

Accius testimonia (BN)

T1 Lucilius fr. 343 Krenkel (= Porphyrio *ad* Hor. *Sat.* 1.10.53 [*'nil comis tragici mutat Lucilius Acci?'* | *facit autem haec Lucilius cum alias tum uel maxime in tertio libro; meminit VIII et X, p. 284.19-21 Holder*]¹ = Terentius Scaurus *De orthographia* p. VII.18.12-22)

‘a’ primum est, hinc incipiam, et quae nomina ab hoc sunt

deinde

‘aa’ primum longa, <a> brevis syllaba: nos tamen unum

hoc faciemus et uno eodemque ut dicimus pacto

scribemus ‘pacem’, ‘pacide’, ‘ianum’ ; ‘aridum’, ‘acetum’,

Ἄρεξ Ἄρεξ Graeci ut faciunt... (= Lucilius fr. 344-348 Krenkel).

aa Ribbeck: a codd., vert. <i>Mras, WSt 46, 1928, 83-84</i>	primum codd.: geminum Ribbeck <a>
brevis Ribbeck	dicimus codd.: diximus <i>I. Dousa</i> pacem pacide ianum codd.: pacem
Pacideianum Baehrens	Ἄρεξ Ἄρεξ <i>I. Dousa, cf. Hom. Il. 5.31, 455; Mart. 9.11.15: apec</i>
ape E: cape eB	

‘a’ comes first; I will begin with this and then

the letter-names which come after it. . . .

and then—

First ‘aa’ for the long, ‘a’ for the short syllable. d

But we will spell both with one letter, and as we say

now will write in one and the same way pācem

Pācideianum, āridum ācetum, e just as the Greeks

do with Ἄρεξ Ἄρεξ. (Tr. Warmington)

T2 Lucilius *Satires* Book 28, fr. 794 Marx = 747 Krenkel (Non. p. 336.26 Lindsay): statura generis feminini. Lucilius lib. XXVIII:

quare pro facie, pro statura Accius...

p. s. Accius: p. s. Acci <status> *Lachmann, ut septenarium trochacium fiat.*

Wherefore Accius, in proportion to his looks and stature... (Transl. Warmington).

T3 *Auct. ad Her.* 1.24: Mimus quidam nominatim Accium poetam conpellavit in scaena. Cum eo Accius iniuriarum agit. Hic nihil aliud defendit nisi licere nominari eum cuius nomine scripta dentur agenda. 2.19: P. Mucius eum qui L. Accium poetam nominaverat condemnavit. = **T8 Funaioli**

¹ in tertio <librorum et corpore. Sed in> libro meminit *Vrba*.

For example, a certain mime abused the poet Accius by name on the stage. Accius sues him on the ground of injuries. The player makes no defence except to maintain that it was permissible to name a person under whose name dramatic works were given to be performed on the stage. [...] Publius Mucius condemned the man who had specifically named the poet Lucius Accius. (Transl. Caplan)

T4 Cic. *Arch.* 27: D. quidem Brutus, summus uir et imperator, Acci, amicissimi sui, carminibus templorum ac monimentorum aditus exornauit suorum. = **T17 Funaioli** ('scriptorum'; '*Schol. Bob. ad hunc l. p. 359 Or. hic Brutus Gallaecus fuit cognomento ob res in Hispania non minus strenue quam feliciter gestas. eius etiam nomini <dicatus Accii> poetae tragici extat liber, cuius plurimos uersus, quos saturnios appellauerunt, uestibulo temple Martis superscripsit Brutus. similia Val. Max. 8.14.2', p. I.24)*

T5 Schol. Bob. Cic. *Arch.* 27 (p. 179.5-8 Stangl): hic Brutus Gallaecus fuit cognomento ob res in Hispania non minus strenue quam feliciter gestas. Sub eius etiam <nomine Acci> (*coni. Stangl*), poetae tragici, extat liber: cuius plurimos uersus, quos Saturnios appellauerunt, uestibulo templi Martis superscripsit Brutus.

This Brutus had the cognomen 'Gallaecus' because he conducted military operations in Hispania no less promptly than he did successfully. Indeed, a book bearing his name by the tragic poet Accius is extant, and Brutus had several of those verses known as Saturnians composed by this poet inscribed at the entrance of the Temple of Mars. (My own translation)

T6 Cic. *Planc.* 59: grauis ille et ingeniosus poeta...

