ARTICLE IV.

REVIEW OF RILEY'S TRANSLATION OF THE COMEDIES OF PLAUTUS.

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These volumes belong to a collection of translations known by the name of Bohn's Classical Library. It would seem that, like many other of Mr. Bohn's publications, this collection was intended for a very wide circulation; otherwise, the mystery of such faultless paper, such precise and truly English type, so substantial a binding, all for a very moderate price, would be inexplicable. In point of mechanical execution, nothing better could be desired for Homer, for Horace, or for Shakspeare. The literary labor has been performed chiefly by graduates of the two great English universities; and these translations are interesting as showing some phases of English study,—as straws show which way the wind blows. Under the auspices of such a publisher, and favored by the extensive circulation to which the collection is destined, and which, indeed, it has already, the translators might have done much for the furtherance of that classical taste which has always been one of their countrymen's highest boasts. The service would be at best but an humble one, for the translator stands, in the dignity of his calling, below the editor and commentator; yet he is regarded as an associate, and his labors are no despicable contribution to philological science. It would, furthermore, be a great injustice if we expected from these volumes the learning and penetration of a great past generation: Bentley, sniffing out the errors of transcribers with the sagacity of a Spartan hound; Porson, stubborn and wayward, but lord of the field he trod; Elmsley, with his fine acumen and \textit{axiobus}; of such names a nation may well be proud. Yet, if they have passed away, and with them the hegemony of England has vanished, it need not deprive their epigonoi of the honor of doing great deeds, as vassals of some great kingdom take a pride in doing feats of valor, albeit under a foreign banner. A careful use of the labors of scholars we

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expect in an undertaking of this sort, though these scholars be foreigners.

This use Mr. Riley, in common with the other translators, professes to have made. His book is founded mainly on the text of Ritschl, or, as he calls him throughout, Ritschel. We can hardly conceive how our translator never wondered, in the course of the long preparatory studies necessary for his undertaking, why the s was found in the Latin name Ritschelius, while the Rhenish Museum, in which many of his choicest labors are gathered up, stared at him with Ritschl on the title-page. Did it never occur to him that, if the Latin termination were dropped, it would be wise to drop the s also? Or has he silently followed some new theory of proper names, imitating the example of some Germans, who show us in their books such English names as Bentin and Ehlert? But our translator commits a less pardonable offence than that of misspelling the name of Plautus's principal editor. He does not even know the name of the dramatist himself. His preface begins with these words: "The following pages contain a literal translation of all the existing works of Marcus Accius Plautus (or, as he is called by Ritschel and Fleckeisen, T. Maccius Plautus), the Roman comic writer." From this mode of expression we must infer that Mr. Riley still believes the real name to be M. Accius Plautus, and T. Maccius Plautus to be a wild speculation of the two editors. Now this leads to one of two conclusions; either that the writer is not acquainted with the dissertation de Plauti poetae nominibus, which would be an unpardonable piece of ignorance in him; or, if he has read it, and still persists in calling the name M. Accius Plautus, in direct opposition to the usage of the learned since the appearance of that publication, it shows a degree of pervicaciousness which is proof against all reasoning.

Now a translation based on the text of Ritschl claims to be far in advance of all other translations of Plautus, and to give the results of the latest investigations in this department of Latin literature. And really, if there be any one period in the history of Plautinian criticism that deserves special commemoration, it is the interval which has elapsed between the publication of Thornton's version and the present moment. Nay, we may go still further, and say that, in the last thirty years, more has been done to restore the poet to his original form than in all the rest of the time since the revival of literature. However great, then, the merits of former translations may have been, a new one is imperatively demanded; for of the two things demanded of a translator, the one, the felicitous diction, the inventive
power, and something of the afflatus of the original writer, remains always the same, and is in the main independent of time and change. But the critical requisites of the translator vary from year to year and from day to day; he must be a rigid scholar, familiar with all the implements of his art, and able to follow the path of criticism and exegesis up to the moment when he writes. No translation, then, can be deemed a verae et assi, but only relatively good.

Few of the great writers of antiquity have met with so hard a fate as Plautus. Of the hundred and thirty dramas ascribed to him by the ancients, only twenty have weathered the storms of time; and these have come driving into port with battered hulks, shivered masts and drooping pennons. In ancient times prologues were added for practical representation on the stage; glosses and interpretations of grammarians were modified and crept into the text as interpolations. By his own countrymen he was not at all times understood nor appreciated. And when at last the living, spoken word had died out, the difficulties of the metre — rough in comparison with the burnished and glittering rhythms of the Augustan age — added only one more to the many corruptions which were distorting the text. Of the few remaining plays, the best manuscripts contain only portions. When Latin literature was again zealously cultivated at the revival of letters, it was a matter of great consequence to possess a complete and readable text of Plautus; but a real text, in the present sense of the word, was impossible, nor, indeed, was it under the circumstances necessary. Gradually, clearer views were attained with regard to the state of the manuscripts, and codices, mutilated to a great extent, were seen to rest on firmer foundations than the smoother but more suspicious copies of a later age. But the art of criticism was slow in its unfoldings; gut ding will weile haben; and before the great laws of this art were developed by Reiske and Bekker, all that was done was sporadic and disconnected. Even Gronov's edition, published at Amsterdam, which for many years passed as the Vulgata, betrays little recognition of philological method.

In the latter half of the last century, Friedrich Wolfgang Reiz, professor at Leipsic, edited the Rudens. The merits of Reiz, both in this and in other works, is not small; one honor, especially, is his, that of being the first German to comprehend and advocate the laws of metre, which had been laid down by Bentley. A peculiar mental

1 In opposition to the younger Burmann, who attacked the Bentleian system in the preface to his Phaedrus, Reiz wrote a dissertation entitled Burmannum de metris Terent. judicare non potuisset.
organization, however, unfitted him for writing, and his main influence was exerted in his university lectures. These, according to the testimony of his pupils, must have been preeminently suggestive and inspiring; and among his auditors there was one fully fitted to imbibe the new ideas advocated by the master, to carry them out with force and vigor, and to publish them to the world. This was Gottfried Hermann. It is an interesting psychological fact that, with all his felicitous audacity and originality of thought, the authors he treated with special predilection in all his after life, were those he had studied at the university.1 Among other writers, Plautus engaged his attention, and eleven years after the publication of the *Rudens* by Reiz, Hermann came out with his edition of the *Trinummus* (1800); and from that time to the present, steady progress has been made in the criticism of all the plays.

Nothing can be further from our purpose, in the review of a mere translation, than to attempt a sketch of the criticism of Plautus. But we have grave charges to bring against Mr. Riley, and to substantiate these we are compelled to glance at a few of the most prominent changes and areas of the text. Hermann ended a long and honorable career in 1848. Some time before his death, he had seen that the Augean labor of editing Plautus must be undertaken by some younger man. Who this was to be, could be a matter of no doubt; it was Friedrich Ritschl, formerly professor in Breslau, now in Bonn; and at a congress of philologists, held, we believe, at Dresden, he solemnly entrusted Plautus to him as a precious legacy. Thus it has been reserved for the third generation to finish what the master had begun. But the master did not live to see the ripened fruit of the pupil's labors. The first volume of Ritschl's complete edition appeared in 1848, dedicated with pious veneration to the Manes of Hermann. Since then five more plays have been issued, and the remainder will appear at no long intervals.

We must pause for a moment to notice the edition of Weise, Quedlinburg and Leipsic, 1838, in two octavo volumes. This is utterly without worth, and undeserving of mention among the editions of Plautus. But Mr. Riley has made it the basis of his second volume, with the exception of the *Amphitruo* and *Rudens*. We may congratulate ourselves that he has done so; for what has passed through the hands of both Weise and Riley is so corrupt that it saves us from all consideration of it.

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1 See the interesting remarks of Otto Jahn, in his Gottfried Hermann, eine Gedächtnissrede, Leipsic, 1849, p. 8.
Besides Ritachi's two editions, the larger with critical apparatus, and the smaller scholarum in unum, containing only the text, one other deserves special notice. It is that of Alfred Fleckesea, published in Teubner's excellent collection of classics. Dr. Fleckesea, who is quite a young man, a teacher at the gymnasium of Weilburg in Nassau, began his Plautian studies at the university; rigorous methodical investigation pursued ever since that time has enabled him to contribute valuable elucidations on Plautus. Of his edition, the first volume appeared in 1850, and contains the Amphitruoe, Captivi, Miles Gloriosus, Rudens and Trinummus; in two of these plays he was consequently able to avail himself of Ritachi's publication. The second volume came out in 1851, containing the Ariniares, Baccides, Curculio, Pseudolus and Stichus. Of these five plays, the Baccides, Pseudolus and Stichus had been edited by Ritachi. But in these Fleckesea shows anything but a slavish adherence to authority; and where he had not his valuable assistance, though he modestly confesses he had no other critical aids than such as had already appeared in print, his own emendations are such as to give the book an independent and permanent value.

