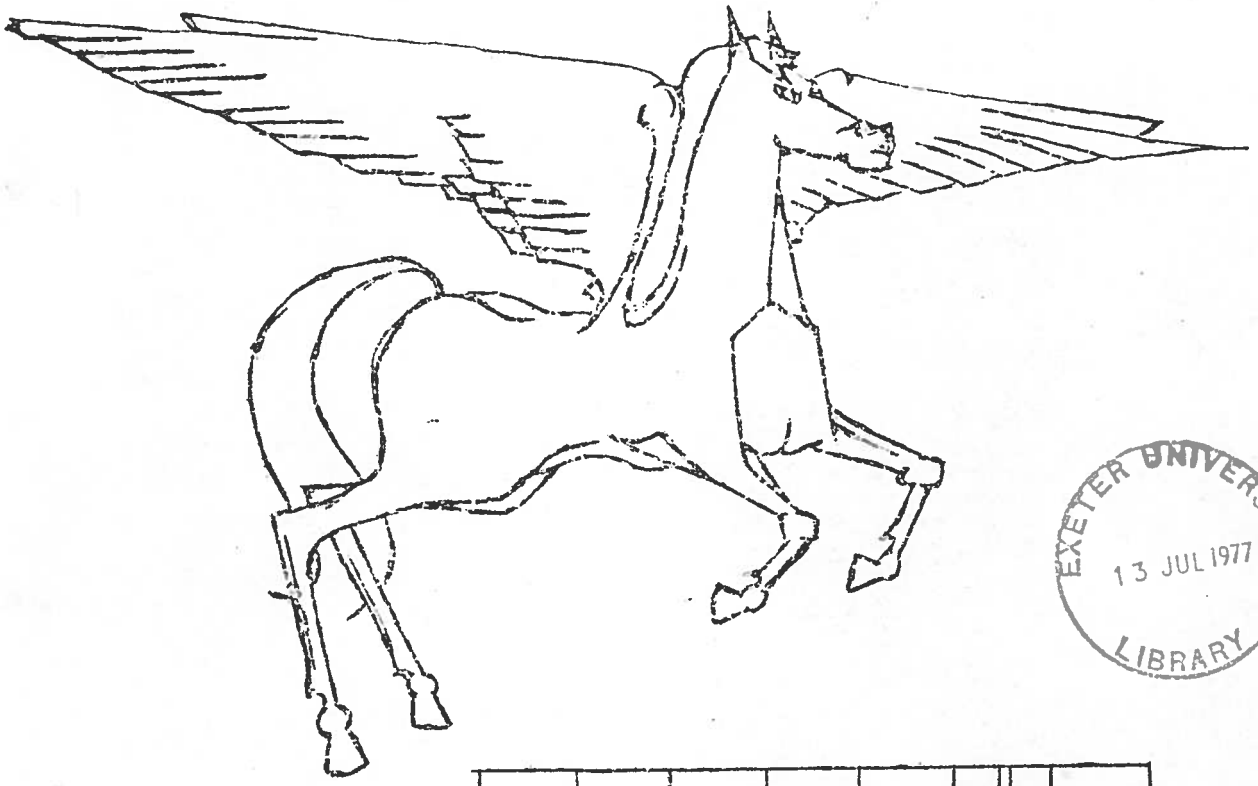

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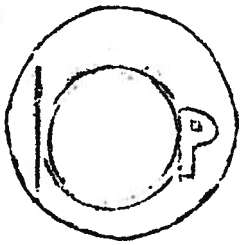

PEGASUS NO. 20. June, 1977.

University of Exeter Classical Society Magazine

EDITORIAL

It is my pleasure, in editing the 1977 edition of "Pegasus" to thank those, both present and absent, who have contributed articles, translations, and what may best be termed jeux d'esprit. I must also extend my gratitude and offer my apologies to the Secretary, Mrs. Harris, for putting up with the infuriating delays of such an editor as myself.

This edition may certainly claim to offer a variety of contents, all of which I hope will provoke thought and, hopefully, inspire some to take up the pen themselves!

It is also my great pleasure to record the arrival of Professor T.P.Wiseman, as successor to Professor Clayton, to wish him good fortune in what are admittedly hard times for classicists, and to look forward, somewhat vicariously it may be, to the contribution he will undoubtedly make to the life of the Department.

Ecce, Peter Wiseman venit!
Behold, a New Man in the Senate! *

(* cf. T.P.Wiseman, New Men in the Roman Senate 139 B.C. - 14 A.D., Oxford 1971, £7.50).

Nunc intende, lector, laetaberis.

PETER HOLSON.

CONTENTS

A LIST THE STUDENTS MISSED

OR

WHO'S COMING TO DINNER?

T.P.WISEMAN. A recent addition to this Department and very much an unknown quantity - we're still wondering what the T. stands for. Amiable and charming; it's a pity that like so many tall men he feels the need to keep an inch or two of sock well ventilated. In his favour: He's bearded and hasn't yet completely lost his accent.

I.R.D.MATHEWSON. What can I say about him that he hasn't already said?! Served 1½ years as Head of Department - only the slightest look of anguish lingers on and does he perhaps smoke more? A keen committee man and member of Senate - occasionally resulting in spells of extreme lassitude. In his favour: Has an imitable voice (so I'm told), his trousers are about the right length and he drinks.

F.W.CLAYTON. By no means the tallest member of the Department; I think he may have relations in Zurich. An interesting person who seems, curiously, to display few outward signs of his misspent youth with a very mixed bunch in Barrackpore. If you have an hour or so to spend greet him while passing in the corridor. In his favour: The blue jacket.

F.D.HARVEY. Could be classed as "fragile". Gives interesting, varied and amusing lectures (so he says). Has remarkable organising ability re. Classical Association and keeps the Classical Society and Pegasus in line - not to mention coachtrips - Sorry, I have now. Is looked to to brighten the noticeboard with the odd irrelevant poster.
In his favour: Gives only short introductions to visiting Speakers.

H.W.STUBBS. The departmental encyclopaedia - useful at dinner parties for anecdotes, jokes and information of all kinds. Often to be seen clutching a knife and scurrying off in the direction of D.H. Copes with crosswords - often in foreign languages. In his favour: Likes cats and knows about beer.

A.H.F.GRIFFIN. Keeps a badminton racket on the wall and gives the impression of keeping himself physically fit - but beware, Alan, "too much attention to muscle building weakens the mind." Is reputed to have a substantial old coin (and note) collection - by dint of not spending. In his favour: He's a bachelor and has a tendency to giggle.

J.GLUCKER. The strong silent one of the Department who occasionally lapses into humorous tales of woe. Has spoken to the Classical Society, is a regular contributor to Pegasus and an avid reader of Madvig and other worthies. Is said to operate mostly from a garret. In his favour: Does not have a tendency to giggle.

SYCOPHANTA MAXIMA.

TWO ODES FROM HORACE

Eheu fugaces, Postume, Postume (II.14)

The years slip by apace, apace
And blameless living will not slow
The wrinkles in an ageing face
And Death's inevitable blow.

No sacrifice each day renewed
Will melt to pity Death's cold eyes:
Within his moat he holds subdued
Huge Geryon's strength and Tityos' size.

And all who eat the fruits of earth
Must navigate the stream below:
Imperial blood and humble birth,
Kings and peasants, all must go.

In vain the crimson scythe of war,
In vain the roaring seas we fly,
And Autumn winds that spread afar
The sickness falling from the sky.

For all must see the Wailing River
Unwind its black and sluggish coil,
And Danaus' daughters, damned forever,
And Sisyphus' unending toil.

Farewell to lands and home and wife!
Of all the trees that now you tend
The cypress that you scorned in life
Shall mourn your hurried journey's end.

Your open-handed heir will haste
To broach the double-padlocked store,
And nobler wines than pontiffs taste
Splash down and stain the marble floor.

O nata mecum consule Manlio (III.21)

You, born with me in Manlius' year,
Whatever gifts to men you bear
   To make them laugh or weep,
Whether to brawls our hearts you move,
Kind Demijohn, or crazy love
   Or softly falling sleep,

Incarnate in whatever shape
You hoard the blessing of the grape
   Against a joyful day,
Come forth! since now my noble friend
Demands a mellower wine, descend
   Down from the loft, I pray.

Though pickled in Socratic lore,
Your company he'll not abhor
   Or churlishly desert you:
Grave Cato too, in days of old,
With undiluted wine, we're told,
   Would fortify his virtue.

The unbending mind and stubborn tongue
Upon your kindly rack are wrung
   And to your prompting yield:
Your liberating warmth lays bare
The hidden thought or secret care
   In wisest hearts concealed.

Your power can exalt the horn
Of poverty, and souls forlorn
   To hope and strength restore,
To fear no more the angry frown
And terrors of a tyrant's crown
   Or trampling men of war.

Freedom and Love (if Love be kind),
With Beauty, Mirth and Joy entwined
   Shall help you on your way
With revelry and candle-light
Until the stars are put to flight
   Before the dawning day.

I.R.D.MATHEWSON

ROOTS

For some years now I have been in charge of the Abbey's fruit garden. One of the first jobs which I had to begin was the building up of a new orchard to replace the old one whose trees were reaching the end of their peak period. This involved much study and hard manual work. By now most of the trees and fruit bushes have been planted and the remainder will go in this coming Autumn, so stage one of the grand operation is almost complete. Of course it yet remains to be seen whether the trees and bushes bear a crop! However, at this stage as I walk round the plot of land which is the home of the new orchard, one realisation which comes to me very clearly after all the theoretical and practical work of the past few years is that the most important part of the trees and bushes before me is invisible. This part is the roots. One tends to take the roots of a tree for granted - until perchance one has to dig it up, and then the fun begins! but the roots of a tree are much more than the mere anchorage which prevents the tree from being blown over in a storm, though this is indeed one of their vital roles. The roots are also the main channel of nourishment for the trunk and branches and so the fruit crop. If the soil is 'right' then the roots draw up the necessary nourishment for both growth and crop. I have seen young trees whose roots have been damaged in transit from the nursery and however flourishing the one-year-old scion might be I know that the chances of its survival are much reduced by that damage. On the other hand, some young stock from our farm scrambled through the fence surrounding the new orchard area recently and knocked or nibbled off the tips of some of the young trees. But this did not unduly worry me since I knew the trees would quickly send up fresh growth to replace the lost shoots. It has become indelibly engraved on my mind that if the soil and the roots are 'right' then one is well over half way to producing a good crop. But if these have any real deficiencies, then one has lost from the start. A trunk which has been severed from its roots will never prosper: but roots left in the ground will send up new shoots, and enjoy another life. In a word, in time of trouble in the garden look to the roots of the tree and <u>never</u> sacrifice their proper health and strength at the call of expediency.