An earnest and gifted poet... (Tr. Watt)

T7 Cic. *De orat.* 3.27: Atque id primum in poetis cerni licet, quibus est proxima cognatio cum oratoribus: quam sunt inter sese Ennius, Pacuvius Acciusque dissimiles, quam apud Graecos Aeschylus, Sophocles, Euripides, quamquam omnibus par paene laus in dissimili scribendi genere tribuitur!

This can in the first instance be observed in the case of poetry, poets being the next of kin to orators; what a difference there is between Ennius, Pacuvius and Accius, and in Greece between Aeschylus, Sophocles and Euripides, although all of them win almost equal applause in their various styles of writing. (Transl. Rackham)

T8 Cic. *Leg.* 2.54: (D. Brutum) doctum hominem sane, cuius fuit Accius perfamiliaris. = **T4 Funaioli** [Decimus Brutus], surely a learned man, and a great friend of Accius. (Tr. Keyes)

T9 Cic. *Brut.* 72-3: atqui hic Livius [qui] primus fabulam C. Claudio Caeci filio et M. Tuditano consulibus docuit anno ipso ante quam natus est Ennius, post Romam conditam autem quarto decumo et quingentesimo, ut hic ait, quem nos sequimur. est enim inter scriptores de numero annorum controuersia. Accius autem a Q. Maximo quintum consule captum Tarento scripsit Livium annis XXX post quam eum fabulam docuisse et Atticus scribit et nos in antiquis commentariis inuenimus;

docuisse autem fabulam annis post XI, C. Cornelio Q. Minucio consulibus ludis Iuuentatis, quos Salinator Senensi proelio uouerat. in quo tantus error Acci fuit, ut his consulibus XL annos natus Ennius fuerit: quoi aequalis fuerit Livius, minor fuit aliquanto is, qui primus fabulam dedit, quam ii, qui multas docuerant ante hos consules, et Plautus et Naevius. haec si minus apta uidentur huic sermoni, Brute, Attico adsigna, qui me inflammauit studio inlustrum hominum aetates et tempora persequendi.²

And yet this Livius produced a play in the consulship of Gaius Claudius, Caecus' son, and Marcus Tuditanus, the very year before Ennius was born and the five hundred fourteenth after Rome's founding [= 240 BCE; cf. *Sen.* 50, *Tusc.* 1.3, Varro *apud* Gell. *NA* 17.21.42-3], according to Atticus here, whom I follow. For authors disagree about the chronology. Accius wrote that Quintus Maximus captured Livius at Tarentum in his fifth consulship – thirty years after Livius produced his play according to both Atticus and old records I've found [= 209 BCE] – and then produced the play eleven years later, when Gaius Cornelius and Quintus Minucius were consuls [= 197 BCE, so therefore in fact 12 years later, or 13 if reckoned inclusively], at the games in honor of Youth that Salinator had vowed in the battle of Sena [fought 207 BCE]. Accius' error is so gross that in Cornelius' and Minucius' consulship Ennius was already forty years old: if we regard Livius as his contemporary, then the first man to produce a play was a bit younger than both Plautus and Naevius, who had already produced many plays before those consuls [Naevius' first play is dated to 235 by Gellius after Varro: *NA* 17.21.45]. If these reckonings seem ill-suited to our conversations, Brutus, blame Atticus, who fired me with enthusiasm for tracing the chronologies of distinguished people'. (Transl. Kaster)

T10 Cic. *Brut.* 107: uester etiam D. Brutus M. filius, ut ex familiari eius L. Accio poeta sum audire solitus, et dicere non inculte solebat et erat cum litteris Latinis tum etiam Graecis, ut temporibus illis, eruditus. quae tribuebat idem Accius etiam Q. Maxumo L. Pauli nepoti; et uero ante Maximum illum Scipionem, quo duce priuato Ti. Gracchus occisus esset, cum omnibus in rebus uementem tum acrem

² Cf. Cic. *Sen.* 50: [Cato the Elder speaking]: quam gaudebat bello suo Punico Naevius! quam Truculento Plautus, quam Pseudolo! vidi etiam senem Livium; qui cum sex annis ante quam ego natus sum, fabulam docuisset Centone Tuditanoque consulibus, usque ad adulescentiam meam processit aetate.

