PEGASUS

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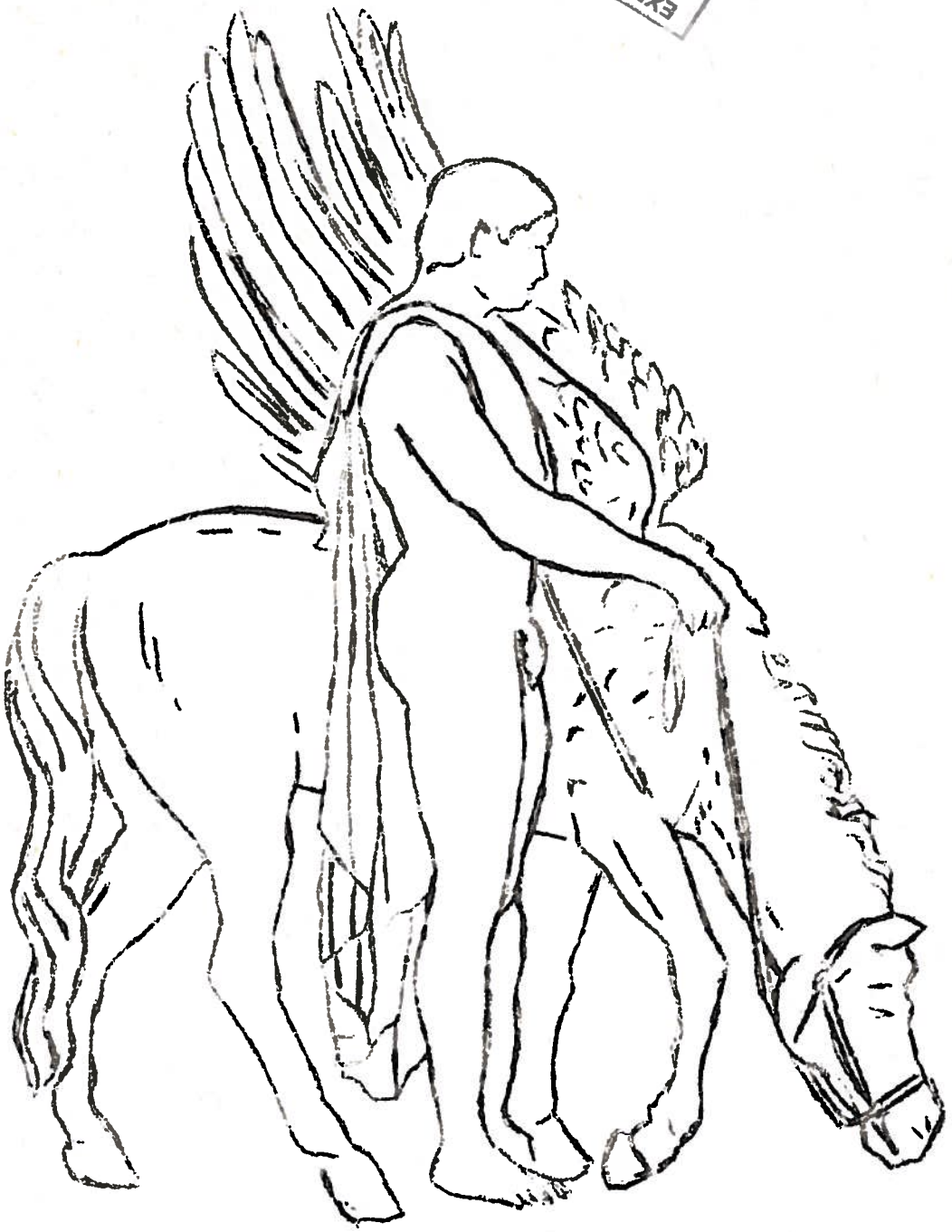

No. 26 June, 1983.

P E G A S U S

UNIVERSITY OF EXETER CLASSICAL SOCIETY MAGAZINE

It is my pleasure to introduce you to the 26th edition of Pegasus, an issue which I hope has something to interest everyone. I am indebted to Ian Beavis for his generosity in allowing me to publish in full the transcript of his lecture, "Insects in the Classical World", which he delivered to a bemused though appreciative audience earlier this year. Naturally, I should like to thank all contributors, though more interest on a student level would be appreciated. Our department secretary, Valerie, has once again proved invaluable, and I thank her for her help and advice in this, my first and only year as editor.

If there appears to be a disproportionately large section of this issue devoted to a certain member of our academic staff, let me assure you that there is an excellent reason. No matter how many laudatory articles Pegasus could carry, none could do full justice to Mr. Stubbs, whose unique character has been a part of our university for over forty years and who finally retires in July. We all wish him well.

It only remains for me to wish you hopefully an enjoyable read, and to request that if you have any suggestions for improvements to Pegasus, or indeed articles, to submit them without hesitation to my successor.

Susan Johnson
Editor

CONTENTS

"The Most Stupendous Literary Monument of Classical Antiquity".

I am much indebted to Susannah Guy, Sub-Librarian of the University Library, for passing on to me in February this year three press cuttings which had dropped out of one of the Library's volumes. The first was from the Daily Mail, Monday, September 8th, 1924:

FIRST LIFE OF CHRIST

HISTORIC FIND REPORTED

WRITTEN IN YEAR 58.

LOST LIVY BOOKS TRANSCRIBED

The discovery by Professor Mario di Martino-Fusco of the books of Livy, the great Roman historian, which have been lost for more than a thousand years, may now be regarded as officially confirmed. Livy, who was born at Padua in 59 BC and died in A.D. 17, devoted 40 years to writing the history of Rome. He wrote 142 books. Only 35 are extant, and these bring the story down to 167 B.C.

Yesterday, Professor Giuseppe Delia, superintendent of the national libraries of Naples, communicated the discovery to the Italian Government and asked for instructions.

The Minister of Education ordered him to ensure that there be no infringement of the Government's rights over the documents, but to allow Professor di Martino-Fusco complete liberty to transcribe and study the documents before announcing details of his discovery to the world.

On the authority of Professor Delia it is stated that Professor di Martino-Fusco found at the same time a history of Christ written in the 58th year of the Christian era.

("The Jewish Antiquities" of Josephus, finished in A.D. 93, is among the earliest works, outside the Bible, hitherto known to contain references to the life of Christ. St. Paul's first missionary letters are believed to have been written in A.D. 51-52. The Gospel according to St. Mark, containing a fuller account of Christ, is supposed to have been written about A.D. 64-70).

Another find is the history of St. Januarius, the patron saint of Naples, written by a person who was present at his martyrdom, towards the close of the 3rd century.

COPY OF A COPY.

(According to the legend, Bishop Januarius passed unharmed through a fiery furnace, and at another time regained his sight after he was deprived of it by sentence. He was also exposed to the fury of wild beasts, which, however fell in tame submission at his feet. He was eventually executed by the sword.)

I am now able to state that Professor di Martino-Fusco found a complete collection of 150 codices comprising Livy's 142 books, as well as an index, added probably centuries later by monks who transcribed the work. Each codex is as big as a large missal, while the total amount of parchment used would cover an area of about half a square mile.

The codices, which were encased in a rough leather binding in a fair state of preservation, are in excellent condition, showing only slight marginal abrasions. A few pages are covered with darkish spots, which, however, do not impair the perfect legibility of the text.

The text would seem to date from the sixth century, but by certain signs it appears that it is not the original transcription of Livy's works, but a copy of a copy. The text is written in uncial (sloping letters lin. high) characters in remarkably clear handwriting.

The professor, who disappeared first from Naples, and then from Capri to evade reporters, has now been found in Benevento. It is stated that owing to the remarkable clearness of the Livy text he has almost completed transcribing ten of the books. On October 15 he will read a report of his discovery to the Royal Academy of Science. All foreign members are being invited, and the Minister of Education will be present.

"IT IS LIVY ALL RIGHT."

In the meanwhile a committee of famous paleographers will probably be nominated by the Government to collaborate with him in transcribing the remainder of Livy's History.

The Neapolitan paleographer Professor Nicola Barone, director of the State Archives in Naples, sends the following message to The Daily Mail:-

"Professor di Martino-Fusco's discovery of Livy manuscripts is quite authentic. He was my pupil. I can vouch for him.

"I have known of the discovery for a long time. On various occasions he has read to me sections of Livy's History transcribed from the manuscripts he discovered. There is no mistaking the style. It is Livy all right."

So far as the Livy books were concerned, the story had broken on August 21st, when the announcement of their discovery (on the cover of the Neapolitan scholarly journal Rivista indo-greca-italiana) was reported in a letter to the Times Literary Supplement by the Keeper of Greek and Roman Antiquities at the British Museum. On September 1st the Times reported an interview with Dr. di Martino-Fusco in the Italian newspaper Corriere della Sera, and on September 3rd devoted its own third leader to the subject. Not surprisingly, it was cautious in tone ('we are constrained,

in consequence of Dr. di Martino-Fusco's secretiveness, to place no more confidence, as yet, in the report..."), but three days later Professor R.S.Conway, D.Litt., F.B.A., joint-editor of the Oxford text of Livy I-X, was telling the Times readers that there was nothing impossible about the report of the discovery of the lost books of Livy, and that two of his correspondents in Italy - Prof. Francesco Ribezzo and Prof. Carlo Pascal - had vouched for Dr. di. Martino-Fusco's status as "a scholar of the highest distinction and responsibility".

On September 7th it was reported that Professor D.Elia, Director of the Neapolitian Library, had sent a report on the matter to the Italian Ministry of Education. D'Elia told the Messaggero that he no longer had any doubt as to the genuineness of the discovery; and he went on to state that Dr. di Martino-Fusco had discovered two other codices of immense importance, "destined to revolutionize the world". He refused to disclose what these were, but it was rumoured that they were a first-century life of Christ and one of St. Januarius, the patron saint of Naples. Hence the report in the Daily Mail - what was only a rumour for the Times correspondent was the Mail man's main story.

