

**THE ANDRIA OF TERENCE: FROM
REINHARDT'S TEXT; WITH
CRITICAL AND EXPLANATORY
NOTES AND A LITERAL
TRANSLATION**

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The Andria of Terence: From Reinhardt's Text; With Critical and Explanatory Notes and a
Literal Translation by Publius Terentius

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AND
A LITERAL TRANSLATION,
BY A GRADUATE.

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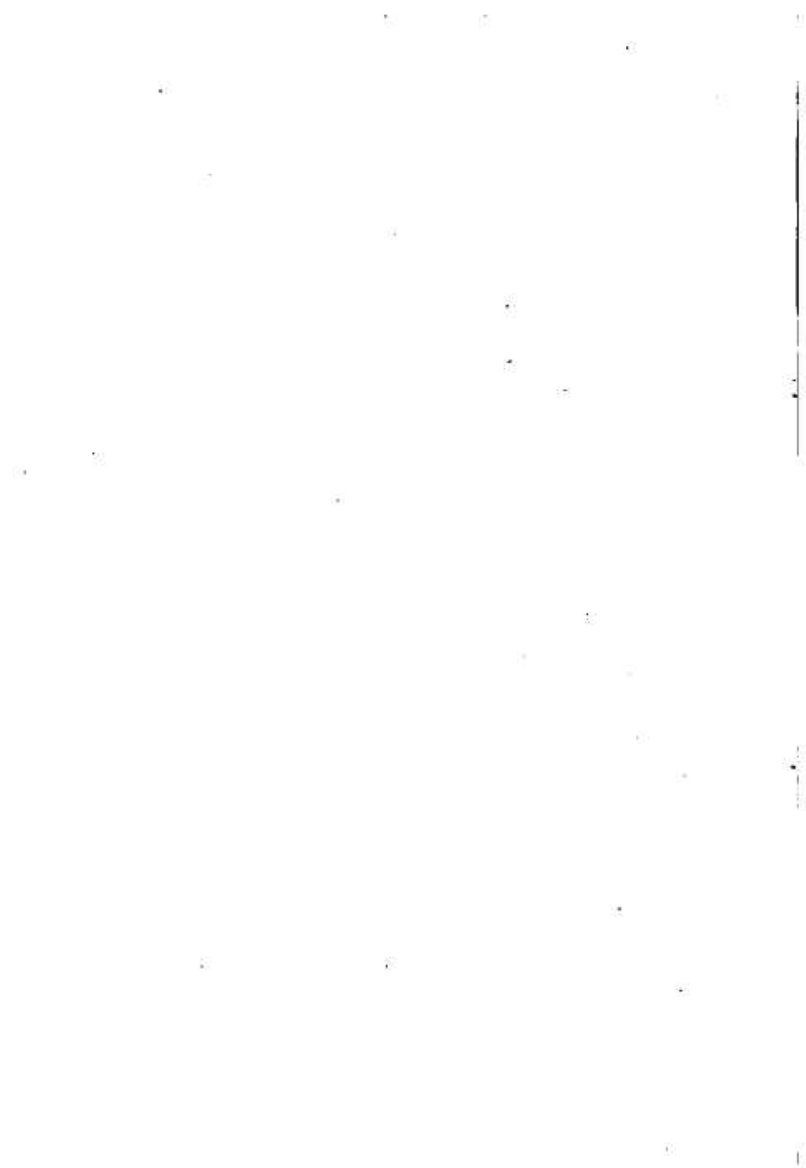
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THE object of this edition is to give an accurate text, convenient notes, and a useful translation. The text is that of Reinhardt. The notes will be found to contain all necessary information, without being lengthy. The translation adheres as strictly to the literal as is consistent with a just rendering. The metres have not been discussed. Admitting, as they do, of every variety of iambic and trochaic rhythm, it would have been impossible to give any adequate account of the various theories in an edition like the present. We refer the student to Bentley.



PUBLIUS TERENCE AFER.



1. It was the happy lot of Publius Terence to have the minor details of his actual life involved in obscurity. More fortunate than his master in this respect, the refinement of his mind holds supreme place in our estimate of his character; while, our conception of Menander involves a large amount of foppery and sensuality. Such an apposition is doubtless most unjust. But the mood of posterity is variable as the waves; and on the whole we may congratulate the poet that his meaner life is lost.

