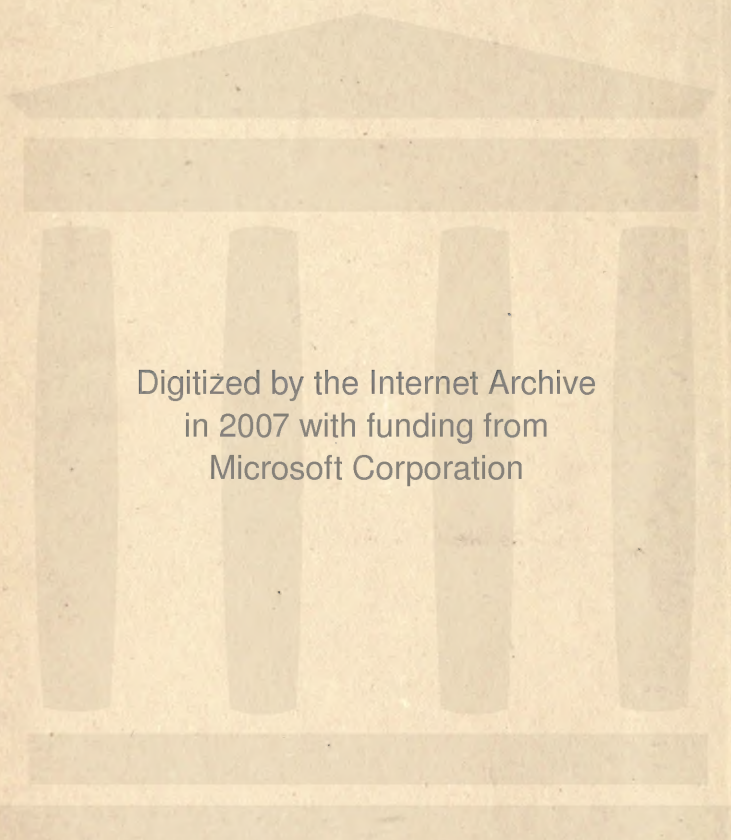


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1906.

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CONTENTS OF VOL. XXXVII.

TRANSACTIONS.

I. Latin Word-Studies	5
EDWIN W. FAY.	
II. The Death of Alcibiades	25
BERNADOTTE PERRIN.	
III. The Time Element in the Greek Drama	39
ROLAND GRUBB KENT.	
IV. The Perfect Forms in Later Greek from Aristotle to Justinian	53
J. E. HARRY.	
V. <i>Ei</i> -Readings in the MSS of Plautus	73
ANDREW R. ANDERSON.	
VI. The Vedic Dative Reconsidered	87
E. WASHBURN HOPKINS.	
VII. Some Passages concerning Ball-games	121
WALTON BROOKS MCDANIEL.	
VIII. The Bucolic Idylls of Theocritus	135
AUGUSTUS T. MURRAY.	
IX. The Relation of Accent to Pause-elision and to Hiatus in Plautus and Terence	153
ALBERT GRANGER HARKNESS.	
X. Victorius and Codex Γ of Aristophanes	199
EARNEST CARY.	

PRCCEEDINGS.

I. Programme of the Washington Meeting	v
II. Minutes	viii
III. Abstracts	
1. The Influence of Terence upon English Comedy . . .	xiii
FLOYD G. BALLENTINE.	
2. New Inscriptions from the Asclepieum at Athens . . .	xiv
WILLIAM N. BATES.	

3. Metrical Lengthening and the Bucolic Diaeresis . . .	xv
GEORGE MELVILLE BOLLING.	
4. Boyhood and Youth in the Days of Aristophanes . . .	xv
ARTHUR ALEXIS BRYANT.	
5. Prolegomena to the History and Lexicography of <i>de</i> . . .	xvii
THOMAS FITZHUGH.	
6. The "Latinity" Fetish	xx
KARL P. HARRINGTON.	
7. Study of a Proverb attributed to the Rhetor Apollonius . . .	xx
GEORGE DWIGHT KELLOGG.	
8. Codrus's Chiron (Juvenal, iii, 205) and a painting from Herculaneum	xxii
FRANCIS W. KELSEY.	
9. On Certain Roman Characteristics	xxii
10. Budaëus and the Lost Paris Codex of Pliny's Letters . . .	xxii
ELMER TRUESDELL MERRILL.	
11. The Possessive in the Predicate in Greek	xxiv
ALFRED W. MILDEN.	
12. Virgil's <i>Georgics</i> and the British Poets	xxv
WILFRED P. MUSTARD.	
13. The Effect of Enclitics on the Accent of Words in Latin . . .	xxvii
CHARLES B. NEWCOMER.	
14. Assonance between <i>ave</i> , <i>avi</i> , and <i>au</i> in Plautus	xxviii
ROBERT S. RADFORD.	
15. Notes on Thucydides	xxx
W. S. SCARBOROUGH.	
16. Lost Greek Literature	xxxï
CHARLES W. SUPER.	
17. A Conjectural Persian Original of Aristophanes, <i>Achar-</i> <i>nians</i> 100	xxxii
HERBERT C. TOLMAN.	
18. On the Stele Inscription in the Roman Forum	xxxiii
MINTON WARREN.	
—————	
I. Programme of the Philological Association of the Pacific Coast . . .	xxxv
II. Minutes	xxxvii
III. Abstracts	
1. On the Costume of the Greek Tragic Actor in the Fifth Century B.C.	xl
2. The Idle Actor in Aeschylus	xl
JAMES T. ALLEN.	

Contents.

3

3. The "Hand at the Throne of Jah" (<i>Exod.</i> xvii, 16)	xl
W. F. BADÈ.	
4. An Interpretation of Plautus, <i>Rudens</i> 148-152	xl
BARRY H. CERF.	
5. The <i>Don Juan Tenorio</i> of Zorrilla and the Legend of Don Juan	xliv
SAMUEL A. CHAMBERS.	
6. The Lesser <i>Hic</i> -Formulae in Roman Burial Inscriptions	xlvi
J. E. CHURCH, JR.	
7. The Mind of Pindar	xlvi
EDWARD B. CLAPP.	
8. The Words used by Victor Hugo in <i>Le Jour des Rois</i>	xlvi
ROBERT DUPOUEY.	
9. The Pronominal Use of ὁ ἀντρός in Plato	xlvi
J. ELMORE.	
10. A Study of ἀρα in Plato	xlvi
11. The Character of the Hero in the Fourth Book of the <i>Aeneid</i>	xlvi
H. R. FAIRCLOUGH.	
12. Two Notes on Propertius'	xlvi
B. O. FOSTER.	
13. Survival of the Imperfect Indicative of the Latin <i>feri</i> in Italian	xlvi
O. M. JOHNSTON.	
14. Shoshonean Dialects of California	xlvi
A. L. KROEBER.	
15. Style and Habit	xlvi
B. P. KURTZ.	
16. The Old French Lay of <i>Eliduc</i>	xlvi
JOHN E. MATZKE.	
17. On Lucretius v, 1006	xlvi
W. A. MERRILL.	
18. The Bucolic-Idylls of Theocritus	xlvi
A. T. MURRAY.	
19. Note on the Correlatives of <i>si</i>	xlvi
H. C. NUTTING.	
20. The "Clubbruisian Ironrattlian Islands" of Plautus' <i>Asinaria</i> 33	xlvi
H. W. PRESCOTT.	
21. The Plot-structure of the Sanskrit Drama	1
A. W. RYDER.	

Contents.

22. <i>Anthologia Latina</i> (Riese), No. 285	1
H. K. SCHILLING.	
23. Heinrich Heine as Prophet	ii
J. H. SENGER.	
—————	
Index (a select index to the articles and abstracts)	lii
Bibliographical Record	lv
Officers of the Association	lxvi
Members, List of	lxvii
Libraries, Institutions, and Journals, List of	lxxxiv
Constitution	lxxxvii
Administrative Resolutions	lxxxix
Publications	xc
—————	
APPENDIX.	
Report on the New Phonetic Alphabet, presented at the Ithaca Meeting, December, 1905	xcv

TRANSACTIONS
OF THE
AMERICAN PHILOLOGICAL ASSOCIATION.

1906.

I. — *Latin Word-Studies.*

BY PROF. EDWIN W. FAY,

UNIVERSITY OF TEXAS.

(1) *accersit* or *arcessit*.

WALDE, in his *Lat. etym. Woert.*, s.v. *arcessit*, avows a preference for Brugmann's (*IF.* XIII, 88 sq.) derivation from **arfacessit* 'herbeischafft' as compared with Thurneysen's (*Archiv*, XIII, 36 sq.) from **arvocessit*. To the derivation from **arvocesso* Brugmann raises both phonetic and semantic objections, waiving the latter, however, in view of Eng. *hales* (= 'drags into court, summons'): Lat. *calat* 'summons,' Gr. *καλεῖ* 'calls.' In view of *calfacere* (Cato, Petronius), from *calēfacere*, *calēfacere*, the phonetic difficulties might also seem solvable, — *arcesso*, from **arucesso*, from **arvocasso*; but the form *-vocesso* is itself gratuitous.

There are, however, psycho-phonetic difficulties in the reduction of **arfacesso* to *arcesso*. It would seem that compound verbs are so liable to "recomposition" that in only four cases¹ have they entirely lost a representative of their root vowel, viz.: in *surpere* (: *rapere*; cf. *usurpare*?), *pergere*, *porgere*, *surgere* (: *regere*), in all of which the group, vowel + *-rr-* + short vowel, was reduced to vowel + *-r-* (see Vendryes, *Intensité*, p. 261). A semantic difficulty with the **arfacesso* derivation is to account for the change from *facessit* 'makes

¹ The compounds of *iacit* exhibit *-icit*, and are on a somewhat different footing.

off' (neuter) to *arcessit* 'fetches, brings' (causative, not merely transitive, *pace* Brugmann, *l.c.* p. 94).

The most satisfactory derivation, as I see it, starts with *accersit* and connects with Skr. *kārṣati* 'trahit, arat.' This explanation is older than Pott, who seemed to pooh-pooch it in his *Forschungen*, I. 699, but again coquetted with it, *ibid.* IV, 361. Latterly this etymology has been defended by Nazari, in *Riv. di Filologia*, XXIX, 269. Nazari's startform is **arcessit*, rightly criticised by Walde, *l.c.*, p. 698. To justify the *-rs-* of *-cersit* Nazari derives from **cerssit* (see on the verb suffix *-so-* Brugmann, *KvGr.* § 678-679), but we might also operate with a base S)KERĀ²-S-, whence a present stem S)KER -ES-, reduced in Latin to *cers-*. True, for the Sanskrit forms the base KERS- (Hirt, *Ablaut*, § 723), *i.e.* KER-S- (Walde, *s.v. curro* writes KERE-S), is sufficient, but this does not assure us that in other linguistic territory a base KERĀ²-S- may not be found (cf. Reichelt, *KZ.* XXXIX, 31 *sq.*).

Either of these ways of accounting for *-rs-* in Latin ought to satisfy, so far as *-cersit* is concerned, all who do not still yield allegiance to the comparison of Skr. *kārṣṭus* 'furrow, pit' with Gr. *τέλσον* 'turn-row,' an identification now given up by Prellwitz in the second edition of his *Woerterbuch*.

There is no cogent historical proof that *arcessit* is an older form than *accersit*, and the contention that the *-r-* of *arcessit*, while it was yielding to the analogical influences of compounds in *ac-c-*, sprang forward and produced *accersit* seems to me, as to Nazari, very improbable. On the other hand, assuming that *accersit* was the genuine old form of the word, the reverse process seems to me likely. Pairs like *prorsus* / *prosus*, *rursus* / *rusus* attest a period in the history of the Latin language when secondarily derived *-rs-* threatened to yield to *-s-*; and periods of fluctuation, of begun but arrested phonetic change, imply a certain popular consciousness of the shifting pronunciation. Accordingly, I assume that an individual language-user may have had it upon his mind whether he should pronounce the new (and perhaps slightly "tabooed") **accessit* or the old (and "standard")

accersit; the result of his hesitation was *arcessit*, which he may have reached through **arcersit*. The process was psycho-phonetic, identical in principle with "anticipation," say vowel-infection in Old Irish, Germanic Umlaut.¹

From my own speech experience I can cite an almost perfectly analogous case: a favorite flower of my boyhood was the yellow jessamine, and about the time I went to college I began to affect "jasmine" for "jessamine," with the result that I often caught myself saying "yellow jasmine."² So one halting between "accersit" and "accessit" may have fallen into **arcersit* and *arcessit*.

It remains to speak in conclusion of the general semantic problem involved. Skr. *kārṣati* 'pulls, drags' has even been separated—in Cappeller's lexicon, for instance—from *kārṣati* 'ploughs.' But inasmuch as the same meanings are found associated in Gr. ἔλκει 'pulls, draws': Lat. *sulcus* 'furrow,' O. Eng. *sulh* 'plough,' this separation must not pass unchallenged. The parallelism of the ἔλκει-group and the *kārṣati*-group is thorough-going, cf. ἐλκόμενος (Aristophanes, *Nub.* 1004) '[ad iudices] accersitus,' ἔλκω σε (*ib.* 1218) 'te [ad iudices] accersam.' The question arises whether 'pulls' or 'ploughs' is the prior meaning. Easy as it seems to be to derive the sense of 'pulls' from 'ploughs' (*i.e.* pulls the plough), on the other hand KERS- 'to plough' would seem but a simple extension of s)KER- 'to pierce, cut, shave, scrape.' Here let us consider Germ. *reisst*, which offers a curiously exact parallel, for it occurs in the technical language of the farmer in the locution *einen acker reissen* = 'wuest gelegenen Boden zum ersten Male pfluegen' (Heyne's *Woert. s.v.*), and the ordinary meaning is 'mit Gewalt ziehen oder auseinander gehen.' According to Paul, *Deutsches Woert.*, the fundamental sense is 'einen Einschnitt worin machen'; and a further development, traced in detail by Paul, yields '*zerren*' (= 'heftig ziehen'). Again, *zerrt* is a specialization of *zehrt*

¹ Vowel assimilation in Latin sometimes proceeded, it must be admitted, from beginning to end of a word, but then chiefly had the effect of a resistance to vowel weakening (see Brugmann, *KvGr.* § 331, B).

² But the other day, speaking of a 'bang-fringe,' I miscalled it 'bange-fring.'

'zerreisst' (: *δέρει* 'flays, tears');¹ cf. also Germ. *raufen*, *rupfen* 'to pluck, pull' : Lat. *rumpit*. In line with the above, we may put *ἔλκος* 'wound, sore' and Skr. *sykās* 'lance' in the *ἔλκει*-group.

Here a general word on semantic questions, à propos of Walde's separation of Lat. *caedit* from *scindit* (see *s.v.*), because the former means 'schlaegt,' and the latter 'spaltet.' True, 'strikes' and 'splits' may seem very different to us now, but both acts are performed with an axe, and develop alike from a sense 'axes.' The chief difference between *caedit* and *scindit* is that *scindit* is especially set apart for chopping in the long rather than the cross direction; but we may note Ital. *largo* 'broad' / Span. *largo* 'long,' specializations of Lat. *largus* 'copious, abundant.'

In questions of semantics a good motto is *cherchez le dénominatif*; for whether the verb was denominative to start with (as I often think) or not, the cognate nouns are perpetually engrafting their senses on the verb (Brugmann, *Gr.* II, § 794, Anm. 1).

By all means precision in definition, but not a precision too narrow for the facts of usage. As to the notion 'cutting,' two French verbs are of interest, as showing how very restricted the notion may be to start with, and how generalized it may become. Thus Fr. *couper* starts with Graeco-Latin *colapum* 'a slap or blow on the face'; but now the developed verb has a range indicated by the following definitions: 'to lop, cut, fell, cut out, clip, pare, cut away, intercept, divide, chop.' Similarly from Lat. *talea* 'shoot, cutting,' comes *tallier* 'to lop, trim, prune, cut, cut out, carve, hew.'² If in neither of these verbs the sense 'to split' is

¹ In connection with *zerren*, the suggestion comes to me that Germ. *zer-* 'apart, asunder,' comes from DER- 'to split,' and is comparable with the other preverb *los-* (see *AJP.* XXVI, 173, n. 1). A verb like *zerreissen* looks very much like a composite of *zerren* and *reissen*. The final solution of the problem rests, of course, with the interpretation of O.H.G. *zer-*. The English preverb of similar meaning is *to-* (see Skeat, *s.v.*), which may be derived from the base *DE̅(Y)-/DŌ̅(W)-* 'to split' (see *AJP.* *ib.* 178 n.).

² Keller, *Latin. Etym.*, p. 113, assumes a low Latin verb **taliare*, citing Varro's (*ap.* Nonium, 414, 30) *intertaliare*.

reached, yet it is in *briser* 'to break,' intransitive 'split,' and we may imagine this intransitive turned causative. The sphere for an interchange of the ideas of *caedit* and *scindit* is stone working, — the neolithic stage, to wit, — where chopping is as much 'splitting' as 'striking'; cf. the locutions *erz hauen* ('einschneidend schlagen') and *erz scheiden* (: *scindere*). The generalized sense of 'divide' arises for most verbs of 'cutting,' and from 'divide' back to the concrete 'split' is an easy step; thus the substantial identity of *secat mare* with *findit mare* might give to *secat* a concrete use as 'splits, cleaves.' English *cleaves* does in fact mean 'scindit,' and its Greek etymon γλύφει 'sculpat' may be rendered in Latin by 'caedit, incidit' (cf. particularly *caelum* ['engraver's] chisel'). The specific senses of *scindit* 'findit' and *caedit* 'secat' are combined in Lucretius' (i, 533) *findi in bina secando*.

(2) ἀνάγκη: *necesse*.

The old comparison between ἀνάγκη and *necesse* has been given up by the latest authorities (see Prellwitz and Walde in their lexica). But neither word enjoys an entirely satisfactory definition in its current explanation. Thus we have to regard ἀνάγκη: ἐνεγκεῖν 'portare' as a sort of imperious, not vacillating, *Fortuna* (: *ferre* 'portare'), — which were all very well if we did not have to account for ἀνάγκη 'tie of blood'; οἱ ἀναγκαῖοι 'necessarii, affines, connections'; τὸ ἀναγκαῖον 'prison'; δεσμός ἀναγκαῖος (Theocritus) 'vinculum necessarium'; cf. also ἡμᾶρ ἀναγκαῖον (*Il.* xvi, 836) 'day of enslavement, bondage'; ἀναγκαῖα τύχη (Sophocles, *Ajax* 485) 'lot of enslavement, bondage.' In all these locutions the notion of 'binding, bondage, constraint' lies clear. Not but that I think that ἐνεγκεῖν 'portare' is a true cognate of ἀνάγκη; only 'portare' seems to me a secondary meaning, while the primary meaning, lost in the Greek verb, was 'pangere, nectere.'

To the base *ENEK-* belong the following: (1) ὄγκος¹ 'barb of an arrow,' Lat. *uncus* 'hook,' Lith. *ánka* 'knot, loop, noose' (cf. ὄγκος² 'knot of hair'), O.H.G. *ango* 'point, arrow-point'; (2) ὄγκος² 'mass, weight,' — *i.e.* 'pack.' It is from 'pack' that I hope to clear up the definition of 'portare.' The first

definition of *pack* in Stormonth's dictionary is 'a bundle or bale tied up for convenient carriage'; and so the Hatzfeld-Darmesteter-Thomas lexicon defines French. *paquet* by 'assemblage de plusieurs choses liées, enveloppées ensemble.' It is immaterial whether with Koerting (*Lat.-roman. Woert.*², s.v. *pac-*, *pag-*; cf. also Skeat, *Concise Dict.*, s.v. *pack*) we ultimately derive *paquet*, *pack* from Lat. *pango* or not, — the point is that a *pack* is 'a tied bundle,' and that in English *packs* means 'carries (a bundle), bears.' Note also that German *trag-riemen* 'carrying-strap' furnishes a semantic line from Lith. *ánka* direct to *ἐνεγκεῖν* 'portare.'

The base I have written as *ENEK-* does not differ from the base usually written *ENEĀ-* (cf. Prellwitz, s.v. *ἐνεγκεῖν*, and Walde, s.v. *nanciscor*). The *-ĕ-* form of root finally got the upper hand for reasons set forth by Hirt in *BB.* XXIV, 287. The base originally meant 'to pierce, strike, cut,' — a chain of meanings that may be exemplified by Gr. *πάσσαλος* 'nail, peg' (Lat. *pangere*), — whence it passed over to the sense of 'iungere, nectere,' which we may exemplify by Skr. *प्राक्ष/प्राक्ष* 'rope, lash' (for the signification, cf. the author in *AJP.* XXVI, 177, L.). The sense of 'bend,' often conceived as the primitive of Lat. *uncus* 'hook,' may have developed secondarily from the sense 'binds' (*ib.* 378, T. β), but in view of O.H.G. *ango* 'point, arrow-point,' it is not at all unlikely that the sense of 'bent' originated by metaphor from the (barbed) arrow-point (cf. *γλυφίς*).

But the sense 'ferre, portare,' derived above from the notion of 'pack,' may have come directly from the sense of 'strike, hit.' An important carrying act of the neolithic man must have been the bringing to his abode of the spoils of the chase; and for heavier burdens he would have employed a pole swung on two shoulders, that pole possibly the shaft or spear with which the game had been slain. With this consideration in mind we may develop the notion 'portare' either from 'nectere' (by means of a *trag-riemen*¹), or from

¹ An intermediate term between 'caedit' and 'fert' would be 'trahit,' perhaps (cf. Span. *trae* 'portat' = Lat. *trahit*). This allows the identification of Lat. *trahit* 'zerrt' with O. Bulg. *trūzati* 'reissen,' Skr. *trñēdhi* 'zerreist' (cf. above, p. 7).

'ferire' (by means of the *aerumnula*, cf. the author, *l.c.*, XXV, 106).

It can hardly be an accident that 'portare' stands beside 'ferire' in three homophonous roots, and it is a counsel of despair to number homonyms without an attempt to resolve their definitions by semantic processes suited to the neolithic civilization. If we suppose a phonetic decay by the close of the primitive period equal to the Romance detrition as compared with Latin, we block semantics for good and all. The following homonyms are then to be noted: ἤνεγκε 'portavit' (base ENEĀ-): *necat* 'ferit, slays' (base NEĀ-, cf. the author, *l.c.*, XXVI, 193). Here also, from a parallel base ENEĜH-, ἐνήνοχε¹ 'portavit': ἔγχος 'spear' (cf. Prellwitz, *s.v.* ἔγχος, and the author, *l.c.*, XXV, 382). Further, Lat. *fert* 'portat' and *ferit* 'strikes' have a common base BHERĒ(Y)² (cf. Reichelt, *KZ.* XXIX, 19, 35); while Lat. *portat* (cf. Walde,³ *s.v.*) ultimately comes from the base PERĒ(Y)- (cf. Reichelt, *l.c.*, p. 22) 'caedere, ferire.'

In Latin, *necessarii* has the sense of 'affines, connections,' and *necessitudo* / *necessitas* of 'affinitas.' Aulus Gellius, xiii, 3, comments on this as follows: sed necessitas sane pro iure officioque observantiae adfinitatisve infrequens est, quamquam, qui ob hoc ipsum ius adfinitatis familiaritatisque coniuncti sunt, 'necessarii' dicuntur. Here, again, the sense of 'constraint' in *necessitas* is easily and naturally derived from the sense of 'tying, binding'; but how does the current etymology, starting from 'the inevitable, unyielding,' account satisfactorily for the sense 'affines'? It is at least as forced as the passage in ἡ ἀνάγκη from 'the bringer' to 'affinitas'

¹ Note Brugmann's (*IF.* XII, 153) attractive explanation of Germ. *bringen* as a blend of BHER- and ENEĀ-, better ENEĜH-.

² The Greek 2d and 3d sg. forms like φάρεis, φάρει are derived from such bases in -ĒY + the "secondary" endings, -s and -t. So also the imperfect forms ἐρίθειis, ἐρίθει come from the base DHĒY- (cf. Sanskrit *dhīdyate*). Thus φάρεis and Lat. *ferīs*, though of a different grade in their "root" part, may be equivalent in their "stem" part. On the eis- and ei- of the nasal verbs see *AJP.* XXV, 387, n. 2.

³ Let who will think that the neolithic Aryan thought in terms like "Vollendung einer nach vorwaerts gerichteten Handlung, Durchdringen durch etwas."

(that is, strictly, 'consanguinitas, necessitas'). Accordingly, I am convinced that in the locution (*mihi*) *necesse est* we must seek for some original sense like that of the English 'I am bound.'¹ Morphologically, *necesse* is, I take it, a locative plural from a stem *neces-*, attested for the base *ENEĒ-* (in a different sense, to be sure) by Gr. *ποδηκεές* 'foot-reaching' (cf. *ποδήρης*).² A comparable formation is the adverb *temere* (loc. sg., see Walde, *s.v.*); syntactically, the plural may be illustrated by *compedes*, *casses* (in the literal sense), and by *nuptiae*, *sponsalia*, *indutiae*, *vindiciae* (in a figurative sense). Thus I would understand the locution *necesse est hoc facere* to adumbrate an original sense like 'it is in the bonds to do this.'

It remains to say a word about the derivatives of *necesse*. Since the serious defence of *necessis* as a genuine abstract noun by Brugmann, Skutsch, and Zimmermann (references in Walde), it seems necessary to avow the conviction that scholars like Munro were right when they explained the gen. form *necessis* (Lucretius, vi, 815) as gen. to *necesse*, conceived as a neuter adj.; the writer who could say *natura . . . inanis* (i, 363) and *plus . . . inanis* (*ib.* 365), — *inanis* being in both passages a gen. of *inane*, and in both a line end, — may be supposed to have used *necessis* in *magna vis . . . necessis* (by certain conjecture for *necesses*) as a gen. to *necesse*.

But Lucretius, who used *momen* for *momentum*, seems to me quite capable of having used *necessis* as a short form of *necessitas* outright; just as Henry Porter, no mean dramatic poet, uses, in *The Two Angry Women of Abingdon*, 'entertain' for 'entertainment,' 'attain' for 'attainment,' 'maintain' for 'maintenance,' 'depart' for 'departure,' 'persuase' for 'persuasion,' 'suspect' for 'suspicion'; and he would have had a sort of pattern for *necessis* in *ravis* 'hoarseness'; note also pairs like *facul/facultas*, *volup/voluptas*, as (incorrectly) interpreted by Donatus (cited below).

The remaining forms to account for are *necessum* (Plautus

¹ The older etymologists were right, in my opinion, when they connected *dei* 'necesse est' with *δέω* 'vincio.'

² We might define *ποδηκεές* by 'foot-binding' and *ποδήρης* by 'foot-joining,' whence, for both, 'foot-reaching.'

and subsequently) and *necessus* (*S. C. de Bacch.*, Plautus once(?) and Terence). Donatus (or rather a scholiast, cf. the preface to Wessner's edition, p. xlvi), in his comment on Terence, *Eun.* 998, *necessus fuit hoc facere*, writes: *necessus nomen est, nam necessus et necessis et necessitas et necessum lectum est.*¹ This account of *necessus* I believe to be substantially correct, but instead of taking *necessus* for an abstract in -TU-, and interpreting as **ne cessus est*, quasi 'nullus abitus est,' I am content to think that *necessus* is *neceſse* after the analogy of its associates, *opus* and *usus*, has taken effect. The natural interpretation of *S. C. de Bacch.*, SEIQUES ESENT QUEI SIBI DEICERENT NECESUS ESE BACANAL HABERE, etc., is to take NECESUS as a neuter, like *opus*. True, Skutsch would have NECESUS ESE and *necessum est* (*Ru.* 133) arise, the one from the influence of *necessus est* and the other from *necessum esse*. Besides this instance of the *sumptio* (ad absurdum) method, others explain NECESUS here as a predicate gen. of a -u- stem (see, e.g., Giussani, *ad Lucr.* vi, 815).

If we have been able to account for the one occurrence of *necessis* so simply, and without violence to the usage of Lucretius, and if *necessus* is more completely accounted for by assuming the analogy of *opus* and *usus*, it is still difficult to account for the doublet *neceſse/necessum*. True, one or two similar pairs may be cited for Plautus or the Plautine period,² viz., *hilare/hilarum*, *sublime/sublimum*, but their semantic spheres are too different to make probable the operation of any but the most general formal analogy. If we assume that *necessē* was felt as an adverb, formal analogy must have led rather to *necessis -e*, than to *necessus -um*; nor

¹ Whether the scholiast means by *lectum est* to denote his acquaintance with the four words cited, or means that each of the four has been applied to the interpretation of the passage (cf. *ad Eun.* 1022, et 'edent' et 'edet' legitur), we might suspect any professional commentator of having known Lucretius' solitary use of *necessis*, and we may appraise his interpretation of *necessis* as we do his account of *volup* (cf. Lindsay, *Lat. Lang.* 553): *hoc volup nomen est, ut hoc facul, sic enim per ἀποκοπήν veteres loquebantur*. If **necessis* were a proved fem. abstract, its relation to *necessitas* might be illustrated by *ravis*: **ravitas* 'hoarseness'; *pinguis* (? cf. abl. *pinguī*, Lucretius, i, 257): *pinguitudo*.

² See the list in Hodgman's "Adjectival Forms in Plautus," *Class. Rev.*, Dec., 1902, sub V.

is it at all safe to imagine that *necessum* is such a match for *necessitas* as *aequom* for *aequitas*; but it is rather to the analogy of *usus* that we must again resort. Nobody, I suppose, any longer questions that *opus est* got its ablative construction from *usus est*; and it seems to me beyond question that *opus est*, which finally ousted *usus est*, was the idiom of subsequent development; and I take it that *necessum esse* (*or. obl.*, cf. *Miles*, I 118) was of earlier origin than *NECESUS ESE*, the one being the analogical substitute for *usum esse*, the other for *opus esse*; the further step in the development is to assume that, to the pair *necesse esse* (cf. *Asin.* 24)/*necessum esse*, a corresponding pair *necesse est/necessum est* developed.¹

For the definition given to *necesse*, I have always felt that Horace might be cited as an expert witness in the following contexts:

- (1) si figit adamantinos
summis verticibus dira Necessitas
clavos, etc. (*C.* iii, 24, 5);
- (2) Te (*sc.* Fortunam) semper anteit saeva Necessitas,
clavos trabalis et cuneos manu
gestans aena, nec severus
uncus abest liquidumque plumbum (i, 35, 17).

In both these passages *Necessitas* carries nails (*clavos*), and the second represents her as also furnished with wedges (*cuneos*), which were rather for joining than for splitting,² the clamp (*uncus*),³ and molten lead (*liquidum plumbum*).

¹ Lucretius, ii, 289, has *necessum intestinum*, accusative, a simple extension to one who also used *necessum est* (ii, 468). Attention may also be called to the parallelism of *necesse* and the German adverbial locution *vonnoeten*, both being construed only with the verbs 'to be' and 'to have.'

² Cf. *cuneari* 'to mortise,' Pliny the Elder; Ovid, *Met.* xi, 51, 4, cited by Lewis and Short; and Cicero, *Tusc.* ii, 23, where the impaled Prometheus says,

Hos ille cuneos fabrica crudeli inserens
Perrupit artus; qua miser sollertia
Transverberatus castrum hoc Furiarum incolo.

³ I interpret *uncus* with Forcellini-Corradini as 'ferrum quo lapides seu lateres simul iuncti continentur'; so also, among American and English scholars, Shorey, Smith, Bennett, and Page, in their editions, and Gemoll in *Die Realien bei*

With such a collection of devices for stoutly binding together, we are privileged to regard *Necessitas* as the 'joiner,' *par excellence*, without working out a specific picture of her as a carpenter's 'prentice (see Shorey, *ad loc.*).

The definitions of *Necessitas*, *necessarii*, and *necessitudo* seem to me to require their derivation from a cognate of *nec-tit* 'binds,' and the same explanation suits *neccesse* most aptly. Nor is this a new, however unprompted, explanation; cf. Forcellini-Corradini, *s.v. nectere*: 'intensivum esse videtur ab inus. necere et, ratione etymii habita, coniungi potest cum necesse et Germ. naehen.'

The base (E)NEK̄- has Latin forms in *nex-*, but all of them may have come from *nect-t-* and must be dismissed from the discussion; but it is worth noting that this base appears in two words that may be treated as compounds, viz.: *vincit* 'binds,' and *sancit* ('binds and) reserves for a designated use,' quasi 'vovet.' In these words I would see tautological complexes¹ (see the author in *AJP*. XXV, 183, 184; XXVI, 395), the one, of the bases WĒ(Y)- and ENEK̄-, the other, of the bases SĒ(Y)- and ENEK̄-.

As to the locative ending *-si* found in *neccesse*, it has not been certainly traced outside of Greek (see Brugmann, *Griech. Gram.*³ § 270, Anm.), but it seems to me to be extant in one other Latin word, viz.: —

(3) *Vicissim* 'by turns.'

I am unable to say who originally suggested that *vicissim* was a locative, and in *Class. Rev.* XI, 144, I considered and

Horaz, IV, III, — all counter to Kiessling's interpretation by 'torture-hook' (so also Stowasser, *Lex.*, *s.v.*). The adaptability of the *uncus* for clamping is also attested by Columella, iii, 18 (cited by F.-C.): *deinde quicquid recurvum et sursum versus spectans demersum est cum tempestivum eximitur in modum hami repugnat oblucenti fossori, et velut uncus infixus solo antequam extrahatur praeumpitur.*

¹ Tautological complexes range from "blended" words like Eng. *squench* (see Bloomfield in *IF*. IV, 71) to formal synonym-compounds such as are made in Chinese (see Misteli in Steinthal-Misteli's *Abriss der Sprachwissenschaft*, II, 162). Not unlike the Chinese type are Germ. *bringen* as explained above, and Ital. *fracassare*, if from *frag* + *quassare* (so Körting's *Latin-roman. Woerterbuch*).

rejected the view, making *vicissim* an extension, under the influence of the somewhat synonymous *partim*, of an adverbial accus. plur. *vicis* (plur. to *vicem* 'in turn'; cf. *in vicem, in vices*); and the adverbial form *vice* may be a corresponding use of the locative singular. A stem *vices-* is not to be found in Latin, outside of this form, it is true, but Germ. *wechsel*, referred by Kluge to a base *WIK-SLA*, might as well be ascribed to *WIK-S-LA*. The analogy of *interim* and *partim*, in conjunction with Latin vowel levelling, will account for *vicissim* instead of **vicesse*; *vicissatim* is of secondary origin like *interatim, interduatim* (cf. Lindsay, *Lat. Lang.* p. 566).

(4) *Severus*; ἀσθηρός.

Walde's explanation of *severus* fails to satisfy: *sĕ-* 'sine' is very far from certain, and **vĕro-* 'abscheu' (: *vereor*) an otherwise unattested stem. It may presently be seen, from the examples to be quoted, that this sense is not particularly apt for the usage of *severus*. The other explanations cited — I have not been able to consult Brugmann, *Berichte*, etc. — are either phonetically unsound or semantically inapt.

In attacking the problem, it must first be noted that the *ĕ* of *sĕverus* cannot be original — unless we call in the aid of vowel levelling — but may stand for *ĕ*, shortened by the rule, 'vocalis ante vocalem corripitur,' which seems to operate even through *-v-* (cf. Solmsen, *KZ.* XXXVII, 12, n.).

In the attempt to fix the somewhat elusive sense of *severus*, the following examples may be noted: —

- (1) nam te (*sc.* Neptunum) omnes saeuomque seuerumque atque auidis moribus commemorant (*Trin.* 825).
- (2) quem ad modum astitit, seuero fronte curans, cogitans (*Miles*, 201).
- (3) opino hercle hodie, quod ego dixi per iocum, id euenturum esse et seuerum et serium (*Poen.* 1169).
- (4) hoc nemo fuit minus ineptus, magis seuerus quisquam, nec magis cōtinens (*Eun.* 227).
- (5) sed ipse egreditur, quam seuerus! rem quom uideas, censeas (*Heaut.* 1023).

To this complete list of examples from Plautus and Terence, I add the following: (6) *severus uncus* (Hor. *C.* i, 35, cited above); (7) *severum Falernum* (*ib.* i, 27, 9); (8) *quod potius factum tum luxuriosi* (Mss -e) *quam severi* (Mss -e) *boni viri laudabant* (Varro, *R.R.* iii, 6, 6); (9) *rumoresque senum severiorum* (Catullus, 5, 3).

In some of these contexts, English 'tart' or Gr. *δριμός* furnishes an excellent rendering, viz.: in 1, 5, 7, 9. The primary sense of *tart* (: *δριμός* 'tart' : *δέρει* 'flays') is 'piercing, sharp'; and the *severus uncus* (6) must have been 'notched, barbed.' The tenacity of the *uncus* (cf. Col. iii, 18, cited above) was due to its lateral barbs, which 'cut in.' We see from this context how the notion of 'tenacious, steadfast, enduring, sure,' would arise in the mechanical arts; cf. the verb *perseverat*. We may picture a conventionalized *uncus* to ourselves as a sort of double arrow \longleftrightarrow . The generalized sense of 'sure' satisfies examples 3, 4, 8. This leaves us *seuero fronte* (2) 'with angry brow,' which might be compared with example (5), or defined concretely by 'with knitted, drawn, anxious brow.' Semantically this sense is like that of *strictus*, as set down by Walde.

In view of these passages, which represent with some thoroughness, I take it, the usage of *severus*, it is clear that a base with a sense of 'figit' = 'stecht, stickt' will answer to the range of *severus*; such a base is $s\check{e}(y)$, extended in Lat. *sica* 'dagger,' *secat* 'cuts,' and further exhibited by O. Sax. *saijan* 'to sew,' Skr. *syāti* 'binds' (cf. Uhlenbeck, *Ai. Woert.*, s.v.; and see further *AJP.* XXVI, 183). Cognate with *severus*, thus explained, is *saevus* (cf. *Trin.* 825, cited above); nor is it impossible that *sevērus* has been shortened from *saevērus*.

For the sense of 'binds' note also Skr. *sāram* 'festigkeit' (cf. Gr. *πηκτός*), and the Latin glosses *serio* 'necessario,' *serius homo* 'id est necessarius.' Or the sense of 'hard, compact' may come directly from the sense of 'striking.' Thus we have Skr. *ghanás* 'compact' (: \sqrt{han} 'caedere, κόπτειν'); note also *σκιρός*, if for *σκίρός*, to the base $s\kappa(H)\check{e}(y)$ 'caedere' (see *AJP.* XXVI, 396, and Walde, s.v. *scio*). With *σκιρός* 'hard' belong *σκίρου* 'parings of cheese' (cf. the

sense of 'coating, cover, scum,' in σκῆπος), σκῆπος 'copse-land (= French *taille*), a stump.'

As to the suffix, I assume a verb **sevēre* (? *sævēre*, a doublet of *sævire*) whence *sevērus*, as ὀκνηρός : ὀκνεῖ (cf. Brugmann, *Gr. Gram.*³ § 202, 3); cf. also *avarus* : **avare* (doublet of *avēre*, as *densare* of *densēre*).

Inasmuch as Lat. *severus* forms a conceptual group in most minds with Gr. ἀσθηρός, a few words over the latter here. Both words mean 'astringent, bitter,' in a concrete way, and 'strict' as moral terms. In the Plato context where it is defined 'astringent' (*Tim.* 65 D), it denotes a lesser degree of astringency than στρυφνός;¹ but στρυφνός is to be connected with στρέφει 'turns, twists'; cf. Du. *wrang* 'acid, sour,' cognate with Eng. *wrings* 'twists,' "because acids wring the mouth" (quoted from Skeat, *op. cit. s.v.*, wrong); so Lucretius (ii, 401), speaking of astringent tastes, observes, foedo pertorquent ora sapore.

Is there likewise a concrete etymon for ἀσθηρός? It would seem from Skr. *niṣṭhura-s* 'asper' (see *asper* in Walde, and note Terentian *asperum vinum*) that -σθηρος and -σθηρας may derive from a common source, viz., a base s)TER- 'to pierce,' found in Lat. *terit* 'rubs,' *terebra* 'auger' (see Walde, *s.v. stringo*). The same base (not a different one, *pace* Walde, *l.c.*) means 'to turn, twist,' — a metaphor derived from boring with an auger; and so -σθηρος, -σθηρας may be cognate with Lat. *str-ic-tus* (cf. *astrictus* 'astringent'): *stringit*.²

To the base s)TER- 'to pierce' belongs *stercus* 'dung' (named from its pungent odor), *sterilis*, with a sense of *strictus* (= *compressus*, compact, strong; cf. Skr. *star-ī-s* 'strength'), and a further derived sense of 'barren' (= non compos Veneris? cf. Skr. *star-ī-s* 'vacca sterilis'); for the sense of 'rough' note Gothic *and-staurran* 'to be shrewish.'

¹ On the *v* of στρυφνός, cf. Brugmann, *Gr. Gram.*³ § 66, Anm. 1.

² Not a bad illustration of a contaminated or, to use a better term, composite base may be seen in *stringit* and its Greek cognate στραγγαλῆ 'chokes, throttles': here the *str-* belongs to the base s)TER-, while -αγγ-, and, in a different vowel stage, -ing-, belong with the root of Lat. *angit* 'throttles' (on -γγ- for -γχ-, see Brugmann, *KvGr.* § 261, 6).

If we are right in grouping *ni-ṣṭhuras* and *ἀσθηρός*, *ἀ-* must either be part of a tautological compound or a preposition (see Walde, *s.v. au-*); and if we may account for the sense of *ni-ṣṭhuras* from 'rubbing down into, scratching, rough,' we may define *ἀσθηρός* by 'off-rubbing, off-twisting, off-turning' (=asper, repellent). With *niṣṭhuras* cf. *ni-strimças* 'crudelis; ensis,' *-strimç-* being cognate with *stringit*, but with a different root final.

As to the sense, I note two Sanskrit words meaning 'astringent': (1) *rūksā-s*, connected by Uhlenbeck with Lith. *runkù* 'I am wrinkled' (*wrinkle* : *wrings*, Du. *wrang*, previously mentioned), and also with Lat. *runcina* 'plane,' Gr. *ὀρύσσει* 'digs'; (2) *kaṣāyas*, which belongs with *kaṣati* 'rubs, scrapes'; further note Lucretius, ii, 405, haec (*sc. amara et aspera*) magis *hamatis* inter se nexa teneri.

(5) *amarus, amoenus, amat*.

The derivation of *amat* from a pet name for mother, and the definition of *amoenus* as 'suburban,' both accepted by Walde, seem to me to lack real parallels. In Plautus, *amat* is a verb of sexual love, and this sense continues into the lyric poets (cf. Pichon, *De Sermone Amatorio*); also note *amica* of the beloved. For my part, I believe that the primary signification of *amat* is *ἔπαται*, and not *ἀγαπᾷ*. Stowasser's original study of *amoenus* is not accessible to me, but as represented in his own lexicon and in Walde's summary, the connection made with *moenia* 'walls' all rests on the fact that Latin authors pronounced sundry suburban spots *amoena*. All very true, but Homer pronounced not a few places *ἐπαυά* or *ἐπατεινά*, and I am fain to believe, therefore, that *amoenus* means 'lovely,' and not 'suburban.'¹

In seeking for the original sense of *amat*, we must not leave out of the count *amārus* 'bitter.'

¹ Plautus seemed to feel (but that may of course have been a popular etymology, or even a pun) a connection between *amare* and *amoenus*; cf.

Merc. 356 hocine est amare? arare mauelim, quam sic amare.

359 ubi uoluptatem aegritudo uincat, quid ibi inest amoeni?

Giving to *amarus* 'bitter' (cf. also Skr. *amla-s* 'sour') a primitive sense of 'biting, piercing,' the semantic correlation with *amat* 'loves' has an explanation suggested in the following: "'Biting' is a well-known gesture of physical pleasure (cf., e.g., for the Roman poets, *morsus* in Pichon's *De Serm. Amat.*, s.v.), and plays a rôle in the sexual life of animals" (*AJP.* XXVI, 201; see also Havelock Ellis, p. 107 of the work to be cited, where the horning of does by stags is mentioned).

This subject is treated at length by Havelock Ellis in his *Studies in the Psychology of Sex*, particularly as regards "Sadism" (p. 88 sq.), or "algolagnia" (p. 101). The Hindu *Ars Amatoria* has a chapter on striking as a love stimulus (ii, 7, 15-16, in Schmidt's *Kāmasūtram*); cf. further on the love-bite, Ellis, *l.c.*, pp. 65, 101, and also note the entries *proelium* and *pugna*, with their respective verbs, as given by Pichon in the work already cited; e.g., Propertius, ii, 1, 45, angusto versantes proelia lecto; Ovid, *Ars Amat.* i, 665:

pugnabit primo fortassis et "improbe" dicet;
pugnando vinci se tamen illa volet.

Resting on this physiological foundation, there is no reason to reject off-hand the suggestion that *amarus* 'bitter' may be cognate with *amat* 'loves' (i.e. *ēparai*). Note also Skr. *arī-s* 'cupidus)(hostilis,' and *ēparai* 'amat' : *ēpis* 'rixa,' all of which belong to the base *ĀRE(V)*- 'caedere' (see *AJP.* XXVI, 389). To this base *ἀρῶει* and *arat*, both verbs of sexual connotation (see the lexica), also belong.¹ Shakespeare may also be cited for "He that *ears* my land spares my team," though this may be of Hebraic origin; cf., in the Vulgate, *Jud.* 14, 18, nisi arassetis in vitula mea : *ἄροτρον* 'plough' of the organs of generation.²

¹ On the relation of the ideas of 'arat' and 'coit' (= *amat*), see Meringer, *IF.* XVI, 181 sq., — though his order of semantic development is just the converse of mine (*AJP.* *ib.* 407, n. 4).

² The metaphor of the sexual ploughing is fully developed in Lucretius, iv, 1272. For the Plautus examples of *arare* in this sense (viz. *Asin.* 874, *Truc.* 149, to which we should perhaps add *Merc.* 356, cited above), see the *Thesaurus*, II, 627, 55. In *The Spanish Curate*, II, 3 (p. 245 in the Mermaid text), Beau-

The base to which I assign *amarus*, *amoenus*, and *amat* is to be written AMĒ(Y), and given the primary sense of 'figit-caedit' (*i.e.* 'pierces'), and a secondary sense of 'figit-pangit' (ultimately = vincit, iungit). This is the base I have written MĒ(Y) in *AJP. ib.* 176, and which is given as MEYE- by Walde, *s.v. moenia*. Hirt writes it as EMA^x- (*Ablaut*, 335), but this does not account for the -ī- of Skr. *amīti*, nor the *ay* of Avest. *amayavā*. The sense of (1) 'caedit, κόπτει,' with the natural transfers to the mental and emotional sphere, I find in the following: ἄμη 'mattock,' ἀμάρα 'pit'; Skr. *mayūkha-s* 'peg, ray,' Germ. *ameise* = 'ant,' μίτυλος 'curtus,' Lat. *amarus* 'bitter,' Skr. *amītram* 'hostis' (accent not normal for a compound with *a*-privative, cf. Whitney, *Skr. Gram.* § 1288, d), Skr. *mīthu-s* 'false.' Generalized from 'caedit' is (2) 'premit, urget.' We have this sense in Avest. *ama-* 'impetus, might' (morphologically comparable with ἔρος/ἔρωσ : ERĒ(Y)), also used of sexual virility (cf. Bartholomae, *Woert.*, *s.v.*). Here also Avest. *amayavā* 'labor, dolor.' In the Rig Veda we have *āmavat-* of the Soma press-stones, and contexts like 8, 77 (66), 10, *varāham emuśām* 'verrem urgentem,' 5, 87, 5, *āmavān* — *vīṣā* 'urgens taurus' (?), 7, 24, 2, *ṣuathihy amītrān abhī yé no . . . amānti* 'caede hostes (= prementes) qui nos . . . comprimunt.'

Further differentiated is (3), a sense like 'pangit, vincit.' This sense is well attested for *sam* + √*am-* in Sanskrit¹; cf. further Avest. *mīθra-* 'compact,' μίτρα 'infula, ζώνη,' μίτος 'thread, string,' (?) Lat. *red-imītus* 'vinctus,' Skr. *mīthund-* 'pair, ζεύγος' (= iuncti amici), *mītá-s* 'vinctus.'

Again (4), with mercantile sense, — but whether this came from the sense of 'compact' or was rather developed as

mont and Fletcher echo *Judges* 14, 18, in the line 'Plough with his fine white heifer.' In view of the sexual ploughing, I see no reason to doubt the connection of ἔραται with *arat*, unless we mean to divorce Cymric *eruo* (see Stokes in Fick's *Woert.*⁴ II, p. 41) from Lat. *arvum*. The *e*-vocalism appears also in the group of which ἐπέτης 'oarsman' may be taken as the representative. I agree with Meringer (*IF.* XVII, 122) that it is semantically incredible to divorce the 'rowing' from the 'ploughing' group, especially in the light of *Aeneid*, iv, 399, *frondentesque ferunt remos et robora silvis | infabricata (remos : ramos)*.

¹ Uhlenbeck renders the simplex *amīti* by 'versichert eindringlich.'

in Germ. *schlag* (see *AJP. ib.* 176, n. 3), it were hard to determine — ἀμοιβή, μοῖτος / μοῖνος 'recompense' (cf. Lat. *munus* 'present'); ἀμείβει, Skr. *máyate*, Lat. *mūtat* 'exchanges' (? here Lat. *emit* 'buys'). This notion of exchanging may have given rise to the notion of 'friendship,' but I think rather that 'amicitia' arose after 'ἔπος' (cf. Skr. *arí-s*, *aryá-s*, entered by Prellwitz *s.v.* ἔραμαι), perhaps merely as pairs (coniuges) grew old. In the order of moral evolution (1) *amica* 'ἡ ἐρωμένη' (? μοιχός 'paramour') gave way to (2) *amica*, quasi 'comes amata.' The word *lust* has had in German (see Heyne's *Woerterbuch*) a very similar semantic development. Our English *lust* still corresponds, morally, to (1) *amica*, while Germ. *lust* is in the stage of (2) *amica* (cf. Skr. *máyas-* 'gaudium').

As to the form of *amoenus*, the diphthong in the post-tonic syllable causes difficulty; so does the tonic *oe* of *moenia*, in which Sommer recognizes (*Lat. Gram.*, p. 89) a psycho-phonetic influence, and the post-tonic *oe* of *oboedit* (see Havet, *Mém. Soc. Ling.* IV, 410); cf. also *lagoena* 'flagon,' borrowed from λάγυνος (*lagoena* 'wine-flagon' has perhaps been affected by a popular connection with *oenopolium* 'wine-shop'). But *amoenus* need not be explained as an immediate counterpart of primitive AMOINOS. I suggest, in view of Avest. *amayavā-* (= Skr. *ámītvā-*), cited above, that we put as the Lat. startform **ámoye(s)nos* > *ámōēnos* > *ámoe-nus*, but ἀμεινο- would suggest a different startform (cf. Prellwitz, *s.v.* ἀμείνων).

It remains to add a few words on other Latin cognates, or possible cognates, of this group. The gloss *amoenavit* 'densavit' might be interpreted, not as a denominative to *amoenus*, but directly as a verb of nasal flexion, from the base AMĒ(Y)- 'premit.'

For *emit* (if from *ym-*) 'buys' the older meaning was 'accipit' (so Paulus-Festus); cf. the compounds *adimit* 'ad se accipit,' *sumit* 'takes up,' senses that all derive very naturally from 'exchanges.' Not but that the sense of 'takes' (gets) may have been directly derived from 'strikes,' as in Lat. *nanciscitur* (cf. *AJP.* XXVI, 193); and note Lat. *capit* 'takes': κόπτει

'strikes, cuts,' for the notions of 'striking' (cutting) and 'taking' (obtaining) are, *pace* Walde, *s.v.* *capio*, capable of being united; cf. Eng. *hits* 'strikes, lights upon, attains to': Swed. *hitta* 'to find.' The sphere of activity in which these notions come together is in the chase (cf. *AJP. l.c.*, adding *κῦρεϊ/κῦρει* to *τυγχάνει*).

In view of *ἀμᾶ* 'mows, reaps' (*i.e.* 'cuts,' with a long-grade *ā-*), we may wonder if (1) Lat. *amentum* 'strap for binding'¹ and (2) *āmes* 'notch, furca,' *hāmus* 'hook' (if with inorganic *h-*), do not also belong to *AMĚ(Y)*- in the senses of (1) 'pangit, vincit,' (2) 'caedit' (the notch being 'what is cut in'). The words *ansa* and *ampla* 'handle,' referred by Walde to a root *am-* 'to grasp,' may also belong to our base, whether we think of a handle as a 'notch' or as a projecting 'knob' or 'peg' (cf. Skr. *karṇá-s* 'ear, handle,' Graeco-Latin *diota* 'two-eared jug'), *i.e.* *πάσσαλος*.

Attention is also called to the following rhyming synonyms of *AMĚ(Y)*, viz., Lat. *premit* (if from *pr̥mmēti*) and Skr. $\sqrt{kam-}$ 'amat'; for in rhyming synonyms we may suspect, at least to a limited extent, a common origin of the phonetic elements common to all members of a group (cf. my remark on Lat. *apio*, *capio*, *rapio* in *AJP.* XXV, 373). In the *Dhātupāṭha* Skr. $\sqrt{am-}$ is defined as 'ehren,' no wide remove from *amare* and $\sqrt{kam-}$.

(6) *frangit, frēgit.*

Has no one yet suggested that in *frangit* we have a blend of the bases of Skr. *bhanákti* 'frangit' (: $\sqrt{bhañj-}$) and of *ῥήγγυσι* 'frangit'?

Postscripta: P. 7. Cf. *tractabant* = *arabant, occabant* (?), *Lucret.* v, 1289.

P. 17. *Lucretius*, v, 1190, writes *signa severa* for *stellae inerrantes*.

P. 20. On the love-lick, also see *Crawley, The Mystic Rose*, p. 353 sq.; noting, "When analyzed, the emotion [love] always

¹ But Greek *ἄραμμα* — if not suggested, as its time of appearance would admit, by *amentum* — would seem to make for *Vaniček's* derivation of *amentum* from **armentum*.

comes back to contact" (p. 77); "Primitive physics, no less than modern, recognizes that contact is a modified form of blow" (p. 79).

P. 21. Hirt writes *ema^z* with *e* because of O. H. G. *emazzig*, whose *z*, it would seem, may be mutated *a*; cf. the forms *emizzig* and *emiz* in Kluge's *Woert.*, s.vv. *emsig* and *ameise*.

Δεύτεραι φροντίδες.

P. 6. A trace of the specific sense 'pulls,' assigned as the primitive signification of *accersit*, would seem to be extant in a proverb-like phrase in Plautus, *Am.* 327:

illic homo a me sibi malam rem accersit iumento suo,

"the fellow is pulling a beating from me on his head with his own team."

A very special usage of *accersit*, well attested in Plautus and Terence, is in the sense 'fetches the bride forth' (see the *Thesaurus*, II, 452, 51), spoken of the bridegroom and of others who bring forth the bride. Its special appropriateness to the Roman bridegroom is clear from Festus, p. 289, *rapi simulatur virgo ex gremio matris* (cf. also Catullus, lxi, 3, 58; Apuleius, *Met.* iv, 26; Macrobius, *Sat.* i, 15, 21). The Plautine instance is *Aul.* 613:

ne adfinem morer

quin ubi accersat meam extemplo filiam ducat domum;

that is to say, being interpreted, that there was an *accersio* by the bridegroom prior to the *domum deductio*. The bride's natural shyness and reluctance may have made it necessary for others also, as well as the bridegroom, to pull her about as preparations for the wedding were making. For instances of such reluctance in all manner of savage tribes see Crawley, *The Mystic Rose*, p. 354 sq.

P. 7. Schulze (*Latin. Eigennamen*, 209) asks whether the name *Perternius* has not arisen beside *Peternius*, owing to "Vorausnahme des *r*."

P. 15. Schmidt's Hesychius has the following entry: *νέξας· τὰ στρώματα* (Aeol.?). The current assumption, that in Latin \sqrt{nedh} -yielded *nectit* under the influence of *plectit*, is not more reasonable than that \sqrt{nedh} - 'vincere' was affected in the proethnic period by the base of Skr. *πάξ* 'vinculum,' whence the secondary (?) root *nek̄-*.

II. — *The Death of Alcibiades.*

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ACCORDING to the unimpeachable testimony of Xenophon (*Hell.* ii, I, 25 f.), Alcibiades tried loyally, but in vain, to avert the disaster of Aigos Potamoi. This is the last well-attested fact in the career of Alcibiades, for, with the complete triumph of his greatest enemy, Lysander, in the fall of Athens and the accession to power there of the Thirty Tyrants, not only Athens, but all Hellas became unsafe for him,¹ and he betook himself, like Themistocles before him, to a Persian satrapy in Asia Minor, that of Pharnabazus, whom he had often thwarted and defeated. Thence he soon disappeared forever from among men, and such is the uncertainty of our tradition that we cannot say exactly why or how he disappeared.

Owing to the intricate political relations of the time, his death would have been welcomed by every party to those relations, excepting possibly King Artaxerxes himself. The Thirty had banished him from Hellas, but feared his hold upon the sympathies and confidence of his fellow exiles; the Thracians in Europe, whom he had harried and plundered, were deadly foes, and their brethren of Lesser Phrygia had no reason to welcome him; the Spartans looked upon him as the only possible restorer of the fallen Athenian democracy, to say nothing of the relentless personal hatred felt toward him by King Agis for the corruption of Queen Timaea; and the Persian satraps, — Pharnabazus, Tissaphernes, and Cyrus the Younger, — had good reason to fear his extraordinary acquaintance with their relations to one another and to the Great King, particularly if he succeeded in getting the ear of the King. Alcibiades was secretly murdered, and in the various strata of our traditions of his death we find the deed ascribed

¹ Isocrates, xvi, 40: οὐ τὸ τελευταῖον ἐπειδὴ κατέστησαν οἱ τριάκονθ' οἱ μὲν ἄλλοι τὴν πόλιν ἐφευγον, ἐκεῖνος δ' ἐξ ἀπάσης τῆς Ἑλλάδος ἐξέπεσεν;

directly to the Thirty;¹ to the natives of Phrygia whom he had outraged (Plutarch, *Alc.* xxxix, 5); to the Spartans and Lysander;² to Pharnabazus wishing to please the Spartans (Diodorus, xiv, 11, 1), or at the behest of Lysander (Nepos, *Alc.* x, 3; Plut. *Alc.* xxxix, 1); and to Pharnabazus on his own account (Ephorus, cited in Diod. xiv, 11, 2 f.). In Plutarch, an appeal of the Thirty to Lysander is ineffectual until an order comes to him from the Ephors to put Alcibiades out of the way, whereupon he constrains Pharnabazus to do the deed, who deposes it to his brother and uncle, and they lead the band of murderers. This happily combines the hatred of Agis, the fear of the Spartan government and that of the Thirty, Lysander, and Pharnabazus, — in short, almost all the possible factors in the case, into one connected chain of causes. It is a good example, in an ancient authority, of the combination into one thread of various divergent threads of testimony. Each separate reason for the taking off of Alcibiades, excepting only that advanced by Ephorus, as well as a more or less cumulative grouping of them all, was natural and plausible inference on the part of ancient, as it is on the part of modern historians (see Judeich, *Kleinasiatische Studien*, p. 32 f.). Such natural and plausible inference differs widely from invention to supply lacking detail.

In the much more varied and romantic traditions about the manner of Alcibiades' taking off, invention has plainly been busy. No one but the perpetrators of the murder knew where or how it was committed, and the nature of the deed was such — a treacherous assassination — that the leading

¹ Justin, v, 8, 12 f.: *Caedes deinde civium ab Alcibiade auspicantur, ne iterum rem publicam sub obtentu liberationis invaderet. Quem cum profectum ad Artaxerxen Persarum regem conperissent, citato itinere miserunt qui eum intercepterent; a quibus occupatus, etc.*

This may, of course, be regarded as a corruption of the ordinary tradition that the murderers of Alcibiades were emissaries of Pharnabazus; but it reads like an independent version.

² Isocrates, xvi, 40 (continuing the above citation): *οὐ Λακεδαιμόνιοι καὶ Λύσανδρος ὁμοίως ἔργον ἐποίησαντ' ἐκείνον ἀποκτείνειν καὶ τὴν ὑμετέραν καταλύσαι δύναμιν, οὐδεμίαν ἡγούμενοι πίστιν ἔξειν παρὰ τῆς πόλεως, εἰ τὰ τεῖχη καταβάλοιεν, εἰ μὴ καὶ τὸν ἀναστήναι δυνάμενον ἀπολέσειαν;* Of course, this does not necessarily shut out the mediation of Pharnabazus.

actors in it would take pains rather to conceal than to make known the facts. And though the murderers may have been many, the victim, in all probability, was alone. There is, at least, no conceivable reason why any attendants whom Alcibiades may have had with him should have been allowed to escape. Beyond the fact that Alcibiades had been put out of the way of his innumerable enemies, probably little found its way into the stories of his career for many years; and then, after that career had, for peculiar reasons, become one of surpassing interest, in the absence of authentic details of his death, romantic details were more or less freely invented.

We have an oration by Isocrates (xvi, *de Bigis*), written in 397 for the younger Alcibiades, and one by Lysias against the same (xiv), written in 395, nearly a decade after the death of the elder Alcibiades. "Denunciations of the father fill about one-half of the speech against the son, and the son devotes more than three-quarters of his address to a defence of his father" (Jebb). Ivo Bruns has shown (*Literarisches Porträt*, pp. 493-521) that these orations are, respectively, elaborate encomium on, and invective against, the elder Alcibiades, with a literary setting of legal procedure, and that the encomium of Isocrates bears witness to a strong reaction in favor of the memory of Alcibiades and against the bitter hatred felt toward it in the earlier years of the restored democracy. Thucydides had already voiced, if not initiated, this reaction, in his portraiture of Alcibiades. To both orators, Isocrates and Lysias, with opposite sympathies and aims, many of the details which were told in the Alexandrian period, and afterward, about the death of Alcibiades would have been most welcome, and would certainly have been used had they been known. But the former confines himself to the most general terms in mentioning the fact of Alcibiades' death and the reasons for it (xvi, 40, cited above); while the latter, in his survey of the infamies of Alcibiades, stops abruptly with the ridiculous charge that he betrayed the Athenian fleet, at Aigos Potamoi, together with Adeimantus (xiv, 38). Had the later stories then been current to the effect that Alcibiades had made himself a favorite at the

court of Pharnabazus, and was seeking, like Themistocles, to secure the favor of the Great King himself, it is almost certain that both Isocrates and Lysias would have made capital out of them *pro* and *contra*. And with what avidity would Lysias have seized upon the story of the *hetaera* who performed the last rites for Alcibiades, had that story then been current, judging from the unutterable incest of which he accuses Alcibiades in the lost oration cited by Athenaeus (pp. 534 f., 574 e); or, if that oration be wrongly attributed to Lysias, from the veiled charges of the same unnatural crimes in xiv, 6. It is reasonably safe to assume that in 395, nine years after the death of Alcibiades, little was known at Athens about the circumstances of that death, beyond the general features adduced by Isocrates: Alcibiades had fallen a victim to the intrigues of the Lacedaemonians and Lysander.

At the time of the Macedonian supremacy, almost two generations of men later, when Ephorus and Theopompus wrote their *Hellenica*, the prevailing attitude toward the memory of Alcibiades was one of admiration for his great powers, rather than of detestation for his excesses and follies, as the reference to him by Demosthenes (*contra Meid.* 143-147) clearly shows. How prominent a figure he was in men's recollections of the great age of Athens, is shown by the fact that when Aristotle wishes to illustrate the individualizing procedure of history as opposed to the generalizing procedure of poetry, he selects the achievements and sufferings of Alcibiades (*Poet.* ix, 4). The long debate between the enemies and the friends of the memory of Alcibiades had ended with the triumph of his friends. But it is hardly to be expected that the pleaders on either side of the case would rest satisfied with the bare statement of the fact of his death in consequence of Lacedaemonian intrigue, which is all that was actually known in 395. Invention had been busy here, as well as in the catalogues of his misdeeds. The account of his death by Ephorus, distinctly preserved for us in citation by Diodorus (xiv, 11, 4), will represent the current belief of the time. In one unessential point Ephorus controverts the current belief, *viz.* in his over-ingenuous and improbable

interpretation of the motives which prompted Pharnabazus to send his murderers against Alcibiades. It was not, Ephorus declares, to please the Lacedaemonians, as was generally thought (see Meyer, *Gesch. d. Alt.* V, p. 26, note), but, in his own interests, to prevent Alcibiades from forestalling him in bringing the schemes of Cyrus to the notice of the King. The emissaries of Pharnabazus, Ephorus goes on to say, found him encamped (on his journey to the satrap of Paphlagonia (!)) in a certain village of Phrygia, and surrounded his tent in the night with a mass of firewood. When this had been lighted and was in a great blaze, Alcibiades attempted to defend himself, but was overwhelmed by the fire and the darts shot at him by his enemies, and so perished.¹

Here are more or less explicit details: Alcibiades, on a journey, was encamped for the night in a village of Phrygia, when his tent was surrounded with firewood, the wood set on fire, and Alcibiades was shot down and perished in the flames. He was consumed away from the earth. Whether this is authentic history or invention, — inferential invention to account for the really mysterious disappearance of Alcibiades, cannot be positively decided. But the presumption is against its being true history. The account first appears two generations of men later than the events described, after a period of hot partisan discussion of the relative merits and demerits of Alcibiades, during which invention and falsehood were rife, and in an author who seldom adds details of authentic history to the accounts of the authors whom he paraphrases — Herodotus, Thucydides, and Xenophon. From chap. xxvii of Plutarch's *Alcibiades*, to chap. xxxvii, 3, where the primary authority is Xenophon, much invented detail and rhetorical amplification is seen to have come from Ephorus and Theopompus, but not a single item of trustworthy additional history. About the death of Alcibiades, Xenophon is silent, and the encomium and denunciation of Alcibiades by Iso-

¹ Τοὺς δὲ (the emissaries of Pharnabazus) καταλαβόντας τῆς Φρυγίας ἐν τινὶ κώμῃ κατεσκευασκότα νυκτὸς περιεῖναι ξύλων πλήθος· ἀναφθέντος οὖν πολλοῦ πυρὸς τὸν Ἀλκιβιάδην ἐπιχειρήσαι μὲν ἀμύνεσθαι, κρατηθέντα δὲ ὑπὸ τοῦ πυρὸς καὶ τῶν εἰς αὐτὸν ἀκοντιζόντων τελευτήσασθαι.

crates and Lysias respectively, published a decade after his death, present nothing more than the general fact of his disappearance in consequence of Spartan intrigue. It is unlikely that Ephorus or any other historian can here supply anything authentic to fill the gap. With such a great national achievement as Cimon's victories at the Eurymedon, the case is quite different. Here the skeleton account of Thucydides (i, 100, 1) can be filled out with authentic detail from Callisthenes (Plut. *Cimon*, xii, xiii), who doubtless found trustworthy material for his consistent and credible account of the battles not only in the *Atthis* of Hellanicus, but also in oral tradition from actual participants in the battles, at Athens and among the allies (Meyer, *Forsch.*, II, p. 7). No such possibility can be shown for Ephorus or Theopompus in the matter of the death of Alcibiades. This was a secret assassination, where there was every reason for concealing rather than for publishing the facts. However, be it history or inferential fiction, the account of the manner of Alcibiades' death given by Ephorus became fixed in subsequent tradition, as much else in his history became canonical which is indisputably fiction. It reappears in Pompeius Trogus, an "auctor e severissimis" of the Augustan age, whom Justin (v. 8) epitomizes thus: a quibus (the emissaries of the Thirty) occupatus, cum occidi aperte non posset, vivus in cubiculo, in quo dormiebat, crematus est.

But between the time of Ephorus and that of Pompeius Trogus, a mass of invented detail had accumulated around this Ephorean nucleus. Alcibiades became a favorite theme for biography, as he had been for rhetoric and dramatic dialogue, and where appropriate or telling incident in the exit from the scene of so tremendous a personality was wanting, it was freely and effectively supplied. Nepos, not so "severe" an author as Pompeius Trogus, gives us, in his account of the death of Alcibiades (chaps. ix, x), an elaborate amplification of the simple Ephorean nucleus. It is a composite of Theopompus, the rival of Ephorus; perhaps of Timaeus of Tauromenium, who flourished more than a century later than Theopompus; and, doubtless, of stock Alexandrian

biography through which the version of Theopompus comes down to Nepos.¹ It is interesting to note the accretions both to the causes assigned for the death of Alcibiades, and to the circumstances of it. We are told of adventures of Alcibiades on his journey from Pactye, in the Thracian Chersonnesus, through the hostile Thracians north of the Propontis to Pharnabazus in Asia. In the nature of the case, no genuine tradition of these could exist, and Plutarch (*Alc.* xxxvi, 3 f.) gives a quite different version of them. The Themistoclean analogy induces the plausible fiction of the fugitive's favorable reception at the court of Pharnabazus, and the bestowal upon him by that satrap of "Grynium, in Phrygia castrum, ex quo quinquaginta talenta vectigalis capiebat," — a dubious city with an impossible revenue. It is intrinsically improbable that Pharnabazus, with the experiences of Tissaphernes before his eyes, would allow himself to become the tool of Alcibiades, and entirely contrary to his otherwise straightforward and soldierly character that he should treacherously murder one whom he had lulled into security by extravagant favors. Pharnabazus was no Tissaphernes.

Alcibiades, the tradition of Theopompus goes on to relate, learns of the plotting of Cyrus against the Great King, and asks from Pharnabazus an escort up to the royal court, that he may make use of his knowledge there to win the favor of the King. But the Thirty at Athens warn Lysander in Asia that Alcibiades must be put out of the way if Lysander's work at Athens is to endure, and Lysander therefore demands Alcibiades from Pharnabazus, dead or alive. The satrap chose to violate his hospitality rather than to alienate the Spartans from the King, and sent Susamithres and Bagaeus to kill Alcibiades in Phrygia, where he was preparing his journey to the King. Coming secretly to the place where Alcibiades was, they took measures to kill him. They dared

¹ *Alc.* xi, 1 f.: Hunc infamatum a plerisque tres gravissimi historici summis laudibus extulerunt; Thucydides, qui eiusdem aetatis fuit, Theopompus, post aliquanto natus, et Timaeus; qui quidem duo maledicentissimi nescio quo modo in illo uno laudando conspirant. Namque ea, quae supra scripsimus, de eo praedicarunt.

not attack him with ordinary weapons, and so by night they heaped firewood around the house where he was sleeping, and set it on fire, in order to kill with the flames one whom they despaired of overwhelming by force. Alcibiades, roused by the flames, although his sword had been removed from him (by stealth?), snatched a dagger from a faithful Arcadian friend whom he had with him, and who had vowed never to leave him. This man he bade follow him, and then snatching up what clothing there was at hand, threw it upon the flames, and so passed safely through them. When the barbarians saw that he had escaped the fire, they hurled their weapons at him from afar, slew him, and brought his head to Pharnabazus. But a woman, who was accustomed to live with him, wrapped his dead and headless body in her woman's garments, and burned it in the flames of the house where his enemies had planned to burn him alive (*Nepos, Alc. ix, x*).

It is not difficult to suggest a probable genesis for most of the details not already found in the tradition of Ephorus. The names of the emissaries of Pharnabazus are orthodox Persian names, given in slightly different form by Plutarch, and added to the story for the sake of greater verisimilitude, — a common device of romantic tradition. In the tradition of Plutarch, for the sake of still greater verisimilitude, "Magaëus" and "Susamithras" are respectively brother and uncle of Pharnabazus (*xxxix, 1*). The scene of the tragedy is a village in Phrygia, a natural and plausible assumption, since Lesser Phrygia was part of the domain of Pharnabazus.¹ So brave a man as Alcibiades notoriously was, whose statue, if we may trust the elder Pliny (*N.H. xxxiv, 12*) and Plutarch (*Numa, viii*), had stood in the Roman comitium from the time of the Samnite wars down to that of Sulla, to represent the

¹ Under Roman rule in Asia Minor, Lesser Phrygia, as a separate territorial division, disappeared; and therefore when Hadrian wished to erect a monument for Alcibiades, the traditions of his death had fixed themselves upon a village of Greater Phrygia, which, at the time of Alcibiades' death, had been part of the domain of Cyrus. *Εἶδομεν δὲ καὶ ἡμεῖς τὸ ἐν Μελίσσῃ τοῦ Ἀλκιβιάδου μνημα ἐκ Συννάδων εἰς Μητρόπολιν ἀφικνούμενοι· ἐφ' ᾧ καὶ κατ' ἔτος θύεται βοῦς, διακελευσαμένου τοῦτο τοῦ πάντα ἀρίστου Ἀδριανοῦ βασιλέως· ὃς καὶ ἀνέστησεν ἐπὶ τῷ μνηματι Παρίου λίθου εἰκόνα τὸν Ἀλκιβιάδην* (*Αἰθ. p. 574 f.*).

bravest of the Hellenes, could not be allowed to perish ingloriously in a fiery trap. Witness to his valor, with the same effort at verisimilitude which supplied the Persian names of the deputies of Pharnabazus, had been furnished, in one version, by a faithful Arcadian friend, unnamed, about whom nothing else is ever heard; and, in another version, by a *hetaera*, without one or two of whom, as his enemies averred (*Ath.* p. 574 e), Alcibiades never travelled. In the tradition of Nepos, both witnesses are united; in that of Plutarch the *hetaera* alone suffices, and her name is not Theodoté, as ordinarily given, but, since only a famous *hetaera* would answer for so famous a man, Timandra, the mother of Lais the Corinthian (*Alc.* xxxix, 4). But whether it be established by the mouth of one or of two witnesses, Alcibiades escaped the flames and died from the weapons of his enemies, as a great warrior should. In the tradition of Nepos a touch of oriental savagery is given by having the head of Alcibiades brought to Pharnabazus for Lysander, but his headless body is consumed in the blazing cabin, as the earlier tradition had it consumed without decapitation, without any friendly intent, and without any merciful mitigation of the horror.

More than a century after Nepos, Plutarch gave his artistic version of events at the close of Alcibiades' career, following in the main the tradition of Theopompus rather than that of Ephorus. Certain deviations and additions peculiar to Plutarch, in so far as they have not been already noticed, may be briefly indicated here, before seeking to get the total effect of his narrative. We find in Plutarch a little more definiteness in the adventures of Alcibiades before reaching Pharnabazus. It is in Bithynia that the Thracians rob him, rather than "supra Propontidem." The analogy of Themistocles is used quite differently. It is at the court of Artaxerxes that Alcibiades wishes to revive the rôle of Themistocles, and to this end he courts successfully the favor of Pharnabazus. In Plutarch, Lysander is reluctant to meet the wishes of the Thirty, and only when the Ephors order him to "put Alcibiades out of the way," does he bid Pharnabazus to perform the deed. There is no ghastly oriental decapitation of the

victim in the main story of Plutarch, although in a curious way he shows his acquaintance with this grosser phase of the tradition. Instead of being on a journey to the King, Alcibiades was living in the Phrygian village with Timandra, and shortly before his death has a prophetic vision. Plutarch gives two versions of this vision, the second of which only is based on that form of the tradition which has Alcibiades beheaded and his body burned. The version which Plutarch adopts is conformed to that softened and pathetic account of the final disposition of Alcibiades' body which the gentle writer either constructed himself or selected from his sources. And the bravery of Alcibiades is much enhanced in Plutarch's story. There is no Arcadian attendant to assist the hero. Alone he scatters the barbarians who have set fire to his house, and alone he falls by their missiles. Timandra, whose escape from fire and missiles is not explained, wraps his body in her own woman's garments, and gives it such honorable burial as she can. Almost all the essential variations of his story from that of the tradition of Theopompus are such as one would expect in a writer of Plutarch's temperament and character, if he were allowing himself artistic freedom in the reproduction of the material of tradition.

This, then, is his complete story of the death of Alcibiades:—

“Alcibiades now feared the Lacedaemonians, who were supreme on land and sea, and betook himself into Bithynia, carrying much treasure with him, and securing much as he went, but leaving even more behind him in the fortress where he had been living. But in Bithynia he lost much of his substance, being plundered by the Thracians there, and so he determined to go up to the court of Artaxerxes. He thought to show himself no inferior to Themistocles when the King made trial of his services, and superior in his pretext for offering them. For it was not to be against his fellow-countrymen, as in the case of that great man, but in behalf of his country, that he would assist the King and beg him to furnish forces against a common enemy. Thinking that Pharnabazus could best give him facilities for making

this journey up to the King, he went to him in Phrygia, and continued there with him, paying him court and receiving marks of honor from him.

“The Athenians were greatly depressed at the loss of their supremacy. But when Lysander robbed them of their freedom too, and handed the city over to thirty men of his mind, then, their cause being lost, their eyes were opened to the course they should have taken when salvation was still in their power. They sorrowfully rehearsed all their mistakes and follies, the greatest of which they considered to be their second outburst of wrath at Alcibiades. He had been cast aside for no fault of his own; but they got angry because a subordinate of his lost a few ships disgracefully, and then they themselves, more disgracefully still, robbed the city of its ablest and most experienced general.

“And yet, in spite of their present plight, a vague hope still prevailed that the cause of Athens was not wholly lost so long as Alcibiades was alive. He had not, in times past, been satisfied to live his exile's life in idleness and quiet; nor now, if his means allowed, would he tolerate the insolence of the Lacedaemonians and the madness of the Thirty.

“It was not strange that the multitude indulged in such dreams, when even the Thirty were moved to anxious thought and inquiry, and made the greatest account of what Alcibiades was planning and doing. Finally, Critias tried to make it clear to Lysander that as long as Athens was a democracy the Lacedaemonians could not with safety have the rule in Hellas; and that Athens, even though she were very peacefully and well disposed towards oligarchy, would not be suffered, while Alcibiades was alive, to remain undisturbed in her present condition. However, Lysander was not persuaded by these arguments until an official message came from the authorities at home bidding him put Alcibiades out of the way; whether they too were alarmed at the vigor and enterprise of the man, or whether they were doing this as a favor to Agis.

“Accordingly, Lysander sent to Pharnabazus and bade him do this thing, and Pharnabazus commissioned Magaeus his

brother and Sousamithras his uncle to perform the deed. At that time Alcibiades was living in a certain village of Phrygia, where he had Timandra the courtesan with him, and in his sleep he had the following vision.

“He thought he had the courtesan’s garments upon him, and that she was holding his head in her arms while she adorned his face like a woman’s with paints and pigments. Others say that in his sleep he saw Magaeus cutting off his head and burning his body. All agree in saying that he had the vision not long before his death.

“The party sent to kill him did not dare to enter his house, but surrounded it and set it on fire. When Alcibiades was aware of this, he gathered together most of the garments and bedding in the house and cast them on the fire. Then, wrapping his cloak about his left arm, and drawing his sword with his right, he dashed out, unscathed by the fire, before the garments were in flames, and scattered the barbarians, who ran at the mere sight of him. Not a man stood ground against him or came to close quarters with him, but all held aloof and shot him with javelins and arrows.

“Thus he fell, and when the barbarians were gone, Timandra took up his dead body, covered and wrapped it in her own undergarments, and gave it such brilliant and honorable burial as she could provide.

“This Timandra, they say, was the mother of that Lais who was called the Corinthian, though she was a prisoner of war from Hyccara, a small city of Sicily. And some, while agreeing in all other details of Alcibiades’ death with what I have written, say that it was not Pharnabazus who was the cause of it, nor Lysander, nor the Lacedaemonians, but Alcibiades himself. He had corrupted a girl of a certain well-known family, and had her with him; and it was the brothers of this girl who, taking his wanton insolence much to heart, set fire by night to the house where he was living, and shot him down, as has been described, when he dashed out through the fire.”

This we must regard as romantic and beautiful historical fiction. The conscientious historian, in giving what he be-

lieves to be true history in the matter, cannot go much, if any, beyond what was known to Isocrates and Lysias: Alcibiades, soon after the accession of the Thirty to power in Athens, sought refuge from enemies whom he feared the more, with Pharnabazus, whom he feared the less, but was soon put out of the way by that satrap, in response to the demands of Sparta.¹

¹ A good example of the old combination method in the treatment of cumulative tradition may be seen in Hertzberg's *Alcibiades* (1853), pp. 351-355; of the eclectic method, in Grote's treatment of the case, *Hist. of Greece*, VI (Engl. ed.), pp. 529-532 ("I put together what seems to me the most probable account of the death of Alcibiades from Plutarch, Diodorus, Cornelius Nepos, Justin, and Isokrates. There were evidently different stories, about the antecedent causes and circumstances, among which a selection must be made"). The severer attitude of a later school of historians toward the same evidence is well illustrated by the brevity of Eduard Meyer, *Gesch. d. Alt.* V, p. 25 f. ("So gab er [Pharnabazus] der Forderung nach; er liess Alcibiades auf der Reise in Phrygien ueberfallen und niedermachen").

III. — *The Time Element in the Greek Drama.*

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IN the *Supplices* of Aeschylus, when the ship of Aegyptus' sons is seen, Danaüs consoles his daughters by saying that a landing cannot be effected by them so late in the evening (764-775). But only sixty lines farther on (836), a herald arrives from the fleet; and no hint is given that this procedure is anything remarkable.¹ What are we to infer? Surely that the night has passed in the interval; and we note that the intervening verses (776-835) are taken up by a lyric passage.

I would therefore present this theory: *When the chorus is alone, or practically alone, on the stage,² time may elapse, to the extent of hours or days or even longer.* This explains at once the passage of the night in the *Supplices*.

When we examine Aeschylus' *Persae*, we find that there are two logical gaps in time: Atossa's dream, by the psychology of such phenomena, should be simultaneous with the defeat of the Persians at Salamis; then a gap of months occurs, from the autumn to the early spring, when the messenger arrives with news confirming the evil presage of the dream; finally, Xerxes and the remnant of his army arrive, days or weeks later. The messenger has presumably been dispatched as soon as Xerxes reached the safer portion of his empire (*ἔστιοῦχον γαίαν*, 511), that is, as soon as he has crossed into Asia, and must have gained materially on the slower moving army, remnant though it was. The vision of Darius occurs in this interval.

In the light of the theory just advanced, the *Persae* is to be interpreted as follows: (1) narration of Atossa's dream, followed by (2) the messenger's evil tidings; the gap inter-

¹ Cf. Campbell, *Cl. Rev.* IV, 304; but also Verrall, *The Ion of Euripides*, p. lii, n. 1.

² I shall use the term 'stage' to mean the entire place where actors and chorus perform their parts, without reference to the question whether there was a raised stage or not, since for the present purpose that is immaterial.

vening being suppressed, or represented by the trochaic passage 215-248, the dialogue between Atossa and the chorus, which is practically equivalent to a choral passage, as it does not advance the action of the play in any respect. After the messenger's report comes a lyric passage, then (3) the vision of Darius, another choral passage, and finally (4) Xerxes' arrival; the lapse of time between the coming of the messenger and that of Xerxes is represented by one or both of these lyric passages.

This use of the chorus appears clearly also in the *Agamemnon*. Scene I: the messenger sees the signal-fire on Arachnaeum, giving news of the capture of Troy (1-39). The chorus then occupies the stage for over two hundred lines (40-257), though without any noticeable lapse of time. Next Clytaemnestra comes in, having already heard the news; this is Scene II (258-354). Now comes a long gap in time, allowing for Agamemnon's homeward voyage; this is filled by the stasimon that here follows (355-488). Scene III now begins (489): the herald from the fleet appears in the distance, and on entering gives his news. That a considerable space of time has elapsed is indicated not only by the length and storminess of the voyage, as it is described by the herald, but by various passages, notably in Clytaemnestra's greeting to the herald (587-589): "Long ago did I utter cries of joy, when the first nocturnal messenger of fire did come, telling of Troy's capture and destruction."¹ Earlier in the play, she speaks of the present morning as that of the day after Troy's fall.² During the next stasimon (681-809) time passes sufficient to allow Agamemnon with his host and triumphal array to reach the city. From this point on, the time inconsistencies are but slight.³

¹ 587-589: ΚΛ. ἀνωλόλυξα μὲν πάλαι χαρᾶς ἵππο,
ὅτ' ἦλθ' ὁ πρῶτος νύχτιος ἀγγελος πυρός,
φράζων ἄλωσιν Ἰλίου τ' ἀνάστασιν.