[Cato the Elder speaking]: How Naevius used to revel in his Punic War! and Plautus in his Savage and Cheat! I myself saw Livius Andronicus when he was an old man, who, though he brought out a play in the consulship of Cento and Tuditanus, six years before I was born, yet continued to live until I was a young man. (Transl. Falconer)

Cic. *Tusc.* 1.3: doctrina Graecia nos et omni genere litterarum genere superabat; in quo erat facile uincere non repugnantes. nam cum apud Graecos antiquissimum e doctis genus sit poetarum, siquidem Homerus fuit et Hesiodus ante Romam conditam, Archilochus regnante Romulo, serius poeticam nos accepimus. annis fere CCCCCX post Romam conditam Liuius fabulam dedit C. Claudio, Caeci filio, M. Tuditano cos. anno ante natum Ennium. qui fuit maior natu quam Plautus et Naevius. sero igitur a nostris poetae uel cogniti uel recepti. quamquam est in Originibus solitos esse in epulis canere conuiuas ad tibicinem de clarorum hominum uirtutibus; honorem tamen huic generi non fuisse declarant oratio Catonis, in qua obiecit ut probrum M. Nobiliori, quod is in prouinciam poetas duxisset; duxerat autem consul ille in Aetoliam, ut scimus, Ennium. quo minus igitur honoris erat poetis, eo minora studia fuerunt, nec tamen, si qui magnis ingeniis in eo genere extiterunt, non satis Graecorum gloriae responderunt.

In learning Greece surpassed us and in all branches of literature, and victory was easy where there was no contest. For while with the Greeks the poets are the oldest literary class, seeing that Homer and Hesiod lived before the foundation of Rome and Archilochus lived in the reign of Romulus, poetry came to us at a later date. About five hundred and ten years after the foundation of Rome Livius produced a play in the consulship of C. Claudius, son of Caecus, and M. Tuditanus in the year before the birth of Ennius, who was older than Plautus and Naevius. (Transl. King)

aiebat in dicendo fuisse. = **T3 Funaioli, part., ('hinc Accium usque ad a. circiter 670/84 diutius vixisse efficitur. cf. etiam Varr. de antiq. litt. praef.', p. I.23)**

As I often heard from his friend the poet Accius, your kinsman Decimus Brutus, Marcus' son, used to be a fairly cultivated speaker, and quite learned in Latin literature and, for those times, even Greek. Accius also credited Quintus Maximus, Lucius Paullus' grandson, with the same qualities and in fact said that before Maximus, the Scipio who took the lead as a private citizen in killing Tiberius Gracchus was a forceful character in general and a vigorous speaker. (Tr. Kaster)

T11 Cic. *Brut.* 229: et Accius isdem aedilibus ait se et Pacuuium docuisse fabula, quo mille octoginta, ipse triginta annos natus esset [i.e. = 140 BCE].

Thus, for example, Accius tells us that Pacuvius and himself each produced a play under direction of the same aediles when the former was eighty and he himself thirty [i.e. = 140 BCE]. (**Tr. Hendrickson**)

T12 Cic. *Ac.* 1.10: quid enim causae est cur poetas Latinos Graecis litteris eruditi legant, philosophos non legant? an quia delectat Ennius Pacuvius Accius multi alii, qui non verba sed vim Graecorum expresserunt poetarum – quanto magis philosophi delectabunt, si ut illi Aeschylum Sophoclem Euripidem sic hi Platonem imitentur Aristotelem Theophrastum. oratores quidem laudari video si qui e nostris Hyperidem sint aut Demosthenem imitati.

For what reason is there why accomplished Grecians should read Latin poets and not read Latin philosophers? Is it because they get pleasure from Ennius, Pacuvius, Accius and many others, who have reproduced not the words but the meaning of the Greek poets? How much more pleasure will they get from philosophers, if these imitate Plato, Aristotle and Theophrastus in the same way as those poets imitated Aeschylus, Sophocles and Euripides? At all events I see that any of our orators that have imitated Hyperides or Demosthenes are praised. (Transl. Rackham)

T13 Cic. *Phil.* 1.36: nisi forte Accio tum plaudi et sexagesimo post anno palmam dari, non Bruto putabitis. = **T6 Funaioli ('cum haec ad Tereus tragoediam a. 710/44 iterum actam pertineant, a. 650/104 ea primum data est, in ispo Accii nominis flore', p. I.23)**

Or did you think it was Accius who won the applause and the prize sixty years later, and not Brutus? (Tr. Shackleton Bailey, rev. Ramsey and Manuwald)

T14 Varro *De Lingua Latina* 10.70: <haec primo> dicebant ut *qu<a>estorem praetorem*, sic *Hectorem Nestorem* [...] Accius haec in tragoediis largius a prisca consuetudine mouere coepit et ad formas Gr<a>ecas uerborum magis reuocare, [et] a quo Valerius ait: *Accius Hectorem nollet facere, Hectora mallet*.