The present position, then, of the plays of Plautus, is a peculiar one. For the first time we have a firm critical basis as far as the labors of Ritachi have extended; the manuscripts have been arranged in classes, and the better ones collated with extreme diplomatic fidelity. But, owing to the great corruption of the text, this process fails to satisfy the demands to be made of an editor of Plautus. Hence Ritachi goes back a step further, and starting, with the principle, that the lawlessness of the metres is due rather to the ignorance of the copyists than to the poet himself, he restores order and harmony by transpositions and emendations, not arbitrarily made out, but founded on a lifelong observation of the laws which the dramatist follows. Mr. Riley has done well then in taking Ritachi's edition for his basis, and, as this is the only thing in his translation we can honestly praise, we must allow him all due credit for what he could not avoid. But for a good translation, two things are requisite: first, good means; and, secondly, ability to use them. Means, Mr. Riley has, ability to use them he has not. As far as we can judge from internal evidence, he seems to be a well-disposed young man, who after finishing his studies at the university — what he has studied he

1 The laws of criticism are well grouped under four heads: integritas linguae Latinae, concinnitas numerorum, sententiae sanitas, consuetudo Plautina. — Præf. Mil. p. xxi.
has not informed us, but we will charitably suppose it was not philology — took it into his head to make a translation of Plautus. A dictionary and grammar he had before; and so buying a copy of Ritschl's editio minor scholarum in usum, he seated himself, translated his papyrus every day, and, when he had done enough for a volume, printed it. But translating a classical author is nowadays a very different thing from what Mr. Riley conceives it to be. Go back of course we must to the best text; yet this is the least thing to be done in the case of any author, the first step only in the case of an author like Plautus. Ritschl has ransacked every nook and cranny of classical antiquity and turned all the splendor of his lore upon his favorite author. But his task has been a gigantic one, and he may well be pardoned, if here and there a corrupt place has escaped his eagle eye. The text of every play gives the final result of his investigations at the moment of publishing it; but the γγειώναις πάλιν διδασκόμενος of Solon no man may say with more truth than he. After a series of brilliant dissertations, enough to satisfy most men's yearnings for fame, not a year passes by without copious testimony to his zeal in the form of programmes, articles for philological journals, etc., none of which may be neglected by the classical student, still less by the teacher or translator. Hardly has he printed one play, before in the preface to the next he corrects not a few places which he had passed unnoticed.

The text of Plautus being thus, as it were, in the process of reconstruction, we may fairly expect from a translator independent research. If he have not made this, we may yet call his work negatively good, if he collates and treasures up what has been done before him. When Mr. Riley says his translation is founded on the text of Ritschl, he says what is not true, and to screen him from the charge of wilful misrepresentation, we must be lenient enough to tax him with unpardonable carelessness. It is not true that he has followed Ritschl, as he should have done, the bare text of Ritschl. Still less is it true that he has followed this scholar in all his labors, and comprehended his spirit. To do this, a long preparatory course of study is necessary, and much more erudition than Mr. Riley gives token of. The preliminary works are scattered here and there in pamphlets or buried in philological journals. The mere labor of collating and digesting what has been printed on Plautus, is no trifling one. Probably not a public library in America contains one-tenth of the fundamental works. The library of Harvard College has nothing at all. But this is no excuse for the translator's neglect of
duty; on the contrary, the difficulty of obtaining such works is the very reason why he should have incorporated the results in his version, the only thing which would have made it acceptable to scholars.

In point of exegesis, we have some very good works on single subjects or detached places, but naturally, this branch must lag behind till a proper text is established. As a whole, very little has been done since the edition of Taubmann, 1605—1624. Here, again, Mr. Riley's book is lamentably defective; he says, in the preface to the second volume: "Particular care has been taken to explain the difficult passages, and it is hoped the notes may prove of value to the classical student." The classical student who finds these notes valuable is to be pitied. Here and there he will find, to be sure, some very diverting blunders of the translator, the only original things in the whole book. But, with these exceptions, the notes are so antiquated and betray so little cognizance of what has been done during the past century, that one might easily think Mr. Riley had slept as many years as Epimenides of Crete.

Translations differ naturally, often by imperceptible grades, according to the ability and taste of the translators. Of course, they are at best but an imperfect substitute for the original, and are to this somewhat as the *μανθανεια* of the Stoics was to their *καταλήπτις*, or perfect comprehension. With the original artist, form and matter are supplementary ideas, mutually conditioning and conditioned; the same inspiration that suggests the idea strikes out the appropriate form. The translator must put asunder what God hath joined together. One factor of the original—the idea—he retains as it is; but with the more important and characteristic part, the beauty of form, he must either dispense altogether, or he must create something new in place of the original. We can now make an approximation to the original in two ways, which we may call analogy and resemblance. The former, we may compare to sculpture; the latter, to painting. It is to the employment of wholes and masses that the plastic art owes its dignity; a Gerard Dow-like minuteness of detail would be only repulsive. The effect of painting, on the other hand,—and here we do not speak of the highest branches of painting,—is produced by the accurate resemblance of parts, not of wholes. A Greek tragedy, for example, translated analogically, would as a whole affect the mind of the reader not unlike the original; the coloring of tropes and metaphors would change; the lyrical parts would be given by kindred lyrical measures in English; the dialogue
by kindred dramatic measures. In the second class of translations, which we have compared to painting, the dignity of mass and form vanishes, and, if the original be a poem, the stubborn difference of the two languages inevitably reduces it to prose. The loss, as a work of art, is somewhat compensated by a succession of faithful little pictures. But on the rigorous fidelity of these pictures all the merit of a literal translation depends.

Let us now look into the details of Mr. Riley's version, and see how he answers our conditions. We would premise that, in the following pages, we shall treat mainly the first three plays of his translation, the *Trinummus*, the *Miles Gloriosus*, and the *Bacchides*. But if the book have any character at all, it can be learned from these; nor can we do Mr. Riley injustice by taking a portion of his book as the representative of the rest, for we may fairly suppose these three important dramas to be done with as much care as any in the book. At any rate, the majority of his readers will probably not care to advance further; and it was only the illusive hope of finding something to praise in the work, that has enabled us to keep right onward, as far as we have done.

Under the head of criticism, belong the spurious verses or interpolations which Ritschl particularly has hunted out with wonderful sagacity, and exposed with convincing logic. In the English, these are not indicated at all as supposititious; we read over them as smoothly as we do over the indubitably genuine parts of the poet. Yet in the English, if anywhere, we need brackets to make the matter at once plain to the eye; since in the original, apart from the sense, some defect in the form or the metre betrays the hand of the bungler; whereas in the translation, the genuine parts being reduced to quite as bad English as the spurious insertions, the distinction is not so readily made. More extensive, and for this reason the readier recognized, are the interpolations which were made chiefly by Italian scholars at the revival of letters, to fill out gaps in the manuscripts. Of this we have a notable instance in the beginning of the *Bacchides*, where a long prologue is inserted to make amends for the loss of the first few scenes of the play. This interpolation is so ill-managed, both in its matter, which is based on a totally false conception of the nature of the whole play — it is put into the mouth of Silenus, who is introduced because the sisters in the play are called *Bacchides* — and in point of form, which differs as much from the style of Plautus as black does from white, that modern critics pass it by unnoticed. Mr. Riley translates it like an integral part of the play, appending...
Buley's translation of the Comedies of Plautus.

the following note; the reasons assigned in it are truly diverting to read in the second half of the nineteenth century: "There is little doubt that this Prologue is spurious" (we hope he is using a false here), "but as it is prefixed to many of the editions" (to what sort of editions?) "and to Thornton's and the French translations, it is here inserted. Lascaris, the Greek grammarian, says, in a letter to Bembo, that it was discovered by him in Sicily. Some writers have supposed it to have been written by the Poet Petrarch." We should like to be informed who thinks it nowadays to be the work of the Poet Petrarch? It is now well made out that this scene was composed by Antonio Boccadello of Naples, who is generally called, from his birthplace, Antonius Panormita. This we notice in passing. A translator should not for a moment think of alluding to such ineptise.

Another general fault is the improper division of the acts and scenes. The traditional arrangement which has generally been followed, is arbitrary in the extreme, and has hardly presumption in its favor. We do not remember that Mr. Riley justifies himself anywhere for his return to this; but this is so important a step backward from the plain indications of the book before him, that his readers ought to have been specially warned.

The genuine parts of the dramas are not always preserved with the same conscientiousness with which the spurious lines are translated. Sometimes single words are omitted without much real injury to the sense; but such omissions destroy our confidence in the translation, and make its accuracy appear very questionable. In the "Trinummens," for example, all authorities without exception read (v. 1070): "Mare, terra, caelestium, di, nostrum sedem;" in the translation: "O sea, earth, heavens, by my trust in you," the word "di" being omitted. In the "Bacchides," 248, Chrysale returning from abroad salutes his master, whom he meets all of a sudden, with the words: "Servus salutat Nicobulum Chrysale." Nicobulus answers: "Pro di immortales, Chrysale, ubi mist filius?" There is a certain 70es here in the vocative Chrysale.

1 Cf. Ritschl, de Plauti Bacchidibus, 1839, and in his Paremya Plantina, Leipzig, 1845, p. 401. We would recommend to Mr. Riley's notice the remarks on p. 399: "sive inventionem spectas poëticam; nihil exoegiari ab ipsius fabulæ argumento et nexu aenienus potuit, nihil magis abhorrens ab antiquitate sensu, moribus veteris comoediae nihil repugnans, nihil sententiarem vel inexactitate frigidius vel obscuritate impeditius vel earundem molestiis repetitione; sive verba et numeros contemplarius, nihil sermonis aut infectius ieiunitate aut insolentia importunitatis, prosodiæ autem et metrorum puérili imperita nihil turpius, immo flagitiocomus."
which expresses the master's surprise at meeting him thus unexpectedly; we may paraphrase it by "Why Chrysæus! Is that actually you!" The vocative is omitted in the translation (p. 165). To give an instance from the third play, the *Miles*, 874, the translation omits (p. 114) the word *ordinam*, "in order, from beginning to end," of the original "rem omnem demonstral ordine." In other cases the omission does more injury to the sense, e. g. *Miles Glor.*, 559, 560: *Si ego mé sciente pæcerer uicinó meæ Eam fieri aput me tam ignoane initrium; the translation (p. 98) omits "aput me;" these words cannot well be omitted, for Periplocomenus speaks with great deliberation, and it was naturally a cumulus to the offence, if Periplocomenus suffered it to be committed in his own house. The omissions occasionally extend to parts of lines or even whole lines; *Miles Glor.*, 860, the phrase "quæ ego sibi non dixerim," is omitted for no conceivable reason; in the same play the translator has wholly misapprehended vs. 1190, 1191; of the other blunders we shall speak in their place. We mention the passage now only to notice that he has entirely left out the words: *ille iubebit me fre cun illa ad portam; if these words had been inserted in their place it would have spared Mr. Riley the mortification of many blunders in one short sentence (translation, p. 181). Immediately below, the scene ends in the English with "Come then begone. But see the door opens opportune" (p. 181); whereas the Latin has one whole line more (v. 1199): "Hilarus exit,ispersavist: furtiat, quod nusquàmat, miser."