² 278-279: ΧΟ. ποίου χρόνου δὲ καὶ πεπόρθηται πόλις;
ΚΛ. τῆς νῦν τεκούσης φῶς τόδ' εὐφρόνης λέγω.

320: ΚΛ. Τροίαν Ἀχαιοὶ τῆδ' ἔχουσ' ἐν ἡμέρᾳ.

³ Verrall's interpretation of the *Agamemnon* (cf. the Introduction to his edition of the play) and of Euripides' *Andromache* (*Student's Greek Tragedy*, pp. xviii f.;

In the *Choephoroe*, when Orestes knocks at the door of the palace, night is already descending, for he says to the servant who opens the door, after bidding him announce him to the masters of the house, "And make haste, for the chariot of night is hastening on with darkness, and 'tis time for travellers to come to anchor in the hospitable homes of strangers."¹ He and Pylades are received and entertained. Aegisthus is summoned and killed; Clytaemnestra receives the same fate. Orestes now spreads out before the all-seeing Sun the net in which his father was entangled (983 ff.), and sets forth upon his journey to Delphi (1034 ff.).² How are we to understand this? *The night passes in the entertainment of the guests*; opportunity for this is given by the choral passage 783-837. Then the exposition of the web follows naturally in the early morning, when the sun is just visible in all his freshness, and Orestes starts to Delphi with a full day of daylight before him; for unless we understand the night to have passed, he must start off at nightfall, contrary to all Greek habits of travel, and the sun must have delayed his course long enough to see the fatal web displayed after the slaying of Aegisthus and Clytaemnestra.

Again, in the *Eumenides*: In the early part of the play (93) Orestes leaves Delphi for Athens, under Hermes' guidance, while the Furies sleep; they are roused by the ghost of Clytaemnestra, endeavor to find Orestes, and are put on his track by Apollo. At this point (234) comes not only a gap in time, but a change of place, from Delphi to Athens. As the distance is about one hundred miles, we must allow Orestes some three days at least to accomplish it, though some of his expressions imply possibly months or years of

Four Plays of Euripides, pp. 1-42) cannot be accepted, inasmuch as his view involves a wanton deception of the audience. On the contrary, the poet constantly endeavors to keep his hearers *au courant* of the story; in the *Oedipus Rex*, for example, Oedipus extracts the story of Laius' death from the sole survivor of Laius' train, though he should long ago have collected the evidence on the affair.

¹ 660-662: τάχυνε δ', ὡς καὶ νυκτὸς ἄρμ' ἐπέλγεται
σκοτεινῶν, ὥρα δ' ἐμπόρους καθιέναι
ἄγκυραν ἐν δόμοισι πανδόκοις ξένων.

² Cf. Campbell, *Cl. Rev.* IV, 304.

wandering (235-243). Opportunity for the lapse of time here is given, however, not by the lyric passage (143-178), but by leaving the stage vacant (234), which naturally brings the action of the play to a standstill even more than is the case during the stasima.¹

Take next the *Prometheus*: at 23 the alternation of day and night in his suffering is referred to by Hephaestus, and the effects of this suffering are plainly visible to Io when she sees him (563); Prometheus himself foresaw a long sojourn there (94).² But his sufferings in that place terminate with the cataclysm at the end of the play; the lapse of eons of time is represented by the several choral passages occurring in the interval (114-192, 397-435, 526-560, 887-906).

In the *Septem contra Thebas*, Eteocles leaves for battle at 719; at 792 a messenger enters with news that the battle is over; the brief space of seventy lines offers no time for all the incidents of the battle.

Now, naturally, where there is no change of setting and background, an apparent unity in time is produced by the necessity of continuous production of the play; but there is no inherent necessity for this unity. Let us consider the

¹ The stage is left vacant also in Sophocles' *Ajax*, 133; Euripides' *Alceste*, 746; *Helena*, 385; *Iphigenia in Tauris*, 66 and 122. In the *Ajax* there is a gap of some time (though not of days), in which Odysseus, who has just left the stage, spreads abroad the news of Ajax' mad behavior. The chorus, entering apparently at once after his exit, tells of this procedure on his part:—

148-150: XO. τοιοῦσδε λόγους ψιθύρους πλάσσων
eis ὧτα φέρει πάντων Ὀδυσσεύς,
καὶ σφόδρα κείθει.

² 23-25: HΦ. ἀσμένφ δέ σοι
ἢ ποικιλείμων νῦξ ἀποκρίψει φάος,
πάχρην θ' ἔφαν ἥλιος σκεδᾶ πάλιν.

561-564: IΩ. τίς γῆ; τί γένος; τίνα φῶ λεύσσειν
τόνδε χαλινοῖς ἐν πετρίνοισιν
χειμαζόμενον;
τίνος ἀμπλακίας ποινὰς δλέκει;

93-95: IIΠ. δέρχθηθ οἷαις αἰκίαισιν
διακραϊόμενος τὸν μυριετῆ
χρόνον ἀθλεύσω.

Cf. Campbell, *Cl. Rev.* IV, 304; Verrall, *The Ion of Euripides*, p. li, n. 1.

nature of the Greek drama in its origin: it was a dialogue between a leader and a chorus. As this developed, scenes (*ἐπεισόδια*) and choral passages occurred alternately; the leader became the first actor; a second actor was added, then a third. May not a lyric passage, with its moralizing or generalizing sentiments, have been to the Greeks much the same as the dropping of the curtain to us?¹ If the story requires a lapse of time, it occurs; if not, well and good. No one disputes the principle of dramatic condensation in time,² so far as it relates to events that might conceivably happen on the same day;³ it is only where there is a lapse of a night or longer that the incongruity becomes marked. For this reason this paper will be confined almost entirely to the discussion of those plays which involve the passage of a night or more.

Our ancient authority for the time unity of the drama is Aristotle, *de Arte Poetica*, v, 4, p. 1449 b, 10 ff.: "Epic poetry agrees with Tragedy in so far as it is an imitation in verse of characters of a higher type. They differ, in that Epic poetry admits but one kind of metre, and is narrative in form. They differ, again, in their length: for Tragedy endeavors, so far as possible, to confine itself to a single revolution of the sun, or but slightly to exceed this limit; whereas the Epic action has no limits in time. This, then, is a second point of difference; though at first the same freedom was admitted in Tragedy as in Epic poetry."⁴

I wish to lay emphasis on the last clause: "though at first the same freedom was admitted in Tragedy as in Epic Poetry." This is so true that in six of the extant plays of Aeschylus

¹ Cf. Verrall, *The Ion of Euripides*, pp. xlviiii-l.

² Cf. Furness, *Variorum Shakespeare, Hamlet*, I (1877), pp. xiv-xvii; *Merchant of Venice*, pp. 332-345.

³ Cf. Lounsbury, *Shakespeare as a Dramatic Artist*, pp. 78-86.

⁴ Butcher's translation; cf. also pp. 289-291 of his commentary. The original, in Christ's edition, reads as follows: ἡ μὲν οὖν ἐποποιία τῆ τραγωδίᾳ μέχρι μὲν τοῦ [μέτρου μεγάλου] μίμησις εἶναι σπουδαίων ἠκολούθησεν· τῷ δὲ τὸ μέτρον ἀπλοῦν ἔχειν καὶ ἀπαγγελίαν εἶναι, ταύτη διαφέρουσιν· ἔτι δὲ τῷ μήκει, ἡ μὲν οὖν μάλιστ' αἰετᾶται ὑπὸ μιᾶν περίοδον ἡλίου εἶναι ἢ μικρὸν ἐξαλλάττειν, ἡ δὲ ἐποποιία ἀόριστος τῷ χρόνῳ, καὶ τούτῳ διαφέρουσιν· καίτοι τὸ πρῶτον ὁμοίως ἐν ταῖς τραγωδίαις τοῦτο ἐποιοῦν καὶ ἐν τοῖς ἔπεισιν.

there is a lapse of a night or more ; in four of these, of many nights. We shall later have reason to see why Aristotle formulated his rule as he did.

Among the extant plays of Sophocles, the *Trachiniae* is the only one transgressing the limits of the day. At 92 Deianira sends her son Hyllus in search of his father, Heracles, who has been away some fifteen months. He must be allowed at least some days for his search, or it will be folly to have him go at all. This time is represented by the choral passage 94-140. In the second scene Lichas arrives with the news that Heracles is at Cenaeum in Euboea ; through another messenger the story of the captive Iole becomes known to Deianira, and after another choral passage (497-530) she sends her recreant husband the supposed love-philter, the poisoned garment. After the next lyric passage (633-662), begins the episode in the course of which Hyllus enters with the news of his father's dreadful sufferings at Cenaeum. Now as Cenaeum is about twenty miles from Trachis in a direct line, we cannot believe that Lichas came from Cenaeum to Trachis and returned to Cenaeum ; that Heracles donned the garment, and Hyllus reached Trachis, all on one day ; to say nothing of the further events of the play, namely, the suicide of Deianira and the arrival and agonies of Heracles himself. Rather a night intervenes, or better two nights, between the arrival of Lichas with the news and the return of Hyllus, the lapse of time being indicated by the intervening lyric passages (497-530, 633-662).

Of Euripides' plays five claim our attention. First the *Heraclidae*: In Scene I Demophon, king of Athens, gives protection at Marathon to the children of Heracles ; and Copreus, the Argive herald, leaves for home to obtain a military force (cf. 932). After a lyric passage (288-296), Demophon leaves also to marshal his men in defence of the strangers. This is Scene II. During the brief stasimon 353-380 several days elapse, for in the next episode (Scene III) Demophon tells the refugees that an Argive army under Eurystheus has now reached the borders of Attica and is there encamped (389-397). During the choral passage 608-

629 there is again a lapse of some time, a few days at least, for we learn immediately thereafter (in Scene IV) that Hyllus, son of Heracles, has arrived with an army, and has joined Demophon in opposing Eurystheus. A battle is imminent. The gap in time is necessary to allow Hyllus at his home in Trachis to learn of the needs and whereabouts of his brethren, and to reach the scene of the conflict.¹ After the next stasimon (748-783) comes (Scene V) the news of the battle, on the farther side of Attica, extending as far as the Scironian rocks (859-860), forty odd miles away. The interval between this and the preceding scene is evidently but long enough to allow for the battle; so also the next scene (VI, after stasimon 892-927), in which Eurystheus is brought in a captive, follows closely.

In Euripides' *Supplices*, the mothers of the chiefs who fell at Thebes gain Theseus' support in their quest to bury their sons' bodies. This is at Eleusis (1). At 364 Theseus leaves for Athens to gather an army (356). After a choral passage (365-380), allowing time for the trip to Athens and back, some twelve to fifteen miles each way, as well as for the mustering of his hosts, he returns with the army (391-392). Here there is a lapse of one night; possibly of more than one, for time has also been given for Creon at Thebes to learn of Theseus' intentions and to send a herald to Eleusis, who meets Theseus there, and forbids any attempt to secure the bodies for burial. In anger Theseus orders his whole army to move on Thebes (584-587). After his departure, there is a choral passage (598-633). Then a messenger arrives with news of Theseus' victory under the walls of Thebes (651 ff.). Evidently one or more nights have passed in the meantime, as Eleusis lies about thirty miles from Thebes.

In the *Hercules Furens*, Heracles returns to Thebes after a long absence, only to find Lycus, an usurper, seated on the throne. At 1163 Theseus comes to Thebes with an army to

¹ This interval may, however, be regarded as identical with that in 353-380, supposing word to have reached Hyllus as rapidly as possible after the departure of Copreus for Argos.

help Heracles drive out Lycus: this implies that he knew of Heracles' return before he set out to his aid. It would be ridiculous to suppose that Theseus left Athens for this purpose while still believing that Heracles was away from home. Hence between 523, when Heracles returns to Thebes, and 1163, when Theseus appears, there has been time for news of Heracles' arrival to reach Athens and for Theseus to march to Thebes.¹ This gap is filled by some one of the several lyric passages between these points in the drama.

In the *Iphigenia Aulidensis*, Agamemnon sends a secret messenger to Argos (111 f.) to stop Clytaemnestra from sending Iphigenia to Aulis (1-163). After a choral passage (164-302), comes the second scene. Menelaus has intercepted and brought back the messenger, and a quarrel ensues between the two royal brothers. By all probabilities Agamemnon should have sent his letter soon enough to reach Argos before Iphigenia's departure, but in the midst of the altercation the herald comes (414), announcing the arrival of Clytaemnestra and Iphigenia;² his speech is regarded as spurious by some,³ but its genuineness seems to be attested by Agamemnon's reference to the presence of his wife and daughter in the camp, at 456-459.⁴ Therefore the natural gap in time here is done away with by making Clytaemnestra bring Iphigenia hastily on receipt of the first message; while Agamemnon, in true Greek fashion, delays sending his warning note until too late.

¹ It is true however that Theseus, having just been rescued from Hades by Heracles (618-621, 1169-1171), may have acted on the supposition that Theseus would reach Thebes at the time when he did, and so have marched to his assistance without definite news of his arrival at home.

² 414-418:

ΑΓΓ. ὦ Πανελλήνων ἀναξ,
 Ἄγαμεμνον, ἦκω παῖδά σοι τὴν σὴν ἄγων,
 ἦν Ἴφιγένειαν ὠνόμαζας ἐν δόμοις.
 μήτηρ δ' ὄμαρτεῖ, σῆς Κλυταιμνήστρας δέμας,
 καὶ παῖς Ὀρέστης . . .

³ Cf. Paley's note to 414 in his edition of Euripides, III, p. 477.

⁴ 456-459: ΑΓΑ. καὶ γὰρ μ' ἀπώλεσ' ἐπὶ κακοῖς ἄ μοι πάρα
 ἔλθοῦσ' ἄκλητος. εἰκότως δ' ἄμ' ἔσπετο
 θυγατρὶ νυμφεύσουσα καὶ τὰ φίλιτατα
 δώσουσ', ἵν' ἡμᾶς θύτας εὐρήσει κακοῦς.

In the *Andromache*, Hermione flees with Orestes to escape the vengeance of her husband, Neoptolemus, for her attempt on Andromache and her son, just thwarted by Peleus; Orestes utters threats against the life of Neoptolemus. A few lines further on, Peleus reappears, having learned of her flight, and is met by a messenger who announces that Neoptolemus has been slain at Delphi by the contrivances of Orestes, who was present there at the time; and that his body is now close at hand (1085 ff.).

This may be explained readily on the assumption that during the stasimon 1009-1046 a space of about a week or ten days passes. Orestes leaves Hermione in some safe place, hastens to Delphi, arriving there almost as soon as Neoptolemus, and then enters upon the plots which cause the death of the son of Achilles. This allows time for several days at Delphi and for the bringing home of the body. We may suppose that Peleus did not hear of Hermione's flight sooner, either on account of the seclusion of women or of the fact that he and Neoptolemus lived in separate though neighboring towns (16-23); or still better, that his learning of it is delayed for poetic considerations.¹

When we take up the comedy, our task is complicated by two factors not present in the tragedy. In the first place, there is greater freedom of treatment, no exact verisimilitude being sought by the poet. We cannot, therefore, expect a fantasy such as the *Birds* to fall into rational time limits: in it we find an immense amount of action crowded into a short space, uninterrupted by the succession of day and night,—the arrival of Pisthetaerus among the birds, his arguments before them, the visit of the poet, the oracle-monger and other frauds, the building of the city, the spread of bird-mania in the world, the sale of feathers to those afflicted with the new disease, the dickerings with the gods.

The second new factor is the structure of the old comedy itself, in that each play is divided more or less rigorously into two main parts, the preparatory part, including the

¹ For Verrall's view of the *Andromache*, cf. p. 40, n. 3, above.

ἀγών, leading up to some change in conditions; and the second part, consisting of scenes, often unconnected with each other, depicting the state of affairs resulting from the change. The two parts are usually separated by the parabasis. A good example is the *Wasps*: in the first part Philocleon is induced to give up his love for the law courts in favor of a private law court at home; in the second part of the play various ridiculous scenes are acted in this little court of his own. We must therefore be careful not to mistake this division for a real division in time; for while it does seem to imply a gap in time to allow the machinery, legal or otherwise, of the new régime to be put into motion, it must be regarded simply as an inherent attribute of the old comedy itself.

There are, however, four plays of Aristophanes which show the passage of considerable time.

In the *Acharnians*, Amphitheus' embassy to Sparta is completed between 133 and 175 — the space given by the Athenian assembly to the hearing of Sitalces' embassy. But the dismissal of the assembly at 173 leaves Dicaeopolis alone on the stage; this, with the consequent stoppage of the action of the play, gives the opportunity for the lapse of time necessary for Amphitheus' journey.¹

In the *Clouds* there can be but slight lapse of time, for at 17 we learn that it is past the twentieth of the month;² at 1131 it is but the twenty-fifth or twenty-sixth.³ Yet we must consider that three or four days, at least, have passed in the meantime, for in the interval Strepsiades has shown his inability to acquire the learning of the sophists, and

¹ 173-175: KHP. οἱ γὰρ πρυτάνεις λύουσι τὴν ἐκκλησίαν.
ΔΙΚ. οἴμοι τάλας, μυττωτὸν ὄσον ἀπώλεσα.
ἀλλ' ἐκ Λακεδαιμόνος γὰρ Ἀμφίθεος ὀδί.

² 16-18: ΣΤΡ. ἐγὼ δ' ἀπόλλυμαι,
ὄρων ἀγούσαν τὴν σελήνην εἰκάδας'
οἱ γὰρ τόκοι χωροῦσιν.

³ 1131-1134: ΣΤΡ. πέμπτη, τετράς, τρίτη, μετὰ ταύτην δευτέρα,
εἶθ' ἦν ἐγὼ μάλιστα πασῶν ἡμερῶν
δέδοικα καὶ πέφρικα καὶ βδελύττομαι,
εὐδὸς μετὰ ταύτην ἔσθ' ἔξη τε καὶ νέα.

his son Phidippides has received a complete sophistic education.¹

In the *Lysistrata* the women must be on the acropolis for some days, to bring about the results described. At 708 ff. Lysistrata describes the devices to which the women resort to try to go back to their husbands: in particular, she *yesterday* seized by the hair and dragged back one who was trying to fly down from the acropolis.² Some days have therefore elapsed, accounted for by the choral passage 614-705. At 881 we learn the exact number of days: Cinesias, coming to claim his wife Myrrhina, appeals piteously to her to come to him for the sake of their little child, "unwashed and unsuckled for the past five days."³ Again, at 1013, the Spartan herald leaves Athens for home, to secure the sending of ambassadors with full powers to conclude peace between the two cities; at 1074 the ambassadors reach Athens. Hence, in the intervening choral passage several days must be supposed to elapse.

The *Plutus* at 626 has a gap of a night for the cure of the god's blindness at the sanctuary of Aesculapius. This was filled by a choral passage that has been lost, and is now indicated merely by the word ΧΟΡΟΥ in the text.

The conclusion is, therefore, that time can elapse in the drama whenever the action is at a standstill. This occurs mainly during lyric passages, which are used frequently merely to separate scenes and to allow certain events to happen off the stage.⁴ Thus Verrall, despite the strictness

¹ The gap is during the education of Phidippides, and is to be placed during the choral song 1114-1130.

² 723-725: ΑΤΣ. τὴν δ' ἐπὶ στρουθοῦ μίαν
ἤδη πέτεσθαι διανοομένην κάτω
ἐς Ὀρσιλόχου χθὲς τῶν τριχῶν κατέσπασα.

³ 880-881: ΚΙΝ. οὐδ' ἔλεεις τὸ παιδίον
ἄλουτον ὄν κἄθλων ἕκτην ἡμέραν;

⁴ In the Elizabethan drama there are some plays which conform closely to the time unities: examples are Jonson's *Alchemist* and Shakespeare's *Tempest*. On the other hand, in *Henry V*, *The Winter's Tale*, and *Pericles* there is the same use of the chorus that we have in the classic drama; it accounts for lapse of

with which he holds to the twenty-four hour time rule of Aristotle,¹ admits that in the *Orestes* of Euripides the real function of the chorus "is simply to fill with their odes the necessary pauses in the action."² He has the right principle here, but he fails to apply it in its full extent.

Such standstill of the action occurs also, though less often, when the stage is empty, as in Aeschylus' *Eumenides* and Sophocles' *Ajax*; and even when one of the actors is alone on the stage, as in Aristophanes' *Acharnians*.

To go back to the passage in Aristotle's *Poetics* dealing with time unity in tragedy, we find that it is exactly true. At first there was little effort to preserve the unity: six of Aeschylus' seven extant plays involve the lapse of a night or more; in Sophocles only one of the seven contains such an interval. Now the earliest of Sophocles' extant plays, excepting the *Ajax*, was presented in 442, or sixteen years after Aeschylus' last extant play; hence the facts here accord exactly with the statement of Aristotle. Of Euripides' nineteen plays,³ none can be dated before 438, so that chronologically they are contemporaneous with those of Sophocles; some four or five of these⁴ show evidence of the passage of a night or more in the course of the play. But we could not expect Euripides to be quite so strict on this point as the graver and more dignified Sophocles, any more than we could expect Aristophanes to force his comedies into a twenty-four hour Procrustean bed.

The loss of the chorus, by the impoverishment of the city and citizens at the close of the fifth century before Christ,

time (also for change of place). This use of the chorus in the Elizabethan drama is common enough to be regarded as an accepted principle.

¹ Cf. p. 40, n. 3, above.

² *Four Plays of Euripides*, p. 216.

³ To include the *Rhesus*, of doubtful authenticity.

⁴ Haigh, *The Tragic Drama of the Greeks*, p. 244, considers the *Supplices* the only one of Euripides' plays which requires the lapse of a night. He thinks that the *Andromache* does not necessarily presuppose the presence of Orestes at Delphi. He therefore regards Euripides as being quite as strict on this point as is Sophocles. A contrary view is given by Croiset, *Hist. Litt. Grecque*, III², p. 132, who considers Euripides quite as free as Aeschylus in his treatment of the time relations.

wrought havoc with this arrangement, for it was nothing less than the taking away of that member which gave unity to the whole play and separation to the individual scenes.¹ We have to judge now mainly by the plays of Plautus and Terence, following closely, as they do, their Greek originals. True, there is still occasionally a chorus, as in the *Rudens*, but it is rare and when employed plays a very subordinate part. But by the loss of the chorus the unity in time became more essential, and its violation more apparent. Consequently we notice all manner of incongruities of time in the Roman comedy;² but they mostly affect periods of less than twenty-four hours.³ Yet here a vacant stage may be supposed to allow a certain limited space of time to elapse, as in the *Mostellaria*, where Tranio sets out to the Piræus⁴ at 75 and is back at 348. The stage is unoccupied at 84 and 347.

Aristotle lived in the days of the new comedy, and at a time when tragedy was moribund; therefore when he set forth his twenty-four hour rule the practices of his own chorusless days may have exerted an undue influence upon him. At any rate, it is clear that a large percentage of the extant Greek dramas do not conform to it.

On this subject Campbell⁵ has said: "Now if in the *Eumenides* months or years might elapse between the exordium and what follows it, why may not the action of several days be silently assumed elsewhere between one

¹ Cf. Verrall, *The Ion of Euripides*, pp. xlviiii-l.

² In the *Captivi*, Philocrates' trip from Aetolia to Elis is completed within the limits of a single day; but then Plautus was weak on Greek geography, for he makes Aetolia a town and Thebes a seaport (*Amphitruo*, 329). In Terence's *Andria*, Mysis, in a great hurry to fetch a midwife, delays to chat with Pamphilus (236-299) before doing her errand. Similarly, in Euripides' *Ion*, the servant seeking Creüsa to inform her of the death sentence passed upon her, lingers to tell the story to the chorus (1106-1228); cf. Haigh, *Tragic Drama of the Greeks*, p. 243. But in the *Ion* the poet is informing the audience of the progress of events (cf. p. 40, n. 3, above).

³ In the *Heauton Timorumenos* of Terence, a night passes between the second and third acts; cf. 410 — the first line of the third act — *Luciscit hoc iam*.

⁴ 66-67: TR. *Tace atque abi rus: ego ire in Piræum volo
In vesperum parere piscatum mihi.*

⁵ *Cl. Rev.* IV, 304.

episodion and the next? I say 'silently,' because the interval is, of course, not thought of. In the continuity of the idealized action the interruption of darkness and repose is eliminated, together with many of the irrelevances of actual life, by a tacit agreement between the poet and his audience."

The agreement, however, cannot be regarded as quite so tacit; rather is Croiset¹ nearer the truth when he says: "Un dialogue tragique, en effet, mesure le temps avec une certaine exactitude, parce qu'il ressemble à un dialogue ordinaire; le chant d'un chœur ne le mesure pas, parce qu'il appartient à la pure convention. Cela mit les poètes grecs fort à leur aise. Ils eurent l'air de respecter l'unité de temps, parce que les différents actes de leurs pièces se succédaient sans discontinuité apparente; mais, en fait, il y eut entre ces actes des espaces de temps absolument arbitraires, que les stasima remplissaient sans les mesurer. On pourrait dire, pour bien faire comprendre cette convention très particulière, qu'ils disposaient de deux sortes de durée; l'une réelle, dans les épisodes, l'autre tout idéale, pendant les stasima."

¹ *Hist. Litt. Grecque*, III², pp. 131-132.

IV. — *The Perfect Forms in Later Greek from Aristotle to Justinian.*

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MANY years ago, after futile attempts to find an example of the grammarians' *λελύκω*, *que j'ai fini de délier*, and *λελύκοιμι*, *möge gelöst haben*, I set about making a collection of all the perfect subjunctives, optatives and imperatives in classical Greek. This task was completed before La Roche's contributions to Greek grammar fell under my eye. Distrusting the German scholar's list,¹ as well as my own,² I went over the whole field carefully once more before I ventured to publish my results.³ The present paper seeks, with Aristotle as a starting-point, to continue the investigation down to the time of Justinian.⁴

¹ J. La Roche, *Beiträge zur griechischen Grammatik*, Leipzig, 1893, pp. 161-172.

² It was well that I did so, for I found several examples which had escaped our notice. La Roche's list is particularly defective for the later period.

³ See *Classical Review*, XIX, 347-354.

⁴ With the assistance of a few graduate students, I searched the classical field again, but succeeded in gleaning only one or two new (but unimportant) examples. La Roche apparently does not attempt to cite every occurrence: *μεμνώμεθα*, in Plato, *Phileb.* 31 A, is omitted, as is *μεμνήται* in 35 E. This leaves us in the dark as to the frequency of a given form. The subjunctive, like the imperative, of even *μέμνημαι* and *ἔστηκα* (and other perfects employed as presents) does not occur very frequently, whereas *εἰδῶ*, *εἰδῆς*, etc., appear two hundred times in the classical literature alone. The imperatives *ἴσθι*, *ἴστω*, *ἴστε* are also, naturally, common. All the examples of *μέμνησο* and *μέμνησθε* are not given in La Roche's collection; *κεκτήσθω* is cited from Plato, *Leg.* 744 A, but not from 914 A; while *παρέστατε*, *Soph. Ai.* 1183, and *ἀπειργάσθω*, *Rep.* 553 A, do not appear in the list at all. Moreover, very few of the eighty-four subjunctives given by La Roche are really *perfect* subjunctives—seventy-five at least have no more to do with past *action* than our auxiliaries "may" and "can," though in *form* they are past, as well as *οἶδα* and *κέκτημαι*. One of the examples cited is not even perfect in form (*πεπλήγη*, *Ar. Av.* 1350), though Veitch agrees with the German scholar in designating the form a perfect subjunctive, and Sonnenschein declares (*C.R.* XIX, 440) that "the Perfect. Opt. . . . represents in oblique form the meaning 'have thrown,' not 'throw': so, too, . . . the *πεπλήγη* of Aristophanes

THE PERFECT SUBJUNCTIVE.

In forty thousand Teubner pages of later Greek I have been able to find but two perfect subjunctives active, and one of these is active only in form: οἶων ἂν εὐρήκη (Athenaeus, 10. 7), ὀκόταν παρὰ τὸ ἔθος ἡχθοφορήκη ἢ κοιλή (Galen, *περὶ ἐθῶν*, 111).

This paucity of examples of the subjunctive in the perfect active is all the more remarkable, as the later Greeks filled out the scheme of those verbs which were defective in the perfect indicative by mere mechanical inventions. Even liquid verbs, most of which in the classical literature lack this form, are rounded off with a high-sounding, mouth-filling perfect; e.g. ἀποκεκέρδαγκα (Dio Cass. 43. 18. 2), ἤσχύγχει (77. 16. 1), ἀπεκτάγκει (Diod. Sic. 14. 47), κεκρατύνθω (Philostr. *Γυμ.* 32), σεσημάγκαμεν (Euseb. *Praep. Ev.* 13. 12. 7), διασεσάφηκε (13. 12. 12), ῥεραδιουργήκασι (*Hist. Eccl.* 5. 28. 13), ἐντέταλκε (Josephus, *Antiq.* 7. 14. 5), πεπομπενκῶς (*B.I.* 7. 5. 6), διαπεφωνήκασιν (*Ap.* 1. 3), κεκατήρανται (LXX, *Num.* xxii. 6).¹ The pluperfect also becomes commoner in the later period. Some writers out-Xenophon Xenophon. The influence of the Latin tongue, too, is seen in the numerous pluperfect indicatives with ἂν; e.g. Galen, 1. 50 ἂν ἡριθμήκεις; Stob. *Floril.* (Meineke, II, p. 287), εἰ γὰρ ὠφέλησο, πέπαισο ἂν.² In Pseudo-Plutarch, *C. Gracch.* 4, we find two unique protases, one with the perfect optative active (εἴ τις ἄρχων ἄκριτον

(*Birds*, 1350).” But there can hardly be a doubt that Aristophanes introduced the archaic πεπλήγη solely for the legal coloring; the quaint Epic form gives the utterance the flavor of the bar—it smacks of the court: “whenever a pretty young chick to mayhem his father essayeth, the law no estoppel doth put.” The action in *δοτις ἂν πεπλήγη τὸν πατέρα νεοττὸς ὦν* is certainly no more in the past than is the action of verbs in actual laws; such as, for example, Plato, *Leg.* 890 C: *ὅς δ' ἂν μὴ παρέχῃται ἑαυτὸν τοῖς νόμοις εὐπειθῆ, τὸν μὲν δεῖν τεθνάναι, τὸν δὲ πηγαῖς καὶ δεσμοῖς κτέ.* Cp. *Theaet.* 146 A ὁ δὲ ἁμαρτῶν, καὶ ὅς ἂν αἰεὶ ἁμαρτῶν καθεδεῖται . . . θνος.

¹ In classical Greek the aorist was employed. Cp. Isoc. 5. 19 ff.—nine perfects followed by *κατέστησεν*.

² This construction is found, of course, also in the classical period, as Dem. 18. 30 ἂν διημαρτήκει; Plato, *Hipp. Mai.* 289 D ἂν ἀπεκέκρισο; *Gorg.* 453 D ἂν ἀπεκέκριτο. See Gildersleeve, *Greek Syntax*, 429.

ἐκκεκηρύχοι πολίτην), the other with the perfect middle (εἴ τινος ἀρχοντος ἀφηρῆτο τὴν ἀρχὴν ὁ δῆμος).

The perfect subjunctives that do occur in this period are such only in form.¹ They appear to be perfects to the grammarian who has become accustomed to associating temporal functions alone with reduplication. All the examples in later Greek are either onomatopoetic (or intensive) presents, pure and simple, or desperately present in the perfect — and even these are generally in the very verbs that appear in the perfect tense of the subjunctive and optative in the classical literature; e.g. Plotinus, *En.* 2. 4. 14 and 6. 6. 10 *συμβεβήκη*, a common form in Plotinus and Aristotle. The subjunctive *μεμύκη* in Moschus 3 is no more what we ordinarily understand as a perfect than *μεμυκότος* in Nonnus 8. 22 (*μεμυκότος ἔκλυε ταύρου*) is a perfect, or *μεμυκότες* in Josephus, *B.I.* 6. 5. 1 (*μαραινόμενοι καὶ μεμυκότες*), or *μεμακῦναι* in Δ 435, or *κεκλαγγῦναι* in Xenophon, *de Venat.* 6. 23. The last example is well worth quoting in full: *ἐπιρριπτοῦσαι, παραπηδῶσαι, κοινωνοῦσαι, ὑπολαμβάνουσαι, ἐνημαινόμεναι, ὄρους τιθέμεναι . . . αἱ δὲ διαρρίπτουσαι τὰς οὐρὰς καὶ ἑαυταῖς ἐπίπτονται καὶ πολλὰ ὑπερπηδῶσαι καὶ ἐπανακλαγγάνουσαι ἐπαναίρουσαι τὰς κεφαλὰς, εἰσβλέπουσαι εἰς τὸν κνηγέτην, ἐπιγυνορίζουσαι . . . ἀναστήσουσι τὸν λαγῶ καὶ ἐπίασι κεκλαγγῦναι.* But the other subjunctives in the Moschus passage show that "action in the past" is not expressed by this reduplicated form: *ὅταν ἀχῆση . . . ἐπαφρίζη, τὰ δὲ κύματα μακρὰ μεμύκη.* Cp. κ 227 *δάπεδον δ' ἅπαν ἀμφιμέμυκεν*, μ 395 *κρέα δ' ἀμφ' ὀβελοῖσι μεμύκειν*, Ρ 264 *βέβρυχεν μέγα κύμα*, 54 *ἀναβέβρυχεν ὕδωρ*, Ν 393 *βεβρυχῶς*, μ 241 ff. *φάνεσκε . . . ἐβεβρύχειν . . . φάνεσκεν.*²

THE PERFECT OPTATIVE.

In considering the use and behavior of the perfect optative, it is important that we rid ourselves at the outset of the false

¹ I do not refer to the type represented by *συνεστήκη* (Dio Cass. 38. 36. 3), a list of the examples of which is given at the end of this paper.

² Cp. Brugmann, *Kurze vgl. Gram.* p. 493: "Auch eine Thätigkeit kann als Zustand aufgefasst werden, z. B. gr. *μέμυκε* 'er ist ins Brüllen gekommen und ist nun im Brüllen drin.'"

notion that the optative mood is rare in later Greek. We have been taught so often that this mood had almost disappeared from Greek literature by the beginning of our era, that some scholars had begun to feel that the optative is a factor we hardly have to reckon with in the later period. Such a misconception of the facts is likely to prove a constant impediment to clearness of vision. True, at one time and another the optative seems to vanish. So, too, the dual (Homeric and Attic) seems to die in the latter half of the fourth century B.C.,—in some later Greek writings, as, for example, the Septuagint, it has completely disappeared,—but the form revives to a fuller and more vigorous, though more artificial, life in certain authors.¹ In certain narrow ranges of the literature the optative may be regarded as practically non-existent; as, for example, in the Gospels, with the single exception of Luke. In this sphere the subjunctive is the rule after historical tenses.² But while we would not expect to find abundant examples of the optative expressing a wish in the ordinary prose of any period, examples of other uses of this mood, which are prime favorites in the classical literature, are to be found very frequently in many writers from Aristotle to Justinian; and, particularly, from Diodorus Siculus down to the sixth century A.D. optatives may be counted not by hundreds but by thousands.

But the perfect optative active, though rare, occurs more frequently than the perfect subjunctive. By far the largest number of examples, however, are found in verbs whose perfects are either quasi-presents or real presents. Sporadic cases of the subjunctive and optative in this tense appear also in the classical writers from Homer to Demosthenes. The persistence of the perfects of these verbs in both the subjunctive and the optative moods in the later literature lends addi-

¹ Cp. Libanius 39. 15, 41. 14, and Aristides 1. 9 δύο τούτω συναγωγούτων τε καὶ λῆυποράτω.

² In LXX the optative after secondary tenses is found practically only in *Maccabees*. In final clauses the subjunctive is used in both the LXX and N. T.; but in *Luke* and the *Acts* the optative is found in indirect questions. There are thirty-five pure optatives in N. T.

tional weight to my contention that these perfects in form were not perfect in meaning, but were really felt to be presents: Polyænus 4. 17 ὡς Ἀντίοχος ἐν τῇ μάχῃ πεπτῶκοι; Arrian, *An.* 7. 22; Jos. *Antiq.* 12. 10. 3; Heliodorus 3. 7 (and often) πεπόνθοι, 2. 11; Jos. *Antiq.* 19. 2. 2 πεπόνθοιεν; Babrius 115, and Athen. 13. 85 πεποιήκοι; Julian, *Conv.* 330 B πάθοι πάντα ὅσαπερ δεδράκοι καὶ πεπόνθοι;¹ Lucian, *Hist. Vera* 7, 27. 7, 52. 5 μεμήνοι; Athen. 505 F; Heliod. 6. 2, 8. 1; Plut. *Dem.* 4 γεγόνοι, *Mor.* 225 E, *Cato* 55. 2; Jos. *Antiq.* 4. 7. 5 τεθνήκοι (cp. Plut. *Tim.* 16 ὑπὲρ πατρὸς τεθνηκότος ὄν ἀπεκτονήκοι), *Anton.* 33 ἀπεκτόνοι; Philostratus, *App.* ὠρμήκοι; Heliod. 8. 15 ἐξωρμήκοι; Eusebius, *Hist. Eccl.* 5. 13. 5 ἐληλύθοι; Jos. *Antiq.* 18. 7. 1 ἐπανεληλύθοι; Justinian, *Const.* 10 and 48 κεθεστήκοι; Jos. *Antiq.* 17. 4. 3 ἀφεστήκοι, 19. 1. 19 ἀπολώλοι, 17. 11. 2 ἀπολώλοιεν; Aristides 1. 6 βεβήκοι, 47. 527 συνεστήκοι. The examples here enumerated include virtual presents, quasi-presents, and verbs which appear in the perfect optative in the classical literature. But sporadic cases of other verbs in this tense and mood are found in the later period. The optative *νεικήκοι* occurs in Plutarch, *Aratus* 16 and in *Pyrrhus* 18. The gravitation of this verb (denoting persistence of result itself) towards the perfect in later Greek is a particularly interesting phenomenon, since in the classical literature the present corresponds to the English perfect. The reduplicated form does not occur at all in Aristophanes or Dinarchus, only once in Aeschylus (*Eum.* 695), once in Lycurgus, twice in Andocides, five times in Lysias, and six in Isocrates, whereas in later Greek the indicative *νείκηκα* and the participle *νεικηκῶς* can be counted by hundreds. Cp. Plutarch, *Lucul.* 3 ἀνδρὶ τολμητῇ καὶ νεικηκῶτι; Libanius 27. 34 τὸν στέφανον τῶν τε νεικηκῶτων καὶ τῶν ἡττημένων. Scarcely less frequent in the perfect indicative is *αἰρέω* (*ἤρηκα* never in Homer), which furnishes five examples of the optative: Plutarch, *Camil.* 22, *Pomp.* 5 (*ἀνηρήκοι*), and Philost. *App.* 5. 8 ἤρήκοι, Plut. *Caes.* 2, and Appian, *B.C.* 1. 22 ἤρήκοιεν. These are the only verbs which

¹ See my article in the *Classical Review*, XIX, 349. The contrast, *οἱ μὲν πεποιηκότες, οἱ δὲ πεπονθότες*, is frequent in later Greek.

show the perfect more than once. The remainder are (and nearly all the examples of this form are found either in indirect discourse or indirect questions): Plutarch, *Mor.* 578 D *ιστορήκοι*, 581 D *ἀπονεοστήκοι*; Dio. Cass. 78. 13. 1 *ἔσχήκοι* (another verb which subsides towards the perfect in later Greek), 57. 14. 1 *εἰρήκοι*; Appian, *B.C.* 3. 9 *παραδεδώκοιεν*; Dio Cass. 57. 14. 1 *εὐρήκοι*; Plut. *Rom.* 14. 3 *ἀνευρήκοι*; Eusebius, *de Mart. Palaest.* 1. 4 *τεθύκοι*; Herodian 2. 1. 3 *τετελευτήκοι*, 8. 5. 6 *συμπεπνεύκοι*; Philostr. *Vita Soph.* 235 *ἐπιδεδώκοι*; Appian, *Han.* 51 *κεκρατήκοι*; Jos. *Antiq.* 17. 2. 4 *ἔσπουδάκοιεν*; Heliod. 5. 17 *καταμεμαθήκοι*.¹ The wonder is that more of these perfect optatives representing the indicative in oblique form do not appear in the later literature, especially as the periphrastic mode of expression in *oratio obliqua*, which is the rule in the classical idiom, almost disappeared in the Greek of the post-classical period.

THE PERFECT IMPERATIVE.

There is not a solitary example of the perfect imperative active of the second person in later Greek, excepting, of course, the virtual presents, like *κέκραχθι* (Lucian 5. 53), *δείδιθι* (47. 8), *δείδιχθι* (Nicand. *Alex.* 443), *δέδιχθι* (Babrius 75. 1). Of the third person two cases occur: *εἰληφέτω* (Eusebius, *Praef. Ev.* 10. 8. 17) and *μεμαθηκέτω* (EMS. Flor. Ioan. Damasc., Stob., Meineke, IV, p. 215).² The remaining perfects are present, for the most part intensive: Jos. *Antiq.* 4. 8. 34 *τεθνάτω*; Lucian 17. 42 *τεθηπέτω*, 25. 45 *βεβηκέτω*, 25. 49 *ἀκηκοέτω*, 51. 23 *κεχηνέτω*, 70. 18 *δεδορκέτω*³ (cf. Aesch. *Prom.* 679 *δεδορκώς* = *βλέπων, τηρῶν*).

Few examples of the second person of the perfect middle are found, except such virtual presents as *κάθησο*⁴ (Jos. *Antiq.*

¹ In an isolated verse, quoted from Cratinus by Athenaeus, we find *ἐδηδοκοί η*, which Porson emended to read *ἐδηδοκοίη*.

² Paul says *γυνή ἡσυχία μανθανέτω* (1 *Tim.* ii. 11), Libanius *μαθέτωσαν* (26. 10); Josephus writes *ὑπολάβη μηδels* (*Antiq.* 7. 4. 1), Aristides *μηδels ὑμῶν . . . καταγινῶ* (13. 162) — a construction which appears even in classical writers, when the third person involves a first. Cp. Plato, *Leg.* 861 E.

³ The periphrastic form is little used in any period.

⁴ Also LXX, 2 *Chr.* xxv. 19, but regularly *κάθου*.

2. 5. 2) μέμνησο, πεποιθήτε (Euseb. *Hist. Eccl.* 9. 11. 8)¹ κατάκεισο (Plut. *Cato Mai.* 17. 3), and the farewell expressions ἔρρωσθε and ἔρρωσο. The commonest form is πέπαυσο. If any verb would lend itself to use in this mood in the second person of the perfect, that verb would naturally be παύομαι. The present imperative παῦε is often reënfined by repetition, but while παῦε παῦε might indicate impatience, or a wish on the part of the speaker for the maintenance of the result of the action, the doublet does not emphasize a desire for everlasting cessation, as does πέπαυσο. As Aristides says (2. 30), κἀμοὶ πεπαῦσθαι καλὸν ἐνταῦθά που — hence I shall add only the references to examples; Aesop 50 and 60; Lucian 20. 81, 38. 3, 39. 77, 40. 4, 52. 36, 66. 39, 77. 1; Jos. *Antiq.* 11. 5. 6; Babrius 15; Athen. 13. 55; Philostr. *V.A.* 4. 14; Heliod. 5. 19 and 6. 2. Next to πέπαυσο in number is πεφύλαξο: Lucian, *de Imag.* 486; Plut. *Lys.* 29 (from an oracle); Aratus 930; Tryph. 278; Moschus 216; Athen. 6. 39 (from the younger Cratinus); Nonnus 1. 337, 17. 130, 23. 230, 34. 207, 36. 131, 37. 416, 38. 335, 45. 250. The form is merely an epic reminiscence. The same may be said of δέδεξο (Lucian 41. 25 and 53). The remainder are: κέκλισο (Anth. Pal. 7. 401. 8), πεπάλαχθε (Ap. Rhod. 1. 358) — an epic reminiscence, — πέπεισο (Pythag. in Stob. 1. 23 and Euseb. *Dem. Ev.* 4. 17. 23), πεπόνησο (Aratus 758), κέχρησο (Heliod. 1. 16 and 2. 10). The only example in the New Testament is πεφίμωσο (*Mark* iv. 39). In Athenaeus 3. 75 a perfect appears between two presents, σφακέλιζε καὶ πέπρησο καὶ βόα (quoted from Pherecrates 2. 287).

¹ Cp. πεποίθατε (LXX, *Jer.* ix. 4). Later writers introduce -a- forms everywhere: εἰπάτω, ἐλθάτω (*Jer.* xvii, 15); εἰσελθάτωσαν (*Ex.* xiv. 6); λαμπάτω (*Just. M.* 1 *Apol.* 16); εἰπάτωσαν (Liban. 45. 17). Sometimes a new present stem is built up on a perfect which is a virtual present, e.g. from ἐγρήγορα comes ἐγρηγόρει, which was regarded as an imperfect, hence γρηγορώ, and then the regular aorist γρηγορήσατε (N.T. *Pet.* v. 8). Cp. LXX, *Jer.* xxxviii. 28 γρηγορήσω. Later Greek also forms a transitive perfect, ἔστακα. Cp. LXX, *Josh.* x. 19 ἔστακατε, 1 *Mac.* xi. 34 ἔστακαμεν, *Jer.* i. 10 καθέστακα; N.T. *Acts* viii. 11 ἔξεστακέναι. Josephus juxtaposes ἔστακὸς ἔστάτω (*Antiq.* 18. 8. 8). From ἔστηκα, too, a new present is formed, στήκω (N.T. *Rom.* xiv. 4). So ἐπεποίθησα presupposes a πεποίθω (indicative).

THE PERIPHRASTIC PERFECT SUBJUNCTIVE.

As in the earlier period, the periphrastic perfect subjunctive active is very rare: Aristotle, *Rhet.* 1. 12. 29 οἷς ἂν ἐγκεκληκότες ὦσι καὶ προδιακεχωρηκότες, 2. 5. 21 ἡδίκηκότες ὦσιν; Plut. *Artax.* 16. 4 ἢ τεθνηκώς, *Mor.* 83 B and Lucian 73. 22 (γεγονὸς ἢ) ἢ γεγονός; Polyb. 6. 36. 9, 12. 25 a. 2 γεγονὸς ἢ, 6. 19. 4 ἢ τετελεκώς; Theophr. *Fr.* 6. 4. 50 δεδυκώς ἢ; N.T. 2 *Cor.* i. 9 πεποιθότες ὦμεν; *James* v. 15 ἢ πεποιηκώς; Athen. 3. 46 ἢ προσπεφυκυῖα; Galen 1. 59 πεπεικότες ὦμεν; Aristides 43. 363 ἐστηκός ἢ; Euseb. *Dem. Ev.* 2. 3. 14, 2. 3. 95 πεποιθότες ὦσιν;¹ Nicolaus (Stob. IV, 127) ἀπεκτονὸς ἢ; Lucian 47. 23 ἀνελληλυθότες ὦσι; Jos. *Antiq.* 8. 14. 2 ὦσι προσελληλυθότες; Aelian, *Nat. An.* 4. 52 ἢ πεπωκώς; Arat. 903 εἰκότες ὦσιν; LXX, *Is.* viii. 14 πεποιθὸς ἦς, x. 27, xvii. 8 πεποιθότες ὦμεν.

The periphrastic passive is also of infrequent occurrence, and many of the examples which do appear are found in citations from the earlier literature: Arist. *Eth. Nicom.* 6. 2. 6 ἢ πεπραγμένα (from Agathon), *Dial.* 57 ἢ πεπαιδευμένη, ἢ κεκοσμημένος, *Phys.* 211 B διηρημένος ἢ, *de Caelo* ἢ διηρημένον (= adj.), *Met.* A 988 a ἰδρυμένος ἢ; Plut. *Moral.* 42 D ἢ κεκεραμυμένον, 81 D ἢ γεγευμένη (from Aeschylus); *Luke* xiv. 9 ἢ κεκλημένος, i. 4 ἢ πεπληρωμένη; *John* iii. 27, vi. 65 ἢ δεδομένον (also Proclus 1. 1); 1 *Cor.* i. 10 ἦτε κατηρτισμένοι, 2 *Cor.* ix. 3 παρεσκευασμένοι ἦτε, Lucian, *Philopseu.* 49 εἰργασμένος ἢ, *Zeus Trag.* 680 δεδογμένον ἢ; Dio Chrys. 21. 270 ἢ τεθραμμένος; Galen 1. 26 ἦς παρεσκευασμένος; Onosander 50 κεχρημένος ἢ; Aristides 54. 75 ἢ κεκτημένος; Plotinus, *En.* 61. 1. 23 κεκαλυμμένος ἢ; Libanius 30. 20 εἰργασμένος ἢ; Jos. *Antiq.* 4. 8. 23 ἢ γεγενημένη; Euseb. *Praep. Ev.* 8. 7. 8 ἔωνημένος ἦς.²

¹ This appears in La Roche as *πεπονθότες*. More frequently, however, the form in his list is right, while the citation is incorrect.

² The comparative frequency of the second person in this periphrasis seems to indicate that the doctrine sometimes promulgated, that the periphrastic conjugation in the subjunctive is practically limited to the third person, is untenable. There is small scope for the first and second persons in any event in the extant prose; and the number of periphrastic forms in this mood in the whole literature is not great.

THE PERIPHRASTIC PERFECT OPTATIVE.

Perfect optatives, even in periphrastic form, are not common in the later period: Arist. *Oec.* 2. 2. 15 εἰληφῶς εἶη, 2. 2. 23 ἀκηκοῶς εἶη, *Dial.* 82 ἂν εἰρηκῶς εἶη, *de Part. An.* 3. 5. 29 εἶη ἀποδεδωκυῖα; Polyb. 4. 15. 2 εἰσβεβληκότες εἶησαν,¹ 13. 5. 2 πεφευγῶς εἶη, 15. 4. 3 παραβεβηκότες εἶεν, 30. 15. 4 εὐρηκῶς εἶη; Lucian 5. 53 εἶην νευικηκῶς, 41. 32, 59. 2 εἶη κεκοινωνηκῶς; Plut. *Alex.* 27 εἶη διαπεφευγῶς, 60 εἶη διαβεβηκῶς, *Mor.* 5 Ε ἀπολωλεκῶς εἶη; Pausan. 3. 9. 2 ἀναβεβηκῶς εἶη, 5. 19. 10 ἂν εἶη πεποιηκῶς, Diod. Sic. 3. 73. 1 προειρηκῶς εἶη, 13. 41. 4 πεπεικῶς εἶη, 17. 41 πεπλακῶς εἶη; Theophylactus 77 Β εἶη νευικηκῶς; Dio Chrys. 31. 310 ἂν εἶην πεποιηκῶς; Dio Cass. 36. 52. 4 προσεἰληφῶς εἶη, 37. 8. 2 πεπονθῶς εἶη, 37. 38. 2 σεσωκῶς εἶη, 39. 45. 3 ἐπταικῶς εἶη, 44. 15. 3 εἰρηκυῖα εἶη, 47. 25. 3 ἡλευθερωκῶς εἶη, 60. 25. 3 ἠκοδομηκῶς εἶη, 63. 29 ἀπεληλυθῶς εἶη, 76. 3. 2 κεκελευκῶς εἶη, *Rom.* 36. 33. 5 προσεἰληφῶς εἶη; Athen. 2. 72 ἂν εἶη εἰρηκῶς; Arrian, *An.* 3. 19. 3 and 4 ἐγνωκῶς εἶη, 3. 19. 5 εἶη πεφευγῶς, 3. 21. 1 ξυνεἰληφότες εἶεν, 4. 9. 3 ἀποτετικῶς εἶη, 4. 30 (7. 6, 8. 1) ἀποπεφευγότες εἶεν, 5. 20. 7 ἀπεκτονότες εἶεν, 6. 8. 1 πεφευγότες εἶεν, 6. 12. 1 τεθνηκῶς εἶη; Aristides 34. 155 ἂν δεδωκότες εἶεν; Porphyry (p. 7 Nauck) ἐντετυχηκῶς εἶη; Euseb. *Praef. Ev.* 12. 28. 1 εἶη γεγονότα ἂν, *Dem. Ev.* 1. 3. 17 ἀφροσῶς εἶη, *Hist. Eccl.* 5. 16. 20 μεμαρτυρηκότες εἶεν; Philostr. *Vita Ap.* μεμαθηκῶς ἂν εἶην; Plotin. *En.* 4. 3. 21 συμβεβηκῶς ἂν εἶη; Arrian, *B.C.* 2. 81 κατωρθωκότες εἶεν; Jos. *Antiq.* 2. 6. 7 εἶεν ἀποκεκυφότες, 2. 7. 1 εἶη διαπεφευγῶς, 2. 7. 6 βεβιωκῶς εἶη (bis), 4. 8. 38 εἶη παρεσχηκῶς, 10. 10. 3 εἶη ἑορακῶς, εἶη προστεταχῶς, 11. 6. 13 εἶη γεγονός, 13. 2. 2 πεπονθῶς εἶη, 13. 5. 10 εἶεν ἐστρατοπεδευκότες, 15. 6. 3 εἰληφῶς εἶη, 16. 9. 1 ἀπολωλῶς εἶη.

Nor is the passive exceedingly frequent: Arist. *Phys.* 4. 208 Β ἂν εἶη ἐστερημένον, 4. 13. 222 Α εἶη πεπερασμένον, *Dial.* 55 διεφθαρμένος εἶη, *Met.* 1. 988 Α ἂν τι εἶη ὠρισμένον . . . ἀπηλλαγμένοι ἂν εἶημεν . . . εἰρημένον ἂν εἶη; Jos. *Antiq.* 19. 1. 17 πεπραγμένον εἶη; Lucian, *περὶ πένθους*, 9 εἶη καταλε-

¹ Cp. the solitary example of the optative of this verb in oblique form in Thucydides 2. 48. 2.

λειμμένος, πρὸς τὸν ἀπαίδευστον, 6 κεκοσμημένα εἶη, 15 ἂν εἰρημέ-
 νον εἶη; Plut. *Mar.* 8 εἶη προστετριμμένος, *Alex.* 27 εἶη τети-
 μωρημένος, *Lycurg.* 24 εἶη προστεταγμένος, *Mor.* 161 C εἶη
 δεδογμένον, 259 F εἶη κεκρυμμένος; Dionys. Hal. *Rom. Antiq.*
 1. 101 πεπρωμένον εἶη, 7. 1352 κεκωλυμένος εἶη; Pausan. 5.
 11. 11 εἶη πεπονημένα; Diod. Sic. 37. 12. 3 εἶη συντετελεσμέ-
 νον, 14. 21. 3 εἶεν προκατειλημμένοι, 14. 47. 2 δεδογμένον εἶη,
 19. 24. 4 εἶη πεπονημένος, 31. 30 προκεκλημένος εἶη; Dio Cass.
 77. 3. 3 πεφυγαδευμένοι εἶεν; Athen. 2. 50 εἶη γεγεννημένη;
 Dio Chrys. 1. 66 δεδομένον εἶη, 36. 442 ἂν εἶητε ἡσθημέ-
 νοι; Euseb. *Praef. Ev.* 8. 8. 29 εἶη κεχαρισμένος, 8. 12. 21
 ἀποδοδομένος εἶη; *Dem. Ev.* 1. 5. 7 εἶη . . . εὐλογημένον,
 9. 11. 9 ἀπεσταλμένος εἶη; Galen 3. 909 ἡπειγμένον εἶη;
 Zonaras 3. 26 ἐξηρημένος εἶη; Maximus 4. 5 πεφυλαγμένος
 εἶης, 5. 105 κεχαρημένη εἶη; Nicephorus, *Opus Hist.* (init.) ἂν
 δεδογμένα εἶη, 53 B ἡθετημένος εἶη; Euseb. Pamphil. *ad.*
Hierocl. 22 πεπραγμένα εἶη; Porphyry, *de Vita Plotin.* (last
 sentence) ἡμαρτημένον εἶη; Plotin. *En.* 6. 1. 27 παραλελειμ-
 μένον ἂν εἶη; Heliodor. 5. 10 εἶη διαπεπραγμένος (bis), 8. 15
 εἶη καταλελειμμένος; Nonnus 37. 202 μεμελημένος εἶη.

THE PERFECT IMPERATIVE PASSIVE.

The perfect imperative passive of the third person occurs more frequently than in classical writers and is more evenly distributed; the form is not confined, as in the earlier period, to a few authors.¹ The commonest verb is εἰρήσθω (about four score in the aggregate)—a perfect imperative which is found occasionally even in Strabo (*e.g.* 1. 1. 23). The third plural (εἰρήσθωσαν) occurs in Arist. *Eth. Nicom.* 4. 5. 15. The compound προειρήσθω appears in Justin. *Const.* 48, προσειρήσθω in Philostr. *Vita Soph.* 211. The form λελέχθω, though not so common as εἰρήσθω, is not rare.² ὠρίσθω is

¹ La Roche's list is far from being exhaustive. There are many omissions even in the authors mentioned. Mistakes in citation are frequent; *e.g.* πεπεράνθω, Plato, *Leg.* 671 E should be διαπεπεράνθω (672 E), or the simple form from another section.

² Pausan. 8. 17. 4; Arrian, *An.* 5. 6. 8; Dio Chrys. 7. 256, 35. 432; Euseb. *Hist. Eccl.* 5. 20. 3; Plotin. *En.* 1. 4. 3, 5. 5. 6; Apollod. 3. 3. 2; Theophylactus

also common: eight times in Aristotle (simple or compound), twice in Lucian (*ᾠρίσθωσαν* once), twice in Plutarch, twice in Pausanias, and once each in Iamblichus, Themistius, and Theophrastus. Strabo gives us *ἀφωρίσθω*, and Philostratus *περιωρίσθω*. Hardly less frequent is *ἡρήσθω* and its compounds (never in pre-Aristotelian Greek): Arist. *de Cael.* 31. 314; Luc. 67. 11. 4 *ἀφηρήσθω* and *διηρήσθω*; Plot. *En.* 4. 7. 1 (and often); Appian, *B.C.* 4. 38 and Justin. *Const.* 48 *ἐξηρήσθω*; Synesius, *Dion* and Philostr. *Vita Soph.* 264 *ἐξηρήσθων*. In Aristotle *εἰλήφθω* is especially frequent; also in compounds: Luc. 7. 2 *κατειλήφθω*; Euseb. *Hist. Eccl.* 6. 19. 5 *παρειλήφθω*, *Praep. Ev.* 10. 11. 6 *ὑπειλήφθω*. Many authors use the compounds of *εἶσθω*: Luc. 15. 50 *καθείσθω*; Appian, *Illyr.* 3 *μεθείσθω*; Libanius 27. 43 *ἀφείσθω* (also Jos. *Antiq.* 4. 8. 28); Aristides 33. 99, 45. 129, 46. 367; Appian, *B.C.* 5. 47 *ἀφείσθωσαν*; Liban. 30. 37, and Aristides 3. 34 *παρείσθω*; Jos. *Antiq.* 5. 2. 12 *ἐφείσθω*. The epic *τεθνάτω* is also found in later Greek (Jos. *Antiq.* 4. 8. 34). The Platonic *γεγράφθω* is used by later writers in both simple and compound form: Arrian, *An.* 5. 4. 1, Luc. 17. 42; Appian, *B.C.* 4. 25; Arist. *Eth. Nicom.* 1. 17. 17 *περιγεγράφθω*; Liban. 43. 16 *προσγεγράφθω*; Lucian and Arrian, *ἀναγεγράφθω*. Lucian is also fond of *δεδόχθω*, while *δεδόσθω* is found in Strabo (1. 4. 3), Lucian, Polyb., Philodemus, Eusebius, Themist., Philostr., Plotin., Dionys. Hal., and Dio Chrys. (*ἀποδεδόσθω*). The range of verbs is greater than in the pre-Aristotelian sphere: *πεφροιμάσθω* (*Eth. Nicom.* 1. 3. 8), *προήχθω* (*Log.* 12 D), *τεθεωρήσθω* (*Dial.* 31), *κεκινήσθω* (*Phys.* 7. 223 A), *λελύσθω* (Plut. *Mor.* 195 F, *Fab. Max.* 20; Heliod. 2. 1), *δεδαπανήσθω* (*Per.* 14. 1), *τετολμήσθω* (*Mor.* 418 D), *συγκατατετάχθω* (546 B), *συγκεχωρήσθω* (570 C; Jos. *Antiq.* 4. 8. 23), *βεβλήσθω* (Anth. Pal. 12. 117. 1), *ἐξαλληλίφθω* (Luc. 40. 26), *προτετιμήσθων* (44. 7), *ἀνεσταυρώσθω* (1. 1), *νενομοθετήσθω* (5. 42), *ἐκκεκόφθω* (15. 2), *ἀποτετιμήσθω* (*ib.*), *ἀνεσπάσθω* (15. 49), *ἀνιμήσθω* (15. 50), *ἐμβεβλήσθω* (10. 30. 1), *ἀνερρίφθων* (*Cha. and Her.*), 227; Aelian, *Nat. An.* 16. 15; Appian, *Mithr.* 2, *Illyr.* 6, *B.C.* 4. 67. The perfect pass. of *λέγω* in any form occurs only six times in Plato. See *A.J.P.* X. 439.

ἀνερίφθω (Plut. *Caes.* 32, *Mor.* 206, *Pomp.* 60. 2; Appian, *B.C.* 2. 35; Athen. 13. 559 E), κεκρίσθω (Luc. 10. 12. 7; Liban. *Epist.* 91), τεθάφθω (9. 9. 1), δεδόσθω (25. 37; Polyb. 16. 12. 11; Aristides 54. 73), καταδεδικάσθω (Luc. 16. 28), δεδέσθω, μεμετρήσθω (7. 13, 39. 6), κεκοσμήσθω (25. 44, 39. 16), εικάσθω (39. 19), ἀπεσκώφθω (54. 8), ἀνορωρύχθω (66. 20), καταλελείφθω (73. 20), κατεγνώσθω (48. 38), ἀπολελύσθωσαν (13. 2. 3), δεδηλώσθω (3. 7. 7, 4. 8. 49, 8. 9. 1, 9. 11. 1; Pausan. 5. 27. 6), ἀπολελείφθω (Jos. *B.I.* 7. 11. 15), ἐξητάσθω (Pausan. 3. 18. 5, 5. 3. 1), τετύχθω (Quint. Smyrn. 12. 300; Aratus 725), πεπεράνθω (Athen. 13. 53), σεσάχθω (7. 45, 14. 81), ἐσφάχθω (14. 663 D), πεπεραιώσθω (11. 509 E), ἐπιτετάχθων and συντετάχθων (Arrian, ἔκταξις κατ' Ἀλάνων), τετάχθω (*ib.*; Aelian, *V. Hist.* 2. 41), προβεβλήσθω (*ib.*), προτετηρήσθω (Euseb. *Hist. Eccl.* 1. 6. 11), εἰσήχθω (*Praep. Ev.* 7. 8. 26), τετιμήσθω (*ib.* 2. 3. 41; *Ar. An.* 5. 19. 6), συγκεχωρήσθω (Euseb. Pamphil. *adv. Hierocl.*), ἀνεφύχθω (Liban. 47. 27), κεκρίσθω (48. 41), τετολμήσθω (*Epist.* 64), τετηρήσθω (Euseb. *Dem. Ev.* 4. 15. 31, *Praep. Ev.* 11 *Proem.*), λελογίσθω (14. 5. 11), ἐπιτετηρήσθω (*Dem. Ev.* 1. 6. 53), γεγυμνάσθω (3. 5. 69), ιστορήσθω (*Hist. Eccl.* 5. 28. 19; Luc. 39. 4), ἀπολελύσθω (*Hist. Eccl.* 4. 13. 7; Luc. 39. 4), παρατεθείσθω (3. 10. 6), πεφροντίσθω (Onosander 40), κεχρήσθω (50), ἀπολελείφθων (97), διακεκρίσθω (Iamblichus 192), κεκρίσθω (Luc. 10. 2. 7), συγκεκρίσθω (Appian, *B.C.* 2. 151), ἐμπεπλάσθω (Soranus, *Gynaec.*, Rose, p. 309), δεδείχθω (Themistius), προηπορήσθω (*ib.*), ἠπορήσθω (Theophr. *Hist. Pl.* 9. 19. 4), κεκρατύνθω (Porphyry, *Epist. ad Marcellam* 24), ἀνήχθω, κεκλήσθω, ἀνήφθω, κεκλήσθων (Aristides 3. 33, 13. 206, 1. 6, 3. 33, 8. 92), ἀνήφθω (Philostr. 57), συγκεκεφαλαιώσθω (Stob. *Flor.*, Meineke, p. 62), κεχωρίσθω (*ib.*), ἀναβεβλήσθω (Zonaras 13. 10); Philostr. *V. Arol.* 1. 13, 8. 26), ἀναβεβλήσθων (7. 22), ἀπηλλάχθω (6. 11), ἀποπεφάνθω (7. 39, 8. 20; *V. Soph.* 213, 265), εικάσθω (*ib.* 212; Luc. 39, 19), ἀπολελογήσθω (*V. Soph.* 269), ἐρρώσθων (269, 324, 404), εὔχθω (297), κεκληρώσθω (365), κατεσκευάσθων (*Gym.* 33), συντετάχθων (*ib.*), ὑπεστάλθω (35), προβεβλήσθω (*Imag.* 380), τετολμήσθω (Nonnus 3. 2. 16, 6. 7. 1), ἐπεσκεφέθω (4. 5. 6), νενομοτητήσθω

(Justin. *Const.* 10, 42, 48), *συνήφθω* (25), *ὑποκεκλίσθω* (31), *τετάχθω* (48; Aelian, *V. Hist.* 2. 41), *ἐρρίφθω* (Heliod. 2. 1), *ἠνύσθω* (*ib.*), *ἐσπείσθω* (3. 11), *ἐπιτετράφθω* (3. 16), *ἐπικεκλήσθω* (4. 8), *ἐπικεχειροτονήσθω* (4. 21), *εἰσκεκλήσθω* (7. 23), *πεπαύσθω* (7. 24), *κατατετάχθω* (*ib.*), *τετιμήσθω* (9. 10; Ar. *An.* 5. 19. 6), *λελέχθω* (Stob. *Oec.* 19 from Callicratidas), *παρηγγέλθω* (Zaleucus, Stob., Meineke, IV, 246), *ἐστάλλθω* (Nicostratus), *συνεστάλλθω* (*ib.*), *ἐκβεβλήσθω καὶ συνεστάτω . . . καὶ συμπιπτέωσαν* (Proclus 26. 17), *διαπεπεράνθω* (*Def.* 15), *ἐκβεβλήσθω* (*Petit.* 4), *τετμήσθω* (very often), *ἀναγεγράφθω, καταγεγράφθωσαν, ἐξεύχθω, ἐπεξεύχθωσαν, προστετάχθω, εἰλήφθω, γεγονέτω, ἐπεξεύχθω* (most frequent), *προσεκβεβλήσθω, ἐκβεβλήσθωσαν, ἦχθω, προσεἰλήφθω, εἰρήσθω, εἰλήφθωσαν, διηρήσθω* (all in Proclus).

The periphrastic perfect imperative of the third person is sometimes found: Arist. *Phys.* 5. 224 B ἔστω γὰρ πεπερασμένον . . . ἔστω διεληλυθός (7. 233 B), 9. 265 A ἔστω τοσαυτὸ ἡμῖν εἰρημένα, *Met.* 1. 988 A ἔστω . . . εἰρημένα; Plut. *Mor.* 17 F ἀκηκοὺς ἔστω; Nonnus 9. 65 πεφυλαγμένον ἔστω. The form εἰρημένους ἔστω occurs as early as Homer (Θ 524), and is hardly to be distinguished from εἰρήσθω. So in later Greek ἔστω λεγόμενον = λεγέσθω and ἔστωσαν ἄγοντες = ἀγόντων. In Aristotle, *Rhet.* 3. 2. 1, we find the regular form of the imperative combined with the periphrastic: ἔστω οὖν ἐκείνα θεωρημένα καὶ ὀρίσθω. The periphrastic perfect can resume its feeling by transposition. Cp. Ap. Rhod. 3. 10 σάκος πεπαλαγμένους ἔστω, Luc. 25. 34 προσγεγενημένη ἔστω. In all moods sequence and position of copula and participle in the periphrastic conjugation affect the meaning. Cp. the French "Quels livres as-tu lus?" but "J'ai lu ces livres."

REDUPLICATED AORIST OPTATIVES.

Just as in Aristophanes, *Birds*, 1350, we have a reduplicated present (or aorist) subjunctive which many scholars have mistaken for a perfect, so also we find a few reduplicated optatives which seem at first glance to be perfects. In Manetho, Γ 229, we read *τετύχοιεν*, which is not a perfect,¹ but a late

¹ Cp. the perf. in N.T. *Heb.* viii. 6 *τέτυχεν*, Diod. Sic. 3. 9, and Jos. *B.I.* 7. 5. 4.

epic aorist optative of *τυγχάνω*. The subjunctives *νεμεσσήσῃ* and *ἀποκλίνωσιν* follow immediately. Again, in Maximus 12. 577, appears the form *τετύχησι*, a late epic second aorist subjunctive, followed (in verse 590) by the unreduplicated form *τύχησι*.¹ Finally, *πεπαγολήν*, cited by the scholiast on Ξ 241 from Eupolis,² is classified by Veitch as perfect. But Curtius writes *πεπαγολήν* (reduplicated second aorist). Cp. Veitch's comment on *ἔρριπε* (Oppian, *Cyn.* 4. 350): "Does this point to *theme* *ρίψω*? or may it be for *ἔρριπε*? or is it the perfect with *ι*, though it be naturally long?"

THE PRESENT PERFECT.

Aeschines says (2. 4): *έφοβήθην μὲν γὰρ καὶ ἔτι καὶ νῦν τεθορύβημαι*. In this sentence the action of the first verb is over and gone; and no reference is made to the question, "What case stand I in?" The second verb designates a condition which exists at the time of speaking. Plainly the orator refers to his present state of mind. Cp. Soph. *Ai.* 139; Plato, *Lysis*, 210 E *κατιδὼν οὖν αὐτὸν ἀγωνιῶντα καὶ τεθορυβημένον*. So Brugmann (*Kurze vgl. Gram.* p. 494) says, "eine Handlung wird vor sich gehend vorgestellt, doch so, dass ein Terminus, der Ausgangs- oder Endpunkt, ins Auge gefasst wird." Cp. Xen. *Oec.* 9. 4 *πρὸς μεσημβρίαν ἀναπέπτηται*. Aristotle makes some interesting observations on the perfect of certain verbs in *Met.* 1048 B: *τὸ τέλος καὶ ἡ πρᾶξις. οἶον ὄρα καὶ ἑώρακε, φρονεῖ καὶ πεφρόνηκε, νοεῖ καὶ νενόηκεν. ἀλλ' οὐ μανθάνει καὶ μεμάθηκεν . . . οὐ γὰρ ἄμα βαδίζει καὶ βεβάδικεν . . . οὐδὲ γίγνεται καὶ γέγονεν, ἢ κινεῖται καὶ κεκίνηται, ἀλλ' ἕτερον καὶ κινεῖ καὶ κεκίνηκεν. ἑώρακε δὲ καὶ ὄρα ἄμα τὸ αὐτὸ, καὶ νοεῖ καὶ νενόηκεν*. In the proverb *ὑπὲρ τὰ ἔσκαμμένα* the participle has become a timeless adjective and the latter then substantivized by the article. Cp. *ἄνθρωπος ὑποβεβρεγμένος, ἀνεφώγισι τοῖς ὀφθαλμοῖς, ἀναπεπταμένοις ὄμμασιν* (Liban. 35. 11). Similarly adverbs derived from perfect participles (which increase in number in later Greek) are, like the Romance words in

¹ Cp. the Homeric *δέδεξο*, which, though succeeded by *δέξο*, is considered by scholars to be a perfect.

² See Kock, I, p. 366.

-ment, -mente, merely adverbialized adjectives: τεθορυβημένος, καταπεφρονηκότως, υποπεπτωκότως, τεταγμένος, υπερβεβλημένος, γεγυμνωμένος, τεταραγμένος, τετολμηκότως, πεφρονημένος, καταπεπλαγμένος, καταπεπυκασμένος, ἐπεσκιασμένος, ἀπρητισμένος, ἐσκεμμένος. Cp. the adjectival and participial combinations: B 61, Eur. *Ion* 680 ἅπαις ἧ καὶ λελειμμένη τέκνων; Xen. *Hell.* 2. 1. 28 διεσκεδασμένων δὲ τῶν ἀνθρώπων ὄντων; Plato, *Theaet.* 194 D βαθύς τε καὶ πολὺς καὶ λείος καὶ κεχαρισμένος; *Phaedo*, 108 B; Aesch. *Prom.* 829 λοιπὸν ἢ παρεμῆνον; Lycurg. 68 ἀνόητος καὶ καταπεφρονηκός; Galen 3. 909 εὔτονόν θ' ἅμα καὶ ἠπειγμένον; Lys. 14. 2; Libanius 39. 15 ἄνδρε καλῶ τε κἀγαθῶ καὶ πεπαιδευμένῳ, 41. 14 καλῶ τε κἀγαθῶ, δικαίῳ, πρῶῳ, φρονίμῳ, περὶ παιδείαν διατετριφότε. The perfect participle passive is now a verb, now a pure adjective, like *scelustus*, *molestus*, without predication (*paratus*, *peritus*, *notus*). Cp. the German "Er hat einen Brief geschrieben" with the Spanish "tiene escrita una carta," or "Die Bedingungen sind herausgegeben worden" with "las condiciones han sido publicadas."¹ In the words of Brugmann (*op. cit.* p. 560), the perfect "bezeichnete im Allgemeinen einen aus einer vorausgegangenen Handlung erfolgten Zustand." So βέβηκε, like *jagāma*, may mean, according to the connection, "he is here" or "he is not here"; but in both cases it is the present state, case, or condition of the subject that is proclaimed. The actual time of the perfect forms of βαίνω (which figures so prominently among the so-called perfect subjunctives in the classical literature)² is shown very prettily in some passages found in later authors; e.g. Lucian, φιλοψευδής, 40 πετόμενον ἢ ἐπὶ τοῦ ὕδατος βεβηκότα, *Musc. Encom.* ἐπὶ τεττάρων βεβηκυῖαν ἔχουσάν τι ἐν ταῖν χεροῖν, *Imag.* 480 βεβηκότα καὶ . . . πατοῦντα; Plut. *Marcel.* 22 ἐπὶ τοῦ τεθρίππου βεβηκώς (cp. *Mar.* 27 ἐπὶ τῶν ἀμαξῶν . . . ἐφεστῶσαι); Dion.

¹ Both conceptions are found in old French. Cp. "Quant il li a faite sa couche" with the modern "Quand il lui a fait sa couche." Academic influence prevailed and the participle won the day. So in Italian the tendency is toward the French norm: "Ho scritto (or scritta) la lettera," but "La lettera che ho scritta (or scritto)." In Spanish *escrito* in every position with *he*, but *escrita* with *tengo*.

² See *Class. Rev.* XIX, 350.

Hal. Rom. *Antiq.* 6. 1202 ἐπὶ τοσαύτης βεβηκότες εὐτυχίας, 3. 7. 10 εὖ τὴν Ἑλλάδα ἔτι βεβηκυίαν; Strabo 2. 4. 2 γωνία βεβηκυῖα ἐπὶ τοῦ Πορθμοῦ καὶ τῶν Στηλῶν; Dio Chrys. 33. 399 ἀσφαλῶς βεβηκῶς καὶ ἐπὶ κνήμασιν δασύς, 60. 603 ἐπὶ σφαίρας βεβηκυίαν . . . ἐπ' ἀνοίας ἐστηκότας; Philostr. 323 ἡ κεφαλὴ δὲ ἐβεβήκει ἐπ' αὐχένος; Plotinus, *En.* 6. 9 σωφροσύνην ἐν ἀγνῶ βεβῶσαν. In a comic fragment quoted by Kock (II, 148) ἐκβεβήκει is used with twenty presents. The shift from βεβηκῶς, the real perfect, to βεβηκῶς = ἐστῶς is analogous to the shift in ἰών, ἴοι, ἰέναι, which, in classical prose, are sometimes future, sometimes present. Just as the numeral εἰς changes and becomes an indefinite pronoun (like the Plautine *unum*, which turns into the French *un*), e.g. ἐνὸς ἀετοῦ (*N.T. Rev.* viii. 13), so, too, participles transform themselves into adjectives; perfect tenses, as the color of the verb changes, turn into presents; and often with the transformation of language and function goes a corresponding change in time, as, e.g. the pluperfect *fuissem* becomes the imperfect *fusse*.

γέγονα AND γεγένημαι.

The perfect of γίγνομαι is not only γέγονα, but also γεγένημαι (χθιζά τε καὶ πρωιζὰ γεγενημένα, Plato, 2 *Alcib.* 141 D). The former is a present, like πέφυκα, and τὰ γεγονότα is equivalent to a qualified τὰ ὄντα, whereas τὰ γεγενημένα = τὰ παρεληλυθότα (as in Dem. 24. 106 τοῖς γεγενημένοις . . . τοῖς οὖσιν . . . τοῖς μέλλουσιν ἔσσεσθαι)¹— τὸ μὲν γὰρ γεγενημένον οὐδὲ θεῶν δυνατὸν ἐστί ποιῆσαι ἀγένητον (Plut. *Consol. ad Apol.*). But τὸ ὄν is not necessarily τὸ γεγονός (for we can conceive of τὰ ὄντα γένεσιν οὐκ ἔχοντα), which is τὸ ὄντως οὐδέποτε ὄν and at the same time τὸ ὄντως οὐδέποτε γεγενημένον. Cp. Plato, *Tim.* 27 E, *Parmen.* 155; Aristides I. 13 ἅπαντα γίγνεται τε καὶ γέγονε; Euseb. *Præf. Ev.* II. 9. 7 προσήκει γίνεσθαι διὰ χρόνον, οὐδὲ γενέσθαι ποτέ, οὐδὲ γεγονέναι νῦν, οὐδ' εἰσαύθις ἔσσεσθαι τὸ παράπαν . . . οὐδὲ μέλλον οὐδὲ παρῳχημένον μόνον ἐστὶ τὸ κατ' αὐτὸ ὄντως ὄν, οὐ γεγονός οὐδὲ ἐσόμενον.

¹ Cp. Xen. *Hiero.* I. 2 ἰδιώτην γεγενημένον καὶ νῦν τύραννον ὄντα, Just. M. I *Apol.* 23 πρεσβύτερα πάντων τῶν γεγενημένων συγγραφέων, 31 ἐν τῷ νῦν γεγενημένῳ Ἰουδαϊκῷ πολέμῳ.

But the verb *εἶναι* lacked a perfect, and to fill the vacancy, as Greece came more and more under Roman sway, and the need of an equivalent of *fuisse* was more sorely felt, *γεγονέναι* assumed the meaning of the Latin perfect infinitive of the copulative verb. Hence the disproportionate number of *γεγονέναι*'s in post-classical Greek.¹ Lysias says *πρὶν ἡμέρας πέντε γενέσθαι* (7. 9), whereas Plato writes *πρὶν ἕξ μῆνας γεγονέναι* (*Protag.* 320 A). Thucydides has not a single example of *γέγονα* in any form, whereas 87 *γενέσθαι*'s in the infinitive alone appear, and 49 *γίγνεσθαι*'s. In the Lysianic corpus there are 59 *γενέσθαι*'s and only 8 *γεγονέναι*'s. Lysias has 33 *γέγονα*'s against 120 *γεγένημαι*'s. Aristophanes has a solitary *γεγονέναι* (*natum esse*, *Eq.* 446). The total absence of the form in Euripides may be due to metrical exigencies. Nevertheless, the prose writers Isocrates, Lycurgus, and Dinarchus also avoid the form.² Eusebius says (*Praep. Ev.* 14. 15. 11) *Ἀρχελαίου δὲ ἀκουστῆς γεγονέναι λέγεται Σωκράτης*, where Herodotus would probably have written *λέγεται εἶναι*. Cp. *Diod. Sic.* 1. 24. 8 *φασὶ δὲ καὶ τὸν Περσέα γεγονέναι κατ' Αἴγυπτον*, *Dio Chrys.* 22. 276 *πότερον δοκεῖ σοι εἶναι ἄνθρωπος εὐδαίμων, εἰ δὲ μὴ, γεγονέναι, ἢ ἔσσεσθαι*.³ In the Septuagint *γίγνεσθαι* is used as an auxiliary, instead of *εἶναι*, with the present and perfect participles. So in Aeschylus *γίγνεσθαι* = *εἶναι*, as Dindorf at the end of his list remarks: "Plura inter haec sunt exempla ubi verbum substantivum poni poterat."

¹ This must be said, however, with one qualification: Plato seems to be inordinately fond of the infinitive *γεγονέναι*, which he uses not only in the sense of *natum esse*, but also as a past infinitive of *εἶμι* in passages where another writer might have used simply *εἶναι* (or *γενέσθαι*). For variety of expression he also employs *γεγονώς* and *γεγενημένος* as equivalents. Cp. *Leg.* 951 C and D *γεγονώς ἔστω . . . ἔστω γεγενημένος*.

² In Homer *γενέσθαι* occurs 35 times, *γίγνεσθαι* and *γεγονέναι* not at all. There are over 300 examples of some form of the verb in the *Iliad* and *Odyssey*, but not a single occurrence of *γεγένημαι*, whereas *γέγονα* occurs 30 times.

³ Nevertheless, there are abundant examples of this use of *γέγονα* in Plato: *Leg.* 641 C *γέγονασί τε καὶ ἔσονται*, 638 A, 884 A *γέγονε καὶ ἔστι καὶ ἔσται*, *Ion* 532 E, *Rep.* 402 E, 604 C *περὶ τὸ γεγονὸς καὶ . . . πρὸς τὰ πεπτωκότα*, 392 D *γεγονότων ἢ δυντῶν ἢ μελλόντων*, *Tim.* 22 C *φθορὰι γέγονασιν . . . καὶ ἔσονται*, *Protag.* 320 B *γεγονέναι . . . μεμαθηκέναι . . . ἐξευρηκέναι*, *Laches* 198 B *τὰ γεγονότα . . . τὰ παρόντα . . . τὰ προσδοκώμενα*, 198 D *γιγνώμενα καὶ γεγονότα καὶ γενησόμενα*. Cp. *Aristides* 1. 19 *ἔστι τε καὶ γεγένηται καὶ γενήσεται*.

CONCLUSION.

In the whole range of Greek literature I have found only 55 forms (34 verbs) of the perfect subjunctive active.¹ Of these the following 38 are unquestionably present in meaning: ἀνεόγη, ἀρήρη, βεβρύχη, γεγόνη, δεδίη, δεδίωσιν, ἐστήκη, παρεστήκη, καθεστήκη, ἐπανεστήκη, συνεστήκη, ξυνεστήκη, ἐφεστήκη, ἐστήκωμεν, ἐστήκωσιν, ἐστῶ, ἐστῶμεν, ἐστῶσι, ἐφεστῶσιν, εὐοίκη, ἐγρηγόρη, κατεάγωσιν, κεχήνη, κεκλάγγω, κεκεύθη, μεμήλη, μεμύκη, ὀλώλη, ὀρώρη, ὀδώδη, πεποίθω, πεποίθης, πεποίθομεν, πεφύκη, ἐμπεφύη, ἐρρίγησι, τεθήλη, τεθυήκωσιν. The example *πεπλήγη*, cited by many, as we have seen, is not a perfect. The subjunctives *συμβεβήκη* (omitted by La Roche), *προβεβήκη*, *βεβήκης*, and *βεβήκη* are really presents in feeling, and the present force seems to manifest itself more and more in the later literature, particularly in the participle; *βεβρίθωσι* becomes a present from its meaning alone; the same may be said of *ἤχθοφορήκη*, while both *λελήθη* and *πεπόνθη* are also desperately present. There remain only seven verbs: *ἀπειλήφη*, *εἰλήφωσιν*, *ὑπειλήφωσι*, *εὐρήκη*, *κεκλόφωσι*, *κεκοινωνήκωσιν*, *ὠφλήκη*, *πεποιήκη*, *πεπουήκη*. Since *εἴληφα* (like *εὔρηκα*) is an exceedingly common form, *εἰλήφη* is brought within the range of possibility. Moreover, the past act of *εἴληφα* vanishes into the present ownership (= *ἔχω*, *κέκτημαι*). The hither end of the performance (if we look toward the past) is viewed to the exclusion of the inception. Compare the good old English "I have got" (in contradistinction to the modern "I have") with Libanius 29. 17 ὁ πληγὰς εἰληφῶς, and the Homeric ἐπὶ νῆας ἀφήσω πεπληγῶς: "ich werde dich wegtreiben, indem du meine Schläge auf dir hast" (Brugmann, p. 565).² Furthermore, when Plato uses *ἀπειλήφη* (*Rep.* 614 A), he not only indicates by the tense that the act has reached its end, but to make the perfect

¹ I do not include *εἰδῶ*, of which alone there appear four times as many examples as all the rest together; and this single fact speaks volumes for the character of the Greek perfect subjunctive. Some of the examples in later Greek I may have missed, since I went over the ground but once; and some of the texts are so wretched that it is, as Libanius says, ἀηδὲς συγγράμμασι δοῦναι τὰ δμματα.