2. But when a great man's fame is handed down by his works, curiosity is at all times busy to find out something of his history. There being no actual information, each has his own conjecture, and the mythic principle soon comes into play. In this way Terence shared the fate of most other unknown heroes, and a life was invented for him. Yet even here he was more fortunate than many. Shakespeare in course of time became sadly addicted to deer stealing; and it seemed so desirable a thing to some that Milton should have been whipped at College, that they declared he had been; such faith had these persons in their ancestors' observance of duty. But Terence seems to have escaped any malicious invention of this sort. Still a life *was* invented for him. We have no trace of any history of him which was written at all near his own time; and in great probability, very little of what we have is to be depended upon. We give it, such as it is.

3. Publius Terentius Afer was born at Carthage, B.C. 195. He early became the slave of P. Terentius Lucanus, a Roman Senator; who afforded him those opportunities of study and in-

struction which his intelligence seemed to justify; and, according to a usual custom in such cases, in due time gave him his freedom. In this way he came by his name of P. Terentius; the cognomen, Afer, being in all probability connected with his Punic origin: though even this is uncertain.

The poet formed an intimate acquaintance with two noble youths, Scipio and Lælius. He was some few years older than they were: so that the relation between them would doubtless be that of easy friendship; still, his connection with them gained Terence the patronage of the great and admission into the society of the principal families of the city. This advantage would considerably assist him in mastering the refined and correct language of the day; which for a stranger was an extremely difficult task. The perfection to which the poet attained is the main argument for his early appearance at Rome.

4. In the interval between *b.c.* 186 and *b.c.* 160 the six plays of Terence, which remain to us, were successively acted; and his popularity was at its height about the end of this time. But like all popular men, he was not without his enemies; and we find him leaving Italy for Greece. Terence took some interest in politics, and sided with his patrons. This might have had something to do with his retirement. Or he might have wished to travel, and form a closer acquaintance with the Greek models. These are conjectures. It is very improbable that the jealous criticisms of Luscus Lavinius could have had much influence in bringing about the poet's temporary absence.

5. Temporary absence indeed it did not prove to be; for Terence never returned. In Greece he occupied himself with translating the plays of his master; and to grief for the loss of these translations by shipwreck, to the number of 108, his death has been attributed. But this is very unlikely; as I cannot think that they were anything but exercises; and the loss of them would be only trivial; for the advantage gained lay in the translating, and not in the translated matter.

Some historians say he was drowned; some, again, that he died in Arcadia: and various other exits are recorded. Certain it is, he never returned to Italy; and that his death took place *b.c.* 159, or in the following year; in the 36th year of his age.

6. The Roman poets were notorious for plagiarizing from the Greeks. Whether they looked upon it as one of the rights of conquest, that they should use everything which belonged to the conquered, even in literature, I shall not assert: but their unblushing appropriation is undeniable. It was not one of their most happy characteristics, and says little for their originality, not to speak of modesty; in which I am inclined to believe they were almost universally deficient.

But when the charge is brought against Terence in particular, it can be but an empty one. There is no possible ground for it, unless forsooth it be the testimony of that *malevolus vetus poeta*, Lucius Lavinius: which is rather an argument on the other side. I would be very careful in impeaching the literary integrity of a great man, even though he were a Roman.

7. A similar principle of justification may be brought to our poet's rescue, in the matter of the assistance which Lælius and Scipio are said to have rendered him. It is possible they occasionally took part in his labours; and they might have revised his language, as a check on impurities. But the latter is not so likely to have been needful, judging by the perfection which he had attained to by the time his extant plays appeared; which indeed are probably all he wrote. The former is a fault which cannot be excused in a literary man. It adds nothing to his greatness, to say the least of it. His work is, in just the same proportion, pulled down from its neatness. If Pope employs some scribbler, at so much a line, to translate eight books of the *Odyssey*, I speak with great reluctance of Pope's translation of the *Odyssey*. And though we might tolerate the partnership of Beaumont and Fletcher; still, a play, in which some hack supplies "the minor scenes" is on the whole pretty intolerable. No true work of art can be produced in that way, English or Roman.

Seeing this is so, and seeing also that there is no good ground for believing the account handed down to us; let us give an honest poet the benefit of the doubt.

8. Besides Terence, the only other Roman Comic Poet of note was Plautus. The two differed considerably in their style