And what, you may be thinking, has all this to do with the magazine of a University Classical Department? Much in every way, as I hope to show.

As I look down from my Ivory Tower (!) upon contemporary society in the West, there is one phenomenon which strikes my eye immediately and this is that our society shows manifest signs that it has lost contact with its roots. The sense of history, of being part of a <u>living</u> tradition has gone. Two apparently opposing trends in modern society seem to me to be pointing in this one direction of thought, that we have come adrift from our roots in Western civilisation and are now being blown along like tumbleweed at the whim and caprice of the wind.

The first trend I see is towards unbridled novelty. All consumer products must be 'New' - and if possible 'Exciting!' . Fashions in clothes change rapidly and drastically; cars have 'in-built obsolescence' to provide for further sales in the latest design. There are new brands of cigarettes, new types of margarine,

and all innew-style wrapping. To my mind the apotheosis of 'newness' was reached with the ball-point which could 'write on the ceiling.' It sounded very impressive and like a big break-through until it suddenly occurred to me, 'And who wants to write on the ceiling?'.

The in-built desire in humankind for something 'a bit different' from one's usual routine is thus being exploited and developed out of all due proportion. I believe the economists say that this rapid turnover of goods is necessary for our consumer society. Be that as it may, the natural desire and liking of novelty, which is a 'good thing' in itself, has now become in fact a craving for novelty. Modern society seems to be 'hooked' on 'The New and Exciting', and this of course vitiates the equally good thing which is a reverence for tradition. The situation seems to me to have been reached where the fact that a thing has been done in a certain way for centuries is an argument for either ceasing to do it at all or at least for doing it in a different way. The fact that it has really worked like this for centuries is immaterial to the question. And so society is being torn away from its roots in its living tradition.

The second trend at first sight contradicts the above. I have just said that there is a craving for novelty abroad. But what about the many thousands who went and gazed at the burial treasures of Tutankhamen? What about the boom in the antique style furniture? What about the new 'craze' for Gregorian Plainchant music? Are not these phenomena indications that at least some sections of society still retain a sense of history, of tradition? In a word, I don't really think so. Tutankhamen is not part of our tradition in the West. He had become so far removed from our modern world that he and his world had become 'new' again. It was like going to see someone or something from outer space. Tut was a novelty.

The same might be said of antique furniture and the Plainchant, at least to some degree. But another factor enters in here which is only vaguely apparent with Tut and that is nostalgia. I doubt if there has ever been a society where anniversaries were so religiously kept. At the lick of a stamp the Post Office brings out a new edition to commemorate some event or the birth/death of someone or other. We even got one for the first telephone conversation.

The pop music world, surely one of the most sensitive to the 'mood' of society, shows ample evidence of this nostalgia for the past 'good' days. New recordings of the Swing Era of the Thirties and Forties are made; the big hits at the opening of the Rock Era in the mid-fifties come back into the charts and Bill Haley rocks around the clock again.

This nostalgia for the past and the cult of the 'New' both highlight the radical instability of the present day world. The nostalgia is a symptom of the 'return to the womb' attitude whereby the harsh realities of the actual moment are shut out. People find it more and more difficult to cope with the present situation and so they take to the 'drug' of nostalgia. Alternatively they turn to anything new which may provide some alleviation of their situation or escape into another world. At depth people find it harder and harder today to see and appreciate that they personally have a role to play in society. In a word, they have

lost the sense that they are part of a living tradition. The nostalgia and novelty have this one characteristic in common that they are both essentially dead. One harks back to the 'good ole days', but these can never return; and what is new and exciting today is old and depressing tomorrow. If then our society is nourishing itself on these two items on the menu of life, then in effect it is nourishing itself on poison and is most surely 'doomed to die'.

Is there any connection between the rise of this instability and rootlessness in our society and the abandonment of the classics in our educational system? I believe there is, though of course it should not be exaggerated. The fact that classics in our schools is now in full retreat is both a symptom and a cause of present day instability. Obviously one could argue that the mushroom cloud of the atomic bomb which looms over and casts its shadow on our very existence as a race is a much more unstabilising factor than the dropping of classics from so many of our schools' curricula. In this case I think that people unconsciously argue that when the chips are down and it is a question of ultimate survival of the race then the ornamentation, as they consider it, of a classical education should be one of the first accessories to be abandoned. So this abandonment is a symptom.

But this abandonment is also a cause, because the classical side of our education is not a mere ornamentation, it is an essential part of our civilisation for it is the tap-root of our Western culture. And so the symptom becomes at a deeper level the cause, for if the classics were recognised at their true value as providing the root nourishment and root stability of our civilisation then they would be encouraged by society and so provide that link with the living tradition of the West which would go far to stabilise our unstable society and to give it a sense of direction and purpose, and above all hope, for the future. But as it is, by cutting itself off from its roots, our society is compounding its instability. To be unstable is not a fatal condition but to be rootless most certainly is. As I said at the beginning, 'in time of trouble in the garden look to the roots of the tree and never sacrifice their proper health and strength at the call of expediency.'

But someone might argue that the study of Greek and Latin is not necessary to maintain contact with the roots of our society since the study of history is geared to this purpose of its nature. I would reply that indeed history is one of the principal ways of proper and truly nourishing 'feeding' on the past, but it is not the deepest nor the most vital.

Tolkien wrote somewhere concerning the writing of his saga 'Lord of the Rings' that the Elvish language which is incorporated into the story was in fact the first moment of the act of creation. He 'invented' the language first and the story, as it were, became a setting for that language. In revealing this fact Tolkien was giving expression to one of the central facts of human life, namely that the 'soul' of a people is expressed in their language. Of course, it is not the only expression of that soul but it is a truly authentic one. So if one knows the language of a people in depth, which means in effect their poetic expression, then in a real sense one knows that people.

To know the history of France in its social, economic, and constitutional expressions is to know the French people from the 'outside'. But to know the French language and to have read its classic authors and to speak that language is to know the people from the 'inside.' The 'Dream of the Rood' will tell you deeper and more abiding truths about the English than the whole list of Kings and Queens from William the Conqueror onwards. I do not decry history in the least, indeed I think it is of vital importance in our education, providing links with our roots and explanations of present situations which are vital to grasp. But I would maintain that History can never give that immediate contact with our tradition which the study of language can.

So what are our roots, and how do we maintain contact with them? There are, I believe, two sources of living tradition for our English society. The first source is our own language and the second is the classical languages Greek and Latin. I might add in parenthesis here that these are the 'profane' sources of our society. The 'sacred' source is Christianity. But I merely acknowledge that sacred source here since I am not writing in a religious context. To return to my main line of approach, I would maintain that the deep study of the English language, including a proper study of the first expressions of that language in Anglo-Saxon, and the study and appreciation of Greek and or Latin (preferably but not necessarily both), should be seen and understood as essential parts of our modern education. Indeed, even if one only studied the English language, one would be forced at some stage to study Latin since this language forms and provides a large proportion of its vocabulary. Someone told me recently that on the rare occasion he picks up the 'Readers Digest', he always looks at the section on 'Increasing your word power', and there he finds seven out of ten words regularily to be of Latin derivation. Perhaps such a simple and unbiased fact could have considerable influence with educational authorities.

And so we come out of the clouds of opinion and speculation to the hard reality of trying to put across the basic message of what I am saying to those in authority in our schools and Government departments. So far I have assumed I am preaching to the converted but, apart from the isolated individual here and there, I don't think that 'They' are converted. To contrast our situation for a moment with that of Denmark, I was told that to teach any subject in the 'Sixth form' in Denmark it was necessary to have the equivalent of 'O' level Latin. That rule hardly applies in this country I think.

Once again looking down from my Ivory Tower, as if from the Directors' box at a football ground(!), I see two things which must be done with all speed if the Classics are not to die out completely in our society. The first is that instead of retreating in as good order as possible and holding on to what one can salvage from the present unfriendly climate, the 'classical world' has got to swing round and attack. This may seem a little like leading from behind but in effect my position 'aloft' while taking me out of the battle-ground below does allow me to see perhaps a way out of the present dilemma, and perhaps also I can shout a few calls of inspiration and encouragement to those actively engaged in the work and danger of the fighting. So I would say loudly and clearly, "Attack!". Perhaps what I have written here will put some sort of direction to your attack, for although I have only really sketched out my basic position and there are many lacunae to be filled in, I do believe that there is truth in my main line of approach, and where there is truth there is power.

One last point I would add. Before we can win through to a proper evaluation of the classics in our society, it will be necessary to get down and think out how best to teach them in the modern world. Looking back on my own classical education, I think that the basic flaw was that it did not 'come to life' as something of real beauty until too late for the ordinary school-boy who has his basic interests in other subjects. For example, if the 'Carmina Burana' set to music by Carl Orff were played at the very beginning of the first lesson in Latin, I think that the whole 'image' of the language would change in the minds of the boys and girls. That is just one idea which may set someone thinking, for it is necessary that there is deep thought on this point of teaching method, because I think that it is the teaching method which has given the Classics such a bad reputation.

And so I return to my trees after my swift, and enjoyable, excursus into the 'Old Country'. Perhaps what I have written has no practical value in the world of education, but if it does nothing more, and this is a great deal in any case, than encourage the faint-hearted and bind up a weary limb or two then I shall be well rewarded. Above all the above is an act of gratitude and homage to those who showed me the beauty of God in the Latin and Greek tongues.

FR. BRIAN HAMILL.
Mount St. Bernard Abbey
June 1976.

(Brian Hamill was a student in the Department of Classics from 1960-62)

MENANDER AND EURIPIDES : THEME AND TREATMENT (1956) *

J.W. FITTON †

The influence of Euripides on New Comedy is briefly discussed by George Duckworth in The Nature of Roman Comedy. He concludes that 'the themes of the [New Comedy] plays, the main action, the characters, the outlook upon life, do not seem Euripidean; on the contrary, they either reflect contemporary life or can be explained from earlier comedy'.[1] He quotes Prescott as saying 'the material of the comic plots is almost entirely independent of tragedy'. Admiration for Euripides, quotation of Euripidean lines, occasional resemblances in thought and phrasing between Euripides and Menander are admitted; formative Euripidean influence is denied.