² A discussion of the forms *πεπληγῶς*, *πεπλήγοντες* will be published elsewhere.

doubly perfect, he adds the adverb of perfectness (τελέως), and to ειλήφωσιν (*Polit.* 269 C) is appended the temporal ἤδη. Stress is also laid on the present ownership in κεκλόφωσι (*Ar. Eq.* 1149). True, the Greeks might have used the perfect forms even of the verbs we find in the paradigms of our grammars, had they so desired; but they preferred the aorist, and the aorist they used to the exclusion of the perfect. Sometimes a temporal expression is added to bring out the relation with greater clearness, e.g. παλινοφδοῦσιν, ἀνευχόμενοι ἄτ' ἂν τὸ πρῶτον εὔξωνται (*Plato, 2 Alcib.* 142 D. Cp. 148 D.)

Of the perfect optatives in the active voice (several of which La Roche fails to register) only 67 forms (45 verbs) appear.¹ Twenty of these are indubitably present: ἀπολώλοι, ἀπολώλοισιν, ἀφεστήται, συνεστήται, ἀφεστήται, ἀφεστήκοισιν, προεστήται, γεγόνοι, εἰκοί, καθεστήται, κείτο, μεμήνοι, πεποιθοί, πεφύκοι, τεθνήκοι, τεθναίνω, τεθναίης, τεθναίη, τεθναίεν, τετλαίη. The Herodotean ἡλώκοι is passive in meaning, while βεβήκοι, ἀποβεβήκοι, λελήθοι, πεπόνθοι, πεπόνθοισιν, πεπόνθοισιν, πεπονθοίη, πεποιήκοι, and πεποιήκοισιν are counterparts of the subjunctive forms already discussed.² The remaining examples, most of which are in oblique construction, are: δεδράκοι, ἡρήκοι, ἡρήκοισιν, καθηρήκοι, ἐξαπατήκοι, ἐσβεβλήκοισιν (for the present signification of the perfect βέβληκα, see *Plato, Tim.* 24 D), βεβρώκοι, ἐπιδεδώκοι, παραδεδώκοισιν, εἰρήκοι, περιελήλυθοι, ἐπανεληλύθοι, εὐρήκοι, ἀνευρήκοι, ἐσχήκοι, ἐκκεκηρύχοι, ἱστορήκοι, κεκρατήκοι, ἀπεκτόνοι, ἀπεκτονήκοι, καταλελοίποισιν, καταμεμαθήκοι, νενικήκοι, συμπεπνεύκοι, πεπτώκοι, ἐμπεπτώκοι, πεφεύγοι, ἐκπεφευγοίην, ἐσπουδάκοισιν, τεθύκοι, τετελευτήκοι, ὑπηρετήκοι, ἀποκεχωρήκοι, ὠρμήκοι, ἐξωρμήκοι, ὠφλήκοι, and probably ἐδηδοκοίη.

Of the perfect imperative active 26 of the 28 examples are present: ἄνωχθι, ἄνωχθε, δέδιθι, δείδιθι, δέδιχθι, δείδιτε, ἐγρήγορθε, ἔσταθι, ἔστατον, ἔστατε, παρέστατε, ἐστάτω, κέκραχθι, κέκραχθε, κεχήνετε, κεκράγετε, τέτλαθι, τετλάτω, τέθναθι,

¹ Forms like βεβρώθοις, ἰλήκοις, ἰλήκοι, μεμάποισιν, and εἰδείην, εἰδείης, etc., are not included.

² See *Class. Rev.* XIX, 349 f.

τεθνάτω, τεθηπέτω, κεχηνέτω, μεμάτω, ἀκηκοέτω, δεδοκέτω (intensive), βεβηκέτω. The remaining two, εἰληφέτω and μεμαθηκέτω, have a strong tendency to become presents.

Of the 31 middle forms of the second person the vast majority are real presents: ἀλάλησο, δέδεξο, δέδεχθε, ἔρρωσο, ἔρρωσθε, ἦσο, κάθησο, κάθησθον, κάθησθε, κείσο, κατάκεισο, κέκτησο, κέκλησο, κέκλισο, μέμνησο, μέμνεο, μέμνησθε, καταπέπληχθε, πεπάλασθε, πεπάλαχθε, πέπαυσο, πέπεισο, πέπνυσο, πεποίησο, πεπόνησο, πέπρησο, πεφόβησθε, πεφύλαξο, πεφύλαχθε, πεποίητε, πέπεισθι. On the last example, which is found in Aesch. *Eum.* 599, Veitch remarks, "a rare form; πέπεισθι or πέποιθι would perhaps be more analogical"; and Dindorf says, "in M. adscriptum est ζτ (*i.e.* ζήτει), quia librarium offenderat haec forma cuius alia exempla nulla reperiuntur."

Of the perfect imperative passive there are about five hundred examples in the extant literature.

V. — *Ei-Readings in the Mss of Plautus.*

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By the term "*ei*-readings" are meant those that give *ei* for the classical \bar{i} , as *deico* for *dico*, *veivo* for *vivo*; or for the classical \ddot{i} , as *curabeis* for *curabis*. There are a few instances also where the *ei* is given for sounds other than those mentioned, but they are less typical, and hardly need to be illustrated by examples at present.

These readings have been treated differently by different editors. Ussing consistently rejects the *ei* throughout and gives the classical orthography. Almost as consistently Ritschl in the triumvirate edition and Goetz-Schoell in the editio minor read the *ei* in practically every place where there is any Ms authority for it. Leo reads the *ei* in only a very few isolated instances, but does not read it in scores of other instances where there seems to be equally good reason for doing so. I had expected that Lindsay in his Oxford edition would exercise greater discrimination and would definitely settle the matter, as his note prefixed to the Argumentum in his larger edition of the *Captivi* shows that he understood perfectly the principles involved. (I am pleased to acknowledge that it was chiefly this illuminating note which prompted my own investigation.) Unfortunately he did not uniformly apply the principles that he himself had previously stated with such clearness. *E.g.* in the first eight plays he has often not admitted a genuine (*i.e.* diphthongal) *ei*-reading into his text, as *Ci.* 623, where P reads *ei* for the imperative of *ire*, whereas in *Ep.* 600 on the testimony of A he has accepted *preimum*. In the last twelve plays he generally follows the *ei* where the Mss give it for an original diphthong, but not elsewhere. Yet in *Mer.* 282 *ei et* P has been rejected, so also in *Mer.* 294 *deiceres* A. Nevertheless in *Mer.* 471 *veivo* A has been admitted. Evidently, *adhuc sub iudice lis est*.

Plautus occupies a peculiarly felicitous position for an investigation of this sort. He belongs to a period when the rules governing the use of *ei* and *i* are well-defined and certain — a state of affairs that by no means existed for Terence or Lucilius. Furthermore there is in his Mss abundant material to serve as a basis for reasonably sure generalization, there being in all 365 instances of the *ei* in his Mss, 242 in the Ambrosianus (A), and 123 in the Palatini (BCDEJVT).

The purpose of this investigation will be to test these Ms readings, to determine which of them are false and un-Plautine, and which are genuine and represent Plautine orthography. I shall try also to determine whether these genuine *ei*-readings go back in direct line of succession to Plautus himself, or whether they were reintroduced after his text had been more or less thoroughly modernized, and to treat other questions germane to the subject.

The fact that the total number of *ei*-readings in our Palatine Mss for all the plays is less than the total number in A for only a portion of the plays at first occasions surprise. But the comparison is not a just one. In order to be just the comparison ought to give the number of *ei*-readings in that ancestor of all our P Mss that was contemporaneous with A. For between that time and the time of our P Mss it seems to have been a general practice with copyists to change *ei* to *i*, and in many places this was done even where the *e* and the *i* belonged to different syllables and corruptions resulted of which illustrations are given below:—

<i>Au.</i>	13	<i>i</i> B ¹ <i>ei</i> B ² (dat.)
	369	<i>si</i> BD <i>sed</i> Gruter
<i>Cap.</i>	940	<i>uti</i> codd. <i>ut ei</i> 5
<i>Ep.</i>	626	<i>ulmis</i> BJ <i>ulmeis</i> B ²
<i>Men.</i> Arg. 2		<i>Ei</i> e corr. post ras. B ² (dat.)
	234	<i>ire hi</i> B ¹ CD ¹ <i>ei rei</i> Gruter
	735	<i>inarrabo</i> B ¹ <i>ei narrabo</i> B ²
<i>Mer.</i>	840	<i>Ubi qui d-</i> B, <i>Ubiquid</i> C, <i>Ubi qui (ex que) d-</i> D, <i>Ubique id</i> post Scioppium Gruter.
<i>Mo.</i>	650	<i>quasi</i> CD <i>quas ei (ex quasi)</i> B

- Pe.* 318 *fames in eire* B (*inire*) CD¹
fame sine ire D³ (*sineire*) T
fame; sine ire leg.
- 846 *colaphum icit* BCD
colapho me icit Acidalius
- Poe.* 714 *philippi* BCD *philippe* Pylades
- Ps.* 242 *placidis* BCD *placide is* Camerarius
- 1107 *habente in omen* B, *habenti nomen* CD
habent, ei nomen leg.
- Ru.* 562 *iectas* BCD EIECTAS A
- 763 *pugnis* BCD *pugneis* A Camerarius
- Tru.* 559 *perditum sit* BCD, *se it* Camerarius

The fact that these places where the change of *ei* to *i* has resulted in corruptions are so numerous shows how general the practice of changing *ei* to *i* must have been, and in all probability if we had the ancestor of our P Mss contemporaneous with A, it would give a number of *ei*-readings at least equal to that given by A.

In dealing with the main question there are three sources that help us to determine the usage for Plautus' time:—

1. Plautus himself,
2. Inscriptions of Plautus' time or earlier,
3. Comparative grammar, which as far as our purpose is concerned is both based on and supplementary to the two sources already mentioned.

1. Plautus himself has fortunately left us two passages which leave little room for doubt that he distinguished between the dipthong *ei* and the monophthong *i*:

Ru. 1305

LA. Immo edepol una littera plus sum quam medicus. GR. Tum tu Mendicus es? LA. Tetigisti acu.

The one letter by which *mendicus* exceeds *medicus* is *n*. So that for the *i* in *mendicus*, which is long, Plautus must have used not *ei* but *i*. Manifestly it would be hypercritical to draw any distinctions between the *i* in *mendicus* and any other long *i* in Plautus.

Tru. 262.

AST. Comprime sis eiram. TRU. Eam (*or eram*) quidem hercle
tu, quae solita's, comprime,

Inpudens, quae per ridiculum rustico suades stuprum.

AST. 'Eiram' dixi; ut excepisti, dempsisti unam litteram.

This is not indeed the reading of the Mss, which in this passage are badly corrupt, but *eiram*, the restoration of Gelpert, according to which I have read the passage above, has won the acceptance of scholars. It makes no difference for my purpose whether we read *eam* (= *eram*, mistress, as though Truculentus had understood Astaphium to say *eram*, not *eiram*), or whether we actually read *eram*. According to this interpretation, *eira*, wrath, would have one letter more than *era*, mistress, and would at this time have been spelled with *ei*. Derivations of *eira* which do not recognize an original diphthong for the first syllable do not disprove this orthography, but are rather themselves proved wrong by this passage. Cf. Walde, *Lateinisches etymologisches Wörterbuch*, s.v., "ira . . . wohl-zu ai. išanyati 'treibt an,' išnāti ds., išyati 'setzt in Bewegung, erregt' . . . ; mit lat. *eisa, eira eigentlich 'Erregung, Erregtheit' berührt sich am nächsten av. aešma- 'Zorn,' gr. οἶστρος 'Wut,' οἶμα 'stürmischer Angriff, Andrang' (wenn aus *οἶσμα). . . ."

If these passages from Plautus are put together, it may be safely concluded that the orthography of our poet differentiated between the monophthong *ī* and *ei*, which originally had been and probably still was a diphthong. Cf. Marx, *Index Scholarum*, Greifswald, 1891, xviii.

2. Latin inscriptions up to and including the time of Plautus confirm the distinction just given. The most important inscription differentiating the two is the so-called *SC de Bacchanalibus* (*CIL*. I, 196) of 189 B.C., five years before Plautus' death. It is only after his time that we find *ei* used for the monophthong *ī* as well as for the originally diphthongal *ei*.

3. Comparative grammar, on the basis of the two sources already presented, together with evidence gleaned from other sources, has determined that the *ei* of the third century B.C. must have one of the following pedigrees:—

- a. Indo-Germanic *ei*, as in *deicere*.
- b. Indo-Germanic *ai* or *oi* which, standing in unaccented syllables, had been weakened to *ei* as in the relative *quei* < *quoi* and the dative singular of the third declension, as *virtutei* < **virtutai*.
- c. Indo-Germanic *eu* > *ou* > *oi* > *ei*, as in *leiber*, free.
- d. Analogy, but it must go back ultimately to one of the aforementioned pedigrees, as *nobeis*, *redieit*.

Accordingly, in discriminating between the various *ei*-readings of the Plautine Mss, we are to observe the following rule: *if any of the readings can be proved to come directly or analogically from any of the previously mentioned sources acknowledged by comparative grammar, it may be defended as representing Plautine orthography, otherwise it cannot.*

CLASS I.

This class contains those that may be defended as representing Plautine orthography, classified according to origin.

a. From Indo-Germanic *ei*

1. In the root of the verb *deicere* (*dīcere*)

A (*i.e.* from the Ambrosianus) *Men.* 243 591

Mer. 268 281 294 300 465 467 484 bis 512 bis 516 529
554 760 763

Poe. 474 1231 1233

P (*i.e.* in the Palatini or any one of them)

Ci. 603 *Ps.* 1323

2. In the root of the verb *ieicere* (*īcere*)

A *Mi.* 205

P *Mi.* 28? Probably in *Cap.* 797 *ieicero* is a corruption of *ieicero*.

3. In the root of the verb *eire* (*īre*)

A *Ep.* 79? *Men.* 513 *Mer.* 303 *Mi.* 1422

Poe. 347 992? *Ps.* 326 330 349 1182

Ru. 518 584 1018 *Tru.* 301?

P *As.* 108? 480? 486 676 *Au.* 458 694

Ba. 1175? 1181? *Cas.* 212 *Ci.* 623 *Cu.* 487 491 611?

Ep. 714 *Men.* 435 617 736 875 *Mer.* 282 689 747 749 bis
787

Mi. 521 812 1085 *Mo.* 336 693 852 969 *Ps.* 349 *Tru.*
714?

4. In the root of the noun *leitus* (*litus*)
Ru. 1019 A
5. In *leis* (*lis*) Mer. 281 A
6. In *catameitus* (*catamitus*) Men. 144 P
7. In *suppeilo* (*suppilo*) As. 815 P
Leis, catameitus, suppeilo, have been included in Class I only by way of conservatism, as the quality of the *ei* is not definitely known. It is not impossible that they should all be put in Class II.
8. In the voc. sing. masc. *mei* (*mī*)
A Mer. 503 525
P Men. 182 361 676 Mi. 1330 Ru. 867 (dat.?)
Lindsay, however, LL. 427, quoting Charisius, GL. I, 159 K; I, 561 K; Diomedes GL. I, 331 K; Velius Longus, GL. VII, 77 K, prefers to take *mī* from *mie*, thus making it monophthongal.
9. In the dat. sing. *mei* (*mī*)
P Ba. 942 Mo. 194 Ru. 867 (voc.?)
It is hardly necessary to distinguish here whether the form comes from **mei* or **moi*.
10. In the adj. *meirus* (*mirus*) Ru. 593 A
11. In the neg. *nei* (*nī*)
P Men. 849 Poe. 865 Ru. 811 Tri. 315
12. In the root of the verb *sino* in the perf. subj. act. Tri. 521
sciris (for *seiris*?) P
13. In the form *veis* (*vīs*) used as 2d sing. pres. indic. act. of *volo*
A Men. 266 Mer. 287 484 510 687 769 776
Poe. 414 437 Ps. 47 324
P Cas. 964
14. In the loc. sing.
A HEIC Mer. 307 468 773
SEI Ci. 498 Ep. 567 Men. 238 239 241 460 1049
Mer. 311 406 489 518 519 526 531 606 694
784 Poe. 351 659 910 1215 Ru. 1014
SEIC Ep. 521 Mer. 266 785 786
SEIN Ep. 545 c Mer. 594
NISEI Ru. 1012
PEREGREI Mo. 957. Charisius, GL. I, 212 K, holds that the form should be *peregre*.

- P heic *Men.* 375 *Poe.* 713
 sei *Au.* 699? *Ci.* 652? *Mer.* 155? *Ps.* 1324 1325 1334
Ru. 950? *Tri.* 595? *Tru.* 40?
 quase (for quasei?) *St.* 648
 septimei *Pe.* 260
 utei *Pe.* 476?

b. From Indo-Germanic *oi*

1. In nom. sing. masc. of rel. pron. *quei* (*quī*)
 A *Ep.* 607 *Men.* 243 *Poe.* 469 993
 P *Men.* 451 bis
2. In nom. plur. masc. of 2d decl.
 A *Ba.* 942? *Men.* 259 260 573
Mer. 262 263 bis 318 bis 778 *Pe.* 295 394
Poe. 345 bis? 689 988 *Ps.* 1179
 P *Cap.* in Arg. Acr., *Men.* in Arg. Acr.,
Men. 18 bis 19 29 620 1082 1120
Poe. 714? *Tru.* 99 100
3. In dat. abl. plu. of 2d decl.
 A *Ba.* 927 *Ep.* 88 *Men.* 202 258 289 290? 459 553
Mer. 299 554 787 bis 790 bis *Mi.* 13? *Pe.* 293
Poe. 407 579 1216 *Ps.* 343 415 *Ru.* 764
 P *Cu.* 612 *Men.* 105 *Mi.* 165? *Mo.* 154 *Ru.* 1033, to which
 should be added the analogical forms *nobeis*, *vobeis*, found
 in
 A *Mer.* 273 *Poe.* 402 643 664 678 1213 1216 1217 1253
 1274 1277
4. In the root of the verb *veiso* (*vīso*)
 A *Ru.* 567

c. From Indo-Germanic *ai*

1. In the dat. sing. ending of 3d decl.
 A *Ep.* 229 *Men.* 263 519 *Pe.* 330 624
 P *Ba.* 1060? *Ci.* 133 *Tru.* 551, but perhaps here it would be
 better to follow Bugge and read *muli erei*, in which case
 this instance would justly be transferred to Class II.
2. Termination of pres. pass. inf.
 A *Mer.* 769 777 778 *Pe.* 297? *Poe.* 1301
 P *Mi.* 884 1163? *Poe.* 710? *Ru.* 684 1012 1292

3. Termination of imperative pass. pres. 2d plur.

A *Mer.* 782P *Mo.* 22

4. Dat.-abl. plur. of 1st decl.

A *Ep.* 517 *Men.* 570 1133 bis *Mer.* 479 bis*Poe.* 868 976? *Ru.* 763 772

5. Endings of perf. act.

(a) Indic. 1st sing.

A *Ba.* 530? *Men.* 535 591 1139 *Mer.* 391? 500*Poe.* 386? 750? 1176? 1378*Ru.* 217 bis? *St.* 497P *Am.* 926? *As.* 582? *Ci.* 547 *Ru.* 1131

(b) Indic. 2d sing. (ultima)

A *Ci.* 296? *Mer.* 754?

(c) Indic. 3d sing.

A *Mer.* 530 *Poe.* 1283?

There is no doubt that this termination was always long in Plautus except where the law of *breves breviantes* operated.

Yet it cannot be regarded as certain that it was also diphthongal. Cf. *CIL.* XIV, 4123 FHEFHAKED (for -eid?), and *CIL.* I, 32 DEDET (for -eit). Yet it is not to be forgotten that a more reliable inscription, *CIL.* I, 196, gives *fuit* and *censuit*.

(d) Infinitive (penultima)

A *Mer.* 269 PERIElsse

While the *ei* may here, as in the 3d sing., be defended on analogical grounds, cf. *CIL.* I, 196 ADIESE ADIESENT ADIESET, and Sommer, *Handbuch d. lat. Laut. u. Formenlehre*, p. 628, Anm. 2, it seems to have been confined to flexions of the verb *ire*, or at least to perfect forms in which the terminations were preceded by *ī*. Cf. *CIL.* I, 196 COMVOVISE and similar forms.

d. From Indo-Germanic *eu* in *leiber* (*Iiber*), free, and its compounds.A *Poe.* 420 1218 1240 *Ru.* 217

Class I	{	Total in A	182
		Total in P	<u>93</u>
		Total in A and P	280

CLASS II.

In this class are put the forms in which *ei* seems to be used for a monophthong, and which are therefore un-Plautine.

1. In *dīl-* < *dīsl-*
A *Poe.* 494 DEILIDAM?
P *Ru.* 820 deiligentia
2. In *-īm-* < *-ism-*
A *Ep.* 600 preiMUM
3. In *-īs* of accus. plur. 3d decl. *i*-stems < **-ins*.
A *Ci.* 244 *Men.* 219 231 237 *Mer.* 281 513 786
Pe. 182 325 *Ps.* 140 *St.* 349 607 682 *Tri.* 236
P *Ep.* 447 *Mo.* 47 *Ru.* 409 583
4. *Diphilus* P *Cas.* 32 *Mo.* 1149?
5. *fīlia* *Poe.* 1239 A
Cf. *CIL.* I, 54 FILEA
32 FILIOS (nom.)
187 FI bis
Either from I.-G. *dhēi* (hochstufe) 'lactere' which appears in Latin *fēmīna*, *fēlare*, and which in *fīlia* has undergone the change of *ē(i)* to *ī* through the influence of the *i* of the following syllable, see Walde, *s.v.*, or perhaps better from I.-G. *dhī* (tiefstufe) with Buck, *AJP.* XVII, 270; Solmsen, *KZ.* XXXIV, 4; Brugmann, *IF.* VI, 93, 3); also Brugmann, *Kurze vergl. Gram.* I, p. 73.
6. *mīles* *Poe.* 1372? A
Cf. *CIL.* I, 63 MILITARE etc.; Gr. *δ-μῖλ-ος* and its compounds; Skt. *milāti*. Hardly to be connected with Skt. *midha*, 'praeda,' and Gr. *μισθός*.
7. *mīlle* *St.* 587 A
Probably to be derived with Sommer, *IF.* X, 216, from **smī-ǵzhli*, 'eine Tausendheit.' So very nearly Fay, *IF.* XI, 320.
8. *propīno* *St.* 425 A; cf. Gr. *προπίνω*
9. *vīvo* and its derivatives
A *Mer.* 471 *Poe.* 1187 bis
Cf. *CIL.* I, 33 VITA. From I.-G. *ī*.
10. Suffixes *-īco-* *-īno-* *-īvo-* *-īsco*
A AMEICVS *Poe.* 1213
MORTICEINE *Pe.* 283

P ame (ici) *Cas.* 435, ameica *Ru.* 351,
 quomq' mei sciam (conqueineiscam?) *Ci.* 657
 Here might be mentioned also the spelling of the Arg. Acr. of
 the *Captivi* (Capteivei).
 For *-ino-* cf. *CIL.* I, 196 LATINI; Brugmann, *Gdrs.* II, 146
 and 148; Lindsay, *LL.* 230.
 For *-ivo-* cf. Brugmann, *Gdrs.* II, 128; Lindsay, *LL.* 322.
 For *isco* cf. Sommer, *Handbuch* 545. Regarding *-i-* (?) in this
 suffix cf. Brugmann, *Gr. Gr.*³ 294, 4).
 The *-ico-* of *amicus* can hardly be treated as in a different cate-
 gory from the *-ico-* of *mendicus*, the orthography of which
 Plautus has given us in *Ru.* 305. Both words seem to contain
 the I.-G. suffix *-ico-*, cf. Brugmann, *Gdrs.* II, 255; Lindsay,
LL. 337. Festus 15, 6 M: Ab antiquis autem ameci et
 amecae per e litteram efferebantur. Sommer, *Handbuch*,
 p. 86, has followed this. But Festus is not reliable in the
 matter of ancient orthography, e.g. Paulus 121, 1 M: Loebesum
 et loebertatem antiqui pro liberum et libertatem,
 where he should have said *loiberum et loibertatem*.

11. In the optative suffix *-i-*
 A SEIS *Ep.* 548? 668? *Mer.* 550 552 777 779 *Poe.* 372
 VELEIS *Mer.* 775
 Cf. *CIL.* I, 196 POTISIT, i.e. potis sit, and Brugmann, *Kurze
 vergl. Gram.* art. 73.
12. *-i-* of 4th conj.
 A SCEIS *Mer.* 480 bis 519 522 *Tri.* 95
 SCEIN *Men.* 530
 NESCEIS *Mer.* 789
 P sceis? *Cu.* 620
 poteirier? *As.* 916
 moreirei *Ru.* 684
 Cf. *CIL.* I, 196 VENIRENT, AVDITA
13. *-i-* in gen. sing. of 2d decl.
 A *Mer.* 784 *Mi.* 558 *Pe.* 315 *Poe.* 1285
 P *Mo.* 1080 *Ru.* 699
 Cf. *CIL.* I, 32 BARBATI
 196 LATINI, VRBANI
14. *-i-* in abl. sing. of *i-* stems
 A VEI *Mer.* 319
 TEMPEREI *Men.* 467 *Ps.* 1182

P *Ep.* 51 *vilei*, *Mi.* 1108 *navei*

Cf. *CIL.* II, 5041 TVRRI

I, 196 COVENTIONID

There is no doubt that the *-ei* of the forms *vei*, *navei*, *vilei* should for Plautus' time be *-ī*. In regard to the form *temperēi* there comes in the matter of chronology. It originated from the ablative in *-ī(d)*, but afterward the Romans came to think that ablatives of this sort, as *temperī*, *rurī* were connected with locatives of the 2d decl., e.g. *domī*, *bellī*, in which the *-ī* was originally diphthongal; cf. Gr. οἴκει, οἴκοι. This opinion of the Romans could hardly have arisen until the ablative had lost its *-d*, and the diphthongal termination of the 2d decl. locatives had been monophthongized, i.e. after the time of Plautus.

15. *quīn* = Instrumental sing. of interrogative pronoun + *ne* (cf. Brugmann, *IF.* IV, 226)

A *Mer.* 773 775

P *Mi.* 330 *Mo.* 329?

16. For *-ī-* (from thematic vowel *-ē-*) in *-bis* of future indic.

A IBEIS *Cas.* 92

CVRABEIS *Mer.* 526

17. For *-ī-* (from thematic vowel *-ē-*) in *-is* of future perf. indic.

A ORASSEIS *Ep.* 728

REVORTEREIS *Men.* 256

COMEDEREIS *Men.* 521

There is of course the possibility that *comederis* (after *faxo*) is subj. perf., and this would give *ī* from the optative suffix.

18. For *ī* in the following instances —

A ANTEIDHAC *Ps.* 620

ANTEIDIBO *Ps.* 933

OBEICIAM *Ru.* 770

P *condidicistei s-* (*condidicistis*) *Poe.* 514 D

conqueineiscam? *Ci.* 657

eisdem (for *isdem* = *idem*) *Am.* 945 E

meiseriis *Ru.* 675

19. I add the following readings where the *ei* seems to have arisen through error, generally dittography —

A ADDVCEI (IAM) *Pe.* 439, leg. *adduce*

IPSEI (IVRE) *Mo.* 713, leg. *ipse*

AIEIIBAT *St.* 391

P *desidium Tri 650* (for *desidium CD*) B

CLASS II	{	Total in A	60
		Total in P	25
		Total in A and P	85

The readings of Class II are manifestly un-Plautine. While we may admit that a few of them are due to errors of copying, the great remainder must owe their origin either to the first Plautus revival, which came two generations after the poet's death, when the diphthong *ei* had, through \bar{e} , been reduced to \bar{i} , and in consequence at times the symbol *ei* was used for the original monophthong as well; or to the archaistic revival which came in the age of the Antonines. The fact that there are less readings in Class II than in Class I does not invalidate my thesis; for all readings in which the *ei* is of doubtful origin have been included in Class I; e.g. the voc. sing. masc. *mei* (= *mī*), *leis*, *catameitus*, *suppeilo*. Furthermore, an inquiry into the origin of all the \bar{i} 's in any typical passage of classical Latin of considerable length would probably show those of diphthongal origin to be very much in the majority, in fact, not far from the ratio 3:1, which holds for the *ei*-readings in the Plautine Mss.

How, now, about the readings of Class I, the diphthongal readings? Do they go back in direct line of succession to Plautus himself, or were they reintroduced in later antiquity, after the text had gone through a more or less thorough modernization? A comparison of readings of the two families of Mss will show the latter alternative to be in the main correct, and that their origin in the text of Plautus was probably contemporaneous with that of the false *ei*-readings. For the sake of illustration let us suppose that they do not go back directly to Plautus himself, but to the common archetype of all our Mss. Then we ought to find numerous instances where the Ambrosianus and the Palatini give the same *ei*-reading for the same place. As a matter of fact, there is only one such instance of agreement between the two families, and that only a partial one:

Ps. 349 El A, I BD, Et C.

We should expect more instances of agreement, even if we grant what is only the truth, that the *ei* was introduced independently into either family. Our conclusion, then, must be that *the ei-readings as a whole, far from going back to Plautus himself, do not go back even to the common archetype of our two families of Mss.* Were I an editor of Plautus, I should not admit the *ei* except in the one lone instance, *Tru.* 262, where *eiram* is punned with *eram* and the number of letters of the two words compared. My investigation has made me sceptical of the Mss in this regard, and I have little more respect for them as far as the *ei* is concerned than I have for the early editors of Plautus in modern times, who sought to give to their text an antique flavor by introducing into it now and then an *ei* where, as can be proved by the greater philological equipment of our own times, Plautus himself could not possibly have used it.

The late origin of the *ei* is still further hinted at by the fact that it occurs in passages which either were not written by Plautus at all or which have undergone *retractatio*. Cf. *As.* 480, *Poe.* 1372, 1378.

Obviously the *ei*-readings are not a phenomenon of sufficient persistence and hardness that we may on the basis of them reconstruct the history of the Plautine text in antiquity. Nothing that I have brought up could either disprove the theory of Leo, *Forschungen*, Ch. i, that the form of our text goes back no farther than to the time of Valerius Probus, or confirm the theory of Lindsay, *Ancient Editions of Plautus*, which favors an earlier date.

Let me now set forth what seems to me the most reasonable theory as regards the history of the *ei*. If we had the plays in the orthography which Plautus himself used, we should find *ei* used only for an original diphthong. His plays were not immediately published, but for the two generations immediately following his death they remained in the hands of actors (Leo, *Pl. Forsch.* p. 50). When at last they were published, the diphthong *ei* had been reduced to *ī*, and it is likely that this edition contained readings giving *ei* not only for the original diphthong, but also for the monophthong *ī*.

As the Ciceronian and Augustan ages drew near, there would be a very strong tendency for the orthography to be modernized, *i.e.* in practically all places for the *ei* to be changed to *i*. Then came the first century of our era, and the ancient authors were forgotten (Suet. *de Gramm.* 24); so there would be no occasion for reintroducing the *ei* until Plautine studies were renewed, *i.e.* in general in the age of the Antonines. Then the archaizing scholars introduced the *ei* not only for the original diphthong *ei*, but also for the monophthong *ī*, and in some places even went so far astray as to substitute it for *ī*.

VI. — *The Vedic Dative Reconsidered.*

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IN his latest work,¹ Professor Delbrück has reaffirmed his interpretation of the dative as a case primarily without local or directive force. His acknowledged position as chief exponent of comparative syntax lends especial weight to Professor Delbrück's opinion; yet as regards the Sanskrit dative in particular, it is well to remember that the views of other competent specialists differ somewhat from his. Whitney, for example, rejected Delbrück's interpretation as being one opposed to the principles of syntactical development.² Professor Pischel teaches that the Sanskrit dative was a *casus terminativus* from the beginning and that from the "whither" idea came that of the final dative. He urges that these are the uses to which is applied what little remains of the case in Pāli; that in both the Pāli and Prākṛit vernaculars the dative after a verb of motion shows the goal ("goes to heaven," "went to the forest"); and in support of this opinion he cites the authority of the greatest native grammarian, Pāṇini (who practically recognizes the equality of dative and accusative as terminative cases).³ Moreover, epic usage (*e.g.* *gamiṣyāmi gṛhāya*, "I will go to my home," *Mbh.* 8. 32. 51) corroborates Pāṇini's statement. Again, Professor Speyer, whose works on Vedic and Sanskrit syntax make his opinion exceptionally authoritative, has also refused to admit as sufficient the reference-interpretation and holds that the dative from the beginning, "von Haus aus," was a "to" and a "for" case.⁴

The classical student is at a disadvantage in regard to the dative's interpretation: first, because his Greek and

¹ *Synkretismus, ein Beitrag zur germanischen Kasuslehre*, 1907.

² *AJP.* XIII. 285.

³ *BB.* I. 111 ff.

⁴ *Vedische und Sanskrit-Syntax* (1896), p. 13 (references to the views of other scholars, Roth, Jacobi, Müller, will be found here).

Latin datives are not pure cases, and, second, because he has to draw his information from a source where things are largely taken for granted (without recapitulation of material previously presented), or, if he turns from the *Grundriss* to the basic *Syntaktische Forschungen*, he finds statements likely to be misleading to one not in touch with Vedic literature,—a body of documents wherein the dative is found in a fairly uncontaminated condition,—for he has to depend largely upon an interpretation unintentionally colored by the peculiar theory of its author.

Let us suppose, however, that the classical student asks himself whence arose the interest-theory of the dative. As he pursues his way through the evidence, he finds that the theory and the examples supporting it revert in great measure to Gaedicke, whose *Der Accusativ im Veda* (1880) appears to have converted his teacher from an earlier interpretation (according to which “die grundbedeutung . . . ist die neigung nach etwas hin”) to the “geistige Auffassung,” now advocated.¹ But in Gaedicke’s pages the inquisitive reader will find need of overhauling the evidence, lest original errors, by repetition as uncontroverted statements, become apparent axioms. An example or two will here be in place.

“Hätte der Dativ,” says Gaedicke, p. 140, “das ‘wohin’ explicite ausgedrückt, so müsste . . . ein máhyam (dat.) gaccha, ‘komm zu mir,’ gewöhnlich sein, nicht . . . mām (acc.) gaccha.” The implication is that whereas one says “come me” (acc.), one is debarred from saying “to me” (dat.), or its equivalent. Now one reads but little of the Rig-Veda before finding such dative phrases as these: gántā nūnām nó ‘vasā yáthā purā . . . káṇvāya (dat.), “come with help to us now, as of old (ye came) to Kanva,”

¹ Compare *KZ.* XVIII. 100; *SF.* V. 140; *Grundriss*, III. 185. Delbrück’s first theory, definitely set forth in 1869, was opposed by Hübschmann, *Zur Casuslehre* (1875), whose counter-view should in turn be compared with the work of Rumpel, *Casuslehre* (1845); but it was Gaedicke’s little book which caused the final adoption of the theory that the dative expresses only concern or interest.

1. 39. 7; vartír asmábhyaṃ yātam, "come the way to us," 1. 117. 2. The explanation is of course that the author, because in the same clause the gods are asked to come "with help," interprets the datives as "for" datives and so ignores instances of this sort.¹ But whether this be the interpretation is just the question to be settled, and parallel expressions in such circumstances by no means justify the assumption that the dative is one of interest only. For example, in *RV.* 8. 26. 14/15, "come the way to us, *seeking* us," asmayū, asmábhyaṃ yātám vartís, implies motion toward. Such is, too, the natural meaning of a verb of motion with á and the dative; e.g. āgatam asmábhyaṃ, "hither-come to us," *ib.* 7. 94. 7. So in *TS.* 2. 6. 6. 2, after "come hither *unto* us" (acc.), úpa na á vartasva, follows havyaṃ no vaha (naturally), "bring *to* us (dat.) the oblation," not *for* us.

Nothing is more usual than to invite the gods to come to the sacrifice. In such cases we are told that we should translate "come in reference to the sacrifice." So Gaedicke denies a "wohin" meaning, except as a later idea, to such a clause as "fetch the gods to the sacrifice" (*SB.* 1. 4. 2. 16; despite Gaedicke, correctly translated "to" in *SBE.*). The importance of this example lies in the fact that in such a clause "sacrifice" is virtually as much a designation of place as is Mass in our "go to Mass." In the Rig-Veda itself the gods come (are led) by song unto the sacrifice (acc); e.g. yajñám ūhathur girá, 8. 26. 15, or the god is "led forth toward the sacrifice" (dat.), yajñáya (prá)niyate, 10. 176. 3. In the same way the god is said to "come up to" the (acc.) sacrifice, 7. 1. 12.

That a place-dative is not so common as a place-accusative lies in the nature of both cases. The attainment of the goal is marked by the latter, and the vague directive marked by the dative is naturally less often utilized by those speaking of reaching a place; but datives of this kind, though rare,

¹ Cf. "come (hasten) to," with dat., *RV.* 1. 5. 5; 9. 21. 1, etc. In Old High German (*Synkretismus*, p. 57), "my messengers will come (to) thee" (dat.), boton quement mine thir, *thir* is explained likewise as a dat. of respect passing into aim.

appear as early as the Rig-Veda. Thus in 10. 9. 3¹ we read: —

yáśya kṣáyāya jínvatha
ápo janáyathā ca nas,

“toward whose house (dat.), O waters, ye hurry (us) and cause us to come.” Translators undisturbed by theoretical syntax take the first clause in this, one of its traditional (S. nivāsārtham) meanings, “zu dessen Sitz ihr eilend naht” (Grassmann), “zu des wonort ihr uns sendet” (Ludwig). Gaedicke also translates kṣáyā as “Sitz,” but the “to” dative was an obstacle to be removed. The removal is effected in this way: first, the ca, “and,” which connects the two clauses, is omitted; then the probable “us,” to be supplied from the second clause, is ignored; and finally, to jínvatha, which never in the Rig-Veda is used in this sense with a dative alone, is ascribed (after Weber) the meaning “favor”; although “hasten” or “urge” is the normal Vedic meaning, and the dative after the causative of jan (see below) is also not unusual with a dative. The place is here construed exactly as is an abstract “wealth,” rāyé, with the same word, either with prá, “forward,” jinvatu prá rāyé, “hurry forward toward wealth,” 6. 49. 14, or without prá, “urge one to power,” 8. 22. 7; so “urge (hinviare) one to commensality,” admasádyāya, 8. 43. 19.

The word “house” used above derives from kṣi, “reside,” and “residence” not “power” (a later development from the idea of “sit on,” “own,” “rule,” as in sedeo and possideo) is the regular meaning in the Rig-Veda.² Nor is the instance already given unique. In 9. 9. 2 we read of Soma “flowing toward the god’s residence,” prá-pṛa kṣáyāya pányase . . . arṣa, which is translated correctly by Grassmann, “auf, ströme zum berühmten Sitz.” The kṣáyā is a concrete place, as in 8. 2. 7 or 9. 82. 3, where the god “takes

¹ Here and in the following, unless otherwise marked, the reference is to Aufrecht’s second edition of the Rig-Veda Saṁhitā.

² Sāyaṇa assumes the meaning “lordship” for 7. 46. 2, but this is not a possible assumption in the case above. It is a mistake on Grassmann’s part to render the word in this later sense at 9. 109. 3 (Ludwig, wonen); as it is to render it “possession” in 10. 9. 3 = AV. 1. 5. 3.

his seat (residence) upon the hills." It is the same kṣāya that in the epic designates not only god Yama's home or realm, but also the common house of a robber, as in *Mbh.* 12. 168. 32, tasya kṣayam upāgamyā, "coming up to his house." Parallel passages fully sustain the directive thought in kṣāyāya. Thus in 3. 40. 4, tāva prá yanti kṣāyam (the Soma-drops), "go forth into (the god's) residence" (acc.).

The parallelism here brought out between the dative and accusative brings me to the next example. Professor Delbrück (Gaedicke, p. 139; *SF.* V. 144) maintains that when a Vedic poet says a hymn "shall go forth to Vishnu," we ought to translate "stride forth—in honor of Vishnu." There is a large number of similar cases, all interpreted in the same manner. ("Stride forth" is a phrase by itself.) In every situation it is of course possible to translate by "in reference to," just as an instrumental might be rendered as a reference-case in such a phrase as "increase with riches," or a genitive in "full of Soma." But it is a little difficult to believe that the Vedic poet who begs the Fire-god to send the soul of the departed friend forth to the Fathers, prá hiñutāt pitṛbhyas, means in honor of these Fathers, or makes only a vague reference to them; since the departure of the soul toward the Fathers is specifically discussed and the Fire-god is also prayed to "give over" the soul to them, pári dattāt pitṛbhyas, 10. 16. 1 and 2. So when one is "given over to death," 10. 59. 4, or when Death "makes the life-breaths go to the Fathers," as is expressly stated in *AV.* 18. 2. 27, ásūn pitṛbhyo gamayāñ cakāra, the dative cannot be merely a case of concern.

Now in order to prove that the meaning native to the dative as handed down elsewhere and in India itself is quite devoid of directive value in all these "go," "send," and "give" terms, it ought to be possible to show that the directive idea in similar circumstances is something foreign to the Vedic poet's way of thinking; that he did not conceive of food and song as "going to the gods." If, on the contrary, it can be shown that the prayers, hymns, oblations, etc., of the poet were thought of as ascending toward or as going

directly to the gods, then the force of the personal dative in such circumstances must be weighed together with parallel usage. So, to take up the former example again, after "forth shall go" stands the objective in the accusative, as in 8. 19. 27, *devān etu prá ṇo havís*, "to the gods shall go forth our offering," where "gods" is accusative; or in 1. 9. 4, *práti tvám úd ahāsata*, (the songs) "go up toward thee." The locative is used in somewhat the same way, *asyá ślōko diví 'yate*, 1. 190. 4, "his praise goes to heaven," preceded by "unto him (the god) go the songs," the accusative being reinforced by *úpa*, thus, *tám úpa vācaḥ sacante*. There is a steady interchange between the accusative, *tvám śásvanta úpa yanti vājās*, "all foods go unto thee," 7. 1. 3, and the dative, *asmāi prá stómā yanty agnāye*, "to this Agni go forth the praises," 8. 103. 6. Both food and praise are offered in the same way. Compare 1. 61. 1, *asmá id u prá tavāse turāya práyo ná harmi stómam máhināya*, "like food I offer him (dat.) praise." Again, it is quite as much in accord with Vedic diction to express the idea of "casting at" by a dative as by an accusative. If the thunderbolt "cast (at) him" (dat.), 1. 103. 3, is found to go "unto him," *abhy ènam vājra . . . āyata*, 1. 80. 12, why is it not to be explained as "cast at" or "toward him," as in the case of the parallel objective genitive? Since the accusative is used of the person to whom the hymns attain, there is an antecedent probability in favor of the assumption of direction in the parallel dative. So *prá viṣṇave śūśám etu mánma*, 1. 154. 3, and *prá vo mahé matáyo yantu viṣṇave*, 5. 87. 1, "forth may your hymns go toward great Vishnu," should, it would seem, be interpreted in accordance with the hint offered by 3. 54. 14, *viṣṇum stómāsas . . . gman*, where the god is the direct (acc.) object of "go," and 7. 36. 9, *áchā'yam vo maruto ślōka etv áchā viṣṇum*, "on toward you, Maruts, on toward (acc.) Vishnu go the laud," with "for" merely implied by the directive adverb (see below). Just as we have the dative after "come," so we have the locative, either as case or as adverb, *asmatrā gantu*, "come among (to) us," 8. 63. 4; *devatrā havýám óhire*, "took the offering to the gods," 8. 19. 1.

It seems to be assumed (cf. *Synkretismus*, p. 199) by advocates of the dative of concern that only verbs meaning go and follow can be counted as verbs of motion, entitled in any way to set up a claim to a dative of directive character (as they usually take the accusative), all other verbs being excluded by their very nature. But this rests on a false analysis: "go" and "follow" are themselves without necessary complement, and so are "put," "set," "bring," and others, which, however, may imply directive movement as much as do ordinarily "go" and "follow." Thus with dhā, "set," when the idea is filled out by a local form, dádhāne yajñám devātā, "setting among (bestowing on) the gods the sacrifice," 6. 70. 5. That a delicate difference is felt between locative and dative after this word, as between the locative and genitive objective, may be admitted; but it is highly improbable that so gross a difference exists as is expressed by a local objective and a vague "concern" in such parallel phrases as rayím no (dat.) dhatta, "set wealth us," 1. 85. 12; rayím asmāsu (loc.) dhatta, 1. 64. 15. In both cases the verb moves its object "(set) send us-ward wealth" and "send upon us." Compare sūnáve bhāgám ádhāt, "bestowed a share the son" (dat.), 2. 38. 5, but dádhad rayím máyi (loc.), 9. 66. 21. There is no restriction here to the personal dative: tá na ūrjé dadhātana, mahé ráñāya cákṣase, "(set) bring us to strength, to see great joy," 10. 9. 1; sūktāya vácase váyo dhās, "set strength to the hymn" (dat.), 9. 90. 6. Compare also: "bestow (set) our sacrifice on the immortals" (loc.), 3. 21. 1; "bestow (set) praise and sacrifice on" (loc.), 5. 52. 4; "who set (give) praise to" (dat., yé dádhate . . . stóman rudrāya), 5. 41. 2; "set (give) a sign to the people" (dat.), 7. 34. 6.

Compare (dhā): rayím dhatta mártýāya, "give wealth to man" (dat.), 10. 15. 7; yád dhā mártýeṣu, "what you bestow on men" (loc.) 3. 30. 3.

(dhar): rayím grñātsu dhāraya, "bring wealth upon the singers" (loc.), 8. 13. 12; yadā máhyañ dídharo bhāgám, "when you brought me (dat.) a share," 8. 100. 1.

Observe, too, that this latter verb takes the dative when meaning "belong to" and "owe (money) to," in which sense the dative interchanges in Sanskrit with the objective genitive, and that in *BAU.* 4. 3. 19 it takes a place-dative after the reflexive middle, "the weary bird bears itself to its nest" (dat.). I cannot see that the character of what is offered, given, brought, etc., affects in any way the production of a dative after it. The dative stands after "bring (us) wealth," for example, exactly as it does after "bring (us) help." It is not the idea of "help" that brings out the dative.

Verbs signifying "give over to," like those meaning "give," "bestow," are often strengthened by directive adverbs, as in *mā no agne v'irate pārā dās*, "give-away to," with dative, 7. 1. 19; *mā kásmāi dhātam abhy àmitriṇe nas*, "give unto," 1. 120. 8. So "give" = "surrender to," "give us not to misery," *mā jásvane no rarīthās*, 6. 44. 11. The directive *ā* points the way, but it does not induce the construction: *vāmām asmábhyaṁ vaksi*, 7. 78. 1; *āvāhantī bhūry asmábhyaṁ sāvābhagam*, 1. 48. 9; both meaning "bring(ing) us good (luck)." Compare *asmāi prá-yañsi* and *yáyā práty asmábhyaṁ yañsi*, 1. 61. 2 and 63. 8, where the adverbs "forth" and "unto" with "offer" (give) have the value of *pro* and *πρός*, and compare these again with the same verb used alone with locative or dative indifferently: *rayiṁ yachatā 'smāsu, asmábhyaṁ śárma yachatam*, 4. 51. 10; 1. 17. 8; and especially 1. 85. 12 = 6. 51. 5, where *asmábhyaṁ ví-yanta*, "extend us (protection)," shows the dative, with 8. 47. 10, *tád (śárma) asmāsu ví-yantana*, where the same verb has the locative. The dative also has its locative equivalent in the infinitive, which has either case (*e.g.* loc. in *-sani*, like imper. dat.) without distinction. In 1. 140. 12 "give to" is followed by "chariot" and "house," *rāthāya nāvam utá no gṛhāya . . . rāsi*, impersonal datives of the recipient.

The line is faint — or is there any? — dividing place, final, and infinitive datives: "urge (call) to the sacrifice, to the house, to wealth, to think, to (a) share, to strength, to drink, to aid, to the milking, to conquer, to the gods," — they are to the Vedic speaker all one dative, differentiated only by

the thought with which they are associated, however many be the categories the modern analyst may make of them (cf. 1. 45. 9; 6. 45. 7; 7. 34. 6; 8. 45. 9; 71. 5; 9. 36. 3; 1. 111. 4; 27. 11, etc.). In 1. 85. 12 *yachatā́* 'dhi is joined with the dative *dāsúṣe*, and in 10. 64. 2 with the locative appears the same combination, *devéṣu me ádhi kāmā ayaṅsata*. In the latter, the force of the *ádhi* cannot well be ignored as instrumental in strengthening the verbal, "my desires extended to the gods." So in the former, "extend to or over the worshipper" (your protection). Compare also *máhyam . . . yuktān anuséṣidhat*, "driving the yoked ones along me-ward," 1. 23. 15; *túbhyam ánu . . . dhāyi*, "yielded (given along) to thee," 6. 20. 2; *asmábhyaṃ ca sāúbhagam ā́ yajasva*, "bestow luck hither us-ward," 8. 11. 10.¹

The question of dative construction with compound verbs has not yet been thoroughly treated; but the scattered data available point to the dative being often felt after compound verbs as if it were influenced by the directive bearing of the combination; as when *ā́-yat*, "strive after," takes a dative in 10. 29. 8, though *yat* alone (except *caus.*) does not; or when, though *yan*, "going," is not construed with *-hatyāya*, the dative is found after this form combined with directives. Compare, for example, 1. 103. 4, *upa-pra-yán dasyuhátyāya* (*dat.*), "coming-forward-unto demon-slaying," and the same combination followed by the accusative in 1. 74. 1; 7. 44. 2. "Extend forth" (to a man or a house) is a phrase expressing motion and is followed by the dative or locative, *yát te dátram ásty asmábhyaṃ tát . . . prá yandhi, asmé prá yandhi*, etc., of a gift extended (given) to the singers, 3. 36.

¹ Compare 10. 128. 3 and 4: *máyi . . . áyajantām* and *máhyam yajantu*; 8. 23. 17, *áyajñu tvā́ mánave*; 10. 82. 4, *tá áyajanta dráviṇaṃ sám asmāi*. In *Mbh.* 13. 31. 10, *yajanti ksitim* = give. "Opfern" becomes "offer." Worth noticing is the fact that to the native sense the *divó ná* which precedes *túbhyam ánu dhāyi* (*above*) is a parallel objective, "was yielded to thee (*dat.*) as to the sun" (*gen.*, was yielded). So *Sāyana*, and perhaps rightly, since the objective genitive is upheld by 1. 113. 2, *asyās* (*S. uṣasas*) after *ā́rāik . . . sádanāni* (*in 1, uṣāse*), and a change of case (see *Speyer, VSS.* § 82, and the note on p. 97, below) is not disliked. In 3. 53. 18 and 7. 24. 5, *loc.* and *dat.* interchange in the same verse after *dhā*, "bestow"; cf. 7. 32. 18, where *genitive* interchanges with *accusative*; 10. 33. 6, etc.

9-10; *prá 'smāi yachatam . . . chardís, 8. 9. 1* (without *prá, e.g. sárma yachata asmé kṣáyāya, "to us, to the house,"* or "to our house," 4. 53. 6, an illustration, *kṣāya* again being "house," not abstract, of how an "ethical" dative may arise). The final dative lurks in "extend (*prá tārís*) our age to life" (= live; "so that we may live"), 8. 48. 4, direction becoming 'final.'

A very good example of the dative as approaching the sense of an accusative with directive adverb is furnished by the use of the dative after *nī, "lead."* We have "lead among the gods" (the sacrifice), where *devátā* is the instrumental in locative relations, 4. 58. 10; but also "lead us unto (acc.) the better," *asmān nayata vásyo áchā, 5. 55. 10;* "ledest us unto bliss," *áchā ca naḥ sumnām neṣi, 8. 16. 12;* "ledest into the will" (power, of the foe), *vásam nayase, 10. 84. 3;* with *prá, "forth,"* *prá neṣi abhí vásyo asmān, "ledest us forth unto better," 1. 31. 18* (so 6. 61. 14, *abhí* without *prá*). In all these the verb carries to the (locative) and (accusative) object, and so it naturally does with the dative, *yám . . . praṇināya mahaté sāubhagāya, "whom it leads forth toward great bliss," 3. 8. 11.*¹ The only difference between *ágne náya rāyé asmān, "O Agni, lead us toward wealth," 1. 189. 1,* and *abhí no vásu naya, "lead us unto wealth," 6. 53. 2,* is that expressed by the English preposition with which I have

¹ This phrase is generally associated with words expressing or implying motion. Thus, *nas . . . mahé sāubhagāya prá yandhi, "further (hold forth) us to great bliss," 7. 75. 2;* *arvācínó reváte sāubhagāya, "turned hither toward rich bliss," 10. 116. 2;* *vardhatām mahaté sāubhagāya, "increase to great bliss," 1. 164. 27* (cf. 9. 51. 4, *vardhāyan mādāya stotāram, "causing the praiser to increase unto joy"*); *sám bhrátaro vāvṛdhuḥ sāubhagāya, "the brothers together grew to bliss," 5. 60. 5* (cf. *mahayāyyāya vāvṛdhus, "raised to joy," 10. 122. 7*); *índram mādāya vāvṛdhus, "roused (raised) Indra to joy," 9. 106. 8.* Similar is *úc chrayasva mahaté sāubhagāya, "incline (address thyself) to great joy," 3. 8. 2.* Much rarer are the cases where the dative represents a more remote objectivity, *ávocāma, Vāl. 11. 5;* *yát kṣáyathaḥ, "inasmuch as ye rule (i.e. as your rule tends) to bliss," 9. 95. 5;* *ágann índram mahaté sāubhagāya, "Soma has got into Indra to (his) great bliss," 9. 97. 5,* and they may all well belong to a period when the phrase is stereotyped as a final dative. With the use of *vṛdh, "grow,"* and the dative compare *yébbir áúkṣad vṛtrahátyāya, "whereby he waxed great unto slaying the demon," 10. 55. 7* and the use of *bhū* below, p. 98.

rendered the two clauses. If no "toward" suffices, then the accusative must be used, *támaḥ práñītas*, "brought (not toward but) quite into darkness (blinded)," 1. 117. 17; *samudrám jaganvān* "gone into the sea," *ib.* 15; but *te samudráye 'va síndhavaḥ, gíro . . . irate*, "toward thee (dat.) as rivers (rush) toward the sea (dat.) rush our songs," 8. 44. 25. Here, where the dative of a locality is unmistakable, the adherent of the "geistige Auffassung" has to shelter himself behind the assumption that the only reason for "sea" being in the dative is that it is thought of as a person (Gaedicke, *Accus.*, p. 139). Yet why should the dative sea be personified when the same image with other cases is a commonplace? Thus, in 6. 19. 5, "the paths of wealth unite in him (loc.) as rivers in a sea," *samudré ná*; ¹ in 1. 190. 7, "the songs go together unto him (acc.) as rivers unto (into) the sea" (so 1. 56. 2; 6. 36. 3; in 1. 71. 7, again, "foods come unto Agni as rivers unto the sea"; so 3. 46. 4). In all these we have the same image, varying only by the use of the case expressing the degree or nature of the union, as is done by *áchā* in 6. 30. 4, *ávāsrjo apó áchā samudrám*, "lettest out waters unto the sea" (the acc. alone in 8. 3. 10, *yénā samudrám ásrjo mahír apás*). The dative gives the direction, *prātaryāvānam . . . visé-visé*, "coming early to every clan," 10. 40. 1; the accusative the entrance, *vísá ājígāti*, (the gods' car which) "enters the clans," 1. 117. 2.

In 10. 58. 2 the directive sense is not only very clearly expressed by *āvart* (ad-vertere), but is emphasized by the addition of "here" (on earth) in opposition to "sky." The verse reads: "your spirit, which has gone far away into the sky (acc.), we turn hither toward the house (dat.) here, to life (live)," *ā vartayāmasi 'há kṣāyāya* ² *jīvāse*. So *āvart* is

¹ Cf. 3. 36. 7 and Bloomfeld, *JAOS*. XXVII. 77. Here loc. and dat. interchange. Compare the note above, p. 95, on exchange of cases and 8. 43. 17, "my songs go unto thee (acc.) as cows into the stable (acc.) to the calf" (dat.). Compare *Praśna Up.* 4. 7, "as birds betake themselves to a tree (acc.) so all betakes itself to the self" (loc.); perhaps, too, the genitive and dative after *Idénya* in the same clause, 1. 146. 5 (?).

² *Sāyana*, *nivāsāya*, "to the dwelling." Perhaps "to dwell," but antithetic.

used with an infinitive dative, "turn hither the god to give," 8. 69. 17 (or with the acc., "turn unto enjoyment," "turn unto us," 1. 152. 7; *abhyā*, 6. 19. 3).

Again, as *āvart* is "turn toward," so in 7. 104. 4, *vartāyā-tām divó vadhām aghāsaṅsāya* means "turn your weapon from the sky toward (against) the sinner,"¹ the locative idea being more strongly brought out in 5. 3. 7, *ādhi'd aghām aghāsaṅse* (loc.) *dadhāta*, "bestow the sin upon the sinner," though the verb and adverb of the last example also have the dative, as in 1. 117. 8, *yān nārṣadāya śrávo adhyádhat-tam*, "when ye bestowed glory on (dat.) Nārṣada." In view of these parallels, *púnar neṣad aghāsaṅsāya mánma*, 10. 182. 1, can scarcely mean anything but "back to (or upon) the sinner lead his thought"; that is, let his evil design go back toward him, unto his own destruction; and so Ludwig very properly translates: "er mache zurückkehren zum bösen (dessen) anschlag." A striking proof is offered by *AV*. 10. 1. 7, where the accusative is used, "against him (acc.) who says, 'go forth,' O witchcraft, do thou return," *tām kṛtye 'bhinívasva*. Cf. *AV*. 5. 14. 11; 4. 18. 2 and 4. So it is correct to render *divó ásurāya mánma prá bharadhvam*, 5. 41. 3, by "bring the thought to the spirit of heaven," as *ferre* and *φέρειν* take the dative, and the dative in Gothic translates (Rom. vii. 4), "bring forth fruits unto God," though in all these cases it is of course possible to interpret the dative, as does Delbrück, simply as one of interest; which, however, is scarcely supported by the use of *pratyāñc* in the parallel of 5. 12. 1, *prá . . . ásurāya mánma . . . gíram bhare vṛṣabhāya praticím*, "a turned-toward song (to) the strong spirit (dat.) I bring." Compare the accusative, 7. 39. 1, *praticí jūrnir devátātim eti*, with the same directive word.

A verb of motion more or less pronounced is the counterpart of our "be," viz. *bhū*, *φύω*, "become," "become to," = "come to." Just as *sampadyate* "get to" (a person, dat.) is in Sanskrit construed with a dative of that which one becomes, so

¹ On the antithesis between the "from" of the ablative and the "toward" of the dative, see below, p. 112. Compare also 10. 60. 10, "from Yama (abl.) I have brought the spirit to (dat.) life, not to (dat.) death."

with bhū one (be-)comes to a condition or to something or somebody objective (compare Sk. bhāryāyāi kalpase, "thou becomest the wife"). For this reason there is a difference between the construction after ásti, "be" and bhū, "become." The latter alone can take after it an accusative of the thing attained (a construction that cannot be evaded by making "did not get to the realm" into "become a realm," etc.), though in the Rig-Veda we have the objective expressed by the dative only. There is in this regard a marked difference between the two verbs, the directive dative after ásti being as unusual as it is common with bhū. Examples are: sadyó bhuvad vīryāya, "at once he came to power," 1. 61. 14; bhadram bhala tyāsyā abhūt, "good came to her," 10. 86. 23; ábhūt . . . vidhaté, "came to the worshipper," 4. 34. 4; suhávo bhūtu máhyam, (every god) "become to me easily invocable," 5. 42. 16; túbhyam abhūma, "we have (come to thee) become thine," 6. 44. 10; ábhūd u bhā u añśave "light (be)came to the Soma-plant," 1. 46. 10; ná vām niṇyāny acite abhūvan, "your secrets have not come to the foolish," 7. 61. 5. These are not simply datives of possession. So bhū used in compounds with directive words governs the accusative: amṛtatvām abhi-sām-bhavanti, "they are born unto immortality," *ŚB.* 10. 4. 3. 10; mā tvā prajā bhī bhūt, "may children not come to thee," *AV.* 7. 35. 3.

It is for this reason that we find te vayām ūtī abhūma, "we have come to thy help," 8. 21. 7, and other cases of the same sort; but no case of ūtī, ūtāye, with ásti. Bhū stands parallel to vah, "bring," and other verbs of motion, taking a dative of the object. Thus, vāhā bhāgattim ūtāye, "bring gifts to our aid," 9. 65. 17; ā no . . . yāhi . . . bhāva vṛdhé, "come hither to us . . . get to help (us)," 7. 30. 1; tām hūmahe, bhāvā no vṛdhé, "him we call, do thou get to help us," 6. 46. 3; vām āvase johavīmi, vṛdhé ca no bhavataṁ, 1. 34. 12; 1. 112. 24; marútvān no bhavaty indra ūtī, "Indra with the Maruts shall come to aid us," 1. 100. 1. In all these cases bhū is used as it is in ā gahi na ūtāye, "come to us to aid," 8. 34. 6, and it is quite characteristic that out of all the hundred cases of dative ūtī (ūtāye) not

one stands after ásti alone, as it stands after bhū (in 6. 29. 6 the dative depends on the verbal connected with astu).

Similarly, jan, in ajanīṣṭa ūtāye, "he was born unto help," jajanús ca rājāse, "they produced him to rule," etc., has its accusative parallel. For example, in śriyē jātāḥ śriyā ā nīr iyāya, "born unto beauty he has come out to beauty indeed," 9. 94. 4, the context itself suggests what the parallel actually gives. For it is impossible to separate the dative here from that in jajñe vīryāya, "he was born to heroism," 7. 20. 1, and its parallel in 7. 28. 3, mahé kṣatrāya śāvase hí jajñé, "he was born to power and to strength," which, however, has its parallel again in 10. 180. 3, índra kṣatrám abhí . . . ájāyathās, "thou wast born, O Indra, unto power" (acc. with abhí). One might as well say that abhí here indicates reference only, or is a "for" word. Perhaps so, yet its local bearing is not lost for all that. The same interpretation must be applied to like cases: "born unto slaughter," etc., as illustrated in 8. 89. 5; 10. 95. 11; 1. 5. 6. Thus in 5. 83. 4, irā vísvasmāi bhūvanāya jāyate, "strength springs up unto every creature," the idea is that of physical approach; toward all the world comes the sap of life. So strong is the sense of movement in this verb that it takes the accusative like "go" or "come," pāpāsaḥ sánto anṛtā asatyā idám padám ajanatā gabhīrám, "being sinners, untrue, untruthful, they went to (were born unto) the deep place (hell)," 4. 5. 5. It is not feasible here to refer the verb to jñā, 'know,' as does Ludwig, as this root would have given ajānata. We must rather see a parallel to the use of γίγνεται, in *Od.* 4. 634, ἐμὲ δὲ χρεὼ γίγνεται, "desire comes to me" (like *ικάνω*). Cf. *Mund. Up.* 3. 1. 10. The causative takes a dative of the objective, as in the example above, "cause us to come to the house," or as in 5. 58. 4, rājānam jānāya janayatha, "ye bring forth to the people a king." A good illustration of how jan glides into the interest-notion may be found in *AV.* 1. 7. 6: asmākārthāya jajñīṣe, "thou art born to our purpose" (for our sake); perhaps the earliest example (cited by Delbrück) of the periphrasis with arthāya to express interest.

In regard to verbs of speaking, Delbrück (*SF.* V. 141)

lays down the rule that the accusative is regular and the dative is used of the person only when the meaning is "tell, communicate, make clear." This rule holds good for the Brahmanic period; but in earlier literature the dative is regular and shows no such limitations, the dative being used like an object accusative or (later) objective genitive with verbs of speaking. If anything, the dative is more common than the accusative in the Rig-Veda, as it is in the Avesta.¹ The objective genitive is not found, I think, with these words before the close of the Brahmanic period; certainly not in the RV. or AV. Samhitās.

With verbs of speaking there is also to be noticed the same interchange of dative and locative which is elsewhere significant. Thus words of praise are addressed "to" (dat.) or "at" (loc.) the object of laudation, as they may be addressed "unto" (acc.) the god. In the same way the words which themselves mean "praise," "laud," "sing," take the dative or accusative in the earlier, but regularly the accusative in the later language: stāvāmahe mīlhūṣe, 8. 46. 17; staviṣyāmi tvām, 1. 44. 5 (as later); ārcā śakrāya, ārcanti tvā, 1. 54. 2; 5. 29. 1 (sing) "praise to thee," "besing thee." Compare "sing a song to thee" (dat.), 5. 30. 6; "sing with songs unto Indra" (acc.), indram abhy ārcanty arkāis, 7. 23. 6; 6. 21. 10; brāhma tūbhyaṁ śaṁsi, 10. 148. 4; dhāṁne nonumas, 8. 63. 11; abhī tvā nonumas, 7. 32. 22; 4. 32. 9, all meaning "sing to," and expressed either by the dative or by (its equivalent) abhī with the accusative.²

It is also of moment that the dative is so little of a "for" case that it cannot express the idea of "for" with words of speaking. It is necessary to add some such word as ādhi, "about," to convey this thought, as in 1. 132. 1, ādhi vocā nū sunvaté, "speak for the presser." So ādhi-brū means

¹ See on this point my article in the forthcoming (second half) volume of the *JAOS.* XXVIII.

² Like a verb of speaking is construed garh, "complain," as used in 4. 3. 5, kathā (tād) divé garhase, "blame (complain about) that to the sky," followed by kathā mitrāya brāvas . . . kād bhāgāya, "how will you speak to Mitra, what will you say to Bhaga?" (dat.).

"speak for, comfort," and ádhi-ah is "bless." The dative alone with verbs of speaking gives no "for"-sense; but "beg for" takes double accusative and personal dative, or loc. or dat. or genit. *rei* (see p. 113).¹

Instructive is the so-called final dative after úpa and brū, governing an accusative of the person addressed: "I call upon Indra (acc.) to slay (dat.) the demon," etc., where "slay" is a verbal (inf.) noun, 3. 37. 5. The explanation lies in the fact that úpa-bru, like úpa-vac, means "call upon" in the meaning "entreat, encourage," so that the final is like the dative after "urge," etc., a directive. The adverb unites with the verbal idea, as admoneo either stands without complement or induces an infinitive or ad with the gerund, or as ἐπικαλέω takes the infinitive. Call, "invite," takes a dative, "I call Indra to the famous one" (dat.), 8. 32. 4, práti śrutāya huvé.

Analogous to the use of "speak" is that of "hear," in that the difference between the dative and genitive in the personal object has no element of concern in it; śṛṇute dabhítaye is "listens (to) Dabhiti," as asmákam śṛṇuhi is "hear (from) us," 10. 113. 9 (cf. 7. 68. 8); 4. 22. 10.

¹ Here may be mentioned the particle kám, which in its Slavic form has become a preposition with the dative (cf. *KVG.* § 849). It is stated by Professor Brugmann (*loc. cit.*) that kám is used after the (Vedic) dative when this is a "dativus commodi," as if it were used only thus, a valuable item for the advocate of the dative of concern. This statement, however, is only a partial presentation of the facts. Besides its use as a tag to a dativus commodi, kám is employed with abstract and infinitive datives, more so, in fact, than with the dativus commodi. This is true even of the Rig-Veda, while in the Atharva Veda it is not used with persons at all (independently of the RV.), only with infinitives and abstract words, dṛśé kám, jīvanāya kám, raṇyāya kám, etc., which cannot be assumed to be datives of advantage. So even with pronouns in the Rig-Veda (a few cases only), kám, like its Slavic counterpart, is more a quasi-directive than a "for" word (cf. ágne mánmāni túbhya-kám [to be read] . . . juhve, "I offer a hymn to thee," 8. 39. 3; as in AV. 14. 1. 42 and 53, "to immortality," "to beauty," are used after the verbs "gird thyself," "arranged." The word kám (ka) is a formative in māmaka, asmákam, "(pertaining) to me," "to us"; but its use in other situations (as an imperative ending, in unaccented form, and in Greek, κεν), precludes the notion that it was anything more than an emphatic or deictic particle like gha, used after pronouns (cf. ἔγωγε, mi-ch, γε), but without special affinity with them.

With *ā* the construction is the same : *ā* *kārāve śṛṇota*, "hark to the singer," 3. 33. 9 ; only the source-genitive fades out with the compound, and *yāsya ā-śṛṇvānti* is "whom they listen to," 1. 190. 1, inseparable in meaning from a dative. By far the greater number of cases, however, exactly as in Sanskrit, have the genitive, either as source (cf. the ablative in Sanskrit) or as direct object (the genitive appearing, in my opinion, as a general objective earlier than is usually assumed), so that, unless compounded with *ā*, the normal construction of the simple verb is with the personal genitive. In one of the only two cases with the dative the usual *ā* may have been lost (*śraddhāmanasyā* precedes *śṛṇute*, 10. 113. 9). But at any rate, as with "say," the older dative is clearly disappearing in favor of another case as object, just as *ἀκούω* yields its (Homeric) dative to the genitive (cf. audio with early personal dative, later in dicto audiens). Probably the dative in all these cases, as also in German, where the personal dative or genitive is found with "hear," implies rather a "listening to," lightly connoting "obey" (a request), while the genitive connotes source and, with the omission of the accusative *rei*, the direct object of "hearing." Compare the dative with ob-audio, our "obey." "Bow (nam) to" (greet) takes the dative or *prāti* with accusative, 4. 25. 2 ; 10. 128. 1 ; 2. 33. 12 ; apparently in the same sense (cf. med. *sām-nam* with dative = "obey").

Verbs meaning be angry, be kind, pardon, please, help, serve, desire, believe (trust), may take a personal dative, partly because of their adjectival nature, as when "angry at" is literally "hot," or "rough" to ; sometimes through the idea of motion toward, as when *irasy* (cf. Lat. *irascor*) is really "go for" ; 10. 86. 3, *yāsmā irasyāsi*, "whom thou stormest against." With "please" are used both the personal dative, *māhyam achān*, "pleases me," 10. 34. 1, and infinitive, *ūce prché*, 10. 40. 5, "to ask pleases (me)." The local sense is obvious in the dative with *śraddhā*, *credo*, as compared with that in the locative of its synonym *vísvas*. Compare *śrād asmāi dhatta*, "put trust to (in) him," 2. 12. 5 ; *śrād-dhitam indriyāya*, "(we) trust to Indra's power," 1. 104. 6.

This verb in the middle takes an accusative, 1. 103. 3; later it takes an objective genitive or locative, as *vísvas* (cf. *viśrambh* with locative or with *práti* and accusative) also takes either genitive, accusative, or locative. Compare *ślāgh*, "trust," which takes a dative in its earliest (prose) construction (middle voice, "trust oneself to"). Yet even *śraddhā* is explained in *SF.* V. 142 as taking an interest-dative, as are all the verbs of the list above. On the German side, as well as in Greek and Latin, verbs of this sort followed by the dative are common: scold, threaten, trouble, annoy, scorn, to be angry at, injure, hate, punish, as well as trust, please, serve, spare, suit, etc. (given in full in Delbrück's *Synkretismus*). "Desire," *sprh* (cf. *vṛṣāyānte*, 3. 7. 9), takes a dative of thing or of person: "they yearn not for sleep," "I yearned for him," etc., 8. 2. 18; 10. 135. 2, obviously object, as later with objective genitive.

After adjectives, partly verbal, the dative, alternating in most instances with the locative or genitive, is used restrictedly, generally after those meaning "favorable to," e.g. *syoná*, *sumánas*, or words radically implying an objective; though the root is not always discoverable, as in *śívá*, "favorable to," "kind to."¹ So *suit*, *befit*, *favor*, etc., in verbal form (*kalpate*) take a dative or locative in Sanskrit.

Some adjectives only appear to govern a dative. Thus *matsará*, "intoxicating," is preceded by *indrāya* in 9. 53. 4,

¹ The verb *can*, "be fond of," takes the locative; *cániṣṭha* and *cāru*, "dear," the locative and dative. In 7. 20. 8 *cániṣṭha* is construed with the locative of "kindness," as is *cāru* (Lat. *carus*) with the personal locative in 9. 61. 9. The latter takes the dative in 2. 2. 8, presumably with a similar local bearing ("dear to"). A so-called adjective, *hitá*, "dear," is a verbal, meaning "devoted to," literally our idiomatic "set on" a thing. It takes the dative like its verb. The adjective *svādú*, "sweet," also takes the dative (*svād*, "sweeten, please"). The adverb *áram*, "fittingly," follows less its verbal construction (loc.) than it adapts itself to its usual verb, "(be) come" with dat. *Sumánas* takes indifferently dative or locative, "well-minded to or in (regard to)," *asmé*, 3. 4. 1; *nas*, 18. 1. Its verb, *man*, "think," takes an objective either in dative infinitive form, "think to do," "in animo habeo," *mánye vāñ yájadhyāi*, "I intend to worship you," 7. 2. 7; or in that of a person to whom a hymn is dedicated, *kád dhámne manāmahe*, "what shall we excogitate unto the power," 5. 48. 1, etc.

but the words do not mean "intoxicating to Indra," since the dative depends on the verb *hinvanti* in the same sentence, "they send to Indra the intoxicating drop." So in 9. 63. 17, *mṛjanti . . . índum índrāya matsarām* (*ib.* 10, *sificata*), as *mádvān* in 9. 86. 35 is preceded by *índrāya* but followed by *mádyo mádaḥ sutás*, "Soma is pressed out to Indra as an intoxicating joy." In 5. 51. 4 stands *ayám sómaś camú sutó 'matre pári śicyate priyá índrāya*, "here Soma pressed into the dish is poured out in the tub, the dear (Soma), unto Indra," where one might construe *priyá* with *índrāya*, were it not that the verb "pour out (to)" is regularly construed with the dative, (*sóma*) *índrāya pariśicyámānas*, 9. 97. 14, whereas *priyá* as regularly takes the genitive or the locative.¹ "Agreeable," *jūṣṭa* (later with gen.) takes the dative, 1. 44. 4; 8. 89. 7; 9. 9. 2; 13. 8; 109. 16 (not with loc. ; once, as "liked," with instr.).

What is called the final dative (developing into causal) is used in the great majority of cases with directive words. "I call the friend like a cow to the milking" is infinitive dative with final implication, 6. 45. 7. I have already remarked that in more than a hundred cases of *ūtí*, *ūtāye* datives, though there are several after *bhū* ("become, come to"), there

¹ The verb *prí* also governs the genitive, but it is partitive, *piprīhí mádhvas*, 5. 33. 7. In cases where the dative is assured and *priyá* only seems to govern it (8. 46. 29; 9. 96. 9), or where the dative form is uncertain (*e.g.* *te*, 3. 32. 12), the construction is also dubious. Hence Delbrück, *SF.* V. 146, admits no certain example of *priyá*, *φίλος*, with the dative. But *priyá* takes the dat. in *AV.* 12. 2. 34; 19. 32. 8 (*cf. ib.* 12. 3. 49). The dative is found before the compound *abhiprí* in 9. 31. 3, *túbhyañ vātā abhipríyas túbhyam arṣanti sñdhavas*; but the context perhaps favors dependence on a suppressed verbal form. I think, however, that the superlative *préṣṭham* in *idám námo rudrīya préṣṭham*, 7. 36. 5, governs the dative and am inclined to think that the comparative *préyas* does also in *idám préyas astu te*, 1. 140. 11, and that, accordingly, *priyá* in doubtful cases may (as in Avestan, *fryō*) follow the usual construction of "dear" words and take a corresponding dative. Though it is construed regularly with the genitive in later literature (since it is really a gerundive adjective and means "loved of" rather than "dear to," as in *Mbh.* 8. 94. 47, *sadā strīṇām priyas*, "beloved of women"), the concurrent locative shows the passive sense in abeyance as early as the Rig-Veda. It thus (with loc.) means "fond of" in Rig-Veda, as in the epic compounds, *atithipriya*, *akṣapriya*, "fond of guests," *Mbh.* 13. 93. 8, "fond of dice," etc.

is not one after *ásti*, "be." That this is more than accidental may be shown by other examples. Let us, for instance, take one selected by Professor Delbrück; namely, *mádāya*, a useful form for this purpose, since it occurs in every book of the Rig-Veda as a final dative. The only example offered (*SF.* V. 148) anyway to illustrate the final dative with *ásti* is *ásti hí śmā mádāya vas*, "there is (something) for you to enjoy," 1. 37. 15.

While this is a perfectly correct statement of the fact, the way it is put, as if *ásti mádāya* were a normal type, tends to obscure the more important fact that this construction with *mádāya*, so far from being typical, is unique. It is also perhaps not without bearing on the case that 1. 37 is not a very early hymn (compare the Brahmanic ending in *mādayādhvāi*, vs. 14). But apart from this, in no other example of the sixty odd cases of *mádāya* as a final dative is it to be found with *ásti* alone, the one nearest to this being where, in 8. 33. 15 (*sávanā*) *santu* appears with the adjective *sántamā* governing *mádāya*. Ordinarily, the words introducing the dative are explicitly or implicitly directive, such as come, bring, give, flow, let out, choose (unto), call, welcome, drink (unto intoxication), ending with a few cases where the final depends on mere words of adornment, *e.g.* *tvām añjmo mádāya kám*, "we adorn thee to enjoyment," 9. 45. 3; *śúm-bhate*, 9. 2. 7; 38. 3; *mṛjyáte*, 9. 43. 1 (all in the ninth book); one case of *patyate*, "fitted for," 8. 1. 26, and one of *ánu-ceti*, "is reckoned to (or for)" enjoyment, 4. 37. 4. The circumstance that in all the list there is no other final with *ásti* points to the fact that the final use is only gradually stereotyped. Movement toward is brought out after the word "come" with the full objective, *tāñ ā mádāya . . . yāhy óka ā*, 7. 32. 4, but (as with *bhū* and *jan* above) is also implied with *vṛdh*, as in *índro mádāya vāvṛdhe sávase*, 1. 81. 1; *drapsá índram mádāya vāvṛdhus*, 9. 106. 8, "increased (magnified) to enjoyment." The frequent use of "bring" also shows enjoyment to be the secondary object; "to mead's enjoyment bring hither (*ā vaha*) the goddess," 5. 43. 6; "may they direct thee hither (*ā yachantu*), to enjoyment,"

or "fetch to" (vahantu), 6. 44. 19; the same sense being given more completely by expressing the direct object along with the indirect, as in 7. 24. 3, "bring unto the song to enjoyment." In 1. 135. 1, "assemble unto"; in 9. 2. 8, "approach (= entreat) thee to"; in 1. 117. 1, "the old priest invites (vivāsate) you to Soma's enjoyment"; in 4. 21. 7, "when thou comest forth to," yád dhiyé prāyase mādāya (cf. 8. 66. 6), may serve as examples. Compare sám . . . anūṣata gāvo mādāya, "called you to," 9. 101. 8, and índram mādāya jóhuvat, 9. 66. 29, "calling Indra to enjoyment."

The accusative gives, as a general thing, the direct or full objective, the dative the indirect: 1. 16. 8, "Indra comes to the pressed drink (acc.), to enjoy(ment), the Vritra-slayer to drink Soma" (dat.); 9. 96. 9, (mādāya) sámānā jigāti, "comes unto the feast, to enjoy." Examples are numerous (1. 135. 5; 8. 64. 12; 10. 44. 1, etc.). At times the accusative is used in a simile, almost as if the dative were regarded as a parallel to it (cf. Gaedicke, p. 139). Thus, ā haṁsāso ná svāsaiāṇi gantana mādhor mādāya, "hither, as swans to their nest (acc.), come to mead's enjoyment" (dat.), 2. 34. 5. The coördination of dative and accusative in another passage, where ca, "and," connects them, looks to the same interpretation: índrāya yātra sávanāni sunvé, gáman mādāya prathamám váyaś ca, "where I press the Soma to Indra, may he come to enjoyment (dat.) and unto the first meal" (acc.), 7. 97. 1. Compare 1. 178. 2, gáman na índra sakhyā váyaś ca, "may Indra come to our friendship and meal," where two accusatives with ca take the place of the dative and accusative in the last example. This seems to be another instance of the exchange of case animadverted upon above, pp. 95, 97.

I must even confess to a feeling of doubt as to whether the interpretation of the much-discussed later phrase "heaven," svargāya lokāya, as a final dative, is historically correct. The earliest example is in full: "the Vishnu-steps are stepped heavenward" (dat.). There is in Brahmanic literature a stereotyped expression of this character which, in its later application, may pass as devoid of directive sense. One per-

forms a ceremony (with reference or as) "to heaven"; that is, for the sake of getting to heaven. But in its first use the phrase appears to be local. The passage is found in *TS.* 1. 7. 6. 2, and though it was regarded as a questionable example by Gaedicke (p. 138), Delbrück, *SF.* V. 148, admits no other interpretation than "um des Himmels willen." Yet both context and parallel passages would seem to show that in this place the meaning is local. The sacrificer who steps "heavenward" is identified with Vishnu so completely that in *ŚB.* 1. 9. 3. 23 he must asseverate formally that he has become a man again. As Vishnu ascends the sky, so the one who imitates the Sun-god goes symbolically toward the sky. Thus in both passages (*TS.* has first "he goes to heaven," acc.) it is said "we have gone to heaven" (aganma suvar), and after the Vishnu-steps "toward heaven" have been taken, the man, who is Vishnu incarnate (symbolically), "descends again." So in *ŚB.* 5. 4. 2. 6, one who has taken the Vishnu-steps has "ascended the worlds," lokānt samāruhya, where the accusative is used. The natural interpretation in this passage at least is local. The act is a symbol, the "steps are stepped heavenward," as a man by means of other ceremonies actually "goes into heaven" (to samākram in this formula, illustrated in *PW.*, add parākena svargam lokam ākramate, *Tāṇḍya B.* 21. 8. 2). Another early example is one where the dative is governed by yujyate, "the car of the gods is prepared for (harnessed unto) heaven." It is followed by the words "this car carries him unto heaven" (acc.), *TS.* 5. 4. 10. 1 f. (*MS.* 3. 4. 4, "goes unto"). Such may have been the process by which the phrase passed from local to referential application, as found in other passages, yujyate with the dative being used metaphorically (cf. yujyasva yuddhāya) in the sense "apply oneself to" = "prepare for." It is a phrase of later date than the Rig-Veda, and shows how the directive sense fades into the dative of concern, rather than derives from it. There can be no question, I think, as to the probable priority of the use with a verb of motion in the old symbol of *TS.* and *ŚB.* It is at least a little venturesome to cite this case as the only

reason for rejecting a clearly local dative in the Avesta, as is done in the *Grundriss* (III. p. 289), where, *Vd.* 18. 3, "the soul goes toward the other world" (dat.) is brushed away (as not local) by means of a reference to "Vishnu's steps taken *with a view to heaven.*"

It was regarded by Gaedicke as a strong argument in favor of the primitive character of the dative of concern that it seemed to be associated with passive verbs. But with Delbrück's admission that passives do not take an agent-dative (*SF.* V. 145) there remains only the adjectival gerundive, which Delbrück still holds to be construed with an agent-dative in its most primitive use. He cites as examples (*ib.* 396, 401) hávya, íḍya, dakṣāyya. But it will be found that the rôle of the dative in connection with these and similar adjectives is normally not that of an agent. The gerundive is rather to be taken absolutely, and further, when this norm is violated, the aberrations belong not to the earlier but to the later part of the Rig-Veda. The first example, for instance, hávya, is found with the instrumental of the person and of means; with the genitive of the person; with the ablative absolute; in four cases with the dative, where the dative depends upon an accompanying verb (*e.g.* 8. 90. 1, á nas . . . hávya índrah samátsu bhūṣatu); and also in 10. 39. 10, nṛbhyo hávyam, and in 1. 33. 2, yá stotṛbhyo hávyo ásti (this last being cited as typical by Delbrück).