Neither do we find, apart from the omissions, a close adherence to the established text. At intervals we meet with traces of an eclectic criticism not felicitously applied, and indicating that the writer had other copies before him, and intentionally or unintentionally culled from them. V. 1160 of the *Miles*, for instance, reads as follows: 'In-tribis, imperator, quod ego potero, quod voles: this is rendered (p. 129): "General, you shall assign me whatever you please, so far as I am capable." Here Mr. Riley seems to emend from in-tribis imperator to *inperabís*. That the emendation is altogether untenable, the words quod ego potero show at a glance. In the same play, v. 708, Ritschl emends to 'Ideo ut liberti] me curant: with the observation "glossemate expulsum principium versus aliqua coniectura probabiliter redipisci studiumus." But the glossema does not trouble Mr. Riley, who follows that, not the emendation. In general, it may be remarked, that the *Miles* is full of errors of this sort; we mention one or two more instar omnium; v. 1289 seq.: Si pól
me nolet dúcere uxórem, genna ampléctar Atque óbsecrabó. alió modo si nón quīb impestráre Consedaram letum. The meaning of the alió modo is apparent, but the English book has (p. 188): "If I shall be unable to prevail upon him in some way or other," without an indication that this is not the reading of the text he professes to follow, but the emendation of Acidaliius. On p. 91 the translation reads — it is the graceful little speech of Philocomasium on her feigned arrival from sea: "Where with raging billows I have been so recently dismayed;" what means so recently? What codex or what editor has any indication of a super or the like? What necessity is there of any deviation from the plain words of Plautus: "sae-uis fluctibus ubi sum adflectata múltem" (Milis, 414).

In the Bacchides we notice one curious thing which is to us altogether inexplicable; v. 711 (translation, p. 186): Recta porta inná-dam exemplo in óppidum antícum et uetus. An attempt to point out here any essential difference between the antícum and the uetus would end in a mere quibble; Plautus likes occasionally to add the one word to the other as a sort of supplement, e. g. Trin. 381; Historiam ueterem átique-antiquam; Mil. 751: orationem ueterem atque antiquam; Most. 2, 2; 45: sectus antícum et uetus; so [Amphil. 118], Pers. 1, 2, 1. In this he is imitated by later writers, as by Tacitus and Juvenal.1 The pleonasm is the converse of noem at recens, and resembles exactly the Greek μαλακός καὶ ἀγαθός. Mr. Riley renders the place in question: "Straight at the gate that instant I'll attack the old town and the new."

We have observed that, in almost all instances where grammars and dictionaries give no solution of a new word or phrase, our translator is quite at fault. Latin lexicography and Latin grammar will be very materially modified by the investigations made within the past few years, and still to be made. New words, new forms of words, and new principles of syntax, must first be established on the authority of manuscripts, discussed in commentaries and monographs, and approved by scholars, before they find their tardy place in the organism of grammar, or are garnered up in the treasure-house of dictionaries. Hence these works are always lagging behind the age. The professional philologist cannot do without them, but he would be a wretched philologist who did not stand above them, and was not in a condition to modify, control and augment them. The purest sources for Plautus have furnished many new words for which corruptions stood in

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1 This usage is illustrated by Heierich, on Juvenal 6, 21, and Doedeleke, Synonymik, IV. p. 84.
the old editions. For instance, the adjective vocædus — tiny, a diminutive of vescus, small, is restored by Ritschl in the Trin. 888: 'Est minusculum alterum, quasi nesculum misiumum. This form is attested by Festus, and confirmed by the analogy of such diminutives as venustulus, liquidissimus. Mr. Riley confounds this with vesculum vinæarium, the old reading, and renders it "about the size of a wine-cask," taking vinæarium for the adjective and nesculum for the substantive. In the Bacchides, 929, Ritschl, following others, restores termanto for tormento in the sentence: non pœsus termanto ruit. This is done on the express testimony of Festus, who assures us that termen tum for detrimentum occurs in the Bacchides; and as this is the only place in what we have of this play where Plautus could have used it, we can have no hesitation in adopting it, in preference to the reading of the manuscripts. Mr. Riley (p. 195) goes back to tormentum in his translation: "Not more decidedly did it fall by the engine of war."

The nominative singular canes for canis is critically certain in Plautus, Trin. 172: Fecisset edepol, ni haec praesensisset canes; translation, p. 11: "I faith, he would have done it if the dogs had not perceived this in time." The praesensissent, which some manuscripts have in this line, is a mere guess of ignorant copyists, who, like Mr. Riley, did not understand the canes.

On p. 28, we find the following note on the value of the drachma: "Olympic drachmæ) — V. 425. As already mentioned, the 'drachma' was about ninepence three-farthings in value. As one hundred made a 'mine,' one-fourth of the price received would go to satisfy the banker's claim." The passage in the translation which this note is intended to illustrate is: "There were a thousand Olympic drachmæ paid to the banker, which you were owing upon account;" the original reads in Ritschel's text: "Trapezitae mille drachumarum Olympicum, Quæ dé ratione déhibuisisti, rédditae." The note alluded to omits the essential point to be explained, namely, what an Olympic drachma is. We fear that our translator will not be able to explain this by any citation from the ancients, nor by any authority of works on numismatics. Furthermore, the contraction of the genitive plural Olympiaæum for Olympiaæarum is rare. The fact is, the Olympic drachma is a ákua; lóýmopérov, and, though Ritschel has it in his text, if the translator had used a due degree of care, he would have seen that the bad penny soon returns, but in a more intelligible form: Trapezitae

mille drachumarum olim Olympic"o. Olympicus or Olympicus is
the name of the trapezita. This reading Fleckeisen has properly
adopted in his text.

We subjoin one or two further instances where the meaning of
words has been misapprehended; Bacchides, 308–305, of the pirates
disappointed of their booty:

Tristes fico.

Quoniam ex templo a portu fer nos cum aurò uident,
Subducant lemmas capitibus cassantibus.

Mr. Riley says: "Shaking their heads." Not so. The manuscripts
have here to be sure *quassantibus*, which is an ancient corruption,
as it is quoted by Servius, ad Georg. 1, 74. But capitus quassan-
tibus for "caput quassis," as Servius explains it, would be hardly
Latin. Mr. Riley does not understand the *cassare* of the text,
like *casio* as frequentative from *cado*. It occurs, also, Miles, 852
and 857, and Asinaria, 403 (Fleckaeisen); two of these three places
are also mistranslated. *Capite cassante* or capitibus *cassantibus* dif-
fers very materially from *quassare caput*; it = with drooping head,
the gaze fixed on the ground from sadness or fear; like Sophocles,
Antig. 269, *légu τιν ἵν, ὡς πάντως ἢ πέδων x ár a N v ú s a i φέβω
προὔψασαν.* This meaning may be illustrated by Bacchides, 668:
Núm qui tibi nummi éciderunt, ére, quod sic terrám [*tacens*] Op-
tuere? Quid nos maestos tristique esse cóspicor? and by the place
referred to in the Asinaria, where Leonida enters angry cassantí
capite, and with his looks bent on the ground does not see the other
persons present. Quassare caput expresses not dejection and thought-
fulness, but intense wrath; Juvenal, 2, 180: nec galeam quassas nec
terram cupside pulsas nec quereris patri?* It corresponds to the
Greek *αἰσχρὸν τὴν κεφαλήν*; Soph. Antig. 289: ἀλλά γάτα καὶ πάλαι
πόλεως Ἀνδρέας μόλις φέροντες, ἕξοδον ἐμοὶ Κυκλό κάρα σείοντες.

In the same play, v. 273, we read: Chrysa. Porro étiam ausculta
púgnam quam uoluit dare; Nicolul. Etiam quid porro? hem *accipitri-
tina* haec nunc erit. The manuscripts have here *accipe trina*, which
is unintelligible. For this Hermann (not "Ritschel" as Mr. Riley
says) ingeniously emends *accipitrina*. How Mr. Riley came to

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1 The existence of this verb is furthermore confirmed by the *cassabundus*,
explained by Festus, p. 48, "*cædoro cadens,*" and by Varro, L. L., p. 141, Müller,
derived "*a cadendo.*"

2 The inaccurate statements of Freund, Dr. Andrews should have corrected,
but has not.

3 See Heinrich ad loc., whose citations by no means exhaust the subject.
Riley’s translation of the Comedies of Plautus.

translato it as he does we cannot see (p. 166): “Besides, listen to another struggle of his as well which he was desirous to enter on. Nicob. What, besides as well? Oho! this will turn out now a regular hawk’s nest.” Accipitrina has not found its way into the Lexicons, not even the latest, as Klotz’s, or Andrews’s Freund. But in regard to the intended meaning of the emendation there can be, we imagine, no doubt, though we have not Hermann’s explanation to refer to; accipulrinus is the regular adjective from accipiter, like hirundininus, asinus, caninus, from hirundo, etc., and in general like adjectives in inus, from names of animals. The noun to be supplied is the preceding pugna, and the interpretation to be looked for in Pers. 3, 3, 5: Populi labes, pecuniarum accipiter.