However both the serious domestic problems set at the beginning of the Menandrian play and the means of solution seem to recall Euripides. Satyrus in his life of Euripides (fr. 39 col. vii) notes the emphasis on relations between man and wife, father and son, slave and master; and the use of the motifs of violation, exposure, token-anagnorisis for the peripety; and says that these elements form the substance of New Comedy. They were, he says, 'brought to perfection by Euripides' - and this is a point to remember, since Euripides was par excellence the poet of οἰκεῖα πράγματα and we know that the peripety-elements were found in a large group of his plays; so that these are not incidental features of his art.

If we look at each of the plays of Menander in turn, we do in fact find a surprisingly large number of Euripidean themes. In the Epitrepontes, the cleavage between man and wife is caused by her bearing a child in his absence; a birth similarly dislocates a household in e.g. the Danae and Melanippe Sophe of Euripides. Mythological comedy was evidently the medium for such motifs; in the Alcmena of Euripides the hero returns to find his wife pregnant; and the tragic subject entered comedy via the original of Plautus' Amphitryo.[2] The hero's slave in the Alcmena was apparently officious, like Onesimos (fr. 93 N[2], cf. Epitr. 422-3 = 246-7 K). The father-in-law who protects his daughter's interests figured in the Andromache and Alcmeon in Psophis. The rivalry of the two women (fr. 7) reminds us of the Ino and Andromache. Smikrines thinks the child supposedly born of the hetaera (645-6 = 469-70) will make her mistress of the house (629 = 453); similarly Menelaus (Androm. 659 ff.) argues the bad results of children born to his son-in-law from a concubine. The troublesome child comes to the forefront in the arbitration-scene, which is on the model of a similar scene in the Alope; we soon realise that he is related to the exposed child frequently found in folk-tale (325ff. = 149ff. (Tyro story); 341ff. = 165 ff. (miscellaneous legends)) and translated thence into tragedy. He originated in a drunken incident at a festival, like Auge's child; we remember how Diniarchus in the Truculentus gave Heracles' excuse from Euripides' Auge; the title Auge in Middle Comedy points to burlesque as the medium of influence. Here the father is not a god, as in the tragic versions of the exposed child story, but - even more remarkable - the present husband of the woman. The nurse who exposes the child and the shepherd who picks it up are normal features of the tragic version. The hero's emotional monologue has been related to tragic precedent: it forms the climax of the play, and emphasises man's ignorance and subordination to Chance - the theme of the later Euripidean plays.

In the Perikeiromene, the woman's supposed liaison again produces domestic cleavage; she is savagely treated, as was Tyro (Soph. fr. 659 P). Agnoia stands over the persons of the play, like her Euripidean counterpart Tyche 'arbitress of all things' in the Aspis (147-8 = Com. Flor. 19-20). The offending woman is cast forth as in Euripides (e.g. Cressae, Melanippe Sophe). The solution is brought about by baby-clothes; the tokens are duly recited (761 ff. = 338 ff.) as in the unattributed comic fragment, Page Greek Literary Papyri no. 66, and elsewhere in comedy, following the tragic pattern; the anagnorisis taking place in an atmosphere of tragedy and folk-tale.

In the Samia, the old man suspects his son of having relations with his concubine, as in the Euripidean Phoenix. The son decides to leave the land, as in the Phoenix, ἀλλὰ τῷ λόγῳ μόνον (Samia 634 = 280, cf. Eur. fr. 817). Similarly Makareus in the Aeolus of Euripides may have considered exile (fr. 30); certainly the offending son was banished in the Hippolytus. The old man in the Samia (206 ff. = 1 ff.) like Amyntor in the Phoenix (frr. 811, 812) puts clues together, before acting violently. But things are not as they seem!

The domineering wife in the Plokion (fr. 333; cf. another Menandrian title, Epikleros) may remind us of Strepsiades' haughty spouse; she was however in the background: in Euripides, there are stronger antecedents. In the Phoenix, the old man is dominated by his young partner (concubine?: frr. 804, 807); in the Melanippe Bound, Siris, who appears in the play, probably embodies the spirit of 'wealth from woman wed imported' (fr. 502); Hermione in the Andromache comes in boasting of dowry and lineage (147 ff.) and is succinctly analysed by her rival:

πλουτεῖς δ' ἐν οὐ πλουτοῦσι. Μενέλεως δέ σοι
μείζων Ἀχιλλέως· ταῦτά τοι σ' ἔχθει πόσις. (211-2)

For the man-wife-suspected paramour relation in the Plokion, Webster[3] compares the situation in Euripides' Alcmeon through Corinth. Other plausible parallels are: the father's mistake in the Hiereia (OCT. p.305 lines 12-13 = Periochae 61-3) with Xuthus' similar mistake in the Ion (517 ff.); the disguise of the young man in the Androgynos and its consequences (if Neumann's plausible reconstruction[4] stands) with the similar disguise of Achilles and its similar consequences in the Skyrioi.[5] The child born during the action of the Andria and similar plays (called 'Plays of Social Criticism' by Webster) has its antecedent in the Skyrioi; though here we must remember the tradition[6] of the Middle Comedy Gonai plays also. The palming off of exposed children which occurs in the Samia and Truculentus also occurs in the Melanippe Bound of Euripides.

The argument which tries to explain Euripidean influence away by saying that all apparently Euripidean characteristics only reflect real life is surely quite bogus. All poets, even the most traditional ones, if they are sincere, are trying to embody 'real life'; it is hardly correct to assume that traditional features are merely dead wood and that only original features embody reality. Even if Menander used a realist technique, it is quite a logical question to ask where it came from. Euripidean realism seems to present three aspects: first, the unwillingness to avoid the sordid side of life and the rebellion against comforting illusions (hence the wicked women, the play of illicit love and the charges of atheism); second, the psychological insight, the attempt to delve into the

workings of the mind; third, the closeness to everyday life. Of these aspects, the first cannot be said to be characteristic of New Comedy;[7] there is far more rebelliousness in the 'traditionalminded' Aristophanes, though he appeared to find the unconventionality of his compeer shocking. But the other two aspects do link up with New Comedy treatment. In his depiction of human irrationality Menander was viewing personality in a Euripidean way. In extensive use of the monologue in order to concentrate on the individual, the lone person, moreover, the New Comedy poets were using, for the ends of realism, a technique which was by its very nature, though sanctioned by Euripidean antecedents, an artifice, and a clear contradiction of 'real life'. As regards the third aspect, we may note that Menander does not treat everyday existence in general but specific lly family-situations, domestic conflicts. Here it is necessary to say a word about Eros-drama.

In Euripides, it may be said that the prime role of Eros is that of the violator of family harmony; that is, that the problem centres on the tensions produced by passion, not upon the gaining of the Eros-object, which indeed in many cases would be reprehensible. In Menander, according to extant evidence, the tendency is the same. The problem in the Misoumenos for instance is not 'how can the hero gain the object of his passion?' since he already has control over the girl, but 'how can the two be reconciled, how (as the Greeks might have said) can Philia replace Stasis?'[8] Hence the important role of Anagnorisis: Glykera in the Perikeiromene has not simply to be 'gained' but to become part of the Oikos (we pass over in silence the typically Gallic interpretation of Glykera's forgiveness - Perik. 1023 = 445 - as romantic love). Post's formula[9] for the typical Menandrian plot - two lovers overcome obstacles and are united -, if applied to the plays of Terence, would show Menander as very incompetent in executing his alleged purpose. Why are all these old men brought into the plot? Only the most abstract schema could define Chremes and Menedemus, Micio and Demea as 'obstacles' (if Chremes is an obstacle to Clitipho's aims, he is not surmounted!): in fact the relation between old men and young men, and the eventual reconciliation is more important than the love-problem in itself. In this essentially commonsense attitude to human relations, Euripides and Menander are akin.

Old Comedy love-intrigue, on the other hand, if we may judge from the adventures of the two gallants Dionysus (in the Dionysalexandros) and Zeus (e.g. in the Nemesis of Cratinus) is far more extroverted and lighthearted. Plautus again was hardly sympathetic to Menander's social analysis. The conflict between wives and father at the beginning of the Stichus, which can be paralleled with the situation in the Papyrus Didotiana, and taken back to Euripides' Protesilaus (fr. 655 gives the devoted wife refusing to marry again, fr. 653 the cynical remark of a father or relation annoyed by this devotion) - this conflict seems to introduce a Menandrian social drama, but Plautus rapidly loses interest and concentrates on parasite and slaves. But the Plautine intrigue against the leno or senex for the possession of a girl, where social issues are not important, is probably not Plautus' invention, but represents the continuation of the light-hearted Old Comedy battle with the Alazon, whose functions the Leno, senex or miles fulfil. It is highly likely that New Comedy did often depict this kind of love-adventure; but while Webster attributes a group of such plays to Menander, it does not seem characteristic of the developed Menander that we know through papyri and Terence's plays.

Given this emphasis on social situation, romantic passion is nonetheless prominent in Euripides; there is in the poet a continual cleavage, which we feel in the juxtaposition of dry iambics and emotional monodies, between the romantic and the mundane. In the Andromeda, there is good evidence that for once this romantic element has gained control: the heroine cries to her rescuer -

ἄγου δέ μ', ὦ ξέν', εἴτε πρόσπολον θέλεις
εἴτ' ἄλοχον εἴτε δμωίδ'...

(fr. 132)

There is little evidence in New Comedy of romantic attachment becoming the dynamic of the play; it is most often used as a presupposition:[10] we are struck by the fact that the girl who is loved is not even a character in Menander's Hero and is off-stage having a baby in Terence's plays. Nevertheless, the love-struck young man appears at the beginning of the Phasma and some Roman plays; his place is taken by the love-sick Daos in the Hero; his frustration and interrogation recall the condition and eventual revelations of Phaedra at the beginning of the Hippolytus. The meeting of Clinia and Antiphila in the Heauton may similarly be compared for intensity with the meeting of Helen and Menelaus in the Helen.