It must awaken some doubt as to whether hávya was originally construed with a dative of (respect as) agent to discover that out of all the instances, occurring in almost every book of the Rig-Veda, the only examples of the construction claimed are two, found respectively in the first and the tenth books in hymns belonging to a secondary stage (Arnold, B). The occurrences of íḍya agree fairly well with this result, the most certain examples being two in the first and ninth books respectively. Other examples are to be taken out of this category altogether. Thus in abhipitvé mánave śásyo bhūr marmṛjénya usígbbhir nákrás, 1. 189. 7, the dative depends on the verb (as in túbhyam abhūma, above). In 2. 4. 3 occurs dakṣāyyo yó dāsvate dáma á,

where it might be admissible to follow Delbrück were it not so isolated a case; but it is more likely that the dative is possessive and the adjective absolute, as in 7. 1. 2, *dakṣāyyo yó dáma āsa nityas*, the phrase *dakṣāyyo yó dáme* being complete in itself. The construction resembles that in 10. 144. 1-2, where Indra is described as being *dákṣo vedháse . . . vājro dāsvate*. Details in regard to this point I give elsewhere, the result being that the data, while not disproving altogether the interpretation advocated by Delbrück, seem to show that the agent-dative (a construction not found in Sanskrit, where the gerundive takes either instrumental or genitive) is due partly to native imitation of older forms without understanding and partly to modern interpretation of what was not originally conceived as agent. The verbal is indifferently of gerundive or of passive formation, *āptā stotṛbhyas*, 1. 30. 14, etc.¹

Parallel to *Iliad*, 17. 547, Soph. *Ajax*, 1045 ('to' or 'for' after motion), the personal dative stands in (*RV.*) 6. 36. 2, *syūmagṛbhe . . . krátum vṛñjanty ápi vṛtrahátye*, "to the rein-holder (dat.) they turn (give) strength in the slaying of the demon." Is it necessary to interpret the dative rein-holder here as a dative of advantage? If so, why do we find exactly the same expression with the locative? In 10. 48. 3 stands *máyi devāso 'vṛjann ápi krátum*, "on to me the gods turned (gave) strength." This latter clause is preceded by *máhyaṁ tvāṣṭā vājram atakṣat*, "unto me fashioned the fashioner the bolt," in the sense "make to or for"; and here and in such usual phrases as *urú jyótis cakrathur āryāya*, "made wide light to (or for) the Aryan," 1. 117. 21, it is not at once to be assumed that we have only reference-datives. In the next verse, 1. 117. 22, the dative is introduced by a clear directive, *dadhīcé 'śvyaṁ síraḥ práty āirayatam*, "ye set-unto Dadhyank (set upon him) an equine

¹ Compare for details in regard to the use of *hávyā*, *īḍyā*, etc., the article referred to above, p. 101. In Greek and Latin this dative is as little agent-dative as in the Rig-Veda; *est mihi agendum* is not "to be done by me," but "I have to do." A mixture of two constructions is found in *Kaṭha Up.* 2. 7: *śravaṇāyā 'pi bahubhir yo na labhyas*, (God) "who is inappreciable even to the hearing by the many" (of whom the many do not even hear).

head." The dative is not confined to persons; for example, in 1. 111. 3, *ātakṣata* (fashion hither unto, *i.e.* give) is followed by the dative of chariot and of horse as well as of person, "fashion victory unto us, unto the chariot, unto the horse"; *ib.* 2, "fashion strength to us to (for) the sacrifice," where *takṣ* with the directive *ā* = "give here," as in 4. 33. 8, "fashion us wealth hither."

That the local idea is the Vedic idea in some of these cases can, I think, be shown by the instructive parallel which may be drawn between a verse of the hymn cited above and a neighboring verse, which practically repeats it. In 1. 117. 17 is told the story of *Rjṛāśva*, who was blinded by his father and cured by the *Aśvins*. This feat in 1. 116. 16 appears thus recorded: *tāsmā aksī nāsatyā vicākṣa ādhattam*, "ye healing-gods bestowed eyes upon him (dat.) to see clearly" (so that he saw). But the very next hymn has, in precisely the same clause, *āksī rjṛāśve aśvināv adhattam*, where, instead of the dative of him to whom eyes were given, appears the locative, "eyes upon *Rjṛāśva* ye bestowed," which is filled out with *jyōtir andhāya cakrathur vicākṣe*, "ye made light to (for) the blind, to see clearly." Here it is evident that to the Vedic Aryan there is no essential difference between the cases; that he did not feel the dative to be simply "in respect to" and the locative to be "upon," but that, at least in combination with "set on" (to speak conservatively), the two cases were interchangeable.

So in 2. 24. 14, "who drove out cows and distributed them to *Div*," where the dative *divé* depends on *udājat* and on *vī-abhajāt*, and 8. 14. 8, *úd gā ājad āngirobhyas*, "drove out cows to (for) the *Angirases*," we must compare 10. 48. 2, *tritāya gā ajanayam āher ādhi*, where the verb connotes motion (as in the examples above), and "I caused the cows to go *from* the dragon *toward* *Trita*" is almost certainly the meaning.¹

¹ Compare 8. 47. 14, where bad dreams are "carried away to *Trita*," a far-off god, to whom evil is often despatched. *Delbrück's* interpretation, that "send away evil to *Trita*" is derived from the idea "bringe dem *Trita* hin, damit er uns abnehme," is opposed to the fact that evil is always sent to the ends of the world; cf. *BAU.* 1. 3. 10.

This last passage is not without importance, in view of the antithesis between ablative and dative. Cases are not uncommon in which such an antithesis is found between ablative and locative. Thus in 6. 34. 1, *sám ca tvé jagmúr gira indra pūrvír ví ca tvád yanti vibhvò manīṣās*, "many songs have come together to you (loc.) and from you out go bright thoughts," the ablative and locative are clearly contrasted. But are not ablative and dative as clearly contrasted in 10. 91. 12, *imā asmāi matáyo váco asmád ān īco girāḥ suṣṭutáyaḥ sám agmata*, "many songs (etc.) come together toward this (god) from us"? Compare also the example already given, above, p. 98, "from the sky toward the sinner," and 2. 38. 11, "hither, us-ward, from the sky, come the blessing," *asmábhyañ tád divás . . . rādhā ā gāt*; also 8. 3. 17, "from the distance, here-ward, to Soma-drinking, come hither," *arvācīnás . . . ā gali (parāvátas)*.

I by no means deny (see below) that a dative of interest is to be found in the Rig-Veda. It is as palpable in the Veda as it is in Avestan, Greek, Latin, German, and modern English ("do me a favor"). Two propositions are in fact, to my mind, incontrovertible. First — what I have tried to show above — there is in many instances, to the feeling of the native, more directive force than Professor Delbrück allots to the dative. As "send," "abandon," etc., are the equivalents of "give over to," and are thus used in Greek, Latin, and German, so are they found in the Veda, with a dative which is interpreted not only by the later commentators, but, as far as we can judge, by the poets themselves, in terms of directive (approaching local) force. When the nature of the example allows, the dative may even become the actual recipient, as in *bhuvad vīryāya, φύντ' ἀπετᾶ*.

Second — what I have ignored above — although it is possible to imagine that disassociation (as with the instrumental) may result from analogy with the idea of uniting, and that *āpa yanti sūryāya*, "yield to the sun," 1. 50. 2, *ā vṛścyantām āditaye durévās*, "be separated to," 10. 87. 18, are by way of analogy, as is taught by Brugmann and Delbrück (or in the German parallels are a result of the dative absorbing the

ablative), yet it is more in accordance with Vedic thought to take the dative as a case of implicit interest, as in the (rare) cases where "rob" is followed (as also in German) by a dative. Compare *somnum mihi ademit*, etc. Thus *bhar*, *φέρω*, in the sense of *φέρειν καὶ ἄγειν*, takes a dative "robbed him the weapon," 2. 30. 2. There is no necessity for defining the relationship. As "make him something" takes a dative, so may "rob him something." It is from the circumstances alone that the exact nature of the dative can be determined; whether, for example, it indicates that an action is done for or against one. The "dative of interest" then certainly exists in the Rig-Veda, as in 1. 24. 14, "loosen (pardon) us (dat.) sins" (without dative, 5. 85. 7); *ib.* 15, "may we be sinless (in respect) to Aditi" (dat., but genit. in 4. 12. 4); "beg (of) Indra wealth for us" (dat.), 9. 86. 41; "beg water for" (dat.), *AV.* 15. 13. 8.

The theory that the dative was "von Haus aus," both a "to" and a "for" case, would seem to satisfy the conditions better than any other. Yet, as Speyer himself has said,¹ the dative does not mark the goal, and though in his later work he appears to assume that the dative from the beginning was terminative as well as directive (*VSS.* §§ 43, 82), the Vedic examples, to my mind, do not quite support this view. But it is true that the later language makes no distinction between the directive and terminative bearing of the case.

How now are we to explain this double nature of the dative? Neither the terminative nor the interest-theory alone suffices to answer all needs, and Speyer, in adopting the theory of a double nature, simply assumes it on the basis of its two functions, without attempting any elucidation of the cause of the phenomena.

An explanation may be offered from two points of view. First, it is logically possible to get a good deal of interest by way of direction. This may be illustrated sufficiently by Latin *ad*, English "at," Sanskrit (a)t-sarati, an adverb-preposition, originally directive, then more local, and still

¹ *Sanskrit-Syntax*, § 79, Rem.

keeping both notions, yet with an interest-application. Our local "on" also has the notion of interest in the vulgarism illustrated by "his mother died on him when he was a child," or "his house burned down on him," used merely in the meaning of a *dativus incommodi*. So with our colloquial "up to"; "it is up to you to do something" is equivalent to "it is for you" (it concerns you) to do something. But perhaps "at" covers the ground better than any English preposition. It means "to," "on," "in," "by," yet is distinct from "to" in many ways. We strike "at," not "to." We once said "gan him pray at ride" (*i.e.* pray to ride, Vedic "pray to give," dat.). In the Rig-Veda price is placed in the dative: "I would not give him away — great price" (dat.). Delbrück (*Gr.* III. 281) associates this with an Avestan case parallel to $\mu' \acute{\alpha}\chi\epsilon\acute{\epsilon}\sigma\acute{\iota}\gamma\epsilon \delta\acute{\omega}\sigma\epsilon\iota\varsigma$, but it has nothing in common with such a "give over to" dative, for in the Avestan and Greek examples a house and a man, respectively, are given over to woe as to a recipient. But the directive-local "at" notion suits the case precisely; it is "at a great price," mahé śulkāya, 8. 1. 5, a dative which survives in Sanskrit, where satāya parikrītas, "bought at a dollar," interchanges with the instrumental, and tṛṇāya matvā, "estimating at a straw," is a regular idiom. So in Old German, kaupon is followed by a pure dative, kauper ser lof. Other Sanskrit idioms are illustrated by "at"; kāmāya is "at pleasure," and interchanges with the locative kāme. In "what is he at?" the final dative is suggested (compare Old English "at do," our "to do," and the phrase "little ado"). Even the time-dative, cirāya, "for long," which ("for the future") in the Veda interchanges with the locative and accusative (cf. ājarasāya), has a parallel in our "at last." Its exact Sanskrit equivalent is ciram prati (compare $\pi\rho\varsigma \acute{\omicron}\lambda\acute{\iota}\gamma\omicron\nu$) with the accusative. "At the first thought," "for a first drink," thus stand in the dative like "at first," "at once."

So it is by no means unthinkable that many idioms in Vedic use derive from a directive adverbial notion implicit in the dative. This I have endeavored to show strictly from Vedic usage, and not from any assumed value of the dative's

postpositions. But, second, when it is seen that the dative actually contains in itself the endings which elsewhere serve to designate the ablative, instrumental, and locative, is not this supposition strengthened? ¹

But if this be so, then the implicit directive notion of the dative must be as general as is indicated by its various endings, and since these are of great variety, the notion itself must be vague enough to leave the dative practically devoid of a definite case-notion, often represented only by stem-equivalence, as *asméhiti* stands compared with *deváhiti*. It is then for this reason, because *asmé* is not solely a "dative" or a "locative," that it is so freely used.

But again, what sort of a case is that which combines the signs of other cases with its own? Here it is clear that the *i*, which settled into a fairly persistent local sense in the locative, was as yet not so firmly established in that sense in the dative, but by the concurrence of other forms functioning in the same way was more indeterminate. The endings themselves, being indifferently locative and dative and instrumental, indicate no one of these notions, and are to be interpreted only in the light of their application as elsewhere employed. The dative notion, therefore, is not of itself capable of marking specific direction; but, on the other hand, it cannot be a case whose meaning is altogether conditioned by its later accidental environment. For the dative endings do not indicate any possible meaning; the case is more or less circumscribed; and its limitations agree

¹ The locative *i* is found in several datives of the Sanskrit grammar; the *a* of the *a*-declension is supposed by Brugmann to be one with the Slavic locative in *-e* and even to be itself the preposition of the combination *á-dhi* (at, to), as well as to be represented by the Gothic accusative (in *-a*). If this be unacceptable, there is the equation dative = locative (originally), the locative, as compared with the dative, being "nur eine andre ablautsform, die aus demselben grundtypus entwickelt worden ist" (Johansson, *B.B.* XX. 98). It is enough, however, to point out that the dative contains the loc. ending *-i*, and that in *mē* (= *mai*, *μοι*), as in *asmé*, locative and dative blend; while the latter form also serves as instrumental (Pischel at *RV.* 1. 165. 7), and both *te* and *nas* are accusative and dative; not to speak of the *bhi* of *túbhya* (*tíbi*) being identical with the sign of the instrumental. Greek *-φι* keeps the vague notion that unites dative, locative, and instrumental.

fairly well with those imposed by the same signs as used in other (not dative) relations.

By the time of the Rig-Veda the locative had taken to itself a few adverbs in prepositional function; never very many, however, and chiefly those indicating a combined local-directive relation, *á*, *ádhi*, scarcely any of more purely directive character. But the complex nature of the dative, especially in its prevailing personal application, forbade its association direct with other adverb-prepositions, and, except for an approach to this in Avestan *ā* and *avi* (which later became a dative case-ending) and in Vedic verbal compounds, it remained apart, a case utilized for indicating direction or only implying it vaguely. It did not need the further terminatives which usually marked (with the accusative and locative) the goal attained; for it was as yet only a directive case. On its interest-side, a "make him" or "cook him" something, like *mi esurio*, "desire to eat to (for) myself," needed no further directive expression than the case itself conveyed. There was no adverbial word for "for." Greek and Latin made shift with *pro*, *ob*, etc., and the Vedic poets had a similar device.

This device has not, as it seems to me, been evaluated at its proper syntactical worth. The usage is not uncommon, not only in later times, where Gaedicke recognized its significance, but also in the earliest period. It consists in employing an adverb of directive force with the accusative to express the idea of concern or relation, exactly as *ob*, a local directive adverb, functions as a "for" word in Latin. Thus in 6. 9. 5, *krátum abhí*, in 9. 62. 1, *abhí sāúbhagā* (acc.), are examples of directives equivalent to "for," *i.e.* to a reference-dative. We thus have a clear indication how the interest-idea may be but a natural development of direction in the Vedic field itself. Especially is this important in cases where the notion of movement is conspicuously absent, where also is found the best argument in favor of the interest-dative. For though a verb of motion may suggest a physical basis of the "for" idea in "for whom Vishnu stepped three steps," 8. 52. 3; "for (to) whom will the gods

bring offering?" 1. 84. 18; "for (to) whom the waters flow along," 5. 53. 2; "for whom did they come forth?" *ib.* 12; or in "forth rushes your chariot across space, coming to (for?) us," 7. 68. 3 (asmábhyam iyānás), and in "arise for the pious harness your chariot," 8. 73. 1, yet, when it comes to quite undirective expressions, it seems reasonable to maintain that all directive sense must also be lacking in the 'feel' of the dative. So in the phrase "ye break open the mountain (for) the singers" (dat.), 8. 64. 5; "cook for thee," 6. 17. 11; "divide wealth for a man," 1. 84. 7 and 3. 2. 11; and in "seeking a way for man," 5. 30. 7 and 7. 63. 5 (all datives), there fails almost or quite that directive force which appears in the equivalents of "give," *e.g.* "let out" (food to the gods), 1. 188. 10, or "pour out," 1. 117. 6; and in "making a way to immortality," where "way" is literally a "going," 1. 72. 9.

And yet it is precisely by means of local directives that the Vedic language expresses interest in the abhí phrases, cited above; as in other passages, other similar words are used in the same way. The counterpart of Greek ἔστε, ἔσκε, for example, is ácha, used only with verbs of motion and speaking, a clearly directive "to" (till) word; yet in 5. 74. 3 (kám yāthas . . . kám áchā yuñjāthe rátham, "(unto) whom do ye come, unto whom (*i.e.* for whom) do ye harness your chariot," and in 7. 92. 3, dāśvānsam áchā duroṇé, "come to (for) the worshipper," there is the very *nuance* of interest which is all-sufficient to explain the dative of concern. Compare the use of abhí and accusative with the passive verb, where the "for" idea comes out still more clearly, as in *TS.* 7. 1. 5. 6, hótāraṁ vā abhy-átiricyate, (what is left over) "is left over for (the benefit of) the priest." So too in the early prose, abhí with the accusative is used like a dative of respect (which develops into the general sense of "in regard to") and tád abhí āha means "as to that he said."

The locative itself expressed interest (Eng. "about"). For example, in "beg for children" and "fight for a field," the "for" may be indicated by the locative of children and field. But as the locative and genitive widened their scope, the

dative settled more into the interest-sense as its specialty,¹ merging its non-terminative but vague directive meaning with the terminative accusative, till in Sanskrit it was used as a case interchangeable with the latter for local relations. In the Rig-Veda one gets no nearer than the directive sense, *kṣáyāya gātúm vidán no asmé*, 10. 99. 8, "he has found us a way homeward" (Ludwig renders both datives locally, "so hat zu uns zur wonung er den weg gefunden"). One cannot yet, as in Sanskrit, use the dative to express "gets home," only the acc., *gántā 'si gr̥hám*, 2. 41. 2, or loc., *duroṇé* (above).

Now it may be objected that with this view, if it obtains, the case is left as open as before, and the question may be asked what use in showing, for example, directive meaning in *bhū* with a dative, if direction or interest depends on no one principle of interpretation? But this fails to take account of the elasticity of usage derived from a period of lesser linguistic and syntactical rigidity. I do not see how we are to blink the fact that the dative endings are employed elsewhere, if not with a purely dative sense at least with a directive bearing; or that the form of one of the regular dative formatives is one with a directive adverb. Whether the directive sense of the dative came from the adverb-preposition, or not, in *(tu-)bhya = (ti)bi = (a)bhí = Goth. bi* (Eng. "by"), the association of ideas must have existed, as it must have existed in using *i* as a local sign, *i-há* (*i-dhá*, *ἰθα-γενής*), and at the same time as an ending of the formal locative. Compare *δέ* (Eng. "to") in *οἴκαδε, οἰκόνδε*, practically an ending with the accusative, but in German with the dative. We need not suppose that a directive force was strongly felt, but the equations given by Indic and comparative Aryan forms

¹ For example, *dā*, "give," takes only dative of the recipient at first; later, the genitive, 4. 42. 9, and locative. So with words of speaking (to): instead of taking, as at first (besides the acc.), the dative, with a gradual lapse into the objective genitive, they later take the genitive with occasional lapses back into the dative. On the other hand, the category of the dative infinitive fades out in SK., as do other earlier uses, and the dative remains chiefly as a final and "for" case; its function as an objective of motion-words merging with that of the accusative.

are not to be altogether ignored. Hence the dative, we may say, inclines of itself to mark direction, and it is of value to see how much interest may be referred logically and historically (as evidenced by the parallel use of directive and local words implicating interest) to a directive base. If *abhí* with the accusative connotes interest as well as direction, then *bhi*¹ with the stem of a noun may give a similar connotation. It may be for this reason that the plural dative and ablative were not differentiated. As *-tas* sufficed to give both dative and ablative notions, so *bhi* perhaps sufficed when the ablative was first added to nouns. In the singular the *bhi* form was not used with nouns, so its ablative had to be taken over from the pronoun.

Be that as it may, it is unessential to my argument, which is that, according to the data of the Rig-Veda, the dative was a directive case as well as a case of general reference, and that Vedic usage itself shows how easily the notion of interest (concern) derives from that of direction. What we know of its endings strengthens the conclusion that the dative was a case used not without inherent association with other directive applications of the same signs.

But the directive expression or implication of the dative may apply not only to the concrete but to the abstract. One may go to kill (killing-ward), as one may go death-ward or sky-ward. If the context requires a special application, then that application is involuntarily made; one returns homeward, brings an oblation god-ward, casts a weapon foe-ward. But if the situation is not of this character, then the directive force is felt only referentially. One takes away him-ward the weapon, is kind me-ward, the god is worshipful *versus* the worshippers. It is only later that this directive shading is merged with the notion of the full local objective, and then arise such secondary constructions as "went to (=into) the forest"; "took her to Ilium"; "Karthagini iam non ego nuntios mittam." These lie already in embryo in the case, and appear sporadically even in the Vedic texts. It needs

¹ Note that *abhí* is accented on the final, probably at first *bhi* (Latin *ob* is *ápi*, *éπi*).

only time to bring them to birth in each separate language. The local is not developed from the interest-notion, nor is the interest-notion an offshoot of the terminative idea. Both revert to a stage where a vague directive force felt in the case may be freely utilized ; but this is only gradually extended to embrace the function proper to the terminative accusative.¹

¹ To the testimony of those who dissent from the reference-interpretation of the dative I may add that of Hirt, who, in his *Handbuch der griechischen Laut- und Formenlehre*, p. 226, says : " Der echte Dativ ist der Kasus des entfernteren oder indirekten Objekts und liegt als solcher in allen Sprachen vor. Dass er ursprünglich auch eine sinnliche, lokalistische Bedeutung hat, ist mir trotz Delbrück Grd. 3, 185 wahrscheinlich." Professor Hirt holds that the dative and locative were in form originally identical, being differentiated only by the accent ; dative *pāterai, locative *pātérai becoming, respectively, Vedic pitré and pitári.

VII.—*Some Passages concerning Ball-games.*

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THE student of Greek and Roman antiquities finds some of his most perplexing problems in connection with games of ball. Even the longer descriptions in the works of the ancients seem to us vague and insufficient, while the mere allusions are sometimes almost hopelessly obscure. To make matters worse, modern commentators and special writers¹ on the subject have apparently not all been men who could recall a time in their own boyhood when, like Halios and Laodamas in the *Odyssey* (viii. 372), they

σφαῖραν καλὴν μετὰ χερσὶν ἔλοντο.

One might with better hope look for a final account from an ex-member of some college ball-team, except that his sphaeristic duties to the university are so exacting that he usually learns small Latin and less Greek. The conflict between

¹ In this paper references in abbreviated form are made to the following books:

Becker-Göll, *Gallus* (1882), pt. iii. 170-183 = B-G.

Becq de Fouquières, *Les Jeux des Anciens*, Paris, 1869, chap. ix.

Burette, *Mémoires de l'Académie des Inscriptions et Belles Lettres*, I (1736).

153 ff.

Grasberger, *Erziehung und Unterricht im klassischen Alterthum*, I. 84-96.

Guhl and Koner, *Leben der Griechen und Römer*, 6th ed., Engelmann, 1893 = G. u. K.

Krause, *Die Gymnastik und Agonistik der Hellenen*, I. 299-316.

Marindin, Article "Pila" in Smith's *Dictionary of Greek and Roman Antiquities*, 3d ed. = Marindin. *Class. Rev.* IV (1890). 145-149, "The Game of Harpastum or Pheninda" = Marindin, *Cl. R.*

Marquardt, Joachim, *Das Privatleben der Römer*, 2d ed., Mau, 1886, II. 841-847 = Marquardt.

Marquardt, Johannes, *De Sphaeromachiis Veterum Disputatio*, 1879 = Marquardt, *De Sph.*

Mercurialis, *De Arte Gymnastica*, 1672, II. chaps. iv. and v.; V. chap. iv.

Poetae Latini Minores ex Recensione Wernsdorfiana, Lemaire, Paris, 1824, III, excursus iii., ad Sal. Bass. Carm., vss. 173-175, pp. 278 ff. = *Poet. L. Min.*

ball-playing and Greek is centuries old. We find Augustine in his confessions to God acknowledging his youthful antipathy for the language. He looked upon study as an unwelcome distraction from the game. His statement, however, that he had a better temper in defeat than the learned teacher who whipped him¹ sounds like one of the modern justifications of athletics. As a matter of fact, it is only an Ursus that can be at the same time a *pilicrepus* and *scholasticus*, and he perhaps only in a bragging inscription² and in the composer's own sense of the words:

Ursumque canite voce concordi senem
hilarem, iocosum, pilicrepum, scholasticum.

While awaiting, then, the coming of the man with the ideal equipment for the task, we may be excused for venturing upon new interpretations of dubious places.

We do not know how many kinds of games the Romans played with a ball, nor how many sorts of balls were used.³ We find mention of a large air-filled *follis*,⁴ the feather-stuffed *paganica*,⁵ of intermediate size, and the small ball, making perhaps a triple classification possible. But in the last class several distinct varieties would have to be distinguished. Thus the violent game of *harpastum* must have required a

¹ *Confess.* i. 9.

² *CIL.* VI. ii. 9797, vss. 12-13. The precise meaning of *scholasticus* here is hard to determine. Becq translates (p. 210): "Célébréz à l'envi ce vieil Ursus, joueur, spirituel, grand manieur de balles, bel esprit, qui" etc.; Burette: "si connu dans les gymnases." The *Lexicon Epigraph. Morcellianum*, III. 304, gives the definition: "Ripulito dalla Scuola, Erudito, Colto, Elegante." The writer of the epitaph probably means that he was a man whose manners and education made him a fit companion for Verus.

³ The assignment of the Roman balls to the five classes given by Oribasius, vi. 32 (Bussemaker et Daremberg, I. 529): ἡ μὲν γὰρ ἐστὶ μικρὰ, ἡ δὲ μεγάλη, ἡ δὲ μέση, ἡ δὲ εὐμεγέθης, ἡ δὲ κενή, which is proposed by Marquardt (II. 842) as a possibility, seems to me futile; the entire citation from Antyllus concerns medical gymnastics. G. u. K. (p. 380) also misuse this passage. See also B-G. pp. 172-173.

⁴ Martial (Lindsay's edit.) iv. 19. 7, vii. 32. 7, xii. 82. 5, xiv. 45. 2, xiv. 47. L. and 2. A diminutive *folliculus* indicates a variation in its size. Cf. Suet. *Aug.* 83; Athen. i. 14 F φούλλικλον, which appears as φουάλλικλον in Suid. Lid. and Scott, *Gr. Lex.*, have an error in the gender.

⁵ Mart. vii. 32. 7, xiv. 45. L. and vs. 1.

ball that could stand the roughest usage, since it seems to have been much of the time on the ground.¹ The ball used for bouncing had to be sufficiently hard to make it resilient, while that for ordinary passing might have a pretty cover² and be made soft so as not to sting the hands.³ Again, the popular game of *trigon* had its special sort of ball, which, no doubt, was of somewhat compact nature, since it was batted with the hand. It may have still retained its name *trigon* or *pila trigonalis*⁴ when used in other games. Boys to-day do not confine the use of the tennis ball and baseball to those special forms of sport. A common material for all these small varieties was, no doubt, hair,⁵ as for tennis balls in Shakespeare's day.

In Martial's *apophoreta* we have a separate epigram for each of four kinds of ball: *pila paganica* (xiv. 45), *pila trigonalis* (xiv. 46), *follis* (xiv. 47), and *harpastum* (xiv. 48). Moreover, if *pila* in vii. 32. 7 means, as it may, the *pila*

¹ Artem. i. 55 distinguishes ἀρπαστὸν δὲ καὶ σφαῖρα. The repeated use of the adjective *pulverulenta* (Mart. iv. 19. 6, vii. 32. 10) in connection with *harpasta* and the still more significant *rapit . . . in pulvere* of Mart. xiv. 48. 1 (cf. *arenaria* in Isid. *Etym.* xviii. 69. 2, a passage that may safely be referred to *harpastum*, unless we think that he ignores this important game altogether) make one suspect that at least in some variety of the game the ball did not have to be caught in the air nor even on the first bounce, but may at times have been scrambled for on the ground. The player who finally secured the ball may have had to cry out "*mea pilast*" (Plaut. *Truc.* 706), as the football player in the old days cried out "down" from underneath a mass of fellow-players.

² Cf. Anacr. 14 (15.) 1; Dio Chrys. viii. 133 C; Ovid, *Met.* x. 262; Petr. 27. 2; Claud. xxix. 144. This cover was of several pieces sewn together, called φόλλα. Cf. *Anth. Pal.* xiv. 62. 1; Sen. *Quaest. Nat.* iv. 11. For illustrations of Egyptian balls of this sort, see Wilkinson, *The Ancient Egyptians*, II. 67. The word *παρρή* as applied to a *σφαῖρα* in the *Anth. Pal.* xii. 44. 2, should perhaps be referred to the stitching of the lappets, rather than translated "of divers colors," as in Lid. and Scott, *Gr. Lex. s.v. παρρῶς*.

³ Varro, *Sat. Men.*, *Sesculixes*, vs. 463, Buech.

⁴ Mart. xiv. 46. L.; Schol. Cruq. on Hor. S. ii. 6. 49.

⁵ *Anth. Pal.* xiv. 62; Isid. *Etym.* xviii. 69. 1; Symph. *Aenigm.* 59; *Much Ado About Nothing*, III. ii.: "*Prince.* Hath any man seene him at the Barber's? *Claudio.* No, but the Barber's man hath beene seene with him, and the olde ornament of his cheeke hath alreadie stuft tennis balls." Wood may be added to the other materials which our authorities on *pila* have listed. Cf. Placidus (Goetz, *CGL.* V. 38. 16): *Pila si brevis pi syllaba, omnis rotunditas vel (ut Maius) de ligno facta qua pueri in triviis ludunt.*

trigonalis, we have also in that verse and in line 10 allusions to these four sorts. It is with the last named that we shall first concern ourselves.

The game of *trigon* is seldom referred to in Latin literature. From Horace, *Sat.* i. 6. 126:¹ *fugio campum lusumque trigonem*, one may conclude that it might be played out of doors in any open place. In Isid. *Etym.* xviii. 69. 2, we have the definition: *trigonaria est qua inter tres luditur*. As a three-cornered game, it could not have required a wall for playing. Nor, indeed, do the terms *expellere*, *expulsare*, and *expulsim* in themselves indicate the use of a wall;² they refer merely to batting the ball with the hand,³ in distinction from *datatim*⁴ and *dare*, which refer to throwing the ball.

In this connection Marquardt⁵ and Marindin⁶ rightly compare the *ἀπόραξις* of the Greeks in which the term *ἀπορ-*

¹ The other reading and the arguments *pro* and *con* are well known, and call for no discussion here.

² Marindin, p. 423. I see no reason to limit the direction of the batting. Martial has *expulsare* in xiv. 46. 1; Petron. 27. 3, *lusu expellente*. *Expulsim ludere* is mistakenly referred to the game *ἐπιτοκυπος* by Marquardt, *De Sph.* p. 20, and quite as mistakenly translated *alioversum in obliquum iacere* in *Poet. L. Min.* III. 280. On p. 281, however, we have a correct definition of *expellere* and *expulsare*.

³ There is no indication in ancient authors that any sort of racket was used in *trigon*, such as Saalfeld, *Tensaurus Italograecus s.v. trigon*, implies: "ein Springball von drei Personen . . . mit der Hand oder dem Netze einander zugeschlagen."

⁴ *Gloss. Amplon.*, Goetz, *CGL.* V. 283. 31: *Datatim per manus*. (Knowledge of this gloss might have settled some of the disputes about Prop. iii. 14. 5); Non. 96. 14: *datatim id est invicem dando*; Plaut. *Curc.* 296; Naev. *Tarent.* ii. 1 (Rib.³ II. p. 22). In Nov. *Exod.* 23 (in Non. 96. 15) the Mss give: in *molis non ludunt raptim pila datatim morso*. One may well hesitate to make any more conjectures upon this fragment, but I venture to suggest that originally there was a play on *pila* and *pila*, and the latter meaning "mortar" was defined in a gloss by the word *mortarium*, of which *morso* is the corrupt remnant. *Datatim ludere* might be used jocularly of the movement of the *pilum* in the *pila*. Some obscene allusion may also be lurking in the line. Cf. Pompon. *Adelph.* i. (Rib. II.³ p. 269), Afran. *Omen*, ii. (Rib. II.³ p. 228), and Gronovius on Plaut. *Curc.* 296. *Pila* was a word to engage the attention of a glosser. Cf. *Gloss. Serv. Gram. s.v. pila* (*CGL.* II. 519. 59), and also the verses in Du Cange (Didot, Paris, 1845) V. 253:

Est pila, pes pontis: pila ludus: pila taberna:
Pila terit pultes; sed pila geruntur in hostes.

⁵ II. 843.

⁶ p. 423.

ράσσειν must primarily have meant merely to strike the ball away. Although both Pollux (ix. 105) and Eustathius (on the *Od.* 1601. 34) limit *ἀπόρραξις* to bouncing the ball on the ground or floor, the ancients did play a sort of handball against a wall. To the well-known passage in Pollux ix. 106 I may add one that I chanced upon in Plutarch *de Placit. Phil.* iv. 20: *κινεῖται δὲ ἡ φωνὴ καὶ προσπίπτει εἰς τοὺς λείους τόπους καὶ ἀντανακλᾶται καθάπερ ἐπὶ τῆς σφαίρας τῆς βαλλομένης εἰς τοῖχον.* Possibly we have a reference to such a game in Hesychius' *ἀνακρουσία*: *παιδιᾶς εἶδος ἐπὶ σφαίρας*,¹ although he may have in mind one in which the ball was merely thrown, since we find *ἀνακρούειν* so used in Philostr. *Her.* 676 (Kays. p. 291. 33). One may question, however, the traditional view that in Nonius 104. 27 (Linds. I. 149): *expulsim, dictum a frequenti pulsū.* Varro Serapi: "recte purgatum scito, quom videbis Romae in foro ante lanienas pueros pila expulsim ludere," the last two words signify "hitting repeatedly against a wall."² We can hardly doubt that the fronts of the butcher-shops were, after the ancient fashion, open; and, besides, any play against whatever wall-space there may have been³ would have interrupted traffic. Should we not, therefore, explain the clause as equivalent to "never," and count this one of the references to *ἀδύνατα* which are so common in the rhetoric of all ages and peoples?

The ambidexterity that is so desirable in games of ball⁴ seems to have been especially needful in the game of *trigon*. Cf. Mart. xiv. 46 (under the lemma *Pila Trigonalis*):

Si me mobilibus scis expulsare sinistris,
Sum tua. Tu nescis? Rustice redde pilam.

¹ Grasberger, I. 93.

² For an ancient marble illustrating such a game see the reproduction in the *Annali dell' Istituto*, 1857, Tav. d'agg. BC. In his description of it Friedländer says (p. 143): "Giacchè le parole aggiunte 'ante lanienas' se non vogliono considerarsi come affatto superflue, sembrano indicare, che per l'*expulsim ludere* c'era bisogno d'un muro, contro il quale fu scagliata la palla."

³ On the supposition, for instance, that at some time in the day their fronts were boarded up.

⁴ Niceph. Blem. in Mai, *Nov. Coll.* II. 634. Cf. Macrob. ii. 6. 5.

and vii. 72. 9:

Sic palmam tibi de trigone nudo
Unctae det favor arbiter coronae,
Nec laudet Polybi magis sinistras.

There would be small need to use the left hand¹ as well as the right if a single ball was circulated among the three players, but the universally accepted theory is that there were more than one, so that quick returns were necessary if several balls reached the player about the same time. It seems scarcely probable, however, that more than three balls were used in this game; and for this reason as well as because of the general attitude of the figures, I cannot believe that the well-known picture from the Baths of Titus² represents a game of *trigon*. It is likely that the three ephēbi are merely having a lesson from the bearded teacher, and perhaps not in the *trigon* at all.

The most perplexing passage concerning the game is in Martial, xii. 82:³

Effugere in thermis et circa balnea non est
Menogēnen, omni tu licet arte velis.
Captabit tepidum dextra laevaue trigonem
Imputet acceptas ut tibi saepe pilas.
Colligit et refert laxum de pulvere follem,
Et si iam lotus, iam soleatus erit.

Friedländer in his note interprets as follows: "Wie es scheint, wurden die aufgefangenen Bälle gezählt und der-

¹ I see no reason for supposing that the left hand was principally used by the best players. Cf. Stephenson's *Mart.*, note on iv. 19. 5. It was certainly not used exclusively, as is stated in many books. Cf. G. u. K. p. 764; Ramsay, *Man. of Rom. Ant.* p. 487. *Pilam expulsare* with the left hand would require more skill of a right-handed player than merely to catch and throw with that hand.

² There are six balls in use, and it is possible that the man with the beard and the young men nearest him are each juggling two balls, and the third young man is a spectator. See Panofka, *Bilder antiken Lebens*, Taf. X. 1 and p. 15; G. u. K. fig. 380. The illustration in Mercurialis, *De Arte Gymn.* p. 132, hardly merits discussion.

³ The readings of the Mss follow: 4, *acceptas* BA, *exceptas* CA; 5, *colliget* G; *lapsum* Q. It seems impossible to draw any distinction between *accipere* and *excipere* as terms used in ball-games.

jenige der die grössere Zahl aufzuweisen hatte, gewann. Menogenes hilft fangen und zählt die von ihm selbst gefangenen Bälle denen des von ihm Umschmeichelten hinzu." This seems even more impracticable than the method of play that is described by Marindin (p. 425): Menogenes playing with his patron and another player, "by catching right and left two balls, instead of returning them sharply, could throw them gently at certain intervals to his patron, so giving him time to deal with the stroke of the third player without dropping any of them."¹ To this view Stephenson apparently subscribes in the notes of his edition of Martial, p. 429.

But such a playing into the hands of his patron by Menogenes could not possibly escape immediate notice,² and would not be tolerated by the third player in a game where each was supposed to be playing for himself. The only feasible way in which Menogenes could help his patron would be for him to lose points purposely himself, and at the same time send the ball to the third player so swiftly or so crookedly as to embarrass his play. But, even though less patent, this unfairness also would soon be remarked and raise a protest. Favoritism would be more practicable, if Menogenes and the man he desires to flatter were playing by themselves, using the *pila trigonalis* in an ordinary game of throwing and catching. Then Monogenes might make herculean efforts with both hands to catch every ball, no matter how wildly it might be thrown by his patron, in order that he might spare him the discredit of the wild throws.³ The continuation of the game would redound to the credit of the two players equally,

¹ In accordance with this theory one might express it: "that he may make you indebted to him for your having often been able to catch the ball." It is, however, hard to see what resemblance Stephenson (p. 429, note on xii. 82. 3) finds between *trigon* and *φενίδα*.

² The avoidance of the *expulsim*-stroke would at once draw attention to Menogenes' foul play.

³ For the passage from Lucilius, quoted below (p. 130), one might adopt a similar interpretation (*i.e.* Coelius, the parasite, playing with his patron, the epicure Gallonius, was such an expert as really to do all the playing, although he fooled his fellow-player into a more flattering belief for the sake perhaps of an invitation to dinner), were it not that *trigon* required a third player, who, as I say, would not overlook such transparent trickery.

although Menogenes, the flatterer, might be doing much the harder work.¹ Two boys to-day will often make a regular game out of this, keeping tally of each other's failures.²

But any explanation whatsoever that supposes that Menogenes is playing a game with the patron seems to me improbable; for a man who was anxious to escape the company of a parasite would certainly not be constrained to join him in anything so voluntary as a game of ball.³ Furthermore, he is elsewhere in the poem represented as performing the most servile offices, vss. 11-12:

Fumosae feret ipse tropin de faece lagonae
Frontis et umorem colligit usque tuae.

His very flattery is that of a menial, vss. 7-10:

Lintea si sumes, nive candidiora loquetur,
Sint licet infantis sordidiora sinu.
Exiguos secto comentem dente capillos
Dicet Achilleas disposuisse comas.

For these reasons we may conclude that just as Menogenes, according to vs. 5,⁴ is one who will pick up and bring back to the patron the *follis* with which he has been playing, so he will also run after and try to stop the *pila trigonalis* whenever the patron misses it, either at play with two other gentlemen in the regular game of *trigon*, or perhaps in an ordinary "game of catch" with one or more players in some open place *circa balnea*. While you could easily avoid a game of ball with a Menogenes, it would be a difficult matter to escape his obliging attentions as a "chaser" of missed balls (a "backstop"), no matter how officiously he might thrust them upon you. The slightest reward that could be conferred on a man who had put you under obligation for

¹ The division of responsibility is illustrated by two passages in Seneca's *de Beneficiis*, ii. 17 and ii. 32. Cf. also Clem. Alex. *Strom.* ii. 6. 25.

² A game of this sort between two players may be indicated by the curious expression *duplici pila* in Lucilius, ed. Marx, vs. 641.

³ He would surely avoid *την ἐξ ἴσου ῥῆσιν* that was inevitable in *σφαιρισμός*, as Artemidorus (iv. 69) implies.

⁴ Colligit et referet laxum de pulvere follem.

so often stopping the ball might well seem to be to save him from a *domicinium*, and so you said "*veni*." Such a service must have been in antiquity as necessary, and if from the right person, as welcome as it is to-day.¹

A Pompeian inscription (*CIL.* IV. 1936) requires, I think, a similar explanation :

AMIANTHVS · EPAPHRA · TERTIVS · LVDANT · CVM ·
HEDYSTO
IVCVNDVVS · NOLANVS · PETAT · NVMERET · CITVS ·
ET · ACVS (= STACVS) · AMIANTHO ·

Wordsworth (*Fragments and Specimens of Early Latin*, p. 498) offers for *petat* the interpretation "call time." Two passages, however, in Petronius (27, *soleatus pila prasina exercebatur: nec eam amplius repetebat quae terram contigerat sed follem habebat servus, sufficiebatque ludentibus*, — and, further down, *alter numerabat pilas: non quidem eas quae inter manus lusu expellente vibrabant; sed eas quae in terram decidebant*), indicate that *petere* means to run after the balls that have been missed, and *numerare*, to keep the score. But neither the inscription² nor Petronius' description³ can safely be referred to the game of *trigon*. The Pompeians, some of whose names occur also in other inscriptions,⁴ are quite as likely to have been using the house-walls in their game. Marquardt's theory,⁵ too, that there were three play-

¹ This would be especially true if the playing-ground or the *sphaeristerium* had numerous sets of players. Cf. Pliny, *Ep.* v. 6. 27 and Petron. 27. Probably the slave mentioned in the *Digest* ix. 2. 52. 4, was performing such a service.

² Cf. *CIL.* IV. 1936, notes.

³ Cf. e.g. Marindin, *Cl. R.* IV. 147.

⁴ Mommsen, *CIN.* 2281; *CIL.* IV. 1905 and 1926.

⁵ p. 845. The fact is that there are not nine separate persons mentioned, and that with such requirements the game of *trigon* would always be hard to organize. Nor is any one of the four players to be called a *pilicrepus* (cf. Harper's *Dict. of Cl. Lit. and Ant. s.v. pila*) more than any other. While this term may have been specialized to mean the professional expert in charge of a *sphaeristerium*, who might not only teach games and exercises with balls, but also give exhibitions of juggling with them, Pompeian inscriptions (*CIL.* IV. 1147, 1905, 1926) indicate that it had also the more general meaning of a ball-player. Cf. *Gloss. Scalig. CGL.* V. 608. 58: *Pilicrepus qui pila ludit*.

ers, three other persons to pick up the missed balls, and still a third three to count the score, may well be queried. In Petronius¹ the impression is made upon the reader's mind, especially by the word *circulus*, that more than three players are actually engaged in the sport: Nos interim vestiti errare coepimus, immo iocari magis, et circulis (ludentem) accedere cum subito videremus senem calvum, tunica russea, inter pueros capillatos ludentem pila. . . . Notavimus etiam res novas. Nam duo spadones in diversa parte circuli stabant quorum alter matellam tenebat argenteam, alter numerabat pilas. This bars out at least the normal game of *trigon*.

There is a passage in the *Excerpta ex Libro Glossarum* (Goetz, *CGL*. V. 233. 21 ff.) which seems to have escaped the notice of the writers on ball-games and the commentators on Martial. Beginning with the words of Isidore's chapter on *pila*, it continues: peritissimi lusores habiti sunt Coelius adque Veturius (cod. viturius). De Coelio sic dicit Lucilius (Marx, 1134 ff.):

Coelius, conlusor Galloni, scurra, trigonum²
cum ludet, solus . . .
ludet et eludet.

These verses, with which we may imagine Martial to have been familiar (cf. xi. 90. 4 and xii. 94. 7), remind us of his epigram xii. 82. While we know nothing of the Coelius³ of this passage, Cicero (*de Fin.* ii. 8. 24) refers to the dinners of Gallonius, quoting from Lucilius (Marx, 1238 ff.):

"O Publi, o gorges Galloni, es homo miser" inquit.
"Cenasti in vita numquam bene, cum omnia in ista
consumis squilla atque acupensere cum decimano."

To restore the meter of verse 1135, Marx originally proposed to read *solus ludet et eludet cum ludet* (*Wien. Stud.* XVIII

¹ Bloch's view of this passage (*Philol.* LVI. 542) I arrived at independently. Friedländer's interpretation (*Cena Trim.* 2d ed., p. 211) is to me unsatisfactory.

² I do not feel so sure as Marx does (*Wien. Stud.* XVIII. 309) that this should not be changed to *trigonem*.

³ Gundermann, who was the first to discuss the fragment fully (*Rhein. Mus.* XLI (1886), 632 ff.), was mistaken, as Marx shows (*Lucil.* II. 344-345 and 360), in making this Coelius the Caelius of vs. 1079.

(1896), 309), but in his edition he adopts Buecheler's suggestion of a lacuna. The interpretation, however, which he gives in his notes, "solus pilam iaciet simul et iactam ab alio repellet sinistra" (II. p. 360), seems to me unsatisfactory. Although the loss of several words makes conjecture hazardous, I should rather venture a more general meaning for the lines; Coelius, the expert in the game of *trigon*, will be the only one to do anything that could deserve the name of ball-playing, *i.e.*, as we sometimes say, "he will be the whole game," and will so completely outplay Gallonius and his other opponent (who also, doubtless, was no product of a "training-table") as to make game of them for the spectators. The verb *eludet* seems to be intended to suggest more than one meaning to the reader. We may compare Ter. *Eun.* 55, *eludet, ubi te victum senserit*, and the comment of Donatus, *eludere proprie gladiatorum est cum vicerint, et eludere est finem ludo imponere*. Compare also Livy, ix. 6. 2 and Plaut. *Curc.* 609.

A few problems in connection with the use of the *follis* may finally engage our attention. In Manilius (v. 162 ff.) we read:

Ille prius victor stadio quam missus abibit.
 Ille cito motu rigidos eludere caestus,
 Nunc exire levis missas, nunc mittere palmas,
 Ille pilam celeri fugientem reddere planta
 Et pedibus pensare manus et ludere † fulto (Cod. F. saltu)
 Mobilibusque citos ictus glomerare lacertis.

In vs. 165 we have, I think, a ball-player who by fleetness of foot is able to return a ball that is flying apparently beyond his reach. The *et pedibus pensare manus* may then mean that he helps out his hands, or makes up for their inability, if unassisted, to catch the ball, by his agility in running. Bentley's emendation of *fulto* to *folle* appears to me almost sure. If it is correct, we have to choose, it seems to me, among three possible explanations of the following line with which it is joined by the close connective *-que*. In the first place, we may have an allusion to a game with the *follis*, in which

the ball was thrown or struck by the fist through the air from player to player. The *citos ictus glomerare* would then describe the latter method of propelling the ball. A second interpretation is suggested by the words of Isidore, *Etym.* xviii. 69. 2: cubitalem lusum¹ appellant cum duo cominus ex proximo ac paene coniunctis cubitis pilam ferunt. Unfortunately Isidore does not make clear whether the small ball or the *follis* was used, nor whether the two players so near together struck the ball back and forth with their hands, or as the very name of the game would rather seem to imply, by means of the *bracchium* or the *lacertus* at a point near the *cubitum*. If, however, Manilius has such an elbow-game with the *follis* in mind, he has aptly employed the verb *glomerare* to picture the rapid succession of arm-movements. Similar games are known to modern times, played with the wind-blown "ballon," and an unprotected arm,² or with a solid ball and the necessary shield.³ The Italian national game *pallone* is of the latter sort. In his *Roba di Roma* (I. 124 ff.) W. W. Story gives the following description of it: "Each of the players is armed with a bracciale or gauntlet of wood covering the hand and extending nearly up to the elbow, with which a heavy ball is beaten backwards and forwards, high into the air from one side to the other." The third possibility is that Manilius is here referring to an expert punching the *follis pugilatorius*, to which we have an allusion in Plaut. *Rud.* 721:

Quid, si attigero? # Extemplo hercle ego te follem pugilatorium
Faciam et pendentem incursabo pugnīs, peiurissime.

¹ The exercise that Antyllus (in Oribasius, vi. 32) describes ἄλλο δὲ σφαιρίον, ὀλίγη τοῦδε μείζον, ᾗ χρῶνται, τοὺς μὲν πήχεις τοῖς πήχεσι τῶν γυμναζομένων ἐπιβάλλοντες, οὔτε τοῖς σώμασιν ἐγχιμπτόμενοι τοῖς ἀλλήλων, οὔτε προσνεύοντες ποικίλως δὲ καὶ κινούμενοι καὶ μεταβαίνοντες διὰ τοὺς μετασφαιρισμούς is not a game like the *cubitalis*, but belongs to medical gymnastics.

² On "balloon-ball" played without the hollow bracer of wood on the arm see J. Strutt, *Sports and Pastimes of the People of England* (1886), p. 164; and J. J. Jusserand, *Les Sports et Jeux d'Exercice dans l'Ancienne France*, p. 455.

³ *Mercurialis* (p. 127) refers to coins of Gordian III as the source of a picture that represents three players with the *follis*, each provided with a gauntlet on his right arm. See, too, the discussion in Krause, I. 311, n. 4.

The punching-bag¹ was well known to the Romans and to the Greeks before them. In Greek it is the *κώρυκος* or *θύλακος*. A special room in the gymnasium, where they practised this exercise, was called the *coryceum*.² Now the popularity of *κωρυκομαχία*³ or *κωρυκοβολία*,⁴ and the clear reference to it in the *Rudens* inclines me to think that in the *Trinummus*, line 247, Plautus also has this exercise in mind. The whole passage is as follows:

244 "Da mihi hoc, mel meum, si me amas, si audes."
 Ibi ille cuculus: "Ocelle mi, fiat:
 Et istuc et si amplius vis dari, dabitur."
 Ibi illa pendentem ferit: iam amplius orat;
 Non satis id est mali, ni etiam amplius,
 Quod ebibit, quod comest, quod facit sumpti.

We have, to be sure, many allusions⁵ to the scourging of slaves while they are hung up by the wrists, but there is very little point to one here. On the other hand, the lover may well be compared to a suspended *follis pugilatorius*.⁶ The first blow sets the punching-bag in motion from a state of inertia, and every succeeding blow increases its swing. So the lover, just as soon as he has once been moved to give, is easily moved to give more and more with each succeeding request from his mistress.

Pliny (*Ep.* iii. 1. 8) tells us how Spurrina wards off the evils of old age by exercise: *Deinde movetur pila vehementer et diu*. The explanation of *movetur pila*, "he exercises himself with the small ball,"⁷ has been looked upon with suspicion, although the use of *dimoveri* in Cels. i. 6 (quoted by

¹ Compare, *eg.*, Apostol. 86; Artem. i. 55; Diogen. vii. 54; Lucian, *Lexiph.* 5; Paul. Aeginet. iv. 1; Suid. *s.v.* κωρύκιον; and also the metaphor in Cic. *Phil.* xiii. 12. 26. It appears in ancient art. Cf. G. u. K. p. 381, fig. 506.

² Vitruv. v. 11.

³ Hippocrat. *περὶ Διατρ.* ii. 43, iii. 23, iii. 78.

⁴ Aret. *Therap.* ii. 13 (Kühn. p. 345).

⁵ Compare Plaut. *Men.* 951; *Most.* 1167; *Poen.* 145-150; *Truc.* 777.

⁶ This is sometimes confused with the *follis* used in ball-playing; *eg.* by Paley and Stone, *Mart.* p. 111, on iv. 19. 7.

⁷ For this thought we might expect *se exercet pila* (cf. Plaut. *Bacch.* 428-429) or *exercetur pila*.

Mayor in his ed. of Pliny's Bk. iii. p. 46) offers some support. According to this theory, since no slave or other person is mentioned as his companion, he probably plays by himself, and, owing to the use of the adverb *vehementer*, more likely with some sort of hand-ball against a wall, rather than merely throwing the ball into the air and catching it, which could hardly have been made *vehemens*. But may not *pila* be the *follis pugilatorius* and in the nominative case? This would give *movetur* its normal sense. The *κόρυκος*, if light,¹ could be punched back and forth; if of the heaviest sort, it could be swung back and forth with both hands.² The exercise might be made severe enough to try the strength of the most athletic youth, or so moderate as to serve for the medical gymnastics of a *Spurinna*.³

¹ Various things were used to fill the leather bag; e.g. fig-seeds, flour, sand (Oribas. vi. 33), and hair, if Dorcatius in Isid. *Etym.* xviii. 69. 1 is referring to the *corycus*. See also J. Chrysost. *Hom.* xix. p. 862. Not only the material but also the size varied, as is shown by the existence of diminutives. Cf. Suid. *s.v.* *κωρόκιον*; Hesych. *s.v.* *κωρुकίδιον, κώρυκος*. So Oribasius (vi. 33) says, τὸ δὲ μέγεθος αὐτοῦ πρὸς τε δύναμιν καὶ ἡλικίαν συναρμοζέσθω; and Philostr. *de Gymn.* ch. 57, ἔστω δὲ καὶ κόρυφος μὲν ὁ πυκτικὸς . . . ὁ δὲ τῶν παγκρατιστῶν ἐμβριθέστερος καὶ μείζων.

² The separate terms *κωρυκομαχία* and *κωρυκοβολία* perhaps arose from these distinct uses of the *corycus*. Cf. Oribas. vi. 33 and Philostr. *de Gymn.* ch. 57. An ancient caricature, which is reproduced in Baum. *Denkm.* I. p. 247, represents a man kicking (?) and striking a distended animal-skin.

³ Galen. *de San. Tuend.* ii. 10 (Kühn, VI. 144).

VIII. — *The Bucolic Idylls of Theocritus.*

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SAINTE-BEUVE wrote of Theocritus in 1846: "Les Anciens, s'ils ont eu à subir bien des outrages du temps, lui ont du cet avantage du moins d'échapper à l'analyse de la curiosité biographique."

In the light of the meagre details which tradition has preserved for us regarding the life of Theocritus, these words seem at first sight well grounded; but any one who has studied even superficially the recent literature dealing with the poet and his works must confess that they have been belied by the event. For not only is the *curiosité biographique* abundantly manifested, but the appreciation of Theocritean poetry, to which the penetrating analysis of the great French critic contributed so much, has been made to depend largely, if not entirely, upon the results of such investigations.

In fact, if we are to accept the newer theories, we have lost for all time our Theocritus; we are told that there is not and never was a genuine pastoral; that all is from start to finish not conscious art alone, but artificiality; that the herdsmen, however much they may *seem* to be drawn from life, are but disguised poets; and that their words, so naïve, so in keeping with their characters, as we fondly thought, so plainly substantiated and confirmed by folk-lore and tradition, are after all but so many riddles, under which lie hidden the literary squabbles of a thoroughly learned and sophisticated age. If all this is true, we must of course accept it; but before we give up our Theocritus and our belief in a genuine pastoral, it is well to see whether or not the evidence at hand compels us to do so. If this leads us to a discussion of the tradition regarding the poet's life, it is because the two problems are inextricably interwoven.

The few statements that have come down to us regarding

the life of Theocritus have been collected and discussed very often, but they appear to be mere inferences from the poems themselves. That he was a Syracusan by birth (not a Coan, as some still hold, following a statement in Suidas, who is, however, but quoting an opinion he does not himself share) may be said to be the view now all but universally accepted; and we know that his ἀκμὴ fell in the period covered by the reign of the second Ptolemy. For the rest our guide must be, not the guesses of the ancients, but a careful study of the poems themselves, — a study which seeks tangible facts, and which is not controlled by hypotheses.

Such facts, if I may use the word, are the following: (a) Theocritus, born in Sicily, appears from the poems themselves to have spent considerable time also in southern Italy, in Cos, and in Alexandria. It is highly important to date, if possible, these several sojourns; and of the very highest moment to determine what the influences were which surrounded the poet during the formative period of youth and early manhood.

(b) Theocritus was in Alexandria, at the court of Ptolemy, at a period subsequent to the marriage of Philadelphus and his sister, Arsinoe, and before the death of the latter (Idylls xv and xvii). The date of the marriage is still a matter of dispute among Egyptologists; the date of the death of Arsinoe may be said to have been fixed as 271–270 (v. Protz, *R.M.* LIII, 460; v. Wilamowitz, *Textgeschichte*, 152).

(c) Previous to this Theocritus had sought to find a patron in Hiero of Syracuse (Idyll xvi), and had failed. It is true that, owing to the chaotic condition of our knowledge of Sicilian history at this epoch, the exact dating of Idyll xvi has been a matter of great dispute; but I make the above statement unhesitatingly; for the arguments whereby xvi is proved earlier than xvii seem to me to be overwhelming (see, most recently, v. Wilamowitz, *op. cit.*, 153 ff.). This compels us to accept the date 275 for the rise of Hiero, and to refer Idyll xvi to the period immediately following — *i.e.* to accept the chronology of Vahlen as against that of Beloch and Gercke.

(d) Among the friends of Theocritus — omitting for the present dubious identifications — appear Callimachus and Nicias, the physician of Miletus. The name of Aratus, the astronomer-poet of Soli, should, I am convinced, be added to this list, for I still hold that he, and not some obscure Coan, is the Aratus of Idyll vii, although this identification is now generally given up. What we know of the lives of these men should be used, though with caution, as giving us possible chronological data.

We begin, then, with this bare outline: Theocritus was born in Sicily (at a date difficult to determine); he sought the favor of Hiero 275–274, and failed; he then turned eastward and approached Ptolemy. In this case he was successful, and by or before 271–270 we find him established as one of the group of poets at Ptolemy's court.

Here we are at once confronted by two questions of vital import. Before he sought Hiero's favor, had Theocritus made a name for himself as a poet? and, if so, what was the character of his early poems? Regarding the former question, Idyll xvi should itself give information; but it has meant different things to different scholars. Bücheler, *e.g.*, declared (*R.M.* XXX, 55) that Theocritus wrote it "firmata aetate ac fama." Bernhardt, on the other hand, describes it as a poem "welches bei würdiger Haltung ein jüngerer Lebensalter voraussetzt, als der Ruf des Dichters noch nicht allgemein anerkannt war." I cite these divergent views rather than those of scholars who have written upon the subject more recently, because they appear to be based upon a study of the poem itself, rather than upon assumed chronological data. For the rest it may be said that scholars generally, though not universally, incline to the latter view. Indeed; Legrand's words are true, "Il n'est aucune pièce du recueil théocritéen de laquelle on puisse affirmer qu'elle précéda en date l'idylle xvi," though this of itself proves little. Certainly the author of Idyll xvi is not a mere novice. He is a poet; and while the theme does not appeal to us ("Die hohle Hand, die sich hinter Id. xvi verbirgt, ist unverkennbar," Holzinger, *Philol.* LI, 195), nevertheless there is a delicacy of treatment,

coupled with a warmth of poetic feeling, which we miss sadly in the formal Idyll xvii.

The second question is a larger one. What would naturally be the character of these early poems, if there were any? The poetry of Theocritus, in so far as it is his own, and as distinct from the general literary tendencies of his age, is genuinely Sicilian, — Sicilian in thought, in color, in tradition. The bucolic pieces, whether rightly or wrongly, call up before our minds pictures of pastoral life not as it is in colder climes, but as it was, and in measure still is, in the sunnier lands washed by the Sicilian sea. What more natural, therefore, than the assumption that the poet began first to express himself in the poetry most characteristic of him, and that he came only gradually under the influence of Alexandrian learning? Indeed, Idyll xvi of itself suggests this. Besides the warmth of poetic feeling which it shows, we note a distinct "bucolic" touch in vss. 90 ff., and, what is more important, find abundant evidence of the influence of Pindar upon the author, but none of the influence of Callimachus, *e.g.* (Kuiper, *Mnemosyne*, XVII, 383). The needless learning shown in vss. 104 f. has, of course, suggested Alexandrian influence; but this is a mere touch and cannot be taken as proving that such influences were the ones under which the genius of Theocritus took shape. On the contrary, Idyll xvi lends support to the view, in itself the most natural one, that the poet's youth and early manhood were spent in Sicily and southern Italy, and that at the time it was written the poet had not as yet come under the deadening influence of Alexandria. Certainly there is little likelihood in the assumption that after turning eastward in 274, Theocritus returned to Sicily. In the tumultuous days of the Punic War Sicily could have had few attractions for a man of letters. The view, therefore, that the bucolic pieces are early, or even that they were written before the poet had ever been in the east, has found many adherents. Attractive as it is, however, I believe it to be untenable, at least as regards the majority of the bucolic pieces (yet see v. Christ, *Ueberlieferung und Auswahl Theokritischer Gedichte*, 398); but we are concerned

not so much with the question of the actual dates of the composition of the various poems, as with that of the influences surrounding the poet during his formative period.

At the same time the counter assumption is at least possible, that as a novice Theocritus began in the conventional manner of his day and only gradually found his proper vein; or, as many prefer to put it, that his proper vein was itself thoroughly "Alexandrian," thoroughly learned and artificial. This view has such support as is afforded by the opinion, held both in antiquity and by the majority of modern Theocritean scholars, that Theocritus in early manhood studied under Philetas, the poet-critic of Cos. General *a priori* arguments therefore help us but little. We must turn back to the poems themselves.

This brings us at once to the problem of Idyll vii and to the two all-important questions of the assumed stay in Cos and of Theocritus' friendships. It should be prefaced that Idyll vii is the only one in which we have to do with what is certainly not a genuine pastoral, but with what has been well termed the "bucolic masquerade." Here Theocritus introduces himself under the name of Simichidas, and tells of his meeting a certain Lycidas (also without doubt a pseudonym) and engaging with him in a contest in song; he mentions incidentally the names of Philetas and of Sicelidas (who is known to be Asclepiades of Samos), both as poets with whom he does not as yet venture to compare himself; sings of the love affairs of Aratus, his dearest friend and his *ξένος*; and mentions as a pastoral singer a certain Tityrus, and as pipers a man from Lycope and one from Acharnae (see, however, v. Wilamowitz, *op. cit.*, 164). Other names which occur in the Idyll appear not to be pseudonyms.

Scholars, following a suggestion of Meineke's, have generally, although not universally, identified Tityrus with Alexander of Aetolia. Lycidas has been held, after v. Wilamowitz, to be Dosiadas. Such at least appears to be the prevailing view. For myself, I grant that the ultimate grounds upon which it is based — namely, that the two men appear to have been friends, and that the two poems,

the *Altar* of Dosiadas and the *Syrinx* of Theocritus, are marks of this friendship— are indisputable; but there is no proof that Lycidas denotes this particular one among Theocritus' friends. The view of Legrand, which sees in Lycidas Leonidas of Tarentum, seems at least equally probable. The prevailing view among scholars (though of late years many have waxed sceptical regarding the matter) is in brief as follows: Theocritus visited the east in early life and studied at Cos under Philetas (statements regarding this in the *vita* and in Choeroboscus are of course mere inferences from Theocritus' own words in Idyll vii). He there became a member of a poetic circle which cultivated a sort of pseudo-pastoral poetry, the various members even calling one another by pastoral nicknames. Theocritus, because he was *σιμός*, like one of the goats of pastoral song, was dubbed Simichidas (such at least is the most probable derivation of the name; other explanations seem based upon erroneous assumptions); Alexander, as the son of Satyrus, was named Tityrus (*τίτυρος* being Doric for *σάτυρος*); Leonidas seems to have been called Astacides by a mere anagram (*ἀστακός* and *λέων* being synonymous in one meaning), and *may* by a slight shift have borne also the name Lycidas. This seems at least sufficiently plausible to justify those who find a place for him in this circle; and Dosiadas, even if he be not Lycidas, belongs here for the reasons mentioned above. That Aratus of Soli was also of this company is not now generally believed, and I leave the matter open, as it is not essential to my argument. To the list, if this theory be correct, we should perhaps add the two pipers alluded to, and possibly Aristis, as denoting in all probability poets; and it is not strange that scholars have thought that among them we should find a place for those of Theocritus' cotemporaries, whose work shows "bucolic" tendencies, — *e.g.* Hermesianax. But this is mere guess-work. Whether or not Nicias belonged to this circle cannot be determined. It is generally held that he was a friend of Theocritus' youth; and it is known that he was something of a poet, as well as a physician. The scholiast on Idyll xi quotes the opening lines of the poem with which Nicias replied

to Theocritus. To Nicias Theocritus addressed Idylls xi and xiii, and xxviii was written to accompany the gift of an ivory distaff, sent by the poet to the wife of his friend. The eighth epigram is also a proof of this friendship. (See v. Wilamowitz, *op. cit.*, 159 f., for a discussion of the relations of the two men.)

Callimachus is not generally assumed to have been a member of the Coan brotherhood, although Legrand has maintained that the Aristis of Idyll vii is no other than Callimachus, and Gercke has made the same assumption regarding Lycidas. For these guesses, however, there is not a shadow of evidence; yet it should be pointed out that it is an epigram of Callimachus which gives the clue to the identification of Lycidas with Leonidas of Tarentum. (On the Astacides-epigram see v. Wilamowitz, *op. cit.*, 176 n., where it is differently interpreted.) This would bring Callimachus into close relationship with the school at Cos. At the same time one would naturally assume that Theocritus made the acquaintance of Callimachus when he went to Alexandria, after his failure to find a patron in Hiero, *i.e.* about 274-272. We have no valid ground for assuming that they had ever met before that time, or that Callimachus (as is stated by v. Christ, *op. cit.*, 402) had brought it about that Theocritus should be invited to the court of Ptolemy. This friendship therefore throws no light on the problem before us.

Before attempting to fix definite conclusions, we must notice two points of importance. (1) Idyll vii is, as stated above, the only one in which we have any real evidence for the "bucolic masquerade." That disguised poets are to be looked for in the other Idylls also, is assumption pure and simple. (2) Idyll vii is unquestionably to be put relatively late in the poet's career. As to this opinions have differed, but the cumulative effect of the separate bits of evidence seems convincing. I append a brief summary.

(a) The opening words, ἦς χρόνος, best fit a time of composition separated by a considerable interval from the time of the events themselves. What this latter date may have been is a question the answer to which is given in the following pages.

(b) The poem shows clear traces of imitation of Callimachus, and therefore seems to date from a period subsequent to Theocritus' stay in Alexandria.

(c) It is most probable that by "Zeus" in vs. 93 Ptolemy is meant, and this would point to the same conclusion, although connections between Cos and Alexandria may have been sufficiently close to justify such a phrase even before the poet's visit to the capital. Further, this touch would naturally lead us to put vii later than xvii.

(d) The recondite allusions in vss. 111 ff. and 115 f. show that Theocritus has come under Alexandrian influences; nor is there anything to excuse the learnedness. This marks these passages as different from xvi, 194 f. It is perhaps worth while to mention that vss. 115 f. suggest that before this Idyll was written Theocritus had visited Miletus.

(e) The allusions to the constellations in vss. 53 ff. are precisely in the manner of Aratus; *i.e.* they deal with the practical side of astronomy, and are widely different from the poetic allusions to the stars in which the epic, *e.g.*, abounds. (Cf. xiii, 25 ff., 49 ff.; xxii, 8 ff., 21 f.; xxiv, 11 f., and contrast the normal epic (unlearned) use in xxv, 85 f.). This suggests, if it does not prove, that this Idyll is later in date than the publication of the *Phaenomena* (*circa* 276-274?), whether or not the Aratus of this Idyll be identical with the author of that poem. Such references to the constellations do not occur in the bucolic Idylls proper.

(f) Vss. 47 ff. seem plainly to be aimed at Apollonius. This has often been stated and as often denied, — denied chiefly because it has been assumed that Idyll vii was written before the *Argonautica* was published. But that objection falls if a relatively late date be assumed for the composition of this Idyll. In the light of so many indications of a late date, we may well deny that the objection holds. It may be added that vii, 126 *looks* like an imitation of Apoll. iii, 640. On the basis of this reference to Apollonius, Knaack and Susemihl are inclined to date vii, "etwa in der Mitte der sechziger Jahre." Legrand and Cholmeley, who give the dates 270 and 285-280 respectively, of course deny the allusion.

(g) The Philinus of this Idyll is presumably the runner who won the Olympic victory in 264-260. That the poem portrays him as a youth is but natural; a considerable interval has elapsed.

(h) Theocritus is in this poem manifestly not a beginner. He has written poems which (on the common, and, I think, correct, interpretation of vss. 92 f.) have brought him to Ptolemy's notice. "Sous la bonhomie modeste du berger, on sent percer la fierté d'un poète qui n'en est plus à ses débuts," Couat, 392 n.; cf. Girard, *Études*, 250. This is not without force; and one may go further and say that such a pseudo-pastoral as is seen in Idyll vii of itself gives ground for the belief that the genuinely bucolic pieces had already been written. The pseudo-pastoral would naturally follow, not precede, the genuine pastoral. The view of Legrand (*Étude*, 156 f.) that a conventional sort of pastoral was already in vogue in the school of Philetas, and that the realism of Theocritus is meant as a protest against such fantasticalities, does not commend itself.

When these various indications of a relatively late date are brought together, their cumulative force is so considerable that the matter seems to me scarcely to admit of debate. We may, therefore, safely follow Susemihl and Knaack, and date the poem *circa* 265, — about ten years after Theocritus turned eastward.

Now as to the events themselves with which the poem deals. According to the common view they fall quite twenty-five years earlier, when Theocritus and the other poets mentioned were gathered together in Cos about their leader and teacher, Philetas. What, it is asked, brought them there, if it was not the desire to study under the great master? (See Susemihl's vigorous defence of this view in the *Jahrbücher* for 1896, 386 f.; cf. *Philol.* LVII, 331.) This, it must be conceded, is very plausible; and when the "bucolic" touches in Philetas and in the other poets, whom Theocritus is assumed to mention in Idyll vii, are observed, the case becomes still stronger. If we hold to this, we must assume that Theocritus, even while a youth, came under the influence of Alexandria;

and there will not be a poem of his in which we may not legitimately look for traces of such influence. Learned allusions, conventionalities, over-elaboration of details, fantasticalities even, will be neither impossible nor improbable.

At the same time, even in the fascinating task of reconstruction, we must not lose our sense of perspective, our ability to measure varying degrees of probability. I have conceded that there is a high degree of plausibility in the assumption that Theocritus studied in Cos before the death of Philetas (which is put tentatively *circa* 285), and that he there became closely associated with other poets of his day. To go further and say that these poets were regularly called by pastoral nicknames, is to make an assumption that possesses distinctly less probability; and to take the next step and assume that they habitually disguised themselves as Lycidas does and masqueraded in pastoral garb, is to desert probabilities altogether. Yet both of these latter assumptions are commonly made by the newer school of Theocritean critics; and then this same pernicious notion of disguised poets must needs intrude itself everywhere, and be made the very corner-stone of their interpretative system. Now and again a saner voice speaks, but it is scarcely heard. Helm's wholly admirable paper in the *Jahrbücher* for 1896, 475 ff., is dismissed by Knaack with a contemptuous "bietet nichts neues."

With remarkable unanimity almost all scholars have relinquished their former views and have followed v. Wilamowitz in declaring that the Aratus of Idyll vii is not the author of the *Phaenomena*: so Knaack, Susemihl, Wendel, Geffcken, Helm, Cholmeley, *e.g.*; and this has caused some scepticism regarding the school at Cos. In the existence of this I have never believed,—even v. Wilamowitz has now given it up (*Textgeschichte*, Vorwort),—and I have always been doubtful about an early stay on the part of Theocritus in the east. My present purpose is to show that even the proposed identifications of the personages mentioned in Idyll vii do not compel us to believe in such a stay.

With reference to these identifications we must remember

that we are dealing with combinations which, however shrewd, may none the less be misleading; and in the ultimate analysis our evidence is slender indeed. Not one of them can be called certain, unless it be that of Simichidas with Theocritus and that of Sicelidas with Asclepiades; and while these are universally accepted, no scholar has any convincing explanation to offer for the pseudonym given to Asclepiades. Further, it is to be noted that neither Philetas nor Sicelidas take any part in the action of the poem; they lie outside of it, in a sense, as Homer does, the *Χίον ἀοιδόν* of vs. 47. We must admit that Lycidas denotes some real person, but whom? The list of conjectures includes Aratus, Callimachus, Dosidas, Leonidas, Rhianus, Astacides, and perhaps still others. Could not one, for example, with some degree of plausibility see even in the name a reference to Lycus of Rhegium, to whom the story of the goatherd fed by bees is said by the scholiast to be due? That the other apparent pseudonyms also denote real individuals is generally assumed, but cannot be proved. Tityrus, *e.g.*, may be merely a conventional pastoral name, and scholars may after all have been pursuing a will-o'-the-wisp in seeking to identify the bearer of it. (V. Wilamowitz, *op. cit.*, 165, admits the possibility of this, but holds to the other view.)

This may seem an excess of scepticism; but it is well to remember that we are on very shaky ground. Moreover, to go even beyond these identifications and to assume that the Tityrus of Idyll iii must be the same individual, and therefore the same disguised poet as the Tityrus of Idyll vii, or to see a mysterious significance (v. Wilamowitz, *De Lycophronis Alexandra*, 13 n.) in the fact that the name Comatas in the story of the blessed goatherd in Idyll vii seems to be due to Theocritus and not to his sources, and that the same name is borne by one of the personages of Idyll v, is surely to indulge in ingenious, but futile, imaginings.

We are confronted, however, with a very definite question: If these various poets were together at Cos, must it have been before the death of Philetas? We have thus far found nothing to compel this conclusion, unless it be that the desire to

study under Philetas is the most natural reason to be assigned for their coming together. But the mere fact that Philetas had made Cos a great literary center of itself suffices. It is certain that Theocritus spent considerable time there in later life, and he appears to have written several of his poems there (vii itself *e.g.*, and ii, and very probably others) a quarter of a century nearly after Philetas' death. It is natural, therefore, to ask whether what we know of the lives of the poets mentioned suggests any other date as a probable one for their being together in Cos.

We begin with the hypothesis of Idyll vii, which says of Theocritus: ἐπιδημήσας γὰρ τῇ νήσῳ (*i.e.* Cos, of course) ὁ Θεόκριτος ὅτε εἰς Ἀλεξάνδρειαν πρὸς Πτολεμαῖον ἀπήει, φίλος κατέστη Φρασιδάμφ καὶ Ἀντιγένει. (The accepted date for this is 274.)

As to the grounds upon which this statement is based we know nothing. It may be a mere guess, or an inference from these facts: Theocritus was born in Sicily; he spent some time in Alexandria; Idyll vii plainly deals with Cos: *ergo* Theocritus stopped at Cos on his way eastward. If so, the statement lacks all authority; but it is at least possible that it is based on a bit of genuine tradition. (On this, see Legrand, 47; v. Wilamowitz, *Textgeschichte*, 151.)

The problem of a stay in Cos on the part of Aratus has greatly troubled scholars—those, *i.e.*, who have held to the old view that this Aratus is he of Soli. Susemihl, before his rejection of that view, fixed upon 292–290 as the most probable date; but Usener (*R.M.* XXIX, 41 ff.) argued for the period intervening between Aratus' first stay in Macedonia and his stay in Syria. Now as the literary circle at the court of Antigonus was broken up by the disturbances following upon the return of Pyrrhus from Italy, this would fall in exactly the same period as the assumed visit of Theocritus to the island. Susemihl (*A.L.G.* I, 287, n. 8) rejected this brilliant conjecture of Usener's on the ground that at that time Theocritus appears to have been in Sicily. This objection seems, however, baseless. Theocritus presumably left Sicily immediately after his unsuccessful appeal to Hiero.

Aratus, then, leaving Macedonia in 274 and journeying to the court of Antiochus may well have stopped at Cos and there become acquainted with Theocritus. The view of Häberlin, that Theocritus had met him at the court of Antigonus (*Carmina Figurata*, 50 f.), has found no acceptance. There is no evidence that Theocritus was ever in Macedonia.

Of the sequence of events in the life of Leonidas we know nothing; but an extant epigram brings him into connection with Pyrrhus, and another into connection with Cos. It is easy and tempting to think of him as coming to the east in the train of Pyrrhus; and in that case a stay in Cos would be easily assumed.

There is no tradition that Alexander of Aetolia ever visited Cos, but such a visit has often been assumed because of the general tendency to identify Alexander with the Tityrus of Idyll vii. As he was one of the three scholars set in charge of the library at Alexandria by Ptolemy Philadelphus, presumably shortly after the latter came to the throne, he may, of course, have visited Cos, and, for that matter, other literary centres at an earlier date; but when it is remembered that he, too, was one of the group of poets at the court of Antigonus, it will appear simpler to make the same assumption in his case that was made in the case of Aratus.

These synchronisms are, of course, in every instance due to the fact that the assumed stay of Theocritus in Cos falls precisely at the time of the breaking up of the literary circle at Pella after the return of Pyrrhus; but it is remarkable that they concern those poets who, on other grounds, have been considered members of the poetic brotherhood at Cos. All that I claim is that, so far as these conjectural identifications are concerned, it is as easy to assume 274-272 as the date when these men were together at Cos as to fix upon a period before the death of Philetas.

I have omitted Dosiadas (for we know nothing whatever of his life, and I am sceptical as to his being the Lycidas of Idyll vii) and Hermesianax. The assumption that the latter, too, belonged to this circle (the Ageanax of Idyll vii?) rests upon most slender grounds, and we are wholly in the dark,

not as to chronology alone, but as to almost all that pertains to his life.

The question now arises, Is there any counter evidence that makes the above conclusion unlikely or even impossible?

(a) The *Syrinx*, now generally regarded as genuine, is by many held to be an early work — and the *Syrinx* shows more strikingly than any other piece in the Theocritean collection the learned artificiality of the age. Moreover, v. Wilamowitz has shown (*De Lycophronis Alexandra*, 12 f.) that a close connection is to be assumed between the *Syrinx* and the *Altar of Dosiadas*. Opinions differ as to which is the earlier.

Now if this extraordinary and pedantic composition is literally to be put early in Theocritus' life, then the friendship with Dosiadas must also be put early, and when we add the fact that the pseudonym Theocritus-Simichidas is given in the *Syrinx*, we are practically driven to the acceptance of the common view regarding the school at Cos with its artificialities, its riddles, and its nicknames, and to bring Theocritus under such influences while he was still a youth. But regarding the date of the *Syrinx* we can say nothing more than that it was certainly composed at a time and under surroundings which made such a production possible. It dates certainly from a time when the author had come under Alexandrian influences; and if we have found reason to assume the year 274 as the date of Theocritus' first visit to the east, we shall simply say that the *Syrinx* cannot be earlier than that. V. Wilamowitz, *Textgeschichte*, 151, puts it later than *Idyll vii*.

(b) It is commonly held that the friendship between Theocritus and Nicias must have been contracted in the poet's youth, and as there is no evidence that Nicias visited the west, this has seemed to compel the conclusion that Theocritus visited the east. But here, too, our knowledge is very incomplete and our information contradictory. If the statement that Nicias was *συμφουιτητής* of Erasistratus is true, then the other statement that Erasistratus was court physician to Seleucus *circa* 294–293 cannot possibly be true; for in that case Erasistratus' student days can hardly be brought down

later than 305–300, when on any theory Nicias must have been a mere boy. Either statement may be based upon an error, and with the opinion that they mutually exclude one another some scholars discredit one, others the other. As to the former, it is apparently necessary to assume with Helm (*Hermes*, XXIX, 166) that it is based upon the fact that both Nicias and Erasistratus studied under the same master, Metrodorus, but that the writer is in error in thinking that they were students together, as an interval of some years must have intervened. So Susemihl, *Philol.* LVII, 330; on the whole question see also Legrand, *Étude*, 49 ff. In any case, so far as these vexed questions are concerned, there is nothing to prevent our assuming that Theocritus and Nicias met for the first time in 274.

The poems of Theocritus which bear witness to this friendship help us but little. Epigram viii cannot be dated; Idyll xxviii is presumably later than xi and xiii. (That it was written in Sicily, or that the poet must be assumed to have set out from Sicily to visit his friend in Miletus, is a natural, but not a necessary inference; Legrand, *Étude*, 50.) Of the other two Idylls, xi is held by v. Wilamowitz to be early (*Aratus von Kos*, 183; *Textgeschichte*, 159, 255),—earlier even than xvi (so, too, Susemihl, *Philol.* LVII, 332, although he distrusts the validity of v. Wilamowitz's arguments; see *Jahrbücher*, 1896, 388); xiii is, on the other hand, put late, later even than the publication of the *Argonautica*, since it is assumed to have been occasioned by Apollonius' treatment of the Hylas story (v. Wilamowitz, *Hermes*, XVIII, 29; Knaack, *ib.* XXIII, 137. See, however, Türk, *De Hyla*, 29 f., and Heumann, *De Epyllio Alexandrino*, 19 f.).

This plainly leaves us in doubt, and certainly cannot be said to prove that Theocritus' friendship with Nicias was contracted at an earlier date than 274. Those who hold that xi was written in Sicily and that it is earlier than xvi—and this view I have myself been inclined to hold; both theme and treatment accord well with such an assumption—may none the less assume that Theocritus later added a preface in sending the poem to his new friend.

(c) Susemihl (*Jahrbücher*, 1896, 386) argues that the tone of Idyll vii makes it necessary to assume that at the time of the events there recorded the individuals mentioned were still young. "Würde nicht auch nach griechischen begriffen ihr liebeswandel, wie er hier gezeichnet wird, bei älteren hässlich sein, während er nach denselben bei jüngeren ganz natürlich erscheint?" To Susemihl this, of course, means that these events are to be referred to Theocritus' assumed stay in Cos as a student before the death of Philetas. In 274 the poet was, on the commonly accepted view, about forty. Helm has, however (*Jahrbücher*, 1897, 589 ff.), adduced valid grounds for believing that Theocritus' birth should be put considerably later than 315, and Köpke, wrongly, as I think, has made a similar assumption regarding Aratus (of Soli). Susemihl's reply (*Philol.* LVII, 328 ff.) does not destroy the force of Helm's arguments, which seem to me practically unanswerable. It is in the highest degree unlikely that Theocritus reached the age of forty without having produced anything; and since very few of our extant poems can on any theory be assumed to be earlier than 275, the difficulty is a real one. It vanishes, however, if we assume that at that time the poet was under thirty. Then the tone of restless discontent, the modest way in which the poet speaks of himself, the imitation of Pindar, all find their explanation; and in Idyll vii the attitude assumed by Simichidas toward Aratus is precisely what we should expect of one who sees the folly of such actions on the part of a mature man, while he can say of himself that he loves his love *ὄσον εἶαρος αἴγες ἔραυτι*.