Many other mistakes in this edition are less pardonable, as they show an ignorance of metre and grammar. For instance, Mil. Glor. v. 370: Nunquam hercle deterrebor Quin uiderim id quod uiderim. Philocom. Ego stultus moror multum, Quae cum hoc insano fabuler; translation, p. 88: “By my faith, I shall never be intimidated from having seen what I really did see. Phil. In my foolishness I am delaying too long in parleying with this madman.” We have always heard that a large portion of the time spent on the classics at Cambridge and Oxford was devoted to the making of Greek and Latin verse. Perhaps Mr. Riley with this practice may explain to us the use of the pyrrhich tā mō in the iambicus septenarius, if moror means to delay. If moror multum be by Plautus, we must read mōror multum = maquisrus, “producta prima syllaba,” as Nero did, in his pan on the word moror, according to Suetonius, vit. Ner. 35. If moror be not Platinian, the emendations proposed, Set sumne ego mora multum or Pol ego sum mora multum, or (præf. Stich. p. xvii, note) ego mora moror multum, go back equally to the adjective maq̄īs.

A similar critical and prosodialical blunder is made in the translation (p. 122) of the anapaestica septenarius of the Miles, 1024: Calldüm refero ad te cónsilium: “I bring you back your clever plot.” Though here a third and orthographical blunder is superadded. Mr. Riley has in his mind Caḷldüm refero, which a moment’s consideration of the metre would have shown to be impossible. In general, one must read between the lines, and from the translation conjecture what word the translator had in his mind; we read, for example, Mil. Glor. p. 98, translation: “Yes, but ‘twas improperly done; for it befits a person that is a servant to keep his eyes and hands and talk asleep.” The Latin word corresponding to asleep is domitos. At the first glance one might think the asleep of the translation were
a free version, for dormire, in *subject*; one familiar, however, with Mr. Riley's ways, would not hesitate to assert that he took it for a form of the verb dormire.

But it is tedious to dwell upon errors in detail, and to pick out flaws from which no general truths can be drawn, no principles deduced. Inconsiderable, however, as they may seem in themselves, they all prove one fact, that for all critical purposes the book is worse than worthless. We are left, then, to another assumption, that this version is intended for popular circulation, for general reading.

If this be the intention, we must again say the writer has disastrously failed. We will not now speak of the higher qualifications of a translator. To an intelligent reader who takes up the book without a knowledge of Latin, it must be difficult to understand; and one who is familiar with the original, and opens the book with the hope of meeting an old friend in a new garb, will be surprised at the awkward English Plautus uses; we find repeatedly such phrases as "That is being carefully done" (p. 11), "When at any time the ground is being ploughed" (p. 29). See pp. 118, 128, 139, 167, etc. In direct questions introduced by *utrum* — an, the *utrum* is faithfully translated by whether. This may have been good English some centuries ago, although even then we suspect it was a Latinism or a Grecism. Nowadays it is chiefly heard in the lower classes of Latin schools, where teachers are constantly vexed at being obliged to correct such translations as "Whether was it right for me to discover the treasure to him, or should I have permitted" (p. 11); or "Whether should I be pretending that in jest or seriously" (p. 156). Quite uncalled for is the barbarous use of *Directly* as a conjunctive adverb; p. 96, note: "Directly Sceludes turns his back the old man calls out for Philocomium." This occurs even in the text, p. 99: "that *directly* the captain *returns* from the forum I may be caught at home." An English reader must furthermore smile at some of the graceful innovations, like (p. 157): "Where then should I take my place? Bacch. Near myself, my life, that with a she-wit a he-wit may be reclining at the repast;" p. 35: "Give attention to your he-friend in the courts of justice, and not to the couch of your she-friends as you are wont to do." We have heard in common parlance of he-goats and she-goats, but he-wits and she-wits are something quite new. We cannot see the necessity of translating the simple *hic homo* this individual (p. 62), nor why a *long* conversation would not do (p. 122) as well as "a lengthy" one. In the *Miles* (p. 86) the sentence "If I shall make her so as you may see her come out hence from our house," we are
totally at a loss to explain the words "so as" by any common principle of exegesis.\(^1\)

It has always been accounted one of the most characteristic beauties of the two ancient languages that they present the concrete for the abstract, the sensuous and tangible for the immaterial. The stock of words is very scanty which express states, conditions, relations of things, passions and affections. The names of objects and things, on the other hand, is large. Hence, in everything which passes beyond mere external description, the classical writers are limited to a narrow round. Yet here, as in physical forces, what is lost in breadth, is more than gained in intensity. The Greeks and Romans are yet of the earth, earthy. The cold and hueless outline of the intellectual idea has for them no independent life. They cannot lay it before you drawn with rigid measurements, with mathematical proportions, and with correct perspective. But in place of the abstract idea, they lay before you a form suggestive of it, a form which you can see and touch and feel, trembling with life, glowing and glittering with shifting tints from Nature's own sun. They do not seek to wrest from you the cool assent of the understanding, but they would make you laugh and weep. They could not well discourse of the sun's radiation and actinism and polarization; but you hold your breath and crouch down when they tell you of Phoebus Apollon speeding down like night, of the arrows clattering on his shoulders, of the terrible clang of his silver bow. The energy of this primitive materialism permeating all parts of the language, is what the translator into any modern language, and particularly the translator into French and English, must most strive to give. Sometimes in despair he must confess that the dull colors on his pallet will not depict what lies before him dashed out with a bold hand and in Tyrian hues. Sometimes he can reach it, though he must strive and strain in order to accomplish it; and sometimes, though rarely, the prosaic soberness of the English will allow him to give a faithful transcript of figurative speech, though it may be with the loss of the harmonious rhythm of the original. Strip Plautus of his rhythm, and

\(^1\) Bacchides, 1156: Nicob. Quid est quod pudet? Philoex. Set amico homini tibi, quod uno, credere certamet; translation, p. 286: "Nicob. What is it that you're ashamed about?" (It should be, "What have you to be ashamed about?"). The following words of Philoxenus are not to be understood: "Still as you are a person, a friend of mine, I'm determined to entrust you with what I could wish." It would be easy to emend "a personal friend," but if this had been the intention of the translator he would have added it in an erratum.
let Horatian cavillers say what they may, it is prose, but prose bordering hard on poetry. Strip him of his characteristic diction, and it is a higher potency of prose, the prose of prose. The idea may remain the same, but in place of the prattle of childhood it is given with the effete and inane mumblings of senility. In this transformation our translator has been very successful; he gives us the purest abstraction of the idea, and is a perfect philological iconoclast. If our duty as reviewer required us to enumerate all the places where he has sinned in point of language and inadequacy of expression, we should say, see his works throughout. But as such a comparison would not offer much that was instructive, unless it showed us the inferiority of the moderns to the ancients, we propose to cite a few cases where the language is needlessly weakened.

In the Trinummmus, 615 (translation, p. 38), Stasimus says: "Prōpemodum, quid illic festinet, sēntio ac subolēt mihi." The subolēt of this verse expressing a function of the senses is more vigorous than any verb meaning mere intellectual action; Stasimus is dogging after the matter, and might be addressed as Odysseus is in the Aias:

ο οί δ' ἐμπληκεν
Κυνέος Αμφικράτος ἔτη των αὔρων βδομάτων.

And in connection with subolēt even the weaker verb sentio is strengthened and becomes sensuous. In the translation: "I pretty nearly guess and I have a strong suspicion," the naïveté of the Latin is entirely lost. Similar to this is the translation on p. 38: "For my part I know you how you are disposed in mind; I see it, I discover, I apprehend." In this English there is no peculiar significance in the three verbs, and any of them might be omitted without injury to the sense. Not so in the Latin, where the verbs express operations of the different senses (v. 698), vide, subolēt, sentio. In the prelude to the same play, Luxuria says (v. 4): "Nunc, né quia errēt nostrum, paucis in uiam Dedúciam;" why might not the errēt be rendered here go astray, instead of Mr. Riley's: "Now that no one may be mistaken, ... I will conduct you into the right path?" Our translator wishes frequently to improve on the original, and to substitute finer words; so in the speech of Charmides on his return (Trin. act 4) a place full of metaphors, Mr. Riley gives us "the azure surface of ocean." Plautus is more vivid, giving campos, fields. Among the most common tropes are those pertaining to the art of war. To this class belong the words of the Syphoantia (Trin. 867): 'Aput illas aedia sistentae mihi sunt sycophantiae; this is not a strong meta-
phor, yet the abstract sycophantiae is colored by the word sistendae; it is not "at this house are my devices to be put in practice," but "to be planted" like a balista or tormentum.

A singular case of delicacy we find in the Braggart Soldier, p. 59: "We are listening to you (it should be: we will listen) with most attentive ear." The Latin is, indeed, coarser (v. 774): "tibi purgātis Ēperam dabimus aūribus." But the English does not convey the humor of the Latin, and as the phrase is found also in Horace and Persius, it should be translated literally, and the application of the word purgare explained in a note. On the same page of the translation, Mr. Riley's college feelings have led him to use a term which is altogether too modern for the Latin lautam: "Do you want one that has taken her degree, or a novice in the art?" The woman required to carry out Palaestrio's devices is unquestionably one of the strong-minded; but we have yet to learn that the Romans had Female Colleges, or conferred the degree of Mistress of Arts.

