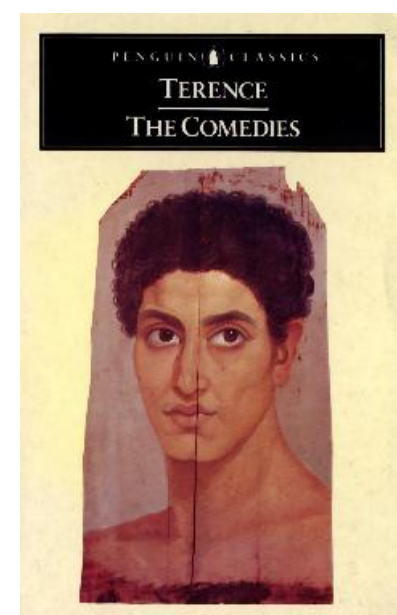


LATIN WITH LAUGHTER

TERENCE THROUGH TIME



Penguin Classics, ISBN 0-14-044324-X

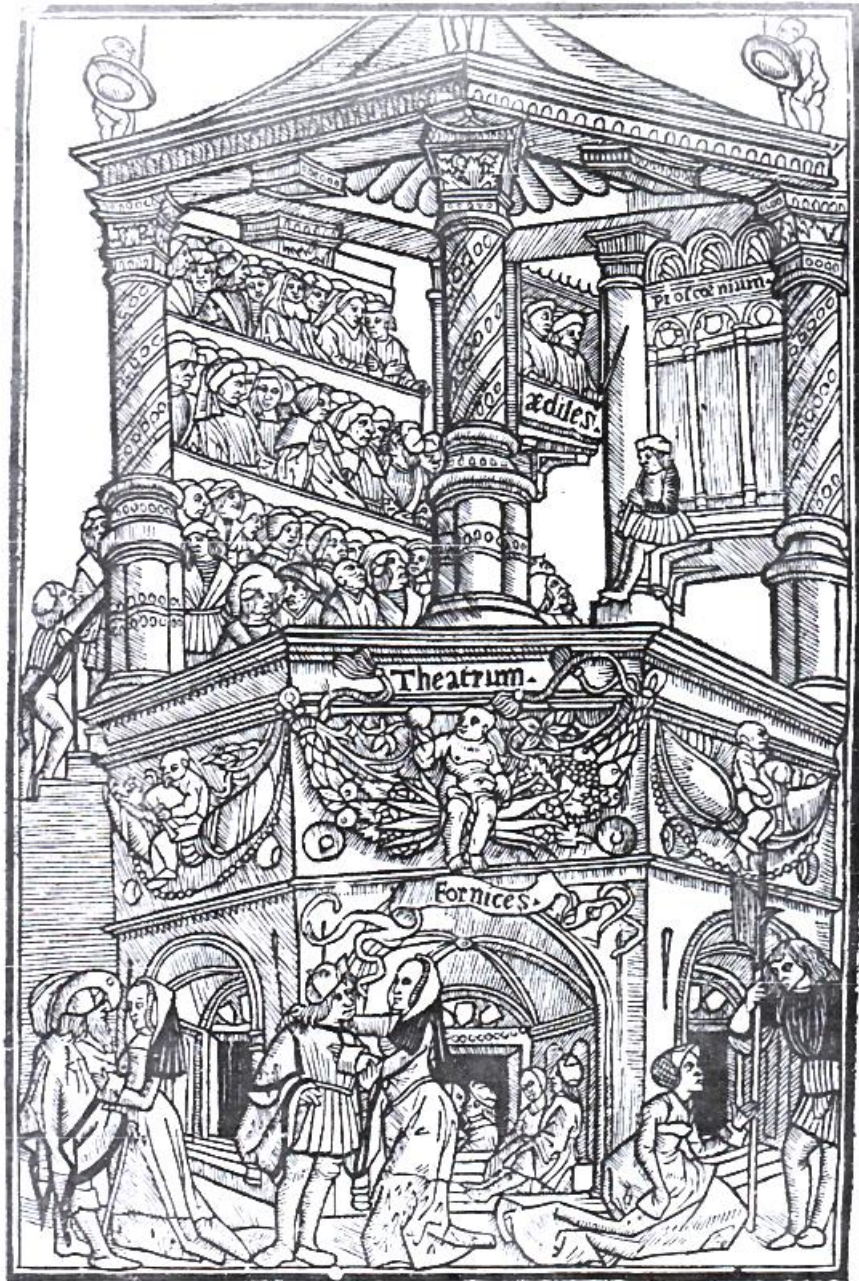
We begin Latin in tears, at least I did, with imperial and boring Caesar. The Middle Ages and the Renaissance began Latin with the laughter and the humanity of the freed slave, Terence, Publius Terentius Afer. This website discusses African Terence's importance through time, arguing for his restoration to education's canon. For years I was barred from teaching at the graduate level, at Princeton, at Boulder. During that time, amongst other conferences, I organized one on [Terence through Time](#), working with scholars and the Eden Theatrical Workshop, directed by Lucy Walker in Denver. Finally, because I was willing to take early retirement, as a golden handshake, I was permitted one graduate seminar. I chose to teach it on 'Latin with Laughter: Terence through Time'. This is explained in the essays, '[Global Tapestry](#)' and '[Slaves and Princes: Terence through Time](#)'. Then for ten more years I was barred from publishing this material. This website includes the essays of that long-ago graduate seminar. It also includes the Latin texts of two of Terence's plays, to be given with medieval and Renaissance miniatures and the exquisite woodblocks from those Renaissance miniatures for teaching the plays to schoolchildren, like Montaigne, like Shakespeare. So our story can end as do the manuscripts of Terence:

FELICITER.

IMAGES ON THE WEB

Click on <http://image.ox.ac.uk>, then click on view all manuscripts, then open MS Auct F.2.13, Terence's *Comedies*, in Latin, with Romanesque drawings comprising the latest version of the Late Antique cycle of scene-illustrations, St. Albans Abbey, mid 12th century. The first of the four artists (fols. 2v-17v) is, the Bodleian Library says, identifiable as 'The Master of the Apocrypha Drawings' in the Winchester Bible. The illustrations for Andria V.1-2 at fol. 28r-v are missing in the Carolingian witnesses.

and on <http://www.enluminures.culture.fr/>, then 'recherches experts', then type in Terence for 'Auteur' and 'Comoediae' for title, to see magnificent early twelfth-century illuminations in a Tours manuscript.



Terence, *Comoediae*, Lyon, 1493

Terence's *Comedies* influenced Hrotswitha's *Comedies*, influenced the Fleury Liturgical Dramas, influenced [Dante](#)'s *Commedia*, influenced Chaucer's *Canterbury Tales*, influenced the delightful comic elements in the Wakefield Master's Cycle Plays. It was Terence who gave to Latin a human face, the voice of the slave, the voice of the woman, Christ preaching to publicans and prostitutes, Christianity being the 'religion of women and slaves', and it was Terence's *Comedies* which were used in medieval monasteries and in Renaissance grammar schools for teaching Latin to men and women both. It was Terence's presence in manuscripts in Benedictine libraries that could allow the voice of [Scholastica](#) to be heard in Gregory's text. And it could have been Terence's presence in manuscripts in Benedictine libraries that could allow the voice of [Julian of Norwich](#) to be heard in the writing of her own manuscripts, to be treasured in both Brigittine and [Benedictine](#) libraries, but not elsewhere.

I. Plays Scholar

Terence (Publius Terentius Afer, 186-159 B.C.) [Heautontimorumenos](#) Latin Illustrated with miniatures and wood block engravings

Terence (Publius Terentius Afer, 186-159 B.C.) [Eunuchus](#) Latin

<http://www.thelatinlibrary.com/ter.html> gives all of Terence's *Comedies*

Hrotswitha of Gandesheim, 935-973 A.D., [Abraham and Mary](#) Latin

Hrotswitha of Gandesheim, 935-973 A.D. [Pafnutius and Thais](#) Latin

[Hrotswitha tells us in her [Preface](#) that she Christianizes Terence. She sets two of her plays in his Africa.]