It would appear then that the assumption of an early stay in Cos on the part of Theocritus rests upon very slender foundations. That he ever was a student under Philetas there is nothing to prove. Indeed, the fact that Philetas is mentioned by name and not by pseudonym in Idyll vii is possibly an indication that he died before the custom of using bucolic nicknames came into vogue. (Against this must be set the fact that Asclepiades does bear a pseudonym.) Further, the fact that the poet speaks with such apparent deference of

Philetas and Asclepiades by no means necessarily marks the reverence of a pupil for his former teachers. It may equally well be a half playful bit of self-depreciation quite natural in a new-comer, as though he would say: "I am something of a poet myself, though, of course, I don't pretend to vie with the great masters who have made this region famous in letters." The tone of playful banter is quite unmistakable, and the statements are not to be taken too seriously. Idyll vii is late, and does not prove the existence of a bucolic brotherhood or of a school of pseudo-bucolic poetry. On the other hand, it is most easily explained on the assumption that the poet, who had made his name by his pastorals, makes use of a modified and conventional form of pastoral in writing of his literary friendships. Even if we grant the more than questionable identifications of the personages mentioned in Idyll vii, it has been shown that this does not necessitate the belief that Theocritus was ever in the east until he turned thither after his repulse by Hiero in 275-274. (Legrand argues similarly, but with a different purpose.)

If all this is sound, we may rightly hold that Theocritus did not come under the influences of Alexandria until he had reached manhood; by which time his poetic genius would have developed and taken shape, moulded by Sicilian, not by Alexandrian, surroundings. This is the important point, and this and nothing more the present paper seeks to establish;—not that all or even most of the bucolic pieces were written before the poet left Sicily; not that they are wholly free from bits of needless erudition, or from allusions to contemporary poets; but that they preserve for us a poetic interpretation of a phase of real life, and that they owe their origin, not to literary theories and conventions or to the feasts of religious *βουκόλοι*, but to the fact that the poet in his Sicilian home and in the neighboring regions of southern Italy had seen and loved the life of the herdsmen. This with genuine poetic feeling he had sought to interpret, so that even in the learned and artificial surroundings amid which he wrote, after he had taken up his residence in the eastern world, his pastorals preserve much of the fragrance of the hills and fields of his Sicilian home.

I have no desire to wage again the battle over the pastoral or to advocate the claims of that much-abused form of poetry, — nothing to say in defence of the vapid productions which are taken to represent the pastoral; but, while all attempts to glorify the life of the French or English peasant and to portray in the form of a pastoral the happy days of an age of gold, or, still worse, to treat allegorically of contemporary events, may be patently lacking in poetic truth, while the court pastoral must be to us an absurdity, yet a genuine pastoral there is, based upon real life, — idealized, it is true, modified, adapted; but none the less possessing its own beauty and its own truth. The type is not Lycidas “mit dem stinkenden Fels” (v. Wilamowitz), not the revolting coarseness of Comatas and Lacon, — not the noble Daphnis ode, nor yet the idyllic picture which so charmed Sainte-Beuve:

ἀλλ' ὑπὸ τῆ πέτρῃ τῆδ' ἄσομαι, ἀγκὰς ἔχων τυ,
σύννομα μᾶλ' ἔσορῶν, τὰν Σικελὸν ἐς ἄλα.

(“Voilà ce que j'appelle le Raphaël dans Théocrite: trois lignes simples et l'horizon bleu qui couronne tout”), but rather the simple Idyll iv, with its “parfum champêtre et comme l'odeur de bruyère qui court à travers les propos familiers et simples”.

IX. — *The Relation of Accent to Pause-elision and to Hiatus in Plautus and Terence.*

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IN the last volume of the *Transactions* (XXXVI, 82 ff.) I considered pause-elision¹ in Latin verse, not including the drama, and attempted to show that, when the second element of the elision is long, it is as a rule a syllable which does not have a strong accent. Exceptions occur chiefly in connection with the vocative² and imperative, and in passages which are emotional in character. The second element of the elision is more frequently an accented syllable when it is short than when it is long, but even in the case of the short syllable the accent on the second element is comparatively rare.

In this paper I shall first consider pause-elision in the drama and shall begin with Terence. In his six plays³ I have noted upwards of 1600 examples of this type of elision.

¹ In my previous paper on pause-elision I expressed the view that in elision both vowels were as a rule sounded (*l.c.* 82, 1, 2). I wish to call especial attention to the evidence presented by Donatus on this subject. He definitely implies that the monosyllable forming the first part of elision retains its entity. *Hec.* 500, magno pondere legendum utrumque pronomen, ut (*Virg. Ecl.* iii, 25) 'cantando tu illum?' Compare also p. 166. Can we conceive of the suppression of the final vowel of *arma* in such a line as Statius, *Theb.* iii, 348:

tuociferans: arma, arma uiri, tuque optime Lerna?

I cannot accept the theory that the real structure of the verse is one thing and its rational delivery another; that the scansion gives elision and the reading hiatus, a view which has prevailed from Corssen (*Aussprache*, II², 781) to Kauer (*Wien. Stud.* XXII, 85). If the verse is written to be read and not mechanically scanned, its structure must be in harmony with effective rendering. The poet of the drama concerned himself with the effect of his verse on the stage and not in the schools.

² Pause-elision in the case of the vocative, I attempted to show was apparent rather than real, owing to our modern method of punctuation (*l.c.* 87); this fact is emphasized in the present paper, p. 155 n. 1.

³ I have based this part of the paper on the three editions of Dziatzko, Fleckeisen², and Tyrrell. I have noted all cases in which elision occurs in connection with punctuation. By this method all the more marked examples of sense-pauses

I cite those cases in which the second element of the elision is formed by a monosyllable, or by the first syllable of a word which would have a sentence-accent.¹ This includes those cases in which the second element is formed:

a) By such a word as receives a sentence-accent in prose, and which is apt to receive the ictus in comedy.

b) By such a word as forms a part of a word-group, and as such receives a primary accent.

Class a) contains the most important exceptions to the general rule that the accented syllable when long is avoided in the second element of pause-elision. I arrange these examples in the four following classes:

I. Those in which the second element of the elision is the imperative.

II. Those in which it is a vocative.

III. Those in which it is an exclamatory word.

IV. The remaining cases. The second element is formed, a) by a verb, b) by an adverb, c) by an adjective, d) by a noun.²

I. Imperative as the second element:

iam. sen. *Haut.* 380 felicem. :: ambula 5 a, *Phor.* 52 Daue. :: accipe 5 a, *Eun.* 908 uero. :: i prae, sequor 5 t; iam. sept. *Hec.* 787 eam? :: i 4 a; tr. sept. *And.* 329 uideam. :: audi 6 a, 860 Dromo! :: audi 4 a, *Phor.* 559 o lepidum. :: aufer te 5 a; iam. sen. *And.* 871 age Pamphile, exi Pamphile : 2 a, *Haut.* 804 abi, efer 3 a, *And.* 171 intro. i prae, sequor 5 t; iam. sept. *Eun.* 282 age modo, i 2 a; iam. oct. *Eun.* 377 orna

are included, and the method has the advantage that the subjective element is eliminated from the collection of the material. Our modern editions place punctuation in certain cases where there is no sense-pause, and where it is omitted in accordance with the ancient method of punctuation. These cases I shall cite by number in the footnotes.

¹ Of words accented on the first syllable I exclude only sentence-enclitics, such as conjunctions, prepositions, pronouns (Lindsay, *Lat. Lang.* 166) and interjections which do not have a marked accent on the first syllable (*ib.* 164).

² The elisions at the change of rôle are placed first. The examples in each class are arranged according to the metre in which they occur. The place in the verse in which the elision occurs is given after each citation, as 3 a denotes the third foot and the arsis. I use the term arsis to denote the strong or accented part of the foot.

me, abduc 5 a; tr. sept. *And.* 897 inpone, impera 7 a, *Phor.* 527 placeo, utere 7 a, 540 unde, edoce 7 a, 1037 temere, audi 6 t.

II. The vocative as the second element :¹

tr. sept. *Ad.* 679 auscultā. :: Aeschine 5 a; *Ad.* 637 perii. :: Aeschine 7 a; iam sen. *Ad.* 449 ortum. o Aeschine 5 a. This reading is supported by all the Mss and Donatus. The *o* both in this line and in 407 seems in harmony with the emotion which characterizes these passages (*Studem. Stud.* I, 594). Fleckeisen changes the order of the words. Spengel (cf. note on *Ad.* 407), Fabia, and Plessis retain *o*. Dziatzko-Kauer² (*Ad. Anh.* p. 169) deletes *o* owing to the "Verschmelzung von drei zusammenstossenden Vokalen zu einer Silbe;" but compare the elision of the two syllables in such words as *mco*, *suo*, *Mil.* 262, *Rud.* 259, *Stich.* 39 etc. Cf. Brix-Niemeyer, *Mil.*⁴ on v. 262 and Dziatzko-Hauler, *Phor.* p. 56, n. 6; *Trans.* XXXVI, 204, Bursian CXXX, 181. In regard to such elisions as *Most.* 807 commodum i intro, see Seyffert in *Berl. Phil. Woch.* 1904, 137.

III. Exclamatory word as the second element :

obsecro occurs 17 times, 7 at change of rôle;² occidi

¹ The nature of the pause in connection with the vocative has been discussed since the time of the Greek scholiasts (Bekker, *Hom. Blätter*, 268 ff.). The method adopted by the ancients is well summed up by Kauer (*Wien. St.* XXII, 67 ff.). If the vocative stands at the beginning of the sentence, punctuation follows it; but if it is followed by a closely associated word, as *Syre inquam, pater obsecro*, the punctuation comes at the close of the phrase. When the vocative does not stand at the beginning of the sentence it is not separated as a rule from the clause to which it belongs. Cf. Norden, *Aeneis VI*, 378, 1; 381, 1; *Trans.* XXXVI, 87. In the following examples of the vocative the modern editions commonly insert punctuation, whereas it would be omitted according to the ancient method: *And.* 894, *Phor.* 986, *Ad.* 184, 278, *Phor.* 883, *Ad.* 488, 499, 677, *Eun.* 565, 574, *Ad.* 175, 190, 592, 620, *Phor.* 528, 854, *Ad.* 631, 989, *Phor.* 465, *Hec.* 607, *Haut.* 291, *Hec.* 359, *Haut.* 575, 883.

² *Iam. sen. And.* 725 5 a, 800 5 a, *Eun.* 669 5 a, *Phor.* 944 5 a; *iam. oct. Hec.* 602 5 a; tr. sept. *Phor.* 209 7 a, *Eun.* 715 2 a; *iam. sen. And.* 473 5 a, *Haut.* 302 1 a, *Eun.* 428 1 a, 905 5 a; *iam. oct. Haut.* 403 5 a, *Eun.* 664 1 a; tr. sept. *And.* 232 7 a, *Haut.* 1025 7 a, 1029 7 a, *Hec.* 528 7 a.

I have included *Eun.* 715, though the exclamatory character of *obsecro* is not so prominent here as in the other passages cited.

In *Haut.* 302 perge *obsecro*, the Bembinus does not punctuate before *obsecro* (Kauer, *l.c.* 84). Compare also Donatus on *Eun.* 685, 799. In similar cases, as

5 times, 3 at change of rôle; ¹ *audio* 6 times, 4 at change of rôle; ² *optumest* 3 times at change of rôle; ³ *optume, actumst, actum siet, ilicet, enicas* (at change of rôle), *odium* 1 each.⁴

IV. The remaining cases, *a*) verbs :

iam. sen. *Haut.* 349 redi. :: adsum 5 a, 804 efer argentum. :: efero 5 a, *Eun.* 110 ciuemne? :: arbitror 5 a, *And.* 784 omnia. :: ain 4 a, *Ad.* 405 ista. :: ain uero 3 t; iam sept. *Eun.* 274 hercle. :: uro hominem 5 t; iam. oct. *Eun.* 567 sum. :: ain 3 a, 1037 factum. :: audin tu 4 t; tr. sept. *Haut.* 890 esse. :: ain 2 a, *Eun.* 767 ostende. :: adsunt 6 t, 809 inquam. :: audin tu 4 t; iam sen. *Haut.* 426 ibo, adloquor 5 a, *Phor.* 38 confeci : adfero 5 a, 79 facere, obsequi 1 a, 963 prospicio, haereo 5 a, *Haut.* 500 arbitrum : ibo 3 a, *Ad.* 368 consilium, egit gratias 4 a; iam. sept. *Eun.* 982 me. emit 3 a; iam. oct. *Eun.* 579 sola. adnuo 7 a, *Haut.* 241 una : adsunt tibi 7 t; tr. sept. *Haut.* 1046 inhumane : exeo 3 a, *Eun.* 706 paulum : audin 4 a, *Phor.* 561 inpone, eferet 7 a, 867 accessi, astiti 7 a, 1035 ignosce : orat 2 a.

b) adverbs : *una* occurs 5 times, *optume, ilico* twice each,⁵ also the following once each : tr. sept. *Ad.* 702 illam? :: aequo 2 t; iam. sen. *Eun.* 470 iussi. ocius procede 3 a; tr. sept. *Ad.* 322 expeto : oppido 2 a, *Haut.* 667 filiam : olim 6 a, *Ad.* 547 obnuntio ; aegre 4 a.

And. 473 serua me, obsecro, the pause before *obsecro* is slight and probably would not be indicated in the ancient punctuation. I have, however, included this latter case and similar ones ; but whether these are included or not does not affect the general principle.

¹ Iam. sen. *Eun.* 993 5 a ; iam. oct. *And.* 592 7 a ; tr. sept. *Phor.* 198 3 a ; iam. sen. *Haut.* 908 5 a, *Hec.* 638 5 a.

² Iam. sen. *And.* 552 5 a, *Phor.* 947 5 a ; iam. sept. *Haut.* 694 1 a ; iam. oct. *Eun.* 371 3 a ; *Phor.* 160 7 a ; tr. sept. *Phor.* 488 7 a.

³ Iam. sen. *Ad.* 402 5 a, 884 1 a ; tr. sept. *Hec.* 871 7 a.

⁴ Iam. sen. *Eun.* 101 5 a, *And.* 465 2 a, *Haut.* 456 5 t ; tr. sept. *Phor.* 208 Phaedria, ilicet, 7 a (on exclamatory character of *ilicet*, cf. Dziatzko-Hauler, note on verse, Donatus on verse : semper 'ilicet' finem rei significat, ut 'actum est'), *Phor.* 856 7 a ; iam. oct. *And.* 941 3 a.

⁵ Iam. sen. *Eun.* 422 audiui. :: una 4 t, *And.* 107 Chrysidem, una 4 a, *Ad.* 495 educta : una 2 a ; iam. oct. *Phor.* 809 ipsam : una 3 t ; tr. sept. *Phor.* 556 metuere : una 3 a ; iam. sept. *And.* 686 Pamphile, optume 4 a ; tr. sept. *Haut.* 1046 concilium. optume 7 a ; iam. oct. *Haut.* 616 ostendisti, ilico 7 a, *Ad.* 618 uidi, ilico 7 a.

c) adjectives: a form of *omnis* occurs 11 times,¹ and of *unus* 8 times,² and the isolated case: iam. sen. *Ad.* 738 *queo, aequo animo* 4 a.

d) nouns occur seven times:

iam. sen. *Phor.* 986 *exi. :: os opprime* 3 t, *Eun.* 670 *uide, os* 2 a; iam. oct. *Eun.* 318 *anni? :: anni* 6 a, *Phor.* 831 *conficienda, otium* 7 a, *Ad.* 187 *cupio, aequi* 1 a, *Ad.* 260 o *Ctesipho. :: o Syre, Aeschinus ubist?* 3 a; tr. sept. *Phor.* 868 *compressi, aurem admoui* 3 a.

The first group includes 16 imperatives. When we consider the exceptional use of the imperative, not simply in pause-elision in the drama, but also in the more formal kinds of verse,³ it is not without significance that in Terence we find a strong tendency to avoid the primary ictus on the imperative, except when it follows another imperative, and here the pause is slight, or when it occurs after a change of rôle. With these exceptions there are only 3 cases out of the 17 in which the primary ictus falls on the first syllable of the imperative. Two of these occur in the final dipody of trochaic septenarius (*Phor.* 527, 540), and one in the fifth arsis of iambic octonarius (*Eun.* 377), and even in this latter case it is an imperative word-group, *orna me*. At these points of the verse exceptions are especially frequent.

This tendency of the Latin imperative to depart from the normal word-accent is apparently an inheritance from the parent speech. This characteristic of the Indogermanic is preserved in the Greek imperatives, as *λαβέ, ιδέ, εἰπέ*, etc. (Brugmann, *Vergl. Gramm.* I², 965).⁴ In Celtic, in compound

¹ Four occur at change of rôle: iam. sen. *Ad.* 364 4 t, *Eun.* 914 3 a, *Phor.* 612 5 a; tr. sept. *And.* 975 2 a. Also iam. sen. *Haut.* 399 2 a, 460 4 a, *Phor.* 264 4 a; tr. sept. *Eun.* 238 3 a; iam. oct. *And.* 311 1 a; tr. sept. *Ad.* 978 3 a; bacch. quat. *And.* 482, final syllable of second foot.

² First case at change of rôle: iam. sen. *Phor.* 983 4 a, *Eun.* 877 2 a, *Phor.* 137 5 t; iam. oct. *Eun.* 295 2 a, 1038 7 t; tr. sept. *And.* 904 2 t, *Haut.* 583 5 a, *Phor.* 514 3 a.

³ *Trans.* XXXVI, 107, n. 1.

⁴ With the final accent of imperatives in Greek we may compare a similar tendency to accent the final of the imperative in Latin comedy. Note the accent *mane mané* in *Haut.* 613, 736, *Ad.* 264, and the ictus on the final of syllable of the imperative in *Cist.* 770, *Pseud.* 103, *Men.* 215, *Curc.* 588. Loch (*Zum Gebrauch des Impera-*

verbs, the preposition received the accent in the imperative, while in other forms of the compound the second element of the word is usually accented (Brugmann, *op. cit.* I, 978). With these Celtic forms we may compare the Greek *πρόσ-λαβε, εἶσ-ιδε* which preserve the original Indogermanic accent (*l.c.* 965). With the accent *i praé, sequor* (*And.* 171, *Eun.* 908) we may compare such accents as *go ón, geh wég, gib hér* (Sievers, *Phonetik*⁵, p. 235, § 630).

In the last group the verb forms the second element of the elision in 25 examples. These exceptions differ in character. Those cases in which the second element of the elision is formed by a syllable which has a word-accent, but not the verse-ictus, have less emphasis. In this case there was doubtless a compromise between the two accents, as is the case in modern languages when there is a conflict of word-accent and ictus. Hence cases like *una : adsúnt* are not without a certain emphasis, but they are not so emphatic as those in which the word-accent and ictus fall on the same syllable as in *una : ádsunt*.

Omitting the 11 examples which occur at the change of rôle,¹ we briefly examine the remaining number. In *Haut.* 241 *una : adsúnt tibi*, the second element of the elision stands in the thesis and the phrase is accented as a word-group. In *Ad.* 368 *consilium, egit gratias 4 a*, the verse-ictus égit grátias, corresponds to the prose-accent of this word-group.²

tivus bei Plautus, p. 17) says: "Die iambischen Imperative werden zwar gewöhnlich pyrrhisch gebraucht, doch behalten sie ihre ursprüngliche Messung, wenn das Wort mit Nachdruck ausgesprochen wird, also namentlich auch bei Wiederholung desselben Imperativs an zweiter Stelle." Thus the accent of the imperative corresponds to the accent of interjections and of exclamatory words in general, which also often take the accent on the last syllable (Lindsay, *Lat. Lang.* 164, 618; Brugmann, *op. cit.* II², 45. The exclamatory use of the imperative is also noted by Donatus (cf. on *Eun.* 834, *Ad.* 264). It may be illustrated from the use of *age* and *caue* in the singular, when more than one person is addressed (Loch, *op. cit.* 16).

¹ The elisions at the change of rôle which occur in the four subdivisions of this fourth class will be considered together on p. 162.

² When *gratias* and *gratiam* stand immediately after or before the verbs *agere, habere, referre*, the noun regularly has the primary verse-ictus. I have noted 19 instances in Terence with only two exceptions. Compare also *exple animam*

Compare *Eun.* 274 hercle. : : uro hóminem. There is also evidence in the structure of the hexameter that this is the regular accent of this type of word-group (cf. *Class. Phil.* II, 70).

In five examples the elision occurs between verbs which, owing to their relation to each other in thought and to their similarity in grammatical construction, would not be separated by a marked sense-pause.¹ The most exceptional of these is *Phor.* 38 confeci : adfero. This exceptional rhythm is justified by the special emphasis on *adfero*, and it is in harmony with the high spirits of the slave Davus. He is congratulating himself that, after getting the money together, he is now bringing it. In the other four cases also the accented word which forms the second part of the elision is emphatic.

Eight cases which are more exceptional in character remain. Four of these occur in trochaic septenarius, two in iambic octonarius, and two only in iambic senarius. In *Eun.* 706 *audin* is exclamatory in character. *Phor.* 561, 1035 have imperatives as the first element of the elision and emphatic words as the second. With these we may compare hiatus after imperatives and interjections (cf. Maurenbrecher, *Hiatus*, 133, 207).

In *Haut.* 500 the form of the elision reflects the eagerness of Chremes to make his preparations to help his friend Menedemus; in 1046 a similar elision occurs for a similar reason, only the conditions are reversed. It is now Menedemus who is eager to aid Chremes. One is almost tempted to think that the irony in the change of position of the two aged

(*Hec.* 755, 787), *explete animam* (*ib.* 785). In this fourth class of pause-elisions 33 different words are found in the second part of the elision. Of these 17 are verbs. These facts suggest that the accent of the noun is more marked than that of the verb, and this conclusion is strengthened by the fact that in the more formal kinds of verse nouns are never found in elision after a marked pause (*Trans.* XXXVI, 98).

¹ These are *Haut.* 426, *Phor.* 38, 79, 867, 963. Some of these are asynthetic details. The ancient method of punctuation separates such cases by punctuation. Thus the Bembinus punctuates *Haut.* 465 *sumat* > *consumat* > *perdat* >, though Umpfenbach, Dziatzko, and Fleckeisen do not punctuate (cf. Kauer, *l.c.* 72, 85). The pause in such cases is also indicated by hiatus which not infrequently occurs in similar cases in Plautus.

friends is brought out by the similarity of the verse-structure, but probably all that it is just to claim is that like conditions of thought and emotion result in a like form of rhythm.

In *Eun.* 982 *emit* is to be emphasized, as this word gives the key to the whole plot. In *Eun.* 579 the emphatic character of the elision is in harmony with the emphatic position of the word.¹

Besides five instances of *una*, an adverb occurs nine times. The only one of these which occurs in iambic senarius is *Eun.* 470. Here *ocius* is an emphatic word and occurs in an emphatic imperative phrase. In the remaining cases the adverb is also emphatic.²

In the case of the adjectives we have *omnis* used 11 times,³

¹ When a word, not a sentence-enclitic, occupies the three last half-feet and is preceded by a sense-pause and is connected in thought with the following line, it has special emphasis. The same principle applies to the sixth foot of hexameter.

² To illustrate this emphasis, I quote the remaining cases in which an adverb, occurring but once in pause-elision in Terence, is used. In

Haut. 667 *nunc* ita tempus fert, mi ut cupiam filiam: olim nil minus

olim is contrasted with *nunc*.

Ad. 547 *primus* porro obnuntio; aegre solus, siquid fit, fero.

Though *primus* and *solus* are contrasted, *aegre* is the word of most weight in the line: 'sorrow comes to me alone.'

Ad. 322 *te* exspecto: oppido oportune te oportulisti mi obuiam.

We may here note the exclamatory character of the emphatic *oppido* and further the marked assonance which justifies the exceptional rhythm.

³ The frequent use of *omnis* and *unus* in pause-elision, while other adjectives are so carefully avoided, affords us a good opportunity to examine into the special conditions under which accented syllables are thus used. These two conditions which exist in varying degree are 1) emphasis and 2) a long syllable which falls below the standard in length, sometimes called the half-long.

The following points may be mentioned to illustrate the emphasis of *omnis*: The word from its very nature is as a rule emphatic. Christ (*Metrik*², 61) points out that the first syllable of *πάρως* regularly stands in the arsis of the drama. In the 11 examples mentioned above *omnis* is emphatic, though perhaps with less emphasis in *Ad.* 364, where the first syllable is in the thesis. In most of the examples the emphasis is unmistakable, both from the thought and from the form of the expression. In three cases, for example, *omnia* is used with *omnes* for emphasis and rhetorical effect.

The Bembinus punctuates before *omnia* in *Haut.* 830 *dixi pleraque* omnia (Kauer, *l.c.* 65). Kauer (*l.c.* 65, n. 3) says: "Dieselbe Interpunction, welche die

and *unus* 8 times¹ as the second element of the elision. The only other adjective thus employed is *aequo* in the phrase *aequo animo*. Here the word-group is practically a compound. Compare *aequanimus*.

Nouns occur only seven times. In each case the pause is slight,² and from the nature of the thought, even at the change of rôle. In each case also the noun is emphatic.

One line remains to be considered :

Phor. 502 neque Antipho alia quom occupatus éset sollicitúdi-
ne.

The editors are not agreed in regard to the reading, nor, in case *neque* of the Mss is retained, in regard to the punctuation; *i.e.* the relation of *neque* to the following clause. Fleckeisen reads *neque, Antipho*. In the elisions belonging to this class (IV, *d*) we see that in each case the word forming the first part of the elision is emphatic and, with the one exception of *á*, is a long vowel. The use of the sentence-enclitic with weak *e* would be exceptional. Accordingly Terence's usage favors the close union in thought of *Steigerung durch die Pause wirkungsvoller macht, lag dem Donat auch And. 55; vor'*:

quod plérique) omnes faciunt adulescéntuli.

In relation to the length of the first syllable of *omnis*, we may note that it is very frequently shortened in the drama (Ahlberg, *Corrept. Iamb.* 70, 77).

Is the fact that *omnis* almost disappeared from the Romance languages and was replaced by *totus*, due in part to the wearing away and shortening of the first syllable, just as the demonstrative *ille* was worn down and replaced?

Omnis, owing to its relatively weak accent, is often associated with the enclitic pronouns (*A.J.P.* XXVII, 422, n. 3); it also shows a tendency to form compounds with other words (Norden, *Aeneis VI*, 453, n. 7).

¹ *Unus* is not used with the same freedom in this type of elision as *omnis*, though the conditions of the use are similar in the two words. In the iam. sen. *unus* occurs three times, twice in the secondary arsis and once in the thesis. In one case it follows the imperative and in one the exclamatory word *hercle*. It has more or less emphasis in all the eight cases. The poet appears to use it with less emphasis in the thesis than in the arsis. This is clear if we contrast *Haut.* 583 and *Phor.* 514, where it occurs in the primary arsis, with *And.* 904, where it is in the thesis.

² In *Ad.* 187 *cupio, aequi modo aliquid*, the pause is slight; the clause is almost of the nature of an object of the verb *cupio*. The metrical usage of Terence is opposed to the interpretation of Spengel, who places a period after *cupio*.

neque with the following clause (cf. Elmer and Tyrrell), or the emendation to *atque* (cf. Dziatzko-Hauler, *Phor. Anh.* p. 206).

It is generally assumed that change of rôle justifies exceptional usage in the verse. Examining pause-elisions which occur in this part of the verse in Terence, we find that they are used under more restricted conditions than those which occur elsewhere. This conclusion has an important bearing on hiatus at change of rôle. We may confine our attention to class IV as containing the most important exceptions.¹ Here verbs occur 11 times. The second element of the elision is in the thesis in *audin* which occurs twice, in *uro hóminem* (see p. 159), and in *adsúnt*. The monosyllable *ain* occurs four times. There remain *adsum*, occurring after an imperative, *ecfero* repeated from the imperative phrase *ecfer argentum*, and *arbitror* occurring after the question *ciuemne* (*Trans.* XXXVI, 107).

The only adverbs which occur are *una* and *aeque*, and both of these are shortened in Plautus. Nouns occur twice. In *os ópprime* the monosyllable *os* stands in the thesis.² The remaining case is *anni?* : : *anni*. When words are repeated elsewhere in the line the pause is slight and is often omitted both in the ancient and modern punctuation.³ The same general principle seems to apply at the change of rôle.

The tabulation of the facts has led me to a conclusion which is exactly opposite to the view with which I began this study. This conclusion is in harmony, however, with Terence's method as a whole. The change of rôle makes a cer-

¹ Exclamatory words and *omnis*, *unus*, and *una* (adverb) are used more freely than other words. The imperative, too, is frequently used in the drama and is found in Horace's *Satires*; but even the imperative is used in a restricted way at the change of rôle in Terence. Beside the emotion of the verse in which they occur and the emphasis of the word forming the second part of the elision, we may further note that the second part of the elision is in the thesis in *aufer te, i frañ*. The words *i* and *ambula* are exclamatory. *Audi* occurs twice and in Plautus is shortened in the form *aúdiui* (*Curc.* 594). *Accipe* is used in pause-elision in Horace, as is also *aufer* (*Trans.* XXXVI, 108).

² The verse-ictus doubtless reproduces the prose-accent here, as 'stop his mouth,' 'box his ear.' In such phrases the verb is the emphatic element.

³ Cf. *arma arma*, *Trans.* l. c. 89.

tain break in the verse and, that this may not be made too prominent and destroy the unity of the verse, the pause-elision is confined within narrow limits.¹

To sum up briefly the result of our examination of this type of elision, we have cited 122 examples. Of these 53 involve the use of the imperative or an exclamatory word. Again, 24 of the 68 remaining involve one of the three words *omnis, unus, una*. Several of the small number remaining, about two per cent of the whole number of pause-elisions, include several cases which are apparent exceptions rather than exceptions in reality to the rule, that the second element in pause-elision shall not have a marked sentence-accent. Thus we see that this type of elision is restricted within narrow limits and that these limits are evidently determined not by chance, but on the one hand by the character of the words involved, or to state it more exactly, by the quantity and accent of the second element of the elision, and on the other by the character of the thought. The most marked exceptions are used to emphasize important words. They thus stand in direct relation to the thought and are used for artistic and rhetorical effect.

I am aware that some metricians are unwilling to recognize emphasis as an explanation for the phenomena of verse. They claim that it is appealed to when all other grounds of explanation fail, and that it introduces an element into the discussion which cannot be scientifically controlled. The subjective element, however, cannot wholly be excluded from the consideration of so subjective an art as poetry. As emphasis is one of the controlling influences in the expression of thought in all languages, and more in the Latin than in English, its influence on the structure and rhythm of the sentence must be recognized. We might as well omit emphasis from our consideration of the structure of the sentence and paragraph of Cicero as to disregard its effect in the verse of the

¹ The two parts of the elision are brought into close harmony, as in *hercle. : : uro hōminem*. Here the interjection *hercle* has more accent on the final than the generality of words, and *uro*, owing to the accent of the word-group, has a relatively light accent on the first syllable.

dramatists. The analogy of modern languages throws much light on emphasis in Latin; but beside this indirect evidence we have direct evidence derived from some of the Mss which preserve the ancient method of punctuation. The scholia also have many references to the subject. Kauer in a valuable article (*Wiener Studien*, XXII, p. 56 ff.), to which I have already had occasion to refer, has shown from the statements of the Roman grammarians that ancient punctuation differed in theory from the modern; that the ancient was determined by regard for oral delivery and was intended to assist the listener, whereas modern punctuation is based rather on the grammatical or logical character of the sentence and is intended as a guide to the reader rather than to the listener.¹ The ancient theory is well illustrated, as Kauer shows, in the punctuation of the Bembinus of Terence. This punctuation is not later than the sixth century. In this Ms we find punctuation introduced not simply to indicate a sense-pause, but also for the distinct purpose of indicating emphasis.²

Donatus in his commentary often refers to emphasis. His remarks are not without bearing on the relation of the rhetorical or sentence-accent to the verse-ictus. On this subject there is by no means agreement among modern metricians. Ritschl (*Proleg.* ch. xvi) and Lindsay (*Capt.* p. 366 ff.) maintain that there is a perceptible tendency to harmonize the

¹ Kauer, *l.c.* p. 60, "Bei dem Charakter der alten Interpunction ist es sehr wahrscheinlich, dass dieselbe in Bühnenexemplaren zunächst als Hilfe für den Schauspieler eingetragen wurde."

² *L.c.* p. 65: "In demselben Satze (Haupt- oder Nebensatze) wird Interpunction gesetzt an Stellen, an denen wir sie nicht setzen, um durch das Absetzen der Stimme einem unmittelbar vorausgehenden Ausdrücke besonderen Nachdruck zu verleihen oder die Erwartung auf das Folgende zu erregen; hier tritt die Rücksicht auf den mündlichen Vortrag besonders deutlich hervor." P. 67: "Dem Grundsätze, Nachdruckvolles durch die Interpunction hervorzuheben, entspricht es auch, Conjunctionen oder einleitende Adverbien, mit denen ein neuer Gedanke eingeführt wird, abzutrennen, um durch die Pause die Aufmerksamkeit besonders zu erregen oder dem Sprechenden Zeit zur sprachlichen Gestaltung des bereits angekündigten Gedankens zu geben." P. 70: "Iouiales an manchen Stellen interpungierte, wo dies von uns unterlassen wird, wo jedoch durch den Sinn der Rede oder die Stimmung des Redenden ein Absetzen der Stimme gefordert wird oder ausdrucksvoll wirkt;" cf. also p. 103, 109.

rhetorical accent and the ictus. C. F. W. Müller¹ (*Nachträge*, p. 126 ff.), Nilsson² (*Quomodo pronomina . . . collocentur*, Lund, 1901), and Radford (*Trans.* XXXVI, 196) claim that in the verse-structure little or no account is taken of the rhetorical accent.

I have noted the following cases in which Donatus refers to the emphasis of pronouns: 1) pronouns which receive the ictus: *And.* 787 hic est ille 1 a;³ *Eun.* 626 in conuiuium illam 3 a;⁴ 1053 mihi illam laudas 1 a;⁵ *Ad.* 523 et illud rus nulla alia causa tam male odi 1 a;⁶ 845 modo facito ut illam serues 2 a;⁷ 891 o qui uocare 1 a;⁸ 893 nam is mihi pro-

¹ Müller has collected from the whole of Plautus a somewhat imposing list of passages in support of his theory, but it is at least doubtful whether such word-groups as *in me . . . in te*, *Asin.* 613 should be included. We should not give *infero* as an illustration of an unaccented verb, nor should we give *in te* as an illustration of an unaccented pronoun. Even *sed tu, et ego* are word-groups, and are to be regarded as units, and accented as such (*A.J.P.* XXV, p. 268 ff.). We cannot accordingly say that the part which bears the accent is emphatic, any more than we can say that *in* is more emphatic in *infero* than *induco*. There seems to be a strange inconsistency in the theory that the verse of comedy is largely based on word-accent and word-group accent, and to maintain also that the rhetorical, or sentence-accent, has nothing to do with its structure. In view of the recent studies in the structure of the verse of comedy, it is difficult to accept Müller's conclusion in the sense which he intends (p. 127): "dass der Versictus mit der richtigen Declamation gar nichts zu schaffen hat, ebensowenig wie . . . Sinnespause . . . mit Versabschnitten."

² Nilsson (*l.c.* p. 1): "Meminerim in nostra poesi, cuius ratio tota ex accentu prodet, verba vi peculiari elata saepe ictum non habere." Radford goes even further and says (*Trans.* XXXVI, 196): "Often even in accentual verse like our own, little account is taken of logical emphasis." I think, however, that we must admit that in English and German verse it is somewhat exceptional for an emphatic word to appear in the unaccented part of the foot, and that if this occurs too frequently the verse is difficult to read and is really defective. As accent in Latin is a less prominent element of the verse, these exceptions are more numerous, but the same general principle seems to hold good.

³ 'ille' cum emphasi. Donatus is quoted according to the edition of Wessner, 1902-1905.

⁴ 'in convivium illam' ἐμφατικῶς, ut 'cantando tu illum.'

⁵ 'mihi' pronuntiatione iuuandum est.

⁶ 'illud' ergo tamquam cum detestatione dixit. In this verse I have followed the scansion of Umpf. Fl. Tyr. Plessis. *et illud* is the scansion of Dz-K. Spengel, Fabia. It would seem more in harmony with the emphasis on *illud* that it should receive the verse-ictus than that it should be shortened.

⁷ acuendum 'illam.'

⁸ sed hic nominis oblitus, dum dubitat et inquirat, inhaesit pronomini.

fectost séruos spectatús satis 1 a; ¹ 934 me dúcere autem? : :
té 3 a; ² *Hec.* 500 ita núnc is sibi me súpplicaturúm putat 2 a.³

In seven of these nine cases the pronoun receives the primary ictus.

2. Pronouns which stand in elision:

And. 271 egon própter me illam décipi miserám sinam 2 a; ⁴

810 nunc me hóspitem | litis sequi 5 a; ⁵

Hec. 85 mínime équidem me oblectáui 4 a; ⁶

Phor. 70 oh, régem me esse opórtuit 4 a; ⁷

It is to be noted that these emphatic monosyllables are elided into a syllable bearing the ictus. The pronoun seems to share in the accent of the syllable of which it forms a part in the verse-scheme. Lindsay's interpretation of Donatus would seem to be more in harmony with my theory of emphasis, for he infers from Donatus that the monosyllable is in hiatus and thus receives the verse-ictus (Bursian, CXXX, 178), but this theory is not consistent with Donatus' remark on *Hec.* 500 quoted, p. 153, n. 1.

3. Remaining cases, a) at the beginning of the line in the thesis:

And. 384 egon dícam, *And.* 271 egon, *Ad.* 934 me (quoted above). This is an emphatic position in the verse, so that a prominent word at the beginning of the line does not stand in the same need of the ictus to make it emphatic as when it stands in some other part of the line. With the first two of these passages we may compare Donatus on *And.*

¹ *mih*i id est: quantum ad iudicium meum pertinet. This statement seems to me to imply emphasis.

² magna uis in pronomi**n**ibus posita est. On *me* at the beginning of the line see below.

³ magno pondere legendum utrumque pronomen. There is a tendency for pronouns to come together so that there is special justification for one of the pronouns to stand in the thesis. Of the two, the thought seems to imply that *sibi* which stands in the arsis is the more emphatic.

⁴ magna uis est in pronomi**n**ibus: et diuersa sunt et singula et non praecipitatur nec dicuntur uno spiritu. On *egon* at the beginning of the line see below.

⁵ *me cum emphasi*. — totum (uer') ἐμψάσως.

⁶ 'me' acutius proferendum est. *me oblectaui* corresponds to *te oblectasti* (3 a) in the preceding line.

⁷ 'me' acue.

582 semper grauis orationis inceptio est, quae exordium sumit a pronomine 'ego.'

b) In the thesis, but not at the beginning of the verse :

Hec. 865 dic mi, hárum rerum núm quid dixi meó patri?

Donatus' note, numquid num aliquid. acue ergo 'quid,' merely implies that the pronoun *quid* has a more prominent accent than the final syllable of the interrogative adverb *numquid*, but not that it bears a sentence-accent.

Andr. 37 scis. féci ex seruo ut ésses libertús mihi,

Don. mihi ἔμφασιν habet: quod mihi libertus factus sis, non filio.

Hec. 631 nullám de his rebus cúlpan commeruít tua,

Don. tua cum percussione animi dicendum est, ut subaudiatur 'uxor' ab eo quod dicturus est 'uxore.'

In the last two examples neither does the context nor the reason given by Donatus (note 3) justify a rhetorical accent in the case of *mihi* and *tua*.

Hec. 227 nón te pro his curásse rebus, né quid aegre essét mihi.

Don. 2 'te' sic pronuntiandum, quasi dicat: etsi alii non curarent, (tu) curare debuisti. This note does not seem to be in harmony with the thought of the passage, and certainly is not in harmony with note 1 on the same line, mirus sensus: pro his, inquit, tot rebus unam et facilem redderes: curares, ne quid aegre esset mihi.¹

Ramain² has well illustrated how the dramatic poet em-

¹ The uniformity with which these emphatic words receive the ictus is very striking, when we bear in mind that pronouns when not emphatic are usually unaccented in the verse (cf. L. Müller, *De re metr.*² p. 467; Lindsay, *Capt.* p. 358; *Trans.* XXXIV, 63).

The only reference I have noted in Donatus to a pronoun which is specified to be unessential to the thought is *Eun.* 1035. The *me* is unemphatic and even superfluous to the thought, and it accordingly stands in the thesis (cf. p. 165, n. 2).

² *Études sur les Groupes de Mots dans la Versification des Dramatiques Latins*, Paris, 1904. Even if we do not accept all his premises, we may subscribe to the following conclusion (p. 201): "Mais la versification dramatique est avant tout expressive. À chaque instant le poète scénique insiste sur une idée, sur une circonstance, sur un mot, grâce à la ponctuation qui lui permet de détacher les

phasizes a word or a phrase by a change of rhythm and a departure from the norm of the verse.

If it cannot be scientifically demonstrated that the word to which the second element of the elision belongs is especially emphatic in each individual case for which I have claimed this, still it can be shown that the frequency with which this type of elision is used corresponds in a marked degree to the spirit and movement of the play in general. It occurs with special frequency in passages which are characterized by strong and uncontrolled emotion, and it is rarely to be found in the quieter and more subdued parts of the play. How these elisions predominate in some of the more emotional passages and almost determine the character of the rhythm is well illustrated by the following: *Phor.* 841-883, 930-963; *Ad.* 672-691; *Eun.* 356-390. In the last hundred lines of the *Phormio* there are as many striking cases of this type of elision as in the whole of the *Hecyra*.

The prologues display little emotion. In harmony with their calm and dignified style this general type of elision is almost wholly absent. There is no example of an accented pause-elision with the second element long in the six prologues. Fleckeisen, Dziatzko, and Spengel read *et tamen* in

And. 11 non ita dissimili sũnt argumento,  t tamen

The Mss and Donatus give *sed tamen*, and are followed by Umpfenbach and Tyrrell. Thus the usage of Terence is opposed to Bentley's emendation *et tamen*.

Most editors read

Phor. 31 ne simili utamur fortuna, atque usi sumus.

There is no sense-pause before *atque*, and Tyrrell does not add the comma. Instances of the pause-elision with the second element long occur rarely, and only with such words as *haud*, *id*, *plus*, which are regularly without sentence-accent, and which in the prologues do not receive the ictus.

choses qu'il veut mettre en  vidence. Or, il fait concourir la versification   ce dessein, en rompant habilement avec les lois du rythme au moment pr cis o  il a besoin de fixer l'attention du spectateur."

We have seen that accented pause-elision with the second element short is not rare even in the more elevated kinds of poetry (*Trans. l.c.* 87). In the prologues the only example of even this kind of elision is found in

Ad. 15 nam quôd isti dicunt máliuoli, homines nóbiles.

Here *homines nobiles* is emphatic and is contrasted with *maliuoli*. It is not open to doubt, I think, that this prologue shows more self-reliance and confidence than any of the others.¹

We may also note that this type of elision is more common in the latter part of a play than in the earlier parts, and in the conclusion of a scene than at the beginning.

It will be agreed that the *Hecyra* holds a somewhat unique position among the plays of Terence. It has little of the spirited action and rapid dialogue which characterize the others. It has an undertone of sadness and pathos rather than of humor. The lyrical element is almost as conspicuous as the dramatic. In calmness of tone the *Andria* would seem to stand next to the *Hecyra*. At the opposite extreme I would place the *Phormio*, and next to this the *Eunuchus*. In the *Hautontimorumenos* and the *Adelphoe*, the fathers who are comparatively measured in their speech are central figures.² The exceptional pause-elisions which I have enu-

¹ This view is not accepted by Dziatzko (*Rh. Mus.* XXI, 79) and Wagner (*Neue Jahrb.* XCI, 290), nor is it the view of Donatus, but Fabia (*Les Prologues de Térence*, 303) well says: "c'est sans faire paraître la moindre inquiétude au sujet de l'arrêt de public, qui Térence déclare venir se dénoncer lui-même." (Cf. Walther Meyer, *Quaest. Terent.* 1902.) Terence no longer feels it necessary to meet attack with attack, but he repeats with pride the charge which amounts to saying that as a man he is worthy of the friendship of the greatest men of Rome, and as a writer his style is worthy of the most cultivated men. Well might he emphasize the contrast between his friends and his enemies by the exceptional rhythm mentioned above.

² Donatus does not clearly indicate the order in which he would rank all the plays in this respect; however, it is clear that his views correspond with those advanced above as far as concerns the *Hecyra*, *Phormio*, and *Eunuchus*. Of the *Hecyra* he says: est autem mixta motoris actibus ac statariis (Wessner II, p. 189), cf. 190, 9, and on vv. 58, 727, 774. Of the *Phormio* he says: haec igitur prope tota motoria est (II, p. 345 and cf. 345, 3). Of the *Eunuchus*: itaque ex magna parte motoria est (I, p. 265), he also adds: uitia hominum paulo mordacius quam in ceteris carpit (p. 267).

merated correspond in the main to this view. The *Hecyra* contains 5, the *Andria* 19, *Phormio* 29, *Eunuchus* 29, *Haut.* 21, and the *Adelphoe* 17. If we take into account all the pause-elisions, including those in which the second element is short, the relative percentage is similar to the above, though the percentage of the *Adelphoe* would be somewhat increased. These percentages do not correspond to the averages of the elisions as a whole. I find the percentage of all elisions higher in the *Hecyra* and *Andria* than in the *Phormio*.

We may also note that this type of elision occurs much less frequently in iambic senarius than in the other measures. Though more than half the number of lines are in this metre, there are only 54 of these elisions in the iambic senarius while there are 68 in the other metres.

Noting the place in the verse in which they occur, we find that in the iambic senarius 24 occur in the fifth arsis and 30 in the other parts of the verse. In the other metres 21 occur in the seventh arsis and 47 in the other parts of the verse.

Pause-elision is concerned with the accent of the word-group chiefly in relation to monosyllables. It is generally agreed that the word-group accent is most clearly seen in the case of the preposition and its noun. To show that pause-elisions with the second element of the elision formed by a primary word-group accent are subject to the same rules as apply to those already considered, we may examine the examples of monosyllabic prepositions followed by a monosyllabic noun, or by a dissyllabic noun with the first syllable short. These illustrate the fact that this type of pause-elision stands in the same relation to the thought and to the structure of the verse as those already considered.¹

¹ Omitting word-groups such as *abs te* which are usually sentence-enclitics and which may be compared in accent to sentence-enclitics such as *nobis*, we note the following: iam. sen. *Phor.* 936 cedo. : : in ius 4 a; iam. sept. *Eun.* 322 uidisti? : : in uia 3 a; iam. sen. *Ad.* 715 ad portam, ad lacum 5 a, 827, intellegere, in loco 5 a; iam. sept. *Phor.* 781 malum, in diem 4 a; iam. oct. *Haut.* 181 esse: in Asia 5 a, *Hec.* 315 age dum, ad fores 7 a. The first two cases are at the change of rôle; in the one case the accented second element follows the imperative, in the other a question. The next two cases occur at the final primary arsis: in

Plautus contains a smaller percentage of accented pause-elisions than does Terence, and this is due to his freer use of hiatus.¹ Besides the imperative *i* which occurs 22 times,² other imperatives occur 26 times, 14 at the change of rôle; 5 in the primary arsis, 11 in the secondary, and 10 in the thesis.³

There are only two cases of the vocative.⁴ Exclamatory words occur 24 times, 3 at change of rôle and all in the arsis.⁵ Asynthetic details are used more freely in Plautus than in Terence (see p. 159, n. 1). Verbs occur 8 times, nouns 13. With one exception they are in the arsis.⁶

In the remaining cases of this type of elision verbs occur 36 times, 12 at the change of rôle; 15 occur in the primary the one case the pause is slight in asynthetic details and in the other there is special emphasis on the word-group. In *Phor.* 781 *in diem* is contrasted with *praesens*; in *Haut.* 181 there is special stress on *in Asia*. In *Hec.* 315 *ad fores* is at the end of the line, and follows an imperative phrase of exclamatory character.

¹ I shall summarize this elision in Plautus as briefly as possible. I omit a few cases owing to the uncertainty of the reading or the scansion, and a few cases in which the editions are apt to insert a comma, but where the pause, if it exists at all, is slight, as in the case of the vocative, parenthetical words (as *inquam*, *obsecro*). I have also omitted *ain*.

² This does not include cases in which *i* is necessarily shortened. Twelve of the 22 occur at the change of rôle; 6 in the primary arsis, 6 in the secondary, and 10 at the thesis. Cf. *Trin.* 584-590.

³ These are: *Asin.* 791, *Mil.* 773, *Pers.* 328, *Asin.* 745, *Epid.* 63, *Cas.* 415, *Epid.* 559, *Men.* 627, 1037, *Merc.* 906, *Mil.* 459, *Pers.* 250, *Poen.* 870, *Per.* 776, *Pers.* 412, 750, *Capt.* 977, *Cas.* 1000, *Epid.* 660, *Men.* 643, *Rud.* 1032, *Trin.* 1059 (2 cases), *Pseud.* 197, *Mil.* 1031, *Most.* 314. *Audi* occurs 5 times, *accipe* 4, *adfer* 3, *aufer* 2, *ecfer* 2.

⁴ *Most.* 528 inuoca. : Hercules, *Asin.* 431 tibi. : hospes. This is according to the ancient method of punctuating the vocative. If we take into account the modern method of punctuation, there are 26 other examples. Only three are in the thesis. *Uxor* occurs 10 times, *hospes* 5.

⁵ *Most.* 469, *Rud.* 867, *Curc.* 314, *Mil.* 1330, *Rud.* 678, *Mil.* 375, *Amph.* 299, 1130, *Cist.* 663, *Truc.* 805, *Rud.* 243, 246, *Aul.* 715, *Bacch.* 681, *Merc.* 916, *Mil.* 218, *Most.* 369, 847, *Pseud.* 277, *Stich.* 751, *Cas.* 233, *Bacch.* 671, *Merc.* 468, *Most.* 739. *Opsecro* occurs 13 times; of the remaining instances 8 occur at change of rôle; *occidi* occurs 5 times, *audio* 2, *enicus* 2, *ilicet*, *oppido*, *actum est* once each.

⁶ *Asin.* 97, 229, *Curc.* 358, *Merc.* 366, *Mil.* 773, 1100, *Pseud.* 389, *Aul.* 713, *Aul.* 508, *Merc.* 25, *Pseud.* 814, *Trin.* 408, *Curc.* 344, 368, *Rud.* 616, 652, *Aul.* 406 (2 cases), *Trin.* 251, *Amph.* 226, *Pseud.* 182.

arsis, 11 in the secondary, and 10 at the thesis.¹ Adverbs occur 20 times, and, with two exceptions, are in the arsis.²

The following adjectives occur: *omnis* 18 times, *unus* 5³; iam. sen. *Trin.* 819 age. :: actum 2 a; tr. sept. *Mil.* 450 domum. :: hosticum 6 a, *Per.* 28 uide modo ulmeae catapultae 2 a; bacch. tetr. *Cas.* 832 amabo integrae (final syllable of second foot). In *Pers.* 28 the pause is very slight; it would not be indicated according to the ancient method of punctuation, and is omitted in Lindsay. In *Cas.* 832 we have an exclamatory word beginning the clause and in such cases even our modern editions often omit punctuation. In *Trin.* 819 we have the repetition of the preceding word. Rhetorical repetition often justifies an exceptional rhythm.⁴

Mil. 450 forms a marked exception. It is, however, an emendation of Lipsius against all Ms authority. *Hostium* seems as appropriate to the thought as the emended reading, and the meaning of the word is the same as in *Trin.* 102, while *hosticum* does not appear to be used elsewhere in the sense of *peregrinum*.⁵ The pause-elision before *hostium* is

¹ *Asin.* 750, *Bacch.* 265, *Cist.* 579, *Mil.* 1307, *Pseud.* 491, 803, *Amph.* 575, *Aul.* 170, *Pseud.* 1182, *Trin.* 385, *Most.* 797, *Amph.* 975, *Capt.* 202, *Cas.* 44, *Merc.* 104, *Mil.* 1304, *Poen.* 126, *Amph.* 1005, 675, 956, *Aul.* 820, *Cap.* 978, *Cas.* 813, *Cist.* 651, *Men.* 189, *Mil.* 268, 970, *Rud.* 1415, *Stich.* 87, 143, 308, *Cas.* 226, *Mil.* 1087, 1313, *Amph.* 561, *Most.* 797.

² *Asin.* 42, *Cist.* 591, *Stich.* 667, *Capt.* 1015, *Rud.* 269, *Amph.* 865, *Cist.* 160, *Men.* 500, *Merc.* 42, *Mil.* 1393, *Poen.* 480, *Rud.* 804, *Stich.* 763, 12, *Men.* 1089, *Merc.* 220, *Mil.* 454, *Per.* 824, *Pseud.* 1219, *Cas.* 721. Five are at change of rôle. In the case of several of the others the pause is very slight. The following are the adverbs: *ilico* 5, *optume* 3, *intro* 2, *intus* 2, *admodum* 2, *usque*, *usquam*, *umquam*, *olim*, *interim*, *unice*.

³ *Omnis* occurs 9 times in the arsis and 9 times in the thesis; 7 times at the change of rôle: *Most.* 463, *Pers.* 379, *Aul.* 782, *Bacch.* 681, *Merc.* 478, *Mil.* 1165, *Poen.* 254, *Aul.* 109, *Most.* 437, *Pseud.* 126, *Asin.* 520, *Merc.* 477, *Per.* 243, *Bacch.* 1092, 1135, *Capt.* 786, *Cas.* 686, *Stich.* 772; *unus*: *Most.* 983, *Merc.* 520, *Amph.* 705, *Cas.* 379, *Mil.* 726.

⁴ Here *actum reddam* is almost of the nature of a compound tense of the verb. Predicate adjectives in stereotyped phrases such as *aequomst*, and participles, conform in their usage to verbs rather than to adjectives (p. 171).

⁵ The use of *hosticum* might seem to receive some support from *Capt.* 246, where Leo and Brix-Niemeyer admit iambic shortening. On the other hand, this is the only case in which an adjective other than *omnis* or *unus* (*optumus Most.* 410 ?) is shortened, and this case is rejected by Lindsay. To obtain a satisfactory

in harmony with that before the same word in *Epid.* 31, and with the shortening of the word *ib.* 532.

Nouns occur 22 times : aurum 5, aequom 4, aedes 3, aes 2, auris 2, auctor, hospes, hostis, otium, urbem, uxor.¹

The most important question in connection with accented pause-elision is its relation to hiatus. It may be well to repeat the commonplace that we are dealing with language, and with language in relation to thought, and not with hiatus and elision as isolated phenomena. We are to note that it is not the hiatus, nor the elision, which is the essential element in producing the effect, but the relation of the words to each other. The words with their contrasted accents produce a marked effect whether they are rendered with hiatus or with elision. This seems to be a fundamental point to be held in mind in the study of hiatus, and one which has hardly been touched on in any of the numerous treatises on the subject. The relation of hiatus and elision may well be illustrated by music. It is the relation of the notes in themselves which produces the chief effect, and whether they are rendered staccato, which corresponds to hiatus, or legato, which corresponds to elision, is a matter of subordinate importance. Compare the following : *Stich.* 718 uereri. eripe and *Per.* 750 sum. ambula ; *Men.* 533 meministi, opsecro and *Amph.* 299 interii. opsecro. In the first and third we have hiatus, in the second and fourth elision.²

rhythm for the line it is necessary to transpose *quod* and *commune*, and read : p erque conseruiti m quod commune h ostica euenit manu. This position of the adjectives is more effective in thought and it avoids the defective dactyl and the iambic shortening,

¹ *Cist.* 765, *Most.* 468, *Mil.* 784, *Per.* 543, *Poen.* 597, *Trin.* 981, *Aul.* 376, *Most.* 501, *Poen.* 146, *Trin.* 97, *Epid.* 31, *Amph.* 258, *Bacch.* 995, *Amph.* 1095, *Aul.* 265, *Men.* 679, *Merc.* 488, *Mil.* 764, 954, *Poen.* 1286, *Pseud.* 952.

² Compare also *occidi* in elision and *optume* after hiatus in

And. 592-3 quid nam a udio? :: gnatam ut det oro, uixque id exoro. ::  ccidi :: hem.

quid dixti? :: optume inquam factum. :: nunc per hunc nullast. mora.

The use of the long accented syllable after a word ending with a vowel (whether in elision or hiatus) is exceptional, and emphasizes the contrast in thought (cf. Donatus' note on these lines). In some cases it is difficult to determine whether

Pause-elision in Plautus and Terence rests on readings which have not been called into question except in a very few cases; they thus furnish us a criterion for judging hiatus. In reference to hiatus in Plautus we may accept in general the reading of Leo and Lindsay in order to obtain a basis of comparison; but notwithstanding the fact that our text is far more reliable for Terence, the greatest confusion prevails in regard to hiatus in this author. All the editors of Terence admit certain cases of hiatus, but there is little agreement among them. Some metricians utterly reject hiatus for Terence though they admit it in Plautus.¹ Leo (*Plaut. Forsch.* 3 n.) says: "Die Überlieferung lehrt uns also, dass Terenz überhaupt keinen Hiatus zugelassen hat."² Maurenbrecher regards one argument as sufficient to prove that "überhaupt Hiatus bei Terenz undenkbar ist" (*l. c.* 167 n. 2). He states that the ratio of hiatus to elision varies from 1:17 to 1:376.³ If this argu-

we have hiatus or elision (cf. Ahlberg, *Proceleusm.* 123; Lindsay in Bursian, CXXX, 178; on *quoi* see p. 191).

That the classes of words with which accented pause-elision and hiatus are chiefly concerned, are the same, may be illustrated by comparing my summaries of elision with the following statement of Gleditsch (Westphal, *Allgemeine Metrik*, 375): "Auch Declamationspausen, wie sie insbesondere nach Interjectionen, Ausrufungen, Anreden u. dgl. eintreten, rechtfertigen oder entschuldigen den Hiatus." These classes of words precede as well as follow hiatus. Words whose first syllable occurs most frequently as the second element of pause-elision may either precede or follow hiatus, and the reason is the same in all three cases. For example, the first syllable of *immo* may be used as the second element of pause-elision, or it may stand after hiatus because the accent is distributed over the two syllables and thus the contrast in accent between the two vowels, whether in elision or hiatus, is less marked; and again because the second syllable of *immo* shares the accent it is adapted to stand before hiatus. Compare *Trin.* 1059 *ilico. audi. : heus*; here *audi* stands in pause-elision and hiatus. With the exception of adverbs the only cases of hiatus after *ē* cited by Maurenbrecher (205) are five imperatives (*salve* 3, *caue*, *iube*), and in the case of these imperatives it would be natural to dwell on them and thus produce hiatus.

¹ Cf. similar attempts to eliminate hiatus from Walther and Konrad von Würzburg, Paul, *Grundriss d. germ. Phil.* II, 2², 67.

² To arrive at this conclusion he is compelled to maintain that the best Ms is the least reliable in regard to hiatus. He assumes rather that the Bembinus has produced hiatus than that the inferior Mss have changed the text to remove hiatus.

³ He does not find three points of exclamation too many to enforce the truth underlying these symbols. But that no one may again have the temerity to raise

ment were allowed to have the force here attributed to it, all unusual exceptions would have to be eliminated from Latin literature, and the poetry of the Golden Age would be reduced almost to the dead level of that of the Silver Age. If the ratio of 1 : 376 is enough to condemn, provided only two dactylic words or endings are found in all the hexameters of Horace or even in all the epic verse of the Golden Age, these two lines must be corrupt. What have the critics accomplished by abolishing hiatus from Terence? They have introduced an anomaly into Latin literature which is without a parallel. Terence is made to stand alone as the only dramatist of Rome and the only poet of his age who discarded hiatus.¹

And yet, on the other hand Exon regards Terence as the standard for determining the limits of hiatus in Plautus.² In contrast to this view Romain (*Les Groupes de Mots*, 189) says: "Ce n'est donc pas un paradoxe d'avancer que, s'il n'y a pas chez Térence d'hiatus à un changement de personnage c'est peut-être parce qu'il y en avait chez Plaute."

P. Friedländer's arguments on hiatus apply in the main as well to Terence as to Plautus and yet his conclusion is that hiatus is legitimate in the majority of polysyllabic words in Plautus (p. 39, n. 1), but he implies that it is contrary to the art of Terence (*Rhein. Mus.* LXII, 85).

It accordingly seems necessary to review the subject of hiatus in Terence as briefly as is possible.

a voice in defence of the Ms reading he adds (226 n. 1): "Aus dieser Verhältniss zur Synalöphe geht schlagend die völlige Nichtigkeit der Überlieferung des Hiatus hervor, an der sowieso niemand zweifeln wird." He does not deserve the whole responsibility for applying this argument to hiatus. He should rather receive credit for carrying it to its logical conclusion and thus reducing it *ad absurdum*. This argument leads him to the conclusion that hiatus does not follow *ē, ē, ā* etc. (205, 208).

¹ For hiatus in inscriptions see *Harv. Stud.* IX, 146 ff., p. 150: "It seems very curious that, if these cases of hiatus were due to transpositions or to substitutions, so large a part of them, 24 out of 37, should fall just at the metrical pause, 21 of them at the penthemimeral caesura."

² In speaking of hiatus (*Hermath.* XII, 228), he says: "He [Klotz] is by no means orthodox on the subject inasmuch as he does not confine its use in Plautus to the comparatively narrow limits within which it occurs in Terence."

HIATUS IN TERENCE.¹

At change of rôle :

Phor. 146 quod dét fortasse ? : : Immo nihil nisi spém meram.

ω, edit.² except Fl., who follows Nonius 'nihil habet nisi.'

Eun. 409 perpaúcorum hominum. : : Immo nullorum ábitror.

ω, Um. Dz. Fab. Dz.-H. *Phor.* on v. 146: hominumst Bentley, Fl. Tyr. : homo hominum Havet (*Rev. Philol.* XXX, 409).

Ad. 604 egomét narrabo quae mihi dixti. : : Immo ego ibo. : : béne facis.

A BCDEFP, Dz.-K. Fab. Pl. Klotz, *Metrik*, 117: dixisti,³
G, Um. Fl. Tyr. Sp.

¹ A = Bembinus.

A¹ = correction of Bembinus by first hand.

Σ = all Mss not including A.

ω = A and Σ.

Um. = Umpfenbach.

Dz. = Dziatzko.

Dz.-H. = Dziatzko-Hauler, *Phormio*.³

Dz.-K. = Dziatzko-Kauer, *Adelphoe*.⁴

Fl. = Fleckeisen.

Tyr. = Tyrrell.

Sp. = Spengel, *Andria*,² *Adelphoe*.²

Fab. = Fabia, *Eunuchus*, *Adelphoe*.

Fair. = Fairclough, *Andria*.

El. = Elmer, *Phormio*.

Pl. = Plessis, *Adelphoe*.

Thom. = Thomas, *Hecyra*.

Edit. = all the above editions so far as they apply to the passage in question. For the *Phormio* and *Adelphoe* I have used Dz.-H. and Dz.-K., and not Dz. In referring occasionally to other editions I have not used abbreviations.

² Accepted by Klotz, *Metrik*, 116.

³ When we examine the use of *dixti* and *dixisti* in our editions, or as presented in Neue's *Formenlehre*, III,³ 502, it would appear that both forms are freely used in Terence. An examination of the reading of the Mss presents the subject in a somewhat different light. This word occurs 27 times (Engelbrecht, *Stud. Terent.* 59). The Mss are practically united in giving the shorter form, except in *Haut* 436, and in this line our editions give the shorter form owing to the requirements of the verse. Even in those lines where one or two of the minor Mss give the longer form, as in *Eun.* 167 G, 451 F¹G, *Phor.* 537 D, *Hec.* 865 P, the editions are unanimous in accepting the shorter form, except in *Ad.* 604 ;

Ad. 767 *exemplum disciplinae.* : : ecce autem hic adest.

ω, Don. Um. Tyr. Sp. Dz-K. Fab. Pl. : eccum. : : ecce Fl. Lachmann (*Lucr.* 161) and Leo (*Plaut. Forsch.* 325) reject this hiatus, but see Lindsay in Bursian, CXXX, 177.

Phor. 963 *ulcisci.* : : attat, nisi mihi prospicio, haereo.

ω, Um. Dz-H. : nisi iam mihi Fl. : atattat Bentley, Tyr. This longer form is not found in Terence (*Studem. Stud.* I, 407).

Haut. 83 *quaesó, quid de te tantum meruisti?* : : eheu.

A CFP : ei mihi BDE Um. Tyr. : commeruisti Fl. Dz. Dz-H. *Phor.* on v. 146 calls this hiatus 'fraglich.'

There does not seem to be sufficient reason for accepting the reading of the inferior Mss, or for departing from all Ms authority. Compare :

Aul. 55 *abscede etiam nunc, etiam nunc, etiam,* ohe !

And. 665 *factum hoc est, Dave?* : : *factum.* : : hem, quid ais, scelus?

here to avoid hiatus G is followed by most editors. On the other hand, there are four cases in which the Mss are united in giving the shorter form, but in which the majority of editors emend by introducing the longer form, on account of the metre. In these four cases, the following editors, however, preserve the shorter form of the verb : *And.* 459 Sp. cf. *Anh.* p. 154 : ut tu dixi Tyr. ; *Phor.* 302, *hui* transferred from the end of the preceding line Fl. Tyr. ; *Eun.* 376 *hui* supplied Fl. ; 1017 *dudum* supplied Fl. There is the well-known tendency in the Mss to substitute the later forms for the earlier, as we see in the case of this very word ; we may accordingly hesitate to emend by introducing the later form, when the Mss are a unit in preserving the older form. It would not be surprising that this word, which is so frequently used, and often in an exclamatory phrase, should always appear in the shorter form, while other verbs, as *sensti, sensisti,* appear in both forms. But even if we conclude that these four passages are best emended by the introduction of the longer form, it does not follow that we should emend by the introduction of this form, which at least is exceptional, merely for the sake of avoiding hiatus at the transition of speaker. Again, we may note that this case of *dixi* occurs in the middle of the verse, while the four cases under discussion occur in the first part of the line : three in the first foot and the other in the first dipody. The unusual form *nouistin* likewise occurs at the beginning of the line (*Eun.* 328). Engelbrecht prefers the shorter form with hiatus (*Wien. Stud.* VI, 227). Here hiatus would not conform to Terence's usage, for it would occur at change of rôle, and would not be followed by a word or phrase exclamatory in character (p. 179).

ω, Um.: factum est. : : hem Bentley, Fair.: o scelus¹
Sp. Fl. Dz. Hiatus is in harmony with the emphasis and
slow pronunciation which would naturally characterize the
repetition of *factum*. Compare *And.* 264, p. 187.

Eun. 697 *fratérne ?* : : ita. : : quando? : : hódie. : : quam dudúm?
: : modo.

ω, Um. Dz. Fab.: hocedie Fl. Tyr.

Phor. 542 *ítane ?* : : ita. : : sane hércle pulchre suádes: etiam tu
hínc abis?

ω, Um. Dz-H.: itane ais Bentley, Tyr.: ita hercle Fl.

Haut. 379 *saltém salutem.* : : ábeas si sapiás. : : eo.

A, Um. Dz. Wagner: salutare A¹ Σ, Fl. Tyr. Sp. (*And.*²
xxxiii) regards *salutare* as the more probable reading, as it
is the rarer word. This argument will not apply if it is
conceded that there is evidence of a tendency in the later
Mss to remove hiatus.

And. 593 *quid dixti ?* : : optume ínquam factum. : : núnc per
hunc nullást mora.

Σ, Don. Fair.: *quid dixti ?* : : dixti Tyr.: dixisti Dz. Fl. Sp.
Cf. *dixti*, p. 176, n. 3.

Eun. 433 *metuébant omnes iám me.* : : haud iniúria.

A: non iniuria A¹ Σ, edit. Fabia (see note on line) recog-
nizes hiatus as possible here. Dz-H. *Phor.* on v. 146 refers
to this hiatus as 'fraglich.' That *me* should receive emphasis
is in harmony with the general character of Thraso and of
this particular sentence. As *me* stands in the unaccented
part of the foot hiatus is needed to give it prominence. With
this case we may compare:

And. 60 *gaudébam.* : : haud iniúria: nam id árbitror.

non Don. edit. Here, unfortunately, we lack A. In the
other plays A contains hiatus more frequently than the other

¹ Though *scelus* is used several times in Terence in the same way in which it
is here employed, it is never preceded by *o* (*Studem. Stud.* I, 594). The near-
est approach to such a use is *And.* 768 *quid tu es tristis ?* : : oh scelus. | : : ohe
iam. (*ib.* 602).

Mss. It seems not unlikely that A would here read *haud*, as in *Eun.* 433. *Gaudebam*, which is a sentence in itself, is emphatic and would naturally be dwelt on in enunciation. *Haud iniuria* is an exclamatory phrase almost equivalent to *recte* (*Hor. A.P.* 428).

It is more in harmony with early Latin usage to employ *haud* with the noun used as the equivalent of an adverb.¹ Compare *Capt.* 695 *haud sine poena*, *Men.* 927 *hau pro insano*, *ib.* 371 *haud immerito tuo*. *Haud* not infrequently negatives a noun, *Per.* 500 *hau uerbum faciam*, cf. *uerbum nullum facere*, *Men.* 333, *Poen.* 1355, *Pseud.* 215. Terence frequently uses *haud* with an adjective compounded with the negative in, *Eun.* 235 *haud inpurum*, *Haut.* 629, 918.

Ad. 697 *óbsecro, nunc lúdis tu me? :: égo te? quam ob rem? :: néscio.*

A, Dz-K. *Rh. Mus.* XIV, 466, Klotz, 116 : *num ludis nunc tu me DG, Fl. Tyr. Fab. : num ludis tu nunc me BCFP, Sp. Pl. : num ludis tu me Um.* *Me* is emphatic as seen in the repetition *te*. *Ego te* is here exclamatory in character, and some of the earlier editions place the exclamation mark instead of the interrogation after it.

In the first seven examples hiatus occurs before an interjection; in the two following, *ita* is exclamatory in character; and in the five remaining the hiatus is followed by a word or phrase which is exclamatory in character.

We have already pointed out that Terence confines pause-elision at the change of rôle within narrower limits than in other parts of the verse (p. 162). This would lead us to expect that the same would be true in regard to hiatus, and this proves to be the case in a very marked degree. Metricians have assumed that Terence allowed greater freedom at the change of rôle than elsewhere and, perceiving the narrow limits of hiatus at this point, they have naturally been led to the conclusion that hiatus was rare or entirely absent in the rest of the verse.

¹ *Haud iniuria* is also found in *Curtius*, iii, 5, 15.

Hiatus after the first thesis :

Phor. 191 *quam* híc fugam aut furtúm parat.

ω , Dz-H. : ¹ *quam* nam hic ² Um. Fl. Tyr.

Haut. 540 *iam* huíc mansisset únicus gnatús domi.

ω , Dz-H. *Phor.* on v. 191 : huic iam Um. : uel iam huic Fl. Dz. Tyr.

Eun. 912 *qui* húncc supposuit nóbis? : moue te oro ócius.

ω , Don. : supposiuit Bentley, edit. This form of *pono* is not found in Terence. Cf. Neue, *Formenlehre*, III³, 398. The first half of this line, as well as the two preceding, would be uttered in a slow, deliberative way ; this is indicated, for example, by the repetition of *quid*.

Ad. 826 *quae* égo inesse illis uideo, ut confidám fore.

A : in illis esse Σ : inesse in illis edit.

Demea is here attempting to impress on his aged friend his own superior insight into the philosophy of life and into the character of the young men. *Quae* and *ago* are both important words in the sentence, and with hiatus both are made more prominent. *Ego* receives the primary ictus, whereas in the reading of the editions *inésse* receives this ictus, though it is without emphasis in the sentence.³

Ad. 514 *si* ést, facturus út sit officiúm suom.

ω , Don. *Eugraph.* : si itast Bentley : is facturus Fl. Tyr. Fab.

¹ Dz-H. says in note on this hiatus, "in etwa 30 ähnlichen Fällen bei Plaut." Cf. Caecilius, 40 nam hic in tenebris.

² Dz-H. *Anh.* p. 198, says : "quam nam wird im Latein vermieden und fehlt bei Ter."

³ It is to be noted that both A and Σ involve hiatus and give a satisfactory rhythm. Either reading may have come from the other by the transposition of two words, whereas to derive Σ from the reading of the editions involves the loss of *in* and transposition. The reading of the editions crowds four syllables into the thesis, and *ego* neither stands first in the verse nor is elided into an accented syllable (cf. p. 166). If the reading of A is objected to on the ground that the preposition is regularly repeated in early Latin in connection with *inésse*, we may adopt the reading of Σ . However, this latter reading may be due to the desire to avoid a construction with *inésse* which does not elsewhere occur in Terence. The rapidity of the rhythm of the verse as it appears in the editions is entirely out of harmony with the spirit of the passage.

Dz-K. : is, si est Sp. : sic factum Pl. The form of the sentence, as well as the thought, implies deliberation. *Si* at the beginning of the verse often stands in hiatus in Plautus; *est* often receives the ictus, in *Phor.* 279 even in the third arsis.¹

Eun. 662 *quo ille abire ignáuos possit lóngius, nisi sí domum.*

ω , Don. *quo illic* Fl. : other editors insert *hinc* before or after *ille*. Tyr. regards the verse as trochaic. *Quo* is the emphatic word of the sentence, as is shown by the latter part of the line.

Hiatus after the second thesis :

Hec. 2 *nouá, nouom* interuénit uitium et cálamitas.

ω , Prisc. *de Metr. Ter.* K. III, p. 423. Don.² Eugraph. Um. : *ei nouom* Bentley Dz.³ : *nouae nouom* Tyr. Fab. On the one hand it seems difficult to reject such an accumulation of ancient authority as we have for the reading *noua nouom*, and moreover the hiatus seems justified by the conditions under which it occurs. *Noua* and *nouom* are both emphatic and employed in different senses. *Noua* is rendered emphatic by the unusual accent⁴ and *nouom* by the hiatus. In the emended reading *nouom* receives no emphasis from the verse-structure since it stands in the thesis.

Eun. 187 *rus íbo, ibi me mácerabo hoc bíduom.*

A, Don. : *ibi hoc me* Σ , Fl. Dz. Tyr. Fab. : *ibi ego me* Havet, *Rev. Philol.* XXX, 189.

The rhythm of the line as it stands in A is far more in harmony with the thought than is the form of the verse as given in the later Mss.⁵ In these *hoc*, which would not

¹ Cf. *Poen.* 1005 *si ést, nega esse ; nólo ego errare hóspitem.*

Here there is a similar justification for the hiatus, and here also editors regard the Ms reading as corrupt owing to the hiatus.

² Don. on v. 1, note 8 : *deest enim 'huic.' et est figura παρανομασία 'noua nouum.'*

³ Dz. p. xxxiv, says : "versus multum temptatus est."

⁴ I hope on another occasion to present this idea more in detail. Cf. on imperative, p. 157, n. 4; Ramain, *op. cit.* 44; Sievers, *Phonetik*⁵, § 630.

⁵ Compare *rus íbo, ibi me mácerábo hoc bíduom* with

rus íbo, íbì hóc me mácerábo bíduom.

naturally receive the sentence-accent, is made emphatic by position and by receiving the ictus, whereas *ibi*, which is naturally an emphatic word in the sentence, as it is a repetition in thought of the *rus* for the sake of emphasis, stands in the thesis. On the other hand, hiatus is in harmony with a deliberate and determined way of expressing that which it is difficult and disagreeable to do; with hiatus *ibi* has the ictus and *hoc* stands in its natural position in the sentence.

Phor. 656 *quae débeo : etiám nunc, si uolt Démipho.*

A BCEFP : et etiam DG, Um. Tyr. Dz-H. : si mihi uolt Fl. *Etiám nunc* is a stereotyped phrase which often introduces a sentence or clause in Terence, whereas *et etiam* is not used by him elsewhere and is extremely rare in Latin literature as a whole. *At* and *atque etiam* are very common.

Hiatus after the third thesis :

And. 548 *utrique, id te oro in commune ut cónsulas.*

Σ, except *oro te G*, which is followed by Bentley, Um. Tyr. Sp. Fair. Fl. substitutes *opsecro* for *oro*. In the numerous other similar instances in Terence the pronoun precedes the verb *oro*.

Haut. 471 *techinís per seruom : étsi subsensi id quoque.*

A : *seruolum* Σ, Fl. Dz. Tyr. Hiatus is here in harmony with the thought; it emphasizes the slave in contrast to the son. It is the skilful slave and not the worthless slave (*seruolus*) whose services are called into requisition. In line 530 Chremes calls the slave *seruolus* because he is without *techinae*. The diminutive form is also used: *Ad.* 566, where Syrus applies the term to himself in a disparaging way. In the only other passages in Terence in which the term is used it is applied to the adversitiores. Plautus also uses *seruolus* with the same restrictions.¹

Haut. 461 *reléui dolia ómnia, omnes sérias.
omnis sollicitos hábuí, atque haec úna nox.*

¹ For citation of passages see Ryhiner, *Deminut. Plaut.* 65.

ω, Don. Eugraph. : habuit Bentley, edit.

This sentence as preserved in the Mss has unity and spirit. "I opened all the jars and all the casks, and I had all the slaves on the jump." If *habui* is changed to the third person it implies that Chremes actually unsealed the jars with his own hands, and the next clause would represent him as classing himself with his slaves and as implying that the slaves would look to Bacchis for orders rather than to their master.

Haut. 923 foris sápere, tibi non pósse auxiliárier.¹

A : te auxiliárier Σ, Fl. Dz. Tyr. : potis esse Um.

Te is in an unnatural position ; it is omitted with *sápere* and seems unnecessary in this clause. We may compare ε in hiatus in the same part of the verse in Plautus :

Amph. 152 facere histrioniam, *Aul.* 111 simile, hominem, *Curc.* 389 capite Aesculapium, *Poen.* 698 contrectare. : : is, *Pseud.* 508 hercle argentum, *Per.* 685 facere ut, *Trin.* 112 ipse in Seleuciam.²

Phor. 659 utrúm stultitia fácere hunc an málitia.

A : ego hunc Σ, edit. There is no possible reason for emphasizing the subject of *dicam* but there is reason for emphasizing *fácere*. There is a striking parallel in

Rud. 376 sciui lenonem fácere hoc, quod fécit, saepe díxi.³

¹ We may observe a tendency to admit hiatus before a long word in the latter part of a line. In Virgil all cases of hiatus after the fifth arsis are followed by a word of six morae, except where the hiatus occurs after a Greek proper noun. The Bembinus places punctuation in *Haut.* 5 before the word *Hautontimorumenon*. It is unusual even in the ancient method of punctuation to find a sense-pause indicated between words so closely connected as the verb and its object (Kauer, *op. cit.* 65).

² In the first five examples Leo accepts the Ms reading with hiatus ; in *Per.* 685 he emends to *uti*, contrary to both A and P. ; in *Trin.* 112 he emends to *ipsus*, although the word-group *in Seleuciam* would seem to justify hiatus, especially when we take into account the emphasis of *ipse*. Lindsay admits hiatus only in the case of *Poen.* 698 at the change of rôle, but this I regard as an argument against his theory and not against the Ms reading.

³ In this line also, without Ms authority, many editors introduce *ego*. In both verses it is a disturbing element. Leo admits the hiatus in Plautus' line, but not in the parallel line in Terence. The hiatus is admitted by Leo and Lindsay in

Curc. 46 eam uólt meretricem fácere. ea me déperit.

Eun. 701 dicébat eum esse. is dédit mihi hanc. : : óccidi !

A DG : hanc uestem BCEFP : is mihi dedit hanc Fl. Dz. Fab. : si mi hanc dedit uestem Tyr. : uestem is dedit mi hanc Havet (*Rev. Philol.* XXX, 268). *Mihi* is here in hiatus because it is emphatic, as is shown by the use of *meam* at the beginning of the next clause in order to emphasize the same idea, 'he gave this to *me* and took *mine*.' Compare :

Amph. 924 da mihi hanc ueniam, ignósce, irata né sies.

Cf. Maurenbrecher, *op. cit.* 186.

Phor. 664 nimiúmst : : ne clama : pétito hasce a mé decem.

ω : illasce Bentley, Um. : repetito Fl. Tyr. Dz-H. ; cf. Dz-H. Anh. p. 209.

It is natural that Demea, in attempting to calm Chremes, should speak these words slowly and calmly.

Hec. 1 Hecyra ést huic nomen fábulæ : haec quóm datast.¹

ω , Prisc. Don. Lindsay (*Capt.* p. 55), Um. : haec noua quom Fl. Thom. : Hecyra quom datast Dz. Tyr.

Ad. 515 faciát : sin aliter de hác *re* est senténtia.

A : eius sententia Σ , édit.

Here hiatus is in harmony with the thought; and *res* is the only monosyllabic noun which is freely used in hiatus in Plautus.²

Much light is thrown on such a case of hiatus as the above by the punctuation of the Bembinus, as in *Haut.* 282 nam ea rés) dedit tum existumandi copiam (cf. Kauer, *op. cit.* 84).

¹ As in *Hec.* 2 (cf. p. 181) we have united authority of the highest character for our reading. The traditional form is satisfactory in every respect except that it does not conform to a theory. Leo (*Plaut. Forsch.* 320) says: "ich versuche eine einheitliche Heilung: haec cum data novast, | nouae nouom." One is tempted at times to think the cure is worse than the disease.

² *Di* also occurs in hiatus in *Rud.* 1316; the other cases mentioned by Maurenbrecher, p. 162, are more doubtful.

Cf. *Truc.* 47 bis périt amator, áb *re* atque animó simul.

Leo and Lindsay give an emended form, though not the same.

Haut. 911 *immó* amicae. : : sí dat. : : an dubium íd tibi est?¹

A : immo quod Σ, edit. *Quod* seems an unnecessary, almost an awkward, addition. Hiatus is common after exclamatory words. Compare *Stich.* 255 *immó* ut a uobis mútuom nobís dares; also *Aul.* 781, *Most.* 1032. Leo and Lindsay accept the Ms reading with hiatus for these three passages.

Eun. 132 is *úbi* hanc forma uidet honesta uirginem.

ω, Don. : ubi esse hanc Bentley, edit. Wagner, to avoid the hiatus, changes *hanc* to *illanc*. He considers the construction as zeugma and so regards *esse* as unnecessary, et (uidet) eam fidibus scire. According to the Ms reading we have a sentence of two and a half lines without an elision. The order of the words in the line in which the hiatus occurs is unusual and at the same time very effective. In the emended reading *esse* disturbs the balance and breaks the unity of the phrase 'hanc forma uidet honesta uirginem.' The form without *esse* is in harmony also with the concise phrase 'fidibus scire' called by Donatus 'uetusta ἔλλειψις.' Both from the rhythmical and the rhetorical point of view the sentence is adapted to slow, impressive delivery in order to bring out the thought more clearly. This sentence contains the key to the plot, for it explains how Omphale became a slave. To insert the unimportant word *esse*, which receives the primary ictus and involves two elisions, is to introduce at the beginning of the sentence a false note.

Cf. *Capt.* 950 *úbi* estis uos ? íte actutum, Týndarum huc arcéssite.

Truc. 513 *úbi* illa, obsecro, ést quae me hic reliquit, eapse abiit ?
ubist ?

The satisfactory emendation at the end of the line, made by Leo and accepted by Lindsay, does not affect the question of the hiatus. This reading with the repeated *ubi* favors the emphasis of the first *ubi*, and thus suggests that the hiatus should be placed after it rather than after *illa*, as is done by Leo and Lindsay. Compare also *Curc.* 415, p. 198.

¹ In this line the hiatus occurs in the first foot after the first syllable of the resolved arsis; in the next example, *Eun.* 132, hiatus occurs after the first foot with resolved arsis.

Hec. 830 eum hæc cognouit Mýrrina, in digito modo me habénte.
 ω, edit. except Fl. who avoids hiatus by a change of order.
 In this line and the two following hiatus occurs after the fourth foot, in the fourth example, *Hec.* 780, after the fifth foot, in iam. sept.

Haut. 688 ita crédo. sed nunc, Clínia, age, dá te mihi uicissim.