Behind the claim of Euripides to have introduced homely, empirical, verifiable matters into tragedy (Aristoph. Frogs 950-60) seems to lie a sophistic view of art as mimesis;[11] this view was developed by Plato who attacked art on the grounds that, since it simply depicted the empirical, it was two removes distant from truth (Republic bk. X); the mimesis view became practically canonical in Aristotle, who tried to resolve the prior antagonism by making the object of 'imitation' both empirical and universal. The 'realist' approach of Menander to drama thus did not drop from the skies on a lucky receiver, but came as an inheritance from vexed controversy. However, Menander's plays cannot be called 'realist' without qualification. Aristophanes' characters start in the real world - of wars, litigiousness, economic depression - but rapidly find themselves in a mythical world of metamorphosis. Similarly Menandrian characters are evidently involved in problems that had parallels in Hellenistic life and life of all periods - marital conflicts, seductions, violations, family divisions and tensions - but rapidly enter a world of folk-fantasy where the discovery of γνωρίσματα, rationalised forms of the well-known external soul, works their inevitable solution. New Comedy is littered with objects - letters, rings, baby-clothes - that have the power of restoring the harmony of society when individuals have not. The main difference between Aristophanes and Menander, in their recourse to folk-fantasy, was that Aristophanes' relation to this source was more direct, while Menander's was more indirect; in linking the fates of ordinary people with folk-tale and so maintaining what T.S.Eliot calls 'an integration of sensibility', he employed the medium and precedent of tragedy, and especially late Euripidean tragedy.

One assumption which lies latent in many arguments against Euripidean influence is that if we admit this influence we are left with 'a kind of Euripidean tragedy with a few comic additions'.[12]

To counter this idea fully would require more space than is at our disposal. One may start with Euripides and show how he approaches in places to a spirit akin to comedy.[13] Or one may analyse Menander to show that he produced not an 'and-summation' but a synthesis of comic and tragic trends. The latter in particular sorely needs doing: Menander has been rehabilitated as a text, but not as a comedian. Charisios' great outburst in the Epitrepontes should not lead us to take him as seriously as he takes himself: his entry is carefully foreshadowed by the slave (878 ff. = 558 ff.) who comes on saying, 'The fellow's mad, mad by Apollo, he's really gone mad, he's mad by all that's holy!'; dried up with fear, the slave dithers and rushes to and fro; then in comes Charisios, heaping abuse upon himself; he is just in the middle of an imaginary dialogue with his father-in-law, when he sees his slave, who is no doubt peering intrigued from the side of the stage; this is the last straw - all his emotion is turned against this peering villain whose inquisitiveness was the source of all the trouble - 'What? You again!' (932 = 612). Irrationality, self-importance: these are the qualities enabling such heroes as Charisios, Polemon, Thrasonides, Demeas and Moschion to become both sympathetic projections of ourselves and richly comic figures in Menander's drama.

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Notes

* This paper originally formed part of a B.Phil. thesis on The Antecedents of Menander submitted to the University of Oxford in 1956 - in other words, it was written before the publication of the Dyskolos and of the other papyri which have enriched our knowledge of Menander in recent years. What the author has to say, however, has not been invalidated by the new discoveries, and seems worthy of publication even at this late date.

No systematic attempt has been made to graft on references to recent literature. Menander is cited according to the line-numbers of the Oxford Classical Text of F.H.Sandbach (1972), followed by those of Körte's third edition; fragments of Euripides are cited from the second edition of Nauck.

I am grateful to Mr. J.G.Griffith and Professor W.G.Arnott for reading through the typescript of the entire thesis, and their encouragement to publish this section. I am also indebted to Professor Arnott for a number of suggestions on points of detail; the responsibility for the way in which these suggestions have been followed, however, and for any flaws that remain, is mine.

F.D.Harvey

1. G.E.Duckworth, The Nature of Roman Comedy (Princeton, 1952),37. Note the garbled way in which two distinct processes - the evolution of an art-medium in accordance with inherited ideas, traditions, etc., and the adaptation of the art-medium to its environment - are confused.

2. [In all probability the Amphitryo was adapted from a Middle Comedy Greek original in which the tragic treatment of the story was directly or indirectly parodied: cf. Z.Stewart, T.A.P.A. lxxxix (1958), 348-73 on the parallels with the Bacchae (though their parentage is misconceived by Stewart); J.G.Griffith, C.R. n.s. xii (1962), 53.]

3. T.B.L.Webster, Studies in Menander (Manchester, 1950, 1960), 169 n.2.

4. G.Neumann, Hermes lxxxi (1953), 491-6: Neumann bases it upon a 12th century 'comedy' of William de Blois (Androgynaeculum?) who was following Menander: 'haec de Menandri fabula rapta sinu'.

5. On which see A. Körte, Hermes lxix (1934), 1-12.

6. In these plays the crisis was produced by the birth of a god or goddess (in the anonymous comedy (Philiscus?), Page Greek Literary Papyri no. 47, by the birth of Zeus). The wonder-baby is born, quickly seizes his flute and bounds away (Araros' Birth of Pan fr. 13 Kock). Perhaps the human babies born during the Menandrian play (Terence And., Adelph.; Menander Hypob., Plok., Epikl., Hero, Georg.) belong to this tradition.

7. [But as an example of 'sordid realism' note now the corpse in the Aspis, 68ff.]

8. For the language of Philia cf. e.g. Eur. Med. 16: νῦν δ' ἔχθρα πάντα καὶ νοσεῖ τὰ φίλτατα (the Philia-motif is dominant in the early part of the play: cf. 77, 84, 95, 137, 142, 179, 182, 499, 506, 513, 521, 549, 561) and e.g. Ter. Hec. 211: tum autem ex amicis inimici ut sint nobis adfines facis.

9. C.R. Post, H.S.C.P. xxiv (1913), 112.

10. [The Dyskolos is no exception. As Handley says (The Dyskolos of Menander [London, 1965], 11), 'the main line of the action begins from, and follows, the attempts of young Sostratus to approach Knemon for consent to marry his daughter'; in other words, romantic attachment is again 'used as a presupposition': Sostratus has already been made to fall in love by Pan before the action starts (39-44). Cf. Sandbach (Oxford Classical Dictionary² s.v. Menander): "love is often the occasion rather than the subject of the drama, e.g. Knemon and his misanthropy are at the centre of Dyskolos". We are not even told the girl's name; she speaks no more than a dozen lines (189-212). On the other hand, the love-stricken condition of Sostratus does provide some entertaining moments during the course of the play.]

11. [On mimesis see now Fitton, C.Q. n.s. xxiii (1973), 261, with the literature there cited; add E.A.Havelock, Preface to Plato (Cambridge, Mass., 1963) passim, esp. 20-35, 57-60]

12. Duckworth, The Nature of Roman Comedy, 38.

13. P.Decharme, Euripides and the spirit of his dramas (Eng. trs., New York and London, 1906), 246 ff.; [see now the article by Bernard Knox cited below].

[Bibliographical note :

Since this article was written, an astonishing quantity of "new" Menander has been published, to say nothing of the flood of secondary

literature. The standard text is now the Oxford Classical Text, ed. F.H.Sandbach (1972), to which A.W.Gomme and F.H.Sandbach, Menander: a commentary (Oxford, 1973) is the indispensable companion. This incidentally provides much of the material and discussion called for at the end of the present article.

An excellent survey of recent Menandrian scholarship will be found in W.G.Arnott, Menander, Plautus, Terence (Greece and Rome New Surveys in the Classics no. 9, 1975), 3-27. On the specific question of the relationship between Menander and Euripides, see now A.G. Katsouris, Linguistic and Stylistic Characterization (Tragedy and Menander), Dodone suppl. no. 5 (Ioannina, 1975), and the same author's Tragic Patterns in Menander (Hellenic Society for Humanistic Studies, Studies and Researches 2nd series no. 28, Athens, 1975). (I am grateful to Professor Arnott and to Mr. John Smart for these two references.) Bernard Knox, "Euripidean Comedy" in The Rarer Action: essays in honor of Francis Ferguson (New Brunswick, 1971), 68-96, is also very relevant.

The plays of Euripides, and in particular the fragments, have of course been handled by T.B.L. Webster in The Tragedies of Euripides (London 1967), though his methods and conclusions are often questionable.

F.D.H.]

RESURRECTION, SAINTS AND CITY

1. Ecclesiastes 8.10 :

וּבְכֵן רָאִיתִי רְשָׁעִים קְבוּרִים וּבָאוּ וּמִמְּקוֹם קָדוֹשׁ יְהַלְכוּ וְיִשְׁתַּכְּחוּ בָּעִיר
אֲשֶׁר כֵּן עָשׂוּ גַּם זֶה הָבֶל .

One of the most notoriously obscure verses in the whole of the Hebrew Scriptures (outside the Book of Job), which has puzzled most commentators and translators. AV gives a translation which makes little sense and is only loosely related to the Hebrew. RV gives one version in the text and two alternatives in the margin, none of which makes much sense. NEB has a version which makes some sense, but depends on an emendation, and explains in a note : 'Probable reading; Hebrew obscure.' Knox translates the Vulgate, but adds in a footnote : 'The Hebrew text here is obscure, and the Latin differs from it in some points.'

I shall attempt a literal rendering :

And also have I seen wicked men buried, and they came, and from a holy place did they go, and they were forgotten (?) in the city that (or 'because') they have done so; this, too, is vanity.

I have questioned 'forgotten'. Heb. וְיִשְׁתַּכְּחוּ could mean this. But in post-Biblical Hebrew, and in Aramaic, this verb in hithpael can also mean 'they were to be found' (cf. ἐνεφανίσθησαν of our second passage) - and Eccl. is one of the latest books of the Hebrew Scriptures. The Septuagint reads τετίμηνται (cf. ἐκτετίμηνται of our third passage), and the Vulgate reads laudabantur - both obviously having וְיִשְׁתַּבְּחוּ in their Hebrew texts, rather than our Massoretic reading וְיִשְׁתַּכְּחוּ .

2. Matthew 27,52-3 (no synoptic parallels) :

καὶ τὰ μνημεῖα ἀνεῴχθησαν, καὶ πολλὰ σώματα τῶν κεκοιμημένων ἁγίων ἠγέρθησαν· καὶ ἐξελθόντες ἐκ τῶν μνημείων μετὰ τὴν ἔγερσιν αὐτοῦ εἰσῆλθον εἰς τὴν ἁγίαν πόλιν καὶ ἐνεφανίσθησαν πολλοῖς.

3. Sophocles, Electra 62-4 :

ἤδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς
λόγῳ μέτην θνήσκοντας. εἶθ', ὅταν δόμους
ἔλθωσιν αὖθις, ἐκτετίμηνται πλέον.