Originally they [the poets] used to say these like *quaestōrem* 'quaestor' and *praetōrem* 'praetor' (both acc.). [...] In his tragedies, Accius began to move these away from the ancient usage to a relatively large extent and rather to direct them back to the Greek forms of the words, from which fact Valerius says: 'Accius would not want to make *Hectōrem* 'Hector' and would rather make *Hectōra* 'Hector' (both acc.)'. (Text and tr. de Melo).

T15 Vitruvius *De architectura* 9 *praef.* 16: Cum vero neque moribus neque institutis scriptorum praestantibus tribuantur honores, ipsae autem per se mentes aeris altiora prospicientes memoriarum gradibus ad caelum elatae aevo immortali non modo sententias sed etiam figuras eorum posteris cogunt esse notas. Itaque, qui litterarum iucunditatibus instinctas habent mentes, non possunt non in suis pectoribus dedicatum habere, sicuti deorum, sic Enni poetae simulacrum; Acci autem carminibus qui studios delectantur, non modo verborum virtutes sed etiam figuram eius videntur secum habere praesentem esse.

Thus although honour is given neither to the character nor to the excellent principles of authors, yet their minds of themselves look upon the upper air and rise to heaven by the staircase of human remembrance; throughout endless time they make not only their ideas but even their portraits familiar to posterity. Hence those whose minds are stirred by the delights of literature cannot but have the image of Ennius, as of a god, in the chapel of their breast. Those who take studious delight in the poems of Accius seem to keep at their side, not only his mighty words, but his very present portrait. (Tr. Granger)

T16 Hor. *Ep.* 2.1.55–6: ambigitur quotiens, uter utro sit prior, aufert | Pacuvius docti famam senis, Accius alti.

As often as the question is raised, which is the better of the two, Pacuvius gains fame as the learned old writer, Accius as the lofty one. (Tr. Fairclough)

T17 Ov. *Am.* 1.15.19–20: Ennius arte carens animosique Accius oris | casurum nullo tempore nomen habent.

Ennius rugged in art, and Accius of the spirited tongue, possess names that will never fade. (Tr. Showerman, rev. Goold)

T18 Ov. *Tr.* 357–60: nec liber indicium est animi, sed honesta voluntas: | plurima mulcendis auribus apta feres. | Accius esset atrox, conviva Terentius esset, | essent pugnaces qui fera bella canunt.

A book is not evidence of the writer's mind, but respectable entertainment; it will offer many things suited to charm the ear. Else would Accius be cruel, Terence a reveller, or those would be quarrelsome who sing of fierce war. (Tr. Wheeler, rev. Goold)

T19 Val. Max. 3.7.11: is [sc. Accius] Iulio Caesari amplissimo ac florentissimo uiro in collegium poetarum uenienti nunquam adsurrexit, non maiestatis eius inmemor, sed quod in comparatione communium studiorum aliquanto se superiorem esse confideret. Quapropter insolentiae crimine criminis? caruit, quod ibi uoluminum, non imaginum certamina exercebantur. = **T7 Funaioli**

He [sc. Accius] never rose to greet Julius Caesar [sc. Strabo], a very important and successful personage, when the latter visited the *collegium poetarum*; not that he was unmindful of Caesar's prestige, but because he was confident that in a comparison of their common literary activities he was considerably the superior. For that reason he was not accused of insolence, because in that setting the competition lay between volumes, not masks. (Tr. Shackleton Bailey, adapted)

T20 Val. Max. 8.14.2: similiter honoratus animus erga poetam Accium D. Bruti suis temporibus clari ducis extiti, cuius familiari cultu et prompta laudatione delectatus uersibus templorum aditus, quae ex manubiis consecrauerat, adornauit.