Professor Conway wrote in the Times again on September 12th: "Accounts which have now reached me from different sources in Italy place Dr. di Martino's character as a man of the highest integrity and his competence as a student of palaeography beyond all doubt in my mind. I am quite convinced that he has secured large portions of Livy hitherto unknown." He indignantly denied allegations of fraud, forgery or error, discribed the discoverer as a high-minded, eager and conscientious young man ("such is the picture of di Martino which I construct from the sources before me"), and insisted that the reasons for his desire for secrecy were "such as would rightly be entertained by a man of the highest honour". Unfortunately, that day's Times also carried the story that di Martino-Fusco had disappeared and was being sought by the police.

At this point we turn to our other press cuttings - two consecutive articles from the Morning Post of Saturday, September 13th. (Nothing, alas, is now heard of the first-century life of Christ.....)

LOST BOOKS OF LIVY

Professor Disappears from Naples

FRUITLESS SEARCH OF HIS FLAT

The Martino-Fusco affair is rapidly developing into a farce. Having evaded the serious inquiries of journalists and scholars the elusive professor has now flouted the Government officials, with the result that in accordance with the legal procedure opened against him his flat in the Via Duomo, Naples, has been searched. But Dr. di Martino-Fusco himself has fled the town, and the requisitioners grubbed about in vain - the precious codices were not to be found.

Invited by the Superintendent Librarian of Campania and Calabria, Professor d'Elia, to comply with the Ministerial order and appear before him in the offices of the National Library at Naples with information concerning the discovery, no Fusco appeared. Instead there turned up a lawyer who explained on behalf of Dr. di Martino-Fusco's family that he had left Naples, that his whereabouts were unknown, but that he would be back

next week. An appeal to rescind the Government order was dismissed and the lawyer was warned of the consequences for Dr. di Martino-Fusco if he fooled with the Government demand. The professor's mother then appeared before the Questor of Naples and pleaded for protection from the persecution to which her son had been subjected by importunate visitors, but she was told that it would have been better for her son had he himself come along. The Prefect, the Questor, and the Librarian afterwards held a final council of war and decided on a raid. Accordingly the Commissary of Police betook himself and a learned patrol to the home of Dr. di Martino-Fusco with the negative result above mentioned.

Signor Benedetto Croce, asked his opinion on the likelihood of truth in the discovery answered, "All judgement is premature. Personally I do not know Dr. di Martino-Fusco at all, and I am not able to say whether the news is true or not." The triumphant flourishes of the Italian Press are giving way to scepticism - an attitude at this juncture as foolish as the previous assumption of certainty.

ALLEGED DISCOVERER INTERVIEWED

Books Shown to a Friend

The Berliner Tageblatt today publishes what purports to be the only interview yet given by Professor di Martino-Fusco. The interviewer claims to have succeeded where all others have hitherto failed because of a long-standing friendship with the Professor himself.

Dr. di Martino-Fusco, in this interview, which took place at Capri, declares that no possible doubt can now exist as to the authenticity of the books found. In all there are over a hundred volumes of hitherto unknown works of Livy. He scouts the suggestion that they may prove a clever forgery compounded some time during the Middle Ages. The Professor showed his friends the books themselves, and explained that the form of the text in which the books were written showed that the copies were in the Sixth Century after Christ. The calligraphy is characteristic of the copy, and agrees perfectly with those of the Cenovia Vivariense school of Calabria founded by Marcus Aurelius Cassiodora. The letters of the text are the oldest of the Latin text, long in form and with joined letters and rounded off ends, the first step in the evolution towards full script. This kind of letter was in common use in the Third Century A.D., and from the Fifth to the Eighth Century was used exclusively for codex copying.

FOUND IN SEALED CHAMBER.

The Professor states that he found the books through being invited by a colonel of the 3rd Infantry Regiment to examine and criticise the grotesque old Greek and Latin inscriptions on the walls of the vault of an old cloister founded by the Bishop Anasthasius Primo in the Ninth Century. Like many another scholar, Professor di Martino-Fusco has for years

speculated on the whereabouts of the full set of Livy's works, said in Capassa's "Monumenti dell Istoria del Ducato di Napoli" to be in some Neapolitan cloister named San Sebastino. There are unfortunately many cloisters in Italy of this name. In examining the structure and architecture of the above-mentioned cloister Professor di Martino-Fusco stumbled on a bricked-up chamber that had obviously been sealed up for many centuries. It has since been proved, according to the interview, that the monks of the San Salvator cloister on the island of San Salvator sealed the books up to prevent their falling into the hands of the French King Charles of Anjou and his two sons, King Manfred and King Jacob.

Asked what he intended to do with the find, Professor di Martino-Fusco said that as the books were not found on State property they cannot be regarded as national property. His intention is first of all to sell the right of publication in all foreign countries and afterwards to sell the original codex itself in England or America for £1,000,000. For the right of publication of the Latin text in Germany alone the Professor demands one million gold marks.

The Times report the same day says that the German interview was in the Leipziger Tageblatt, and conducted by "a young Leipzig classic", Dr. Max Funke. It adds that Dr. Funke was allowed to copy four lines out of the codex. The first two were written in uncials, and read "Ubi multitudo hominum insperata occurrit". The remainder, in minuscules, "is deficient as if it occurred at a damaged place on the manuscripts, and is possibly a gloss".

Next Monday Professor Conway was in the Times again, commenting on the likely authenticity of the quoted fragment, and expressing incredulity that the high-minded, conscientious scholar could really have been talking about money. "If Mr. Funke is repeating what Dr. di Martino really said, the question remains whether this highly serious (or perhaps highly romantic?) young German appreciated the subtle Italian humour which (to some of us) the words will suggest... Unless and until Dr. di Martino himself bids us think so, we may venture to doubt whether any Italian scholar - unless, indeed, distraught by prolonged and secret excitement - would propose aloud to sell abroad for his own profit what, if he himself judged it rightly, was the most stupendous literary monument of classical antiquity and of the history of Italy that ever saw the light. Credat Judaeus Apella, or the Leipzig Privatdozent!"

The full text of the extract from the codex turned out to be as follows: "Ubi multitudo hominum insperata occurrit audire Gallum de sancti Martini virtutibus locuturum", and was duly identified in letters to the Times by A.E.Housman and F.W.Hall as part of the contents-list of the third Dialogue of Sulpicius Severus, from an early ninth-century codex now at Quedlinburg.

On September 18th the Italian Ministry of Education issued a statement:

During his research work among the archives of the State of Naples, Dr. di Martino-Fusco came across a document dated December 23, 1322 (already noted in the register) in which the King of Anjou ordered the payment of a sum of money in favour of a scribe Paolino "pro Scriptura decem librorum Titi Livii de bello Macedonico". Evidently inexpert with

regard to medieval documents, Dr. di Martino-Fusco was led to believe that the copy of Paolino was not limited to the ten well-known books on the Macedonian War, but instead referred to the complete Livian text. He therefore set himself the task of finding them, and with inexplicable heedlessness asserted that he had discovered the books and that he had begun to transcribe the second ten. Professor Ribezzo made a similar assertion, and without further inquiry hastened to publish the news on the cover of the Rivista indo-greca-italiana. Di Martino had not the courage to contradict the report. Indeed, he continued to confirm the news published by Professor Ribezzo, or at least led people to believe that it was not very wide of the truth.

Di Martino-Fusco did not contest this. He admitted that he had "followed a false scent", and formally retracted all his previous statements about the lost books.

Sad, really. I wonder what became of him afterwards.

T.P.WISEMAN

Bibliography:

The Times, Thursday, August 21st, p.10; Monday, September 1st, p.9; Wednesday, September 3rd, p.13 (leader); Saturday, September 6th, p.13 (Conway); Monday, September 8th, p.12; Friday, September 12, pp.9 (disappearance) and 13 (Conway); Saturday, September 13th, p.10; Monday, September 15th, p.14 (Conway); Friday, September 19th, p.12 (statement); Monday, September 22nd, p.13 and Tuesday, September 23rd, p.13 (letters from Housman and Hall).

Insects in the Classical World

- ... -

1. Insects in Classical Science.

The foundational works for classical entomology - the study of insects as objects of interest in their own right, as a branch of natural science - are of course the zoological treatises of Aristotle, most notably the "Historia Animalium" in which most of his entomological material is contained. Aristotle may rightly be described as the only classical writer on insects who approximates to the nature of a true scientist. In many cases he evidently took the trouble to make original observations upon the subjects of his research, rather than simply relying on hearsay evidence. His aim is to give an accurate picture of the mode of life of the species he considers, rather than simply to accumulate curious stories for the entertainment of his readers. He is by no means universally accurate. Particularly with regard to insects, his statements are quite often at fault, and his theorising on the basis of those facts often misguided. Nevertheless, when considered in relation to other classical authorities, his achievement is remarkable. It can justly be said that in a sense classical zoology begins and ends with Aristotle. His data provide the basis for all subsequent writers, but no serious attempt is made by these to build upon his foundation. Instead we have a steady degeneration of knowledge in which Aristotle's findings are submerged in a great deal of dubious and fanciful material. This is evident in the work of Pliny. The contrast between him and Aristotle is very striking. Pliny is in no respect an original writer but a compilist. Where he makes use of ARistotle, which he does frequently - most of the Historia Animalium appears in Pliny in one form or another - he not seldom abbreviates, mistranslates and misinterprets his authority. And in his selection of other material, he shows little or no discernment as to its accuracy.