Commentators are puzzled, and in the best case, see in these lines a possible allusion to the Zalmoxis story in Herodotus IV,95. But is that story unique? If so, why πολλάκις and the plural τοὺς σοφούς in this passage of Sophocles?

J.GLUCKER

DEADLY NIGHTSHADE AND LIVELY SUNSHINE

"Belladonna" is deadly nightshade - one English word spelt the same as two Italian ones. The Italian phrase means "beautiful woman", and though the spelling is the same, the pronunciation is very different. The a's, for instance, are sounded as a's in Italian, and not with the indeterminate "uh"-sound to which English reduces practically all unaccented vowels. More important, the double consonants really are double consonants in Italian; the tongue dwells on them at the front of the palate instead of hurrying off again as it does in English, where the "donna" half of the word rhymes exactly with "honour". (As "spaghetti" rhymes exactly with "yeti" - and could be spelt spughetti anyway, for all the value we give the first syllable.) The Italian, like most people, appreciates beautiful women; when he expresses the fact with the exclamation "che bella donna!", the sound of the words is far, far different from that of the undemonstrative Englishman describing a poisonous plant.

"You said that without moving your lips." Mr. Morecambe's catch-phrase reminds me of a famous musician, who complained in an interview of the difficulty of training English opera singers (especially tenors, for some reason), because they are facially too stiff. "Suppose", he said, "that you've insulted somebody's wife, and he wants to throw you out of the house. If he's a German, he says 'Raus!' (with the mouth well open and a good round vowel-sound at the back of it); if he's an Italian, he says 'Via!' (with the lips drawn back hard across the teeth); if he's an Englishman, he says 'I say, do you mind leaving' - and you can't see his lips move!"

The Romans were much more like Italians than they were like stiff-upper-lip Englishmen. We have only to read Cicero(1) to see Roman senators shouting, spitting, weeping, throwing themselves about, grovelling on the ground, and generally conducting themselves in public in a way quite inconsistent with our preconceived notion of gravitas. They were a Mediterranean people, histrionic in their gestures ("admirans ait haec manusque tollens...."), and not afraid of making their mouths move in order to pronounce their language properly. We can't fully appreciate Latin or Greek, especially poetry, without reading it aloud - or, if we're too shy or too English to do that, without at least reading it to ourselves in such a way that we can hear it in our head. But in doing so, an Englishman must pretend to be an Italian.

Let me illustrate the point with two favourite poems from a favourite author.

Lugete, o Veneres Cupidinesque,
et quantum est hominum venustiorum:
passer mortuus est meae puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat:
nam mellitus erat suamque norat
ipsam tam bene, quam puella matrem,

cont.....

nec sese a gremio illius movebat,
sed circumsiliens modo huc, modo illuc
ad solam dominam usque pipiabat:
qui nunc it per iter tenebricosum
illud, unde negant redire quemquam.
at vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis:
tam bellum mihi passerem abstulistis.
o factum male! o miselle passer!
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

CATULLUS, poem 3.

If you read it only with your eyes, you may notice the repetition of meae puellae and the slightly unexpected pronouns in lines 5 and 8; the diminutives you will probably just take for granted as normal Catullan style, which is true as far as it goes, and you may even think the worse of the poet for using the same adjective in consecutive lines at 14-15. But you need to read it aloud to become aware that Catullus has given you thirteen double l's in eighteen lines - seven in succession at 3-9, five in succession at 14-18. It's something you don't immediately see, but can't fail to hear if you remember to sound the double consonants the Italian way.

Poetic sound effects and "word music" are a perilously subjective matter, and I shan't attempt to define the extra quality those double l's give to the poem; but I think the average sensitive reader would agree that to have the tongue linger quite so often on the palate does add something to the tone and feeling of the piece, if only in tempting the reader to "ham-up" the mock-pathos. (If you still think it's insignificant, count the double l's in Acme's "stanza" of Acme and Septimius, 45, 10-16.)

There are also double s's to be taken into account, with passer repeated twice (lines 3.4 and 15.16) and oculis suis in line 5. The sibilants game, however, is played much more ingeniously in the next piece in the collection :

Phaselus ille, quem videtis, hospites,
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis
nequisse praeterire, sive palmulis
opus foret volare sive linteo.
et hoc negat minacis Hadriatici
negare litus insulasve Cycladas
Rhodumque nobilem horridamque Thraciam
Propontida trucemve Ponticum sinum,
ubi iste post phaselus antea fuit
comata silva; nam Cytorio in iugo
loquente saepe sibilum edidit coma.

Amastri Pontica et Cytore buxifer,
tibi haec fuisse et esse cognitissima
ait phaselus: ultima ex origine

tuo stetisse dicit in cacumine,
tuo imbuisse palmulas in aequore,
et inde tot per impotentia freta
erum tulisse, laeva sive dextera
vocaret aura, sive utrumque Iuppiter
simul secundus incidisset in pedem;
neque ulla vota litoralibus deis
sibi esse facta, cum veniret a mari
novissimo hunc ad usque limpidum lacum.

Sed haec prius fuere: nunc recondita
senet quiete seque dedicat tibi,
gemelle Castor et gemelle Castoris.

CATULLUS, poem 4.

I have 'paragraphed' the text in order to emphasise the structure of the poem: twelve lines giving the yacht's life history in verse, from where it is now back to the trees on Mount Cytorus from whose timber it was built; twelve lines voyaging the other way, from Mount Cytorus to "this limpid lake"; and a three-line epilogue in which the boat becomes a votive offering (2). The two twelve-line sections are syntactically similar: phaselus... ait and negat, ait phaselus and dicit, each governing a long oratio obliqua, the infinitives of which, with the help of a couple of strategically placed superlatives and a pluperfect subjunctive, give a remarkable sequence of double s's. But why?

The main charm of the poem is the personification of the boat itself, telling its own story with a certain boastful garrulity - and telling it, as a Roman reader would immediately sense from the construction of line 2 and the case-forms at lines 7 and 9, in a Greek accent appropriate to its origins in the Greek-speaking land of Pontus. The boat was built from the forests of Cytorus; and perhaps it is a talking boat because it was a talking forest. The foliage of the trees is described as "hair" in line 11, a humorously grotesque aspect of the personification, like the "little hands" of the oars at lines 4 and 17. But just as the absurdity is intensified in line 5 by the idea of "flying with little hands", so it is in line 12 where the "hair" is made to speak.

What the boat means by this remarkable phrase is, of course, the rustling of the wind in the leaves - or rather, as the Latin has it, the hissing. The forest "sibilum edidit"; it still makes the same sound now it has become a boat, most conspicuously where it first resumes its narrative at line 14, and a total of nine times in the course of the second twelve-line section. But we can only hear it if we read the poem aloud, and sound both s's every time.

A Greek boat has a Greek name, φάσηλος . How was it spelt in Latin? There is very good manuscript authority for the spelling phasellus in all three places in the poem, and that is how the word appears in, for instance, Schuster's Teubner text. If so, then we have "phasellus ille" in the first line, "gemelle....gemelle" in the last - not onomatopoeic this time, but a euphonic effect as attractive here as it was in the sparrow poem.

So strong is the association of ideas that I find the sound of spoken Italian always conjures up Mediterranean sunshine. The vividness and vitality of the best Latin poetry can be evoked in the same way, by allowing, as it were, the verbal gesticulations to be heard. The

parallel isn't entirely a fanciful one: Catullus did, after all, live and write under that bright sun ("fulsere vere candidi tibi soles"), and to read him deadpan is to lose his liveliness in shades of night. What he and his fellow-poets deserve is not "belladonna" but "bella donna!"

T.P.WISEMAN

Footnotes :

1. The passages I have in mind are ad Atticum I, 14.5 and IV, 2.4, ad Q.fratrem II,3.2, post red. ad Quir. 12 and Disp.Tusc. II,57; no doubt many others could be found.

2. I have tried to illustrate Catullus' "structural patterns" in general at pp. 59-76 of Cinna the Poet and other Roman Essays (1974).

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VERSION

What a loather thou art, Elbeau the Beau!
I could rend thee apart, Beau and Elbeau.
What the 'ell, Beau, to be Elbeau!
So farewell, Beau, to the El, beau.

ANON

(Odi te quia bellus es, Sabelle,
res est putida, bellus et Sabellus;
bellum denique malo quam Sabellum.
Tabescas utinam, Sabelle belle!)

MARTIAL 12.39.

THE IMPACT OF A NEW DIMENSION

Erich S. Gruen, The Last Generation of the Roman Republic, University of California Press (Berkeley, Los Angeles, London), 1974. pp.xiv+596, £18.50.

Professor Gruen's important new book not only provides a particularly valuable collection of material, ancient and modern, on the years 78-49 B.C., but also offers an original and controversial interpretation of how and why the Roman Republic collapsed. It has been fully reviewed in the learned journals, as it deserves - and yet, astonishingly, not one of the reviews I have seen so much as mentions its most conspicuous and impressive characteristic.

I refer to Professor Gruen's unparalleled mastery of the art of the mixed metaphor. It is true that some ancient historians have already attempted this difficult genre with some success: Professor Carney, for instance, once demanded a "patterned probe" into Sallust's political thought (Phoenix 27, 1973, 200), and I have heard Mr. Stockton describe Saturninus' legislation as "pregnant with political fireworks" (Oxford Lit.Hum. lectures, 1960). But their achievements in it appear as no more than the erratic successes of the dilettante when compared with the sheer sustained high quality of Professor Gruen's oeuvre.

He is, of course, eminently capable of producing the individual flourishes that would bring delighted applause at a recitatio: "a complex swirl of events triggered the crossing of the Rubicon" (384), "the jockeying for position and the rival ambitions were standard fare" (505), and above all "a golden haze of idealization surrounded the theoretical underpinnings of the early Roman army" (366). But such flashes of brilliance do not reveal the true depth of his creativity. It emerges only from the careful analysis of whole groups of sentences and the tracing of repeated images between one passage and another. There is much hard critical work to be done; I hope that the few examples that follow will give an idea of what can be achieved.

> The Lentuli carried a record of enmity toward Pompey. And Niger's father had been shunted aside by triumviral machinations when competing with Gabinius for the consulship in 59. The young Niger was bursting for vengeance. Finally - a surprise, according to Cicero - the consul Ap. Claudius Pulcher joined the chorus against Gabinius, hurling accusations of maiestas at him in the senate. Defection by the opportunistic Appius provides a good index of the triumvirate's slipping hold on former allies. By mid-October the line-ups were set. Gabinius would face a battery of charges and accusers (p.324).