D. Brutus, a famous general in his own time, showed a similar disposition to honour the poet Accius. Pleased with his familiar attentions and ready encomiums, he decorated the approaches to the temples which he had consecrated out of his spoils with Accius' verses. (Transl. Shackleton Bailey)

T21 Velleius Paterculus 1.17.1: Nam nisi aspera ac rudia repetas et inventi laudanda nomine, in Accio circaque eum Romana tragoedia est. [...] 2.9.3: Clara etiam per idem aevi spatium fuere ingenia in togatis Afranii, in tragoediis Pacuvii atque Accii usque in Graecorum ingeniorum comparisonem evecti, magnumque inter hos ipsos facientis operi suo locum, adeo quidem, ut in illis limae, in hoc paene plus videatur fuisse sanguinis. = **T12 Funaioli** ('Cic. *pro Planc*, 59 **grauis et ingeniosus poeta** cf. id. *pro Sest.* 120. *orat.* 36. *acad.* 1.10. *Hor. ep.* 2.1.56 **aufert** | **Pacuvius docti famam senis, Accius alti Ps-Acro ad hunc l. Accius iunior poeta suo ingenio praecelluit Euripidem, qui fuit altus et sublimis ingenio. adde test. 3. 6. 8. 9. 10. Ovid. am. 1.15.19. Vitruv. 9.16. Pers. 1.76. Colum. praef. 21, p. 1.24'**

For, unless one goes back to the rough and crude beginnings, and to men whose sole claim to praise is that they were the pioneers, Roman tragedy centres in and about Accius [...]. In the same epoch other men of talent were illustrious: Afranius in the writing of native comedy, in tragedy Pacuvius and Accius, a man who rose into competition even with the genius of the Greeks, and made a great place for his own work among theirs, with this distinction, however, that, while they seemed to have more polish, Accius seemed to possess more real blood. (Tr. Shipley)

T22 Columella, *Rust. praef.* 30: An Latiae Musae non solos adytis suis Accium et Vergilium recepere sed eorum et proximis et procul a secundis sacras concessere sedes?

'Have not the Muses of Latium admitted to their sanctuaries, not Accius and Vergil alone, but also assigned seats of honour to those next to them and to those far from second rank?' (Transl. Boyd Ash).

T23 Pers. 1.76: est nunc Brisaei quem uenosus liber Acci | ... moretur.

These days one person lingers over the varicose tome of Brisaeian Accius [i.e. Accius' play *Bacchae*; Brisaeus is an epithet of Dionysus/Bacchus]. (Transl. and note Braund)

T24 Sen. *Ep.* 58.5: Non id ago nunc hac diligentia ut ostendam quantum tempus apud grammaticum perdiderim, sed ut ex hoc intellegas quantum apud Ennium et Accium verborum situs occupaverit, cum apud hunc quoque, qui cotidie excutitur, aliqua nobis subducta sint.

It is not my purpose to show, by this array of examples, how much time I have wasted on the study of language; I merely wish you to understand how many words, that were current in the works of Ennius and Accius, have become mouldy with age; while even in the case of Vergil, whose works are explored daily, some of his words have been filched away from us. (Transl. Gummere)

T25 Quint. *Inst. Orat.* 1.8.11: Nam praecipue quidem apud Ciceronem, frequenter tamen apud Asinium etiam et ceteros qui sunt proximi, uidemus Enni Acci Pacuui Lucili Terenti Caecili et aliorum inseri uersus, summa non eruditionis modo gratia sed etiam iucunditatis, cum poeticis uoluptatibus aures a forensi asperitate respirant. Quibus accedit non mediocris utilitas, cum sentiis eorum uelut quibusdam testimoniis quae proposuere confirment.

Particularly in Cicero, but often also in Asinius and others nearest to their times, we find inserted lines from Ennius, Accius, Pacuvius, Lucilius, Terence, Caecilius and others, producing great charm not only from the learning shown but from the pleasure given by allowing the audience to relax from the asperities of the courtroom in the delights of poetry. There is considerable practical advantage in this also, because orators adduce the sentiments of the poets as a kind of evidence to support their own positions. (Transl. Russell)

T26 Quint. *Inst. Orat.* 5.13.43: Aiunt Accium interrogatum cur causas non ageret cum apud eum in tragoediis tanta uis esset hanc reddidisse rationem, quod illic ea dicerentur quae ipse uellet, in foro dicturi aduersarii essent quae minime uellet. = **T9 Funaioli**

They say that Accius, when asked why he did not plead causes, seeing that so much power was evident in his tragedies, explained that what was said in his plays was what he wanted, but in court his opponents would say things that he did not want. (Tr. Russell)

T27 Quint. *Inst. Orat.* 10.1.97: Tragoediae scriptores ueterum Accius atque Pacuuius clarissimi grauitate sententiarum, uerborum pondere, auctoritate personarum. Ceterum nitor et summa in excolendis operibus manus magis uideri potest temporibus quam ipsis defuisse: uirum tamen Accio plus tribuitur, Pacuuium uideri doctiorem qui esse docti adfectant uolunt.