His main interest is life history - apart from physical structure. Much space is devoted to this in the "Historia", and it is the subject of a separate treatise, "de Generatione Animalium". As regards insects, he distinguishes between those he erroneously believed to be spontaneously generated, and those that mate and produce offspring in a similar way to higher animals. His attempt to harmonise their mode of development with that of higher animals by finding a common pattern fitting both is not very successful: he is forced to the conclusion that since the pupa corresponds to the vertebrate egg, the previous two stages - egg and larva - must simply constitute the egg in process of development.(1)

Insects were credited with being spontaneously produced by a variety of substances, usually, but not exclusively, decaying ones. Some of those so produced he believed to be immediately constituted as adults, i.e. he was under the impression they had no metamorphosis at all. E.g. bedbugs - koris, fleas - psylla and lice - phtheir - which were said to be generated out of flesh.(2) Aristotle was aware that they produced nits - konides - but did not realise these were eggs. Other species, according to Aristotle, are generated as larvae, which in turn develop into the adult insect. In these cases, part of the life cycle has been correctly observed, but the cycle is broken by the concept of spontaneous generation. E.g. He describes how the larvae of Empides - gnats and midges - are formed from mud at the bottom of wells or any other body of water containing earthy sediment. As the mud putrefies, it turns first white, then black, and finally to blood red, at which point there grow up

what appear like small pieces of red seaweed. These later break loose and become free-floating, adopt after a few days an upright position, and become hard and immobile. Their outer covering then splits and the adult Empides emerge.(3)

Among those insects that he correctly credited with complete life cycles, Ar. describes their metamorphosis in some detail and often without serious error. E.g.his descriptions of development of honey-bees, wasps, ants and cicadae - tettix. He relates that the females produce their offspring, boring into plant stalks or the canes used for supporting vines, how they go down into the earth to emerge at night at the time of the summer solstice as a 'tettigometra'; that is, a fully developed nymph. Its outer covering splits open, and the adult cicada is revealed, which soon becomes dark in colour, firmer and larger, and begins to sing.(4)

As well as observations on life cycle, Aristotle sometimes describes particular habits; e.g. the way in which the spider constructs its web: and how the wasp ichne mwn hunts and kills venomous spiders, carries them off to an appropriate hole in the wall and deposits them inside as food for its offspring, plastering over the entrance.(5)

Attention is given to such subjects as the functioning of the mouthparts of the bloodsucking flies - mywps, oistros, empis (6); and the mode of sound-production in grasshoppers and crickets and in the cicada. Cicadas produce their song by means of the rapid vibration of two membranes or tymbals, which are situated in resonating cavities on either side of the base of the abdomen. Since this fact is far from being immediately obvious or deducable by observation, it is not surprising that there was considerable confusion in antiquity as to how the sound was produced. Aristotle rejects the commonest erroneous view, that cicadas stridulate in somewhat the same way as grasshoppers, in favour of the theory that the song is produced by the fiction of 'pneuma' inside the abdomen against a membrane between the thorax and abdomen.(7)

2. Isects in Classical Natural History.

That is, stories and reports about animals compiled for entertainment, including zoological information put into popular form for the benefit of a non-scientific readership. The largest work of this kind is Aelian's "Natura Animalium", which has no formal structure at all, but is simply an anthology of brief accounts of various species of animal, deliberately assorted so as to provide variety for the reader.

Apart from popularised Aristotle and material from the lexicographical tradition, many of the stories found, e.g. in Aelian, belong to that genre of literature known as paradoxography, the collection of curious anecdotes and unlikely pieces of information about animals, plants, natural phenomena, etc. from all over the classical world. It is represented by such writers as Apollonius (Historia Mirabilium), Antigonus of Carystus and the Pseudo-aristotelian De Mirabilibus Auscultatibus. Many of these seemingly pointless stories exercised a curious fascination and are widely reported. There is, for example, the story of the flies which at the time of the Olympic festival depart to the other side of the R.Alpheus out of respect for the god.(8) Aelian notes that these insects are superior to those in the vicinity of Apollo's sanctuary at Leukas, as these require the bribe of a

sacrifice to induce them to leave. There are a number of reports concerning curious anomalies of distribution among cicadas, the most popular of which was that concerning the neighbouring Italian districts of Rhegium and Locri. The cicadas inhabiting Rhegium were said to be wholly silent, while the population on the opposite bank of the dividing river were said to sing normally.(9) Then we have an account, reported by Pliny, Strabo and Plutarch as well as Pseudo-Aristotle, of a locality near Olynthus, named Kantharolethros; once Kantharoi - dungbeetles - entered it, so the story went, they were unable to escape but ompelled to go on walking around in circles until they starved to death.(10) Again concerning dung-beetles, we have the reputed giant ones of Aetna, that figure in Aristophanes' Pax, Sophocles' Ichneutai (11) and a number of dramatic fragments: Aeschylus compared Sisyphus to one, knowing how ordinary dung-beetles roll a ball of dung to provide food for their offspring.(12)

Another element in popular Natural History comprises the travellers' tales from the outer limits of the known world, found in historical and geographical writers such as Herodotus and Strabo, where they form part of those highly coloured descriptions of exotic scenery, tribes, customs, flora and fauna that were evidently of great fascination in antiquity. The most widely recorded one relating to insects is that of the gold-digging ants which appear for the first time in Herodotus,(13) who relates how these creatures, about the size of a fox, excavate gold bearing earth from their burrows, which the Indians then appropriate, making a rapid escape. Further accounts of them appeared in Nearchus' account of his observations during the campaigns of Alexander in the East, and in the survey of India written by Megasthenes.(14) Nearchus asserted that their skins had been brought into the Macedonian camp in some numbers.(15) Later writers add further picturesque details, e.g. Dio Chrysostom suggests that what the ants throw out from their burrows is all pure gold, and that the plain where they live so gleams with it that to observe it with the sun shining is to risk being blinded,(16) The location of the tale is somewhat mobile. Aelian more or less exchanges the ants with the gold-guarding griffins of Northern Europe,(17) and Heliodorus locates them in Ethiopia.(18) There seem to be three elements in the origin of the story. The simple idea of ants collecting gold appears to derive from Indian folklore, the physical descriptions from reputed skins and specimens, and the exciting reports of stealing the gold from traders on the gold route.

We may also cite the account of the Tenthredwn that originated with the Alexander historian Cleitarchus. This author appears to have enjoyed relating sensational tales of strange sights observed by Alexander's army in distant countries, and one of these concerned a fierce insect similar to a bee supposedly inhabiting Hyrcania by the Caspian Sea.(19) Demetrius' De Elocutione condemns him for using grotesquely exaggerated language and accuses him specifically of writing about this insect 'as if about a wild bull or the Erymanthian boar'.(20)

3. Insects in popular thought.

It seems that to the general public in classical times - and this bias is reflected even in the species selected for treatment by Aristotle - the insects of most interest, with a very few notable exceptions were those that were either of direct service to man or were harmful to man, his property, crops and domestic animals. There seems to have been very little appreciation of any aesthetic appeal in insects such as butterflies. There is no surviving reference to the many attractive

butterfly species of the Mediterranean: under the name papilio, which covers all Lepidoptera, butterflies and moths, we hear only of the cabbage white butterfly because of its importance as a pest, and of moths that cause a nuisance by flocking to lights or by infesting beehives and producing larvae that devour the combs.

Some few insects attracted attention by thir curious or striking appearance, one example being the praying mantis, referred to e.g. in a fragment of Aeschylus(21) and in Theocritus. Its name is evidently a popular one, and we find various theories proposed in antiquity to explain it, e.g. that it was of ill omen and signified harm to any living creature that looked at it.(22)

Here may also be entioned the rose chafer or Melolonthe, evidently a wellknown insect, referred to primarily as a popular plaything among children, who would attach the insect to the end of a piece of thread and let it fly noisily round and round in circles. This practise is alluded to e.g. in Aristophanes Nubes 763: λινόδετον ὥσπερ μηλολόν ,η τοῦ ποδός - like a rosechafer tied to a thread by its foot.(23)

Some insects, though considered as pests in their relations with man, were nevertheless admired for their skill and industry. E.g. Ants had a reputation for tireless industry, and for maintaining a harmonious and well organized community life within their nests. Plutarch describes them as having affection for one another and as displaying in miniature every virtue.(24) What particularly struck the classical writers about their social life was the fact that, even when there were vast numbers of ants milling about, they never seemed to quarrel with each other or get in each other's way, and that they seemed always ready to assist with each others' burdens. Dio Chrystostom draws unfavourable comparisons between this exemplary behaviour on the part of ants and quarrelsome and uncooperative human beings, pointing out how contentedly they live together, how helpful they are, and how politely they give way to one another when they meet on the path.(25) It was noted that they laid up stores of grain for use during the winter, and this led to their frequent mention as examples of forethought and preparedness. They were also credited with being the only animals to bury their dead, according to Aelian in coffins consisting of the outer capsules of wheat grains.(26)

It is true of living creatures in general that there were very few indeed that the ancients were actually fond of. The only insects for which they felt a genuine disinterested affection were the akris - covering grasshoppers and crickets - and the cicada. The cicada was popular because of its song, regarded as typifying the height of summer, which the Greeks certainly found pleasant to listen to - though among Roman writers uncomplimentary remarks are found about its monotony - and because, unlike most insects - or so the ancients beli - they did no harm either to man or his crops. However, the fact that they apparently spent all their time in song, enjoying themselves rather than doing anything constructive, was regarded as an example not to be emulated. Hence the famous Aesopic fable in which the cicada is contrasted with the industrious ant that stores up food during the summer.(27) But of course the hard working ant would never have been proclaimed in literature as beloved of Apollo

and the Muses or 'almost like the gods' - σχεδὸν εἰ θεοῖς ὅμοιος - in the Anacreontic hymn 34. It is clear, most notably from items in the Greek Anthology, that it was well known in antiquity for singing insects to be kept as pets in homes, in some form of small cage - akridotheke. Akrides are most often mentioned in this regard, but there is apparent evidence for the keeping of cicadas as well.(28.) There are a number of affectionate epitaphs for dead crickets and cicadas in the Anthology.(29)

4. Insects as domestic pests.

As has been said, the majority of the insects that figure in classical literature - both creative and technical - are pest species of one kind or another, and great ingenuity was put into devising measures to combat them, mostly of a rather unlikely nature. Domestic pests fall into four categories:

(i) Insects actually parasitic upon man. These are the bedbug - koris, the louse - phtheir, and the flea - psylla. Of this trio the former seems to have been thought of as particularly repugnant - Pliny calls it 'animal foedissimus et dictu quoque fastidiendus'.(30) In keeping with its habits today, it is commonly mentioned as infesting beds, biting the occupants during the night and averting sleep in the process.(31) They are referred to as being a well known hazard in inns. As with lice and fleas, a wide variety of supposed counter-measures are found listed e.g. by Pliny and agricultural sources such as Varro and the Geoponica. The majority of these involve certain herbal preparations to be smeared on one's bed. Pliny prescribes scattering fern leaves about, and the Geoponica gives an 'insecticidal' preparation involving ox gall and oil for scattering over the insects themselves. Also suggested are fumigation with burning leeches or centipides, and placing the foot of a hare or deer by the bedposts.(32)