To begin with a minor point in the second sentence: the reader alert enough to remember p.147 ("even when the triumvirs were operating in solid conjunction, they could not run roughshod over Roman politics") now has an even clearer insight into the methods of Pompey, Crassus and Caesar. As for the battery of charges in the final sentence of the passage, only the dullest reader could fail to associate it with the battery of measures promoted by Cornelius and Gabinius (250), and thence with the landmark measure authored by Villius Auralis (168).

Cornelius responded to "pressures for an ambitus bill with more teeth" (213); as for his colleague, "by 56 a lex Gabinia stood on the books" (251).

But it is the setting of the lineups in the penultimate sentence that reveals Gruen's methods most clearly. His lines radiate from a core (121); they may be isolated guidelines (251) or borderlines on which individuals perch (209); when divergent they produce splintering (61), the sort of fragmentation which can accelerate (61) or set a stage (48). Now, the theatrical image reminds us of "the circle of the Metelli, in which both Scaurus and Sulla played central roles" (335 n.116); whether or not we identify the circle as the orchestra, at any rate Hortensius had close links to it (ibid.), and we know that links - like the ties that cause strain when expanded (468) - can prevent the hardening of those same lines (384) with which we began.

The last passage cited deserves closer study.

> Traditional links between noble patroni and their clientelae cannot be left out of the reckoning. They produced countless vertical slices into the social structure, which prevented hardening of the horizontal lines. The trumpetings of Cicero about concordia among the classes may have been largely wishful thinking. But it would be equally mistaken to represent his age as dissolved by class conflict. The aristocracy, alert to its own welfare, did not turn an entirely deaf ear to the claims of Rome's lower orders. (p.384)

The deaf ear may perhaps not be directly due to the trumpetings - though with an artist of Professor Gruen's calibre the critic postulates merely fortuitous effects at his peril - and I therefore restrict myself to "the social structure". An innocent enough phrase, perhaps, but the social structure may have an intricate web through it (163), just as a judicial structure may be provided with a showcase (338). When we read that "the traditional structure gained a broader perspective" (210), we realise that this deceptively simple image has profound implications for Gruen's treatment of spatial relations. Pivotal questions may be squarely faced (475), the flavour of an assemblage stands out sharply (265), hierarchy permeates all levels (162), and developments foster an undulating pattern (6, cf.474 for fostered splits). It would take us too far afield to consider all the implications of the manipulable bench (231), the kingpins of a corporate body (121), and the profound impact on the political constellation (83); but enough has been said already, I hope, to give some idea of the philosophical issues of matter and space in which Professor Gruen does not hesitate to engage.

> The trials themselves exemplify use of the judiciary as a platform for internecine senatorial quarrels. Friction between Pompey and the friends of Lucullus loomed in the background. The raking up of old Sullan abuses went a step further in 64. (pp.276-7)

Having noted once more the spatial-awareness them (in the second sentence), let us concentrate for a moment on the platform for internecine quarrels. Is it, perhaps, the same as the springboard of Curio's strategy (474)? It is a tempting suggestion, but our author's technique is subtler than that: we are, surely, meant to recall the

"standard vehicles for aristocratic infighting" (9) and realise that it is the platform of a chariot. That must be where the personal backlash was roused (170) and the salient challenge offered (337), where a dramatic onslaught might raise the opponent's hackles (466) and a political combat cast other matters in the shade (331). This reasoning is confirmed by the elegant ring-construction it reveals; for issues of significant public import serve as a vehicle on p.276 at the very opening of the section from which our passage comes.

The platform recurs at p.356, in a seminal passage :

> New legislation and a string of convictions cracked down on the authors of disorder. The results revived confidence in Republican institutions. At the same time they offered a platform for political groups that wished to keep a tight rein on Pompeius Magnus.

Before we can approach the central meaning, we must consider the question of stance and posture. A set of measures may read like a posture (473), which in its turn may smooth a path to the praetorship (174); similarly a stance may remove steam from a campaign (468), or be bolstered and gain its owner moral stimulus (281). Now, "the tactics of these groups [the Marcelli and the Catonians]....had been to force Pompey into positions where he must either strain relations with Caesar or adopt postures that would render him vulnerable to propaganda assault" (477). What postures would those be? To what assault would he be vulnerable. One thinks immediately of "Clodius' explosive political stands" (59) - but the context of the passage must be borne in mind. The groups concerned are surely the same ones that used the platform to keep a tight rein on Pompey. The picture is complete.

It is, I think, true to say that until Professor Gruen's book appeared, the true nature of Roman politics in the fifties B.C. had simply not been understood. The sado-masochistic use of chariot harness was something quite undreamed-of. It is little short of incredible - and a tribute to the power of words, in the hands of a master - that so fundamental an insight could be achieved, quite independently of the argument of the book, by stylistic means alone. So let us hail the harvest of a finely honed word-spinner, the high priest of a whole new ball game, the only begetter (as the poet has it) of a monument more lasting than brass.

TIMOTHY STEPHENSON

WHO??

1. MEET NEW PAIRS
2. HIT MAN BORES NOW
3. H.H. BUSTS BUG
4. NOR LACK FREED CITY
5. LUNCH, R.G.? - JOKE
6. FINAL FIG RAN
7. VIVA, DRY HEAD!
8. YOUR ROMAN BEERS
9. AS LUKE WILL JIB
10. THE SWORN PAILS
11. LO, I'M A TAME GNU, C.H.!
12. NO FUSS, WALTS!
13. ST. P. PREACHES MEN
14. SO GLAD HE HUGS US!
15. PLAY NUDE, N!!
16. RARE ON PILL??
17. A NEW MOAN, JAN. N?
18. IAN HOLDS A CHOW
19. REG BETS PRIG
20. ANY ASH YELLS!
21. LILY ON LARCH
22. REST ON HOPE, L.
23. LAME SINS LOOM , J.!
24. LEAD RICH MARCH
25. I.R.A. SLAVE HIRER

AND IN PARLIAMENT?

1. THAT GREAT CHARMER

BY : YELL AND SING WITH 'IM
AND
HEN IN MY JETS

TRANSLATIONS FROM MEDIEVAL LATIN POETRY (continued from PEGASUS 19)

VERNA REDIT TEMPERIES

The weather's improving
the meadows painted
by Botticelli
and gently laughing
at our behaviour
who think love our saviour
food for the starving

Two potent forces
antithetical
both take part in
the end result
and nature resolves
the sexual battle
by putting more kids in
the kindergarten

So let other lovers
enjoy productivity
but as for me
falling in love again
wounded by love again
brings only misery

Friday the thirteenth
deserves its reputation
presenting me a daughter
a fait accompli
somewhat suddenly
made me a relation
and squared the account
I owed to nature

Never mind baby
grow up to be
my ministering angel
your old man's Antigone
in his fretful senility

girls do have advantages.

Verna redit temperies
prata depingens floribus,
telluris superficies
nostris arridet moribus,
quibus amor est requies,
cybus esurientibus.

Duo quasi contraria
miscent vires effectuum:
augendo seminaria
reddit natura mutuum,
ex discordi concordia
prodit fetura fetuum.

Letentur ergo ceteri,
quibus Cupido faverit,
sed cum de plaga veteri
male michi contigerit,
vita solius miseri
amore quassa deperit.

Ille nefastus merito
dies vocari debuit,
qui sub nature debito
natam michi constitutit,
dies, qui me tam subito
relativum instituit.

Cresce tamen, puellula,
patris futura baculus;
in senectute querula,
dum caligabit oculus,
mente ministrans sedula
plus proderis quam masculus.

DE RAMIS CADUNT FOLIA

leaves fall
green is gone
all grows cold
summer's done
and from his zenith now declines
the distant sun

cold kills
tenderlings
birds limp
on frozen wings
the nightingale bemoans the loss
of heaven's king

streams spate
meadows blight
the golden sun
takes flight
abandons us to snowy days
frost by night

all freezes
I'm on fire
consumed with joy
the flame leaps higher
I burn with passion for my dove
my heart's desire

lips that take me
by surprise
the light of light
shines in her eyes
if anywhere in all the world
here's paradise

greek fire
will decline
extinguished by bitter wine
but pity me - rich fuel feeds
this fire of mine

De ramis cadunt folia,
nam viror totus periit;
iam calor liquit omnia
et abiit;
nam signa caeli ultima
sol petiit.

Iam nocet frigus teneris,
et avis bruma laeditur,
et philomena ceteris
conqueritur,
quod illis ignis aetheris
adimitur.

Nunc lympha caret alveus,
nec prata virent herbida;
sol nostra fugit aureus
confinia;
est inde dies niveus,
nox frigida.

Modo frigescit quicquid est,
sed solus ego caleo;
immo sic mihi cordi est
quod ardeo;
hic ignis tamen virgo est,
qua langueo.

Nutritur ignis osculo
et leni tactu virginis;
in suo lucet oculo
lux luminis,
nec est in toto saeculo
plus numinis.

Ignis graecus extinguitur
cum vino iam acerrimo;
sed iste non extinguitur
miserrimo;
immo fomento alitur
uberrimo.

CLANGAM FILII

I cry aloud
my children
the swans lamentation
the seafarer
moaning his leaving
of the dry land
flowerbearing
seeking the deep seas
bitter
singing
infelix sum avicula
ah sadness
what can I do
brightness is gone
wings droop
in the rain
breaker battered
storm smashed
lost
wave crests hold death
confine me
through them wailing
dragged down
I fly
seeing sea wreck
fish feed on
nowhere in deepness
finding food
rising setting
the sun in heaven
succors me
orion breathes
sinking clouds flee
thus brooding
silently
come to his aid
red morning
a following wind
strength slowly recovered
swept along
between depths and
familiar stars
in joy and gladness
drives along the foam
to the sweet shore flies
singing

Clangam, filii,
ploratione una

Alitis cygni,
qui transfretavit aequora.

O quam amare
lamentabatur, arida

Se dereliquisse
florigera
et petisse alta
maria;

Aiens: infelix sum
avicula,
heu mihi, quid agam
misera?

Pennis soluta
inniti
lucida non potero
hic in stilla.

Undis quatior,
procellis
hinc inde nunc allidor
exsulata.

Angor inter arta
gurgitum cacumina.
gemens alatizo
intuens mortifera,
non conscendens supera.