A warm and genial tone is further given by a dexterous application of those little irregularities that occur in every language and among all people, by anacoluthic sentences, by the resumption of the main subject through a demonstrative pronoun, when the verb is separated from the subject by intervening clauses, and the like. Or there is a charm of great simplicity where words of similar etymological origin are connected, like anc, pānus, àtus or trógo eger, on which connection the Homeric scholiasts so often artlessly say: ἐκ τοῦ παρεννυμολογεῖ, μ. ν. l. In all these cases the English might with propriety imitate the Latin, without any danger of becoming stiff and unnatural, which we admit might sometimes be the result of too close an adherence to metaphorical language. These little irregularities, however, are not to Mr. Riley's taste; all characters must for him speak in rounded turns, avoiding all appearance of case, and using the formal phrases of a bas bleu or a professed talker at a dinner party. Thus, in the prologue of the Triumphus, Luxuria says (v. 17): Senés, qui huc uenient, rem uobis àpersít; the chatty i vanishes in the version (p. 4): "the old men

1 See on this the commentators on Horace, Epist. 1, 1, 7, particularly Schmid and Obbrius; Otto Jahn on Pers. 5, 63 and 5, 86.

2 Bacch. 399: Nunc Mucalchoce specimen specitur nunc certamen cernit; Riley, p. 173: "Now M. the sample is on view, now the contest is being decided." Mil. Gl. 799: Me prohibet tuxora, quae mi huius similis armator servat; Riley, p. 195: "to be uttering speeches to me like this." Bacch. 640: Εαυτος ευμνοει δευτις δεκτ' eurou. Examples of this, arranged in classes, are given by Lobeck, Paracl Gr. Gr. de figura etymologica, IL p. 501 seq.
who come hither will disclose the matter to you." In the same play, Mr. Riley overlooks the point of the quod cius immuni cantari solet. The words of the malediction are (v. 351):

Quod habes ne habeas, et illuc, quod non habes, habeas, malum.

According to the translation (p. 19): "That which thou hast mayst thou not have, and mayst thou have that misfortune which thou hast not." What schoolboy does not see here that the epigrammatic sting of the saying lies in the unexpected termination? quod non habes habeas is said with a suspension of the voice and then with emphasis is added: malum, namely, misfortune. This is so common in the comedy, that it were needless to give examples of it; we would only mention as similar (Rudens, 107): Plesidippus. At di dabunt (meaning virile secus). Sceparnio interprets "qua id quod" Hem tibi quidem hercle quiaquis es magnum malum. A sort of parallelism is to be noticed in the whole speech of Sceledrus in the Mil. GL (845 seq.): utrum egon' id quod uidi uiderim — an illic faciat quod factorum — primus ad cibum uocatur primo pulmentum datur — in nostra melius est famulo familia; then follows v. 352: Sét ego quod ago id me ágers oportet, a lively sentence with special emphasis on the agere, as in the phrase age si quid agis, or the English "If it were done when 'tis done then it were well 'twere done quickly." The straightforward emphasis of the Latin is not recognized in the translation (p. 87): "But it is necessary for me to mind what I am about."

A studied plainness we find, furthermore, in the case of threats, where one wishes to make his words perfectly clear and intelligible, that there be no danger of misunderstanding, and then repeats what he has said in the very same words. In these instances, Mr. Riley takes care to vary the discourse with true Parisian anxiety; whereby the essence and charm of the whole is lost. Take, as an instance, Mil. Glor. 504 and 511 (translation, p. 75): "But so may all the Gods and Goddesses prosper me if a punishment with the rod is not given to you at my request," and "If the punishment of the whip is not given to you" (the word mihi, translated at my request in the first passage, being omitted in the second place). We could hardly infer from the translation with what a deliberate calmness the threat is uttered, then justified with mock solemnity by the offences of Sceledrus, ranged with somewhat of the formality of a public accuser under four heads, and then clinched by the very same words repeated
in the same order, the synonyme virgeum merely being substituted for stimuleum:

V. 502: Nisi mihi supplicium virgeum de tē datur.
V. 510: Nisi mihi supplicium stimuleum de tē datur.

In the following passage, Riley's version gives the sense well enough, Mil. Glor. 388: nunquam édepol hominem quémquad ludificári Magis facete uldi et magis miris modis; translation, p. 97: "I faith, I never saw any man more cleverly fooled, and by more singular devices." But the tinkling of the Latin words is not adequately given in the English; the effect of the similarity of ending is quite as strong as in Tac. Ann. 1, 24: nullīs satis certīs mandatis, in spite of the short magis; and, furthermore, the words begin with the same letter, so that we have a double alliteration, at the beginning and the end, as in Bacch. 96: obsonatum opulentum obsonium. Something akin to the effect of this might be given by wise and wondrous ways. Altogether, the alliteration comes off poorly in this translation. If we remember rightly, there is a discussion of the matter by Nāke in one of the early numbers of the Rhenish Museum. If Mr. Riley had only studied this he might have drawn many hints from it. In some instances, besides the alliteration, a peculiar effect is attained by connecting words of the same root, Mil. Glor. 359: Quae te amat tuamque expetessit pīlcrum pulcritūdinem. Riley, p. 118: your extreme beauty. V. 998: Quae amat bunc hominem nimium lēpidum et nimia pulcritūdine; translation, p. 120: "this very charming man with his exceeding beauty." Ibid, 1177: Fācto uti unīna ornatus ornatūs lucu naucērico; Riley, p. 180: "Take care to come here dressed in the garb of a master of a ship." Bacch., 1169: Non hōmo tu quidem es, qui istōc pacto tam lēpidam inlepēdē appéllæs; Riley, p. 207: "You surely are not a man to address a pretty woman so rudely in that fashion." Mil. Glor., 763: Bōnus bene ut malōs descriptīs mores; Riley, p. 108: "How clearly the good soul has described their bad manners." Ib., 1035: Quia sic te volgo usōgem; Riley, p. 128: "because I make you so common to the mob."

In the scene of the Bacchides, beginning with v. 170, Chrysalus the slave, returning to Athens from Ephesus, salutes his master's country after the ancient fashion, and then prays to Apollo that he

1 Examples of this are given by Nipperdey ad Tac. Ann. 1, 24; Lobeck, Paradigmi, Gramm. Graec. I. p. 83.
may find Pistoclerus, the trusty friend of his young master, before meeting with Nicobulus, his master's father. Neither the object of the prayer is very creditable to the morality of Chrysalus, nor does the tone in which it is spoken say much for his reverence of the god. Mr. Riley's words are quite dignified (p. 162): "I salute thee, neighbor Apollo, who dost thy shrine close by our house." Not so the real words of Chrysalus: Salüto te, vicine Apollo, qui aedibus Propinquos nostris decolis. In the description of the fight, by the same Chrysalus, mention is made of a pirate-galley sent out against his master's ship. Nicobulus interposes (v. 281): Perii hæcæ; lem­bus sile mihi laedit latus. Mr. Riley renders: "Troth I'm undone; that bark breaks my heart," adding, in the note: "literally 'hurts my side,' or, in other words, 'gives me a twitch.'" This is not the exact import of laedit latus; Nicobulus conceives of himself as the ship which is attacked by the rostrum of the pirate-galley; Lin. 28, 80: [navis] obliqua ipsa ictum alterius rostri accipiebat; id. 37, 30: naves neque ipsae forire rostro hostem poterant et obliquas se ipsae ad ictus præbebant. In modern parlance, then, an equivalent would be: "I feel her broadside." In v. 296 of the same scene, a military expression may also be recognized: "Reuersionem ad terram faciunt uésperi." Riley, p. 168: "At nightfall they returned ashore." The application of the term in military language is seen in the example from Nonius, pp. 222, 18 and 245, 14, given in the lexica, from Var­ro: ad milites facit reversionem; and Caesar: reversionem fecit ne post occipitum in Hispania exercitus qui erant relinquueret. The idea is: "at nightfall they right about face for shore."

The strictures we have thus far been compelled to make, would be the same if the author translated were an ordinary prose-writer. In the drama, a greater difficulty is found than in other works, owing to the diversity of character. As a general thing, translators are too apt in their microscopic study of detail to overlook many essential points, which cannot be felt till the whole play is so imbibed that it has be­come a part of one's succus and sanguis; they are too much inclined to consider the single speeches as so many organic wholes, and to overlook the fine-spun threads which bind the parts together. And yet this harmonious union of the parts deserves more attention in the ancient drama — where speech and counterspeech follow in rapid suc­cession, καὶ τύπος ἀντιτύπος καὶ σῆμα ἐπὶ σῆματι κεῖται — than any­where else. The eager and dialectic Athenian audience loved a quibble, if neatly given, or a smart retort. It was a sort of poetical justice on a small scale, when the biter was bit or the captor caught;
even the march of tragedy is for a while suspended for quibbles and
cavils that appear to a modern to border on the childish. In the
comedy something analogous occurs, though not precisely the same.
Any attentive reader of Plautus will know how important is the mu­
tual relation of the speeches one to another. The slave who is hem­
med in on every side, and subject to the caprices of a master in intel­
lect often below himself, raises himself by a skilful play of words to
a moral equality with his owner, or finds a humorous consolation in
pert repetitions. For example, in the Bacchides, 671, Chrysalus
says: Fortassis tu auri dempsiisti parum? Mnesilochus replies:
Quid, malum, parum? immo nemo nimis multo minus quam parum.

Then Chrysalus retorts: Quid malum igitur stulte, quoniam, etc.
Mr. Riley renders this (p. 184): "Chr. Perhaps you took too little
of the gold? Mnes. How a plague too little? Why yes, indeed, a
very great deal less than too little. Chr. Why the mischief, then,
simpleton," etc. The peculiar pertness of the slave is lost by the
variation: Why the mischief and How a plague. In the same way,
Stasimus answers with a fling at Callicles in the Trinummus, 602:
Call. Quomodo tu istuc, Stasime, dixtii? Stas. Nostrum erilem fi­
lium Le6bonicuB suam sororera deapopondisse; hoc modo. The tone
in which the hoc modo is said, can be better learned from a good
reader than from a commentary; it is not recognized in the colorless
translation (p. 32): "To what effect were you speaking about this,
Stasimous. Stas. That Lebonicus, the son of my master, has be­
trothed his sister; in those terms." This impudence it is occasionally
difficult to give in the English. So with the confirmatory particle
ne, placed by way of exception after the pronoun it modifies, to make
an antithesis in an answer to the interrogative particle ne. Of the
many instances of this we quote one (Mil. Glor. 48): Philocoma­
I? Sceledr. Yes, you." This should have been noticed in an ex­
planatory note.