(ii) Insects generally troublesome to man, e.g. biting flies - myiai, confused with ordinary house flies; and gnats and mosquitoes - kwnwps. These were known only as biting pests, as there was no awareness of their importance as carriers of malaria. It was well known that marshy country was unhealthy - unhealthy in reality because of their being the preferred breeding grounds of Anoph les mosquitoes, and various speculations were put forward as to why this should be so. E.g. Varro had a theory that the marshes produced organisms too small to be seen with the naked eye, that could be carried along in the air and enter the human body to cause disease.(33) Columella states that in such areas are produced both swarms of mosquitoes, and these mysterious disease producing creatures envisaged by Varro, but does not conceive of any link between the two.(34)

(iii) Insects infesting houses. E.g. the housefly - myia, and the cockroach - silphe/blatta, noted for lurking in dark places and fleeing the light, termed 'lucifuga blatta' in Virgil.(35)

(iv) Insects damaging property. E.g. the clothes-moth - ses/tinea, a serious pest especially of woollen fabrics. A number of herbs are recommended for placing among clothes to deter them. It figures in literature as a symbol of decay, e.g. Pindar fr.222, who speaks of gold-κεῖνον οὐ σὴς οὐδὲ κίς δάπτει. The same word is also

used for those insects that infest books and papers, including what we know as booklice. Another example is the Thrips, a name which covers wood-boring beetles such as the furniture beetle and the deathwatch, which devour house timbers and furniture. Pliny gives a possible allusion to the sound produced by the deathwatch.(36) The treatment of timber with cedar oil is recommended as a preventive measure.(37.) There is a delightful story in Apollodorus of how the seer Melampus proved his abilities by overhearing while in prison the conversation of two thripes in the roof beams above his head, saying that the place would soon be collapsing as a result of their activity.(38)

5. Insects in agriculture.

The sources on this subject range from Theophrastus' botanical work 'Historia Plantarum' through the Roman agriculturalists, Cato, Varro, Columella and Palladius, to the Byzantine compilation the Geoponica. Because of the importance of pest species in agriculture, we find in such writers considerable accuracy of observation as to their habits, such that it is usually possible to securely identify the particular species involved, something which is rarely possible in the rest of classical entomology.

Of pests of growing crops the most feared was the locust, attelabos or akris, not always clearly distinguished from grasshoppers, because of their irregular,unpredictable,devastating invasions. Pliny gives a vivid description of the arrival of such swarms and the dismay occasioned by them. He notes that the invasions of locusts into Italy emanate mainly from Africa.(39) A number of such incursions were sufficiently severe to be recorded in secular history: there are several examples of this in Livy.(40)

More regular pests include the cabbage white larva - krambis, and a notorious pest of vines that appears under various names but is recognisable as the leaf-rolling caterpillar of a Torteicid moth known today. In Latin it is termed convolvulus or (in Plautus) involvulus from its habit of feeding concealed in a rolled-up leaf.(41) Among Greek writers it appears as early as Alcman fr.54, καὶ ποικίλον ἶνα, τον ἀφθαλμῶν ἀμπέλων ὀλετῆρα. Under a similar name, ips, it is described by Strabo, who tells us that the Erythraeans worshipped Herakles under the title Ἰποκτόνος, as being the destroyer of vine-eating ips.(42) Greek authorities make frequent mention of a special form of bituminous earth - ampelitis - which was applied to vine stocks to deter these insects, and the Roman agriculturalists recommend a similar practice involving a mixture of waste oil, bitumen and sulphur.

Among pests of stored food products, the most significant was the Kis or curculio, names applied to various species of beetle whose larvae infested granaries and caused damage to stored grain. The commonest recommended countermeasure was the coating of the inside of the granary with preparations involving amurca - waste product from olive presses.(43)

There is a sole example of an insect with a reputation for being actually of service in agriculture. This is the psen or culex ficarius, one of the smallest insects known in antiquity, but one which was of great interest because of its importance in the cultivation if figs.

It is known today as the fig wasp Blastophaga, belonging to a family of highly specialised hymenoptera, all of which are the exclusive pollinators of various species of fig. Its life history is very complex. Its natural host is the wild fig, in the receptacles of which it breeds. The males are wingless and never emerge from the receptacles, but the winged females do emerge and make their way to fresh receptacles to lay their eggs, fertilising them in the process with pollen picked up when they originally emerged. The females will also enter and fertilise the receptacles of cultivated figs, but cannot breed there, as these produce flowers of only one sex, in which eggs cannot be laid. Classical discussion of the psen centres upon the practice known as caprification, which consists of hanging fruits of the wild fig upon trees of the domestic form, so that female wasps emerging from the one may enter and fertilise the fruits of the other; this was done in the belief that the cultivated fruit would not otherwise come to maturity. The accounts of the insect we have are unusually accurate, demonstrating the particular attention and careful observation that it received. However, in the absence of a true understanding of pollination, no one, despite much speculation, was able to explain the precise mechanism by which the insect was able to achieve its effect upon the figs. E.g. Theophrastus "De Causis Plantarum" discusses in great detail two rival theories - i. that when the wasps penetrate to the centre of the fruit they consume excess fluid and allow the air to come in and ventilate the interior, ii. that the effect of the wasp's entry was the exact opposite causing the fruit to close up so that moisture could not get in from outside.(44)

6. Insects affecting domestic animals.

Sources here are the Roman agricultural writers, plus specialized works on veterinary medicine, such as Pelagonius and Vegetius' treatises and the compilation known as the Hippiatrica. These fall into three categories:

i. Creatures regarded as venomous to domestic animals. These are generally the same as those considered harmful to man. Symptoms and antidotes are discussed in detail by the veterinary authors.

ii. Biting flies, notably the notorious mywps or oistros, names which cover our present day horseflies. The oistros is described as the worst enemy of cattle,(45) and there are frequent descriptions in literature of its effect upon its victims, how it would drive them to frenzy and cause them to rush out of control across the open countryside, e.g. in the Prometheus and Supplices of Aeschylus.(46)

iii. Actual parasites, e.g. the blood-sucking leech - bdella/hirudo, species of lice - phtheir, and the tick - krotwn/ricinus.

7. Insects in medicine.

i. Insects of medical importance. The subject of venomous animals was of great interest in antiquity, and there is a tradition of writing cataloguing the species involved, the symptoms caused, and possible treatment. The most important work we have is Nicander's didactic poem

the Theriaka, based on a lost work by Apollodorus. Similar material to that of Nicander is found in medical writings such as Philumenus' De Venenatis Animalibus, the treatises of Galen and Dioscorides, and the medical sections of Pliny's Natural History. Nicander's Theriaka is an extraordinarily fanciful work. Gow and Schofield in their commentary remark that "the victim of snake-bite or poison who turned to Nicander for first-aid would be in a sorry plight". And this is very true, as it is for all classical writing on the subject. His account covers snakes and other reptiles as well as invertebrates. The latter consist mainly of spiders and scorpions, along with certain beetles, centipedes, millipedes, etc. Nicander gives brief descriptions of his subjects, followed by an account of the symptoms of their bites, and a list of antidotes of immense variety. These descriptions of effects are given in the most horrific and lurid terms, as Nicander evidently had no intention of sparing his readers any of the gruesome details. And yet there is little or nothing that is based upon fact. As far as venomous spiders are concerned - phalaggia, he catalogues eight species, named according to their colour or pattern, e.g. asterion, kyaneon, or similarity to other creatures, e.g. myrkekeion, sphekeion.(47)

Since there is only one venomous spider in the Mediterranean, and since Nicander's descriptions are not exactly informative, it is not very clear what all these reputedly venomous animals were. Some are probably not spiders at all, but other invertebrates credited with being poisonous because of their sinister appearance, while others are wholly fabulous, e.g. the kranokolaptes,(48) described as winged and as resembling a large furry moth. Over-vivid imagination is further evident in Nicander's catalogue of nine species of scorpion, grouped mainly according to their colours: red, green, black, white, honey yellow, and so forth.(49)

(ii) Insects employed in medicine. Since classical pharmacology made use of every conceivable kind of natural object, it is not surprising that a wide variety of insects are found to have been credited with medicinal properties. Catalogues of insects usable as drugs are found in Galen, Dioscorides Materia Medica, and late compilations such as those of Oribasius and Paulus of Aegina. Insects prepared in various ways, whole, crushed or burned, by themselves or mixed with other substances, are prescribed to be taken internally or applied externally for a wide variety of ailments. If the Greek writers are undiscerning in their recording of unlikely remedies, even less discrimination is shown in the Roman medical tradition represented by Pliny and later dependent authorities such as Marcellus Empiricus and Serenus Sammonicus, where all kinds of charms, amulets and magical remedies are included as well. To take just one example, bedbugs - koris/Cimex - were believed to be effective in the treatment of eyes, ears and nost, to relieve vomiting, to avert or cure various kinds of fevers, and to cause the expulsion of swallowed leeches.(50)

Among all these unlikely materia medica, there is one insect that classical medicine was correct about. This is the kantharis or blister beetle, covering a number of species which have been used up till modern times as sources of the product cantharidin, a blistering agent. A number of types are listed by Pliny and Dioscorides, and instructions are found on how they are to be prepared for medicinal use.(51) It seems that they were mainly used to treat skin complaints. It was generally recognised that these insects were toxic if taken internally - as such they figure in Nicander - though we do find them occasionally prescribed to be

used in this way, it being specified that they should be used in small quantities and with other substances to counteract possible harmful effects. Some were of the opinion that they were safe if the legs, wings and head were removed, though Galen gives an account of an 'iatros tolmeros' who tried them on patients both with and without removal of appendages and had a fatality on both occasions.(52)