Cernens copiosa
piscium legumina,
non queo in denso
gurgitum assumere
alimenta optima.

Ortus, occasus,
plagae poli,
administrate
lucida sidera.

Sufflagitate
Oriona,
effugitantes
nubes occiduas.

Dum haec cogitaret tacita,
venit rutila
adminicula aurora.
Oppitulata afflamine
coepit virium
recuperare fortia.

Ovatizans
iam agebatur
inter alta
et consueta nubium
sidera.

Hilarata
ac iucundata
nimis facta,
penetrabatur marium
flumina.

Dulcimode cantitans
volitavit ad amoena
arida.

Concurrite omnia
alitum et conclamate
agmina:

Regi magno
sit gloria.

OLIM SUDOR HERCULIS

Once upon a time
there was a huge character called Hercules
who was extremely well known
for the world wide disposal of unpleasant mythological monsters
(sweating profusely as he went about the job)
but eventually
this former fame withered away
disappeared into darkness
he himself being totally captivated
by the charms of a girl called Iole

do you remember the story of the hudra
it grew more bloodthirsty heads every time you chopped one off
well even the hudra didn't worry Hercules
- but a girl tamed him
this hero who carried the world on his shoulders
(the time Atlas felt he'd had enough)
succumbed to love's collar and lead like a
poodle

another of Hercules' problems was Cacus who vomited flame
then there was Nessus the centaur
but neither of them could get the better of Our Hero
whether by offence or defence
while western woolly Geryon and Cerberus
couldn't terrify him even in triplicate
- but a girl imprisoned him with a smile

Hercules
- who put to sleep in both senses the dragon guardian of the Hesperides
Hercules
- who gave the goddess of plenty her
cornucopia
Hercules
- who overcame for fame the lion and boar
who fed Diomedes (his host on the occasion)
in bloody steakes to his own man-eating horses
- succumbed to the tender trap

taking on the African King of the Ring Antaeus in a wrestling match
he stopped the champ cheating
by stopping him falling
(when Antaeus bit the boards it did him good)
but Jove's great baby
who fought his way out of the embrace of Antaeus' knotty muscles
was tied up in knots
when he slid gracefully into that of Iole

such are the exploits which won Hercules his reputation
this is the main a girl imprisoned with daisy chains
with mothwing kisses
and drowning on her honeyed lips
the lovesoused hero lingers
dragging his former glory in the dust

Olim sudor Herculis
monstra late conterens,
pestes orbis auferens
claris longe titulis
    enituit,
    sed tandem defloruit'
fama prius celebris
caecis clausa tenebris
Ioles illecebris
    Alcide captivato.

Hydra damno cepitum
    facta locupletior,
    omni peste saevior
reddere sollicitum
    non potuit,
    quem puella domuit;
iugo cessit Veneris
vir, qui maior superis
coelum tulit humeris
    Atlante fatigato.

Caco tristis halitus
et flammarum vomitus
vel fuga Nesso duplici
    non profuit,
Geryon Hesperius
ianitorque Stygius
    uterque forma triplici
    non terruit,
    quem captivum tenuit
puella risu simplici.

Iugo cessit tenero,
somno qui letifero
    horti custodem divitis
        implicuit,
frontis Acheloiae
cornu dedit copiae,
    apro, leone domitis
        enituit,
Thraces equos imbuit
cruenti caede hospitis.

Anthei Libyci
    luctam sustinuit,
casus sophistici
    fraudes cohibuit,
    cadere dum vetuit
    sed qui sic explicuit
        luctae nodosos nexus,
vincitur et vincitur,
dum labitur
    magna Iovis soboles
        ad Ioles amplexus.

cont....

I however being somewhat stronger than Hercules
set out to fight the good fight against Venus
and in order to overcome her
take flight
you see in this sort of struggle
guerilla tactics are necessary
playing hard to get
is the way to get her

seduced from one kind of study to another
I untie the love knots
undo the padlocks of the pleasure prison
and freely enter in
you win
darling swear what I have sworn
- no regrets

love devalues glory
but no lover has regrets
to lose himself in loving
is the lover's highest ambition

its the same old story

****

QUANDO PROFECTUS FUERUM

I travelled to devon a while ago
through cornwall a county where nothing will grow
not a field not a flower just heath and gorse
devon is bleak but cornwall's worse
it's always the same when you go to devon
terrible happenings up in heaven
thunder batters the clouds and shakes
the skies the very universe quakes
it usually pours with rain as well
come nightfall things were as black as hell
a howling whirlwind far and wide
devastated the countryside
the winds forgot sweet brotherly love
and went berserk in the heavens above
burst aeolus' restraining band
harrowed the heaven and savaged the land

Tantis floruerat
laborum titulis,
quem blandis carcerat
puella vinculis,
et dum lambit osculis,
nectar huic labellulis
venerium propinat;
vir solutus otiis
veneriis
laborum memoriam
et gloriam inclinat.

Sed Alcide fortior
aggredior
pugnam contra Venerem,
ut superem
hanc, fugio,
in hoc enim proelio
fugiendo fortius
et melius
pugnatur,
sicque Venus vincitur,
dum fugitur,
fugatur.

Dulces nodos Veneris
et carceris
blandi seras resero,
de cetero
ad alia
dum traducor studia.
o Lycori, valeas
et voveas
quod vovi,
ab amore spiritum
sollicitum
removi.

Amor famae meritum
deflorat,
amans tempus perditum
non plorat,
sed temere
diffluere
sub Venere
laborat.
****

Quando profectus fueram
usque diram Domnoniam
per carentem Cornubiam
florulentis cespitibus
et foecundis graminibus,
elementa irirmia
atque facta informia
quassuntur sub aetherea
convexi caeli camera,
dum tremet mundi machina
sub ventorum monarchia.
ecce, nocturno tempore,
orto brumali turbine,
quatiens terram tempestas
turbabat atque vastitas,
cum fracto venti federe
bacharentur in aethere
et rupto retinaculo
desevirent in saeculo.

Dum Dianae vitrea
sero lampas oritur,
et a fratris rosea
luce dum succenditur,
dulcis aura zephyri
spirans omnes etheri
nubes tollit;
sic emollit
vi chordarum pectora,
et inmutat
cor quod nutat
ad amoris pondera.

Laetum iubar Hesperi
gratiorem
dat humorem
roris soporiferi
mortalium generi

O quam felix est antidotum soporis,
quod curarum tempestates sedat et doloris!
dum surrepit clausis oculorum poris,
ipsum gaudio aequiperat dulcedini amoris.

Morpheus in mentem
trahit impellentem
ventum lenem segetes maturas,
murmura rivorum per harenas puras,
circulares ambitus molendinorum,
qui furantur somno lumen oculorum.

Post blanda Veneris commercia
lassatur cerebri substantia.
hinc caligant mira novitate
oculi nantes in palpebrarum rate.
hei quam felix transitus
amoris ad soporem!
sed suavior regressus
ad amorem.....

Fronde sub arboris amena,
dum querens canit philomena,
suave est quiescere;
suavius lidere
in gramine
cum virgine
speciosa.

si variarum odor herbarum
spiraverit,
si dederit
torum rosa,
dulciter soporis alimonia
post Veneris defessa commercia
captatur
dum lassis instillatur.

O in quantis
animus amantis
variatur vacillantis!
ut vaga ratis per aequora,
dum caret anchora,
fluctuat inter spem metumque dubia,
sic Veneris militia.

DUM DIANAE VITREA

crystal lamp of
diana arising
catching a flame from
kindled with roses
tossed her by phoebus
breath of the west wind
rolls away cloudbanks
from the high heaven
so breathes music
soothing the savage
breast and drowsiness
flowers into love
comes hesperus
giver of sleep to
grateful humanity

blessed is the balm of sleep
laying storms of cares and grief
stealing through the closed eyes
sweet as love
morpheus brings
gentle breezes stroking ripe cornfields
murmuring streams whispering over pebbles
millwheels round and round singing a roundelay
morpheus steals
daylight from me

after lovemaking
intellect relaxes
gives in to wonder
where under eyelashes
deep pools darken
oculi nantos
in palpebrarum rate
lovely to drift from
love to sleep lovelier
waking to love

sweet to lie resting
beneath leafy branches
while philomel mourns
sweeter to play with
my love in the meadows
while crushed hay breathes heavy
and rose petals fall
after love making
to slide into tiredness
and feed upon sleep

Squalent arva soli pulvere multo,
pallet siccus ager, terra fatiscit,
nullus ruris honos, nulla venustas,
quando nulla viret gratia florum.

Tellus dura sitit nescia roris,
fons iam nescit aquas, flumina cursus,
herbam nescit humus, nescit aratrum,
magno rupta patet turpis hiatu.

Aestu fervet humus, ingneus ardor
ipsas urit aves, frondea rami
fessis tecta negant, pulvis harenae
sicco despuitur ore viantis.

Ventis ora ferae, bestia ventis,
captantesque viri flamina ventis,
ventis et volucres ora recludunt
hac mulcere sitim fraude volentes.

Fetus cerva suos, pignora cerva,
fetus cerva siti fossa recusat,
fetus cerva pios maesta relinquit,
quaesitam quoniam non vehit herbam.

Venerunt iuvenes pocula noti
quaerentes putei, lymphaque fugit,
et vasis vacuis tecta revisunt,
fletus, heu, proprios ore bibentes.

Bos praesepe suum linquit inane
pratorumque volens carpere gramen
nudam versat humum, sic pecus omne
fraudatum moriens labitur herbis.

Radices nemorum rustica plebes
explorat misero curva labore
solarique famem cortice quaerit
nec sucos teneros arida praestat.

Hanc peccata famem nostra merentur;
sed mercem propriam, Christe, foveto,
quo culpa gravior, gratia maior
iusti supplicii vincla resolvat.

Iam caelum reseres arvaque laxes
fecundo placidus imbre, rogamus;
Eliae meritis impia saecla
donasti pluvie, nos quoque dones.

Aeterne genitor, gloria Christo
semper cum genito sit tibi, sancto
compar spiritui, qui Deus unus
pollens perpetuis inclite saeclis.