In the Index appended to the second volume of the translation
(p. 541), we have a long list of "Puns, equivoces, Onomatopoea and
play upon words instances of in the author." Plays upon words,
Onomatopoea, equivoces and puns are not the highest species of wit;
nevertheless, we can only commend the translator for referring to
them, and we presume this is one of the things of which "it is hoped
they may be found of value to the classical student." Though
strength be wanting, the good will is worthy of all praise. Yet we
could not in conscience recommend the classical student to pin his
faith in Plautinian punstery on Mr. Riley’s sleeve; for some of the
most obvious puns he not only passes by without comment, and with­
out including them in his formidable list, but he translates them in
such a way as clearly to show that he has not noticed them. An
instance is Bacch., 276: Chrys. Quin tu audi. Nicolobulus. Hem,
audi ingénium haut pernoram hóspitis. One sees at the first glance
that a pun is here “perpetrated,” as Mr. Riley would call it in his
college slang,1 on the words audi and audí, which stand in the
same relation to each other as navia and navita, faviae and favitor.
The commentators do not mention it, and so the translator does not
see it; he renders blindly (p. 167): “Chrys. Nay, but do you listen.
Nicolob. Well, I was not aware of the disposition of my avaricious
entertainer.” He should have read his Cicero, and related in a note
the anecdote of Marcus Crassus and the Caunian figs. When this
general was embarking his troops for the Parthian war, he was met
by a huckster, crying Caunian figs: “Caunás! Caunás!” Though
burning, doubtless, to engage with the enemy, the general was too
prudent to disregard the evident admonitions of the gods; for was
not Caunás manifestly meant for causa ne eas?2

It is often effective for the dramatic poet that his hearers know
more of the course of events than the speakers themselves. When
Oedipus, in the play of Oedipus King, finds out by long and painful
search that it was he who killed his father Laius, it was not without
a secret feeling of exultation that the spectator, who had heard the
story a hundred times on his grandam’s knee, congratulated himself
on his superior knowingness. “There now,” he would cry towards
the end of the play, “you’ve found it out at last; why, I knew it all,
half an hour ago. You are a king, Oedipus, and I am only a σκυ­
τοτόμος or γνωμάτος. If I had only had your opportunities, I should
have managed it a hundred times better.” Of all such vanity, Mr.
Riley must be acquitted. He has too great respect for all the speakers
to imagine he knows more than they; he is too ingenuous to conceive
that a word used by one man in a particular sense, may be understood
by the second in a different way, and that thus a quibble or series of
quibbles may arise, which are sometimes diverting. When Mnesi­
lochus arrives from abroad, his young friend Pistoclerus, unaware
of the change in his friendly disposition, proposes to give him the
 cena viatici a usually given to returning friends. Mnæilochothus, how­
ever, has decided objections to a supper which “riles his bile.”

1 See his note on page 168. 2 Cíc. de Div. 9, 40, 84; Plin. 15, 19, 21.

Now the translation (p. 178): "Plautus. Health to you Mnesilochus! Mnesil. Hal! Plautus. As you are arrived safe from abroad a dinner must be given. Mnesil. A dinner pleases me not which excites my choler. Plautus. Has any vexation befallen you on your arrival? Mnesil. Aye, and a very grievous one. Plautus. From what quarter? Mnesil. From a person whom heretofore I had supposed to be my friend."

Let us suppose for a moment that Mr. Riley were translating Shakspeare from the Latin, and had before him the Latin equivalent for: "You stir my choler. — Then take your neck out of your collar." This he would undoubtedly render as follows: "You excite my indignation. — Then take your neck out of your ruff."

We append one instance more where Mr. Riley overlooks an obvious point. It is v. 692 seq. of the Trin.: haec famigeratio Te honestet, me autém consultet, si sine dote duxeris. Tibi sit emolumentum honoris: mihi quod obiectent, ariet. Lysit. Quid? te dictatórem censes sòre, si aps te agrum accéperim? Riley, p. 87: "The spreading of this report might do credit to you, but it would defile me, if you were to marry her without a portion. For you it would be a gain of reputation; for me it would be something for people to throw in my teeth. Lys. Why so? Do you suppose that you will become Dictator if I accept the land or you?" This translation is quite blind, and makes Lysicrates's answer appear out of place. Not less blind is the note on the passage: "Lysicrates says satirically, and rather unkindly it would seem, 'What? do you suppose, that if I accept this piece of land from you, you will attain the Dictatorship as the reward of your high spirit?' The Dictatorship was the highest honor in the Roman Republic." The fact of the case is simply this: Lesbonicus uses the word honos of course in the sense of sit honoris, sit laudi tibi, Lysicrates quibbles on it, and speaks as if he understood it in its political sense, "office in the state service."
We have thus treated mainly of two classes of faults in this translation: disregard of the laws of criticism, and want of appreciation of the Plautian dramas as works of art. Perhaps we ought (we certainly should if we had proceeded systematically) to have spoken, first of all, of the translator's ignorance of Latin. One generally presupposes, however, on the appearance of a new translation, that the translator is acquainted with the language of the author; and not till one is satisfied that a book does not answer higher requisitions, does he inquire whether it satisfies the lowest demands that can be made of it. Superficial as the classical instruction is thought to be in most American colleges, we believe that a dozen students might be selected from the two upper classes in any college, who, with the aid of a grammar and dictionary, and with a few general directions, would succeed in producing a much better translation of Plautus. The greater part of Mr. Riley's errors are grammatical and syntactical, and even in the plays we have cursorily run over, their number is so large that we must point out classes rather than examples. We cannot enumerate all the cases where mistakes have been made in the forms of verbs, e. g. *Bacch.* 123: "I, stultior es barbaro Poticio, Qui tantus nutu dormump nescis nominis; translation, p. 159: "Go to, you are more foolish than Poticio, the foreigner, who at an age so advanced [N. B. that these words are applied to Poticio instead of Lydus] knew not the names of the divinities." Nor can we treat of blunders in the forms of nouns, as *Trin.* 826: Nam te omnes sae­ uum — commemorant, ego contra opera expertus; Mr. Riley's translation, p. 44: "on the other hand, I have experienced your kindly aid," indicates that he takes the ablative opera in the common phrase opera experiri (*Copt.* 485. *Mercat.* 1, 2, 42. *Bacch.* 387) for the neuter plural of *opus*. Some mistakes occur so often that it is incon­ ceivable that the translator himself should not at some lucky moment have had some glimmering of the truth. The corrective power of *immo* or *simmo uero* is generally unnoticed; *Trin.* p. 51: "Charmideas.

1 *Trin.* 463: Lesbonic. 6calum ego efohiam tibi Si sebubum addideris. Stas. Hercle quin dicam tamen; Nam si sic non licebit luscus dixero; "i. e. I will have my say notwithstanding, and if you dig out my eye, so that I cannot speak as a two-eyed man, I will speak at any rate with one eye." Now hear Riley, p. 26: "Stas. Truth, but I will talk; for if I may not be allowed to do so as I am, then I will submit to be called (dixero) the one-eyed man." *Bacch.* 1135: Exolere quanti fuer; Riley, p. 205: "Of whatever value they may have been they are now out of date." As nearly as one can divine what the translator means here, he understands *quantit* as equivalent to *quantieueque*, and takes *calers* for the perfect of *exolere*. 
How now; and did you ascend even to the heavens? Sharper. Yes; we were carried in a little skiff right on up the river against the tide." From this English, one could hardly conjecture that the Latin is as follows (942): Ebo, 'An etiam in caelnm ascendiisti? Immo hortiola aucti sumus, where the corrective immo substitutes the easy sailing up for the more difficult clambering up. The various cases of ecquis and equi are commonly misunderstood in the translation. Mil. 794: ecquae ancillaet fili? Peripl. Est primæ cata; Riley, p. 110: "But what sort of a maid has she? Peripl. She is a rare clever one," for "has she a maid? she has," etc. Among other prevalent mistakes we would mention mistranslations of si used in the sense of the Greek ei, to see if. With the negatives, also, mistakes occur (Trin. 62): Ne tu hércole facio hant nésceias quam rem égeris; Riley, p. 6: "Aye, faith, I should cause you not to be knowing the thing you were about;" with the explanation in the note: "that is the risk you run in taking her for your wife." The real meaning is the opposite. In the same play (819): Mihi quidem étas étas ferme, tui istuc refert máxume; the common idiom tui refert is misapprehended in the translation (p. 17): "my life, indeed, is nearly spent; this matter principally concerns your own." Bacchides, 1170: Se-

1 Some other striking instances of mistranslation of immo, see Trin. 991. Miles, 1400. 1248. 978. Bacch. 572.

2 So with the neuter [Mil. 42]: Pyrgop. Equid meministi? Artotrog. Memini; centum in Cilicia; Riley, p. 72: "What do you remember? Ariot. I do remember this. Other pronouns also come in for their share of mistakes; so quidam (Trin. 341): at ego hoc verbum quom illi quidam dico praesterno tibi; Riley, p. 19: "but when I apply those expressions to that some person." Further, ipsa (Trin. 800): utxorem quoque compae uti celces face; translation, p. 42: "take care that you conceal this matter from that some wife of yours." Also iste (Trin. 818): co ego ergo igitur intro ad officium meum. Tu iste age; translation, p. 43: "I am going indoors then, to do my duty in consequence. Do you see about this matter," for "do you do your part." The neuter relative pronoun he renders in the following sentence, quam quae mulieres sc. faciant (Mil. 465): "in carrying out anything with as much boldness as some women." Alienus homo he understands a certain person (p. 89). The adverb hic is falsely translated by the pronoun (Trin. 28: Nam hic nimium morbus mores insanit bonus; Riley, p. 4: "For this faultiness (no1 morbus = disease) has encroached too much on good morals." What faultiness pray? Hie means here, aput nos, as in v. 34. On the contrary, in the Miles, 61: Rogitabat; "hicin' Achilles" iuquit mili. "Immo cius frater" iuquam; translation, p. 72: "They questioned me about you. 'Is Achilles here?" says one to me. No says (sic) I, his brother is."