8. Insects of service to man.

i. as sources of food. The obvious example of this is the honey-bee - melitta apis; but there are a number of examples of insects as direct articles of food. E.g. it would seem that by the Greeks at any rate cicadas were eaten on occasions. Aristotle gives details, saying that they are pleasantest to eat at the 'tettigometra' stage, or as adult females full of eggs.(53) Athenaeus preserves a number of references from Greek comedy to the eating of cicadas, from one of which it would appear that they were captured with a birdlimed twig.(54) Pliny describes a large wood boring larva, a pest of cultivated trees, probably that of the Goat moth - named cossus - as being edible and as being kept in captivity for this purpose and fed on meal.(55)

ii. As sources of colouring materials. The most important insect in this category is the scale insect Kermes, well known in antiquity because of the valuable crimson or scarlet dye produced from it, of which various grades were recognised. The female insect, from which the colouring material is derived appears as an immobile scale-like object attached to the stalks and branches of the oak Quercus coccifera. So it is not surprising that it was popularly thought of as being a plant product rather than an animal. This is how it is described in the earliest surviving reference - Simonides fr.54 - a description of Theseus' coloured sail - ὑγρῷ πεφυρμένον ἄνθει πρινῶν ἐριθάλλων. Theophrastus classes it among those miscellaneous products of trees - e.g. catkins - that he sees as neither l flowers nor fruit.(56) Some authors, however, do show an awareness, even if they are somewhat confused in matters of fact, as to the scale insect's animal nature, e.g. Pausanias and Dioscorides.(57)

A lesser known red dye, imported from India, was that derived from the lac insect - described as a cinnabar coloured beetle (kantharos) by Ctesias, and named 'lakkos chrwmatinos' in the Periplus Erythraei Maris.(58)

iii. As sources of fabrics. That is, the various species of silk moth. Classical writers distinguish two sources of silk, the earliest mentioned being the larvae which Aristotle first describes as being bred in captivity in Cos.(59) These larvae would be those of c... or other or both of the two native silk-producing moths of Southern Europe. Aristotle gives an account of its life cycle and the unwinding of the silken cocoons. The Coan silk industry was evidently still flourishing up to the time of the early empire, as is witnessed by the large number of literary references to Coa or Coae vestes.(60) These fabrics were noted for their extreme fineness, but this was only because there was nothing better with which to compare them, and they were not able to compete once the higher quality Chinese silk began to be imported, as it did in the first century. This Chinese silk, the second source distinguished in antiquity, was the product of the domestic silkmoth which we know today. It was initially believed, however, that it was derived from a plant in a similar way to cotton.

This is the account of the matter that appears e.g. in Pliny and Virgil,.who writes of the Seres 'vellera tenuia foliis depectant,(61) and which continued to be repeated long after the true mode of production had been made clear, e.g. in the Onomasticon of Julius Pollux.(62) Pausanias gives what purports to be a description of the Chinese insect and its life history, but this is highly fanciful; he states that it resembles a spider and that having fed for five years producing silk all the while it bursts open revealing the greater part of its product inside.(63) The Chinese silkmoth was not itself imported into the classical world until the 6th century, in the reign of Justinian.(64)

Ian Beavis

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35. Virgil G.IV.243
36. Pliny NH XI.98
37. Pliny NH XVI.197

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39. Pliny NH XI. 103-6
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41. Plautus Cist. 729; cf. Cato, de Ag. 95
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Classical Society

The Classical Society this year has continued to stimulate interest in all spheres, whether literary or social. In conjunction with the Classical Association, South-West Branch, many entertaining and absorbing lectures were given on a wide range of topics, ranging from 'Heresy, Schism and Persecution from the 4th to 7th century' to 'Insects in the Classical World'! The use of slides for some of these talks has encouraged more people to attend and haven been most appreciated. Socially, the annual Cheese and Wine party was enjoyed by all staff and students present. A masked Halloween Disco made a substantial profit and was a colourful occasion. Other events included a trip to Bath, and play readings held most courteously at our Treasurer's abode. Hopefully the Summer Term will continue to arouse interest, with such events as a Garden Party, Film, the production of 'The Bacchae' in Greek, and the 15th Jackson Knight Lecture: Agamemnon's Grave in Exeter. I would like to thank those members of the committee who helped to make the year successful, especially Pippa, Lucy and Sue, and I wish good luck to next year's team.

Desreen Stoby (President)

TWENTY QUESTIONS

I promised to write a brief history of the S.W. branch of the Classical Association for this year's Pegasus. Illness has prevented me from doing so; perhaps I shall get around to it at some future date. Instead, I offer a competition, the fruit of insomnia. Suitable books will be unearthed for prizewinners. Entries to The Editor, Pegasus, Department of Classics, Queen's Building, University of Exeter, by November 7th, 1983.

GREEK LITERATURE

1. Which text of Aristophanes bore the following gibberish on the dust-jacket of its 1962 reprint?

TOMVS II
LYSISTRATVM, THESMOPHORIAZVAS, RANAS,
ECCLESIAZVVS, PLVTVM FRAGMENTA, INDICEM NOMINVM
CONTINENS

2. In Stephen Spender's new version of Sophocles' Oedipus plays, the Guard in the Antigone remarks that someone had come and buried Polyneikes, but that there was no sign of a wheel-barrow. This should not have surprised him. Why not?

ROMAN LITERATURE

3. Abraham Lincoln's assassin exclaimed "Sic semper tyrannis!" when he shot him. What was the source of his quotation?

4. When confronted with obscene passages, Loeb translators have reacted in different ways. (a) One translated bits into Italian instead of English; (b) another passed such passages over to a friend who wrote in a few innocuous sentences evading the actual meaning; (c) another printed the identical Latin on left-hand and right-hand pages. Which three authors were dealt with in these ways?

MODERN LITERATURE

5. When the Eumenides was produced at Cambridge in 1906 it was discovered at the last moment that they had forgotten to cast anyone for the mute role of the Herald. A bystander, a first-year student, was roped in; the Times reviewer commented that he was "exceedingly beautiful", but he is better remembered as a poet. Who was he? (Warning: "Mr. Kipling makes an exceedingly beautiful herald" is not the right answer.)

6. What modern novel gives considerable prominence to an episode in seventh-century Lydian history?

ANCIENT HISTORY

7. A French reviewer has complained that a recent book devoted to barley-and wheat-eating civilizations ought not to have Van Gogh's "Potato Eaters" as its frontispiece. What book?

8. Which 20th-century politician believed that Spartan black broth must have tasted like the peasants' soup of Schleswig-Holstein?

9. The new Cambridge Ancient History, vol. III part 3 (1982) contains seventeen chapters. How many of these were written by scholars at present teaching in the University of Cambridge? (No, don't go and look it up - guess!)

LOCAL HISTORY

10. Which are the most popular Christian names among students in the Department at present (April 1983) - (a) male, (b) female?

11. "Who is the Persephone whose absence, even if only for a week of well-earned holiday or a week-end of influenza, can spread a Fimbul-winter of chaos over staff and student activities alike? Who is the Iduna whose golden apples keep us all, if not young, at least within reaching distance of sanity? She does not only spin, like Helen, heavenly flowers in the dull robes of our daily existence; she breaks codes, she solves the insoluble, she knows everything and everybody: she is a Pytho, a Sibyl, an Egeria."

(a) Well, who is she? (b) What the hell is a Fimbul-winter?

MUSIC

12. Which twentieth-century composers have written:

(a) Six Metamorphoses after Ovid for solo oboe?
(b) Danseuses de Delphes for solo piano?
(c) Alcides and the three-headed Geryon, part II of a cantata in the course of which Jehovah submerges Atlantis? ("Hercules Conquers Atlantis" is not its title, but may give a clue.)
(d) Penelope, an opera first produced in Monte Carlo?
(e) Persée et Andromède, an opera in which Andromeda plays chess with the sea-monster, who (the Gorgon's head having failed to work) is finally transformed into a handsome prince?
(f) The Greek Passion, an opera recently recorded with an all-Welsh cast?
(g) Socrate, a symphonic drama in which the part of Socrates is sung by a soprano?
(h) a ballet about Apollo; an opera-oratorio about Oedipus; a ballet about Orpheus; and a melodrama Persephone?
(i) King Priam, an opera in which Achilles sings (alarmingly) "Oi, o, o, o, oi, oi, oi, etc."
(j) The Wasps, an Aristophanic suite?

(Anyone who gets all these right should consider transferring to the Department of Music. The answers come in alphabetic order, if that's any help.)

ARCHAEOLOGY

13. Why have the following sites recently become of interest to classical archaeologists?

(a) the beach near Herculaneum
(b) Qasr Ibrim, S. Egypt;
(c) Reace, S. Italy
(d) Mussolini's Via dei Fori Imperiali
(e) Vergina, Macedonia

CLASSICAL SCHOLARSHIP

14. Thomas Gaisford was appointed Regius Professor of Greek at Oxford in 1812. How many Professors have held the chair since Gaisford?

15 Which historian of Rome published some mock-Homeric hexameters about teetotalism and adultery in 1981?

16. Assign the following to the Universities in which they teach:
(a) The Revd. Dr. A.H.F.Griffin; (b) Dr. Audrey Griffin;
(c) Jasper Griffin; (d) Dr. Miriam Griffin; (e) J.G.Griffith;
(f) G.T.Griffith; (g) Dr. M. Griffith; (h) A.H.Griffiths;
(i) Mrs. Carlotta Griffiths; (j) Dr. J.G.Griffiths; (k) Gryffyth Gryffyth ap Gryffyth; (l) Griff Rhys Jones.

CLASSICAL PERIODICALS

17. (a) Which is the most recently established British classical journal?
(b) Which is still the cheapest British classical Journal?

LIBRARIANSHIP

18. Greek authors are arranged in Exeter University Library in alphabetical order. Under which letter, therefore, should you look for Stobaeus?

ALERTNESS

19. Is it only at this stage that it has dawned on you that there is something odd about the title of this competition?

F.D.H.

Greek In Action

Both before and during rehearsals of last year's production of Euripides' "Iphigeneia at Aulis", many discussions took place concerning the wisdom of a performance in Greek. The question of using masks was also argued, though to a lesser extent. The argument against a performance in Greek before an audience, most of whom would know no Greek or would not understand it spoken aloud on stage, was based simply on the problem of comprehensibility (and hence quality): "How will I, who know no Greek and cannot understand Greek spoken aloud, appreciate or comprehend a play in the same language? Even if I were to understand a certain percentage, it would be minimal compared to that from a play in my own language." At the time the best reply seemed to be a hopefully significant rhetorical question, such as "How do you understand ballet or opera?" But rhetoric does not solve the problem. Let us therefore try to come to terms with the problems, merits and methods of performance in a foreign language.