SQUALENT ARVA SOLI PULVERE MULTO

Parch the ploughed fields dusty
dust whitened the dry land cracks open
there is no grace nor beauty
when green has gone

the ground thirsts dew is unknown
water unknown in the wells rivers in their courses
grass unknown in the fields the plough unknown
disfigured the earth gapes

and swelters with heat even the birds scorch
leafless acacia offers no shade to the nomad
spitting dust from a dry mouth

animals mouths
mens mouths
birds beaks pant open to the wind
assuaging thirst by deception

exhausted dry the antelope refuses her fawns
abandons her own children
grieving in a grassless country

women come to the well and the water has gone
they go home with empty pitchers
drinking tears

hopefully oxen leave the kraal to graze
aimlessly wander over the naked earth
so deceived sink and die on the veldt

peasants grub roots bent over
in undignified labour
appeasing hunger
with dry and sapless husks

we have sinned we deserve famine
but Christ care for your own
as our sins are heavy so may thy grace be greater

unlock the heavens Christ
you who forgave with rain
the impious generations of Elijah
also forgive us

glory be to the father and the son
and to the holy ghost
as it was in the beginning
is now
and ever shall be
world without end
amen

VICKY STEVENS.

THE GODS OF THE METAMORPHOSES

Few educated Romans of the Augustan age believed in the Olympian gods but they were, for some at least, the symbols or representatives of the divine power in which they believed, for others just the machinery necessary for epic poetry.

Ovid's own view of the gods is exemplified by a passage in the 'Ars Amatoria' where he gives an irreverent defence of perjury in love :

> Per Styga Junoni falsum iurare solebat
> Juppiter; exemplo nunc favet ille suo.
>
> "Jupiter swore to Juno falsely by the Styx,
> Now he aids those who imitate his tricks."

After which he proceeds to announce his credo, which may be paraphrased thus :- it is expedient for there to be gods, and this being so, let us suppose they exist. For the good of society we should maintain the traditional religious ceremonies and use the gods to enforce the commandments :

1. Thou shalt live innocently, for the gods are not remote or indifferent.
2. Thou shalt pay back what is entrusted to thee.
3. Honour they father and mother.
4. Thou shalt not defraud.
5. Thou shalt do no murder.

In other words, religion is a useful sanction for social morality. To take numen adest as a statement of the poet's own view would be absurd; it is meant to be, as it were, in inverted commas.

Mostly in the 'Metamorphoses' Ovid is dealing with the gods of mythology who have very little to do with the religion of Rome. It would have thrown everything out of gear had he not accepted the mythological gods along with the legends.

But the gods of the 'Metamorphoses' are not the guardians of morality whose usefulness was mentioned in the 'Ars Amatoria.' If they cannot frustrate Destiny, any more than Homer's gods can, they are otherwise free to gratify their whims, which they do without scruple. Their chief motives are, in the males, lust, and in the females, revenge for slights. Very rarely is one divinity thwarted by another. Their only sign of compunction is in their grief for the loss of their loved ones.

The Creator at the beginning of the poem belongs to a different category, he is the Zeus of the philosophers and has nothing to do with the mythological line ending with Jupiter. Jupiter himself is sometimes as impressive as Zeus is in Homer, but Homer sometimes treated the gods with irreverent humour, but never to the extent of precluding their being impressive when he wanted. Ovid consciously follows the epic tradition but goes even further in the direction of irreverence - influenced, no doubt, by Alexandria and, in particular, Callimachus.

The first appearance of the Olympians in the Metamorphoses is at a council summoned to what Ovid calls magni Palatia caeli (I. 168-76), then follows a description of heaven. This passage by itself implies that in future we can accept as burlesque any treatment of the gods seeming to be so, also perhaps the treatment of Augustus and the Palatine with the same amount of respect (disrespect?). Ovid's gods are not the gods of religion, nor are they always ridiculous. The lines from the Europa episode are often quoted as Ovid's general characterisation of amorous deities :

> none bene conveniunt nec in una sede morantur
> maiestas et amor. (II. 846-7)

Not only love makes them act like humans because they do that on other occasions also. Rather, Ovid makes them act as subhumans, so they lose that maiestas which they could still retain in Homer's epics despite their human behaviour. This, more than their human behaviour and associations, creates the humorous effect.

This is shown well in the context in which the maxim belongs (846-55). Ovid illustrates it with a pointed contrast between Jupiter the pater rectorque deum and Jupiter the subhuman bull. The picture of Jupiter and his emblems of power is followed by a corresponding, but longer, description of the animal's accoutrements. There is the suggestion that the latter replace the former - a god with great insignia cannot become an ordinary bull, but one who has just as much to show as the god. But after this the humour turns to ridicule as Jupiter the bull leaps on the grass and rolls about in the sand - what no real love-struck bull would do.

Another contribution to the humorous effect is made by a proportionately larger number of similes in the Metamorphoses than even in Vergil and Homer; for example, Apollo as a cow contrasting with his earlier presentation as the python-slayer, also the simile involving Mercury (II. 710ff).

Not only the traditional humanisation of the gods accounts for the humorous effect in the Metamorphoses. Anthropomorphic characterisation is as old as Homer's epics. Even in the Aeneid, Venus and Juno in particular act in a very human way, though their role is not at all so restricted. In contrast, one of Ovid's innovations for a hexameter poem of epic length is to virtually limit deities to human behaviour, but without restoring as compensation their majestic or ideal role. For example, the famous love story of Aphrodite and Ares (Od. VII) which produces the 'Homeric laughter' of the gods ends on the solemn note of Poseidon's guarantee of redress demanded by Aphrodite's husband, Hephaestus. But Ovid, typically, ends his own version of the story only on a note of the laughter and notoriety which it produced (Met. IV, 188-9).

The second Ovidian innovation in the anthropomorphic treatment of the gods was to extend it to the gods' behaviour towards humans. Humanising situations, which impair the dignity and seriousness of the gods, are found not only in relations between gods, but also between gods and men and even more so between gods and women. The border between the divine and human spheres is thus virtually eliminated.

The gods are like mortals even among mortals and are indistinguishable from them. One example of such a relationship is to be found in Odyssey Book 13, that is the relationship between Odysseus and Athena, which culminates in their encounter on Ithaca. It is a portrait of two charming, witty and, above all, humane minds at ease and would fit well into the Metamorphoses, were it not for its depth and meaning. For Ovid, myth and the gods are no longer the carriers of profound meaning. His reduction of the gods to trivial humans is related to his disbelief in the traditional verity of myth and to his emphasis on narrative and the entertaining aspects of myth.

One of the ironic aspects of the gods' portrayal in the Metamorphoses and of Ovid's attitude to them is that they cry out to be just like humans but without their characters being raised to the high level of some of the poem's human protagonists. There are exceptions - significant of the variety in the Metamorphoses - such as the Sungod in the Phaethon episode, but mostly the gods act for simple, and often banal, reasons. For example, Jupiter swears by the Styx to kill the human race (I. 188-9) but can find no other reason than his responsibility for the demi-gods whom he must protect from evil mortals. Whereas Ovid makes us look into the psyche of, for example, Medea (VII), Byblis (IX.440), Cephalus (VII,700), Narcissus (III,350), there is no psychologically compelling portrait of a god.

The deities' human nature is primitive - lust in the males, jaundice in the females. Their divine trappings and appearance are purely external, which often gets in the way of their amatory pursuits - compare Semele (III,250ff). Then quid iuvat esse deum, as Glaucus asks, having undergone a lengthy metamorphosis into a god. We might well reply with Ovid's line from the 'Ars Amatoria', expedit esse deos - the humour in the Metamorphoses would be poorer without them.

There are two additional means whereby Ovid makes light of being or becoming a god :-

1. He applies to the deities the class distinctions found in Roman society - they are divided into nobiles and plebs (I, 171-4)
2. Reduction of the notion of divinity to something external - a procedure central to his artistic purpose in the Metamorphoses, for example, Venus' plea for Aeneas' deification :-

> quamvis parvum des, optime, numen,
> dum modo des aliquod..... (XIV, 580-90)

Sometimes Ovid plays one human and external aspect of a deity against another and in so doing he destroys a god's reality even more. This happens when Ovid exploits the contrast between gods as persons and as personifications of natural powers. Inachus the river god weeps and thus adds to the water of the river Inachus (I.583-4). The spring Arethusa falls silent as the nymph Arethusa begins to tell her story (V.574-5). The god of Sleep has difficulty ridding himself of sleep (XI.621). Earth withdraws her mouth into the earth (II.302-3). These examples are some of many and best show Ovid's dicacitas.

Without the contrast, of course, of the serious aspect of the gods their human treatment would be pointless and Ovid was careful to give it enough prominence to maintain our awareness of it. In such cases, Ovid does not refashion the gods into superhumans but allows them the maximum permissible power which is compatible with their human characterisation. In revenge for slights, in particular, the deities can indulge in the kind of excesses we read of in Greek tragedy where even a slight wrong committed against the gods must be made good by a seemingly totally

disproportionate measure of redress. None of this theodicy is left in Ovid.

When his gods punish mortals more than is just, they overreact from purely human motives. By mentioning the vengeance motif, Ovid evokes the entire tradition of the theme in Greek drama. He mentions just enough episodes: Actaeon (VI.150), Semele (III.260), Arachne (VI), Niobe (VI.150) and Marsyas (Vi.350) to provide a serious scene for his amatory and ridiculous deities. But even so, in many more stories, e.g. Erysichthon (VIII.840) and Narcissus, Ovid took care to turn the traditional emphasis on crime and punishment into something different. Ovid inserted these into his poem in accordance with his desire for variatis - if we did not occasionally see the gods in this light, the humorous portrayal would lack vital perspective. Note, however, that Ovid denies emphasis to and even banalises another traditionally serious theme, the hearing of human pleas and prayers.

The persistence of this theme in Ovid's poetry is another example of the coincidence of personal and artistic creeds in his attitude to the gods. But it would be extreme to say that Ovid's humorous portrayal of the gods in the Metamorphoses is due solely to his artistic aims and ideals. In the context of the Augustan religious revival, his emphasis on the comic and human qualities of the gods is more than an aesthetic exercise. But on the other hand it would be wrong, in my opinion, to interpret his view of the deities as active criticism of Augustan religion - As Brooks Otis does. It does, however, suggest his personal indifference to the latter and his belief in his artistic ability to give the gods a different and longer lasting existence. As it turns out, this belief seems amply justified.

ALLEN PRIOR

DISCLAIMER

Hugh Stubbs' account of Professor Clayton's reign as Professor of Classics was so entertaining that it seems churlish to correct it. There is however one small error on p.9: Jackson Knight's successor in 1961 was Ann Ridgwell, not myself. I arrived in 1962, as an additional appointment.

DAVID HARVEY