpflanzen wollte;" and again, on p. 312, he expresses the opinion that, in spite of his faults, Seneca is to be regarded as, next to Tacitus, the best representative of the "Modern Style." Compare also, A. Gercke, "Seneca-Studien" (p. 133 ff.), who mentions Pliny, Tacitus and Juvenal among the imitators of Seneca, and whose statement concerning the unfriendly attitude assumed toward him by the professional rhetoricians is proved by