

SUMMARIES OF PERIODICALS

MNEMOSYNE

4TH SERIES XIII (1960), FASC. 3

M. van Straaten and G. J. de Vries, *Notes on the VIIIth and IXth Books of Aristotle's Nicomachean Ethics*: on the reading and interpretation of seventy passages. O. Skutsch, *Emendationes comicae Latinae*: (1) Plaut. *Amph.* 729, for *tibi* read *bili*; (2) *Bacch.* 1173, for *quod ferias* read *tu quod* (or *quod tu ferias*); (3) *Merc.* 358, for *iam* read *is me*; (4) *Rud.* 425, read *non licet sic placide bellam bellum belle tangere?* (6) *Ter. H.T.* 652, for *si* read *ni*. Audrey N. M. Rich, *Plotinus and the Theory of Artistic Imitation*: P., continuing to use Platonic terminology out of loyalty to his master, revolutionized the meaning of *μίμησις*: he may have recognized three levels of artistic achievement, idealistic (Phidias), mimetic in a derogatory sense, and an intermediate type (cf. Roman portraits of the third century A.D.) emphasizing the inward meaning as opposed to the outward form. H. W. Pleket, *The Hot Springs at Icaria*: in reply to Croon (*Mnem.* 1956), c. 1938 Polites excavated what is almost certainly the temple of Artemis Tauropolos at Na, in the North-west of I.; Asclepius could have been patron of the hot springs at Therma. N. B. Booth, *Oedipus' Supposed 'Clue' at O.T.* 221: *σύμβολον* has here either the technical sense 'residence permit' or a generalized meaning 'token of relationship'. G. J. D. Aalders, *Ἡλῖος Γάιος*: Caligula is called by John Malalas, *Chron.* 10, p. 243, 3-4, *Ἡλῖος Γάιος*, just as in *S.I.G.*³, 798. 3 he is called *νέος Ἡλῖος*. J. B. Bauer, *Negat nescisse* (Varro *Men.* 45): this unnecessary use of two negative verbs can be paralleled in canons of the synod of Elvira (c. 300).

REVUE DE PHILOLOGIE

XXXIV. 2 (1960)

P. Chantraine, *Grec nominatif pluriel οὐδέσρα*: this new noun from the Acarnanian inscription I.G. ix. 1². 434 is best explained as a compound of *οὐν* and the root **ed-*, 'eat'. R. Bloch, *L'origine du culte des Dioscures à Lanuvium*, which presents the D. in forms and with an epithet clearly derived from Greek—*Castorei Podlouqueique* (perhaps a miswriting for *Poldouceique*) *guois* (i.e. *κούποις*)—points to their having come into Latium direct from Magna Graecia by about 500 B.C. H. le Bonniec, *Notes critiques sur les Fastes d'Ovide*: defends i. 74 *lingua*, 85 *spectet*, 245 *vulgus*, 321 *rogans*, 351 *sucis*, 451 *in calidis*, 461 *nupta*, 497 *firmata*, 547 *actos*, 599 *sumet*, 688, *uda seges*, ii. 18 *vacas*, 23 *caedis*, 288 *erit*, 367 *vectibus*, 647 *alte*, iii. 451 *caesae gravis*, 499 *me iuvat et laedit*, 726 *vitisator*, 739 *florida*, 815 *ornate*, iv. 399 *nota*, 866 *culta*, v. 46 *timenda*, 131 *voberat* . . . *Curius*, 162 *a canis*, 682 *praeterita*, 684 *vana*, 691 *poscenti*. N. van Brock, *Notes myceniennes*: (1) none of the words beginning with *τεραφ-* can be certainly connected with *θεράπων*; (2) the supposed patronymics in *-ijo-* express dependence on an overlord; (3) adjectives in *-(i)jo-* from proper names express subordination or dependence; (4) *wanaso* is *Ἐνακ-γο*, 'serving the *ἄναξ*'. J. Taillardet, *Grec εύρεῖν* is perhaps a reduplicated aorist from **swer-*, a doublet of **wer-*. F. Bader, *Apophonie et recomposition dans les composés*: examines the factors which modify the normal operation of apophony in Latin compounds.

CORRESPONDENCE

Archilochus, Fr. 2

HAVING read with interest Professor J. A. Davison's discussion of this couplet in the *Classical Review* of March 1960 I would with acknowledgements to him propose a somewhat different explanation.

Ἐν δορι μὲν μοι μᾶζα μεμαγμένη, ἐν δορι
δ' οἶνος

Ἰσημαρκός· πίνω δ' ἐν δορι κεκλιμένος.

That the couplet is something of a riddle or *jeu d'esprit*, probably complete in itself, is suggested both by the dramatic repetitions

of *ἐν δορί* and by the slightly less than sober alliterations of the δ's, the μ's, the ν's, and the initial vowels of the three *ἐν*'s and *οἶνος Ἰσμαρικός*. It will have been in that good wine, no doubt, that (as I shall suggest) a general economic truth assumed a clear though temporary importance in the poet's mind.

The key to the solution of the riddle (as it has certainly been to us) ought surely to be found in the concluding word *κεκλιμένος* in close association, as it is, with the verb *πίνω*. In that case *ἐν δορί*, lying between those two words, must naturally mean the wooden couch on which the drinker reclined. And if *ἐν δορί* in all three parts of the couplet is to be 'capable of bearing the same meaning', as seems inevitable, that meaning must be 'tree'; and the thought will be as follows: 'A wonderful thing is *wood*, when you come to think of it—for all of us, richer or poorer.' In a *tree* was my barley-bread

kneaded; on a *tree* Ismaric wine is grown; and here on a *tree* I recline and drink it. <χαῖρε καὶ πίει εὖ.>

It is a more usual figure no doubt to use the part for the whole than the whole for the part. But I see no grave difficulty in ascribing these modest flights of fancy to a writer of drinking songs. *Arbor* in the Latin poets, as indicated in Lewis and Short, can mean almost anything made of wood: and after all a kneading-trough is made of 'tree', and so is a chair or couch. It would be nice if the Greeks had used wooden casks for their wine. Then all three *ἐν δορί*'s would refer to manufactured articles. As it is, the second one will have to mean the tree on which was trained the vine that grew the grapes that yielded the juice that, duly fermented, inspired Fr. 2, wooden only *ultima ex origine*.

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Excerpts or extracts from periodicals and collections are not included unless they are also published separately.

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- Bieler* (L.) *Geschichte der römischen Literatur. Band i: Die Literatur der Republik. Pp. 160. Band ii: Die Literatur der Kaiserzeit. Pp. 133. (Sammlung Göschen.)* Berlin: De Gruyter, 1961. Paper, DM. 3.60 each.
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