Liturgical Drama, [Manuscript Orléans 201 *Resuscitatio Lazari*](#) XIIIth Century Latin

Liturgical Drama, [Manuscript Orléans 201 *Officium Peregrinorum*](#) XIIIth Century Latin

Corpus Christi Drama, Wakefield Master, *Second Shepherd's Play*, XVth Century Middle English. Link to [Biblioteca Augustana](#)

II. **Essays on the Plays: E-Book: *Latin with Laughter: Terence through Time*** Scholar

[Monks and Plays](#)

Tim Taylor, [Fathers, Sons, Duty and Deceit, Terence and Shakespeare, Part I, Terence](#)

[Slaves and Princes: Terence through Time](#)

Alecia Carole Dantico, [Desert Flower: Thais through Time](#)

Patricia McIntyre, [Comedy of Prayer: The Redemption of Terence through Christian Appropriation](#)

Tsai Shu-Hui, [Terence and Wang Shih-Fu: Dramatists of Humanity](#)

Richard J. Schoeck, [Terence and Other Roman Africans](#)

Tim Taylor, [Fathers, Sons, Duty and Deceit, Terence and Shakespeare, Part II, Shakespeare](#)

[Terence through Time: 1985 Conference and Radio Broadcast](#)

[Lucy Walker, Eden Theatrical Workshop](#), Producer of Terence Plays

Julia Bolton Holloway, [Terence's *Comedies* and Chaucer's *Canterbury Tales*, the Ellesmere Manuscript and the Luttrell Psalter](#)

Julia Bolton Holloway, [The Chichester Bethany Sculptures and the Plays of Terence](#)

Julia Bolton Holloway, [World Literature: Global Tapestry](#)

Julia Bolton Holloway, [Euripedes' *Trojan Women*: War, Peace, Texts, Contexts](#)

Julia Bolton Holloway, [God's Plenty: Terence in Dante, Boccaccio, Chaucer and Shakespeare](#), in [Sweet New Style: Essays on Brunetto Latino, Dante Alighieri and Geoffrey Chaucer](#) **Newest**

III. **Links on Web** to Terence Manuscripts and Iconography Scholar

Click on <http://www.enluminures.culture.fr/>, then 'recherches experts', then type in Terence for 'Auteur' and 'Comœdiæ' for title, to see magnificent early twelfth-century illuminations in a Tours manuscript

<http://www.caareviews.org/reviews/dodwell.html> used to publish a full review of:

C. R. Dodwell, *Anglo-Saxon Gestures and the Roman Stage* Cambridge Studies in Anglo-Saxon England 28 Cambridge, MA: Cambridge University Press, 2000. 189 pp. 99 b/w ills. \$69.95 (cloth) (0521661889)

The publication of *Anglo-Saxon Gestures and the Roman Stage* posthumously honors C. R. Dodwell's lifelong work on early medieval art. Timothy Graham, formerly Dodwell's research assistant, considerably saw the book through to press. In this volume, Dodwell considers the origins of the illustrations in Carolingian *Terence* manuscripts and their possible relationship to illuminations produced at Canterbury or under Canterbury's influence in the eleventh century. Although its deductions are problematic, this study is nonetheless valuable for its systematic analysis of gestures in the manuscripts' imagery; it will interest not only art historians but also intellectual historians and classicists.

<http://www.usask.ca/antharch/cnea/abstracts/dutschtemelini.html>

<http://www.openlettersmonthly.com/year-romans-terence/>

On Hrotswitha and Terence http://www.sdu.dk/Hum/midlab/theatre/papers/marla_carlson.html

MANUSCRIPTS AND EDITIONS OF TERENCE'S COMEDIES:

MANUSCRIPTS:

Italy

Vatican

Vatican 3226. 5th C. Rustic capitals. "Bembino." Used by Angelo Poliziano./1

Vatican 3868.

Florence

Biblioteca Laurenziana

[In the original Laurentian library, Terence's works were shelved under "Poetae Latini," following those of Statius, as "P. Terentii Afri Comedia VI."]

Laur. 38.15. Humanist, parchment, dated 1448.

Laur. 38.16. Humanist manuscript.

Laur. 38.17. 14th C. Boccaccio's holograph manuscript

[Laur. 54.32. Apuleius. 14th C. Boccaccio's holograph manuscript]

Laur. 38.18. 15th C. Petrarch.

Laur. 38.19.

Laur. 38.20.

Laur. 39.21.

Laur. 38.22.

Laur. 38.23. Like 38.15, a Francesco Sasseti MS.

Laur. 38.24. Owned by Lorenzo de Medici.

Laur. 38.25. Paper MS, with Humanist collection of orations.

Laur. 38.26.

Laur. 38.27. 12th C.

Laur. 38.28. 15th C.

Laur. 38.29. Paper. Like 38.27.