ω, edit. except Fl. who avoids hiatus by change of order.

Haut. 739 quid ? tránseundumst núnc tibi ad Ménedemum et tua pómpa.

A, Um. The other Mss give three different readings. Without Ms authority editors read *tibi huc ad*. *Tibi* is emphatic and stands in contrast to *ad Menedemum*.

Hec. 780 missam íram faciet, sín autem ob eam rém iratus gnátus.

A: sín autem est, Um.: sín ut est Dz. Tyr. Thom.: sín meust Fl. For *res* with ictus even in the third arsis, see *Ad.* 267, also compare *Haut.* 282; for punctuation in the Bembinus after *res*, see p. 184. Cf. hiatus after *re*, *Ad.* 515.¹

Ad. 602 nam ét illi animum íám releuabis, quæ dolore ac míseria.²

ω, Don. The first syllable of *releuabis* is regarded as long by Stampini; Sp. writes *relleuabis*; illic ita animum Um. Dz.; illic animum Fl.: illi iam releuabis animum Fab. Pl.

Illi is emphatic, and hiatus is very common in Plautus after this word.

Eun. 733 sed Tháis multo ánte uenit ? : : án abiit iam a mílite.

ω, Don.: multon edit. Donatus implies that there is no question particle in the sentence. *Multo* is emphatic, as is shown by the following *iam dudum, ætatem*.

And. 861 audi óbsecro. : : quid ús. sublimem íntro rape quantúm potest.

intro rape hunc BCP: intro hunc rape DEG: hunc intro rape Um.: sublimen intro rape Sp.: sublimen intro hunc rape

¹ For hiatus after *rem* in Plautus see C. F. W. Müller, *Plaut. Pros.* 758, Maurenbrecher, *l.c.* 37.

² This case of hiatus and the next four occur in iam. oct. after the thesis.

Fl. Dz. Tyr. For proof that Ms reading *sublimem* is correct see *Philol.* LV, 197 ff.; Bursian, CXXX, 228. *Hunc* seems out of place in this sentence, as Dromo asks in reply 'quem?' Cf. Spengel, Anh. p. 159. *Sublimem* is emphatic and practically equal to an imperative, *i.e.* 'pick him up.'

And. 264 incertumst quid agam. : : misera timeo 'incertum' hoc quorsum accidat.

ω, Um.: incertumst Fl. Dz. Sp. Fair. Hiatus is natural after *incertum*, for the speaker would naturally dwell on this word as he in his perplexity repeats it. Cf. *And.* 665, p. 177.

And. 610 ego pretium ob stultitiam fero: sed inultum id numquam auferet.

Σ: numquam id Um. Dz. Tyr. Sp.: numquam inultum id Fl. Fair. In the Ms reading *inultum* receives its proper emphasis and *id* stands in the secondary arsis; this brings out more clearly the somewhat exceptional use of the word. (Cf. Fairclough's note.)

Phor. 207 quid faceres, si aliud grauius tibi nunc faciendum foret.¹

A: aliud quid Σ, Um. Dz-H.: grauius aliquid Fl. Tyr.

Aliud grauius brings out the thought more clearly, "if you had to do the other thing (*i.e.* abandon Phanium) which is more difficult." *Alius* is not infrequently used as the equivalent of *alter*; cf. Lodge, *Lex. Plaut.* p. 97 D. It is natural that hiatus should follow *si* to bring out the thought "if it should happen that you were obliged to leave here." Compare *Ad.* 514, p. 180.

Hec. 869 immo etiam qui occultari hoc facilius credas dabo.

A: hoc occultari Σ, edit. *Qui* is emphatic, and hiatus frequently occurs in Plautus after this word.¹

Hec. 745 mané: nondum etiam dixi id quod uolui. hic nunc uxorem habet.

ω, Don. (uxorem habet): habet uxorem Um. Thom.: quod te uolui Bentley, Fl. Dz. Tyr. *Dixi* is emphatic and the *i* in the verb-ending is often followed by hiatus.

¹ In this verse and the following seven we have hiatus at the diaeresis of troch. sept.

Haut. 902 ést mihi in ultimís conclauē aédibus quoddám retro.¹

A BCDEF: D¹G place *in* before *aedibus* and not before *ultimis*, followed by Fl. Tyr.: *hisce aedibus Dz.*

Haut. 890 ita rem esse. : : ain tu ? : : quín tu auscultā. : : máne,
hoc prius scire éxpeto.

ω : mane dum edit.²

Hec. 803 áccedebam : ‘adulésens, diddum quaésō, es tu Mýconius.’

ω : es tu Don. : tun es Um. : mi quaeso Dz. : mihi quaeso
Fl. Tyr. : dice dum Thom.

In this verse and the preceding a slow utterance and a lingering on the word before the hiatus is natural; in both cases the word in question is somewhat exclamatory in character.³

Ad. 574 praéterito hac récta platea súrsum : ubi eo uéneris.

ω, Tyr. Sp. Dz-K. : sursus Fab. Pl. : Fl. omits *hac* and reads *sursum hanc*. Syrus would naturally give these words slowly and dwell on *sursum* while he is planning what directions to give, after having apparently made a mistake in his first directions.

After the third resolved arsis :

And. 850 Míhin ? : : tibi ergo. : : módo introii. : : quási ego quam
dudúm rogem.

ω, except C introi D ego modo: modo huc Fl. Tyr. Fair. *Huc* is not needed in the sentence, but the special emphasis on *modo* justifies the hiatus. For arguments against the reading of G and other readings, as that of Dz. and Sp.

¹ On *aedes* after hiatus cf. p. 196. The following cases of hiatus, not including those which occur at the change of rôle, are found in troch. sept after *ē* and are admitted by Leo and Lindsay : *Amph.* 1015, 1032, *Asin.* 883, *Curc.* 614, *Epid.* 136, *Men.* 940, 1091, 1113, *Mil.* 1402, 1411, *Most.* 1157, *Rud.* 643, *Stich.* 73c, *Trin.* 957. Lindsay also accepts *Curc.* 612, *Epid.* 279, *Truc.* 541.

² For imperative in pause-elision see p. 154, and on the exclamatory character of the imperative see p. 157, n. 4.

³ For hiatus with *quaeso* compare *Cist.* 554. This case of hiatus is accepted by Leo and Lindsay, but in *Curc.* 629, where the sense-pause is less marked but where a rhetorical pause is not out of place, they emend contrary to Ms authority, but do not agree on the emendation.

see Fairclough, appendix, p. 175. Compare with this an hiatus which exactly corresponds to it in

Asin. 313 Tántum facinus módo inveni ego, út nos dicamúr duo.¹

¹ If in *Eun.* 87 we also take *introibas* as one word, we may accept the reading of A:

Quid hic stábas ? quor non întroibas ? : Céterum.

Σ, *recta* (recte) *intro* Umpf. Tyr. : Don. *recta introibas*, with comment, *satis mire additum 'recta.'* Fabia in a note on this verse refers to *recta*, "qui n'est qu'une glose." His own interpretation of the line is hardly more satisfactory,

quid híc stabas ? quor nóñ intro ibas ? : Céterum.

Stabat hic without Ms authority is adopted by Fl. Dz. Compare *Men.* 662, quoted below.

The same principle applies in *Hec.* 332:

Sérúom flico întroisse dicent Sóstratae.

ω Don. : *intro iuisse* Umpf. : *intro iisse* other editions. There appears to be no justification for introducing the longer form (Neue, *op. cit.* III⁸, 474 f.).

The same principle may be applied in the three following lines :

Eun. 964 Átque adeo autem quór non egomet întróëo ? : : Vide, Pármeno.

Hec. 345 Tum fílius tuos întróiit uidére, ut uenit, quíd agat.

551 Éxeuntem aut întróëuntem ad amícam. quíd tum póstea ?

We also have the following forms with elision: at the beginning of the line *intro iit*, *Phor.* 706 and *intro ire*, *Eun.* 842; and before the final primary arsis *intro ire*, *And.* 363, *Hec.* 348. We may draw the conclusion that the Ms reading requires us to consider *introire* as a compound in four cases, that it is necessary to treat it as two words only when it occurs at the beginning of the line, or before the final primary arsis, positions in the line in which exceptions often occur. We may accordingly regard the compound as the standard for Terence and cases of elision as the exception, just as *sit* is the standard form, while *siet* may be substituted at the end of the line.

Let us briefly note the usage of Plautus. *Ante* with *ire* is always elided; *circum* is generally not elided, but is elided in *Pseud.* 899 and in *circum itione*, *And.* 202. In regard to *intro* with *ire* views differ. It is treated as a compound by Götz and Schöll, Leo, Lindsay, and Brix-Niemeyer⁴ in the two following lines:

Men. 662 Nám domum numquam întroibis, nísi feres pallám simul.

Trin. 10 Sed ea húc quíd întroierit impulsí meo.

Bacch. 907 and *Mil.* 1168 Lindsay treats as compound, Leo, Goetz and Schöll as two words. Brix-Niemeyer regards non-elided cases of *circum ire* as compounds and not as hiatus (*Men.* 231 note). In *Trin.* p. 21 in referring to synzesis in compounds he says: "dazu gehört aber *intro ire* nicht, da *intro* und *ire* stets zwei getrennte Wörter bilden." In *Men.* 662 and *Trin.* 10 he does not follow this rule. (Cf. C. F. W. Müller, 454; Lindsay, *Capt.* p. 47.)

As *introire* is evidently treated as one word by Plautus, if occasion demands, and as Terence's language as a rule approaches more closely that of the later

Phor. 1047 *sátin tibi est?* : : *immo uero púlchre discedo ét probe.*

ω : *satis?* *immo* *Um.* : *satis.* : : *immo* *Fl. Tyr.* : *ita.* : : *immo* *Dz-H.* As *Nausistrata* turns from *Demipho* to *Chremes*, it is natural to emphasize *tibi*, as when she turns to *Phormio* she emphasizes *tu*,—*tu tuom nomen dic.* The objection is made to this interpretation that *Nausistrata* has hardly been willing to speak to her husband. As this play is a comedy and not a tragedy, it is natural that there should be a sort of reconciliation between husband and wife at the end of the play. Such a solution is usually expected in the modern play, though modern comedy often leaves more to the imagination, and tolerates a certain mystery in the final solution. This interpretation grows out of the reading of the *Mss*, and merely substitutes the name of *Chremes* for *Phormio*, an error which might naturally arise, as *Chremes'* name would occur but once here, and the name of *Phormio* comes just before and after it. To insert either *ita* or *satis* and to attribute this either to *Demipho* or *Chremes*, weakens rather than strengthens the scene. For hiatus at this point of the line, see *C. F. W. Müller*, p. 605; *Jacobsohn*, *Quaest. Plant.* 4.

Phor. 470 *quóí nunc miserae spés opesque súnt in te omnés sitae.*

A : *te uno* Σ , edit. This use of *uno* as equal to *solo* is exceptional for *Terence*. For pronouns in *arsis* followed by hiatus cf. *Maurenbrecher*, 121 ff.¹

Haut. 572 *éstó, at certé concedas áliquo ab ore eorum áliquantisper.*²

A *EFP* : *ut concedas* *BC* : *concedas hinc* *DG*, *Um.* : *ut hinc concedas* *Bentley*, *Dz. Tyr.* : *hinc uolo concedas* *Fl.*

Esto would naturally be given slowly, followed by a pause, as the thought introduced by it stands in strong contrast.³

period, we should expect to find this word used more freely as one word in the later writer.

¹Cf. *Per.* 219 *númquam ecastor hódie scibis príus quam ex te audíuero.* For hiatus at this point of the line see *Jacobsohn*, p. 2 f.

²In this and the two following examples we have hiatus in troch. oct., in this line after the first foot, in the next after the third, and in the last after the fifth.

³For imperatives in *-to* followed by hiatus see *Maurenbrecher*, 133. For accent of *certé* compare *Phor.* 793 *certó scio*, which is also in the third *arsis*. The third *arsis* of trochaic verse is frequently a final.

Eun. 743 Tháis ego iam dúdum hic sum. : : o mí Chremes, te ipsum éxpectabam.

A : hic adsum Σ, edit.

It was natural that with original hiatus here the more usual *adsum* should be substituted, but in this line *sum* gives a more spirited rhythm, and one more in harmony with the thought. Compare *hic sum* = 'I'm hère,' with *hic ádsum* = 'I'm présent here.' *Iam dudum* is emphatic. Cf. *Hec.* 340 tun híc eras? *Phor.* 256 ualet, híc est.¹

Eun. 739 crédo equidem illum iam ádfuturum esse, út illam eripíat : sine ueniat.

A : a me eripiat Σ, edit. The addition of *a me* weakens the sentence by adding an unessential detail. *Illam* is emphatic in contrast to *illum* and is repeated in the next line.²

Hiatus is not necessarily involved in *Haut.* 685 quó(i) aequé, *Phor.* 363 quoi opera.³

Eun. 673 domí non offendíssem, ita iam ornarát fugam.

This reading of A does not involve hiatus, though Leo (*l.c.* p. 2, 1) implies the contrary. The rhythm of A is more in harmony with the thought than that adopted by the editions.⁴

Eun. 117 docére, educere, ita uti si esset filia.

This is the reading of the editions; ω, Don. give *ut*. It is not in harmony with the thought to emphasize *ita* by hiatus, nor is so unimportant a word and one so closely connected in thought with the following allowed by Plautus to

¹ Cf. *Stich.* 344 iám dudum ego ístum patior dícere iniuste mihi (Leo and Lindsay).

² Hiatus here occurs in that part of the verse where it is most frequently found in Plautus (cf. C. F. W. Müller, 608 ff.).

³ Cf. Leo, *Plaut. Forsch.* 311; Exon, *Hermathena*, XII, 208 ff. Compare on the other hand Lindsay in Bursian, CXXX, 181, 203, and his note on *Aul.* 240.

⁴ Domi nóñ offendíssem, ita iam adornarát fugam.

stand in hiatus.¹ *Uti si* is not elsewhere found in Terence, but at a later time this combination was in frequent use and became a compound. It was natural that the later form *ut-si* should replace *uti si*.²

Ad. 395 ille sómniū. sinerés uero illum tú tuom.

The omission of *tu* in A and Don. is to be ascribed to haplography; *Tu* seems to be demanded by the thought; cf. *Phor.* 1048 *tu tuom*.³

In *Eun.* 95 all the Mss have hiatus, but it is not in harmony with the thought, and it renders the rhythm defective. The error is due to haplography; *mi*, which should be repeated, is written but once.

In *Haut.* 593 the reading of A without hiatus is accepted rather than Σ with hiatus. The thought does not justify hiatus after *ego*, but does seem to demand the object of *curabo*.⁴

As hiatus and pause-elision are both used to emphasize the thought and to bring it into clearer relief, let us note their difference in use in relation to the thought.⁵ In Plautus

¹ The Bembinus does not punctuate between such combinations as *ita uti, tum quom*. In *Haut.* 288 this Ms punctuates before *ita* (Kauer, *l.c.* 67 n. 3, and 83).

² For the form *ita uti* compare *Eun.* 748, *Haut.* 288, 296. In these the first syllable of *ita* stands in the arsis and is followed by *uti*. The only case in which the form *ut* follows *ita* is *Phor.* 169. Here *ita* does not stand in the arsis; however, even here the metre admits *uti*.

³ For the unusual accent *sinerés* in the third arsis of iam. sen. compare a similar accent in a verse of similar character:

Phor. 384 eho tú, sobrinum tuóm non noras ? : : énicas.

The order of the words accords well with the trickery of Syrus and his ironical flattery. The artifice of the speaker seems frequently to be reflected in a somewhat unnatural and artificial order of the words; cf. *And.* 508-510, *Haut.* 550-552, 589-592, *Phor.* 352. Cf. Fairclough, note in Appendix on *And.* 509.

⁴ If space allowed I should be glad to take up the other cases in Terence where a possible hiatus appears, in order to show, if possible, that there is as clear evidence that such passages did not originally involve hiatus, as that the 56 cases considered are genuine.

⁵ P. Friedländer regards the interpretation and explanation of hiatus in relation to the thought as unsatisfactory. However, his own 'Grundlegung' is so broad and indefinite that it is almost without meaning. For example, he admits hiatus in iambic senarius in the second, third, fourth, and fifth thesis (*Rhein. Mus.* LXII, 80). As the arsis is in comparatively few cases a word-end, hiatus is thus justi-

hiatus is used in connection with calm deliberation and slow, impressive utterance. When the dialogue is most hurried and the change of speakers most frequent we have pause-elision. In soliloquy and in calm consideration of important matters we are apt to have hiatus. Let us compare the *Casina*, in which pause-elision is most frequently used, with the *Poenulus*, in which there are the most numerous examples of hiatus (Leo, *Pl. Forsch.* 5). The *Casina* is full of action set off by violent language and abuse. It opens with a quarrel of the two claimants for the hand of Casina; this is followed by a quarrel of husband and wife, and the play then continues with a quarrel of the two neighbors. In the latter part of the third act (lines 621 ff.) Pardalisca, who feigns to be almost beside herself from alarm, recounts to her master the invented story of the insanity of Casina. In the first hundred lines of this part of the play there are nine exceptional cases of accented pause-elision. In this scene the poet, with a clear insight into character, represents the speaker as more violent than even the alleged cause would seem to justify, from the very consciousness that her words are not true and that her show of emotion and alarm must conceal this fact and must carry conviction to the mind of her master. The spirited character of the play is also reflected in the complicated changes of the metres.¹

The *Poenulus*, on the other hand, is almost devoid of impassioned language. While the *Casina* is largely concerned with the emotions present in the hearts of the actors at the time of the dialogue, the *Poenulus* deals rather with deliberate plans for carrying out future schemes. The speakers take time to recount their plans in detail, and even to indulge in philosophic reflection. Such moralizing as that of Lycus in

fed in more than three-fourths of the polysyllabic words. He also recognizes the possibility of the hiatus in other parts of the verse, as in the arsis. Even if we grant his conclusion (p. 82): "So kann also nur eine formale Erklärung als Grundlegung in Betracht kommen," it is nevertheless necessary in the discussion of individual cases to ask why the poet has used hiatus in one case out of a hundred, or out of a thousand, where Friedländer regards it as legitimate.

¹ In Lindsay more than four pages are occupied in giving the metrical scheme of this play, while the average for the plays is about one and a half pages.

lines 449-470 with its numerous hiatus is characteristic of the play.¹

The difference between pause-elision and hiatus in relation to the thought is more clearly brought out by contrasting passages of plays rather than by whole plays. In the *Amphitruo* (lines 451 ff.) Amphitruo in vehement language upbraids his slave, and we have accented pause-elision as in 561 and 575. Sosia, who speaks calmly, trying to appease his master, does not use this rhythm. There are five cases of accented pause-elision in the spirited passage of the *Mercator* 468-488.

As examples of hiatus we may take the soliloquy of Gelasimus in *Stichus* 155 ff. or 454 ff. This slow, impressive manner of speech, which is illustrated by these passages with their numerous cases of hiatus, is characteristic of the parasite Gelasimus.

It does not follow that the general character of a play is such as to call into requisition either accented pause-elision, or hiatus, that the other will necessarily be less prominent. As both imply emphasis, those plays which are most forceful will naturally employ both means of emphasizing the thought.

The *Aulularia* well illustrates how the main idea of a play is brought out by these two different methods. The pot of gold gives the keynote to the play. The word *aurum* occurs after hiatus four times (7, 392, 679, 707), each time in a soliloquy. Accented pause-elision is found in the case of *aurum* 265, *aula* 580, 821, and *aes* 376. Rather the resemblance than the contrast between pause-elision and hiatus is illustrated by these examples.

In conformity with the difference in use made of accented pause-elision and hiatus in Plautus, we find a larger percentage of pause-elisions in the more spirited metres, and a larger

¹ There are not many striking cases of pause-elision in this play. The difference in character between pause-elision and hiatus may be illustrated by,

tune híc amator aúdes esse, halléx viri. 1310

blande hómínem compellábo. hospes hóspitem | salutát, 685

But the context is needed to bring out the full meaning of these metrical effects. The metrical scheme of this play is comparatively simple and occupies less than a page in Lindsay.

percentage of hiatus in iambic senarius. There are 57 elisions in iambic senarius and 124 in the other metres. In the 852 lines which are contained in the Ambrosianus and the Palatini, hiatus is given in both 32 times in iambic senarius, and 15 in the other metres (Leo, *Pl. Forsch.* 4). The exact figures for all Plautus are not essential, but there are evidently twice as many, or even more, in iambic senarius for the whole of Plautus.¹

Terence does not make the same marked contrast between the use of pause-elision and hiatus as does Plautus. He employs both most freely in the more spirited parts of the play. There are 26 hiatus in iambic senarius and 30 in the other metres. In the first 400 lines of all his plays combined there are only 11 hiatus, while in the spirited lines of the *Eunuchus*, 662-743, six hiatus occur. They are more sparingly used in the quieter plays. The *Hecyra* and *Andria* contain 7 each.²

The following endings occur before hiatus in Terence: \check{a} 2, proper names; \check{e} 6, 3 following an exclamatory word; \bar{e} 5, 4 monosyllables; \bar{i} 15 (including *mihī, tibi, ubi*), 4 monosyllables; \bar{o} 10, 1 monosyllable; *ae* 3, 1 monosyllable · *um* 8; *em*, 3, 1 monosyllable; *am* 4, 2 monosyllables. The relative number of the different endings corresponds very nearly to what we should expect from an examination of hiatus in other Latin poets. For example, in Virgil, not including semi-hiatus, we have: \check{a} 2; \bar{a} 1; \bar{e} 3; \bar{i} 16; \bar{o} 18; *ae* 6. It will be noticed that the special difference between Terence and Virgil is that

¹ The writers of the *argumenta* of Plautus show very clearly their conception of the function of hiatus in Plautus by their own methods of employing it. They are apt to emphasize the word which they regarded as the keynote of the play, by introducing hiatus. This is done in a monotonous, almost mechanical, way. Nearly all the *argumenta* afford illustrations.

Amph. Arg. ii. 2 mutauit sese in formam | eius coniugis
Aul. Arg. ii. 1 aulam repertam | auri plenam | Euclio
Capt. Arg. i captus in pugna | Hegionis filius
Cas. Arg. i conservam uxorem duo conservi | expetunt

See also *Men., Merc., Trin.*, etc.

² The *Andria* has 9, *Phor.* 10, *Eun.* 11, *Haut.* 12. In the last case the number does not seem to correspond to the spirit of the play.

Terence has hiatus after *ē* and syllables in *m*. In this respect Terence occupies a position between Plautus and the later poets. Although the relative frequency of the different endings is but a minor consideration in our study of hiatus in Terence, yet this also suggests that hiatus in this author is not the mere accident of defective transmission and the result of error. If hiatus in Terence were the outgrowth of error and chance, we should naturally expect to find far more cases of hiatus after short *e* than after any other vowel.

Let us consider the relation of the accent to the syllable after hiatus. In Virgil the only accented long syllables standing after hiatus are in such words as *ille* and *omnis*, words which are often found in pause-elision, and the two exceptional cases, *arces*, *Georg.* iv, 461 and *arma*, *Aen.* xii, 31. I have noted in my paper on pause-elision outside the drama (*Trans.* XXXVI, 88 f.) that *arva* and *arma*, words in which the initial vowel is followed by *r*, occur in pause-elision.¹

In Terence we have the following accented words standing after hiatus: *optume*, *intro*, *omnis*, *aedibus*. In regard to these words we may note the following significant facts. *Optime* occurs three times in Plautus and twice in Terence in pause-elision; it follows hiatus three or four times in Plautus and it is shortened in *Asin.* 449, *Merc.* 329,² *Pers.* 543. *Intro* occurs twice in pause-elision in Plautus; it follows hiatus more frequently than any other adverb; and it is shortened in *Merc.* 1010, *Stich.* 396, *Truc.* 958. *Omnis* occurs more frequently than any other adjective in pause-elision in Plautus and Terence; it follows hiatus in Plautus more frequently than any other adjective, and it is also the adjective which is most frequently shortened in Plautus and Terence. *Aedes* occurs

¹ Compare also Norden's rule of the avoidance of the accented syllable in elision in the second, third, and fourth arsis of hexameter. Of the exceptions mentioned under *ε* (*Aeneis VI*, p. 450-458), 14 are nouns, and of these 9 have *r* following the initial vowel. The exceptional use of these words in later Latin literature does not seem to characterize them to the same extent in the drama. Yet we have *in hōrtum*, *Stich.* 614, retained in the editions of Götz-Schöll, Lindsay, Leo, and the somewhat doubtful case of *in ārmis* in Pacuvius (C. F. W. Müller, 291).

² This case of shortening is rejected by Leo.

three times in pause-elision in Plautus; and there are only two or three nouns which follow hiatus more frequently in the same author. In *Mil.* 1278 it is shortened.¹

These facts clearly suggest the close relation of pause-elision, hiatus, and iambic shortening. Space will not allow me to attempt anything like a complete comparison, but a few additional facts will illustrate that the relation is very close. Of verbs *obsecro* and forms of *eo* are most frequently used in pause-elision in Plautus and Terence; they most frequently follow hiatus in Plautus, and are the most frequently shortened in Plautus (on *obsecro* cf. *Harv. Stud.* IX, 123 ff.). The same adverbs are also used in the three phenomena; compare *optume, intus, intro*. Of adjectives *omnis* and *unus* are most frequently used in all three.

Of the nouns *aurum, uxor, aequom, aedes* are used most frequently in pause-elision and hiatus in Plautus. *Uxor* is the most frequently shortened (Ahlberg, *Corrept. Iamb.* 70); *aequom* shows a special tendency to unite with other words and thus lose its individual accent (cf. *aequo animo*, p. 161); for *aedes* see p. 196. *Aurum* is exceptional, as it is not shortened; its frequent use in pause-elision and hiatus depends chiefly on its emphasis (see p. 194).

The marked tendency to avoid certain words and classes of words in all three phenomena is not less striking than the uniformity with which the same words appear in all three. We have noted the very restricted use of adjectives in pause-elision in Plautus and Terence, and in iambic shortening. Though Plautus is so free in the use of hiatus, there is even here a very marked restriction in the use of adjectives. The following occur, *omnis, unus, optimus*, and the three following, in soliloquies in iambic senarius: *Bacch.* 1071 redduco integrum 3 a, *Cist.* 406 miseræ amīcae, ósseae 5 a, *Epid.* 306 agro Attico 5 a.²

¹ Lindsay does not seem to be justified in rejecting this case of iambic shortening.

² The hiatus in these three cases seems to be justified by the deliberation which would be natural in these soliloquies and by the emphasis which belongs to these accented adjectives. Lindsay in the case of the first adopts Ritschl's emendation and inserts *iam* before *integrum*.

Curc. 415 quia uestimenta, ubi obdormiui ebrius.

Maurenbrecher and Götz-Schöll place the hiatus before *ebrius*, but Lindsay correctly places it after *ubi*. The thought hinges rather on *ubi* than *ebrius*, as is shown by the *alibi* with which the next speaker begins.

Rud. 1313 nummi octingenti aurei in marsuppio infuerunt.

This is the ordinary reading of our editions, but *aurei* is without Ms authority. Seyffert's emendation is *auri probi*. In these two last cases hiatus does not seem to have the same justification as in the three cases mentioned above.¹

I have previously noted that in Latin poetry, not including the drama, special restrictions were observed in the use of adjectives in pause-elision, and I there maintained that the usual reading in *Aen.* v, 681, and in ix, 333 were not correct (*Trans.* XXXVI, 93 ff.). The conclusions derived from the drama give added weight to the views there set forth. Professor E. Norden has kindly written me, expressing his interest in the paper as a whole, and adds, "Besonders die Behandlung von *Aen.* v. 681 ist sehr glaublich."

I take pleasure in expressing my grateful acknowledgment, for many valuable suggestions to Professor Minton Warren, to whom the student of the drama instinctively looks for guidance.

¹ We may also note that Maurenbrecher and Götz-Schöll read *Stich.* 489 *imi subselli*, but the Ms reading is *unisubselli*, and this is accepted by Leo and Lindsay (Lindsay in Bursian, CXXX, 223).

Pseud. 149 is marked as corrupt by Götz-Schöll and Lindsay. Leo gives the line with hiatus before *improbi*, but his reading is not in accord with the Ms readings, which in turn differ.

I have not included the predicate adjectives *aequom(st)*, *aequom (fuit)* or the participles *astans*, *insciens*, *obsequens*; these seem to conform quite as much to the principles which govern verbs as to those which govern attributive adjectives.

X. — *Victorius and Codex Γ of Aristophanes.*

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THOSE who have occasion to consult frequently the scholia to Aristophanes in the editions of Dindorf and Dübner will be familiar with the abbreviation *Vict.* attached to numerous glosses in that collection. These glosses were excerpted from the notes which the Italian scholar Petrus Victorius (Piero Vettori) entered in his copy of the Aldine Aristophanes, now preserved in Munich. Besides the glosses quoted by Dindorf, the notes consist of numerous other glosses, clearly derived from the lexicographers, together with a few corrections in the scholia and a large number of textual variants. The entire collection was published in the *Acta Philologorum Monacensium*, Vol. I (1812), by Nickel, a member of Thiersch's seminary. Nickel called attention to the fact that Victorius had occasionally employed one or more symbols in connection with a reading, in order apparently to distinguish his Ms sources.¹ One of the Mss, moreover, is briefly described by Victorius in a note at the close of the *Aves*: "Sic distincta sunt haec carmina in vet. cod. ex bibliotheca Divi Marci, cum quo totam comoediam contulimus."² It was this statement in particular which challenged my attention recently while engaged in investigating the manuscript tradition of the *Aves* and of the *Acharnenses*; and it is this "vetustus codex ex bibliotheca Divi Marci" which forms the subject of the present inquiry. For the opportunity to undertake this investigation, as well as the larger problem out of which it grew, I gratefully acknowledge

¹ The only instances of the use of symbols cited by Nickel are the following: *b*, *Nub.* 1109, 1116, 1230; *n*, *Nub.* 1104, 1109; *v* and *c*, *Vesp.* 615, 936. According to Mr. Walter H. Freeman, who was good enough to verify for me a few of Nickel's statements while studying in Munich last year, there are no other occurrences of these symbols. The various terms used by Nickel, such as *Vict.*, *Vict. cod.*, *Gl.*, etc., are thus seen to represent no distinctions made by Victorius himself.

² Cf. the entries, "in vetusto cod. legi ἀναπλάσειν," etc. (*Nub.* 993), and "στίχος ἄλλως ἐν παλαιῷ ἀντιγράφῳ" (*Nub.* 1510).

my indebtedness to Professor John Williams White, who kindly placed at my disposal for the purpose his complete collections of facsimiles of the Mss containing the *Aves* and the *Acharnenses*.¹

Victorius states that he had consulted his early Ms throughout the whole of the *Aves*. My problem, then, has been to discover some one among our earlier Mss which should offer all or virtually all the readings of the *Aves* excerpted by Victorius, and which should follow his principle of verse-division in the choral passage at the end of the play (vs. 1748-54). I find such a Ms in Cod. Γ (Laurentianus 31, 15 + Vossianus Leidensis 52; verses 1-1419 are preserved in the Laurentianus, 1492-1765 in the Vossianus). It will be more convenient to treat the two parts of Γ as a single Ms; but the point at which the Vossianus begins will be indicated in each list by a new paragraph. The evidence for my identification follows.

Aves. — *Textual variants found in Γ only*.²—(a) 48 'πέπτατο] πέπτατο RVUM8E, πέπταται AhAld., πέπταται B 566 καθαγιάζειν]

¹ The valuable service photographic facsimiles of Mss may render to the student of the classics is sufficiently attested by the increasing demand for such reproduction of Mss either in whole or in part. The many scholars who desire from time to time facsimiles of limited portions of a Ms will be particularly interested in a very practical suggestion recently put forward by Professor White. In the course of an address delivered before the Society for the Promotion of Hellenic Studies, on the occasion of the celebration of its twenty-fifth anniversary in 1904, he suggested that the Society would seem admirably fitted to act as a medium for the securing of such facsimiles (see *Journal of Hellenic Studies*, XXIV, 1904, lxxii-lxix). The Society voted to establish a bureau for this purpose.

² In the lists which follow, the reading before the bracket is that of Victorius and Γ. In citing the readings of the other Mss I avail myself of the symbols suggested by Professor White in *Classical Philology*, I (1906), 9 ff. These are, for the *Aves*: Ravennas (R), Venetus 474 (V), Venetus 475 (G), Parisinus 2712 (A), Parisinus 2715 (B), Parisinus 2717 (C), Vaticano-Urbinas 141 (U), Vaticano-Palatinus 67 (Vp2), Ambrosianus L 39 sup. (M8), Ambrosianus L 41 sup. (M9), Estensis III D 8 (E), Estensis III D 14 (E2), Havniensis 1980 (H), Laurentianus 31, 16 (Δ). G, M9, E2, and Δ are copies of V, E, M9, and B respectively (for the last three see *Harvard Studies in Classical Philol.* XVIII, 1907, pp. 166 f., 175 ff.), and will be ignored therefore in the following lists except in the event of divergence from the parent Mss; yet on vs. 222-601, now lost in E, I quote M9. In the *Aves* C, Vp2, and H represent in all important readings

καταγίζειν RVAM8hAld., καταγίζειν UM9B 906 ἀδαῖς] αἰδαῖς RVU, ὠδαῖς AM8EhBald.

(b) 1748 φάνος¹] φάος RVAUM8EhBald.

*Textual variants found in Γ and other Mss.*²—(a) 18 τήνδε δι (τηνδεδι B)] τήν δι δε U, τήνδε δε hAld. 48 εἶδε] οἶδε AM9hAld. 166 ἄτιμον] ἄντιμον hAld. 230 ἀγροίκων (B²)] ἀγρῶν hBald. 241 αἰδάν (B²)] αἰδάν RAUhBald. 245 κάπτετε Vict., κάπτεθ' Γ] κάπτεσθ' A, κάμπτεθ' hAld. 318 ἀφίχθον] ἀφίχθονθ' R, ἀφίχθον θ' M8, ἀφίκονθ' VhBald., ἀφίχθαι A 357 μένοντε] μέν τε Ald. 411 ὄρνιθας] ὄρνιτας Vp2C, ὄρνις Ald. 560 ψωλήν] κωλήν hBald. 564 ὄσ'] ὄς AM8M9h, ὄ Ald. 566 οἶν] οἶνον A, ὄν M8, ὄν hBald. 589 εἰς (V)] εἰς V²AM8hAld. 600 ἴσασι] οἴσασι Vp2C, οἴδασι hAld. 607 παιδάριον ὄντ'³] παιδάρι' ἔτ' ὄντ' RV, παιδῆριον (?) A, παιδάριον M8, παιδάριόν τ' EhAld., παιδάριον ὄν B 648 δεῖνα δεῦρ'] δεῖν' hAld. 763 φρυγίλος] φρεγίλος Ald. 853-54 σεμὰ σεμὰ (B²)] σεμὰ RVAM8EhBald. 857 ἴτω ἴτω ἴτω] ἴτω ἴτω UAld. 887 μεγαγκορύφω] μελαγκορύφω RVAM8EhBald. 894 τουτονὶ] τουτογι RVAM8EhAld. 906 τεαῖσιν] τεαῖς RVAM8EhAld. 943 ὑφαντοδόνητον (V²)] ὑφαντοδόνατον V, ὑφαντοδίγατον G, ὑφαντοδίγητον AhAld. 944 ἀκλεῖς] ἄλλεις Ald. 945 ὁ τοι] ὄ,τι UhAld. 952 πολύπυρα] πολύσπορα RhAld., πολύπορα VAΓ²M8E 959 εὐφημί³ ἔστω] εὐφημία ἴστω RV²Eald., εὐφημιάσθω G, εὐφημί³ ἄστω A, εὐφημί³στω M8, om. vs. V 968 Σικκῶνος] σικκῶνον Ald. 1085 ἡμῶν] ἡμῶν hAld. 1187 παῖε] πᾶς RAM8, πᾶς τις EhAld. 1197 γρ. μεταρσίον Vict., μεταρσίον in text ΓU] πεδαρσίον RVAM8EhBald., γρ. πεδαρσίον (from περδασίον) Γ 1377 τε νέαν] γενεὰν hAld. 1381 λιγύφθογος (B²)] λιγύμυθος M8hBald., λιγύμοχος B² (as alternative reading) 1396 πνοαῖσι] πνοαῖσι hAld., πνοαῖσιν B.

(b) 1566 ὄρᾶν] ὄρᾶς Ald. 1671 αἰκίαν] αἰτίαν AVp2HAld.⁴ 1684 γρ. καὶ συμβήσομαι Vict.Γ², συμβήσομαι (ξυμ- E) in text VE but a single tradition, which may be designated as h. I add in every case the Aldine reading corrected by Victorious. The verses are cited according to the numbering of Brunck, not that of Invernizzi and Nickel.

¹ This (the reading of Cod. Voss.), and not φέγγος, is the entry of Victorious, according to Mr. Freeman.

² In this and similar lists the Mss whose symbols do not appear after the bracket are to be understood as offering the same reading as Γ and Victorious; but G, M9, E2 and Δ are treated according to the principle announced just above (p. 200, n. 2). Slight differences of accent, etc., are ignored.

³ Following these words Nickel attributes to Victorious ἀποθνήσκουσι, but according to Mr. Freeman there is no departure from the Aldine.

⁴ The folios of M8 containing vs. 1642-1765 of the *Avēs* have been lost.

(B²)] *σιγήσομαι* RATU^hBald. 1750 ὦ χθόνιαι (B²)] om. Bald. 1753 ἔχει] ἔχειν BALD., om. E2.

Textual variants not in Γ but in other Mss.— Perhaps 1748 ἀστραπήs Vict.E2] ἀστεροπήs RVA^hGUE^hB; although this may well be a gloss.¹

*Assignments of verses common to Γ and other Mss.*²— (a) 643^b ΠΕΙ.] : RV, om. GUM8E^hBald. 646^a ΟΙ ΔΥΟ (as part of vs. in U)] om. RVA, — M8, ΠΕΙ. E^hBald. 647^a ΟΙ ΔΥΟ (as part of vs. in U)] — RVM8, ΠΕΙ. GA^hE^hBald. 803^a ΕΥ.] om. UAld. 817^b ΕΥ.] sp. RU, om. V, — M8, ΕΠ. E^hAld. 889 ΠΕΙ.] om. UAld. 904 ΠΟΙ. (G)] om. VU, ΠΕΙ. Ald. 946 ΠΕΙ.] — R, om. VU, ΠΟΙ. Ald. 1253 IP. τί; ΠΕΙ.] τί RA^hBald., — τί V, sp. τί sp. GU, — τί — M8 1329 KHP.] — RVM8, om. GU^h, XO. A, ΠΕΙ. Ald. 1387 KIN.] — RVM8, om. GUAld., ΔΙΘ. *h*.

(b) 1616 ΠΕΙ. (G)] — RV, HP. AM8, om. UBald.³

The verse-division indicated by Victorius in *Av.* 1748–1754 is the same as that of ΓRVE, and differs from that of Invernizzi only in attaching *καὶ* to 1753. B divides as in the Aldine, and so, essentially, Vp2HC; A, U, and G show various irregularities; M8 fails.

It thus appears that virtually every correction to the text of the *Aves* entered by Victorius could have been taken from the appropriate part of Γ, so far as the folios of that Ms now preserved in Florence and Leiden enable us to determine. We are therefore justified in assuming that the reading *μένουσί τ'*, given by Victorius on vs. 1446, where all the other Mss read *λόγοισί τ'*, was either the actual reading of Γ, in the folio now lost, or at least Victorius' interpretation of what he found there.⁴

The evidence of the glosses points even more emphatically to Γ as the only Ms which could have furnished Victorius the greater part of his notes. Thus we have:

Glosses found in Γ only.— (a) 231 γένη (τὰ γένη Γ) 233 φωνήν

¹ Cf. 645 Κριῶθεν Vict.RV] κριῶθεν GE, θριῶθεν AM8, θριῶθεν Γ, θριῶθεν *h*Ald, θριῶθεν B; but γρ. καὶ κριῶθεν is read in the scholium of Γ.

² The symbols — and : will be readily understood as the customary indications of change of speaker before and in the middle of the verse respectively.

³ Nickel states that AΓΓ. was supplied by Vict. before 1706; but this assignment was correctly made in the Aldine.

⁴ For evidence of carelessness on the part of Victorius see below (p. 214, n. 4).

276 τῷ (ὁ ἐν τῷ Γ) ὄρει βαίνων 285 πολὺν ἔχων (ἕ. π. Γ) ὄλβον
 416 ἦγον ἀνεπίδεκτα τῇ ἀκοῇ· ἔστι δὲ καὶ συμφορὰ πέρα τοῦ κλίειν
 685 ἀσθενεῖς, ἦγον (ἦ. οἱ Γ) ἀμαυρὸν βίον ἔχοντες καὶ ἀσθενῆ 772
 ἐβῶν 778 ἄλλως· ἀντὶ τοῦ ἠσύχασεν ἢ θάλασσα κυμαίνουσα κατακρη-
 μένη (κατακλουμένη Γ)¹ 782 αἱ κατοικοῦσαι ἐν τῷ Ὀλύμπῳ 798 ὄρνειον
 μικρόν· πντίνη δὲ πλέγμα ἐστὶν οὕτω πολυπράγμων² 957 ἀκούσαι³
 1013 ἀπελαινόνται 1016 συντρίβειν 1072 καὶ λέγεται καὶ ἀνακηρύτ-
 τεταί 1076 κηρύξαι καὶ ἀναγορεῦσαι 1137 ἦγον προσήκοντας θεμελίω
 1189 λεκτός 1198 ταῖς (ἦγον ταῖς Γ) δύναις καὶ ταῖς συστροφαῖς 1232
 ἦγον ἐπάνω 1268 ἐνθάδε 1273 σιγὴν (ἦγον σιγὴν Γ) πρόσταξον·
 1379 χολόν 1383 ἐπειρμένος, ὑψωθείς 1396 εἶθι ἀναβῆσθαιμι (καὶ?
 εἶθε ἀναβῆσθαιμι Γ) 1398 βαδίζων 1399 τὸ ἐμόν.

(δ) 1494 ἦγον δέδοικα (δ. δη' Γ) 1506 μέλλεις διαφθερεῖν (ἦγον·
 μέλλει δ. Γ)⁴ 1570 προάγεις 1582 ἐπίτριβε (σύντριβε ἐπίβαλλε Γ)
 1603 ἀρεστά (ἦγον ἀ. Γ) φαίνονται 1609 ψευδῶς (ἦγον ψ. Γ) ὀμνύουσιν
 ὑμᾶς 1623 ἀντὶ τοῦ λουόμενος 1625 ἀνάξει 1641 ἄθλιε 1646 ἐξα-
 πατᾶ 1649 μικρόν, ὀλίγον and μετουσία ὑπάρχει 1654 καὶ ταῦτα
 1657 συννεπίθη (ἀναπέθει Γ) 1661 μετοχὴν καὶ κοινωνίαν τῆς οὐσίας·
 1671 ἦγον (καὶ Γ) μᾶστιγα, ἦγον ἀφορῶν αἰκίσαι καὶ μαστίξαι τινά·
 1684 γρ. καὶ συμβῆσθαι 1713 δυνατὸν λέγειν 1715 ἄρρητος 1718·
 ὁ καπνός 1740 συνακόλουθος 1747 λευκόν, διάπυρον.⁵

Three glosses occur only in Γ and U: 1385 λέξεις 1613 τύπτων
 (τυπ U) 1619 ὑποσχεθείς; cf. 1692 πορευή Vict.Γ, πορευθείς U.
 One is found in Γ and M8 only: 774 ἐν δὲ τοῖς ποταμοῖς ποιοῦνται τὰς
 διατριβὰς οἱ ὄρνιθες (ὄρνεις? Γ, ὄρνις M8).

*Glosses found in Γ and other Mss.*⁶ — (a) 210 γρ. ἄσον Vict.] γρ.
 λῦσον καὶ ἄσον ΓVE, ἀντὶ τοῦ αἶσον R, ἄσον U, γράφεται καὶ λῦσον M8,
 χῦσον καὶ ἄσον M9 793 ἀντὶ τοῦ μοιχὸς ὅστις ἐστὶν ὑμῶν] ἀ. τ. μ. ὁ. ὦν
 ὁ. ΓE, ἀ. τ. μ. ὁ. ἄν ὦ. RV, ὁ. μ. ὦν ἡμῶν M9, om. UM8 1059 ἐρμηγνεῖ

¹ This is part of a marginal scholium in Γ.

² Another marginal scholium; there are also interlinear glosses by Γ²:
 (1) ὄρνειον μικρόν, (2) πντίνη πλέγμα ἐστὶν, (3) οὗτος πολυπράγμων, in which
 form the notes appear also in E.

³ The remaining words of Victorius' note, πέπυσμαι, ἀκήκοα, ἔμαθον, ἴδον,
 are from Hesychius. This is but one of several instances where a gloss from
 Hesychius has been combined with that found in the Ms of the *Aves*.

⁴ In the text Γ reads ὀλέσει, the Aldine ὀλέσεις.

⁵ Cf. καταπληκτικόν· τὸν διάπυρον καὶ λευκόν U; the words τὸν λαμπρὸν ἢ
 ταχόν, which Victorius adds, are from Hesychius.

⁶ The Mss containing scholia and glosses are R, V, G, Γ, U, M8, E, M9; also
 E2 and C (very rare). The last two Mss are ignored in the present list, while G
 and M9 are quoted only when differing from their archetypes.

τὸ παντόπτα] om. VUM8 1118 τὰ ἐν τοῖς θύμασι σύμβολα] τ. ἐ. τ. θυμά-
μασι σ. E, om. VM8 1169 τρέχει] εἰστρέχει RV, om. GM8E 1245
ἐκφοβεῖν καὶ (εἰς Γ) φόβον ἐμβάλλειν] ἐκφοβεῖν RVU, om. M8E
1254 συνουσιάσω ὡς ἐπὶ κόρης] ἀντὶ τοῦ συνουσιάσω R, om. VUE
1335 ἀνέξομαι] ἀ. ὑπομείνω U, ἀντὶ τοῦ ἀ. E, om. M8 1365 ξίφος ἢ
δόρυ αὐτῷ χειρὶ διδωσι] χειρὶ¹ Γ, ξ. ἢ δ. αὐ. δ. Γ²V, om. RUM8E
1377 τὴν τῶν ὀρνίθων δῆλον· ἐπίτηδες δὲ ὡς ἀσαφῆ αὐτὸν διασύρει]
τ. τ. ὁ. R, τ. τ. ὁ. ἐ. αὐτὸν ὦ. ἀ. αὐ. δ. (sic) M9, om. VUM8.

(b) 1624 ἵνα καὶ ἀρπάσῃ ἵκτινος ἰμάτιον] ἵνα καὶ ἀρπάσῃ ἰμάτιον ἵκτινος
Γ, ἰμάτιόν τι ἀ. ὁ ἴ. M8, ἴ. κ. ἰ. ἀ. ἴ. E, om. RVUM9 1681 εἰ μὴ ὀρني-
θιάζειν²] εἰ μὴ ὀρنيθιάζει RV (as end of schol.), om. UE 1691 λαιμαρ-
γίαν (Γ), συναμωρίαν καὶ λιχνότητα (Γ²)] συναμωρίαν κ. λιχνότητα RV,
λαιμαργίαν U, om. GE 1701 οὔτοι βάρβαροι κωμωδοῦνται] οὐ. ὡς β. κ.
R, om. VU 1706 ἃ μὴ δὲ λόγος ἰσχύσει φράσαι] ἃ μ. δ. λ. ἰσχύει φ. R,
ἃ μ. δ. λόγῳ ἰσχύει φ. U, ἃ μ. δ. λ. ἰσχύσαι φ. M9, om. V 1731
καλῶς τὸ ἐπιθαλάμιον γέγραπται] om. UE 1759 πρὸς τὴν βασιλείαν]
ᾧ βασιλλ U.

Corrections of scholia derivable from Γ and other Mss. — 515, 10
(Dübner) ἀνὰ σκήπτρα (σκήπτρα ΓG)] ἀνασκαπτῶ V, ἀνὰ σκήπτρῳ
M8, ἀνασκήπτρῳ M9, ἀσκήπτρῳ Ald., om. RU 515, 11 καὶ ὁ Σοφοκλῆς·
ὁ σκηπτροβάμων³ αἰετὸς, κύων Διός] κ. Σ. ὁ σ. αἰ. κ. Δ. V, κ. Σ. ὁ σ.
ἀετός G, om. RUM8M9Ald. 806, 19 ἀποκεκαρμένῳ] ἀποκεκαρμένων
(scholium recast) M8, ἀποκεκομμένῳ Ald., om. U 807, 31 ἐπειδὴ εἶδεν]
ἐπειδὴ εἰ δὲ Ald., om. UM8M9 1074, 31 πλαγιάζονται⁴] πλαγιάζονται
RVE, πλασιάζονται Ald., om. UM8M9 1604, 28 αὐτὸν] αὐτῷ RM8Ald.,
om. U.

Glosses suggesting the use of another Ms than Γ. — 768 ἤγον
ἐκφυγεῖν Vict., ἐκφυγεῖν M8 (in scholium)] ἀντὶ τοῦ φυγεῖν (in
scholium) ΓRVEAld., ἀναφυγεῖν (as gloss) E 1619 ἐξαπατᾶ Vict.,
Vp2C (as part of text)] ἀπατᾶ ΓU. As regards the first, in explana-
tion of ἐκπερδικάσαι, nothing would have been simpler than the change
of φυγεῖν to ἐκφυγεῖν. In the second instance ἐξαπατᾶ may well be
due likewise to deliberate change; moreover the form ἐξαπατᾶ occurs
just below (1646) in Γ.

¹ χειρὶ was written by the first glossator over *θ' ἕτερα*, after which Γ² wrote the
longer gloss before and after χειρὶ in such a manner that the whole appears to
be a single note.

² In Γ this appears in the guise of a variant to *εἰ μὴ βαδίζειν*, and it was evi-
dently so understood by Victorius.

³ So according to Mr. Freeman.

⁴ This was evidently meant by Victorius as a correction of *πλασιάζονται*, not
as the missing word of the lacuna. The lacuna is indicated in RVΓ.

All the other glosses are traceable to Hesychius or Suidas, with one or two exceptions. 189 Πυθῶ ἢ τοῦ Ἀπόλλωνος πόλις: Πυθοῖ ἐν ἡγαθέῃ suggests Eustathius 274, 18; 498 βλίττειν κυρίως τὸ ἐκπιέζειν τὸ μέλι is probably excerpted from Suidas *s.v.* βλίττειν.¹ Two others, 1424 πράγματα ἐρευνῶν καὶ ζητῶν and 1435 κατασκευάζειν δίκας, are to be found in no Ms or lexicographer, and may reasonably be assigned to the lost folio of Γ.

The *Aves* is the only play which Victorius claimed to have corrected with the aid of the Ms which we have just seen reason for identifying with Γ; but it would have been strange indeed if with this early Ms of seven plays at his command he had made no further use of it. And, as a matter of fact, I have discovered good evidence of its use elsewhere, particularly in the case of the *Acharnenses* and the *Vespaë*.

Acharnenses. — In this play the argument is by no means so strong as in the *Aves*, for two reasons. In the first place, several of the Mss² here represent essentially the same tradition as Γ; and secondly, the glosses of Γ are far less numerous than in the *Aves*.

Textual variants definitely indicating Γ as source. — There is but one variant of Victorius to be found in Γ alone: 910 ἐμῷ Γ²] ἐμά (Γ). Another occurs only in Γ and its copy Vb1: 638 διὰ τῶν στεφάνων ΓVb1] διὰ τοῦ στεφάνου (Γ², Vb1 cor.). The error of Victorius in inserting 1107 after 1097, afterwards corrected, points directly to Γ, or possibly to B. In Γ, 1097, 1107, and 1119, all originally omitted, were added by Γ² at the top of the page; as

¹ The long note on 1378 is expressly assigned to Athenaeus by Victorius himself.

² The *Acharnenses* is contained in R, A, Γ, E, M9, E2, Vp2, H, C, B, Δ, Vp3 (Vaticano-Palatinus 127), Vb1 (Barberinianus I, 45), and (vs. 691-930) Rm1 (Valllicellianus F 16). The last-named is a copy of the Aldine edition, and has for us no interest. Vb1 is a copy of Γ, while M9 and E2 are derived from E, and Δ from B, as in the *Aves*; these will be mentioned therefore only when they differ from the parent Mss. A, Γ, and E constitute one family. H and Vp2 may here, as in the *Aves*, be represented by the single symbol *h*; C, however, is closely connected in the *Acharnenses* with Vp3 (symbol for the two *c*). For proof of these various relations see *Harvard Studies in Classical Philol.* XVIII (1907), 157 ff.

each, however, was connected with the text by an appropriate *signum*, there was slight excuse for the mistake on the part of Victorius. In B, 1107 and 1119 follow 1097 in the text, but were expunged by the original scribe, and later crossed out by B².

Textual variants found in Γ and other Mss. — 98 ἐ(πέμψε) Vict., ἐπέμψε Γ²c] ἀπέμψε(ν) RAΓE, ἔκπεμψε hB, ἀπέμψε Ald. 99 ψευδαρτάβα] ψευδατάρβα E2, ψευδαρσώβα Ald. 109 μέγας] μόγας Ald. 112 σαρδανιακόν] σαρδιανικόν RE, σαρψεινιακόν Ald. 134 θέωρος (E)] θέωρ' hAld., om. RE²B 363 φρονεῖς] φονεῖς Ald. 408 ἐκκυκλήσει τι] ἐκκυκλήθητι Rc, ἐκκυκλήθητ' hBAld. 510 καυτοῖς (Γ²)] καυτός AΓEhcBAld. 522 κάπέπραχθ' (B²)] κάπέπραθ' Rhc, κάπέπρατ' EAld., καὶ πέπρατ' B 571 ἔχομαι] ἴσχομαι hBAld. 633 φησίν] φησί M9c, φασί hAld. 665 φλεγυρά] βδελυρά h, φλεγυρόν Ald. 766 παχεία καὶ καλά] παχείαι καὶ καλαί hBAld. 891 τέκν'] τέν' Ald. 1022 ἐπετρίβην¹] ἐπετριβόμην R, ἐπετρίβειν Ald. 1168 λαβεῖν] βαλεῖν AEhcAld. 1208 κινεῖς] κυνεῖς RVp2cAld. 1221 σκοτοβινῶ (Γ²)] σκοτοδινῶ BALD., vs. om. AΓE. Verse 152 was to be supplied from any of our Mss, but none of them reads *περὶ* before τῶν παρνόπων; this must be attributed to the carelessness of Victorius.

Assignments of verses common to Γ and other Mss. — 101 ΠΡΕΞΒ. Η ΚΗ.] — RA, ΚΗ. E2hBcor., ΠΡ. cB 104 ΨΕΥΔΑΡ.] — RA, ΒΑΣΙΛΕΩΣ ΟΦΘΑΛΜΟΣ c, om. hAld. 203 ΑΜΦΙ.] ΔΙ. hAld., om. A 296 ΔΙ.] — RA, om. Ald. 297 ΧΟ.] — A, om. Ald. 1098² ΔΙ. (Γ²)] ΛΑΜ. ΓEAld., om. RA (?)hc 1099 ΛΑ.] om. RAM9E2hc Ald. 1101 ΛΑ.] — RA, ΔΙ. hc, om. Ald. 1208^b ΔΙ. (E)] — RA, ΛΑ. E²hc Ald. Cf. 1209^b ΛΑ. Vict., : ΓR] ΔΙ. EhcAld., sp. B, om. AVb1; also 100 ΨΕΥΔΑΡΤΑΒΑΣ^{ΔΤ'}] ΨΕΥΔΑΡΤΑΣ Γ (but ψευδαρτάβας in text 99)] — RA, ΨΕΥ E, ΨΕΥΔ(A)ΤΑΡΒ E2, ΒΑΣΙΛΕΩΣ ΟΦΘΑΛΜΟΣ c, om. hAld.

There is but a single place where the correction of Victorius fails to appear in Γ: 432 ΕΥ.] — A, om. ΓEAld. But the aid of no Ms was required to make this obvious correction.

Gloss found in Γ only. — 1233 ἐν εἰσθέει ἱαμβοὶ δῖμετροὶ ἀκατάληκτοι.

*Glosses found in Γ and other Mss.*³ — 83 συνήρμοσεν] om. Vb1

¹ Victorius simply wrote η over ἐπετρίβειν of the Aldine (Freeman). Nickel errs in attributing ἐπιτρίβειν to Aldus.

² ΛΑ. (1097) and ΔΙ. (1100) required no change, being the same in Γ and the Aldine.

³ Vb1 contains many of the interlinear glosses of Γ; Vp3 has no glosses. For Vp2 see next note.

564 ἀντὶ τοῦ τύφεις] τύφεις RM9 577 κακῶς ἀγορεύει] κ. ἀπαγορεύει R
 798 ἀντὶ τοῦ τὸν ποσειδῶ] μὰ τὸν π. M9, om. R 815 παρέλκεται (τὸ
 σοὶ παρέλκεται GRE)] om. Vb1 827 τοὺς παρὰ τὸν μεγαρέα] τ. περὶ
 τ. μεγαρικόν ΓΕ, τοὺτους τ. περὶ τ. μεγαρικόν R, om. Vb1 905 τοὺς
 θεοὺς] om. RVb1 912 ἡδίκημένος] τί ἦ. R, om. Vb1M9 1007 πῆξω,
 κεντήσω] om. RM9 1099 ἐκ θυμῶν κατασκευασθέντας] om. Vb1E1 199
 ὡσεὶ ἔλεγε μῆλα, ὅτι παρὰ τὰ ἄλλα σκληρότερα εἰσιν] ὡσεὶ ἔλεγεν . . .
 σκληρότερα ἐστίν R, om. Vb1E 1223 ταῖς ὑγιειναῖς, ταῖς θεραπευτι-
 καῖς] τ. θ. R, om. E 1225 ὡς νικήσας τὸν ἄθλον αἰτεῖ τὸν ἀσκόν]
 om. E.

The following glosses of Victorius were excerpted from the scholia :
 ι κατὰ τὴν] κατὰ (gl.) M9, om. Vb1 132 τῆ γυναικί¹] om. Vb1M9
 436 λείπει πόσηρον] om. RVb1 625 λείπει τὸ ἰόντας] om. Vb1M9
 684 τὸ σκότος] om. Vb1 704 ἀγριότητι] om. Vb1. These explanations
 are all to be found in the Aldine scholia. In two instances Victorius
 seems to have emended his text in accordance with the interpre-
 tation of the scholiast : 493 ὦν inserted after εἰς 697 ἐν inserted
 before Μαραθῶνι. In the first instance the gloss reads λείπει (λέγε-
 ται Γ) τὸ ὦν, ἢ ἢ εἰς ὦν RGEAld., while M9 has simply ὦν over εἰς.
 In the second place M9 has simply ἐν, while GEAld. have λείπει ἢ ἐν,
 οἶον (om. E) ἐν Μαραθῶνι.²

Corrections of scholia derivable from Γ and other Mss. — 53 διὸ εἰ-
 ρήνης ἐπιθυμῶ] om. Vb1EAld. 1176 κηρωτὴν and ἔμπλαστρον φάρμακον]
 κ. δὲ ἔ. φ. ΓΕ, κ. δὲ ἔ. M9, om. RAld. 1177 τὸ λεπρὸν χειρίδιον]
 λεπτὸν χ. Γ, τ. λεπτὸν (λεπρὸν Ald.) χοιρίδιον EAld., om. RVb1 τὴν
 ὄρεγκα] τὴν ἄρεγκα Γ, τὸν ἄρεγκα E, τὸν ἄρεγκα Ald., om. RVb1.

All the other glosses given by Victorius could have been
 taken from Hesychius or Suidas, with two exceptions : 683
 τῆ πνυκί, 748 ἤγουν κηρύσσω. These are to be found in none
 of our Mss, and presumably therefore were either invented
 by Victorius or transferred here from their original context.³

¹ Thus as a gloss in Vp2, which contains scattering scholia on the first two
 hundred verses.

² It must be admitted that these two instances taken in connection with the
 gloss on vs. 1 suggest for the moment the possible use of M9 by Victorius. Yet
 in view of the lack of confirmatory evidence elsewhere these agreements in the
Acharnenses must be looked upon as quite fortuitous.

³ *πρνῶν* (529) was either anticipated from 537 (*πόρνας* ΓΕ) or came from
 Suidas (*s.v.* *λαικαστής*); *παρ' ὑπόνοιαν* (733) is evidently nothing but a varia-
 tion upon *παρὰ προσδοκίαν* of the scholium as given by Aldus and GRE.

Vespae. — For this play I have been able to consult facsimiles of R, V, and Γ; the only other Ms containing scholia is G, the copy of V. For the scholia and glosses, therefore, my material is virtually complete; for the text I must content myself with showing that for vs. 421–1537 Victorius could have secured all but one of his readings from Γ, whereas many of them do not appear in R or V.

Textual variants found in Γ, but not in R or V. — 430 εἶα εἶα] εἶα εἶα νῦν R, εἶα εἶα νῦν V, εἶα νῦν Ald. 498 αἰτεῖ γ'] αἰτεῖς RVAlD. 595 φῆναι¹] φεῖναι RV, ἀφεῖναι Ald. 616 τόνδε κεκόσμημαι (Γ later changed to κεκόσμημαι)] τόνδ' ἐσκεκόσμημαι RVAlD. 688 τρυφερωθεῖς] τρυφερανθεῖς RVAlD. 901 ἐξαναστήσειν¹] ἐξαπατήσειν RVAlD. 950 διαβεβλημένον] διαβεβλημένους RVAlD. 1107 κατ' ἐσμούς] καθεσμούς RVAlD. 1222 δέξει] δέξει RVAlD. 1294 κατηγάψασθε] κατηρέψασθε V, κατηρέψασθε R², om. vs. R. In 1085 γρ. ἐσωζόμεσθα is taken literally from Γ, while V has ἐσωζόμεσθα in the text, R ἐπανασάμεσθα with no variant; 1023 παράξον occurs in the lemma of the scholium in Γ, while παράξον is read in the text of ΓRVAlD.³

Textual variants occurring (1) in ΓR. — 928 λόχημ (but γ crossed before μ in R)] λόχηη VAlD. 1069 κικίννους] κίννους V, κοκκίνους Ald.; (2) in ΓRV. — 800 ἡκηκόειν] ἡκηκόεις Ald. 804 ὥσπερ] ὥπερ Ald. 890 τῶν γενναιοτέρων] τῶν νῦν γε σοῦ νεωτέρων Ald. 1081 ξὺν δουρὶ (ξυνδορὶ ΓRV)] δουρὶ Ald. 1083 στὰς ἀνὴρ] πᾶς ἀνὴρ Ald. 1127 ἐμπλήμενος] πεπλησμένος Ald. 1133 παιδᾶς] παιδα Ald. 1206 βοῦπαις] βοῦταις Ald. 1248 δῆ] δὲ Ald.

The only variant offered by Victorius not to be found in Γ is 802 ἐνοικοδομήσει] ἀνοικοδομήσει ΓR, ἐνοικοδομήσει V, ἐνοικοδομέσει Ald. Probably he merely wrote η over ε in this place.³

¹ After the readings in vs. 595 and 901 Victorius has added the symbols *vc* (*sic*), apparently to denote two different Mss. It may be that the improbability of these readings caused him to look them up in a second Ms, of which he made little further use.

² Four changes in the assignment of verses to speakers (629^b–630 to BΔE., 1179 to BΔE., 1194^b–1195 to ΦΙΑ., 1252^b ff. to ΦΙΑ.) are based on Γ; only the last was indicated clearly in the other two Mss.

³ More than one of his corrections consisted of a single letter placed over the error; thus *Ach.* 98 ἀπέμψε 1022 ἐπετρέβειν (Freeman).

Glosses found in Γ alone. — 437 κέντρον (ἐν κ. Γ) 439 τῶν οἰκετῶν
 442 δυϊκῶς τὸ τούτω, ἢ ἢ ἐπὶ τῶν οἰκετῶν 465 ὑπεισερχομένη ἢ τυραν-
 νίς 482 ὁ (om. Γ) ῥήτωρ 487 ὅστις ἐστάλης ἐπὶ τῷ τυραννήσῃ ἡμῶν
 510 εἰδός ἐστιν (om. Γ) ἰχθύων 596 οὐ δωροδοκεῖ 600 κύκλω περιψῆ
 603 κορέσθητι 609 παππιάν καλοῦσα 612 ἐν τρύφησον (ἐντρύφησον
 Γ) 614 γογγύσας· ἐστὶ δὲ ποιά φωνή 703 διὰ τί σε βούλονται εἶναι
 πένητα καὶ τούτων ἕνεκ' ἐρῶσι (διατί σε εἶναι β. π. gl. Γ; text as Ald.
 except εἶνεκ' ἐρῶ σοι) 771 ἀνίσχη, ἀνατέλλη 904 συνηγορεῖν τῷ κυνί
 939 τὰ εἰς τὸ καίεσθαι ἐπιτήδεια (ἐπιτήδεια Γ) 999 συγνώ (συγγνώ Γ)
 1178 λείπει ἐτύπησεν (λ. τὸ ἐτύπησεν Γ) 1275 παιονικὸν μέτρον
 1283 τροχαϊκὸν τούτο 1284 ὁμοίως παιονικόν.

Glosses found in Γ and V. — (a) Victorius identical with ΓV :
 471, 483, 508, 524, 606, 613, 617, 769 (first), 893, 956, 1276, 1286
 (second),¹ 1297; in 526 ΓV have more than Vict.; cf. 639 ἀντὶ τοῦ
 εἰπεῖν οἰκεῖν Vict.] δέον εἰπεῖν οἰκεῖν κτέ. ΓVAld. (b) Vict. nearer to
 Γ than to V : 478 ἀντὶ τοῦ μὴ ἔχειν πατέρα Vict. Γ] ἀντὶ μὴ ἔχειν τὸν
 πατέρα V 486 ἀντὶ τοῦ ἕως λείψανόν μου ὑπολείπεται] om. ἀντὶ τοῦ V
 528 λείπει γενναῖος, ἐγκρατής] γενναῖοι ἐγκρατεῖς V 571 τῆς δίκης
 παρεκβάλλων] τ. δ. παραβάλλων V 769 λείπει δραχμῆν] λ. δ. ταύτης
 τῆς δίκης κτέ. V 1053 κοινὰς ἐπινοίας καὶ ὑποθέσεις] καινὰς ἐ. κ. ὑ. Γ,
 καινὰς ἐ. κ. ἐπιθέσεις V.

Only five of the notes occur in R, and then they are not so close
 to Victorius as is Γ : 892 οὐ συγχωρήσομεν ἐλθεῖν Vict. ΓV] οὐ σ.
 εἰσελθεῖν R 916 καθὸ δικαστῆς κυνώδης· πτωχὸς γάρ] κ. δ. καὶ κ. π.
 γ. R 961 ὡς γραπτὸν δεδωκότος λόγου τοῦ ἀπολογουμένου κυνός] λόγον
 for λόγον ΓRV, but λόγον (ambiguous) Γ, λόγ RV 975 τὸν γέροντα
 and ὡς πρὸς δικαστήριον ὁ λόγος Vict.] ὡς π. τὸ δ. ὁ λόγ^γ | τ. γ. Γ,
 ὡς π. τὸ δ. ὁλ^γ τ. | γ. R, ὡς π. τὸ δ. ὁ λ^γ τ. γ. V 983 ἤγουν κατὰ
 γνώμην ἐμήν] κ. γ. ἐ. Γ, ἀντὶ τοῦ κ. γ. ἐ. R, om. V.

Additions to scholia due to Γ. — 610, 53 ποιά (after μάζα), and
 988, γ τῷ (before ἐπειδή).

Corrections of scholia obtainable from Γ or V. — 502 συνοουσίας in
 place of συνομωσίας, 995 ἐλειποψύχησεν for ἐλυποψύχησεν.

We have thus found in Γ the only extant Ms from which
 Victorius could have secured all his notes on *Vesp.* 421–1537,
 — except such as are traceable to the lexicographers, — and
 likewise a Ms offering all the textual variants entered by him
 on that portion of the play.

¹ ἐλόπησεν is a gloss in ΓV.

The interesting question now arises whether the notes and variants on vs. 1-420 were derived from the lost folios of Γ. I confidently believe that they were. In the first place, it is very probable that the missing signatures of Γ were all lost at the same time;¹ and we have already seen that the *Aves* was found intact by Victorius. Again, his entries in the first third of the play are of the same frequency as in the later parts, and there is the same wide divergence from R and V throughout.

Of particular interest, then, will be the list of textual variants which Victorius has saved to us from the lost leaves of Γ: 5 *σμικρόν*² (RV) 36 *ύός* (R) 52 *όβολώ* (R, *όβολώ* V) 70 *γρ. καθείρξας* (κ. in text RV) 74 *προνάπους* (RV) 99 *ιδών* 108 *γρ. καὶ ἀναπεπλασμένος* (ἀ. in text RV) 156 *μιαρώτατοι* (RV) 157 *δικάσοντα* (RV) 198 *κέκραχθαι* 232 *κρείττων* (R) 233 *κονδυλεύ* 343 *ὅτι λέγεις* (RV) 372 *ἐπιτηρώμεν* 395 *ἐγκεκύκλωται* (RV). There are also three changes in assignments: 143 BΔΕ. (Ο ΔΕ, sc. Ο ΔΕΣΠΙΟΤΗΣ V) 156 BΔΕ. 207 ΕΤΕΡΟΣ (— R); and vs. 365-366 are divided as three verses. Unfortunately there is here nothing of value not already known from R or V.

I add a list of the glosses on *Vesp.* 1-420 which are not to be found in R or V or in the lexicographers, and which may reasonably be assigned therefore to the lost folios of Γ:

116 *ὁ οἱ δικασταὶ φοροῦσιν* 121 *ἐπινοίαις* 170 *λείπει ἡ σύν*
178 *φυλαττόμενος ὑπ' ἐμοῦ δῆτα* 190 *ἄνευ θορύβου* 194 *λείπει*
τὸ γνώση με 263 *ἤγουν ὁ Ζεὺς* 374 *ἀντὶ τοῦ δηχθῆναι καὶ*
λυπηθῆναι, ἀντὶ τοῦ ἐκφυγεῖν σώσαντα τὴν καρδίαν 385 *βού-*

¹ The *terminus post quem* for the loss of these signatures can be fixed as late as the beginning of the sixteenth century quite independently of the argument afforded by Victorius' use of them. The unusual enumeration of the folios as *ὄρνιθ* α', *ὄρνιθ* β', etc., was made, as is well known, while the Ms was still intact: the folios now in Leiden show these numbers in both plays, while the first extant folio of the *Vespae* is numbered σφη· ζ'. In the *Harvard Studies*, XVIII (1907), p. 187 ff., I endeavor to show that the hand which entered these numbers, as well as certain other directions and occasional corrections, was identical with the correcting hand of B; that B and Γ were compared and borrowings made in both directions. But B is assigned by all palaeographers to the sixteenth century.

² This, and not οὐ μικρόν, is the entry of Victorius, according to Mr. Freeman.

λεται εἰπεῖν τι αὐτοῖς and ἀντὶ τοῦ οἶδατε τί ποιήσατε 390
τῶν κατηγορουμένων¹ 400 ἔπ' ἔτος.

Seventeen other glosses given by Victorius on these four hundred verses, together with one change in a scholium, are to be found more or less exactly in V², while one or two occur in R³; all of these presumably were in Γ.

Other plays.—To be complete, my investigation ought properly to include the notes of Victorius on the other plays contained in Γ; but the only one of these on which the notes are sufficient to furnish much of a criterion is the *Equites*. For this play, however, I did not have at my disposal any adequate material; nor did it seem probable that I should soon be in a position to prove that none of the other twenty-seven Mss containing that play agree as closely as Γ with Victorius. I may state, however, regarding these other plays that a comparison of Victorius' excerpts with the printed collations leads to the belief that Γ was the source used for the *Equites*, for the single addition to the text in the *Ecclesiazusae*,⁴ and likewise for the rare notes on the *Pax*,⁵ if we except the lacunae at the end, which were clearly supplied from some other source, inasmuch as Γ never contained these verses. The *Lysistrata* is not in the Aldine, and accordingly there are no entries for that play in the collections edited by Nickel. Nevertheless Victorius did excerpt a few readings of that play from Γ, and entered them in his copy of the first printed *Lysistrata*, published in 1515. Enger,⁶ who is here my authority, cites only about a dozen variants all told; but these suffice to prove his claim.

¹ Similarly Γ has *κατηγορούμενον* as gloss to *φεύγοντ'* in 1000.

² In eight instances V agrees exactly with Vict.: vs. 38, 102, 179, 192, 216, 224, 227, 411; in vs. 219 there is essential agreement; in vs. 34, 39, 217, 222, 223, 364, 389, 412, 416 there are noteworthy differences.

³ Vs. 38 and (in part) vs. 227.

⁴ Vs. 469-470, omitted in the Aldine.

⁵ The nine readings on vs. 378-947 are all to be found in Γ, most of them in R and V as well. The note on 117 is from Hesych. R, V, and G are the only extant Mss containing vs. 948-1011 and 1355-1356. Either R or a careless copy of R may have been Victorius' source for these verses; he agrees with R oftenest, yet has two or three errors not in that Ms.

⁶ *Lysistrata* (1844), p. xiv.

Our identification of Γ as the source of Victorius' glosses on several plays affords an interesting insight into the methods pursued by Dindorf in the compilation of the scholia. After saying of Γ that it nowhere furnishes anything of value not to be found in R or V,¹ and after characterizing these notes of Victorius as "magnae testes inopiae,"² he nevertheless showed such a readiness to receive them into his edition that he often failed to reject those which are manifestly derived from Hesychius³ or Suidas;⁴ while good glosses which might have been added from Γ were overlooked. That he was essentially right, however, in his estimate of the value of these Victorian glosses must be apparent to anybody who has examined them even casually. They seem to be for the most part the trivial comment of some Byzantine *sciolus*, and this is particularly true of the glosses on the *Aves* peculiar to Γ . The question which of these glosses are to be admitted into future editions of the scholia will be decided no longer on the basis of the capricious selection made by Victorius, but by the attitude the editor assumes toward whole classes of glosses in Γ .

An important result of this investigation is the light it throws upon the history of Γ . That this Ms has been in the Laurentian ever since the dedication of the library building in 1571, has been argued from the binding; but of its history during the two preceding centuries virtually nothing has been known. Thanks now to the statement of Victorius, we learn that in his day it had belonged to the *bibliotheca Divi Marci*, or the library of San Marco in Florence.⁵ This

¹ Preface to scholia, p. vi.

² *Ibid.*, p. xi.

³ Thus *Av.* 582, 1183, 1240, 1338, 1500, 1520, 1662, 1717, 1739; *Ach.* 72 (twice), 101, 171, 255, 320, 392, 423, 452, 463, 616, 841, 874, 975, 1014, 1156, 1188.

⁴ *Av.* 169; *Ach.* 411, 554, 668, 691, 695, 703.

⁵ That the expression *bibliotheca Divi Marci*, so frequently employed by Victorius without further qualification, should have been used of a library outside of his native Florence, is in itself sufficiently improbable. Moreover, there are instances in which he definitely describes the library as being *apud nos*; so in his *Variae Lect.* V, xxi. For further proof see Bandini, *Catalogus Codicum Lat. Bibl. Med. Laur.* IV, pp. xxxv-xxxix, where we learn some of the terms used by

library, from which Victorius borrowed so many Mss for purposes of collation, would appear to have declined notably in importance during his lifetime. The various vicissitudes of the famous Laurentian Aeschylus, known to have belonged to the library of San Marco *ca.* 1500, and to have been in its present home since 1589,¹ could doubtless be paralleled in the history of numerous other Mss, including Γ, which at one time or another during that century found their way from the convent into the Laurentian. Of particular interest are the words of Victorius, written in 1536:² “Quaedam (*sc.* exemplaria) . . . sunt in nobili illa et nunquam satis laudata Mediceae familiae bibliotheca, . . . quae etsi nondum explicata est, studiosorum tamen commodis privatim servit. Reliqua vero in Divi Marci altera non minus priscis voluminibus referta, quae omnibus omni tempore patet.” This statement shows conclusively that the Mss sold by the Dominicans in 1508 to Cardinal Giovanni de’ Medici must have been largely if not entirely from the private Medicean collection, which had been housed in the convent much of the time between 1494 and that year. That it was the private collection alone which was sold is definitely stated by a contemporary chronicler of San Marco, who writes:³ “Quo etiam anno 1508 . . . decreverunt tandem prior et patres discreti e nobilissima Medicorum bibliotheca huiusmodi pecunias extrahere, quam nuper pretio trium milium ducatorum a syndicis rebellium . . . comparaverat conventus noster.” It is certainly significant that the catalogues of the private library

Politian of this same library, among them *Publica Mediceae gentis bibliotheca*, *bibliotheca Marciana*, and *Divi Marci Florentina bibliotheca*.

¹ See Rostagno, *L' Eschilo Laurenziano*, pref. p. 9 ff. In a *Repertorium sive index librorum latinae et graecae bibliothecae conventus sancti Marci de florentia ordinis Praedicatorum*, dating from *ca.* 1500, he finds catalogued about 175 Greek and 1000 Latin Mss, several of which he identifies with Mss long in the Laurentian.

² In his *Explicationes suarum in Ciceronem castigationum*, first postscript *ad lectorem*.

³ In the *Annalia Conventus S. Marci*, a Ms preserved in the Biblioteca del Museo di S. Marco. I quote from the excerpts published by Piccolomini, *Delle condizioni e delle vicende della Libreria Medicea privata dal 1494 al 1508*, in *Archivio Storico Italiano*, XIX (1874), p. 256 f.

of the Medici dating from the years 1456, 1495, and *ca.* 1535,¹ contain no trace of a Ms answering to the description of Γ ; we thus have at least negative evidence of the correctness of Victorius' statement regarding the ownership of Γ in his day.

It now remains to determine as accurately as possible the period in Victorius' long career when he made this partial collation of Γ . Unfortunately we have here no definite data² to guide us, and we must accordingly fall back on certain rather general considerations. The internal evidence afforded by these notes points very strongly, it seems to me, to an early period in Victorius' life. Not much of an argument, perhaps, can be derived from the caprice with which he now selects absurd readings and glosses, now overlooks excellent ones.³ But his carelessness in recording some of the glosses and variants⁴ is certainly such as to suggest immaturity.

¹ See Piccolomini, *l.c.*, XX (1874), p. 51 ff., XXI (1875), p. 106 ff., and the *Index Bibliothecae Mediceae* (Libreria Dante, No. 2, 1885).

² None of the editions used by him, whether of the comic poet or of the lexicographers, was apparently later than 1515.

³ Of the readings in Γ which ought certainly to have been recognized by Victorius as superior to those of the Aldine text, he has noted approximately one-third in the *Aves* and *Ach.*, the two plays I have examined in this respect. And if we include the other readings of Γ which have been accepted by modern scholars, we shall find that but one good reading in five was recognized by Victorius when he saw it; for we are not justified in supposing that he consulted Γ simply for various *crucēs* he had marked in his Aldine copy, in view of his express words at the end of the *Aves*, "cum quo totam comoediam contulimus." Among the serious errors of the Aldine left uncorrected by Victorius may be noted the following, from the first seven hundred verses of the *Aves*: 27 om. οδν 83 om. αὐτόν 298 πηλέοψ 472 κορυδὸς 517 οδν ἔνεκα 521 τις τι 539 om. ΧΟ. 559 ἐπίωσι βάλλειν 595 ὥστ' οὐκ 602 πολλῶ 608 προσθήσου 622 ἐαυτοῖς 649 γε νῶν δπως 658 λέγων and ἄγω 659 ἀρίστησον, omitting εδ. On the other hand, he has noted a number of readings more freakish than plausible; e.g.: *Av.* 566 καθαγιαίνειν 853 σεμνά added 1681 εἰ μὴ ὀρμηθιάζειν 1748 φάνος *Vesp.* 595 φῆναι 616 τόνδε κεκρόσμημαι 901 ἐξαστήσειν 1294 κατηγέψασθε. The scholium on *Aves* 798 and the gloss on *Aves* 1718 are good illustrations of the absurdity of some of the notes recorded by Victorius.

⁴ In the gloss on *Av.* 276 he overlooked ὁ ἐν, which in Γ is slightly separated from the other words and moreover not very distinct; in the scholium on 778 he writes κατακηρουμένη (confirmed by Mr. Freeman) in place of κατακηλουμένη of Γ ; cf. also 1667 συνεπελθη Vict.] ἀναπελθει Γ *Vespae* 1053 κοινὰς] καινὰς and his confusion of the two glosses on *Aves* 1365. In adding vs. 152 of the *Acharnenses*

This conclusion receives some confirmation when we compare the collation of the Ms of Varro, *de Ling. Lat.* (now Laurent. 51, 10), which Victorius and his friend Jacopo da Diaceto made in 1521.¹ Notwithstanding the claim of minute accuracy put forward for this collation, recent scholars have discovered in it numerous errors.² That Victorius was, however, a precocious youth is abundantly testified. An edition of Lascaris' Grammar was dedicated to him by Bernardo Giunta in 1515,³ when he was but sixteen years of age; and four years later Francinus, in dedicating to him his edition of Pomponius Mela, used these words: "humanissime Petre . . . praesertim cum ipse utrumque fontem, tam graecum quam latinum (non ut plerique omnes faciunt iuvenes hac nostra tempestate . . .) summis, ut aiunt, labiis degustasti; at toto te corpore proluisti."⁴ We learn, furthermore, that even before the age of fifteen, when he went to Pisa for his intended university course, he had resorted with two other youths to one Giorgio Riescio da Poggibonsi, a blind professor of Greek, for assistance in reading Aristophanes.⁵ Comparing this anecdote with Victorius' own statement,⁶ in

he inserted a superfluous *περι* before *τῶν*; and he was deceived at first by the position, in the margin of Γ, of vs. 1107 of that same play. Due perhaps to deliberate emendation are *Aves* 1245 *καὶ φόβον ἐμβάλλειν* Vict.] *eis* φ. ε. Γ and 1582 *ἐπιτριβε]* *σύντριβε ἐπιβαλλε*.

¹ See Spengel's Varro, *de Ling. Lat.*, 1885, p. iii. The collators' statement reads: "Petrus Victorius ac Iacobus Diacetus contulimus cum vetusto codice ex Divi Marci bibliotheca litteris longobardis exarato tanta diligentia seu potius morosa observatione ut vel quae in eo corrupte legebantur in hunc transtulerimus. Die XIII Aprilis MDXXI." This Diaceto was a boyhood friend of Victorius (see W. Rüdiger, *Petrus Victorius aus Florenz*, 1896, p. 4), and one naturally wonders whether he may not have had a share in the collation of Γ as well. The expression at the end of the *Aves* is *contulimus*, which in a book not designed for the public eye would seem hardly called for if Victorius were speaking of himself only. I am unable to cite parallels for *contuli* from Victorius himself, but that was the form used by Politian (see Bandini, *op. cit.*, p. xxxvi f.).

² Spengel, *op. cit.*, p. iii ff.

³ On the authority of Bandini, *Iuntarum Typographiae Annales* (Lucca, 1791), II, p. 97.

⁴ *Ibid.*, p. 136 f.

⁵ Rüdiger, *l.c.*, p. 3, on the authority of Salviati and Francesco Vettori.

⁶ "Fere enim semper quaecunque maiore studio legi, morem habui cum vetustis exemplaribus conferre." — Epist. i, p. 14.

1540, that he had nearly always followed the practice of comparing the text of those authors in whom he became particularly interested with Mss, I feel confident that we shall not be far amiss in dating his work on Aristophanes *ca.* 1520, with a possible margin of five years on either side.¹ When and under what circumstances Γ left the library of San Marco can be determined only in the light of new evidence. Those who have touched hitherto on the question of the disappearance of various Mss from that library at this period have generally proceeded on the assumption that the means employed were not the most honorable; and 1499, *ca.* 1519, and 1545 have been suggested as probable dates for the abstraction of Mss from the convent.² As regards the first two of these occasions, it may be urged that if there had been any wholesale pillaging then for which restitution was never made, Victorius would hardly have been able to speak so highly of the library in 1536.³ We have his statement that the Ms of Varro, *de Ling. Lat.*, was in San Marco as late as 1553;⁴ the Aeschylus, however, appears to have been in private hands at that time.⁵ It is quite possible, therefore, that the various Mss disappeared from the convent singly or a few at a time during the course of several decades. The present condition of Γ certainly lends some color to the theory of rough handling in the process of removal to its present home.