In the 20th century, we seem to be regularly bombarded with the deliberately or unashamedly incomprehensible. Though this may not always be quite pointless, I would stress that I am writing from a perspective which demands that the 'meaning' (by which I mean the major themes, ideas and elements, which though of course cannot be judged 'objectively', are less vulnerable to arbitrary opinion than the personalised effects of the meaning on the spectator) be made apparent, cohesive and comprehensible. Thus whether it is then actually understood is no longer wholly reliant upon a spectator's genius but also simply on his commitment. To perform in Greek does not necessarily hide a pedantic desire for authenticity standing above any desire for comprehensibility.

Yet, on a linear, informational level, for most audiences, a play in ancient Greek will be mostly incomprehensible. If a character vows to kill his best friend's father-in-law in revenge for the theft of his shoelaces, his vow as we would understand it in English, will not be understood. So, in the Iphigeneia at Aulis, the messenger's account of Iphigeneia's fate is, on an informational level, incomprehensible. Without doubt, in this sense of the word 'comprehensible', drama in ancient Greek is not comprehensible; the best practical solution to this problem is to distribute a written synopsis of the text. It is, however, a very limited sense of the word and I hope to show later how it is perhaps no bad thing that this particular side of a play's comprehensibility should be pushed to the corner by production in the original language. Taking account of the limitless media of communication available on stage, I wish to show how performance in Greek can fit into these media and convey without distortion the given text. The way a text is understood is of course very different from that in which it is understood on stage: on the printed page (however much we may bear 'actual performance' in mind) we understand from language alone, so that it is easy to imagine that what we understood on the printed page from language, will not be understood on the stage if the language is not. Indeed, not only do many themes come to light on stage which were submerged on the page (the most obvious example being visual effects) but many which were

meticulously uncovered through reading are quite unrealisable on stage. For example, in the Iphigeneia at Aulis, the relationship between Iphigeneia, Agamemnon and Clytemnestra attains a new dimension on stage due to the visual spectacle of the three together, simultaneously; on reading the play, the concision of this relationship is hampered by the constraint imposed by diachronic, consecutive and non-simultaneous speeches. Conversely, interesting though it may be, the text-based discovery of every 200th word beginning with the letter R for example is impossible to put on stage without general distortion. So, on stage, the language of a play can be channelled into numerous media of communication (e.g. gesture, tone of voice, physical position, costume) all of which work together like cogs in a machine to reproduce meanings which were completely language-based or non-existent on the printed page. Imagine, for example, the following scene: A cat slowly enters a room, passes through, looking around and miaowing; he then looks ahead, runs out, re-enters with a mouse in his mouth, sits down, eats it, purrs and goes to sleep. This is a situation similar to that one has to deal with in a performance in Greek, likewise a language (in the cat's case, miaowing and purring) incomprehensible on a purely informative level. Any meaning we derive from it can only be inferred from one element's relationship with another; we may understand the significance of miaowing and purring anyway yet this too was originally inferred rather than innately apparent. So, if at first we treat the scene as a series of unconnected movements and noises, we are lost: miaowing may represent the fact that the cat has had its tail trodden on, a quick exit a rush for the toilet, purring a mating call, and so on; all meaning derived is completely random and arbitrary. But, if taken as a whole series and structure of relationships, within which the meaning of each individual element is determined by its relationships, then the scene becomes immediately comprehensible: for example, the two sets of relationships - 'miaowing - no mouse' and 'purring - mouse' - create by their juxtaposition an association of meanings, i.e. that the cat miaowed because he had no mouse, that the cat purred because he did and had eaten it, that miaowing represents discontent or more precisely hunger, and that purring represents content. The example is simplistic, and its principle eclectic, but I hope it shows how the language of a cat, miaowing and purring is integrated into a set of media of communication to give a cohesive, comprehensive whole, regardless of its (the languagee's) incomprehensibility on an informational level. (Of course, informationally comprehensible language may work in the same way, i.e. according to a set of relationships, but dealing with a foreign language clarifies the principle.) Similarly, the significance of an ἄιαι or an ἴω is completely open (it could suggest a bout of 'flu as easily as it could 'woe is me, I don't want to die') unless it is taken as merely a part of the cohesive whole the significance of which determines and is determined by it. A text as a whole is far more complex, but its meaning is still communicated by the cohesive 'whole' built up of all the media available, and it seems to me that a foreign language can operate quite harmoniously within this construct; to make a play in Greek work, like mine, where information cannot obviously be communicated linearly, is, therefore, to tackle the entire complex of media of communication and thence to find the blend between them which will best realise the meaning of the language-based text. As I suggested earlier, the distinction between this principle and that of normal comprehensible language is quite probably artificial;

the difference is that, though it may work in the same way, normal language does not demand an understanding of this principle (if it is to be communicated) to the same extent.

Now, as this principle is also applicable to the performance of a play in English, if I have proved anything, it is that a play in Greek can be made as comprehensible as its translation into English. Whether there is then anything to choose between the two methods, one in translation, one in the original, may be arbitrary. If I have only answered the question, 'Why not do a play in Greek?', then why do a play in Greek? Is performance in Greek in any way preferable? After all, if I go to see a poor production of a play, first in the original Greek, then in the translation, I will understand more of the latter, despite its poorness, because the linear informational comprehensibility remains. If the 'Iphigeneia at Aulis' were performed without movement, speed or change of pitch,with the actors standing all in a straight line, first in Greek, then in English translation, then I would understand more from the second than the first.

To say that Greek plays should be performed in Greek and in masks because it is authentic is not necessarily a weak argument; to perform according to authenticity is more liable to allow a play to operate at its optimum than to risk distortion through translation; similarly, to study a painting through a magnifying-glass may give the impression of clarifying but necessarily distorts at the same time. The inherent danger of demanding performance in the original because of authenticity is that it can too frequently hide a desire to see a Greek play as sacrosanct, time-bound and devoid of genuine practical applicability. However, I think there is a far stronger argument for production in the original taking precedence over production in translation and indeed for its timeless relevance.

Whatever play is being produced, in whatever language, there are necessarily certain constraints imposed on actors and spectators; yet,in the production of and watching of a play in ancient Greek, the need to work within, understand and be aware of these constraints is far greater than that for a production in one's own tongue. For example, masks (like speaking Greek) are constricting: Greek suppresses understanding based on linear information, masks on facial expressions. At first, this may appear as an unrealistic imposition of authenticity which is bound to detract from the comprehensibility; in fact, it merely channels the meaning through different media, often more effectively and usually in a way unobtainable by facial expression. A mask is the imposition of a fixed 'sign' which plays off each situation (whether by conflicting, harmonising with,or throwing light on it); in 'Iphigeneia at Aulis', for example, Clytemnestra's mask was gaunt and tragic, such that its forceful permanence in her first scene, when she is delighted at the prospect of her daughter's marriage to Achilles, provokes a double meaning (the throwing together of tragic mask and joyful speech works like a metaphor, tying together opposing or different ideas) a dichotomy unachievable by facial expression.

Production in Greek relegates linear, informational comprehensibility to a very subordinate position; so, whereas a performance in English can cling to this level of comprehensibility and survive to

a small extent as a representation of the text, a play in Greek completely collapses unless the very essence of drama is understood: to produce a cohesive, comprehensible whole, it is vital to come to grips with the complete range of media of communication, the harmony of a text, the relationships between its various elements both microscopically and macroscopically, and the delicate threads of understanding, sending and receiving, that exist between stage/actor and audience. Unless every instrument in the orchestra, every fibre, nerve and muscle in the limb is appreciated, the production can collapse; inversely, an over-appreciation or over-play of all these elements can be self-destructive, i.e. stall and trip up all attempts at cohesion and comprehensibility. So, this pressure to understand 'theatre' itself as a result of production in Greek produces, I think, a far healthier situation (because of, rather than despite the inherent constraints and problems) than that produced by a disbelief in the possibility of dynamic, cogent and comprehensible performance in Greek, due to the suppression of the 'linearly understandable'.

Whatever its successes and failures, last year's production of 'Iphigeneia at Aulis' and our desperate attempts to render it comprehensible, fascinated us, as performers, opened our eyes and pushed us into the sometimes painful but always worthwhile hermeneutic process of trying to vivify something that was never really dead.

Andrew Bampfield

A Plain Man's Guide to "The Hole in the Wall".

F.W.Clayton, The Hole in the Wall: A New Look at Shakespeare's Latin Base for "A Midsummer Night's Dream", University of Exeter 1979, pp.32. ISBN 0 85989 100 3. Price 75p. or $3 including postage (surface mail) from The Publications Office, Northcote House, The University, Exeter EX4 4QJ.

"Marry, our play is The most lamentable comedy, and most cruel death of Pyramus and Thisby." The plot of the play Peter Quince and his mates put on before Duke Theseus comes from Ovid, Metamorphoses IV 55-164. It is the accepted doctrine in Shakespearean studies that the poet was largely dependent on Golding's translation of Ovid, eked out with various other Elizabethan versions of the story, notably that of Thomas Mouffet in his poem The Silkeworms and their Flies (not published till 1599). That was the conclusion of Kenneth Muir, in "Pyramus and Thisbe: a Study in Shakespeare's Method", Shakespeare Quarterly V (1954) 141-53, repeated with little change in Shakespeare's Sources vol. I (London 1957) 31-47, and The Sources of Shakespeare's Plays (London 1977) 68-77. According to H.F.Brooks, who edited the play for the Arden series in 1979, "on the sources of 'Pyramus and Thisbe' Kenneth Muir's study has left little or nothing more to do" (p.lxxxvi).

That same year there appeared an essay by Niall Rudd, Professor of Latin at the University of Bristol, entitled "Pyramus and Thisbe in Shakespeare and Ovid": David West and Tony Woodman (ed.s), Creative Imitation and Latin Literature (Cambridge 1979) 173-193, with notes at 237-40. Professor Rudd demonstrated that Shakespeare had Ovid's Latin, and not just Golding's English, in front of him, and that allusions to Ovid's treatment of the story occur throughout the play. He also pointed out in a casual footnote (p.238 n.22) that tenuis rima - Ovid's phrase for the "crannied hole or chink" through which the lovers converse - also occurs in Juvenal III 97.

Quite independently, Professor Clayton had seen that, and much more.