Laur. 38.30.

Laur. 38.31. Paper, Humanist MS.

Laur. 38.32.

Laur. 38.33.

Laur. 38.34. Colophon date, 1397.

Laur. 91. Sup. 13 recto. Paper, Humanist.

Biblioteca Riccardiana

Riccardian 528. Siglum E.

Riccardian 529. 14th C.

Riccardian 530. Colophon, 1458, Humanist.

Riccardian 531. Paper.

Riccardian 532. Paper.

Riccardian 613. Gnato's lines underlined in red.

Riccardian 614. Humanist

Riccardian 616. Owned by barber, Francesco di Giovanni Sutoris, 1463./2

Riccardian 3607. Humanist, paper MS. Dictionary, not play texts.

Riccardian 3608. Paper MS.

Biblioteca Nazionale

Banco Rari 97. Manuscript of Angelo Poliziano, using Bembino codex./3

Magliabechiano II.IV.5. Paper, Humanist.

Magl. II.IV.6. 14th C. From Santa Maria Nuova. School book, different hands, speeches on Florentine, Roman, Athenian liberty.

Magl. II.IV.333. Dated 1393. A Buondelmonte book, fols. 60-61, how one can live in time of pestilence. Magl. II.IV.689.

Beautiful, parchment MS.

Magl. II.VIII.52. Paper, Humanist MS.

Magl. II.IX.127. Paper, from Prato, schoolboy MS.

France

Paris

Bibliothèque Nationale lat. 2322. 11th C. Fol. 77, last two leaves, lost, destroyed, illustrated, glossed Terence.

Micio/Demea./4

BN, lat. 7899. Siglum P. 9th C. Illustrated Terence, reproduced in Madame Dacier's editions of Terence. BN, lat. 7900.

Siglum Y. 10th C. Fleury MS. Drawings in brown ink, interlinear gloss.

BN, lat. 7900A. 11th C. Some pages photographs of pages now at University of Hamburg, torn out before 17th C.

Terence not illustrated, though Martianus Capella is.

BN, lat. 7901. 11th C. Unfinished manuscript, not illustrated.

BN, lat. 7902. 11th C. Glossed, rustic capitals.

BN, lat. 7903. 11th C. Begins with drawings related to lat. 7899.

BN, lat. 7904. 12th C.

BN, lat. 7905. 13th C.

BN, lat. 7906. 13th C.

BN, lat. 7907. 14th C. Fol 30, illustration from *Eunuchus*.

BN, lat. 8193. 15th C. Duc de Berry MS, according to Henry Martin. Illuminated, copying *Terence des Ducs* MS.

BN, lat. 9345. Siglum Pb. 11th C.

BN, lat. 10304. Siglum p. 11th C.

BN, lat. 16235. 11th C. Mentions another ancient Terence manuscript at St. Remi de Rheims as burned in the 17th C.

Glossed, author portrait, fol. 41.

Bibliothèque de l'Arsenal, MS 664. *Terence des Ducs*, Duc de Guyenne. 15th C. Magnificently illuminated. /5

BA, MS 1135. 15th C. Illuminated, glossed.

England

London

British Library

Arundel MS 247. 15th C. German?

Burney 261. 14th C. Parchment.

Burney 262. 15th C.

Burney 263. Humanist, parchment MS.

Egerton 167. Terence in Irish. Owned Luca Smith. Paper MS.

Harleian 2455. 15th C. Paper.

Harleian 2456. 14th C. Paper and parchment.

Harleian 2475. Paper MS, dated 1297. Catalogue dates 15th C.

Harleian 2524. Humanist, 15th C. Catalogue dates 13th C.

Harleian 2525. 14th C.

Harleian 2527. Parchment, Humanist MS, Colophon, 1471, Owned Ricasoli.

Harleian 2562. 14th C. Paper.

Harleian 2656. 12th C.

Harleian 2670. 10th C. "in usum Colegii Buslidiani."

Harleian 2689. 14th C. Parchment.

Harleian 2750. 10th C. Silver capitals.

Harleian 5000. Before 15th C.

Harleian 5224. 15th C. Paper.

Harleian 5443. 11th C, before 13th C.

Royal A.VIII. 12th, 13th C.

Royal 15.A.XII. 12th C., English hand.

Royal 15.B.VIII. Figure of Christ at bottom of page.