As to writers of tragedy, Accius and Pacuvius are the most distinguished of the ancients for seriousness of thought, weightiness of expression, and the dignity of their characters. Their lack of polish and of those finishing touches which perfect a work may well be the fault of the times they lived in rather than of themselves. Accius is given more credit for force, while people who claim to be learned like to think Pacuvius the more learned of the two. (Transl. Russell)

T28 Martial *Epigrams* 11.90.5-6:

attonitusque legis ‘terrai frugiferai’,

Accius et quidquid Pacuuiusque uomunt.

In rapt amazement you read ‘of fruitful earth,’

and whatever Accius and Pacuvius spew out. (Trans. Shackleton Bailey)

T29 Tac. *Dial.* 20.5: exigitur enim iam ab oratore etiam poeticus decor, non Acci aut Pacuui ueterno inquinatus, sed ex Horati et Vergili et Lucani sacrario prolatus; 21.7: [Asinius] Pacuuium certe et Accium non solum tragoediis sed etiam orationibus suis expressit, adeo durus et siccus est.

‘At any rate, he [sc. Asinius] imitated Pacuvius and Accius in his speeches as well as in his tragedies: so completely harsh and unadorned is he.’ (Transl. Hutton, adapted)

T30 Plin. *Ep.* 5.3.6: Inter quos [i.e. virtuous men who also wrote light verse in the style of the Alexandrian iambic poet Sotades] vel praecipue numerandus est P. Vergilius, Cornelius Nepos et prius Accius Enniusque. Non quidem hi senatores, sed sanctitas morum non distat ordinibus.

In the latter class [i.e. virtuous men who also wrote light verse in the style of the Alexandrian iambic poet Sotades] Virgil, Cornelius Nepos, and, before their date, Accius and Ennius must rank high: it is true they were not senators, but moral integrity knows no class distinctions. (Tr. Radice)

T31 Gell. *NA* 13.2.2–6³: Quibus otium et studium fuit uitas atque aetates doctorum hominum quaerere ac memoriae tradere, de M. Pacuuius et L. Accio, tragicis poetis, historiam scripserunt huiusmodi: ‘cum Pacuuius’ inquiunt ‘grandi iam aetate et morbo corporis diutino adfectus Tarentum ex urbe Roma concessisset, Accius tunc haut paruo iunior proficiscens in Asiam, cum in oppidum uenisset, deuertit ad Pacuuium comiterque inuitatus plusculisque ab eo diebus retentus tragoediam suam cui Atreus nomen est desideranti legit. Tum Pacuuium dixisse aiunt sonora quidem esse quae scripsisset et grandia, sed uideri tamen ea sibi duriora paulum et acerbiora.⁴ “Ita est” inquit Accius “uti dicis; neque id me sane paenitet; meliora enim fore spero quae deinceps scribam. Nam quod in pomis est, itidem” inquit “esse aiunt in ingeniis; quae dura et acerba nascuntur, post fiunt mitia et iucunda;⁵ sed quae gignuntur statim uieta et mollia atque in principio sunt uuida, non matura mox fiunt, sed putria. Relinquendum igitur uisum est in ingenio, quod dies atque aetas mitificet.”’ = **T10 Funaioli**

About an intimate talk of the poets Pacuvius and Accius in the town of Tarentum. Those who have had leisure and inclination to inquire into the life and times of learned men and hand them down to memory, have related the following anecdote of the tragic poets Marcus Pacuvius and Lucius Accius: ‘Pacuvius’ they say, ‘when already enfeebled by advanced age and constant bodily illness, had withdrawn from Rome to Tarentum. Then Accius, who was a much younger man, coming to Tarentum on his way to Asia, visited Pacuvius, and being hospitably received and detained by him for several days, at his request read him his tragedy entitled Atreus.’ Then they say that Pacuvius remarked that what he had written seemed sonorous and full of dignity, but that nevertheless it appeared to him somewhat harsh and rugged. ‘What you say is true,’ replied Accius, ‘and I do not greatly regret it; for it gives me hope that what I write hereafter will be better. For they say it is with the mind as it is with fruits; those which are at first harsh and bitter, later become mild and sweet; but those which at once grow mellow and soft, and are juicy in the beginning, presently become, not ripe, but decayed. Accordingly, it has seemed to me that something should be left in the products of the intellect for time and age to mellow.’ (Tr. Rolfe)