¹ His activity in the political conflicts of his native city during the three years following 1527 (see Rüdiger, *l.c.*, pp. 9-15), argues against that period as the time of his use of Γ.

² For the first two dates see Bandini, *op. cit.*, IV, p. xxxvi f.; the last date is suggested by Rostagno, *l.c.*, p. 10, n. 1.

³ See above, p. 213.

⁴ In his *Variae Lect.* (1553), V, xxi. The wording remains unchanged in the edition of 1582, but this may have been an oversight.

⁵ Rostagno, *l.c.*, p. 10.

PROCEEDINGS

OF THE

THIRTY-EIGHTH ANNUAL MEETING

OF THE

AMERICAN PHILOLOGICAL ASSOCIATION

HELD AT WASHINGTON, D. C., JANUARY, 1907

ALSO OF THE EIGHTH ANNUAL MEETING OF THE

Philological Association of the Pacific Coast

HELD AT SAN FRANCISCO, CALIFORNIA

DECEMBER, 1906

MEMBERS IN ATTENDANCE AT THE THIRTY-EIGHTH
ANNUAL MEETING (WASHINGTON, D. C.).

Cyrus Adler, Smithsonian Institution, Washington, D. C.
Hamilton Ford Allen, Princeton University, Princeton, N. J.
Andrew Runni Anderson, Princeton University, Princeton, N. J.
R. Arrowsmith, New York, N. Y.
Sidney G. Ashmore, Union University, Schenectady, N. Y.
Frank Cole Babbitt, Trinity College, Hartford, Conn.
Floyd G. Ballentine, Bucknell University, Lewisburg, Pa.
Le Roy C. Barret, Johns Hopkins University, Baltimore, Md.
John W. Basore, Princeton University, Princeton, N. J.
Samuel E. Bassett, University of Vermont, Burlington, Vt.
William N. Bates, University of Pennsylvania, Philadelphia, Penn.
Paul V. C. Baur, Yale University, New Haven, Conn.
Charles E. Bennett, Cornell University, Ithaca, N. Y.
M. Bloomfield, Johns Hopkins University, Baltimore, Md.
George M. Bolling, Catholic University of America, Washington, D. C.
Demarchus C. Brown, Indianapolis, Ind.
Arthur Alexis Bryant, Harvard University, Cambridge, Mass.
Donald Cameron, Princeton University, Princeton, N. J.
Mitchell Carroll, The George Washington University, Washington, D. C.
Earnest Cary, Harvard University, Cambridge, Mass.
Mary Emily Case, Wells College, Aurora, N. Y.
George H. Chase, Harvard University, Cambridge, Mass.
Harold Loomis Cleasby, Amherst College, Amherst, Mass.
Arthur Stoddard Cooley, Auburndale, Mass.
William K. Denison, Tufts College, Mass.
W. A. Eckels, Miami University, Oxford, O.
James C. Egbert, Columbia University, New York, N. Y.
W. A. Elliott, Allegheny College, Meadville, Pa.
Robert B. English, Washington and Jefferson College, Washington, Pa.
Thomas Fitz-Hugh, University of Virginia, Charlottesville, Va.
Caroline R. Fletcher, Wellesley College, Wellesley, Mass.
Harold N. Fowler, Western Reserve University, Cleveland, O.
Charles J. Goodwin, Lehigh University, So. Bethlehem, Pa.
George D. Hadzits, University of Pennsylvania, Philadelphia, Pa.
H. A. Hamilton, Elmira College, Elmira, N. Y.
Albert Granger Harkness, Brown University, Providence, R. I.
Karl P. Harrington, Wesleyan University, Middletown, Conn.
William Fenwick Harris, Harvard University, Cambridge, Mass.
J. E. Harry, University of Cincinnati, Cincinnati, O.
Harold Ripley Hastings, Princeton University, Princeton, N. J.
Nathan Wilbur Helm, Phillips Exeter Academy, Exeter, N. H.

- Gertrude Hirst, Barnard College, Columbia University, New York, N. Y.
 W. D. Hooper, University of Georgia, Athens, Ga.
 E. Washburn Hopkins, Yale University, New Haven, Conn.
 Joseph Clark Hoppin, Boston, Mass.
 George E. Howes, Williams College, Williamstown, Mass.
 Milton W. Humphreys, University of Virginia, Charlottesville, Va.
 George B. Hussey, East Orange, N. J.
 William H. Johnson, Denison University, Granville, O.
 George Dwight Kellogg, Princeton University, Princeton, N. J.
 Francis W. Kelsey, University of Michigan, Ann Arbor, Mich.
 Roland G. Kent, University of Pennsylvania, Philadelphia, Pa.
 J. C. Kirtland, Jr., Phillips Exeter Academy, Exeter, N. H.
 Charles Knapp, Barnard College, Columbia University, New York, N. Y.
 Charles S. Knox, St. Paul's School, Concord, N. H.
 Lucile Kohn, New York, N. Y.
 Alfred L. Kroeber, University of California, Berkeley, Cal.
 Winfred G. Leutner, Western Reserve University, Cleveland, O.
 Grace H. Macurdy, Vassar College, Poughkeepsie, N. Y.
 David Magie, Jr., Princeton University, Princeton, N. J.
 H. W. Magoun, Cambridge, Mass.
 Richard Clarke Manning, Kenyon College, Gambier, O.
 Allan Marquand, Princeton University, Princeton, N. J.
 Elmer Truesdell Merrill, Trinity College, Hartford, Conn.
 Alfred W. Milden, Emory and Henry College, Emory, Va.
 C. W. E. Miller, Johns Hopkins University, Baltimore, Md.
 Clifford Herschel Moore, Harvard University, Cambridge, Mass.
 Frank Gardner Moore, Dartmouth College, Hanover, N. H.
 Wilfred P. Mustard, Haverford College, Haverford, Pa.
 Charles B. Newcomer, The George Washington University, Washington,
 D. C.
 Barker Newhall, Kenyon College, Gambier, O.
 James M. Paton, Cambridge, Mass.
 Charles Peabody, Phillips Academy, Andover, Mass.
 Mary Bradford Peaks, Vassar College, Poughkeepsie, N. Y.
 E. M. Pease, New York, N. Y.
 Tracy Peck, Yale University, New Haven, Conn.
 Charles W. Peppler, Emory College, Oxford, Ga.
 Elizabeth Mary Perkins, Washington, D. C.
 Bernadotte Perrin, Yale University, New Haven, Conn.
 Edward D. Perry, Columbia University, New York, N. Y.
 Samuel Ball Platner, Western Reserve University, Cleveland, O.
 Ferris W. Price, Swarthmore College, Swarthmore, Pa.
 Robert S. Radford, Elmira College, Elmira, N. Y.
 Horatio M. Reynolds, Yale University, New Haven, Conn.
 Edmund Y. Robbins, Princeton University, Princeton, N. J.
 David M. Robinson, Johns Hopkins University, Baltimore, Md.
 John C. Rolfe, University of Pennsylvania, Philadelphia, Pa.
 W. S. Scarborough, Wilberforce University, Wilberforce, O.

John Adams Scott, Northwestern University, Evanston, Ill.
Henry S. Scribner, Western University of Pennsylvania, Allegheny City, Pa.
Helen M. Searles, Mount Holyoke College, South Hadley, Mass.
Thomas Day Seymour, Yale University, New Haven, Conn.
R. H. Sharp, Jr., Randolph-Macon Woman's College, Lynchburg, Va.
T. Leslie Shear, Barnard College, Columbia University, New York, N. Y.
F. W. Shipley, Washington University, St. Louis, Mo.
Charles F. Sitterly, Drew Theological Seminary, Madison, N. J.
Charles Forster Smith, University of Wisconsin, Madison, Wis.
Charles S. Smith, The George Washington University, Washington, D. C.
Kirby F. Smith, Johns Hopkins University, Baltimore, Md.
J. R. S. Sterrett, Cornell University, Ithaca, N. Y.
Duane Reed Stuart, Princeton University, Princeton, N. J.
Edward M. Tomlinson, Alfred University, Alfred, N. Y.
Oliver S. Tonks, Columbia University, New York, N. Y.
LaRue Van Hook, Princeton University, Princeton, N. J.
Alice Walton, Wellesley College, Wellesley, Mass.
Minton Warren, Harvard University, Cambridge, Mass.
Helen L. Webster, Farmington, Conn.
Charles Heald Weller, State University of Iowa, Iowa City, Iowa.
Mary C. Welles, Newington, Conn.
Andrew F. West, Princeton University, Princeton, N. J.
James R. Wheeler, Columbia University, New York, N. Y.
Alexander M. Wilcox, University of Kansas, Lawrence, Kan.
Gwendolen B. Willis, Milwaukee-Downer College, Milwaukee, Wis.
Willis Patten Woodman, Hobart College, Geneva, N. Y.
Julia E. L. Young, Washington, D. C.

[Total, 115]

AMERICAN PHILOLOGICAL ASSOCIATION.

I. PROGRAMME.

WEDNESDAY, JANUARY 2.

FIRST SESSION, 10 O'CLOCK.

E. WASHBURN HOPKINS.

(1) A Supposititious Sanskrit Root (read by title¹).

(2) The Vedic Dative Reconsidered (p. 87).

WILFRED P. MUSTARD.

Virgil's Georgics and the British Poets (p. xxv).

ROLAND G. KENT.

The Time Element in the Greek Drama (p. 39).

CHARLES W. SUPER.

Lost Greek Literature (read by title, p. xxxi).

ROBERT S. RADFORD.

Assonance between *ave*, *avi* and *au* in Plautus (p. xxviii).

SECOND SESSION, 2.30 O'CLOCK.

KARL P. HARRINGTON.

The 'Latinity' Fetish (p. xx).

GEORGE D. KELLOGG.

Study of a Proverb attributed to the Rhetor Apollonius (p. xx).

ARTHUR ALEXIS BRYANT.

Boyhood and Youth in the Days of Aristophanes (p. xv).

CLIFFORD H. MOORE.

The Geographical Distribution of Oriental Cults in Gaul².

¹ Will appear in the *Journal of the American Oriental Society*, 1907.

² Reserved for Vol. XXXVIII.

JOINT MEETING WITH THE ARCHAEOLOGICAL INSTITUTE.

8 O'CLOCK P.M.¹

ELMER TRUESDELL MERRILL.

On Certain Roman Characteristics. Annual Address of the President of the Association (p. xxii).

THURSDAY, JANUARY 3.

THIRD SESSION, 10 O'CLOCK.

FLOYD G. BALLENTINE.

The Influence of Terence upon English Comedy (p. xiii).

BERNADOTTE PERRIN.

The Death of Alcibiades (p. 25).

EDWIN W. FAY.

Latin Word-studies (read by title, p. 5).

W. S. SCARBOROUGH.

Notes on Thucydides (p. xxx).

ALBERT GRANGER HARKNESS.

The Relation of Accent to Pause-elision and to Hiatus in Plautus and Terence (p. 153).

CHARLES B. NEWCOMER.

The Effect of Enclitics on the Accent of Words in Latin (p. xxvii).

ELMER TRUESDELL MERRILL.

Budaëus and the Lost Paris Codex of Pliny's Letters (p. xxii).

THOMAS FITZ-HUGH.

Prolegomena to the History and Lexicography of *de* (p. xvii).

JOINT MEETING WITH THE ARCHAEOLOGICAL INSTITUTE.

3 O'CLOCK.

WILLIAM N. BATES.

New Inscriptions from the Asclepieum at Athens (p. xiv).

¹ The two societies had also gathered in University Hall at 4.30 o'clock, to celebrate the incorporation of the Institute.

MINTON WARREN.

On the Stele Inscription in the Forum (p. xxxiii).

FRANCIS W. KELSEY.

Codrus' Chiron (Juvenal 3, 205) and a Painting from Herculaneum
(p. xxii).

FRIDAY, JANUARY 4.

FOURTH SESSION, 10 O'CLOCK.

EARNEST CARY.

Notes on the History of Codex Γ of Aristophanes (p. 199).

J. E. HARRY.

The Perfect Forms in Later Greek from Aristotle to Justinian.
(p. 53).

HERBERT C. TOLMAN.

A Conjectural Persian Original for Aristophanes,
Acharnians, 100 (read by title, p. xxxii).

ANDREW R. ANDERSON.

Ei-readings in the Mss of Plautus (p. 73).

WALTON BROOKS MCDANIEL.

Some Passages concerning Ball-games (read by title, p. 121).

ALFRED W. MILDEN.

The Possessive in the Predicate in Greek (p. xxiv).

GEORGE M. BOLLING.

Metrical Lengthening and the Bucolic Diaeresis (p. xv).

II. MINUTES.

WASHINGTON, D. C., January 2, 1907.

The Thirty-eighth Annual Meeting was called to order at 10.15 A.M. in the Jurisprudence Hall of the George Washington University, by the President, Professor Elmer Truesdell Merrill, of Trinity College, Hartford, Connecticut.

The Secretary of the Association read the following list of new members elected by the Executive Committee:¹—

Pres. Marshall Champion Allaben, Davis and Elkins College.
 F. Sturges Allen, Springfield, Mass.
 Dr. LeRoy C. Barret, Johns Hopkins University.
 Dr. Arthur Alexis Bryant, Harvard University.
 Prof. Charles L. Durham, Cornell University.
 Miss Caroline R. Fletcher, Wellesley College.
 Dr. Tenney Frank, Bryn Mawr College.
 Mr. Pedro Ramon Gillott, Kingston, Pa.
 Miss Florence A. Gragg, Radcliffe College.
 Miss Grace Guthrie, Vassar College.
 Mr. Charles Hodge Jones, Princeton University.
 Mr. Frederick A. King, Cincinnati, O.
 Mr. Robert L. McWhorter, University of Georgia.
 Prof. D. J. Maguire, Catholic University of America.
 Prof. Annie Sybil Montague, Wellesley College.
 Dr. Arthur Stanley Pease, Harvard University.
 Albert S. Perkins, Boston, Mass.
 Prof. Perley Oakland Place, Syracuse University.
 Dr. T. Leslie Shear, Barnard College, Columbia University.
 Prof. Kenneth C. M. Sills, Bowdoin College.
 Prof. Wallace N. Stearns, Grand Forks, N. D.
 Prof. Monroe Nichols Wetmore, Williams College.
 Miss Mabel Whiteside, Randolph-Macon Woman's College.
 Dr. Gwendolen B. Willis, Milwaukee-Downer College.
 Dr. John G. Winter, University of Michigan.
 Mr. Herbert H. Yeames, Hobart College.
 Mrs. Richard Mortimer Young, Washington, D. C.

The Secretary explained the unusual circumstances which had delayed the publication of the *TRANSACTIONS* and *PROCEEDINGS*, Volume XXXVI, until December. In this connection were read certain recommendations of the Executive Committee bearing upon the question of a possible change in the method of publication, upon the cost of proof-corrections, and upon the limit of time within which contributions should be received; also upon the time of meeting.

¹ Including several names later elected by the Committee.

The Treasurer's report was presented as follows :—

RECEIPTS.	
Balance, December 27, 1905	\$958.52
Sales of Transactions	\$145.26
Membership dues	1314.00
Initiation fees	97.00
Dividends	6.00
Interest	29.83
Philological Association of the Pacific Coast	128.00
Offprints	6.47
Total receipts to December 26, 1906	<u>1726.56</u>
	\$2685.08

EXPENDITURES.	
Transactions and Proceedings (Vol. XXXVI)	\$1427.96
Platonic Lexicon	194.90
Salary of Secretary	300.00
Postage	41.62
Printing and stationery	58.12
Express	1.40
Press clippings	5.00
Total expenditures to December 26, 1906	<u>\$2029.00</u>
Balance, December 26, 1906	656.08
	<u>\$2685.08</u>

The President appointed as a Committee to audit the Treasurer's Accounts, Professors Knapp and Harrington.

On recommendation of the Executive Committee,

Voted, That no change be made in the method of publication, except in the following mechanical details:—

(1) That, with the retention of the single pagination, the papers in the TRANSACTIONS shall begin upon a recto;

(2) That in the PROCEEDINGS the three items, Programme, Minutes, and Abstracts, shall be clearly separated.

Further recommendations of the Committee were adopted in the following votes:—

Voted, That authors of papers in the TRANSACTIONS be charged for proof-corrections in excess of 25 per cent of the cost of composition.

Voted, That papers accepted for the TRANSACTIONS, and not presented in form for printing within three months from date of reading, be reserved, for a subsequent volume.

A recommendation that the winter meetings be continued was referred back to the Executive Committee, to be made the special order of the session of Thursday morning. In the discussion Messrs.

Platner, Harrington, C. F. Smith, Perry, Howes, and Knapp took part.

The Chair appointed as a Committee on the Time and Place of the Next Meeting, Professors Perry, Harkness, and C. F. Smith.

Professor Perry, Vice-President of the Association, took the chair while the President, Professor Merrill, offered a draft of a new Constitution and By-Laws, having for their central feature a national association with biennial meetings, and three local sections meeting in the alternate years.

Voted, That the proposed Constitution and By-Laws, presented by the President of the Association, be put in print in the form of a circular, and sent to the members at an early date.

Voted, That a committee be appointed by the Chair to consider the proposed changes, and issue their report not later than next autumn. (See p. xi.)

The remainder of the session was devoted to the reading of papers.

SECOND SESSION.

Wednesday afternoon, January 2.

The Association was called to order at 2.30 P.M., and the session was given to the reading and discussion of papers.

JOINT MEETING WITH THE ARCHAEOLOGICAL INSTITUTE.

Wednesday afternoon, January 2.

The Societies met in University Hall at 4.30 P.M., Professor Thomas Day Seymour, President of the Institute, presiding. The incorporation of the Institute was honored by brief addresses by the Chairman, by Hon. John W. Foster, Professor J. R. Wheeler, of Columbia University, for the School at Athens, Professor Andrew F. West, of Princeton University, for the Roman School, Rev. Dr. John P. Peters, of New York City, for the School at Jerusalem, Charles P. Bowditch, Esq., of Boston, and Professor Allan Marquand, of Princeton University.

JOINT MEETING WITH THE ARCHAEOLOGICAL INSTITUTE.

Wednesday evening, January 2.

The Societies were called to order at 8 P.M., in University Hall, by the President of the Institute, Professor Thomas Day Seymour, of Yale University.

The members were welcomed by President Charles W. Needham, of the George Washington University.

Professor Elmer Truesdell Merrill, of Trinity College, President of the Association, then delivered the customary annual address. The subject was *Certain Roman Characteristics*.

THIRD SESSION.

Thursday morning, January 3.

The Association convened at 10 A.M., Vice President Perry presiding. The Executive Committee reported on the matter referred back to it at the session of Wednesday morning, viz. the question of the time of meeting, which had been made the special order of the present session.

Voted, That until further notice the Association continue the practice of a winter meeting, to be held between Christmas and New Year's, if possible in conjunction with the Archaeological Institute of America.

The reading and discussion of papers occupied the remainder of the session.

JOINT SESSION WITH THE ARCHAEOLOGICAL INSTITUTE.

Thursday afternoon, January 3.

The societies met at 3 o'clock in University Hall, the President of the Association presiding.

At this meeting the Institute was represented by two, the Association by three, contributions.

FOURTH SESSION.

Friday morning, January 4.

The Association was called to order by the President, shortly after 10 o'clock.

The Chair named Professor Platner as member of the Nominating Committee, in place of Professor Seymour, whose term has expired.¹

It was further announced by the Chair that Vice-President Perry had appointed the following Committee on the Proposed New Constitution: Professors Platner, Humphreys, and C. H. Moore.

The Auditing Committee, by its Chairman, Professor Knapp, reported that it had examined the accounts of the Treasurer, and satisfied itself of their correctness.

The Chair announced his intention to propose one year hence an amendment to the Constitution, involving the repeal of Amend-

¹ For the present membership of this Committee, see p. lxxxix.

ment I, in order to make possible the appointment of an Assistant Secretary *pro tempore* at the opening of the sessions.

The Committee on the Time and Place of the Next Meeting reported by its Chairman, Professor Perry, the recommendation adopted in the following vote :—

Voted, That the Association accept with pleasure the invitation of the University of Chicago for a joint meeting with the Archaeological Institute of America; and that the dates of the meeting be Friday, December 27, to Monday, December 30, 1907.

On recommendation of the Nominating Committee, represented by Professor Humphreys, the following list of officers was elected, to serve until the close of the next annual meeting :—

President, Professor Francis W. Kelsey, University of Michigan.

Vice-Presidents, Professor Edward D. Perry, Columbia University.

Professor Edward B. Clapp, University of California.

Secretary and Treasurer, Professor Frank Gardner Moore, Dartmouth College.

Executive Committee, The above-named officers, and

Professor Charles E. Bennett, Cornell University.

Professor Thomas Fitz-Hugh, University of Virginia.

Professor Gonzalez Lodge, Teachers College, Columbia University.

Professor John C. Rolfe, University of Pennsylvania.

Professor Paul Shorey, University of Chicago.

Assistant Secretary, Professor William Kelly Prentice, Princeton University.

On recommendation of Professor Bennett,

Resolved, That we hereby express our grateful thanks to President Needham and the authorities of the George Washington University for generously setting at our disposal the use of the University buildings for our meetings; to the members of the Local Committee for their thoughtful provision for the reception and entertainment of the Association; to the Cosmos and University Clubs for according us the privileges of their houses, and for the special courtesies they have further extended.

Resolved, That the Secretary be instructed to convey to the President of the United States our deep appreciation of the privilege afforded us of paying him our respects at the Executive Mansion.

Resolved, That the Secretary be instructed to communicate to President Needham, to the Local Committee, and to the Cosmos and University Clubs a copy of the resolutions.

In addition to the above business the Association also heard a number of papers.

Adjourned to meet December 27, 1907, at the University of Chicago.

III. ABSTRACTS.

1. The Influence of Terence upon English Comedy, by Prof. Floyd G. Ballentine, of Bucknell University.

An account of the influence of Terence upon the modern English comedy may well begin by recalling the fact that the early religious drama, which was one of the tributaries, through the miracle play and morality, to the modern comedy, was based directly upon classical examples. Since from the tenth to the beginning of the fifteenth century a knowledge of Plautus was exceedingly rare, whatever influence was exerted during this time by the classical upon the modern drama must have come for the most part from Terence.

The most noteworthy example of the influence of Terence upon the early Christian drama is afforded by the comedies of Hrotsvitha which were composed with the framework and something of the diction of Terence—an example which in all probability became known and imitated. Following the Norman conquest plays began to be written and performed in England similar to Hrotsvitha's comedies or dealing with the customs of the times, based largely on Terence. Copies of his plays were frequently made, and special attention was given to him in the English schools.

The influence, however, exerted by Terence upon the modern English comedy was effected not only indirectly through this mediaeval religious drama, but also by direct imitation due to the spirit of the Renaissance through which English comic dramatists were brought into direct contact with Plautus and Terence.

The many translations of Terence from this time down to 1800, some of which were produced on the stage, indicate his popularity. These translations, so far as I know, are as follows: *Andria*, authors uncertain (about 1530), *Andria* by Kyffin (1588), all six plays by Bernard (1598-1641), *Andria* and *Eunuchus* by Newman (1627), *Andria* by Webb (1629), all six plays by Hoole (1667), by Echard (1694), by Cooke (1734), by Patrick (1745), by Gordon (1752), by Colman (1765), *Andria* by Colman (1772), *Adelphoe*, author unknown (1774), *Hauton Timorumenos*, author unknown (1774).

Adaptations or imitations of the plays of Terence were now often produced in English schools. Such were the productions of the *Phormio* before Wolsey in 1526, of the *Andria* in 1559 and the *Adelphoe* in 1612 at Trinity College, of the *Eunuchus* at Drury Lane in 1717, of the *Hauton Timorumenos* at the Beverly School in 1756 and 1757.

Before giving in detail the English comedies which from the time of the Renaissance drew from Terence, it should be noted that this influence was exerted to no slight degree also through the comedy of France, Italy, and especially Holland, whose 'Christian Terence' plays, such as the *Asotus* (about 1529) of Macropedius, his *Rebelle* (1535), the *Acolastus* (1529) of Guapheus, the *Studentes* (1549) of Stymmelius, are reflected in the English plays of this nature, such as *The Nice Wanton* (1560), *The Disobedient Child* (1560) by

Ingelend, the *Misogonus* (1560), and *The Glasse of Government* (1575) by Gascoigne.

I shall now give briefly what indications I have been able to find of the direct influence of Terence upon English comedy. Udall in the Prologue of his *Ralph Roister Doister* (1552 or 1553) mentions both Plautus and Terence as his models, and the *Eunuchus* was possibly an important source for the play. A translation also of three plays of Terence was published in 1533, 1538, and 1544 by Udall for his scholars (again, including all six plays, in 1581 by Higgins). The *Supposes* (1566) of Gascoigne is a translation of the *I Suppositi* of Ariosto, whose plot is a combination of the *Eunuchus* and Plautus' *Captivi*; the English play in turn suggested to Shakespere a part of the plot for his *Taming of the Shrew*. That Shakespere drew directly from Terence is not improbable. Resemblances to Terence in Shakespere are found by Colman in his translation of Terence, I. *Praef.* xxvii, 29, 117, 155, 161, II. 62. The general plan and plot of *Mother Bombie* (1590) by Lyly are based on Terence. Chapman's comedy *All Fools* (1605) gets its main plot from the *Hauton Timorumenos*. The *Adelphoe* was the model for *The Parasitaster* or *The Faune* (1606) of Marston, and for *The Scornful Lady* (1609) of Beaumont-Fletcher. The comedy of Ben Jonson (1573-1637), as is well known, was greatly influenced by his study of Plautus and Terence; through his example the study of classical models was given a fresh impetus and the development of later comedy deeply affected. Direct evidence of his indebtedness to Terence can be found. Ravenscroft in his *Scaramouch a Philosopher* (1677) and Otway in his *Cheats of Scapin* (1677) borrowed considerably from the *Les Fourberies de Scapin* of Molière, who had in turn drawn a large part of his play from the *Phormio*. Sedley's play *Bellamira* or *The Mistress* (1687) was founded on the *Eunuchus*. *The Squire of Alsatia* (1688) by Shadwell was based on the *Adelphoe*. *The Conscious Lovers* (1722) by Steele was founded on the *Andria*. *The Eunuch* or *The Derby Captain*, a farce by Thomas Cooke produced at the Theatre Royal in 1737, was taken chiefly from the *Eunuchus* and *Miles Gloriosus* of Plautus. Bellamy has borrowed from the *Andria* the serious part of the plot of his *Perjured Devotee* (1739). George Colman in his comedy *The Jealous Wife* (1761) has imitated a scene in the *Adelphoe*. *The Choleric Man* (1774) by Cumberland was founded largely on the *Adelphoe* and possibly also on the *Hauton Timorumenos*. Colman again in his play *The Man of Business* (1774) took a part of the plot from the *Phormio*. H. Brooke drew from the *Hecyra* the greater part of the plot for his play *Charitable Association* (1778). *The Beautiful Armenia* or *The Energy and Force of Love* (1778) by Edmund Ball is an imitation of the *Eunuchus*. Fielding, in his comedy *The Fathers or the Good-natured Man*, acted at Drury Lane in 1798, borrowed much from the *Adelphoe*.

2. New Inscriptions from the Asclepieum at Athens, by Prof. William N. Bates, of the University of Pennsylvania.

In the spring of 1906 the writer found in a mediaeval wall south of the Asclepieum at Athens a block of marble on which are four inscriptions. Three of these run across the stone on one side, the fourth lengthwise on the other. The inscriptions in the order in which they appear are as follows: —

1. 'Α]σκληπιῶ
'Α]πολλόδωρος
'Α]ριστομένους
Συ]παλήττιος
Λυ]σανδριδης
Α]υσανίου
Π]ήληξ
ἀ]νέθεσαν
2. Κ]αλλίας
Κ]αλλίου
Εὐ]ωνυμεύς
'Ασ]κληπιῶ
ἀ]νέθηκεν
3. ἐφ' ἰ]ερείως
Φιλο]υ Φαλη-
έως]
4. ὁ δῆμ]ος τάξαντος τοῦ θε-
οῦ Μ]ενάνδρῳ λειτουργῶ.

The writer discussed these at some length and showed that when the stone was set up in the fourth century B.C. the second inscription alone was carved upon it; then in the next century this was concealed by stucco, and the first and third inscriptions carved. Finally in the first century A.D. a moulding was cut upon the other side and the stone, with the fourth inscription carved upon it, made to serve as part of a statue base.

The paper will be published in the *American Journal of Archaeology*.

3. Contributions to the Study of Homeric Meter. I. Metrical Lengthening and the Bucolic Diaeresis, by Prof. George Melville Bolling, of the Catholic University of America.

The author's purpose was to show that lengthening of the type $\cup - \cup \cup$ for $\cup \cup \cup \cup$, $\cup \cup \cup \cup -$ or $\cup \cup \cup - \cup$ was not a license permitted by the poets for the purpose of securing the favorite bucolic diaeresis (so Solmsen, *Untersuchungen zur gr. Laut- und Verslehre*), but that the almost universal use of such words before the bucolic diaeresis is due to the fact that about 96% of all words of the form $\cup - \cup \cup$ occupy that position. The limitation of these words to this position is due to the necessity of having a caesura in the third foot, and of avoiding a caesura after the fourth trochee.

The paper will be published in the *American Journal of Philology*.

4. Boyhood and Youth in the Days of Aristophanes, by Dr. Arthur Alexis Bryant, of Harvard University.

In this paper the current notions of Athenian boyhood are tested by the evidence of prose and verse from Thucydides to Demosthenes. It has not been

sufficiently understood that the lifetime of Aristophanes was a period of transition. It had outgrown the pioneer simplicity of the Marathonian era, without as yet acquiring the passion for system which characterized the later times. The boy of this period was no longer a recluse, if we can believe that he ever had been one; his contact with life was close and constant. The one *παῖδαγωγός*, and he often none too active, that served a family of children (Plato *Alc. I* 122 B; *Lysis* 223 A; Lysias 32, 28. Cf. Eurip. *Medea*; *Phoenissae*; *Ion* 725) was quite unable to keep his charges in seclusion. Visitors were common at the schools and palaestras (Xen. *Symp.* 4, 28; Plato *Euthyd.* 272 C; *Alc. I.* 110 B; *Menex.* 236 A; *Charm.* 153 A sqq.; *Lysis* 206 D, E sqq.; Ar. *Vesp.* 1025. Aesch. in *Tim.* 12 (38) refers to legislation long outworn, even on other than festival days when visitors were expected (cf. Plato *Lysis* 206 D). Besides the boys who danced in the choruses or competed in the games at the festivals (cf. Lysias *de largit.*; Antiphon *de choreuta*; Xen. *Symp.* 1, 2; etc.), boys went as spectators to all manner of parades and took part with their elders in sacrifices and celebrations (Isaeus *de hered. Astyph.* (9) 30; *de hered. Ciron* (8) 15; Ar. *Au.* 130 sqq.; *Lys.* 700, etc.) — even the mysteries (cf. Plato *Euthyd.* 277 D). They went to the theatre to see the tragedies and comedies performed (cf. Ar. *Nub.* 537; Eupol. fr. 244 K; Ar. *Pax* 50, 765; Plato *Laws* 2, 658 etc.); they went sometimes to watch the proceedings in the courts, and in the ecclesia (Ar. *Vesp.* 249, etc.; Isaeus *de hered. Cleon.* 2; Ar. *Eq.* 1382; Plut. *Demos.* 5; Plato *Rep.* 6, 492 A sqq.), or mingled with the crowd in the market-place, much as the small boys of to-day do. The sentiment that forbade a boy's conversing alone with a stranger or going openly to the courts and lounging about the market (Plato *Charm.* 155 A; Isaeus *de hered. Cleon.* 2; Ar. *Nub.* 991 sqq.; *Eq.* 1373, etc.; Isocr. *Areop.* (7) 48; Xen. *Mem.* 4, 2, 1) was already old-fashioned (Plato *Phaedrus* 255 B; *Symp.* 217 A; Xen. *Mem.* 4, 2, 1). Despite his cloak of demure propriety that has deceived modern scholars (Plato *Rep.* 4, 425 A; Ar. *Nub.* 961, etc.), and his dreams of future greatness (Ar. *Plut.* 88; Xen. *Anab.* 2, 6, 16, etc.), the Athenian lad was a real boy — pagan and mischievous — chiefly intent on escaping disagreeable duties and restraints (Plato *Rep.* 8, 548 C; Ar. *Plut.* 576; Xen. *Anab.* 2, 6, 12), to devote himself to his games and play; and loving to mix with his elders as they worked or talked (Plato *Rep.* 5, 477 A; *Lysis* 206 D, 213 D, etc.).

Lack of space forbids consideration here of the boy's school life, or of the *παῖδεραστία* which claimed so large a share of his attention in the "borderland" of his youth; nor is it now possible to follow him through the stages of his progress to man's estate. At the opening of the official year that followed his eighteenth birthday (Arist. *Resp. Ath.* 42; cf. Höck, *Hermes*, XXX, 347 sqq., etc.), he took the oath of allegiance (Dem. *de fals. leg.* 303; Lycurg. *in Leocr.* 76; cf. Poll. 8, 105 = Stob. *Flor.* 43, 48; Plut. *Alc.* 15; Cic. *de rep.* 3, 9), and was formally received into citizenship.

At this point, if we are to believe the books, the state took the young man in charge for a two years' military novitiate, during which he lived in barracks, and was rationed and instructed at State cost. Without entering here into the details of the Ephebic organization which belongs to a later period, I may say briefly that it does *not* belong to the period of Aristophanes. In the first place there is no direct evidence for the existence of the College in our period. The

passages usually cited (see, e.g., P. Girard in Daremberg et Saglio, *Dict. des Ant.* II, 2, p. 621 sqq.) are consistent with the theory that the young citizens during the first two years of the military service, to which all citizens were liable, formed a special group when on duty. They prove nothing more.

On the other hand, there are many explicit statements in the literature that the young man's time was not occupied with duties imposed by the State (Plato *Laches* 179 A; *Euthyphro* 2 D; *Laws* 7, 804 D; [Xen.] *Rep. Lac.* 3, 1; 6, 1, etc.). There is no mention of any exception. Alcibiades and Glaucon, to mention no others, are represented as aspiring to political honors while still under twenty (Xen. *Mem.* 1, 2, 40; 3, 6, 1; Plato *Alc. I.* 123 D; etc.). The early age at which Aristophanes and Agathon began to distinguish themselves as poets (cf. Ar. *Nub.* 528; *Vesp.* 1017; *Eq.* 512; Plato *Symp.* 173 A, 175 D, 198 A, 223 A) precludes the belief that either of them devoted to military schooling two years of his time for preparation, which at best was brief. We have somewhat detailed accounts of the training and accomplishments of Alcibiades (Plato *Alc. I.* 106 E, etc.), of the sons of Pericles, Themistocles, Thucydides, and Aristides (Plato *Meno*, 93-94); we have sketches of many other young men in Lysias and Xenophon and Plato and Aristophanes; nowhere is there mention of an *ἐφηβεία*.¹ Indeed, in one instance, Plato represents a father as intending to have his sons taught *ὀπλομαχία* by a famous expert, — a situation quite incompatible with the existence of an Ephebic College where one of the instructors was a *ὀπλομάχης*. Not only is there no room for an *ἐφηβεία* in the lives of the young Athenians of whom we know anything; but there seems to be no knowledge of it on the part of the writers whose works have come down to us. (See von Wilamowitz, *Aristoteles und Athen*, p. 192, for a striking list of these surprising silences.) The entire institution is paternal and Spartan in its spirit, and has no place in the fifth century.

This paper appears in full in *Harvard Studies in Classical Philology*, XVIII, 73-122.

5. Prolegomena to the History and Lexicography of the Preposition *de*, by Prof. Thomas FitzHugh, of the University of Virginia.

The recent etymological theories as to the preposition *de* (cf. Walde, *Lat. etym. Wörterb.*; Buck, *Vok. d. Osk. Spr.* 31; Lindsay, *The Lat. Lang.* 582) suggest a critical reëxamination of the foundations of our knowledge of the meaning and history of that remarkable little monosyllable, which has played the leading rôle in the analytic evolution of Latin-Romanic speech. This paper is intended to clear the way for a truer restatement of the history and lexicography of the particle.

INDO-EUROPEAN PHONETIC AND DERIVATIONAL COGNATES. — In Indo-European speech dental utterance is a characteristic mode of energetic and demonstrative predication: —

Energetic: Greek, — *δα-* 'learn,' *δέδαι* 'taught,' *δο-* 'give,' *δέειν* 'find' (*Δηΐς*, *Δημήτηρ*?), *δε-* 'bind,' *δαφ-* 'blaze,' *δλειν* 'flee'; Latin, — *disco*, *doceo*, *dico*, *duco*.

Demonstrative: *δδε*, *δέ*, *δή*; *idem*, *quidam*, *dum*.

¹ In the commonly accepted sense of "Ephebic College."

Terminal: $\delta\acute{\epsilon}$ in $\acute{\alpha}\lambda\kappa\upsilon\nu\delta\epsilon$, $\acute{\epsilon}\nu\theta\acute{\alpha}\delta\epsilon$; *endo*, *indu*; Iri-h prefix *do-*, Welsh prefix *du-*; Lettic *da* 'up to'; Old Eng. *w*, Old H. Germ. *zuo*; Lithuanian *do*; Old Bulgarian *do*; 'up to.'

Gravitational: Latin *de* (*susque deque*), Oscan *dat*, Umbrian *da*; Irish *de* and *dí*, Old Welsh *dí*, Cornish *the*, Breton *di*.

Intensive: Greek, — $\delta\alpha-$, $\zeta\alpha-$; Latin *de-* (*demagis*, *denum*, *denique*); Old Irish *dí-* (*dímór* 'very great').

The above illustrations have been chosen for the most part from the sonant class, to which Latin *de* belongs.

ADVERBAL DE. — Primitive Latin *de*, like its Italic and Keltic cognates, was the echo in Indo-European speech to the 'down' of natural gravity; hence its characteristic association with the gravitating predicate (cf. *cadere* with *decidere*). The nature-symbol becomes the thought-symbol, and the *de* of the downward predicate came also to be the symbol of the down-bringing predicate (predicative undoing): e.g., *deficere*, *deesse*. Furthermore, downward movement is dynamic, and *de* denoted predicative high-pressure (*deamare*, *demagis*). Finally, downward movement makes for a goal, and so *de* developed its most general spiritual meaning of predicative purposiveness and finality (*decernere*, *deferre*). Accordingly we may exhibit the prehistoric evolution of adverbial *de* as follows: —

(a) Adverbial *de* of gravity: *decidere*, *demanare*.

(b) Adverbial *de* of undoing: *deartuare*, *dediscere*, *deficere*, *deludere*, *deesse*, *decubare* 'unbed,' *debere*, *debilis*, *demens*, *deunx* (cf. Walde and the etymologists on *debere* and *debilis*).

(c) Adverbial *de* of intensity: *deamare*, *debacchari*, *demagis* (cf. Old Irish *dímór* 'very great'), *denum*, *denique* (cf. Walde on *denum* and *denique*).

(d) Adverbial *de* of purpose: *degere* 'antiqui posuerunt pro exspectare' Paul. ex Fest. 73. 4 Müll., *denuntiare*, *dedicare* ('data deque dicata' Lucilius ap. Non. 287. 28) *decernere*, *describere*.

We are now prepared to contrast primitive *de* with primitive *ab* and *ex*. *De* expressed dynamic departure, *ab* and *ex* static (passive) departure (*ab* outer departure; *ex* inner departure). The direction of *de* is always the straight line of gravity or of purpose, that of *ab* and *ex* merely centrifugal.

ADNOMINAL DE. — Adnominal *de* came into vogue through the tendency to prefix the gravitating-dynamic particle to the point or field of gravitating-dynamic departure. Accordingly we find at the outset of our literary tradition the following adnominal types: —

(a) Adnominal *de* of the gravitating point or field of descent: Enn. *Ann.* vi. 210 *animam de corpore* (grav. pt. of depart.) *mitto*; *ibid.* i. 90 *cedunt de caelo* (grav. field of depart.).

(b) Adnominal *de* of the purposive (dynamic) point or field of departure: Fabius Pictor ap. Gell. x. 15 *de eo lecto trinoctium continuum non decubat*, lit., 'unbeds not himself from this couch' (*lecto*, purposive pt. of depart.; *decubare*, *de* of undoing); C.I.L. I.¹ 550. 13 *primus feci ut de agro poplico* (purp. field of depart.) *aratoribus cederent paastores*; Liv. *Andr.* 22 *lacrimas de ore noegeo detersit* (purp. field of dep. of purp. predicate); C.I.L. I.¹ 196. 3 *de Bacanalibus exdecidendum censuere* (*Bacanalibus*, field of departure for purposive thought or action); C.I.L. I.¹ 63 *de praidad Maurte dedet* (dynamic field of depart. for purposive predicate); C.I.L. I.¹ 196. 8 *isque de senatuos sententiad iousiset*

(dynam. field of depart. for purposive pred.); cf. Faliscan, *de senatuo sententiad* (Zvet. I. I. I. 70); Oscan, *dat senateis tanginud*.

The adnominal uses of the particle are thus in complete accord with the adverbial: adnominal *de* precedes the object of dynamic (purposive) departure, adnominal *ab* and *ex* the object of static (passive) departure. Herein lies the rationale of the *ab* of the agent: sic ab illo (object of passive departure) de me (object of purposive departure) factum est. Moreover, the directional values of adnominal *de* correspond to those of adverbial *de*; *de* denotes departure in the straight path of gravity or purpose, *ab* and *ex* mere centrifugal departure.

DE THE FAVORITE PARTICLE OF THE FOLK-SPEECH. — We have thus far shown the *status quo* of our particle at the dawn of literary tradition, and have reached the *terminus ad quem* of our prolegomena. The subsequent history of *de* is the story of the struggle for survival between the primitive speech of the masses and the learned language of literature. The following typical uses will exhibit *de* as the vigorous champion of the popular vernacular: C.I.L. I. 63 *de* praedad, 'with a part of,' the ancient source of the Romanic partitive. Plaut. *Cap.* 111 *de* quaestoribus (all Mss), making Fleckeisen's *a* defenceless; *Cap.* 34 *e* praeda, *ib.* 453 *a* quaestoribus, *metri gratia*. Early inscriptions: always *de senatus sententia* (dynamic or active source), but *ex senatus consulto, decreto, lege* (formal or passive source). Plaut. *Pseud.* 1225 *de* improbis viris (dynam. separation); *Men.* 599 *de* foro (dyn. departure); *Trin.* 481 *de* via (purp. dep.); Cicero, *ad Fam.* xiv. 1. 7 *de* loco abiit (folk-speech); cf. x. 1. 1 *de* cursu revocatus, *pro Rosc. Am.* 52. 151 *de* manibus effugerint, *ad Fam.* vii. 5. 11 *trado* *de* manu, vii. 25. 1 *manum* *de* tabula; Auct. *Bell. Afr.* 58. 1 *de* castris educere; Sall. *Cat.* 61. 8 *de* castris processerant; C.I.L. I.¹ 1254 (Pompeii) *perit* *de* taberna; Vitruv. 109. 15 *dimitatur* *de* spectaculis; Petron. 71 *de* sacco effluentem, 11 *de* pera solvit; Nep. *Paus.* 5. 4 *de* templo elatus esset; Gell. xi. 16. 3 *verbum* *de* verbo exprimere; Apul. *Met.* v. 332 *de* manibus evanuit; Hygin. *Fab.* 261 *de* Graecia venissent, *Astrol.* 2. 34 *de* insula eiectus; *Peregrin. ad Loc. Sanct. passim*; Sulp. Sev. i. 25. 3 *de* terra Aegypti eduxerat; Vulg. *Ex.* 2. 22 *eripuit* *me* *de* manu Pharaonis; Augustin. *de Doct. Chr.* ii. 13. 20 *auffer* *de* ore; Greg. Tur. *Hist. Fr.* *de Pannonia degressus*; *Edict Reg. Lang.* (Vesme) *de* domino fugierit.

Thus *ab* and *ex* have practically lost their occupation as separative prepositions; and so for the other lines of *de*'s victorious march. And yet, on the other hand, its pristine dynamic tone is apparent in such curious types as Dracont. v. 218 *merit* *de* clade salutem (*de* 'aside from, instead of': energetic exception).

CONCLUSIONS. — We may sum up our results as follows: —

I. *De* is gravitational in origin, and therein lies the peculiar genius of the particle; it is the gravitating, and hence also purposive, separative of the Latin language.

II. Out of this gravitational sense it developed its figurative uses of overthrow and failure, of acceleration and finality.

III. Every original adnominal use points to its separative character, like *ab* and *ex*: it denotes departure under pressure (of natural gravity or human purpose).

IV. It was from this original *de* of gravity and purpose that all temporal and local, all passive (*ab* and *ex*) and casual (Abl. and Gen.), uses were derived by natural transfers.

V. It was this original energetic tone of gravity and purposiveness, that occasioned its widespread acceptance among the Roman masses to the gradual exclusion of the more reserved *ab* and *ex* of the learned idiom, and thus guaranteed its victorious survival in the Romanic languages of to-day.

VI. Within the limits of the living Latin speech *de* never lost its active, dynamic sense; adnominal *de* postulates generically a dynamic predicate, or a dynamic object, or both.

6. The "Latinity" Fetish, by Prof. Karl P. Harrington, of Wesleyan University.

The author argued, with parallels from instruction in English and German, against the notion that only the Latin of the "golden age" of Roman literature is fit to set before immature students; urged that a larger range of Latin authors should be included in the curricula of both secondary schools and colleges; and suggested a number of unfamiliar sources, ancient and modern, from which such material might well be drawn.

This paper appears elsewhere in full.

7. Study of a Proverb attributed to the Rhetor Apollonius, by Prof. George Dwight Kellogg, of Princeton University.

The dictum, met with a number of times, in several versions, in Roman writers on rhetoric from Cicero down, *lacrima nihil citius arescit*, appears also in Cicero, *Part. Orat.* 57, in the form (omitting the particles *enim* and *praesertim*)

cito exarescit lacrima in alienis malis,

an iambic senarius.

This citation is incorrectly given by Otto (*Sprichwörter*, etc.), who also fails to note a number of other instances of this "proverb," which appears to be found almost exclusively in Roman writers on rhetoric, or writers of strong rhetorical tendency, who follow and copy Cicero. It has been already conjectured that the Greek original was an iambic trimeter, and unless the metrical form of this affirmative version is accidental, we may conclude that one of the rhetors, called Apollonius of Rhodes, to whom Cicero ascribes it in a work based on Apollonius' lectures, is quoting, as it is unlikely that Apollonius would introduce into a discussion of the nature of the epilogue an original trimeter. Moreover, we know (*Cic. Brutus*, 326) that Meneclæ, the teacher of both of the rhetors named Apollonius, was especially fond of embellishing his discourses with *sententiae*. Fr. Marx (*Proleg. ad incert. auctor. de rat. dicendi ad Herenn.*, p. 124) suggested as a possible Greek form: —

θάσσον γὰρ οὐδὲν δακρῶν ξηραίνεσθαι.

But inasmuch as the quotation occurs in Latin in two forms, one longer and affirmative, the other shorter, negative, and in the comparative, we may assume that in the Greek there were either two forms, or that one form was differently translated or paraphrased, or that there was a longer form, let us say a distich, rendered more fully in one version than in another, either affirmatively or negatively, with a comparative. *E.g.* we may conjecture: —

- (1) κακοῖς ἐν ἄλλων τάχα δάκρυ ξηραίνεται
 (2) τὸ δάκρυον γὰρ τάχα καταξηραίνεται
 τὸ δὲ κεχυμένον ἐν κακοῖς ἄλλοτρίοις
 (3) θᾶσσον γὰρ οὐδὲν δακρύου ξηραίνεται
 (4) θᾶσσον γὰρ οὐδὲν δακρύου ξηραίνεται
 τοῦ δὲ χυθέντος ἐν κακοῖς ἄλλοτρίοις.

By an analysis of the context of Cic. *de Inventione* i, 109; *Part. Orat.* 57, and *Auct. ad Herenn.* ii, 50, where the epilogue is treated (all being based on Apollonius) and by a comparison of the treatment of the same subject in the late Greek rhetorician, Apsines, who preserves the older Greek tradition, it would appear that Cicero's precept, *nihil est tam miserabile quam ex beato miser*, corresponds to Apsines' ἐλεεινότεροι δὲ εἶναι δοκοῦσιν οἱ ἐκ λαμπρᾶς εὐδαιμονίας συμφοραῖς μεγάλας χρώμενοι; which he adds as his comment on several illustrations quoted from Hecuba's pathetic appeal in Euripides' *Troades* (ed. Nauck), 472-473, 474-478, 479-483); also that Cicero's admonition touching the abuse of pathos, closing his treatment of the epilogue, corresponding to the closing remark of Apsines (p. 329 ed. Spengel-Hammer) δεῖ δὲ τὸ πάθος ἐν τῷ πολιτικῷ μέτρον ἔχειν, ἵνα μὴ εἰς τραγωδίαν ἐμπέσῃ, etc. Now the speech of Hecuba has several references to tears, one that her tears are shed not because she has heard of misfortune at second-hand, but has seen with her own eyes; and another (vss. 507-510, even if we do not make an easy change in the text of καταξανθείσα to κατανανθείσα) alludes to pining away from weeping, and again to the utter wretchedness of one who has once enjoyed good fortune (cf. vs. 472-473, and 482-483). If the earlier popular lecturer, Apollonius, had used or had in mind this famous speech of Hecuba in the *Troades*, he might very well have reinforced his precept of moderate use of the pathetic appeal, by quoting some current proverb about the short duration of grief for another's ills, some γνώμη from the new comedy, or possibly a phrase from Euripides himself, with which to refute him, as it were, out of his own book. Menander's monostich:—

ἴμοια πόρνη δάκρυα καὶ ῥήτωρ ἔχει

also illustrates the forced tears of the orator.

The following table, containing more instances than Otto's, will show how the dictum appears in Roman writers:—

I. Negative form with comparative.

1. *Auct. ad Herenn.* ii, 50, nihil lacrima citius arescit.
2. Cic. *de Invent.* i, 56, lacrima nihil citius arescit.
3. Quintil. vi, 1, 27, nihil facilius quam lacrimas inarescere.
4. Jul. Sever. 24, p. 370 H. (lacrimis) quibus nihil citius arescit.

II. Affirmative form (or with litotes).

1. Cic. *Part. Orat.* 57, cito exarescit lacrima in alienis malis.
2. Cic. *ad Att.* x, 14, 1, miror eas (lacrimas) tam diuturna miseria non exaruisse.
3. Cic. *Tusc. Disp.* iii, 75, opinio (sc. luctus) cum vetustate exaruit.
4. Quint. Curt. v, 5, 11, quam celerrime lacrimae inarescant.

5. Quintil. vi, 1, 27 ff. (a) veros dolores mitigat tempus.
(b) citius evanescat imago (luctus).
(c) lacrimis requiescit.
(d) non . . . aliena . . . dju ploret.
xi, 1, 16, (e) nec . . . lacrimas . . . siccabimus.
6. Ps.-Quint. Decl. p. 331, 8 R., lacrimas celerrime inarescere.
7. Tacitus Germ. 27, lacrimas cito ponunt (cf. Seneca Ep. 99, 25, meminisse perseveret, lugere desinat).
8. Juvenal xvi, 27, lacrimae siccentur protinus.
9. Victorinus i, p. 257 (H.), lacrimae dum recentes sunt.
- [10. Fortunatianus ii, 31, lacrimis commotis . . . statim debet ferre, etc.
11. Mart. Cap. c. 53, . . . dum tuis miseretur lacrimis aut rerum affectatione commotus est.
12. Jul. Vict. 463 (H.), . . . sententiose, etc., . . . in alieno malo.]

A study of the different forms of statement shows that the favorite Roman usage was affirmative; that in this form the compounded verb *exarescere*, or *inarescere* was usual: the dictum, where the cases of its use are certain, is confined to rhetoricians, or writers steeped in the precepts of the schools. Later quotations seem to go back to Cicero, who may have been exploited here by the *Auctor ad Herenn.* (cf. Marx l.l.), and from Cicero himself to Apollonius. If the dictum was a Greek trimeter, we may suppose that it was not original with Apollonius.

8. Codrus's Chiron (Juvenal, iii, 205) and a painting from Herculaneum, by Prof. Francis W. Kelsey, of the University of Michigan.

The speaker pointed out difficulties in the current explanations of the reference to the Chiron in Juvenal's third satire, and advanced considerations in favor of the view that the name was applied to a diminutive copy of the group of Chiron and Achilles which, according to Pliny (*N.H.* xxxvi, 29), stood in the Saepta at Rome, and is probably reproduced in the painting described in Helbig's *Wandgemälde*, No. 1291. The adjective *recubans* is humorously applied (cf. schol. in Jahn's edition, p. 209: RECUBANS — enim et a posteriore parte recumbens). The paper will be published with illustrations in the *American Journal of Archaeology*.

9. On Certain Roman Characteristics, by Prof. Elmer Truesdell Merrill, of Trinity College.

The main part of the address consisted in the analysis of those elements of character and tendency that are usually defined by the epithet "classical," and the attempt to show, by examination of a considerable number of details in the light of the foregoing analysis, that, whatever may be the case with the typical Athenians of the best days, the Roman was, from beginning to end, essentially "unclassical," but extremely like the American of to-day.

10. Budaeus and the Lost Paris Codex of Pliny's *Letters*, by Prof. Elmer Truesdell Merrill.

The first part of the paper discussed the Ms tradition of Pliny's *Letters* in France and Italy up to the sixteenth century, pointing out that no printed edi-

tions had appeared up to that time outside of Italy, and that in that country all the printed editions, and all the Mss known to have been extant, can be accounted for on the basis of only four Mss, viz. : a Ms discovered by Guarinus containing Books i-vii and ix (numbered as viii), but lacking ix. 16; a Ms (Keil's **F**) apparently from the library of S. Spirito, in Florence, later found in the library of S. Marco, in the same city, and now in the Medicean library, containing Books i-v. 6 (but lacking iv. 26); a Ms (Keil's **V**) containing (with some lacunae) Books i-iv, now in the Vatican library; and a Ms containing, besides Books i-vii and ix, hardly more than half of Book viii (a big lacuna stretching from viii. 8. 3-viii. 18. 11). This last Ms was used by Schurener in his edition of 1474 (in which these letters of Book viii were printed as of Book ix), but has not been heard of since that time. Whether in the Ms Books viii and ix were actually transposed in order may be doubted.

The paper proceeded to trace the indications of the existence of ten-book Mss of the Letters, showing that while the codex from Beauvais (now finally among the Ashburnham codices in the Medicean library) bears witness to its descent (and also to that of **F**) from such a Ms, only one Ms of that sort is known to have survived the Middle Ages, and this, which may conceivably have been, but probably was not, the direct ancestor of the Beauvais codex, and of **F**, appeared in Paris, where it was discovered by Giovanni Giocondo.

The paper further detailed the known history of the Paris codex from the time of its discovery to its disappearance in Venice, after having been used by Aldus in preparation for his edition of the Letters, printed in 1508, and showed that the relations to this codex were of the editions of Pliny's correspondence with Trajan published by Avantius, Beroaldus, and Catanaeus, as well as by Aldus.

The rest of the paper was concerned with the use of the codex by Guillaume Budé, while it was still in Paris. The numerous quotations from the Letters made by Budé in his various works were duly analyzed, and the deductions therefrom set forth. The writer then proceeded to show that Budé owned no Ms of the Letters, but used as his desk-copy (*handexemplar*) a printed edition, corrected and supplemented from this Paris codex before it was carried away by Aloisio Mocenigo to Aldus at Venice; and that this book of Budé is still in existence, and is the most important witness to the readings of the most important Ms of Pliny's Letters to survive the Middle Ages. The books of Budé were sold after his death in 1540, passing first into the possession of President François de Saint-André, who bequeathed his library to the Jesuits of the Collège de Clermont. When the Jesuits were expelled from France, in 1595, their books were dispersed. Budé's copy of Pliny's Letters finally found its way to Oxford, where it was bought at an auction sale by Thomas Hearne, in 1708, and its Ms readings used freely by him, apparently in the preparation of his second edition of Pliny's Letters, which was printed at Amsterdam in 1709. In 1888 Mr. E. G. Hardy, coming across the book in the Bodleian, published an account of it, and certain arguments concerning its origin (ascribing it to Aldus), in the *Journal of Philology*. This article he has recently reprinted in his *Studies in Roman History*. But the most essential of Mr. Hardy's statistical facts, and the conclusions he draws from them, are quite erroneous.

The main points made in the paper were too detailed to admit of convenient presentation in a summary. The argument by which the identification of Budé's

working-copy of the Letters is established has now appeared in the issue of *Classical Philology* for April, 1907 (II, 129-156).

11. The Possessive in the Predicate in Greek, by Prof. Alfred W. Milden, of Emory and Henry College.

A Dutch scholar, Dornseiffen, published at Amsterdam, in 1856, an epoch-making monograph, entitled *De articulo apud Graecos eiusque usu in praedicato*, a review of which may be found in *Philologus*, XL, 1-47, together with the results of a special investigation. Dornseiffen's principal conclusions are substantially borne out and confirmed.

The principle, underlying a vital difference between Greek and the modern languages, that the article in Attic Greek is used with the subject but is not used with the predicate, has been clearly and cogently enunciated by Dornseiffen. "Viewed logically, the function of the Attic article is to mark the object with which it is used as definite and well known. By reason of this definiteness of import, it is naturally used with the subject, but omitted with the predicate. It is found, however, in the predicate: (1) in the case of certain words with which the article fuses, e.g. Plato, *Apology* 40 C: *δνοῖν γὰρ θάτερον ἐστὶν τὸ τεθνάναι*; (2) where the two parts of the sentence are logically convertible, e.g. *Theaetetus* 145 D: *ἄρ' οὐ τὸ μανθάνειν ἐστὶν τὸ σοφώτερον γιγνεσθαι περὶ δ μανθάνει τις;*" (A. W. Milden, *Limitations of the Predicative Position in Greek*, p. 9).

It is important to bear in mind that in the normal Greek sentence, where the article differentiates subject from predicate, the subject and predicate from the modern standpoint are alike definite. Owing to this function of the article as a means of precision, greater freedom of arrangement is possible in Greek than in other languages without resultant confusion. Theon, the Greek rhetorician, appreciated this fact: *προσθέσει ἄρθρων οὐκέτι ἀμφίβολος γίνεται ἡ λέξις* (Spengel, *Rhetores Graeci*, II, 83). Doubt may frequently arise in Latin as to which is subject and which is predicate. A Latinist like Quintilian (*Inst. Or.* i, 4, 19), however, can say: *Noster sermo articulos non desiderat*. A Hellenist of the Attic period might similarly exclaim: *In praedicato noster sermo articulos non desiderat*.

Dornseiffen, *De articulo*, etc., p. 24, has these words to which the writer can bear positive testimony: "Neque pronomibus possessivis, quibus Germanicae gentes pleraeq̄ue articulum addere solent, a Graecis additur." He cites a few examples from Plato, remarking that it seems to him superfluous to multiply them. And so it ought to have been. The writer has investigated the usage of Thucydides, the Attic orators, the dramatists, Plato, and Xenophon, and, among the post-classic authors, Lucian and the writers of the four Gospels, with the result that he has not found one example of the article with the possessive pronouns in the predicate. Liddell and Scott, *s.v. σός*, remark that it is never used with the article when it serves as predicate. Their silence with reference to *ἐμός*, *ἡμέτερος*, and *ὕμέτερος* might at least lead one to infer that the case was otherwise with reference to these.

The range of predication with possessives is greatest in drama and oratory. The general average in drama is one example to about 14 pages; in the orators it is one example to about 18 pages. Euripides leads the dramatists with

one example to about 10 pages. Rising above the average in the orators are Isaeus, Antiphon, Andocides, Lysias, and Demosthenes, Isaeus heading the entire list with one example to about 8 pages. The subject-matter involves relationships which call for the use of the possessive. Among the writers of the Gospels, John is prominent owing to the use of the emphatic possessive *ἐμός*, where, in each case, he is quoting the words of the Great Teacher.

The comparative frequency of *ἔργον* with possessives in the predicate is noteworthy. Schmid (*Atticismus*, I, p. 120, s.v. *ἔργον*) notes that *ἔργον* is frequently used in the late writers after the manner of the Attic writers, adding that it is particularly common in comedy, and is frequently found in Xenophon and Plato. Its use, however, with possessives, he does not seem to have regarded as distinctive. There can be no doubt as to its colloquial character. Of the 74 occurrences noted with possessives, 43 belong to Attic prose, and 27 to the drama. Three of the four possessives used by Aeschylus in the predicate come under this category. The favorite possessive is *σός*. The use of *ὑμέτερος* and *ἡμέτερος* is distinctly prosaic.

It is instructive, in this connection, to note the use of the anarthrous possessive outside of the predicate. The general average is one occurrence to about 160 pages. Forty-eight examples were found in the writers of Attic prose. There are 281 examples, on the other hand, of the possessive in the predicate. The ratio is about 6 to 1. No examples occur in Isaeus, but 1 in Isocrates, 3 in Xenophon who, on the other hand, has 37 possessives in the predicate. In the orators there are 21 examples which readily fall into certain groups.

While, of course, the presence or absence of the article in the subject makes for definiteness, or the want of it, the rarity of the anarthrous usage calls for the briefest notice, but the entire absence of the article in the predicate, without change of meaning so far as English is concerned, calls for strong emphasis at this point. This is all the more necessary since the student's sense of appreciation of the use of the article in English is comparatively dull and needs to be sharpened before he can appreciate the finer and subtler usage of the Greek.

12. Virgil's *Georgics* and the British Poets, by Prof. Wilfred P. Mustard, of Haverford College.

Some early echoes of the *Georgics* may be found in the worthy old poet who "gave rude Scotland Virgil's page," Gawin Douglas, Bishop of Dunkeld. In the 'Proloug of the Twelt Buik of Eneados' (1513), lines 73-76 are like *Geor.* ii. 330-34, and lines 90-96 repeat the fancy of *Geor.* ii. 201-2, and ii. 332. In the fourth and sixth prologues, Douglas quotes *Geor.* iii. 209 ff.; i. 36-38; ii. 336; ii. 490-92. In the third, he calls Cynthia "leman to Pan," on the authority of *Geor.* iii. 391-93.

In Alexander Barclay's fourth 'Egloge' (c. 1514) there is an allusion to the general subject of the *Georgics*,¹ and also a specific allusion to *Geor.* iv. 437-42. In the third, there is a very clear echo of *Geor.* i. 480. In Barnabe Googe's eighth 'Egloge' (1563) we have some of the weather signs of the first book. In L. Bryskett's 'Mourning Muse of Thestylis' (c. 1587), various portents which, Virgil tells us, attended the death of Julius Caesar are rather naively borrowed, and made to attend the death of Sir Philip Sidney.

¹ This comes from Mantuan, *Ecl.* v; so does Spenser's allusion, *S. C.* x. 58.

In Samuel Daniel's 'Civile Wars' (1595), iii. 513, there is an echo of *Geor.* ii. 458. In 'The Queen's Arcadia,' iv. 4, we are reminded of *Geor.* iv. 238, "animasque in vulnere ponunt." In Shakespeare's 'King Henry V' (1599), i. 2. 196, the expression "the tent-royal of their emperor" is an interesting parallel to the "praetoria" of *Geor.* iv. 75.

Allusions to the *Georgics* occur in Ben Jonson's 'Silent Woman' (1609), ii. 2, in Fletcher's 'Elder Brother,' i. 2, and *passim* in Cowley's 'Essays in Prose and Verse.' In the 'Silent Woman,' iv. 2, the Lady Haughty's reflection, "The best of our days pass first," is borrowed from *Geor.* iii. 66; and in Jonson's 'Epigrams,' LXX, the Virgilian sentiment is even more literally repeated. In 'The Masque of Beauty' there are references to *Geor.* iv. 387 and i. 453.

In George Chapman's 'Eugenia' (1614) we have some of Virgil's weather signs; at the close of Herrick's 'Hesperides,' 664, there is an imitation of *Geor.* ii. 458; and in George Daniel's 'Pastorall Ode' a part of the praise of a country life is due to *Geor.* ii. 461-4. The mottoes prefixed to Henry Vaughan's 'Olor Iscanus' (1651) are taken from the *Georgics*.

In 'Paradise Lost' (1667) the phrase "ignoble ease" is Virgil's "ignobilis oti," *Geor.* iv. 564; and at ii. 665 the "labouring moon" recalls the "lunaeqae labores" of *Geor.* ii. 478. At iii. 29 the editors quote *Geor.* ii. 476. At vii. 631 we hear again the "O fortunatos nimium" of *Geor.* ii. 458, and at ix. 852 we have the very words of *Geor.* iv. 415. Perhaps 'Comus,' 114, should be referred to *Geor.* i. 6, and 'Comus,' 525, to *Geor.* ii. 128-29.

Dryden's poem 'The Medal' has its own echo of *Geor.* ii. 458, and in 'Alexander's Feast' the "honest face" of Bacchus seems to be the "caput honestum" of *Geor.* ii. 392. At the beginning of Roscommon's 'Essay on Translated Verse' there is a reference to *Geor.* ii. 136 ff.

In Garth and Addison and Pope we find quotations from the *Georgics* serving as mottoes for particular poems; so, too, in Hughes and Congreve and Young, in Somerville, Lyttelton, Cunningham, West, Shenstone, Byrom, Jago, Langhorne, and Cowper. The mottoes of 25 of the essays in the 'Spectator' (from 1710 on) are taken from the *Georgics*. In Addison's 'Letter from Italy, 1701,' "Eridanus the King of floods" is the "fluviorum rex Eridanus" of *Geor.* i. 482. Pope paraphrased *Geor.* iv. 481-527 for his 'Ode on St. Cecilia's Day,' 53-107; and perhaps his line, in 'Satires and Epistles of Horace Imitated,' Bk. ii. *Sat.* 1, "Now forms my quincunx, and now ranks my vines," should be referred to *Geor.* ii. 277-81. In 1710, Swift wrote a parody of Virgil's weather signs and of his great summer storm, entitled 'A Description of a City-Storm, in Imitation of Virgil's *Georgics*.' And three years later Gay parodied some of the same passages in his 'Trivia,' i. 122 ff.

In John Philips' 'Cyder' (1706) we have the first of a series of 18th century didactic poems which are manifestly modeled on the *Georgics*. Other members of the series are Tickell's 'Fragment of a Poem on Hunting,' Somerville's 'Chase' (1735), Armstrong's 'Art of Preserving Health' (1744), Akenside's 'Pleasures of the Imagination' (1744), Smart's 'Hop-Garden' (1752), Dodsley's 'Agriculture' (1754), Dyer's 'Fleece' (1757), Grainger's 'Sugar-Cane' (1763), Mason's 'English Garden' (1772-82), and, about 1785, Cowper's 'Task,' especially the third part, entitled 'The Garden.' In all these poems the model followed is professedly, or at least manifestly, Virgil; and throughout the series there is a careful imita-

tion of the *Georgics* in structure and tone, and in many a fancy and precept and phrase. Two of the favorite subjects for imitation are Virgil's episode in praise of Italy and his rhapsody in praise of the farmer's life.

But the most striking case of the careful study and imitation of the *Georgics* is that of James Thomson, the author of the 'Seasons.' Indeed, we may apply to his use of Virgil what was said of Spenser's use of his models in the 'Shepherdes Calender': "whose foting this author every where followeth: yet so as few, but hey be wel sented, can trace him out." We hear a great deal about Thomson's enthusiasm, his passion, for Nature; but it ought to be more widely known that in much of his imaginative interpretation of the physical world he was avowedly following Virgil. Many of his "nature" passages were written with Virgil definitely in mind, or with the page of Virgil literally open before him. For example, the lines in 'Spring,' 32-33, are due to *Geor.* ii. 330-31; the lament of the nightingale, 719-28, is translated from *Geor.* iv. 511 ff.; the passion of the bull and of the "trembling steed," 791-818, comes from *Geor.* iii. 215-34, 250-54; the 10 lines of signs of the summer storm, the 37 lines which describe the autumn storm, and the 35 lines of signs of the winter storm, are all written in close imitation of the first *Georgic*; the picture of the frigid zone, 'Winter,' 816-26, is borrowed from *Geor.* iii. 368-75. The long passage, 'Autumn,' 1235-1351, is a paraphrase of *Geor.* ii. 458-540; and even the prayer to Nature, 1352-72, is a close imitation of *Geor.* ii. 475-86. The long passage in 'Liberty,' v. 8-85, is resolutely modeled on *Geor.* ii. 136-76. In the 'Castle of Indolence,' ii. st. 78, the picture of the "saddened country" should be compared with *Geor.* iii. 279 and 354-6.

Other 18th century echoes of the *Georgics* might be quoted from Gray and Cowper, from Jenyns, Fawkes, Harte, Cambridge, Thompson, and Jago.

In the 19th century, quotations, allusions, and reminiscences occur in Coleridge and Wordsworth, in Byron, Moore, and Samuel Rogers, in Macaulay, Matthew Arnold, and Charles Tennyson Turner, in Robert Browning and in Tennyson. In Arnold's 'Memorial Verses, April, 1850,' there is a paraphrase of *Geor.* ii. 490-92. And Browning's poem 'Pan and Luna' is developed from Virgil's brief hint, *Geor.* iii. 391-93.

The earliest translation of the *Georgics* into English verse seems to have been published by Abraham Fleming, in 1589. Later versions are those of May (1628), Ogilby (1647), Lord Lauderdale (1694-1737), Dryden (1696), Trapp (1731), Warton (1753), Andrews (1766), Sotheby (1800), Sewell (1846), Singleton (1855), Kennedy (1861), Blackmore (1871), Rhoades (1881), Lord Burghclere (1904). In 1577, a "wytty translation" of a good part of the *Georgics* was published by Master Barnabe Googe. Other translators of parts of the poem are Cowley (ii. 458-540), Henry Vaughan (iv. 125-38), Lord Mulgrave ('Orpheus and Eurydice'), Addison (the fourth book, except the story of Aristaeus), Sheffield (iv. 453-527), Benson (books i.-ii.), W. Hamilton (iv. 116-48), W. S. Landor (iv. 464-515), R. C. Trench (iv. 452-516).

13. The Effect of Enclitics on the Accent of Words in Latin, by Dr. Charles B. Newcomer, of the University of Michigan.

Modern Latin grammars manifest great inconsistency in the rules given for the accent of words followed by the enclitics. Few follow the ancient grammarians

in all points. Others reject the ancient authorities, some in one particular, some in another. While the ancient grammarians do not all give testimony on all the points at issue, they agree, *e.g.*, that the accent falls on the syllable next before the enclitic, whether long or short. This must have been true for their time. They could scarcely all be in error. But modern research in philology and in metric has settled many points for the classical period against the ancients. Ancient Latin words were accented on the first syllable: *concupio* (from *concupio*), later *concupio*. Cf. *facilius* in Plautus, and *dr̄iēte* in Vergil. In Saturnian verse we have *pl̄erique, m̄agnique Atl̄antes, m̄agnamque vex̄arat*. Lindsay cites from Plautus *st̄ioseque* (*Poen.* 545), *aur̄umque* (*ib.* 767). Humphreys (*Trans. Amer. Phil. Ass.* 1878, p. 43) gives fifteen verses in Vergil ending *cal̄brem[que]* and five like *st̄tas[que]*. Corssen, Humphreys, and others have investigated the relationship of word accent to the verse ictus. All writers agree that a conflict of accent and ictus in the fifth foot is extremely rare. In Vergil there is less than one in two hundred. Now if such words as *dr̄maque* were pronounced *arm̄d̄que*, as the ancient grammarians would claim for their time, Vergil would not so freely have placed them in the fifth foot, which demands the accent *dr̄maque*. But in fact he uses them much oftener in the fifth foot than in any other. Humphreys gives 115 cases in Vergil, like *promiss̄aque barba*, as hexameter ending, and 16 like *Ephyrīaque aera*. In spite of this evidence grammarians are loath to accept *lim̄inaque, sc̄cleraque*, though we have *facilius, cap̄itibus*. Since we have universal testimony for the late form *sc̄clerd̄que*, it seems almost certain that a secondary accent was developed on the syllable next before the enclitic, *sc̄clerd̄que* (*cf. ἄσθρονολ τε*), as Lane and others suggest. At a later period, when vowel quantity grew less important and the accent became a more important element of the word, this secondary accent became the primary one: *sc̄clerd̄que*. This latter change was greatly facilitated by such forms as *sc̄cler̄umque, sc̄cler̄ique*, in which the penultimate law would be an operative factor. After the accent *sc̄clerd̄que* became regular, there might well follow by analogy *it̄d̄que, mol̄d̄que, it̄d̄ne*, pyrrhic words with enclitics added. *Bell̄d̄que* would arise from analogy with both the preceding cases, while *bell̄umque* would resist the analogy still less on account of the long penult, which would tend to take the accent according to the penultimate law.

My conclusion is that for the classical period we should accent *pl̄eraque, it̄aque; bellaque, sc̄cleraque*; but, probably, *bell̄umque, sc̄cler̄umque*.

14. Assonance between *ave, avi*, and *au* in Plautus, by Professor Robert S. Radford, of Elmira College.

This paper may be summarized as follows: It is well known that the Latin diphthong *au* was quite similar in sound to the combination *ave* and *avi*, and that the diphthong is often actually substituted in Greek transliterations for the first part of these complexes; thus Latin *Aventinus, Avianus*, etc., appear frequently in Greek writers as *Ἀβεντίνος, Ἀβιανός*, and the like (Birt, *Rhein. Mus.* LII, *Ergänzungsheft*, 57). A number of word-derivations and word-plays also occur in Latin authors which prove a very close similarity in pronunciation as regards *au* and *ave* (Birt, *l.l.* 103; Skutsch, *Plaut. Forsch.* 44). In many of these instances the question must arise whether we should assume mere resem-

blance in sound between two different combinations, or whether we have before us cases of absolute identity due to the peculiar character of the sonant *u* and its ready absorption of a following short vowel (for the latter, see Vendryes, *Intens. init.* 177, 211; cf. Lindsay, *L. L.* 171, and Victor Henry, *Comp. Gr.*², Engl. transl. 45, § 40). There are some cases in which it seems at first somewhat difficult to reach a definite conclusion, but a clear consideration of the problem will be greatly facilitated if we divide all the examples which occur into two distinct classes:—

(i) Those cases in which the syllable containing *vi* (*ve*) is a medial one, and in which the absorption of the *i* (*e*) by the sonant *u* is consequently assisted by the well-known Latin tendency towards the syncopation of medial syllables. Absorption is the rule in all such cases, and the process therefore finds the fullest recognition in the Latin phonetic writing in a large number of familiar examples, e.g. *Aulus*, *nauta*, *naucolor*, *cautio*, *cautum*, *fautor*, *aucella*, *auspex*, *audeo*, beside the older *Avilius*, *navita*, *naviculator*, *cavitio*, *cavitum*, *favitor*, *avicella*, **avispex*, **avideo*, etc. (Lindsay, *L. L.* 180; Stolz, *Hist. Gramm.* I, 156). Hence wherever, in cases which involve medial syllables, a word-play or a syllable rhyme is clearly demanded by the context, absolute identity of pronunciation seems indicated as likely, although we are usually unable to say in single cases that simple assonance is definitely excluded, the only certain example of *avi* written for *au* being probably the well-known *Rau(i)de* of Catullus, 40, 1 (L. Müller, *R. M.*² 320). Probable cases, however, are as follows: *Ba.* 276 CH. *Quin tu aúdi!* NI. *Immo ingenium ávidi haud* pernoram hóspitis (see Skutsch, *ll.* 44); *Ps.* 1322 f. SI. *Non áides*, quaesso, aliquám partem mihi grátiam facere hinc de árgento? PS. *Non. mé deices avid(um) éss(e) hominem*; cf. *Enn. Trag. Frg.* 34 f. R. *aurés avent | avide éxspectantes núntium*; cf. *Porcius Licinus ap. Baehrens Poet. Lat. Frgm.* p. 277, frg. 4 *avidis auribus* (see Skutsch, *ll.* 44, n. 2); cf. *Lucr.* iv. 594 *humanum genus est avidum nimis auricularum*; perhaps *Ter. And.* 299 f. *atque aúdin?* | *verbum únum cave de núpitiis*, ne ad mórbum hoc etiam; perhaps *Ru.* 704 te ex cóncha natam esse ástrumant: *cave tu hárum concchas spérnas*; *As.* 373 f. *hércle vero tú cavébis né me attingas, sí sapis, | né hodie maló c(um) auspicio. nómen commutáveris* (pronounce *cavébis*, and compare *Umbr. auvei* VI a 3 for *aveis*, *Osc. Διουφει* for *Divúei*, cf. von Planta, I, 198; *luick*, p. 23); cf. especially *caveas* in the sixth foot of the popular hexameters of the Praenestine *Sortes* (*CIL.* I, 1440, 1446), where it is apparently scanned as a spondee (*caúas*); *Tru.* 683 ff. STR. *Dicáx sum factus: iám sum cau[i]lábri* probus. AST. . . . *cavillationes vis, opinor, dícere.* STR. *Ita tút pauxillum differt a cauillibus* (see Müller, *Pl. Pros.* 234; *Spengel, Plantus*, 94); *Schoell (ed. mai.)* corrects v. 685 as follows: *Ita út pauxillum differam te — cauillibus.* — In some cases it is possible to assume that an unusual contract form has arisen from the earlier initial accent, as *auspex* from **avispex*, *nuntius* from *nóventius*. Hence, if the text is correct, we must scan *Ba.* 1017 with the *ed. min.*: prius té cau(i)sse ergo quámp pudere aequóm fuit, while *Goetz (ed. mai.)* conjectures: prius cávisse érgo quámp; *Cap.* 431 átque horunc verbórum *causa cau(e)to* mi iratús fuas (both *ed. min.* and Lindsay correct to *cave tu*, perhaps rightly).

(ii) Those cases in which the syllable containing *vi* (*ve*) is a final one, and in which the absorption of the *i* (*e*) by the sonant is hindered by the general Latin disinclination toward the apocope of final syllables (see *A.J.P.* XXVIII, 29 and

30, n. 2). In such cases absorption is very unusual and finds expression in the orthography only in *neu, seu, ceu*, the shortened forms of *neive, seive, *ceive*. Outside of these three particles we apparently find no clear traces of such a reduction; the Oscan form *ceus* (Buck, § 64, a), even if correct, proves nothing for Latin, which shows instead *cis* (*CIL.* VII, 972) as the contract form of *ceivis*, while a reference to the Vulgar Latin perfect in *-aut* (Lindsay, *L. L.* 507) would be misleading, since the later language has not only *edukaut, pedicaud*, but also *fect, vixt*, etc. (Schuchardt, *Vok.* II, 399). The Ms reading of the two verses, *Ba.* 797 and *Men.* 344, is far from clearly establishing a monosyllabic form *nau(i)s* for Plautus, as is generally recognized by Plautine scholars (Solmsen, *Stud. z. lat. Lautgeschichte*, 182; cf. Lindsay, *Capt.*, p. 22). Hence when cases of this latter kind stand in close relation to cases of the diphthong *au*, simple assonance seems much more likely than absorption of the short vowel of a final syllable, though the latter possibility cannot of course be absolutely excluded in any case which involves the sonant *u* (Birt, *Rhein. Mus.* LI, 242, 271). The best-known example of this assonance is afforded by Cicero's famous story (*de Div.* ii, 84) of the fig-vender's cry *Cauneas*, which is said to have sounded to the companions of Crassus very much like the words *cave n[e] eas*. Scarcely less striking is the syllable rhyme which Plautus twice seeks between the phrase *dvī sinistra* and the single word *auspicio*: *Ps.* 762 *dvī sinistra, auspicio liquido* † *atque ex sententia*; *Fp.* 183, 184 *liquido exeo foras auspicio, avi sinistra*; cf. also Phaedr. *App.* 21, 2 *av(e) exaudivit* (*ave* here is imitative of a raven's cry, cf. also Plin. *H. N.* x, § 121). It appears to be unnecessary then to adopt the view that *cave* was actually pronounced *cau* in the phrase *cave n[e] eas*, although this assumption has often been made (Skutsch, *Forsch.* 58; Wagner, *Introd. to Aulularia*, 25; Schuchardt, *Vok.* I, 442; Birt, *Rhein. Mus.* LII, *Ergänzungsh.*, pp. 87, 137; Blass, *Pronunc. of Anc. Gk.*³, Engl. transl., p. 81; Roby, *Lat. Gr.* I, 31, § 94; Lindsay, *Capt.*, p. 225). Absolute identity seems no more implied than when we find Cicero (*Or.* 45, 154) and Quintilian (i, 5, 66) explaining *capis* roughly by *cape si vis*, and, in my judgment, we cannot do better than imitate at this point the wise reserve of Henrichsen, who writes (*Ueber die Neugriechische Ausspr. der Hellenischen Sprache*, übersetzt von Friedrichsen, Parchim, 1839, p. 132): "Aus der Stelle beim Cicero kann nur geschlossen werden, dass *cauneas* in einem Römischen Munde und vor Römischen Ohren ähnlich klang mit *cave* [oder *cav*] *ne eas*, und für ein Dänisches Ohr ist diese Aehnlichkeit wol auch so gross, dass der Unterschied beinahe unmerklich ist."

The results of the foregoing discussion may be summed up as follows: Latin *au* and *ave* (very much as English *ou* and *a-we*) are pronounced sufficiently alike to stand in undoubted assonance. Furthermore, in those cases where *ve* forms a medial syllable, actual identity of pronunciation was often produced by the syncope of the short vowel and the vocalization of the sonant, but there is little evidence of such a pronunciation in cases where final syllables are involved.

15. Notes on Thucydides, by Prof. W. S. Scarborough, of Wilberforce University.

I

Κατέκρησαν (v. 83, 14). It is generally agreed that parts of this passage are corrupt, and for this reason many emendations have been suggested. Bekker,

Gölder, Krüger, Bloomfield, Poppo, Classen, Boehme, and others have all proposed corrections and have vigorously defended their position. Dale, however, seems to be among the extremists. He declares that the whole difficulty centres in *κατέκλησαν*, and that in this verb lies the root of the evil. Evidently with this thought in view he translates the words, *κατέκλησαν δὲ τοῦ αὐτοῦ χειμῶνος καὶ Μακεδόνιαι Ἀθηναῖοι κ.τ.λ.*, "The Athenians ravaged (*ἐλήϊσαν*), too, during the same winter a part of Macedonia," etc. To avoid one extreme, he falls into another, for *κατακλείω* never means 'ravage.' It cannot have such a meaning. Its etymology will not permit it. Such a translation then is unwarranted, for *κλείω* with its compounds—in whatever sense used—always carries with it the idea of 'shutting up' or 'shutting in,' hence seclusion, from which we get the thought 'to blockade,' which is the real meaning of *κατακλείω* in the passage quoted. It cannot mean anything else. It is in this sense that we find it frequently employed by the philosophers, historians, orators, and poets. Dr. Dale evidently misconceives the meaning of the author, when he objects to this signification. Cf. Theocr. 7, 84; 18, 5; Xen. *Cyr.* vii. 2, 5; iv. 1, 18; Herod. i. 191; ii. 128; Thuc. i. 109; iv. 57; Ar. *Nub.* 404; Xen. *An.* iii. 4, 26; iii. 3, 7; *Mem.* ii. 1, 13; Andoc. 24, 19; Xen. *Cyr.* vi. 4, 10; iv. 1, 18; Herod. ii. 128, κ.τ.λ.