> Elizabethans either had Latin poets all together or single authors surrounded by quotations from others. Either way their minds moved easily between the ancients. Echoes inside antiquity, links of word and theme, operate on later memories and imaginations at various levels of consciousness. There's a sort of creative circle which may be entered at any point. You start, say, with Pyramus and Thisbe, masked maybe, and a man acting Lion - real beasts being barred. You think of Claudian's Leo, with tenues rimas, of Juvenal's masked actor playing a women and of tenui rima there, which takes you back to Ovid's wall.....(p.24).

Here are the crucial passages, linked by the phrase Ovid used to express Professor Clayton's eponymous image, the hole in the wall:

1. Claudian in Eutropium II 376-389.

Emicat extemplo cunctis trepidantibus audax
crassa mole Leo, quem vix Cyclopia solum
aequatura fames, quem non ieiuna Celaeno
vinceret; hinc nomen fertur meruisse Leonis.
acer in absentes linguae iactator, abundans
corporis exiguusque animi, doctissimus artis
quondam lanificae, moderator pectinis unci.
non alius lanam purgatis sordibus aeque
praebuerat calathis, similis nec pinguia quisquam
vellera per *tenues* ferri producere *rimas*.
tunc Aiax erat Eutropii lateque fremebat,
non septem vasto quatiens umbone iuvencos
sed, quam perpetuis dapibus pigroque sedili
inter anus interque colos oneraverat, alvum.

2. Juvenal Satire III 93-101.

An melior, cum Thaida sustinet aut cum
uxorem comoedus agit vel Dorida nullo
cultam palliolo? mulier nempe ipsa videtur,
non persona, loqui; vacua et plana omnia dicas
infra ventriculum et *tenui* distantia *rima*.
nec tamen Antiochus nec erit mirabilis illic
aut Stratocles aut cum molli Demetrius Haemo:
natio comoeda est. rides, maiore cachinno
concutitur...

Remember the cast: Quince the carpenter, Bottom the weaver, Flute the bellows-mender, Snout the tinker (who plays Wall), Snug the joiner ("Well roar'd, Lion"), and Starveling the tailor (who plays Moonshine with a lantern). In 22 lines of Claudian and Juvenal, we get in quick succession Lion, Starveling, weaver, roaring, mask (as worn by Flute), "all things plain" (Quince in the Prologue), and Demetrius, the name of one of the lovers in the main plot. With the help of a mistranslation in Elyot's Latin dictionary of 1538 ("colos - fundament", instead of culus), we have Bottom too. For cachinnus Elyot gives "a scorne or a lowde lawghter in derysion", whence the scorn and derision of Helena in Act III, Scene 2, and Philostrate's ironical commendation of the play before the Duke: "more merry tears the passion of loud laughter never shed."

The Claudian passage is flanked by references to the stage (358-64, 405f), and Juvenal's Demetrius is of course an actor himself. A little further on in the Claudian (440) is the "lion's dam", as in Snug's speech; a little earlier in the Juvenal (80-83) is Daedalus, glossed by Elyot as "an excellent carpenter of Athens", and also quinces (by another Elyot mistranslation, this time of cottona). At the start of the Juvenal poem (14) are the Jews: as Flute/Thisbe says at the rehearsal, "Most brisky juvenal, and eke most lovely Jew..." At the end of it (286-8), in the scene of the poor man threatened by the mugger, we have Moonshine and the lantern.

These echoes and allusions will be found by the careful reader of The Hole in the Wall on pp. 21-23, 14-15 and 18-19. What else will he find? In Juvenal, Flute at III 193 (p.16f), Lion and lantern at VIII 35f (p.22), "noble beasts" - as Theseus calls Snug and Starveling - at VIII 56f (p.30), even the ass's head itself at XI 97. In Ovid, Helen and "Limander" at Heroides 16-19 (p.8), "Shafalus and Procrus" at Ars Amatoria III 685-746, with a quince at 705 (p.9). In Martial, chinks in the wall for voyeurs at I 34.5 and XI 45.5, with a link (via Chione, also in Juvenal III 136) to Thisbe at Ovid Met. 300f (p.20f).

I cite only the examples which a no more than averagely sceptical critic might be happy to accept - but Fred Clayton is not writing for sceptical critics; the very page numbers cited above show how I have had to wrench these items from their contexts in order to present even the appearance of conventional academic source-criticism. That's not the name of his game. What his game is appears most clearly when he asks why Ben Jonson should have thought Shakespeare had only "small Latin". Why didn't Jonson see?

> But - why should conscious see subconscious? Setting at risk my shrunk remains of credibility, let me admit how this lecture was composed. In one sense it took five minutes - "Moonshine - brief candle - Juvenal - Jew - Thisbe - tenui rima - tenui rima - that's it. Tinker, tailor...only no lion." So I went lion-hunting. I learned Macbeth by heart at the age of thirteen. I acted in the Dream thirty-two years ago. My conscious mind had not concerned itself with them since. It had been working long enough on Love's Labour's Lost, latent astrology, Latin of all periods. And it took a fortnight's really hard work fitting it all together. There is a rash leaping to conclusions over wide gulfs which any sane mind will reject. But suppose one's subconscious has been building solid bridges for years? (p.29)

Fred Clayton's method is an example, not an analysis, of his subject - the subconscious verbal associations of a fertile and tenacious mind, well-stocked with literature ancient and modern. The conventional academic who resists it denies himself an insight into Shakespeare's technique - the Latin poems he knew, the other passages to which he was guided by the marginal commentaries in his texts, the definitions, whether right or wrong, in Elyot when he turned to his dictionary to look up a word. That's worth knowing, however unorthodox the means of getting to know it.

Once accustomed to the idiom, and reading without inappropriate preconceptions, the student of English literature will come across three pages of commentary and cross-reference on "Thy stones, with lime and hair knit up in thee"' (pp. 7-10); a brilliantly suggestive astrological interpretation expanded from Sir Andrew Aguecheek in Twelfth Night (pp.12-14); echoes of the Dream transposed into tragedy in Macbeth, with the throw-away suggestion of Martial V 58.2 as the source for "never shall the sun that morrow see" (pp. 24-26); and a coruscation of classical, Chaucerian and Elizabethan echoes on every page.

But that is only half the story. There is also the author himself - digressing ruefully on the tragi-comedy of the sexual life (p.5f), exemplifying Elizabethan word-play with a paragraph of virtuoso punning (p.8), and endearingly unable ever to say the last word. A fine concluding climax in Prospero's speech from The Tempest (p.28) is followed by a page of associations triggered off by "baseless fabric"; the subsequent peroration is sabotaged for the sake of exploring "mural" (p.29: "And now, I hope, is the mural down - but wait. Is that right?" etc); and even after the final full stop there are still two post-scripts subsequently added to provide yet more echoes and subconscious connections.

"Part of the argument may lie in the order of events in one's own head....One's intellectual and emotional adventures are relevant" (p.5). It matters that Fred Clayton was sent to India in 1942 to decode Japanese air force signals (p.3f), that he played Flute/Thisbe in a ribald forces production in Delhi (p.6f), that in 1948 - the year he came to Exeter - he started suspecting astrological allusions in Latin poetry (p.4f), and that he had had a good classical education:

> To have an over-verbal mind, to have been pumped full of Latin till it seeps into the subconscious, to have even done Latin verses, to be haunted by poetic fragments, the rhythm of line-endings, to have acted, to have felt - these are not prima facie obstacles to understanding Elizabethan poets.(p.4)

It matters too that before the war he had lived and taught in Dresden, which Bomber Command destroyed in 1945. A brief allusion - via a prophetic dream - is all the more effective for its brevity, in a moving passage on the unbidden return of all our yesterdays (p.27): "I'm not blest with a good obliterator".

On the occasion of the original lecture, after the applause had died down and the audience, reeling slightly after such a verbal tour de force, was making its way out of the Northcott Theatre, an ex-pupil came up to Fred Clayton in the crowd. "Professor", he said, "that was magic". Well, yes - and not only in the way he meant by that now dated seventies expression. "Tragic, comic, beautiful, sacred and profane meet in a magic circle of imprisoning memories" (p.26). What's involved in The Hole in the Wall is not just a scholarly enquiry, but the life of a man.

These reflections were prompted by joining the select audience who gathered in the Moot Room on February 24th to hear Professor Clayton brilliantly elucidate "the words of Mercury" in Love's Labour's Lost - Berowne's character sketch of Boyet, the stage-fooling in the Masque of the Nine Worthies, the songs of Ver and Hiems, and the mysterious (and wrongly attributed) closing lines of the play. Here again he has something to offer to which students of Shakespeare should pay serious attention. Perhaps we may hope to see it in next year's Pegasus?

L. CRASSICIUS PANSA.

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The University Librarian writes:

We have in the Library most of the late W.F.Jackson Knight's papers, including many of his letters. May I ask whether any of your readers have letters from Jackson Knight which they might like to deposit in the Library?

HUGH At the end of this academic year Hugh Stubbs retires, after forty-one years' teaching in the Classics Department of (first) the U.C.S.W. and (after 1955) the University of Exeter. One Friday, 24th June his friends and pupils (past and present) will make the occasion, one of congratulation and regret, with wine and good cheer and an appropriate farewell gift. Meanwhile, how shall Pegasus honour one of its oldest friends?

No-one has written better valedictory encomia on retiring colleagues than Hugh himself, but the Editor can hardly ask it of him this time! So instead of a portrait "in the round", which Hugh's protean nature hardly permits, the reader must be content with apercus. He will find below a characteristic Queen's Building vignette, from a colleague in another discipline whose anonymity is less than total; a first-hand account of culture-shock, from a recent graduate of the Department; and a random collection of characteristic dicta, which may perhaps give a little (but not much, without the voice and manner) of the flavour of the man. Hugh is, as they say, an original; and we shall miss him.

TPW

"Ah! Richard, you will be able to help me: where does 'Men have died from time to time and worms have eaten them but not for love' come from? You can save me the trouble of going to a Shakespeare concordance." Of course As You Like It was an easy matter, but, as usual, Hugh had a cunning left hook ready for the complacently smiling: "Now, do you remember that thing about - - - - Waterloo - who wrote it?

On Waterloo's ensanguined plain
Full many a gallant man was slain
But none, by sabre or by shot
Fell half so flat as Walter Scott.

Did you know that Scott had written a poem on Waterloo which his friends very wisely prevented him from pu lishing?"