3 Cf. on this usage, Herzog on Caec. B. C. 2, 34, 1. For instances of the mistranslation, see pp. 9. 10. 29. 52. 131.
nex optimum quantum in terra sine me hoc exorare abs te ut, etc.; Riley, p. 207: "Most worthy old gentleman, by whatsoever is on the earth let me entreat this of you that," etc. The quantum in terra does not mean what it is made to, but belongs immediately with the superlative; it is the same construction which is found, Rudens, 708: Exe fane natum quantum homini sacram regissum; examples of this usage are given by Heindorf on Hor. Sat. 1, 6, 1.

The following are some of the mistranslations of single words: Mil. 720: Continuo excruciarer animi; Riley: "I should have been everlastingly tormented in mind," for straightforward. Ib. 971: Ut tuo copiam sibi postestatemque facias; "that you may give your support and assistance," p. 119. In this play we have one most remarkable error; it is in the sentence in v. 1191: 'Ego illi dicam ut me adiutorem qui nostras feram ad portum rogant; translation, p. 181: "I shall tell him that she asks for me to be a helper to carry her baggage down to the harbor." Ille inebiat me ire cum illa ad portum (this is entirely omitted in the English); ego adeo ut tu scias Prorsum Athenas proinam abibo tecum; "I shall go, and understand you I shall immediately be off with you for Athens." The particle adeo, used here as frequently, to set off the ego against the ille, Mr. Riley takes for the verb adeo or aede.

The word aedem, Trin. 687, Riley renders building. Why not temple? Ib. 687: 'Atque eum me agrum habere quam te, tua qui toleras moenia; Mr. R. (p. 87) takes qui for the nominative instead of the ablative. V. 886: Concubium sit nocissæ præsquam ad pæstreum perueni; Riley (p. 47): "'T would be the dead of night before you could come to the end of it;" Concubium is not the dead of the night, but bed-time.1 In the words which immediately follow, we have the noun and adjective inverted in the translation: 'Opus farthest viatico. "There is need of provision crammed tightly in for your name;" what provision is, is intelligible, but what p. "crammed tightly in" can be, is not. Viaticum is the adjective and farsum the noun.2 V. 908: Sesquipede quidamst quam tu longior; translation, p. 48: "He is a person somewhere about half a foot taller than you." Sesquipede means a foot and a half.

In the Bacch. 86, we read: Bacchis. 'Vbi me fugiet memoria ibi tu facito ut subuenias soror. Soror. Pól magis metuo mi in mendo né defuerit optio; Riley, p. 154: "B. When my memory

1 Dissen, de partibus diei et noctis.
2 Prolegg. Trin. p. lxxxi. Yet here the other reading opus factost viatico is not improbable, and is defended by Haupt in the Rhein. Mus., 1850, p. 478.
shall fail me then do you take care to aid me, sister. 2d Bacch. I
faith I'm more afraid that I shan't have the choice of prompting you." As it stands this is incomprehensible; in order to attach any idea at all to this answer of the sister we must at least say: "the choice of prompting you or not." Even so it is putrid. Mr. Riley has here confounded the two words optio; the optio of this place means as in Asin. 101: "assistant." tibi optionem sume Leonidam. In vs. 814, 815, we find a more pardonable error: O stulte, stulte, nescis nunc venire te: Atque in eopae adstat lapis ut praece praedicat. The English is (p. 191): "O fool, fool, you know not that you are at this moment on sale; and that [another error, there is here no dependence] you are standing on the very same [sic] stone as the auctioneer puts you up." Our translator does not agree with the student in Faust, that the word must always be accompanied by an idea; he follows rather the injunction of Mephistopheles, and holds fast to words, when ideas fail; the words "as the auctioneer puts you up," are inserted as an equivalent for the Latin, but they have no meaning at all; ut is here neither a particle of comparison nor a temporal particle. As ubi refers primarily to place, secondly to time, so conversely ut (like the Greek ἐν) may have a secondary local meaning. Examples of this are not given in the ordinary dictionaries, at least not in Forcellini, Scheller, nor Freund;² the usage is mentioned by Gesner, Thesaurus, IV. p. 1119, and instances adduced.

Mr. Riley's Notes are as bad as his text. We have referred above to the present condition of Plautinian exegesis. It will be a great addition to philological literature when the Justi Commentarii promised by Ritschl appear. But years will probably pass before this takes place. In the mean time, the necessary illustration of the author must be drawn from other sources. Our translator sometimes

¹ Nor has the American translator added it, as he should have done.
² Of the countless errors and misstatements we are compelled to pass over, there is one to which we must allude, though we must refrain from commenting on it, as we cannot do so in terms consistent with the character of this Review. It is Bacch. 107: Simul hic nescio qui turbare coepit: deoedamus hinc. The translator gives this so (p. 158): "2nd Bacch. A little so sister (Pintoclerus is seen at a distance). Besides, he's beginning to cause I don't know what bustle. Let's be gone hence." Every man has a right to ablepsy, but Mr. Riley abuses his right. If he chooses in his own private studies to go back a couple of centuries, and to disregard everything that has been done in that time, it is folly to be sure, but folly in which he has a perfect right to indulge. When, however, in a printed book he covertly attributes to Ritschl a false interpretation which this distinguished scholar was the first to expose and repudiate (see Ritschl's own words, Rhein. Mus. 1846, p. 600, note), it is more than folly, — it is immorality.
draws his erudition from the Delphin editor; sometimes from Smith's Dictionary of Antiquities. The latter is a very good book, but it is meant for young pupils, and not for public teachers. In other cases his quotations have a most recondite air; the unstable levity of his own attainments is ballasted by weighty names, as the puny poet Philetas of Cos put lead on his sandals to prevent being blown away. He says, for instance: "We learn from Caecilius Rhodiginus" (p. 55); "we learn from Festus" (pp. 4 and 109); "Varro tells us" (p. 5); "we learn from Cato (on Rural Matters)" (p. 70); "we learn from St. Augustine," and the like. We should have recommended to Mr. Riley to remember the sound advice of Niebuhr: never to quote at second-hand a passage from a classical author without crediting the source from which you have taken it. It is not consistent with our plan to consider the cases in which such erudition is borrowed and improperly applied, as we wish to reserve the remainder of our space for original errors. We glance at a few. In v. 308 of the Bacchides, we find a note about the Megabuzi or Megalobuzi, priests of the Ephesian Artemis. Chrysalus is inventing a fiction to account for the non-delivery of the money for which he had gone to Ephesus; the money, he says, was deposited with one Theotimus, a priest. "Who is this Theotimus," says Nicobulus. "O," says Chrysalus, "he is the son of Megalobuzus." Mr. Riley mentions in the note the view of Taubmann, "that Megabuzus was a general name for the priests of Diana; and that the words 'Megalobyzi filius,' a son of Megabuzus, have the same import as the word Megabuzus itself." It is true, now, the filius M. may stand for one of the Megabyzi, after the analogy of σιδείς ἡλεπόν, ὑπέρως, etc. But what the English commentator adds de suo, had better have been left out: "It may, however, mean that Theotimus was a priest, and not of necessity that his father was so." We do not see how this could well be the case. For in the first place, Strabo says distinctly that the Megalobyzi were the priests of Artemis, and consequently the father of Theotimus must have been a priest; secondly, Strabo says in the same place that these Megalobyzi were εἰνεύχοι. At what time of life these priests became εἰνεύχοι, we confess we do not know; it is barely possible that a Megabuzus might have a son before becoming a priest. But it seems probable that the ready-witted Chrysalus goes a step beyond the mark, and, in his anxiety to make a plausible story with due particulars about names and dates, connects two

1 See the copious citations in Hermann, Alterth. II. p. 345, note 4; and Passg Plantins, p. 406 seq.
ideas, which the audience would at once see to be inconsistent, viz. the son of Megabyxus — filius eunuchus.

Page 175, Riley, we have a very misty note on a clear matter; it is on the place in the Bacch. 465: Nām illum meum malūm promptare málium quam pecúlium. The note is: "He seems to mean that he had rather put up with insult or violence from his pupil than be responsible for his misdeeds; in which latter case probably some part of his peculium or savings would be taken from him in the shape of fines." Mr. Riley has translated it rightly, but does not understand his own translation; the idea is this: 'whatever he has the disposal of melts away; I wish then he would have the charge of my mishaps rather than of my peculium; for in that case my floggings, etc. would be diminished day by day.'

