

THE ELEGIES OF MAXIMIANUS

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The Elegies of Maximianus by Richard Webster

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RICHARD WEBSTER

**THE ELEGIES OF
MAXIMIANUS**

Maximianus Etruscus.
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THE

ELEGIES OF MAXIMIANUS

EDITED BY

RICHARD WEBSTER

CLASSICAL FELLOW OF PRINCETON UNIVERSITY

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PREFACE

THE text of this edition is based on a study of the interrelation of the manuscripts in Bährens's apparatus, with the addition of Ellis's collations and Traube's report of the 9th century quotation. It does not rest entirely on the Eton codex, for the impossibility of such an attempt was shown in Petschenig's edition. But I have admitted no conjectural reading.

The conclusions presented in regard to the character of the Elegies and the personality of their author differ from the views hitherto generally entertained.

I am especially indebted to Professor J. B. Carter for his many valuable suggestions and his constant interest in the preparation of this edition. Acknowledgment should also be made of the assistance received from Professor West, Professor E. S. Hawes, Mr. Louis H. Gray and Mr. Daniel W. Ketcham.

The abbreviations given for periodicals are those used in the *Bibliotheca Philologica Classica*. The names of Bährens and Petschenig occur so frequently that they are given in abbreviation as B. and Petsch., respectively.

RICHARD WEBSTER.

THE CLASSICAL SEMINARY,
PRINCETON UNIVERSITY,
June, 1900.

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AUTHORSHIP OF THE ELEGIES

The statements heretofore made in the matter of the authorship of the six elegies here edited are faulty, in that they take for granted that the *ego* of the poems is the author's self. Now, it is very necessary to consider the validity of this hypothesis—just as it might be of interest to open up the personal question in the lyric and elegiac poetry of the Augustan period.

To remove any prepossessions against a theory which is not naively personal, it is only necessary to remember that the infrequency of dramatic treatment in Roman literature is to be explained, not alone by the scarcity of actual drama, but by a feeling we have that Roman manners and mould of thought were in a way more matter of fact and less imaginative than Greek. If we had larger remains of the Roman drama, especially the tragedy, and if we were less fond of contrasting Greek and Roman intellectual types, this difficulty would vanish: we would see, in all periods, even the classic, this fictitious element. Certainly this prejudice, whatever force it may have for the earlier and more virile period, can have little for the later age. And in general it is not well founded. If we insist on bringing under the dramatic canons even the prose masterpieces of Greek literature, as Herodotus and Thucydides, we can not deny the possibility of the same thing in Rome. More especially is this true in Roman poetry, where, even if the national mind was not so deeply impressed and shaped by the drama as in Greece, there was in the literary consciousness the mingled strain of Greek and Roman drama.

This element is present in Augustan literature, largely following Greek models, in Vergil's *Bucolics*, in Horace's lyric, in the elegies of Tibullus, even more in Propertius, and most of all in Ovid. Martial frankly confesses that his poetry and his life are opposites.*

To go no farther with particular instances, which soon fail because of the large place Christian dogma takes, we see in the elegy an apparent upward scale of dramatic, impersonal treatment. Between Tibullus and Ovid (the latter still in a live period of litera-

* I iv 8; it matters little whether this be taken as fact (when it would have the force given above) or imitation from Catullus XVI 5 or Ov. Tr. II 354. If the latter be the case, it is the more striking evidence of the point which I would make.