T32 Plin. *NH.* 34.19: notatum ab auctoribus et L. Accium poetam in Camenarum aede maxima forma statuam sibi posuisse, cum brevis admodum fuisset. = **T11 Funaioli**

³ Rostagni (1944, 49) believes that Gellius’ source for this story is Suetonius’ *De poetis*, the source of which in turn was likely Varro’s *De poetis* (though Dahlmann 1962, 49 n. 1 is sceptical).

⁴ ‘d.h. das ὕψος, das σεμνόν erkennt er an, aber σκληρότης und αὐστηρότης, die doch zum γένοχος gehören, scheinen ihm zu ungemildert’ (Leo 1913, 399–400 n. 3).

⁵ ‘d.h. das allzu Herbe wird dem μαλακόν und ἡδύ weichen’ (Leo 1913, 399–400 n. 3).

It has been remarked by writers that the poet Lucius Accius also set up a very tall statue of himself in the shrine of the Latin Muses, although he was a very short man. It has been remarked by writers that the poet Lucius Accius also set up a very tall statue of himself in the shrine of the Latin Muses, although he was a very short man. (Tr. Rackham)

T33 Fronto, *Ep.* p. 133.11-134.1 van den Hout: in poetis <aut>em quis ignorat, ut gracilis sit Lucilius, Albucius aridus, sublimis Lucretius, mediocris Pacuvius, inaequalis Accius, Ennius multiformis?

But among the poets, who does not know how slender Lucilius is, how dry Albucius is, how sublime Lucretius, how moderate Pacuvius, how unequal Accius, how diverse Ennius? (My own translation)

T34 Gell. *NA* pr. 8: est qui memoriales titulum fecerit, est qui πραγματικά et πάρεργα et διδασκαλικά.

One man called his books [...] *Pragmatica*, one *Parerga*, one *Didascalica*... (Tr. Rolfe, adapted)

Gell. *NA* 3.3.1: uerum esse comperior, quod quosdam bene litteratos homines dicere audiui, qui plerasque Plauti comoedias curiose atque contente lectitauerunt, non indicibus Aeli nec Sedigiti [...] nec Accii nec Manilii [...] super his fabulis, quae dicuntur ambiguae, crediturum.

I am convinced of the truth of the statement which I have heard made by men well trained in literature, who have read a great many plays of Plautus with care and attention: namely, that with regard to the so-called 'doubtful' plays they would trust, not the lists of Aelius or Sedigitus [...] or Accius or Manilius... (Tr. Rolfe)

T35 Hier. *Chron. a Abr.* 1878 = 139 a Chr., p. 144.22-145.3 Helm: L. Accius tragoediarum scriptor clarus habetur natus Mancino et Serrano coss. [i.e. = 170 BCE] parentibus libertinis, et seni iam Pacuio Tarenti sua scripta recitauit. a quo et fundus Accianus iuxta Pisaurum dicitur, quia illuc inter colonos fuerat ex urbe deductus. = **T2 Funaioli**

L. Accius was considered a famous writer of tragedies. He was born under the consulship of Mancinus and Serranus to freedmen parents and read his tragedies to Pacuvius, who at this point was elderly, at Tarentum. It is on account of him that the estate near Pisaurum is known 'Accian', because this estate was among the colonies that had been conducted from Rome to that place. (My own translation)

T36 Vel. Long. *GLK* VII 55: nec Accium secuti sumus semper uocales geminantem, ubicumque producitur syllaba, quoniam expedita debet esse condicio scribendi.

And we have not followed Accius in always practicing vowel gemination whenever it is scanned as long, since this is a writing convention that should be disposed of. (My own translation)

T37 Ter. Scaur. *GLK* VII 18: primum igitur per adiectionem illa uidentur esse uitiosa, quod Accius geminatis uocalibus scribi natura longas syllabas uoluit, cum alioqui adiecto uel sublato apice longitudinis et breuitatis nota posset ostendi.

Firstly, that which is considered to be a fault by repetition: Accius wanted syllables which were long by nature to be written with two vowels, though it could be shown whether a vowel is long or short otherwise, by adding or removing a mark over it. (My own translation)