This was the highly characteristic opening of an ordinary matutinal conversation with Hugh - perhaps over discovering one's letters in the Common Room, or button-holed on one's way to lunch. And of course, as usual, one wanted to know the poem. (In this case, when I looked it up, I realised that it had been one of Hugh's little jokes. The author of the lines was, of course, Anon.) Hugh so much enjoys his discoveries or reminiscences or recollections or sheer good-natured, overflowing exuberance that he wants to share them; and this he most effectively does. What is so particularly endearing is his characteristically generous assumption that all his colleagues will have a similarly well filled mind, a similarly retentive and eclectic memory, an equally lively intelligence, and a sense of humour which ranges from the donnish to the Rabelaisian.

It is this collection of assumptions that brings out the best in pupils and friends alike. We are all welcomed like old friends and treated like members of the same family, kept alert by the surprises of every kind which Hugh has in store for us. After thirty years, Hugh's impish sense of humour has an eternal Cleopatra quality: "Age cannot wither it, nor custom stale its infinite variety". If we cannot hope to imitate Hugh's other qualities may his fundamental benevolence and good will remain with us always.

Anon

HUGONIANA

On classical authors:

Homer is, it must be admitted, the only poet to write tenderly about a child being sick, just as he is the only poet to write tenderly about a soldiers' bathwater.

Why is Odysseus always thinking of his STOMACH?

The suitors in the Odyssey put off the bow-competition for Penelope until after the festival, like the vicar's daughters in The Way of All Flesh who played cards for who would marry the new curate, but not till after Sunday was over.

Cronos and Prometheus in Hesiod are both BALKAN CONSPIRATORS, beards, bombs and all, straight out of Eric Ambler. I translate accordingly.

Hesiod's address to Perseus is a dramatic dialogue in which only one character says anything worth recording. (Such, of course, are most of the conversations in which one is engaged oneself).

There is a certain amount of foot-fetishism and jackboot imagery in the carpet scene in the Agamemnon - QUERY, does any other Monarch, even Xerxes, yell out "HERE, somebody, TAKE MY BOOTS OFF"?

One might feel that a rendering of OT 440 as "I thought YOU were supposed to be the Sherlock bloody Holmes in THIS outfit", while it admirably expresses the implications and emotional impact of the original, is nevertheless not an ideal rendering of Sophoclean idiom.

Aeneas in Book IV does have SLIGHT overtones of Bertie Wooster climbing down the drainpipe to catch the milk-train.

On examinations and unsatisfactory students

40%, to be distilled, from generosity and understanding, on a briar-patch of anacoluthic sentences and cryptic elliptical opinions.

Can one in conscience give more than 0? (Luckily one cannot give LESS)

Even the possibility of an Aegrotat, on the grounds that no person in his right mind could have perpetrated such a paper, breaks down on the point that, unlike most of -'s performances in earlier years, the sentences are mainly coherent and intelligible.

I have always maintained that whereas women may legitimately plead headaches regular and irregular, men only suffer from headaches if they are recovering from a drunken orgy, suffering from secondary syphilis (hereditary or acquired), severely but not quite fatally bludgeoned by the police, or enduring severe eyestrain from overwork. I am inclined to doubt whether - has been affected by the latter.

I would not wish this young man to be sent down undeservedly, or even deservedly; BUT if anyone feels strongly to the contrary, I would not contest that decision violently, either at an Examiners' Meeting, OR before the judgement-seat of Christ.

Has it occurred to anyone that this candidate's name is an anagram of NOW, LAD - IDLE, BOTTLE-MAD FOOL?

On "gobbet" questions

A LIMITED choice, like Predestination in Article XVII, is full of sweet pleasant and unspeakable comfort to students who HAVE crammed those particular spot passages, but a most dangerous downfall whereby the Devil doth thrust them either into desperation, or into wretchedness of most unclean living, to those who have been unlucky in their choice.

It is not a translation passage: as Haroun-al-Rashid once said, when travelling incognito and asked why he did not arrest a drunkard who collapsed in his path coming out of a prohibited tavern: "I am a Caliph, not a Detective. I may SUSPECT that this man had been drinking forbidden liquors, but the evidence is purely circumstantial".

Miscellaneously autobiographical

I think I was helped to win the Hertford by knowing, unlike the Loeb translators, that the French for lena was not "madame" but "la patronne".

39 years ago, on being asked by a Troop Officer whether I had any intelligence at all (clearly prefixed by an unspoken num), the thought occurred to me (but remained unwinged) "does he mean techne, episteme, phronesis, sophia or nous?"

Reading Revelations with a NT Greek class, when we reached the Church of the Laodiceans, who were "neither hot nor cold", I recalled that in the village of Belstone near Okehampton in 1946 I had had a pint of beer which answered to just that description.

That is the best news I have heard since the death of Senator McCarthy.

(The Editor welcomes further contributions).

A Mature Undergraduate meets Mr. Stubbs

When I left school I didn't go to university. I would have liked to have read Classics, but in those days not only was it essential to have "A" level in Latin (which I had), but also an "A" level in Greek (which I did not have). I went into educational publishing and was happy there for many years, but always at the back of my mind was the lure of Classics. When I read of the Greek and Roman Studies course, which did not require Greek, I decided to take the plunge.

During the weeks before the beginning of the Michaelmas term I wondered whether I had done the right thing. Would I, a mature person used to making my own decisions and earning my own living, be able to fit into the undergraduate scene? Also, would I be able to hold on to my long-held illusions of the Classicist as a brilliant, slightly eccentric, sophisticated gentleman, from whose lips would flow the wisdom of the ancient world, allusions to the literature of more modern cultures (with quotations in their appropriate language, of course), a man accustomed to wining and dining at the High Tables of Oxford and Cambridge?

With all these thoughts churning through my mind, I sat in the front row of Room 1B awaiting my first lecture. The timetable informed me that it was to be on Latin literature and the lecturer's name was Mr. H.W.Stubbs. At one minute past the appointed hour for the commencement of the lecture, the door flung open and in swept the lecturer. He was carrying an impressive stack of tomes, with markers sticking out in several places so that he would be abl to locate his quotations easily (well, of course, no one could be expected to quote effortlessly from memory all the time). He placed his books on the desk. I waited with bated breath. Mr. Stubbs hitched up his gown, leant on the desk and stared down at us over the top of his spectacles. First-year students shifted uneasily under his scrutiny; second-year students giggled faintly, for they had been there before. Mr. Stubbs produced a narrow slip of white paper, like a conjuror producing a white rabbit from inside his coat. He offered it to the student immediately in front and beneath him. She was in First Year and this was her first lecture, too. She eyed the piece of paper doubtfully, but decided to take it. She looked at it, expecting to read some instruction. It was blank. The silence grew heavier. She looked around with something like panic in her eyes. "Sign your name and pass it on," hissed a second-year student from behind. She obeyed, like a machine. And so the slip of paper passed from hand to hand through that whole room full of students until the very last person signed his name and marched triumphantly to the front and handed it back to its rightful owner. During the whole performance not a sound was uttered, and the only discernible noise was that of students wriggling uneasily in their seats as Mr. Stubbs gazed inexorably down at the faces in front of him.

Tension had reached fever pitch, and I had begun to wonder if Alfred Hitchcock had been a former student of Mr. Stubbs. Then it came; the explosion. Mr. Stubbs hitched up his gown one last time, averted his eyes from the student body and launched into his lecture. POW, SPLAT - in the words of the comic strips of my youth! I sat there transfixed, my mouth wide open. Had I not been assured that a working knowledge of Greek was not necessary to follow my course? I gave the lecturer the

most concentrated attention of my good, right ear (the hearing in my left having been destroyed in a car crash), but it was still no good. Was it me or was it him, I wondered. As far as I was concerned, the lecture was the verbal equivalent of a plateful of rich spaghetti. You spy a strand, suck on it hopefully, but it always sinks back into the tempting mass on the plate. But I survived my first lecture, like everyone else.

My next encounter with Mr. Stubbs was my first seminar. I was asked to prepare a piece for the class that would take ten minutes to read, so that there would be plenty of time for discussion. I did, but there wasn't. There is a technique for reading seminars in front of Mr. Stubbs, which did not become apparent to me until I was well into Second Year; the technique is to keep going, without hesitation or pausing for breath, or you will never get your paper read in sixty minutes, let alone ten. The reason is quite simply that Mr. Stubbs has about a million times more information on the subject than the average undergraduate, and he feels it is his duty to impart it whenever the opportunity is presented.

This duty to impart information manifested itself on another occasion. Just before my Sessional Examinations, I was foolish enough to fall from my horse and end up in hospital with a suspected fractured skull. When I was well enough to do so, I took the examinations at home, and as most members of staff had by this late stage in the academic year disappeared to foreign parts, it was Mr. Stubbs whose good nature was prevailed upon to mark one of my papers and return it to me. I had kept strictly to the rules, timing myself carefully and stopping after three hours. Mr. Stubbs was not so inhibited and had spent many happy hours scratching away all over my original paper with his quill pen dipped in red ink. He had made good the gaps in my knowledge wherever he had found room - between the lines, up the margins, over the top, round the bottom. The sentences I did manage to decipher made fascinating reading - Mr. Stubbs is thoroughly acquainted with English as well as French literature and needs only the flimsiest of pretexts to wax eloquent.

Mr. Stubbs also came up to my expectations in other ways. He always looked the part. Not for him the faded jeans and shapeless sweaters favoured by some lecturers. No, for him it was the well-cut suit, the immaculate collar and tie, the well-polished shoes, and of course the academic gown. I was a trifle disappointed about the bare head, but I suppose a mortar board would have been a slight disadvantage during that initial long, slow appraisal from the dais of the student body at his feet - it would probably have slipped forward over his eyes with the resulting loss of dignity.

My three years as an undergraduate were not long enough for me to discover whether Mr. Stubbs wined anddined in high places. However, on my graduation day he did hold forth at some length on the merits of Real Ale and which pubs in the South-west served the best, so he is obviously on the right track.

I am glad to say that I did hold on to most of my illusions, for I met at least one Classicist who was brilliant, slightly eccentric, and sophisticated, from whose lips wisdom flowed, albeit in an often overwhelming flood.

Patricia Avery