Add. 31,827. 13th C. Monastic MS.

Winchester Benedictional

Oxford

Bodleian Library

Add. A. 167. 1434 Pirkheimer.

Auct. F.2.13. 12th C. At St. Albans, 13th C. Published in *Major Treasures in the Bodleian Library: Medieval Manuscripts in Microform*, 9, ed. W.O. Halsall, Oxford, 1978.

Auct. F.6.27. 11th C. Codex Ebnerianus. At Nuremberg.

Bodl. 678. Dover Priory. France. 13th C. Schoolbook.

Bodl. A. 167. Paper MS.

Bodl. A. 367. Bought in Berlin.

Brasenose 18. Fine Humanist MS. "ex Petri Bembi, doctissimi olim Cardinalis MS: quos Henricus Wottonius apud eiusdem Haeredes Venetiis coemerat." 1491.

E.D. Clarke 28. Written by Florentine notary, 1366/1466?

D'Orville 19. A Humanist Cardinal's Terence. 1513. Italy

D'Orville 20. 1461. Siena.

D'Orville 155. 15th C. Italy.

Douce 347. Fr. Douce, "They pretend to have a MS of Terence, in the Vatican Library written by his own hand . . . In the library of the Acad, of Altdorf there is a MS of Terence with a long speech by Pamphilus in the 5th Act of Andria, not printed in any of the editions." 1439. Italy.

Laud Lat. 76. 12th C? Belonged to Laud, 1635. Magdalen 23. Annotated by Francesco Petrarch.

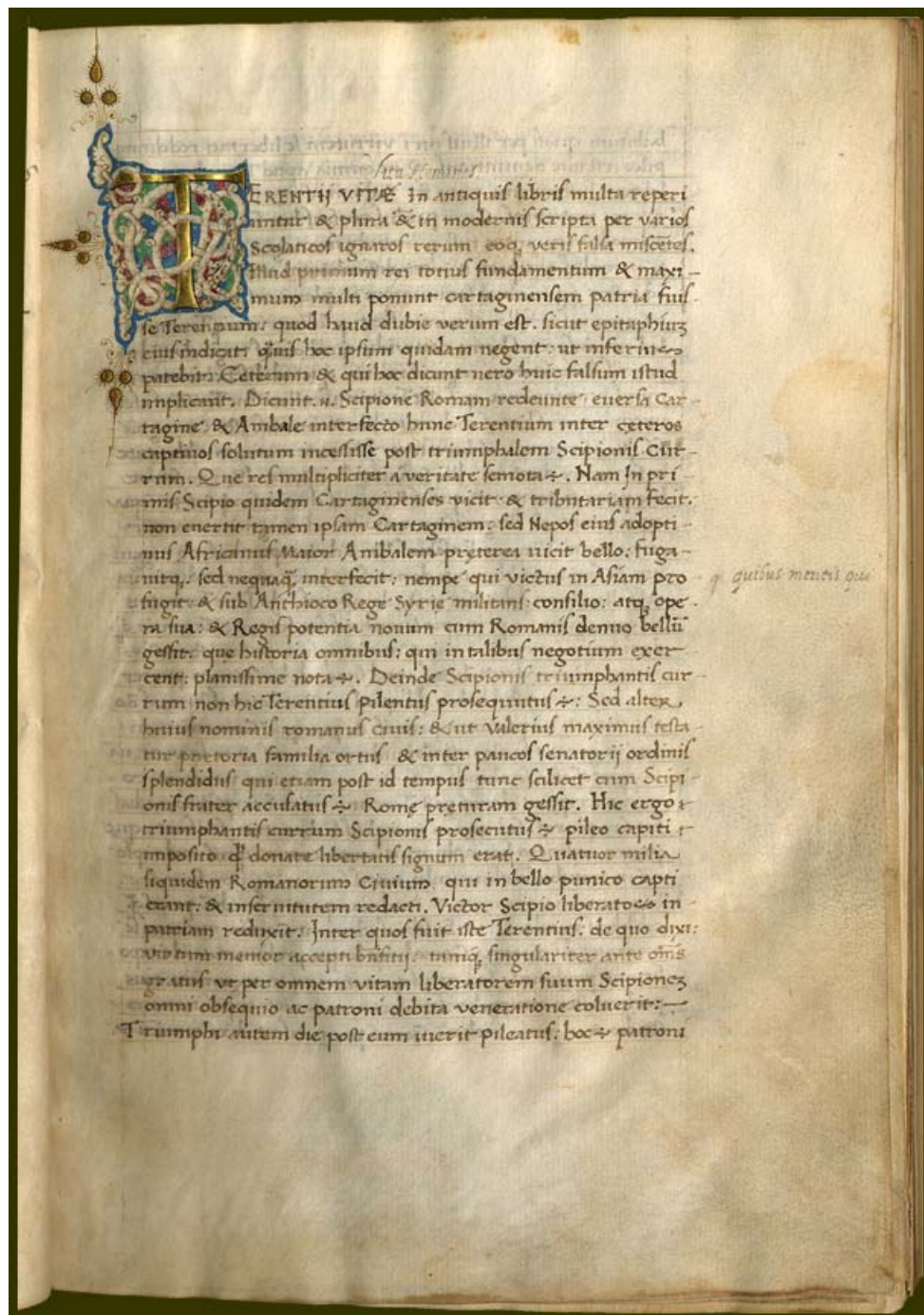
Rawl. 112. Fine small Humanist Terence.