Bacch. 879: ChrYS. Ducentis Philippis pepigi. Nicob. Váh, salus, me séruasiisti. Riley, p. 193: "I've struck the bargain for two hundred Philippceans. Nicob. Well done! Goddess Salvation thou hast saved me." Note: "It was a proverbial expression with the Romans to say that the goddess Salus, 'health' or 'salvation' 'had saved' or 'could not save' a person, as the case might be." This note would be applicable, Capt. 528: Néque Salus seruâre si uolit mé potest. But the salus is here the abstract for the concrete, Chrys-salus is the salvation of his master.¹

Apart from the positive errors in the notes, which have a direct bearing on the understanding of the original, many statements might be adduced in which an exploded idea is indirectly inculcated, and which make the book a dangerous one to put into the hands of youth. Such is the assertion, for instance, on p. 23, about the Porta Trigemina receiving "its name from the three twin-born [sic] brothers the Horatii who passed beneath it when going to fight the Curatii." (note on p. 133); such too is the note on Sappho (p. 133, Riley): "Who was enamored of Phaon the Lesbian; when he deserted her, she threw herself from the Leucadian promontory or Lover's Leap." If Sappho had been a contemporary of Mr. Riley, he would have considered the matter twice before making so serious a charge; but as she lived many centuries ago, he does not hesitate. But truth is independent of time; and our translator deserves as severe a castigation for repeating without a moment's inquiry or without a modifying

¹ Cf. in general on this mode of expression, Nägelebach, Lat. Stilistik, p. 36.

² See the remarks of Becker, de Rom. veteris maris ataque portis, Lépine; 1842, p. 94; id. Röm. Alterthumer, i. p. 158.
clause the slanders which Welcker has proved to be morally impossible, as if Sappho had died yesterday.

We cannot refrain from mentioning one place more in the notes, which borders on obscurity; it is on p. 137: "He asks what has been done with or become of his eye? on which Pleusicles tells him, by way of a quibble, that he has got his eye, alluding to his right one, while the Captain alludes to the left over which the lectica has been placed." We need not remind the reader that Pleusicles comes in disguised with a ship-master's dress. But why Mr. Riley wishes to put a sedan-chair over his eye we are unable to say, nor do we see the advantages to be derived from so strange an ophthalmic treatment. Would it not be as well to hold fast to the word used by Plautus in a preceding part of the play, and call it a ouicita rather than a lectica?¹

In the beginning of the Bacchides, besides the spurious verses to which allusion has been made, a translation has been added of the fragments which Ritschl has collected and arranged. The translation has then the merit of novelty; probably no edition nor translation exists which, like this, exhibits the play with two heads. On the probable bearing of these fragments several notes are appended; on the first verse, which reads: "those who are of a thrifty turn of mind, modest and without servility," the annotation is (p. 161): "It is not unlikely that this and the next three lines are fragments of a Prologue, spoken by Pistoclerus, in which he is complimenting the ingenuity shown by the slave Chrysalus throughout the piece, as he is making reference to the punishment of slaves when speaking of 'chains, rods, and the mill;' to which latter place refractory slaves were sent for hard labor." It is more probable that Pistoclerus, who is engaged by his friend Mnesilochus, to find for him his mistress Bacchis, takes occasion to moralize, and to contrast the condition of the upright young man with that of reckless fellows like his friend; to the chains, rods and mill the sufferings of the lover are compared. The dramatic interest of the first part of the piece depends much on the character of Pistoclerus and his sudden transformation; and unless this idea is seized and made prominent, the general bearing of the fragments can hardly be understood. The whole subject is fully discussed in two articles by Ritschl; in the first, published at Breslau in 1836, and afterwards reprinted in the Parerga Plautina; the

¹ We may observe, in this connection, that Riley has not followed the proper punctuation on v. 1186; see Rhein. Mus: 1850, p. 317.
second on “The original form of the Plautinian Bacchides,” in the Rhenish Museum, IV. pp. 354 and 567. The latter article may be considered a running commentary on the beginning of the play, and as the editor here justifies his arrangement of the fragments, and points out the connection of the several parts, a translator must in justice to him study it carefully. Mr. Riley does not appear to have seen it. At any rate, he has made no use of it. Nor has he, furthermore, availed himself of the ingenious and delightful commentary of Schneidewin on the first scene of the second act.1 It is here that Pistocleras, who has suddenly fallen a victim to the arts of Bacchis, comes upon the stage at the head of a whole army of cooks and attendants, with all the appurtenances for the opulentum obsonium to be held at Bacchis’s house. At this inauspicious moment, he is met by Lydus, the stern old teacher of his younger days. It is easy for Lydus to infer from the appearance of his pupil, what his objects are; and the dialogue which takes place in consequence, is one of the liveliest in the whole play. One peculiar feature, however, in the whole conversation was never recognized till pointed out by Schneidewin; the retorts of Pistoclerus all have reference to the instructions of Lydus, and contain parodies on his former dictations. Thus, when Lydus inquires who lives in your house, the dwelling of the Bacchides, Pistoclerus answers with a string of names: Amor Voluptas Vénus Venustas Gaúdium Locus Lúdus Sermo Súávitatió; this is a parody on the names of deities, which were thrown into the form of versus memoriales for the convenience of youth, as in the following verses of Ennius, which embrace the names of the twelve gods:

Juno Vesta Minerva Ceres Diana Vénus Mars
Mercurius Júvis Neptunus Volcanus Apollo.

And the following question of Lydus shows that he perceives the allusion: Quid tibi commercist cúm dis damnassumis? This question gives Pistoclerus a chance for another parody; his answer is given in syllogistic form: Múll sunt homines qui bonis dicunt male; Tu dés nec recte dicis: non sequís facis, a hit at Lydus’s old lessons in logic. The moral observations and common-places, the historical and mythological allusions, in which this scene abounds, all find in this way their ready explanation.

And this leads us to speak of another remarkable thing which has continually forced itself on our attention in the perusal of the notes.

1 Scena Plautina, in the Rhein. Mus. II. p. 415 seq.
of this version. It will hardly be credited that one should have attempted to translate an author who himself translates from the Greek, who describes Greek scenes and Greek men and Greek ways, and who abounds in reminiscences of Greek poets and proverbs, without being penetrated with the spirit of the Greek literature. Yet such is the case. Mr. Riley has done nothing for the illustration of his author by citations from the Greeks; nay, far from showing this, the occasional mention of Greek names in the notes would go to prove that he never studied that language at all. Where he quotes a word he makes a blunder; his accents are at one time dealt out meagrely, at another time scattered broadcast with the lavish profusion of Lord Timothy Dexter's punctuation-marks; it would have been well if, like that sagacious gentleman, he had added a page or two at the end of his book, of periphrases and proper-pomema, oxytona, paroxytona and proparoxytona, that the gentle reader might season the Greek as he chose. When he so far commits himself as to translate a Greek name, he translates it wrongly. In a note on the Bacchides (p. 149), we are told that "this play is generally supposed to have been borrowed from a Comedy of Menander, which was called Διὸς Εξαμασών, "the Twice Deceived." The name of Paris, Alexander, is derived, according to the same erudite source (note on p. 109), "from two Greek words, signifying 'the brave man.'" A few pages afterward (note on p. 162), we have some information about one "Apollo Prostitertos." That the reader who is so fortunate as not to own Mr. Riley's translation, may not imagine this the name of some foreign scholar, or some mediaeval commentator, we would inform him that this is the form assumed under Mr. Riley's Circean wand by the old-fashioned Apollo Prostitertos. The Captain's name, Pyrgopolinices, from whom the play of the Miles Gloriosus has its appellation, means (note on p. 69), "'the much-conquering tower;' or something similar." The vagueness of these words, or something similar, is discreditable in a philologist. According to this interpretation of the ending -nices, the name of the Athenian Hipponicus would mean "the Conquering Horse," and Nausinicus "the Conquering Ship," or something similar. The middle component of the name, in direct opposition to the simplest laws of Greek composites, he derives from πόλις instead of πόλις; and what makes the matter still worse is, that in v. 1055 of the same play, Plautus himself gives what is nearly a Latin equivalent for the Greek name, viz. urbicape, occisor regum.

From the cursory view we have thus taken of this version of Plau-
Riley's translation of the Comedies of Plautus.

It will be evident, we trust, that the objections we have to make to it, are not unfounded. It is always pleasanter to praise than to blame, and nothing is more disagreeable than to censure without qualification. But, as Plautus says, if it be a thankless task, it is sometimes useful: castigare ob meritam noxiam Immoene est facinus, serum in acetate utile et conducibile. Mr. Bohn's Collection is destined to do much harm before its real nature is apprehended. It may be seen on the shelves of all our booksellers, and is praised in the shallow newspaper articles of the day. It is its phalanx-front alone which makes it appear imposing. If Mr. Riley's book had appeared by itself, we should never have noticed it. But many respectable men in both hemispheres will buy whatever appears in a collective form, thinking to get in a complete mass the whole wisdom and learning of the ancients. Yet it is obviously not intended mainly for this class of readers. The evident plan of the publisher, whose good name, as far as we know, has never before been tarnished, is to furnish to classical students, openly and on a broad scale, those works which have long been considered dishonorable aids, rather than mistaken pedagogical appliances. The way in which the collection is made, will, however, it may be reasonably hoped, defeat the publisher's plans, and make it an unprofitable investment. Yet it is not the errors, however abundant they may be, for which the undertaking is chiefly to be condemned. It is for the low standard of scholarship here set up, for the absence of all those qualities which a liberal education is supposed to foster and draw out, for the substitution of accident in the place of law, and unquestioning mechanical plodding in the place of methodical philosophical investigation. And all this is done at a time when English scholarship is giving unequivocal signs of a speedy regeneration. For unless the symptoms be deceptive, a new time is approaching, when the application of foreign method and the engraftment of foreign erudition on native sterling English good sense, will produce new fruits; not like the exotic productions in which the English classical press has for some years past abounded, mere compilations and assimilations of other men's labors, but fruits from a sturdy English stock of which the germ indeed has been brought from abroad, but which has taken fast hold of English ground, and thrives in English air. We sincerely hope that this time is not far distant; and then English Philology will be stripped of its technical scholastic character, will show its adaptation to the times, and advance with a rapidity not less than that of the material sciences.