Rawl. G. 135. Circa 1400. Venice.

Rawl. G. 136. Paper Terence.

America

Dartmouth College, MS Codex 001999 McGrath 29, *Comoediae sex cum argumentis*. Text written in Ferrara in 1462 in humanist hand. The title leaf contains a white vine border with a coat-of-arms supported by putti. The text includes stage directions in red as well as contemporary marginal notations. The colophon date of 1362 is most certainly an error for 1462.



EARLY PRINTED EDITIONS:

Strasbourg? 1470

Milan, 1476 Treviso, 1477

Treviso, 1481

Brescia: Jacobum Brittanicum, 1485

Lyon: Jean Treschel, 1493 London: Pynson, 1495-1497

Strasbourg: Jean Grueninger, 1496, 1499, 1503

Venice: Lazaro Soardi, 1497

Paris, London: Antoine Verard, 1504 "Ad studiosam Britannie maioris, que nunc anglia dicitur."

Venice: Lazaro Soardi, 1511

Venice: Aldine, 1517. Excellent.

Lyon, 1520

Cologne, 1527

Paris: Guillaume de Bossozel, 1539 /6

Nicholas Udall, FLOURES FOR LATINE/ . . . , 1544

Comediae Terentii cum notis MSS Tanaquilli Fabri. Paris, 1642.

Charles Hoole. *Publii Terentii Carthaginiensis Afri Poetae lepidissimi comoediae sex Anglo-Latinae. In usum Ludi-
discipulorum, quo felicius venustatem linguae Latinae ad sermonem quotidianum exercendum assequantur.* London,
1663. Refers to Cardinal Bembo, Sir Henry Wotton, 1491, manuscript, which became Brasenose 18.

Madame Dacier. *Les Comedies de Terence traduits en Francois, Avec des Remarques, par Madame D***.* III Tomes.
Paris, 1688.

P. Terentii Afri. *Comoediae recensuit Notasque suas et Gabrielis Faerni addidit Richardus Bentleius.* Amsterdam, 1727.

EARLY ILLUSTRATED EDITIONS:

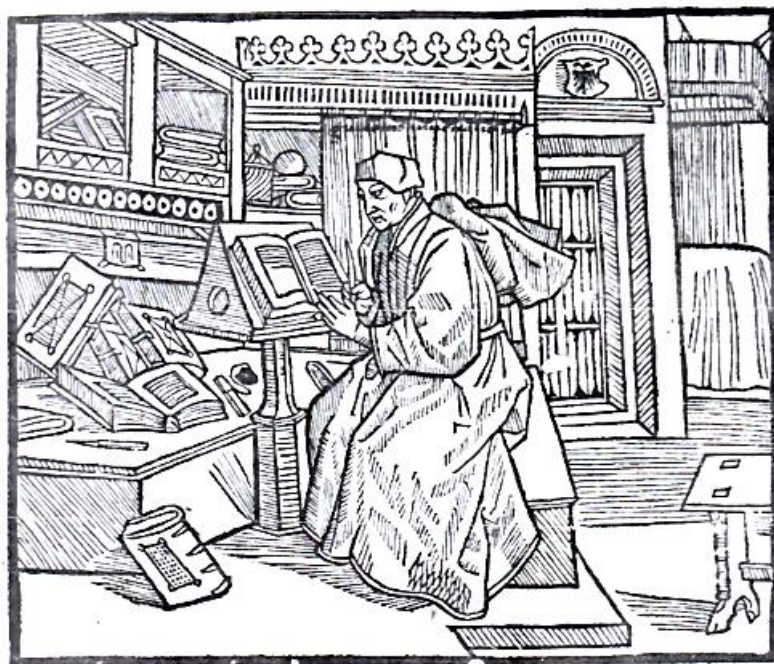
Lyon: Jean Treschel, 1493

Paris: Antoine Verard, 1500, 1503

London and Paris: Antoine Verard, 1504

Paris: Guillaume de Bossozel, 1539 /6

Guidonis Iuuenalis natione Cenomani
in Terentium familiarissima interpretatio
cū figuris unicuiq; scēnz p̄positis.



NOTES

¹ Sesto Prete, *Il Codice di Terenzio Vaticano Latino 3226: Saggio critico e riproduzione del manoscritto* (Città del Vaticano: Biblioteca Apostolica Vaticana, 1970); discussed, Henry Martin, p. 17.

² Umberto Bucchioni, *Terenzio nel Rinascimento*, p. 50.

3Prete, *Il Codice di Terenzio*, p. 11.

4Henry Martin, p. 18.

5Henry Martin, *Terence des Ducs de Charles VI* (Paris: Plon, 1908).

6From Jean Trechsel by marriage of daughter, Henry Martin, p. 20.

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SEMINAR: LATIN WITH LAUGHTER, TERENCE THROUGH TIME

Mondays, 3:00-6:00

9/9 Terence's *Comedies*

9/16 " " ; [Cicero, Augustine, Boethius]

9/23 The Monastic Context: Liturgical Drama, *Resuscitatio Lazari*

9/30 The Convent Context: Hrotswitha's *Comedies*; [Anna Bijns, *Mary of Nijmegen*]

10/7 Textual Editing, Tadeusz Maslowski?

10/14 Dante, *Commedia*; Pietro Alighieri, *Commentarium*

10/21 [Boccaccio, Decameron;] Chaucer, General Prologue

10/28 Chaucer, *Canterbury Tales*

11/4 Wakefield Master, Plays; [*Castle of Perseverance*, *Piers Plowman*]

11/11 Montaigne, *Essais*

11/18 Shakespeare, *Winter's Tale*, [*Macbeth*, *Lear*]

11/25 Moliere, *Tartuffe*

12/2 [Commedia dell'Arte; *La Serva Padrona*; Mozart]

12/9 Changing the Canon

Bracketed Works: Optional Critical works:

Bakhtin, Empson, to be read alongside assigned readings.

Seminar Paper due, 12/9, topic determined in consultation, to come from your main interest, with the possibility of publication. Class Meets: Norlin N424B

Office: Woodbury 308B

Office Hours: Tuesdays 2:30-3:30 and by appointment

Phones: 492-1838, 444-6411

Tentative Book Outline

I. Terence in the Republic. Athens, Rome, Carthage: Cities and Deserts

II. Terence in the Empire. Cicero, Augustine and Boethius

III. Terence in the Convent. Desert Fathers and Hrotswitha

IV. Terence in the Abbey. Liturgical Dramas, Bury St. Edmund's Cross, Roof Bosses

V. Terence on Pilgrimage I. Florence, Dante and Boccaccio

VI. Terence on Pilgrimage II. England, Chaucer and Langland

VII. Terence Afield. Wakefield Master and *Castle of Perseverance*

VIII. Terence in the King's Library. Christine de Pizan

IX. Terence in the Mayor's Study. Montaigne's *Essais*

X. Terence in the Globe. Shakespeare's *Winter's Tale*, *Macbeth*, *Lear*

XI. Terence in the Palace I. Moliere, *Tartuffe*

XII. Terence in the Palace II. Madame Dacier and Richard Bentley

e begin Latin in tears, at least I did, with imperial and boring Caesar. The Middle Ages and the Renaissance began Latin with the laughter and the humanity of the freed slave, Terence, Publius Terentius Afer. This website discusses African Terence's importance through time, arguing for his restoration to education's canon. For years I was barred from teaching at the graduate level, at Princeton, at Boulder.