In bk. i. 117 (Thuc.) we note these words: *ἐλθόντος δὲ Περικλέους πάλιν ταῖς ναυσὶ κατεκλήσθησαν*, "but when Pericles arrived they were again closely blockaded by the fleet." In this passage *κατεκλήσθησαν* can have no other meaning than the one given it—'blockaded.' Herodotus (ii. 86) in referring to the ancient Egyptian custom of embalming their dead uses the words *καὶ κατακλιθεῖσιν οὕτω θησαυρίζουσι, κ.τ.λ.*, that is, 'and having enclosed the body (of the mummy in a case) they store it in a sepulchral chamber,' etc. These references all show that Dale is not correct when he claims that *κατακλείω* never means to *blockade*, but that it always "refers to men being shut up in particular places."

II

Θαρσῆσει κρατηθεῖς (*id.* vii. 49, 7). The readings of this passage vary, but even then very little light is thrown upon it. The fact is, as it stands, it is impossible of translation. It has been remarked that this passage in Thucydides is very curious, and so it is. Frost renders the words *θαρσῆσει κρατηθεῖς* thus: 'overpowered, as it were, with confidence more than before.' Dale puts it this way: 'because he was influenced by confidence in his fleet at any rate more than before.' Boehme would change the reading by changing the tense of the verb—substituting *ἐθάρσησε* for *θαρσῆσει*—but this leaves the sentence just as obscure as before, because the root of the trouble is not in the verb. In fact, all the suggestions of the critics have been rather of the nature of an interpretation than a translation; for as the passage stands, a translation in the usual sense of the word is impossible without completely emending the text.

16. Lost Greek Literature, by Dr. Charles W. Super, of Ohio University.

It is almost impossible to abridge this paper, because it is an attempt to compress into about ten thousand words a list of authors who are known at second

hand to have contributed to Greek literature, and to give a brief account of their works, no longer extant. The list also includes lost writings of authors, some of whose works have come down to us. To shorten is therefore almost necessarily to omit, unless the paper is reduced to a mere dry catalogue of names, sometimes with dates, sometimes without, and of literary productions.

The paper sets out with a brief notice of the poems that were composed for the purpose of supplying supposed gaps in the *Iliad* and the *Odyssey*, and concludes with names well along in the Alexandrian age. It will be found that as we approach the Christian era, literature becomes Grecian rather than Greek, because the contributors thereto are for the most part of a very diverse nationality. In the domain of philosophy all original thought had long become impossible; and the statement is almost equally true of belles-lettres. There remained, therefore, only the field of science in some departments of which investigations of permanent value were carried on. Probably the most regrettable losses come within the sphere of history. If men thought less profoundly, they did not cease to act, and a record of *res gestae* would enlighten for us much that will forever remain obscure. No history of the times after Alexander can be written. Our scanty records bring us constantly face to face with problems to which only a hypothetical answer can be given. The later historians are known to have been numerous. If we had their writings, we should not only be in possession of information regarding their own times, but also of many data which they excerpted from earlier records which unhappily are also lost.

17. A Conjectural Persian Original of Aristophanes, *Acharnians*, 100, by Prof. Herbert C. Tolman, of Vanderbilt University.

We might question whether the poet really intended in the words of the Persian ambassador anything more than meaningless jargon. Yet the striking similarity of some sounds to well-known Persian words (e.g. ξξαρχ' = *xšayāršā*, σάρρα = *xšarša*) makes it very tempting to add another attempt at restoration to the guesses hazarded by numerous critics. I believe that such foreign quotations generally contain something more than mere "Oriental sound" conveyed by several syllables. The Phoenician text, for example, in the *Poenulus* of Plautus, for a long time regarded by many critics as hopelessly corrupt, was most ingeniously restored by Schröder (*Die phönizische Sprache*, pp. 285-321).

Among the various interpretations suggested for the Aristophanic passage we remember Ribbeck's "The king said to me 'I shall give you gold'" an interpretation which Pseudartabas himself contemptuously spurns in l. 104 (οὐ λῆψι χρυσό, χαυνόπρωκτ' Ἴαοναῦ). Margoliouth (*Class. Review*, July, 1887) makes a Sanskrit sentence closely in accord with the syllables of the line; *iyarti māñ xarxā na piçuna satrā*, "Xerxes never sends me, base man." But why should the Persian ambassador use Sanskrit?

Our chief difficulty in the restoration of the line lies, of course, in the limited Persian vocabulary which the inscriptions of the Achaemenidan kings have transmitted to us. *lapra* may represent *išayatiy* "send" (*Behistan* 26, *avam adam fraišayam; et passim*).

μav is certainly for *mām* (*Naḫš-i-Rustem* 5, (*m*)*ām auramazdā pātuw; et passim*).

ξξαπεξ' transliterates xšayāršā used in the general sense of king (*Xerx. Persepolis a*, *adam xšayāršā xšāyathiya; et passim*).

ἀναπισσῶναι may stand for the infinitive *anupīṣṭanaiy*. The prefix *anu* is used prepositionally in *Behistan* 19 (*anuv ufrītauvā*), while the infinitive of the verb *piš* (with prefix *ni*) occurs in *Xerx. Van* 3 (*niyaštāyan imām dipim nipīṣṭanaiy*). The infinitive in our sentence, like the dative Vedic infinitive, expresses purpose, as often illustrated in the inscriptions *e.g. āiša hadā karā patiš m(ām hamarana)m cartanaiy* "he went with his army against me to make battle" (*Behistan*, 19). The root *piš* signifies "scratch," "scrape"; and shall we say metaphorically "vex," "disturb," "harass"?

The last word of the text, σάρρα, resembles *xšaθ'am* "kingdom" (*ima xšaθ'am dāra(y)āmi, Behistan* 9; *et passim*).

Our whole sentence might read in the Ancient Persian:—

išayatiy mām xšayāršā anupīṣṭanaiy xšaθ'am.

"Xerxes (*i.e.* the king) sends me to harass (your) kingdom."

18. On the Stele Inscription in the Roman Forum, by Prof. Minton Warren, of Harvard University.

The Stele Inscription, published for the first time in the *Not. Scav.* 1899, has called forth a flood of literature.¹ No satisfactory interpretation has yet been reached, and possibly, owing to its fragmentary character, none ever will be reached, unless other early Latin inscriptions of a similar kind are found. Perhaps, however, some advance in the interpretation may be made by a comparison with Greek and Latin sacrificial inscriptions and the Iguvian Tables. It has already been suggested that the Stele really contains two inscriptions, the first occupying lines 1-9, the second the remaining lines 10-16. Thurneysen and Hülsen read lines 11-15 in the reverse order, thus getting rid of the mysterious word *havelod*. This view was rejected, and it was proposed to supplement the second inscription so as to read

poplifugi]OD IO[*vei*] VXMEN
 TA KAPIA DOTA V[*itulatione*]
 M I[*ovei*] TERIT[*orei viskesa*
kapitod keiviom] QVOI HA
 VELOD NEQV[*e skelos estod*
sakrufiki]OD IOVESTOD
 LOIQVIOD

In the above text *kapia* was taken as a verbal adjective from *capio* (comparing *eximius* and *effugia*, both used in connection with sacrifice and *filius filia*) and UXMENTA, which is separated by punctuation from IO, as meaning oxen, with the same root as Sanskrit *ukšan*, and English *ox*; the whole phrase being supported by βους ὁ κριθεῖς θύεται Ζηνὶ Πολιῆι and τὸν δὲ κριθέντα τῶι Ζηνί, which occur in

¹ Valuable summaries of this literature have been made from time to time by Professor Giacomo Tropea in the *Rivista di Storia Antica*, IV, V ff. An article by Professor Platner giving the restorations of Enmann, Thurneysen, and Comparetti, with a facsimile of the Inscription, is printed in the *Proceedings* of this Association, XXXII, xiv xvii.

the sacrificial calendar of Cos. Jupiter Territor (cf. Dessau, 3028, and Dionysius, vi, 90) was paralleled with *Turse Iovie*, *Ig. Tab.* vii, a. 53 (cf. Pais, *Ancient Legends of Roman History*, p. 280, n. 4). *Dota* was regarded as a mistake for *datod*, due to the boustrophedon order. For *vitulatio*, cf. Macrobius, iii, 2, 14. For *scelus esto*, cf. Livy, xxii, 10, and Cicero, *N.D.* ii, 159. In *havelod, ha = haec, velod* is perhaps a mistake for *velid* or for *voled = volet*, frequent in Latin inscriptions. Cf. *ceivium quis volet*, C.I.L. IX. 782; *totar pisi heriest* *Ig. Tab.* vii, a. 52. *Loiquiod* is a verbal adjective ending in *-ios* like *capios*, showing the vocalism of *λοιός*. The sense of the concluding sentence would be, "Let whoever of the citizens wishes them, take the *viscera* and let it not be a sin, provided a proper sacrifice be left." For *sacrificium iustum*, cf. Servius, *Aen.* iii, 279.

The restoration of the first inscription is more difficult, but various supplements were suggested, as, e.g., *quoi hom loukom* (*kipom fikom* or *kaprifikom*) *violasil* and *Soranoi ni redidesit extas porkiliasias* (or *porkas piakulasias*) based upon the Acts of the Arval Brethren. It was also proposed to read *rogei loustratio estod komvorsoi ad levam* (*levam* being regarded as the earlier form for *laivam*, justified etymologically by Berneker (*I.F.* X, 162), and *quos rite probasil per sovom kalatorem habetod inmolatos*). The paper appears in full in the *American Journal of Philology*, XXVIII.

PHILOLOGICAL ASSOCIATION OF THE PACIFIC COAST.

I. PROGRAMME.

THURSDAY, DECEMBER 27.

FIRST SESSION, 3 O'CLOCK.

W. A. MERRILL.

On Lucretius, v, 1006 (p. xlix).

S. A. CHAMBERS.

The *Don Juan Tenorio* of Zorrilla and the Legend of Don Juan (p. xlii).

J. H. SENGER.

Heinrich Heine as Prophet (p. li).

SECOND SESSION, 8 O'CLOCK.

E. B. CLAPP.

The Mind of Pindar (p. xliii).

FRIDAY, DECEMBER 28.

THIRD SESSION, 9.30 O'CLOCK.

J. E. CHURCH, JR.

The Lesser *Hic*-Formulae in Roman Burial Inscriptions (p. xliii).

H. C. NUTTING.

Note on the Correlatives of *si* (p. xlix).

A. W. RYDER.

The Plot-Structure of the Sanskrit Drama (p. l).

H. R. FAIRCLOUGH.

(1) A Study of $\delta\rho\alpha$ in Plato (p. xli).

(2) The Character of the Hero in the Fourth Book of the *Aeneid* (*ib.*).

B. H. CERF.

An Interpretation of Plautus, *Rudens*, 148-152 (p. xl).

FOURTH SESSION, 2.30 O'CLOCK.

O. M. JOHNSTON.

Survival of the Imperfect Indicative of the Latin *feri* in Italian
(p. xlvii).

J. ELMORE.

On the Pronominal Use of $\delta\ \alpha\upsilon\tau\acute{o}s$ in Plato (p. xlv).

B. P. KURTZ.

Style and Habit: a Note by Way of Suggestion (p. xlviii).

J. E. MATZKE.

The Old French Lay of *Eliduc* (p. xlix).

R. DUPOUEY.

An Analysis of the Words in *Le Jour des Rois* of Victor Hugo's *La
Légende des Siècles* (p. xliv).

SATURDAY, DECEMBER 29.

FIFTH SESSION, 9 O'CLOCK.

J. T. ALLEN.

(1) The Idle Actor of Aeschylus (p. xl).

(2) Note on the Costumes of the Greek Tragic Actor in the Fifth
Century B.C. (*ib.*).

A. T. MURRAY.

The Bucolic Idylls of Theocritus (p. 135).

H. K. SCHILLING.

Anthologia Latina (Riese), No. 285 (p. 1).

H. W. PRESCOTT.

The "Clubbruisian Ironrattlian Islands" of Plautus' *Asinaria*, 33
(p. xlix).

W. F. BADÈ.

The "Hand at the Throne of Jah" (p. xl).

A. L. KROEBER.

Shoshonean Dialects of California (p. xlviii).

B. O. FOSTER.

Two Notes on Propertius (p. xlvi).

II. MINUTES.

The Eighth Annual Meeting of the Philological Association of the Pacific Coast was held at the University of California in Berkeley, on December 27, 28, and 29, 1906.

FIRST SESSION.

The meeting was called to order on Thursday, December 27, at 3 P.M., by the President, Professor E. B. Clapp. Professor Leon J. Richardson read the minutes of the 1905 meeting, which were approved. He then presented his report as Treasurer for the year 1905-1906:—

RECEIPTS.

Balance on hand December 27, 1905	\$ 8.70	
Dues and initiation fees	172.10	
		\$180.80

EXPENDITURES.

Stationery	\$ 6.24	
Clerk hire	4.80	
Sent to Professor Moore (June 13, 1906)	128.00	
Printing	32.25	
Miscellaneous	2.45	
		\$173.74
Balance on hand December 26, 1906	7.06	
		\$180.80

The Chair appointed the following committees:—

Nomination of Officers: Professors Murray, Merrill, and Chambers.

Time and Place of Next Meeting: Professors Matzke, Bradley, and Elmore.

Auditing Accounts: Professors Senger, Badè, and Allen.

Publication: Professors Murray, Johnston, and Richardson. This committee was asked to consider and report upon the several plans of publication proposed by the Executive Committee of the American Philological Association.

The reading and discussion of papers 1-3 then ensued.

Attendance: 28 members and 4 other persons.

SECOND SESSION.

On Thursday, at 8 P.M., members of the Association and their friends gathered in California Hall to hear the annual address of the President, whose subject was *The Mind of Pindar*.

THIRD SESSION.

The session on Friday morning was occupied by the reading and discussion of papers 5-8, paper 4 being presented by title.

Attendance: 25 members and 4 other persons.

FOURTH SESSION.

On Friday afternoon, after the reading and discussion of papers 9-13, the Committee on Publication reported that the Philological Association of the Pacific Coast seemed to have no decided preferences among the plans proposed by the parent Association. Approved.

The Committee on Nomination of Officers reported as follows: —

- President*, H. R. Fairclough, Leland Stanford Jr. University.
Vice-Presidents, H. K. Schilling, University of California.
 J. E. Matzke, Leland Stanford Jr. University.
Secretary and Treasurer, Leon J. Richardson, University of California.
Executive Committee, The above-named officers, and
 H. C. Nutting, University of California.
 O. M. Johnston, Leland Stanford Jr. University.
 C. B. Bradley, University of California.
 J. T. Allen, University of California.

Election then took place in accordance with the report.

Attendance: 29 members and 5 other persons.

SOCIAL GATHERING.

A social gathering of the Association took place at the Faculty Club on Friday evening. Professor Clapp presided during the rendering of an informal programme, which included music and several brief addresses.

FIFTH SESSION.

On Saturday morning papers 14-18 were read and discussed, papers 19-20 being presented by title.

The Committee on Time and Place of Next Meeting recommended that the Association convene December 26, 27, and 28, 1907, at Leland Stanford Jr. University. Adopted.

The Auditing Committee made its report, finding all accounts correct. Approved.

A vote of thanks was extended to the Regents of the University of California for the use of the buildings at Berkeley as a meeting-place

of the Association. A similar vote was extended to the local members who had charge of arrangements and entertainment.

Professor Matzke moved that one session at the 1907 meeting be devoted exclusively to modern language papers. Professor Schilling moved by way of amendment that the matter be referred to the Executive Committee. Carried as amended.

Attendance : 23 members and 5 other persons.

MEETINGS OF THE EXECUTIVE COMMITTEE.

The Executive Committee met Thursday, December 27, at 2.30 P.M., and elected the following persons to membership in the Association: Professor R. Dupouey, Professor J. T. Clark, Dr. B. P. Kurtz, Mr. J. A. Child, all of the University of California. They also elected Professor E. A. Wicher, of the San Francisco Theological Seminary at San Anselmo, California, and Miss Gertrude Mason, of Berkeley, California. Dr. A. W. Ryder, of the University of California, was received by transfer from the parent Association.

At a meeting held on Saturday, December 29, at 12.15 P.M., the following were elected to membership: Professor M. M. Skinner and Dr. C. G. Allen, both of Leland Stanford Jr. University.

III. ABSTRACTS.

1. On the Costume of the Greek Tragic Actor in the Fifth Century B.C., by Professor James T. Allen, of the University of California.

Two important corollaries follow the conclusion reached by Mr. K. K. Smith ("The Use of the High-sole Shoe or Buskin in Greek Tragedy of the Fifth and Fourth Centuries B.C.," *Harv. Stud. in Cl. Phil.* XVI. p. 123 sqq.) that the high-sole buskin was *not* used during the classical period, namely, *first*, that the tragic actor did not pad his body in the manner and for the purpose stated by Lucian (*περὶ Ὀρχ.* 27) and as shown in the familiar ivory statuette from Rieti; and *second*, that the actor's mask was not provided with an enormous onkos as in the days of the Empire.

Lucian's description (*περὶ Ὀρχ.* 27, *Z. Траг.* 41), though accepted by most modern writers on Greek drama as being substantially accurate even for the time of Aeschylus and Sophocles, in reality does not apply to the fifth and fourth centuries B.C. at all.

The paper will appear in full elsewhere.

2. The Idle Actor in Aeschylus, by the same.

An argument designed to refute the thesis maintained by Dr. F. W. Dignán (*The Idle Actor in Aeschylus*, Chicago, 1905), that all instances of the silent actor in Aeschylus, as in the *Niobe* and the *Phrygians*, are due to material limitations, or the difficulties occasioned by the crude arrangement of the earlier Aeschylean theatre, and to the restraints of tradition, such as the early prominence of the chorus and the preference for two-part dialogue.

It is expected that this paper will appear in full elsewhere.

3. The "Hand at the Throne of Jah," *Exod.* xvii. 16, by Professor W. F. Badè, of the Pacific Theological Seminary.

The reading of the Ms is supported by the earliest versions. The suggested emendation "nes," נֶסֶ, for "kes," כֶּסֶ, is unnecessary and obscuring. At the Orientalist Congress in Hamburg (1902), F. Hommel showed that in Old-Semitic astral religion the planets were regarded as parts of the body of one deity. In this system Venus is mentioned as the divine "Hand." It is pictured with seven fingers on Bab. tablets in the collection of Sir Henry Peek. *Prov.* vii. 20, and *Ps.* lxxi. 4, mention the full moon as "kese'" (throne). The phrase therefore has an astral-symbolical significance, describing the position of Venus with respect to the full moon. Cf. the action of Moses in lifting up his hands.

4. An Interpretation of Plautus, *Rudens* 148-152, by Mr. Barry H. Cerf, of the University of California.

From Sonnenschein's note it appears that "there was a sacrifice to Hercules, offered on starting for a journey, and called *propter viam* or *propterviam*, 'on

account of a journey,' at which it was customary to burn up all the remnants." The only remaining difficulty may be removed if *prandium* in 150 and *cena* in 151 may refer to the same meal. Evidence tending to prove that the two terms may on occasion be used of the same meal, is to be found in the plays.

Either term may be used of a sacrificial meal; e.g. *Rudens* 1206-15 (*cena*), *Poen.* 469 (cf. 491 for *prandium*). Compare also *Miles* 712, *Stichus* 223. See Marx, *Lucilius*, II, p. 167.

That the two terms did not necessarily suggest meals of a different character, may be seen by a comparison of *Cist.* 10, *Men.* 174-5, 208 ff., *Poen.* 469, *Amph.* 951-2, with *Merc.* 97 ff., *Miles* 712, *Most.* 485, and of *Curc.* 251, *Men.* 219, with *Cas.* 720 ff., *Merc.* 741 ff.; the two meals might be equally elaborate as regards preparation, number of guests, and the hiring of cooks.

In two plays the terms seem to be used of one and the same meal. In *Bacchides* 716, Chrysalus' announcement: *Coctumst prandium* refers to the *cena viatica* proposed in 94 (cf. 79 ff.). In *Mercator* 579, Demipho proposes a *prandium*. Lysimachus acquiesces. They go in search of a cook. The cook appears at 741 and says: *coquendast cena*.

The alliteration in many of the passages is worthy of notice.

The passage, then, is to be interpreted thus: Daemones sees the shipwreck and points it out to Sceparnio. The slave has been joking Plesidippus about having come to the temple, not to sacrifice, but in search of a *prandium*. In line with this he says: "Those shipwrecked people have been invited to a *prandium*, just as Plesidippus has been, but their *prandium* is a *propter viam prandium*." "What do you mean?" asks Daemones, thinking of Plesidippus' *prandium*, and supposing that Sceparnio refers to a meal of the present day. "Why," says the slave, "after their *cena* yesterday, they were cleaned out." In his answer the slave explains that the *prandium* referred to was a meal of the preceding day, a *cena-prandium* like those of the *Bacchides* and the *Mercator*, and that it was a *propter viam* meal, because those who had partaken of it were "cleaned out."

There does not seem sufficient ground for the assumption that the simple verb *lavo* may have the meaning which must be ascribed to this verb in v. 151, however the passage may be interpreted. The emendation to *claverunt* would not imperil Sceparnio's joke, and is strongly supported by vv. 579, 1307 (both references to the shipwreck of our passage), *Asin.* 135.

Paul-Fest. asserts that the meals which were in later times known as *ientaculum*, *prandium*, and *cena*, were styled by the "antiqui" respectively *prandiculum* (250. 8 M), *cena* (54. 4; cf. 338. 4, 339. 14, 223. 5 M) and *mereuda* (123. 23 M), *vesperna* (54. 4 and of Plautus 368. 8 M). The usage in the extant plays of Plautus is not consistent with this. *Prandiculum* does not occur (*ientaculum*, emended by Skutsch to *iaientaculum*, appears in *Curc.* 72-3, cf. *Truc.* 597). *Prandium* is frequently used of the noon meal (e.g. *Most.* 692, cf. 579, 651), and *cena* as the night meal (e.g. *Amph.* 283, 804). There is no trace in the plays of *vesperna* for the later *cena* (*De vesperi* in *Rud.* 181 refers to an evening meal). Thus Plautus seems to have followed the classical usage rather than that of the "antiqui." *Merenda* occurs in *Most.* 966, where it is a midday meal (cf. 651), and *Vid.* 52.

5. The *Don Juan Tenorio* of Zorrilla and the Legend of Don Juan, by Professor Samuel A. Chambers, of the University of California.

We first find the Don Juan legend embodied in literature in the play of Tirso de Molina entitled *El Burlador de Sevilla y Convidado de piedra*, written most probably between the years 1625 and 1629. It deals with two legends, both of which were probably general throughout Spain but got localized in Seville. The legend of the *Burlador* became attached to Don Juan of the family of Tenorio, while that of the *Convidado* became identified with the history of the Comendador Ulloa. The origin and development of these legends is to be sought for in the folk-lore of Spain and Europe generally.

There is also the legend of *El hombre mas malo del mundo*, who is sometimes identified with Don Juan, but wrongly, as this character is known to have lived in the seventeenth century in the person of Don Miguel Mañara.

Tirso's play with many modifications passed into Italy under the title of *Il Convitato di pietra* about 1630; thence the Italian troop took it to France, where it became so popular that every company considered it necessary to have a Don Juan in its repertoire. Thus we have a series of plays by De Villiers, Dorimond, Molière, Rosimond, and others. Goldoni, Zamora, and Mozart adapted the legend to eighteenth-century taste. In 1836 we have a drama by Dumas, and in 1844 Zorrilla's play.

Dumas made violent changes in the tradition. Being a romantic, he felt bound to produce a historical play, and based his production on the life of Don Miguel Mañara, whose name he changed in the title to *Don Juan de Marana*. He tried to give *couleur locale* to his piece by introducing all the false ideas about Spain then current in France. He introduces the sudden, fatal love of the Romantics, and makes Don Juan a victim to it. He omits the second part of the legend and substitutes the repentance motif from *Faust* and the procession of ghosts from *Macbeth*.

Zorrilla goes back to Tirso for the basis of his play, but introduces many innovations from Dumas.

The rival Don Juan, the wager, and the list of victims of act one are taken from Dumas' third act, though the list goes back to the *Convitato*. Ines, the novice who leads Don Juan through love to redemption, is exactly the Sœur Marthe of Dumas. In act four Zorrilla follows the third act of Tirso. The great scene in Tirso's play, in which Don Juan sups with the dead Comendador, is the rock on which all the plays have broken. Dumas omits it, and in Zorrilla we miss the sublime courage of the original personage. The greatest innovations made by Dumas and Zorrilla are in the character of Don Juan, and in the spirit of the play. In Tirso, Don Juan is a young man whose life is based on two things, pleasure and his honor as a nobleman. The writers of the seventeenth and eighteenth centuries make him a braggart, hypocrite, coward, and all around bad man, but entirely human. Dumas and Zorrilla, in addition to this, give him an infernal character that they may the better preach their sermon of redemption through love.

6. The Lesser *Hic*-Formulae in Roman Burial Inscriptions: their Development and Significance, by Professor J. E. Church, Jr., of the Nevada State University.

This study forms the continuation of an earlier paper on the *Situs*- and *Quiesco*-Formulae appearing in *Archiv*, XII, 2 (1901) S. 215-238, "Zur Phraseologie der lateinischen Grabinschriften."

7. The Mind of Pindar, by Professor Edward B. Clapp, of the University of California, President of the Association.

Pindar is a difficult author, not only because his poems abound in references to local circumstances which we cannot always understand, but also because he expressed the emotions and described the experiences of a social order which passed away during his lifetime. His style, too, is notoriously rugged and abrupt, and the loss of the music to which his odes were sung leaves even the rhythms uncertain. But the loftiness of Pindar's soul is always visible through the veil of difficulty, and it is well worth while to attempt to ascertain his views of human life and character.

Pindar's love of splendor has often been noted, but it is important to observe that he was never dazzled by the glamour of unjust wealth or power. It is "wealth mingled with pure virtue" that "bringeth opportunity for this and that." He addresses the mightiest sovereigns with the courteous frankness of an equal, and does not hesitate to admonish and even rebuke. Human achievement is limited at best; moderation, self-restraint, reverence, are the highest virtues. Sorrow and disappointment are inherent in the lot of humanity. "God alone is free from sorrow in heart." Men and gods are indeed of kindred nature, but "a power all distinct divideth us." Even such favorites of Heaven as Cadmus and Peleus must suffer. "Time hangeth treacherously over men's heads," waiting to bring us to ruin.

Destiny, however, is in Pindar no blind, irresponsible agency, standing outside the normal relation of cause and effect, but more often a mere concrete expression for the will of Zeus. In fact, Pindar's theology is probably the purest and noblest to be found in Greek poetry, — superior even to that of Aeschylus in that it is not darkened so constantly by the belief in an inherited curse. His moral standards, too, are unusually lofty. "The bitterest end followeth upon pleasure that transgresseth justice."

Sacrifice, or in Pindar's language "labor and expense," is essential to the highest human attainment. But neither labor nor instruction will suffice without native gifts. Birth and blood are all-important. Fame is conferred by the poet alone, who can redeem the failure even of unsuccessful valor.

The softer emotions of friendship and love are not entirely ignored by Pindar, though the theme of his odes and the habit of Greek poetry combine to render them less conspicuous than in most modern poetry. But the self-devotion of a friend has never been more beautifully portrayed than in the story of Castor and Polydeuces in the tenth Nemean, and the loves of Apollo and Cyrene, in the ninth Pythian, are related with a purity and reverence which would be difficult to match.

Even the mystery of life beyond the grave reveals its secret to the inspired servant of Apollo. The teaching of Pindar concerning a future state of happiness for the good, and of punishment for evil-doers, is far clearer, as well as nobler and more attractive, than in most ancient poetry. The well-known passages in the second Olympian, and in Fragments 129-133, are unequalled in beauty. How much Pindar owed to the Orphic teachings cannot now be determined.

8. The Words used by Victor Hugo in *Le Jour des Rois*, by Robert Dupouey, Assistant Professor of French, University of California.

This study is the beginning of a more general investigation which is to be extended to several other poems of Hugo, selected from the different periods of his activity. This analysis is intended to show that words do not suggest images in Hugo's mind, as many critics have said, but that images suggest words.

Before arriving at the meaning of a word, we have to open, as it were, two envelopes: first, the sound; and second, the grammatical individuality. But the meaning of the word is the most important of its elements; it is the word itself. Hugo cares less for the wrapper, for the outer garment, than for the word itself.

(a) It is true that sometimes, yielding to the magic of the sounds, he allows words to suggest themselves rather by their euphonic associations than by their meanings. In *Le Jour des Rois*, however, if we except, here and there, the necessary suggestions of the rhyme, we do not find that the sounds have any creative action.

(b) Hugo has not been often tempted to create new words, either by composition or by derivation.

(c) The poetry of Hugo is a continuous extension of meanings. Unbound by the lexicon, he gives a new signification to the old terms. Not only is it rare that a given word in his poems may be taken in the worn-out sense to which the public daily use has confined it; not only does Hugo awaken, in his use of many words, ideas and images which seem never to have been suggested by these words before; but also, even in this poem, one word means sometimes one thing, sometimes another, because the poet filled it sometimes with a certain image, sometimes with another.

The means employed by Hugo for animating a word with an image are the following:—

1. The use of the different *tropes*;
2. The coloring of words with suggestiveness, by their arrangement and connection in the sentence;
3. The realization of the etymological and full meaning of the words.

(d) It is not true that, in the course of his long enumeration, Hugo, after having very soon exhausted all the proper expressions, is afterwards obliged, as Hennequin says, to use only more and more indirect synonyms.

(e) The general color of the words in each distinct division of the poem depends on the general image which is always to be found in the very centre of that division.

9. The Pronominal Use of δ $\alpha\upsilon\tau\acute{o}\varsigma$ in Plato, by Professor J. Elmore, of Leland Stanford Jr. University.

The object of this paper is to show that in Plato δ $\alpha\upsilon\tau\acute{o}\varsigma$, in addition to its adjective, substantive, and adverbial functions, may also refer to a preceding substantive like an oblique case of the simple $\alpha\upsilon\tau\acute{o}\varsigma$, though not with precisely the same connotation.

That the construction is not improbable *a priori* is shown by the similar usage in other languages. In English "the same" has often this pronominal function. In Purchas, *Pilgrimage*, I. 425 we read, "Afterwards they flea him, and observing certain ceremonies about the flesh eat the same." Compare Shakespeare, *Merchant of Venice*, I. I. 119, and the supplication of the Prayer Book that we may confess our sins "to the end that we may obtain forgiveness for the same." The same idiom is frequent in our modern speech, though apparently with a prevailing legal, commercial, or generally colloquial tinge. The German *derselbe* in this construction is so frequent that it hardly requires illustration, but for an example see the sentence from Steinthal quoted by Ries on the title-page of his book on Syntax. In Latin the usage has a double aspect. It is implied whenever *idem* represents a previous substantive with a second predicate, but it appears still more clearly when the oblique forms of *idem* are employed for the corresponding forms of *is*. According to Meader (*Lat. Pron.* pp. 195-6) this idiom occurs as early as Cornelius Nepos. Later "it found especial favor with the historians, chiefly during the period of the Silver Latin." Two examples are Nep. *Epam.* 10. 4 and Cic. *Cat. Mai.* 4. The usage in English, German, and Latin makes it reasonable to expect a similar construction in Greek.

It is also to be noted that these words, — *the same, derselbe, idem* — though for the most part adjectives and substantives, under certain conditions inevitably become pronominal. This occurs when they refer to a preceding substantive with which they precisely coincide in meaning, and when the context is such that there can be no other relation of identity than the one between the antecedent and the word which represents it. The pronominal function may of course arise in the absence of the latter condition, but it does so of necessity when this condition (along with the other) is present. Under the same conditions there seems to be no reason why δ $\alpha\upsilon\tau\acute{o}\varsigma$ should not also become pronominal.

The examples where these conditions are present are first to be considered. The text (however editors may deal with it) is in each case the obvious manuscript tradition. Perhaps the most convincing single example is from the unauthentic *Sis.* 388 a (where the writer speaks of the players of odd and even) $\acute{o}\delta\delta\acute{\epsilon}\nu$ $\acute{\epsilon}\pi\iota\sigma\tau\acute{\alpha}\mu\epsilon\nu\omicron\iota$ $\delta\eta$ $\pi\omicron\upsilon$ $\pi\epsilon\rho\iota$ $\tau\acute{\omega}\nu$ $\acute{\alpha}\rho\tau\iota\omega\nu$ $\tau\epsilon$ $\kappa\alpha\iota$ $\pi\epsilon\rho\iota\tau\tau\acute{\omega}\nu$ $\acute{\omega}\nu$ $\acute{\alpha}\nu$ $\acute{\epsilon}\nu$ $\tau\alpha\iota\varsigma$ $\chi\epsilon\rho\sigma\iota$ $\tau\alpha\iota\varsigma$ $\alpha\upsilon\tau\acute{\omega}\nu$ $\acute{\epsilon}\chi\omega\sigma\iota\nu$, $\delta\mu\omega\varsigma$ $\acute{\epsilon}\pi\iota\tau\upsilon\chi\acute{\alpha}\nu\omicron\upsilon\sigma\iota$ $\lambda\acute{\epsilon}\gamma\omicron\nu\tau\epsilon\varsigma$ $\pi\epsilon\rho\iota$ $\tau\acute{\omega}\nu$ $\alpha\upsilon\tau\acute{\omega}\nu$ $\tau\acute{\alpha}\lambda\lambda\eta\theta\eta$. This seems to be a conclusive example and sufficient of itself to establish the usage. There is no question of the text, and $\tau\acute{\omega}\nu$ $\alpha\upsilon\tau\acute{\omega}\nu$, tried by all the tests, stands in the most perfect pronominal relation to the preceding substantive; $\alpha\upsilon\tau\acute{\omega}\nu$ itself would not be more a pronoun. The other examples under this head (which there is not space to discuss in detail) are *de Iusto* 374 e, *Apol.* 24 a (reading $\tau\omicron\iota\varsigma$ $\alpha\upsilon\tau\omicron\iota\varsigma$ with B and T), *Rep.* 525 a, *Tim.* 59 d, 66 a, *Leg.* 797 b. There are certain other passages in which the construction should also be recognized, though there is

the possibility of a different interpretation. These are *Phaedo* 90 d, *Pol.* 267 c, *Tim.* 54 c, *Crat.* 390 c, *Hip. Min.* 367 c, *Rep.* 524 a, *Leg.* 967 b. In the last four examples *ὁ αὐτός* represents (like *idem*) a previous subject with a second predicate.

This construction may be applied to the interpretation of the much-discussed *πρὸς τὴν αὐτὴν* of *Rep.* 397 b, which commentators uniformly regard as involving an ellipsis. In reality *τὴν αὐτὴν* is here a pronoun referring to the antecedent *λέξει*, the meaning being that if one uses properly the style appropriate to a good man, then "with respect to the same," correct recitation comes virtually to be in one harmony and likewise in a single rhythm. *πρὸς* has then its natural meaning, while for the correlation of *καὶ* with *καὶ δὴ καὶ* we may compare *Leg.* 709 c. In point of sense this interpretation permits of a straightforward statement of the two qualities that belong to the style under consideration; it is also in harmony with Plato's own exuberance of expression. The pronominal use of *ὁ αὐτός* is not confined to the Platonic writings; its development in the literature is to be the subject of another study.

10. A Study of *ἄρα* in Plato, by H. R. Fairclough, of Leland Stanford Jr. University.

This study, made for the Plato Lexicon, embraces every case of *ἄρα* in the Platonic works. A few results are here noted. Of *ἄρα μὴ* there are only eleven cases (slightly over one per cent) in all Plato. In lieu of *ἄρα μὴ*, the simple *ἄρα* calls for a negative answer much more commonly than for a positive. A frequent form of the double question is *ἄρα . . . ἤ*, and both *ἄρα* and *ἄρα . . . ἤ* are used in indirect questions; *ἄρα* stands by no means always at the beginning of a question. Aside from the numerous cases where it is introduced by *καὶ*, *ἀλλά*, *φέρε*, and other interjectional expressions, it appears from time to time in almost every possible place, from the second to the tenth, and sometimes stands at the very end of its clause.

11. The Character of the Hero in the Fourth Book of the *Aeneid*, by the same.

The paper discusses such criticism as the following:—

"How the man who wrote the lines placed in Dido's mouth could immediately afterwards speak of 'the good Aeneas, etc.,' is one of the puzzles of literature, and even the fact that the *Aeneid* was never finished does not explain so glaring an inconsistency." (Page, in the Introduction to his edition.)

"The episode of Dido has not in the *Aeneid* its proper psychological effect on the mind of Aeneas." (Glover, *Studies in Virgil*, p. 205.)

12. Two Notes on Propertius, by Professor B. O. Foster, of Leland Stanford Jr. University.

(a) ii. 19. 23 f.

Haec igitur mihi sit lepores audacia mollis
excipere et stricto figere avem calamo.

Recent commentators agree in understanding the pentameter to refer to shooting birds with arrows. The following reasons were given in support of the discarded interpretation of Salmasius, who took *calamo* to mean a lime-rod:

1. Prop. iii. 13. 43 ff. a free translation of an epigram by Leonidas of Tarentum, uses *calamo* in this sense, as proved by the word *ἰξέβρις* in the epigram.

2. Prop. iv. 2. 33 f. uses *harundine* (a close synonym of *calamo*) in this sense.

3. The only other Propertian instance of *calamus* is iv. 2. 37, where it means fishing-rod.

4. The glosses, both *Latino-Graecae* and *Graeco-Latinae*, show that liming was the commonest mode of taking birds (cf. *Corp. Gloss. Lat.* II. p. 25, and p. 332), as does the fact that Appian called his work on fowling *ἰξέβρις*.

5. There is no evidence, so far as I am aware, that the Romans employed bows and arrows for fowling. Such feats as are described by Accius (*ap. Cic. de Fin.* v. 32), Vergil (*Aen.* v. 513 ff.), and Silius Italicus (ii. 93 ff.), are of no value for determining an actual custom.

6. Where *calamus* is used, in other writers, in the sense of arrow, its meaning is shown by the context, which contains a word meaning bow, quiver, or the like, or in some equally unmistakable way lets us know that archery is meant.

7. There is nothing in the meaning of *stricto* or *figere* to preclude the arrow interpretation.

(b) iii. 9. 43 f.

Inter Callimachi sat erit placuisse libellos
et cecinisse modis, dure poeta, tuis.

Here *dure* is corrupt, and we should perhaps read *docte*, as at iii. 21, 26, and 28.

These notes form part of a paper appearing in *Classical Philology*, vol. II.

13. Survival of the Imperfect Indicative of the Latin *fieri* in Italian, by Professor O. M. Johnston, of Leland Stanford Jr. University.

An example of this imperfect is found in the *Paradiso* viii, 146. The text of Witte, Scartazzini, and Moore reads as follows:—

Ma voi torcete alla religione
Tal che *fia* nato a cingersi la spada.

In the editions of Fraticelli and Bianchi *fia* is replaced by *fu*. However, Petrocchi¹ cites the following examples of *nascere* used in the sense of *esser nato per qualche cosa*, as in the passage just cited from Dante, and in each case the imperfect indicative is required: *Era* nato all' affetto, e l' anno fatto diventar egoista loro. *Ero* nato per la poesia, per la pittura. Non *ero* nato per questo.

With reference to the use of *fia* in the Logudorese, one of the dialects of Sardinia, Meyer-Lübke says:² "Das Imperfektum *fia* geht vom Perfekt *fui* aus."

¹ *Dizionario Universale della Lingua Italiana*.

² *Italienische Grammatik*, Leipzig, 1890, 431. Compare also by the same author *Grammaire des Langues Romanes*, II, 262.

It certainly seems unnecessary to resort to an analogy to explain *fia* when its origin can be explained on a purely phonetic basis. There seems to be no reason why *fiabat*, the imperfect of *feri*, should not > *fia* just as *audiebat* > *udia* and *veniebat* > *venia*. Whether the imperfect *fia* used by Dante came from Tuscany or from Sardinia,¹ I see no objection to supposing that it was derived from *fiabat*. We are not surprised at this survival of the imperfect indicative of *feri* when we consider that other forms of this verb were widely used in early Italian as equivalents of the corresponding forms of *essere*.² In the *Divina Commedia*, for example, Dante uses the future of *feri*³ more frequently than that of *essere*.

14. Shoshonean Dialects of California, by Professor A. L. Kroeber, of the University of California.

The great Shoshonean linguistic family, which in aboriginal times extended from Oregon to Texas and from Wyoming to the Pacific Ocean, occupied about one-fourth the area of the state of California. Comparative studies of published and newly collected vocabularies from various points in this territory show that the family is divisible into four branches of very unequal extent. These are the Plateau branch, occupying almost the whole of the Great Basin and territory to the east; the Southern California branch; the Kern River branch in California; and the Pueblo or Hopi branch in Arizona. The first of these held an area which has been constituted into several states. The territories of the last two were exceedingly restricted. The Plateau branch and the Southern California branch are each divisible into three well-marked groups, making a total of eight principal groups for the family. Six of these eight groups were represented within the limits of California. The dialectic differentiation of the family is therefore very much greater within the state than outside. The limits of Shoshonean territory in California are at many points widely different from what has generally been believed. The considerable degree of differentiation of the dialects into distinct groups shows the divisions to be of some antiquity, and makes it highly improbable that all the Shoshoneans in California are comparative newcomers, as has often been assumed. The Hopi of Arizona are an ancient offshoot from the primitive Shoshonean stock, without any direct connection with either Piman or Mexican languages. A comparison of all the Shoshonean groups with the principal groups of the supposed Piman and Nahuatl families, in place of the hitherto usual comparisons between selected single dialects, establishes the opinion that the three are only branches of a single family, the Uto-Aztekan of Brinton.

15. Style and Habit: a Note by Way of Suggestion, by Dr. B. P. Kurtz, of the University of California.

This paper is printed in full in *Modern Language Notes*.

¹ For Sardinian imperfects in *-ia* compare Meyer-Lübke, *Grammaire des Langues Romanes*, II, 254.

² For the extent of the mixing of the forms of *feri* and *essere* compare Dr. G. A. Scartazzini's *Enciclopedia Dantesca*, under *essere*; Meyer-Lübke, *Italienische Grammatik*, 453; *id.* *Grammaire des Langues Romanes*, II, 236.

³ *Inf.* i, 106: Di quell' umile Italia *fia* salute.

16. The Old French Lay of *Eliduc*, by Professor John E. Matzke, of Leland Stanford Jr. University.

The paper shows that this lay of Marie de France is based in its main outline on a duplication of the exile formula, which can be found in its simple form in the old French poem *Mainet* and in duplication in the *Song of Horn and Rimenhild* and Gautier d'Arras' poem on the adventures of *Ille et Galeron*. To this formula the resemblance motive as illustrated by the *Lai du Fraisne* and the *Roman de Galeran* was joined. This explanation of the Eliduc story gives a new angle for the study of what Gaston Paris has called "*The Legend of the Husband with Two Wives*," in mediæval literature. It proves that the present solution of the Eliduc plot belongs to the original story.

To be published in *Modern Philology*, vol. V.

17. On Lucretius v, 1006, by Professor W. A. Merrill, of the University of California.

Improba navigii ratio tum caeca iacebat.

The authenticity of this verse was defended against the objections of all recent editors: I. The verse is not unnecessary and is not disturbing to the sense. Sentences occupying single verses are Lucretian, and this verse is not inconsistent with the context. II. *Improba* is a good Latin word and is properly applicable to the art of navigation. III. *Navigii* means "navigation," and the use of post-classic meanings of words is Lucretian. No other word for navigation was available. IV. The genitive in *-ii* is admissible in Lucretius through metrical necessity. It is doubtful if the form *navigi* ever occurs in Latin literature.

This paper is published in full in the *American Journal of Philology*, XXVIII, 66 ff.

18. The Bucolic Idylls of Theocritus, by Professor A. T. Murray, of Leland Stanford Jr. University.

This paper is printed in the *TRANSACTIONS*, page 135 ff.

19. Note on the Correlatives of *si*, by Professor H. C. Nutting, of the University of California.

This paper will appear in *Classical Philology*, II.

20. The "Clubbruisian Ironrattlian Islands" of Plautus' *Asinaria* 33, by Professor H. W. Prescott, of the University of California.

The paper was part of a longer article to be published shortly in the *American Journal of Philology* under the title "Notes and Queries on Utopias in Plautus."

21. The Plot-structure of the Sanskrit Drama, by Dr. A. W. Ryder, of the University of California.

This paper presented an abstract of the most important rules from the Sanskrit works on the dramatic art, in so far as these rules concern the structure of the plot, the character of hero and heroine, and the dominant sentiment.

22. *Anthologia Latina* (Riese), No. 285, by Professor H. K. Schilling, of the University of California.

The attempts of Luft (*Anz. f. d. Allertum*, XXIII, 392 ff.) and van Helten (*Beitr. zur Geschichte der deutschen Sprache und Literatur*, XXIX, 339 ff.) to force the Gothic words in the epigram into the metrical scheme of the classic Latin hexameter have led to violent emendations (Luft: *geils*; *scapi i ia gamatziä*) and highly improbable scanning (van Helten: *he / ils*; *scapi / ä mati / am*), without, after all, accomplishing their object; even van Helten's alleged "tadelloser Hexameter" closes with a dissyllable after a spondee. Metrical considerations have been urged to a quite unreasonable extent. The author of the epigram had not the requisite freedom of expression to construct a faultless verse; he could not choose the Gothic words to suit the metre, but had to take those most frequently heard at a *convivium barbarum*; and a glance at these words will show that no possible transposition would have improved the metre. We may grant that the author would not have introduced these words at all if they had not in a general way conformed with the movement of the hexameter; but we must reckon, on the one hand, with the laxity of prosodical practice in that late period, and on the other with the evident fitness, from the Roman point of view, of a somewhat barbarous hexameter composed of barbarian words.

Concerning the meaning of the Gothic words, only that of *scapia* is still in doubt. Luft's conjecture *geils*, besides being based upon erroneous premises, is as uncalled for as van Helten's scanning *he / ils*, for the reason that in post-classic times the *h* does occasionally make position with another consonant. Massmann's and van Helten's *scapia* "waiter" is an assumption *ad hoc*, and the alternative proposed by Massmann: *scapjan* = "bring" and adopted, with modifications as to the verbal form, by J. Grimm, Dietrich, Grabow, Möller, and Luft, is based upon evidence too modern to be admissible. Grimm's and Möller's emendation *scapjam* offers the simplest solution of the textual difficulty; but the verb should be taken in the sense of Lat. *haurire*, like O.H.G. *scepfen*. This optative would then be coördinate with the *matjam* and *drincam* proposed by Massmann and accepted by van Helten (*drincam* also by Grimm); the omission of the *m* in two cases and the misreading of it (or of its abbreviation) as *n* in the third case are the more easily explained because the words were in a language unknown to the copyists. Massmann's reading *jah*, finally, is unassailable.

As thus amended the line reads: —

Inter "heils" Goticum, "scapjam, matjam jah drincam" —

a ponderous spondaic verse, to be sure, but an acceptable one in the fifth or sixth century and under the circumstances referred to. The Gothic words correspond

to the modern phrases : " Your health ! Fill up your glass, eat, drink, and be merry ! " It is not impossible that, as van Helten suggests, the convivial exhortation there given formed a part of a popular Gothic drinking song ; Luft quotes the modern " Ça, Ça, geschmauset," with its refrain " Edite, bibite, collegiales," and other parallels might easily be cited.

23. Heinrich Heine as Prophet, by Professor J. H. Senger, of the University of California.

In the cemetery of Montmartre in the north of Paris lies buried what is mortal of Heinrich Heine. Since the 17th of February of this passing year fifty have sped over the grave of the poet who in spite of all his strictures on the people of the country of his birth and in spite of the vigorous protest on the part of his adversaries, wanted to be a German. For fifty years he has lain quietly in the hospitable soil of France, yet no living man's spirit is more alive in the German-speaking world of to-day than he is.

What Heine's spirit represents in the whole extent of the world's literature must be considered unique; really he seems to be Nature's ἀπαξ λεγόμενον. He is greater than Juvenal in the sovereignty of his thoughts—to such a degree that his irony often rises to the higher level of humor; his political insight is deeper than Voltaire's, because his human sympathies were greater; in the seriousness of his political attacks he resembles Aristophanes, who says so aptly

Τοῖς μὲν παιδαρίοισιν

ἔστι διδάσκαλος ὅστις φράζει, τοῖς ἡβῶσιν δὲ ποιηταί.

— *Ranae* 1054.

And if this were not enough to mark him at once as a superior soul, there is added to all the qualities of genius the fact that he is one of Germany's greatest singers.

The quality of speech on which finally rests the claim of any poet to be called eminently lyric is the musical quality, musical speech in the sense in which the Greeks understood and cultivated it; a quality which has suffered immensely in modern times, especially in Germany, through the development of modern music.

There is still another character in which Heine appears; he exhibits a talent which is based on qualities of the mind which are absolutely hostile to a lyrical disposition, viz. the quality of the profoundest insight into and a passionless consideration of the facts of contemporary history, their actual sources and necessary consequences. And this all in the garb of a prose sparkling in all the brilliantly colored reflections of genius, resounding in all the harmonious chords of a melodic language, chatting, telling, blaming, praising, warning, prophesying.

Not without good reason has Heine been called the greatest journalist of the nineteenth century.

The frequent mention by German writers, favorable or unfavorable, of Heine's prophetic gift prompted a critical search which is based on Elster's edition of Heinrich Heine's *Sämtliche Werke*. It yielded a number of passages which may be designated as prophetic regarding the future of French and German political, economic, and aesthetic life.

The author then quoted a number of the most striking ones.

INDEX.

Arabic numerals indicate pages of the *Transactions*; Roman numerals indicate pages of the *Proceedings*.

- abhi*, with acc. in Skt.: 117, 119.
accessit/arcessit: 5, 24.
 Aeschylus, idle actor in: xl; time element in: 39 ff., 50.
 Alcibiades, death of: 25 ff.
ama-, amayavā- (Avest.): 21.
āmā: 23.
āmāra, āmra: 21.
amarus: 19.
amat, amoenus: 19.
ameise: 21.
āmes, (h)āmus (?): 23.
amībi (Skt.): 21.
amītram (Skt.): 21.
ánáγκη: 9.
άνακρονσία: 125.
Anthologia Latina 285 (Riese): 1 f.
 Apollonius Rhetor, a proverb attributed to: xx ff.
άπóρραξις: 124 f.
 Aristophanes, boyhood and youth in: xv ff.; time element in: 47 ff.: codex Γ, history of: 199 ff.; *Ach.* 100, Persian original of: xxxii f.; *Ach.* and *Aves*, text of: 199 ff.
 Aristotle, on time element in tragedy: 43 f., 50 f.
 Article, Greek: xxiv f.
 Assonance: v. *ave*.
ave, avi, au in Plautus: xxviii ff.
άύστρηός: 16.
 Ball-games: 121 ff.
bears < packs: 10.
βεβηκώς as pres.: 67 f.
 'Black stone' inscription (Forum): xxxiii f.
 Boyhood, Athenian, temp. Aristoph.: xv ff.
 Bucolic, reality of: 135 ff., 151 f.
 Bucolic diaeresis: xv.
 Budaeus and Pliny: xxii ff.
caedit: 8.
 Cases, interchanged in Rig-Veda: 95, 97, 107.
CIL. VI, ii, 9797, vss. 12-13: 122; IV, 1936: 129.
 Comedy, English, influence of Terence on: xiii f.
compact > hard: 17.
 Costume, Greek tragedy: xl.
cubitalis lusus: 132.
 Dative, in Rig-Veda: 87 ff.; in Greek and Latin: 112; local force of: 111 ff., 115; explanation of: 113 ff.; dative of place: 89; compared with accusative: 91 f., 96, 107, 116; object of verbs: 92-103; compared with locative: 92-94, 98, 104, 111, 117; final and infinitive dative: 94, 96, 105; opposed to ablative: 97 f., 112; with adjectives: 104; 'for'-dative: 116; 'ethical': 96; of price: 114.
de, history, etc., of: xvii ff.
 Demosthenes: 28.
dixti, form of: 176, n. 3.
 Don Juan: xlii.
 Donatus, references to emphasis in: 164 ff.
 Drama, Greek, time element in: 39 ff.
 Sanskrit, plot-structure of: 1.
duplici pila: 128, n. 2.
Ei-readings in the Mss of Plautus: 73 ff.; theory of: 85 ff.; representing Plautine orthography: 77 ff.; not representing do.: 81 ff.
είδω, είδής: 53, n. 4.

- Eliduc*, lay of: xlix.
- Enclitics, effect of on accent (Latin): xxvii f.
- ἐνήνοχε: 11.
- English: comedy and Terence: xliii f.; British Poets and the *Georgics*: xxv ff.
- ἔραται, ἔρις: 20.
- εὐρήκη: 54.
- Euripides, time element in: 44 ff., 50.
- Exodus* xvii, 16: xl.
- ἡχθοφορήκη: 54.
- febat*: survival of, in Italian: xlvii f.
- foliis*: 122 f., 131 ff.
- frangit*: 23.
- γέγονα) (γεγένημαι: 68.
- Gerundive, explanation of: 109 f.
- Greek drama, costume (tragedy): xl; time element in: 39 ff.
- Greek literature, lost: xxxi f.
- harpastum*: 122 f.
- Heine, as prophet: li.
- Hiatus, in Plautus: in *argumenta*: 195, n. 1; characteristics of: 192 f.; in Terence: accented word following: 196; at change of rôle: 176, 179; endings which precede: 195; relation of to pause-elision: 173 f., 192, 194 f., 197.
- History and fiction: Alcibiades: 25 ff.
- Homer, metre of: xv; *Iliad*, dative in: 110; *Odyssey*, acc. with *γλυκεραι* in: 100.
- Hugo, vocabulary of: xlv.
- Iambic shortening, relation of pause-elision and hiatus to: 197.
- Inscriptions, Athens: xiv f.; Rome, Stele in Forum: xxxiii f.: lesser *hic*-formulae: xliii.
- introire*, form of: 189, n. 1.
- Isocrates: 27 ff.
- Juvenal iii, 205: xxii.
- ἔάν, κεν: 102 n.
- κεκλαγγυία: 55.
- κῶρυκος: 133 f.
- Latinity: xx.
- Laurentian library: 213 ff.
- λελόκω: 53.
- Library of S. Marco, Florence: 199, 212.
- Liquid perfects: 54.
- loves*: 20, 22.
- Lucilius 1134 ff.: 127, n. 3, 130 f.
- Lucretius v, 1006: xlix.
- Lysias: 27 ff.
- Manilius v, 162 ff.: 131.
- Martial xii, 82: 126 ff.
- Medici library: 213 ff.
- μεμύκη: 55.
- Metrical lengthening: xv.
- Morphology, Greek: 2d and 3d sg. in -eis, -ei: 11, n. 2.
- necesse*: 9, 11.
- ni-strimças*: 19.
- niçthuras* 'asper': 18.
- Nonius 104, 27: 125.
- Novius, *Exod.* 23: 124, n. 4.
- obtains* < *cuts, strikes*: 23.
- omnis*, in pause-elision: 160, n. 3, 163.
- Optative, in later Greek: 56.
- Pāli, dative in: 87.
- Pause-elision in Plautus: 171 ff.; in Terence: adjectives in: 157; adverbs in: 156, 162; change of rôle in: 162; emphasis in: 159 ff., 163; exclamatory word in: 155; frequency of use of: 169 f.; imperative in: 154, 157, 163; accent of: 157; nouns in: 157; relation of to hiatus: 173 f., 192, 194 f., 197; in Virgil: 198.
- πεπλήγη: 53 f., n. 4.
- Perfect, imperative, Greek: 58; list of: 71 f.; perf. inv. pass.: 62 ff.; optative: 55; list of: 71; subjunctive: 54; list of: 70.
- Periphrastic perf. opt.: 61; perf. subjv.: 60.
- Petronius 27: 129 f.
- pilicrepus*: 129, n. 5.
- Pindar, mind of: xliii f.
- Plato, ἄρα in: xlvi; pronominal use of ὁ αὐτός in: xlv f.
- Plautus, assonance in: xxviii ff.; hiatus in: *q.v.*; *ei*, orthography as regards the use of: *q.v.*; pause-elision in: 171 ff.; *Asin.* 33: xlix; *Rud.* 148 ff.: xl f.; 721: 132; 1305 f.: 75; *Trin.* 247: 133; *Truc.* 262 ff.: 76.

- Pliny, lost Paris codex: xxii ff.; *Ep.* iii, 1, 8: 133 f.
- Plutarch, *Alcibiades*: 26 ff.
- portat*: 11.
- Possessive in predicate (Greek): xxiv f.
- Prākrit, dative in: 87.
- Present perfect: 66.
- Propertius ii, 19, 23 f.: xlvi f.; iii, 9, 43 f.: xlvii; iii, 14, 5: 124, n. 4.
- Proverb, study of a (Greek-Latin): xx ff.
- pulls, ploughs*: 7
- redimitus*: 21.
- Reduplicated aor. opt.: 65.
- Roman Characteristics: xxii.
- Romance, *Alcibiades*: 26 ff.
- scindit*: 8.
- serius 'necessarius'*: 17.
- severus*: 16.
- Shoshonean dialects, California: xlvi.
- si*, correlatives of: xlix.
- σκίψος, σκίπος*: 17.
- Sophocles, time element in: 44, 50.
- stercus*: 18.
- στραγγαλῆ*: 18, n. 2.
- stringit*: *ib.*
- στροφύβος*: 18.
- Style: xlvi.
- sulcus*: 7.
- Terence, hiatus in: *q.v.*; influence of on English comedy: xiii f.; pause-elision in: *q.v.*; time element in: 51.
- Theocritus: life and poetry of: 135 ff.; friends of: 139 ff.; date of *Id.* vii: 141 ff., 150.
- Thucydides: 27, 29 f., xxx f.
- Time element in the Greek drama, the: 39 ff.
- to-* (Eng.) 'apart': 8, n. 1.
- trahit*: 10, n. 1.
- trigon*: 123 ff.
- Unity of time: 39 ff.
- unus*, in pause-elision, 161, n. 1, 163.
- Verbs in pause-elision: 156.
- vicissim*: 15.
- Victorius and codex Γ of Aristophanes: 199 ff.; 214 ff.
- Virgil, pause-elision in: 198; *Georgics* and the British poets: xxv ff.; character of Aeneas in the 4th *Aeneid*: xlvi.
- Vocative in pause-elision: 155.
- Xenophon: 25 ff.
- zer-* 'apart': 8, n. 1.
- Zorrilla: xlii.

BIBLIOGRAPHICAL RECORD.

JANUARY 1, 1906, TO JANUARY 1, 1907.

The Bibliographical Record — a very incomplete list of the publications of the members, as returned by themselves — aims to include not only publications that are distinctly philological in character, but also those that deal with the educational aspects of the study of language and literature.

ABBREVIATIONS.

AHR — American Historical Review.
AYA — American Journal of Archaeology.
AYP — American Journal of Philology.
AYSL — American Journal of Semitic Languages.
AYT — American Journal of Theology.
Archiv — Archiv für latein. Lexikographie.
Bookm. — The Bookman.
CJ — Classical Journal.
CP — Classical Philology.
CR — Classical Review.
CSCP — Cornell Studies in Classical Philology.
ER — Educational Review.
GWUB — George Washington University Bulletin.
HSCP — Harvard Studies in Classical Philology.
HSPL — Harvard Studies and Notes in Philology and Literature.
IF — Indogermanische Forschungen.
JAOS — Journal of the American Oriental Society.

JBL — Journal of Biblical Literature.
JGP — Journal of Germanic Philology.
JHUC — Johns Hopkins University Circulars.
LL — Latin Leaflet.
MLA — Publications of the Modern Language Association.
MLN — Modern Language Notes.
MP — Modern Philology.
Nat. — The Nation.
NW — The New World.
PAPA — Proceedings of the American Philological Association.
PUB — Princeton University Bulletin.
SER — Southern Educational Review.
SR — School Review.
TAPA — Transactions of the American Philological Association.
UMS — University of Michigan Studies.
UPB — University of Pennsylvania Bulletin.
WRUB — Western Reserve University Bulletin.

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DUANE REED STUART.

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CHARLES W. SUPER.

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N. P. VLACHOS.

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ARTHUR TAPPAN WALKER.

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ALICE WALTON.

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JOHN C. WATSON.

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RAYMOND WEEKS.

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JOHN WILLIAMS WHITE.

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GEORGE ABNER WILLIAMS.

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Dr. Cyrus Adler, Smithsonian Institution, Washington, D. C. (The Mendota).
1883.
Pres. Marshall Champion Allaben, Davis and Elkins College, W. Va. 1907.
Prof. George Henry Allen, University of Cincinnati, Cincinnati, O. 1904.
Prof. Hamilton Ford Allen, Princeton University, Princeton, N. J. 1903.
Miss Katharine Allen, 228 Langdon St., Madison, Wis. 1899.
F. Sturges Allen, 246 Central St., Springfield, Mass. 1907.
Prof. Francis G. Allinson, Brown University, Providence, R. I. (163 George St.).
1893.
Mrs. Francis G. Allinson, Providence, R. I. 1896.
Principal Harlan P. Amen, Phillips Exeter Academy, Exeter, N. H. (Life member).
1897.
Prof. Andrew Runni Anderson, Princeton University, Princeton, N. J. 1905.
Prof. Alfred Williams Anthony, Cobb Divinity School, Lewiston, Me. 1890.
Prof. W. Muss-Arnolt, University of Chicago, Chicago, Ill. 1890.
Dr. R. Arrowsmith, American Book Company, Washington Square, New York.
N. Y. 1898.
Prof. Sidney G. Ashmore, Union University, Schenectady, N. Y. 1885.
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Prof. Francis M. Austin, Illinois Wesleyan University, Bloomington, Ill. 1902.
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Prof. Frank Cole Babbitt, Trinity College, Hartford, Conn. (65 Vernon St.). 1897.
Herbert L. Baker, 47 Moffat Building, Detroit, Mich. 1889.
Prof. William W. Baker, Haverford College, Haverford, Pa. 1902.
Dr. Allan P. Ball, College of the City of New York, New York, N. Y. 1905.
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1894.
Prof. Floyd G. Ballentine, Bucknell University, Lewisburg, Pa. 1903.
Cecil K. Bancroft, Phillips Academy, Andover, Mass. 1898.
Prof. Grove E. Barber, University of Nebraska, Lincoln, Neb. (1230 L St.).
1902.

¹ This list has been corrected up to July 1, 1907; permanent addresses are given, as far as may be, for the year 1907-08. Brackets indicate absence from the country. The Secretary and the Publishers beg to be kept informed of all changes of address.

- Miss Amy L. Barbour, Smith College, Northampton, Mass. 1902.
 Dr. LeRoy C. Barret, Johns Hopkins University, Baltimore, Md. 1906.
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 J. Edmund Barss, Hotchkiss School, Lakeville, Conn. 1897.
 Prof. John W. Basore, Princeton University, Princeton, N. J. (26 Bank St.).
 1902.
 Prof. Samuel E. Bassett, University of Vermont, Burlington, Vt. 1903.
 Dr. F. O. Bates, Detroit Central High School, Detroit, Mich. 1900.
 Prof. William N. Bates, University of Pennsylvania, Philadelphia, Penn. (220 St.
 Mark's Square). 1894.
 Prof. William J. Battle, University of Texas, Austin, Tex. 1893.
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 1902.
 John W. Beach, Huntingdon, Pa. 1902.
 Dr. Edward A. Bechtel, University of Chicago, Chicago, Ill. 1900.
 Prof. Isbon T. Beckwith, Hartford, Conn. 1884.
 Charles H. Beeson, University of Chicago, Chicago, Ill. (673 E. 62d St.). 1897.
 Prof. A. J. Bell, Victoria University, Toronto, Can. (17 Avenue Road). 1887.
 Prof. Allen R. Benner, Phillips Academy, Andover, Mass. 1901.
 Prof. Charles E. Bennett, Cornell University. 1882.
 Prof. John I. Bennett, Union University, Schenectady, N. Y. 1897.
 Prof. George R. Berry, Colgate University, Hamilton, N. Y. 1902.
 Prof. Louis Bevier, Jr., Rutgers College, New Brunswick, N. J. 1884.
 William F. Biddle, The Warwick, 1906 Sansom St., Philadelphia, Pa. 1894.
 Prof. Clarence P. Bill, Adelbert College of Western Reserve University, Cleve-
 land, O. (853 Logan Ave.). 1894.
 Rev. Dr. Daniel Moschel Birmingham, Deaconess Home and Training School,
 (addr. Brunswick Bldg., 5th Ave. and 26th St., New York, N. Y.). 1898.
 Prof. Charles Edward Bishop, College of William and Mary, Williamsburg, Va.
 1890.
 Prof. Robert W. Blake, Lehigh University, So. Bethlehem, Pa. (440 Seneca St.).
 1894.
 Prof. M. Bloomfield, Johns Hopkins University, Baltimore, Md. 1882.
 Prof. Willis H. Boccock, University of Georgia, Athens, Ga. 1890.
 Prof. George M. Bolling, Catholic University of America, Washington, D. C.
 (The Iroquois, 1410 M St.). 1897.
 Prof. D. Bonbright, Northwestern University, Evanston, Ill. 1892.
 Prof. A. L. Bondurant, University of Mississippi, University, Miss. 1892.
 Prof. Campbell Bonner, University of Nashville (Peabody College for Teachers),
 Nashville, Tenn. (1512½ Demonbreun St.). 1899.
 Prof. George Willis Botsford, Columbia University, New York, N. Y. 1894.
 Prof. Benjamin Parsons Bourland, Adelbert College of Western Reserve University,
 Cleveland, O. 1900.
 Prof. B. L. Bowen, Ohio State University, Columbus, O. 1895.
 Prof. Edwin W. Bowen, Randolph-Macon College, Ashland, Va. 1905.
 Dr. Haven D. Brackett, Clark University, Worcester, Mass. 1905.
 Prof. Charles F. Bradley, Garrett Biblical Institute, Evanston, Ill. 1886.
 Prof. J. Everett Brady, Smith College, Northampton, Mass. 1891.

- Prof. H. C. G. Brandt, Hamilton College, Clinton, N. Y. 1876.
Prof. Walter R. Bridgman, Lake Forest University, Lake Forest, Ill. 1890.
Prof. James W. Bright, Johns Hopkins University, Baltimore, Md. 1887.
Dr. Carroll N. Brown, Asheville School, Asheville, N. C. 1899.
Prof. Demarchus C. Brown, Indiana State Library, Indianapolis, Ind. 1893.
Prof. F. W. Brown, Franklin College, Franklin, Ind. 1893.
Dr. Lester Dorman Brown, Drury College, Springfield, Mo. 1904.
Prof. Carleton L. Brownson, College of the City of New York, New York, N. Y. 1892.
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Prof. Carl D. Buck, University of Chicago, Chicago, Ill. 1890.
Miss Mary H. Buckingham, 96 Chestnut St., Boston, Mass. 1897.
Isaac B. Burgess, Morgan Park Academy, Morgan Park, Ill. 1892.
Dr. Theodore C. Burgess, Bradley Polytechnic Institute, Peoria, Ill. 1900.
Prof. John M. Burnam, University of Cincinnati, Cincinnati, O. 1899.
Prof. Sylvester Burnham, Colgate University, Hamilton, N. Y. 1885.
Dr. William S. Burrage, Middlebury, Vt. 1898.
Prof. Harry E. Burton, Dartmouth College, Hanover, N. H. 1899.
Prof. Henry F. Burton, University of Rochester, Rochester, N. Y. 1878.
Prof. Curtis C. Bushnell, Syracuse University, Syracuse, N. Y. (201 Dell St.). 1900.
Pres. Henry A. Buttz, Drew Theological Seminary, Madison, N. J. 1869.
Prof. Donald Cameron, Princeton University, Princeton, N. J. 1905.
Prof. Edward Capps, Princeton University, Princeton, N. J. 1889.
Prof. Mitchell Carroll, The George Washington University, Washington, D. C. 1894.
Frank Carter, The College, Winchester, England. 1897.
Dr. Franklin Carter, Williamstown, Mass. 1871.
Prof. Jesse Benedict Carter, American School of Classical Studies, Rome, Italy (Via Vicenza 5). 1898.
Dr. Earnest Cary, Conant Hall 26, Cambridge, Mass. 1905.
Prof. Mary Emily Case, Wells College, Aurora, N. Y. 1895.
Prof. Clarence F. Castle, University of Chicago, Chicago, Ill. 1888.
William Van Allen Catron, Lexington, Mo. 1896.
Prof. Julia H. Caverno, Smith College, Northampton, Mass. 1902.
Miss Eva Channing, Hemenway Chambers, Boston, Mass. 1883.
Prof. A. C. Chapin, Wellesley College, Wellesley, Mass. 1888.
Prof. Henry Leland Chapman, Bowdoin College, Brunswick, Me. 1892.
Prof. George Davis Chase, University of Maine, Orono, Me. 1900.
Prof. George H. Chase, Harvard University, Cambridge, Mass. (24 Grays Hall). 1899.
Prof. S. R. Cheek, Centre College of Kentucky, Danville, Ky. 1890.
Prof. Charles Upson Clark, Yale University, New Haven, Conn. (473 Edgewood Ave.). 1905.
Miss Emma Kirkland Clark, 545 A Quincy St., Brooklyn, N. Y. 1896.
Dr. Frank Lowry Clark, Washburn College, Topeka, Kan. (1511 West St.). 1902.
Dr. Harold Loomis Cleasby, Amherst College, Amherst, Mass. 1905.
Prof. Charles Nelson Cole, Oberlin College, Oberlin, O. 1902.

- Prof. George Stuart Collins, Polytechnic Institute, Brooklyn, N. Y. 1897.
 Prof. Hermann Collitz, Johns Hopkins University, Baltimore, Md. 1887.
 William T. Colville, Carbondale, Pa. 1884.
 Prof. Elisha Conover, Delaware College, Newark, Del. 1897.
 Edmund C. Cook, Berkeley School, 72d St. and West End Ave., New York, N. Y. 1904.
 Dr. Arthur Stoddard Cooley, 387 Central St., Auburndale, Mass. 1896.
 J. Randolph Coolidge, Jr., Chestnut Hill, Mass. 1884.
 Prof. William L. Cowles, Amherst College, Amherst, Mass. 1888.
 Prof. W. H. Crogman, Clark University, South Atlanta, Ga. 1898.
 W. L. Cushing, Westminster School, Simsbury, Conn. 1888.
 Prof. William K. Denison, Tufts College, Mass. 1899.
 Prof. Walter Dennison, University of Michigan, Ann Arbor, Mich. 1899.
 Prof. Samuel C. Derby, Ohio State University, Columbus, O. 1895.
 Sherwood Owen Dickerman, 140 Cottage St., New Haven, Conn. 1902.
 Prof. Benjamin L. D'Ooge, State Normal College, Ypsilanti, Mich. 1895.
 Prof. Martin L. D'Ooge, University of Michigan, Ann Arbor, Mich. 1873.
 Prof. Louis H. Dow, Dartmouth College, Hanover, N. H. 1895.
 Prof. Eli Dunkle, Ohio University, Athens, O. 1904.
 Prof. Frederic Stanley Dunn, University of Oregon, Eugene, Ore. 1899.
 Prof. Charles L. Durham, Cornell University, Ithaca, N. Y. 1906.
 Miss Emily Helen Dutton, University of Chicago, Chicago, Ill. (37 Green Hall). 1898.
 Prof. Herman L. Ebeling, Hamilton College, Clinton, N. Y. 1892.
 Prof. William S. Ebersole, Cornell College, Mt. Vernon, Ia. 1893.
 Prof. W. A. Eckels, Miami University, Oxford, O. 1894.
 Prof. George V. Edwards, College of the City of New York, New York, N. Y. 1901.
 Prof. Katharine M. Edwards, Wellesley College, Wellesley, Mass. 1893.
 Prof. James C. Egbert, Columbia University, New York, N. Y. 1889.
 Prof. Wallace Stedman Elden, Ohio State University, Columbus, O. (1734 Summit St.). 1900.
 Prof. A. Marshall Elliott, Johns Hopkins University, Baltimore, Md. 1884.
 Prof. W. A. Elliott, Allegheny College, Meadville, Pa. 1897.
 Prof. Herbert C. Elmer, Cornell University, Ithaca, N. Y. 1887.
 Prof. L. H. Elwell, Amherst College, Amherst, Mass. 1883.
 Miss E. Antoinette Ely, The Clifton School, Cincinnati, O. 1893.
 Prof. Edgar A. Emens, Syracuse University, Syracuse, N. Y. 1895.
 Prof. Robert B. English, Washington and Jefferson College, Washington, Pa. 1905.
 Prof. George Taylor Ettinger, Muhlenberg College, Allentown, Pa. 1896.
 Principal O. Faduma, Peabody Academy, Troy, N. C. 1900.
 Dr. Arthur Fairbanks, Museum of Fine Arts, Boston, Mass. 1886.
 Prof. Edwin W. Fay, University of Texas, Austin, Tex. 1889.
 Pres. Thomas Fell, St. John's College, Annapolis, Md. 1888.
 Principal F. J. Fessenden, Fessenden School, West Newton, Mass. 1890.
 Prof. Mervin G. Filler, Dickinson College, Carlisle, Pa. 1905.
 Dr. George Converse Fiske, University of Wisconsin, Madison, Wis. (616 Lake St.). 1900.

- Prof. Edward Fitch, Hamilton College, Clinton, N. Y. 1890.
Everett Henry Fitch, 148 Whalley Ave., New Haven, Conn. 1906.
Prof. Thomas Fitz-Hugh, University of Virginia, Charlottesville, Va. (Life member). 1902.
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Roy C. Flickinger, Northwestern University, Evanston, Ill. (718 Clark St.). 1905.
Miss Helen C. Flint, Mount Holyoke College, South Hadley, Mass. 1897.
Prof. Frank H. Fowler, Lombard College, Galesburg, Ill. 1893.
Prof. Harold N. Fowler, Western Reserve University (College for Women), Cleveland, O. 1885.
Miss Susan Fowler, The Brearley School, New York, N. Y. (17 W. 44th St.). 1904.
Dr. Tenney Frank, Bryn Mawr College, Bryn Mawr, Pa. 1906.
Dr. Susan B. Franklin, Ethical Culture School, 63d St. and Central Park West, New York, N. Y. 1890.
Dr. I. F. Frisbee, 187 W. Canton St., Boston, Mass. 1898.
Prof. Charles Kelsey Gaines, St. Lawrence University, Canton, N. Y. 1890.
Dr. William Gallagher, Thayer Academy, South Braintree, Mass. 1886.
Frank A. Gallup, Packer Collegiate Institute, Brooklyn, N. Y. (320 Clinton Ave.). 1898.
Prof. Henry Gibbons, University of Pennsylvania, Philadelphia, Pa. (405 South 41st St.). 1890.
Principal Seth K. Gifford, Moses Brown School, Providence, R. I. 1891.
Prof. John W. Gilbert, Paine College, Augusta, Ga. (1620 Magnolia St.). 1897.
Prof. Basil L. Gildersleeve, Johns Hopkins University, Baltimore, Md. 1876.
Pedro Ramon Gillott, Wyoming Seminary, Kingston, Pa. 1906.
Clarence Willard Gleason, Volkmann School, Boston, Mass. (6 Copeland St.). 1901.
Prof. Julius Goebel, Harvard University, Cambridge, Mass. 1900.
Prof. Thomas D. Goodell, Yale University, New Haven, Conn. (35 Edgehill Road). 1883.
Prof. Charles J. Goodwin, Lehigh University, So. Bethlehem, Pa. 1891.
Prof. William W. Goodwin, Harvard University, Cambridge, Mass. (5 Follen St.). 1870.
Miss Florence A. Gragg, Radcliffe College, Cambridge, Mass. 1906.
Prof. Roscoe Allan Grant, De Witt Clinton High School, New York, N. Y. (60 West 13th St.). 1902.
Prof. E. L. Green, South Carolina College, Columbia, S. C. 1898.
Prof. Herbert Eveleth Greene, Johns Hopkins University, Baltimore, Md. 1890.
Prof. John Greene, Colgate University, Hamilton, N. Y. 1902.
Prof. Wilber J. Greer, Washburn College, Topeka, Kan. 1892.
Dr. Alfred Gudeman, Franz Josefstrasse 12, Munich, Germany. 1889.
Dr. Roscoe Guernsey, Columbia University, New York, N. Y. 1902.
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Miss Grace Guthrie, Vassar College, Poughkeepsie, N. Y. 1906.
Dr. George D. Hadzsits, University of Pennsylvania, Philadelphia, Pa. 1904.
Dr. Walter D. D. Hadzsits, Smith College, Northampton, Mass. 1904.
Miss Elizabeth Hazelton Haight, Vassar College, Poughkeepsie, N. Y. 1902.

- Prof. William Gardner Hale, University of Chicago, Chicago, Ill. 1882.
 Prof. Arthur P. Hall, Drury College, Springfield, Mo. 1886.
 Prof. F. A. Hall, Washington University, St. Louis, Mo. (531 Spring Ave.).
 1896.
 Frank T. Hallett, 71 Arlington Ave., Providence, R. I. 1902.
 Prof. T. F. Hamblin, Bucknell University, Lewisburg, Pa. 1895.
 Prof. H. A. Hamilton, Elmira College, Elmira, N. Y. 1895.
 Principal John Calvin Hanna, High School, Oak Park, Ill. (209 South East Ave.).
 1896.
 Prof. Albert Granger Harkness, Brown University, Providence, R. I. 1896.
 Prof. Karl P. Harrington, Wesleyan University, Middletown, Conn. 1892.
 Miss Mary B. Harris, 2252 Calumet Ave., Chicago, Ill. 1902.
 Prof. W. A. Harris, Richmond College, Richmond, Va. (1606 West Grace St.).
 1895.
 Prof. William Fenwick Harris, Harvard University, Cambridge, Mass. (8 Mercer
 Circle). 1901.
 Prof. J. E. Harry, University of Cincinnati, Cincinnati, O. 1896.
 Dr. Carl A. Harström, The Folly, Norwalk, Conn. 1900.
 Prof. Samuel Hart, Berkeley Divinity School, Middletown, Conn. 1871.
 Eugene W. Harter, Erasmus Hall High School, Brooklyn, N. Y. (121 Marlborough
 Road). 1901.
 Prof. Harold Ripley Hastings, Princeton University, Princeton, N. J. 1905.
 Prof. Adeline Belle Hawes, Wellesley College, Wellesley, Mass. 1902.
 Dr. Edward Southworth Hawes, Polytechnic Institute, Brooklyn, N. Y. 1888.
 Rev. Dr. Henry H. Haynes, 6 Ellery St., Cambridge, Mass. 1900.
 Prof. F. M. Hazen, Mount Holyoke College, South Hadley, Mass. 1896.
 Prof. W. A. Heidel, Wesleyan University, Middletown, Conn. 1900.
 Prof. F. B. R. Hellems, State University of Colorado, Boulder, Colo. 1900.
 Prof. Otto Heller, Washington University, St. Louis, Mo. 1896.
 Nathan Wilbur Helm, Phillips Exeter Academy, 3 Marston Place, Exeter, N. H.
 1900.
 Prof. Archer Wilmot Hendrick, Whitman College, Walla Walla, Wash. 1904.
 Prof. George L. Hendrickson, Yale University, New Haven, Conn. 1892.
 Adam Fremont Hendrix, University of Kansas, Lawrence, Kan. 1904.
 Prof. John H. Hewitt, Williams College, Williamstown, Mass. 1886.
 Prof. Joseph William Hewitt, Wesleyan University, Middletown, Conn. 1905.
 Edwin H. Higley, Groton School, Groton, Mass. 1899.
 Prof. Henry T. Hildreth, Roanoke College, Salem, Va. 1896.
 Prof. James M. Hill, Central High School, Philadelphia, Pa. 1900.
 Dr. Gertrude Hirst, Barnard College, Columbia University, New York, N. Y.
 1902.
 Harwood Hoadley, 140 West 13th St., New York, N. Y. 1903.
 Archibald L. Hodges, Wadleigh High School, 114th St., near 7th Ave., New York,
 N. Y. 1899.
 Prof. Arthur W. Hodgman, Ohio State University, Columbus, O. (325 West 10th
 Ave.). 1896.
 Dr. Charles Hoeing, University of Rochester, Rochester, N. Y. 1899.

- Prof. Horace A. Hoffman, University of Indiana, Bloomington, Ind. 1893.
Dr. D. H. Holmes, Eastern District High School, Brooklyn, N. Y. (878 Driggs Ave.). 1900.
Prof. W. D. Hooper, University of Georgia, Athens, Ga. 1894.
Prof. E. Washburn Hopkins, Yale University, New Haven, Conn. (299 Lawrence St.). 1883.
Prof. Joseph Clark Hoppin, 304 Sears Bld., Boston, Mass. 1900.
Prof. William A. Houghton, Bowdoin College, Brunswick, Me. 1892.
Prof. Albert A. Howard, Harvard University, Cambridge, Mass. (12 Walker St.). 1892.
Prof. George E. Howes, Williams College, Williamstown, Mass. 1896.
Prof. Frank G. Hubbard, University of Wisconsin, Madison, Wis. 1896.
Prof. J. H. Huddilston, University of Maine, Orono, Me. 1898.
Prof. Walter Hullihen, Grant University, Chattanooga, Tenn. 1904.
Prof. Milton W. Humphreys, University of Virginia, Charlottesville, Va. 1871.
Stephen A. Hurlbut, Columbia University, New York, N. Y. 1903.
Dr. George B. Hussey, East Orange, N. J. 1887.
Prof. Frederick L. Hutson, Princeton University, Princeton, N. J. 1902.
Prof. J. W. D. Ingersoll, Yale University, New Haven, Conn. (311 Crown St.). 1897.
Prof. A. V. Williams Jackson, Columbia University, New York, N. Y. 1884.
Dr. Carl Newell Jackson, Harvard University, Cambridge, Mass. (24 Beck Hall). 1905.
Prof. George E. Jackson, Washington University, St. Louis, Mo. (4400 Morgan St.). 1890.
Prof. M. W. Jacobus, Hartford Theological Seminary, Hartford, Conn. (14 Marshall St.). 1893.
Prof. Hans C. G. von Jagemann, Harvard University, Cambridge, Mass. (113 Walker St.). 1882.
Dr. Samuel A. Jeffers, State Normal School, California, Pa. 1904.
Dr. Charles W. L. Johnson, 10 South St., Baltimore, Md. 1897.
Prof. William H. Johnson, Denison University, Granville, O. 1895.
Prof. Eva Johnston, University of the State of Missouri, Columbia, Mo. 1902.
Dr. George W. Johnston, University of Toronto, Toronto, Can. 1895.
Charles Hodge Jones, Princeton University, Princeton, N. J. 1906.
Prof. J. C. Jones, University of the State of Missouri, Columbia, Mo. 1902.
Prof. George Dwight Kellogg, Princeton University, Princeton, N. J. (10 Nassau St.). 1897.
Prof. Francis W. Kelsey, University of Michigan, Ann Arbor, Mich. 1890.
Dr. Roland G. Kent, University of Pennsylvania, Philadelphia, Pa. (College Hall). 1903.
Prof. John B. Kieffer, Franklin and Marshall College, Lancaster, Pa. 1889.
Frederick A. King, Hughes High School, Cincinnati, O. 1906.
Prof. William Hamilton Kirk, Rutgers College, New Brunswick, N. J. 1898.
Chancellor J. H. Kirkland, Vanderbilt University, Nashville, Tenn. 1887.
Prof. J. C. Kirtland, Jr., Phillips Exeter Academy, Exeter, N. H. 1895.
Prof. George Lyman Kittredge, Harvard University, Cambridge, Mass. (9 Hilliard St.). 1884.

- Dr. William H. Klapp, Academy of the Protestant Episcopal Church, 1324 Locust St., Philadelphia, Pa. 1894.
- Prof. Charles Knapp, Barnard College, Columbia University, New York, N. Y. (4737 Sedgwick Ave.). 1892.
- Charles S. Knox, St. Paul's School, Concord, N. H. 1889.
- Miss Lucile Kohn, 1138 Madison Ave., New York, N. Y. 1905.
- Prof. William H. Kruse, Fort Wayne, Ind. 1905.
- Prof. A. G. Laird, University of Wisconsin, Madison, Wis. 1890.
- Prof. William A. Lamberton, University of Pennsylvania, Philadelphia, Pa. 1888.
- Prof. W. B. Langsdorf, 189 Kokutajimura, Hiroshima, Japan. 1895.
- Prof. Charles R. Lanman, Harvard University, Cambridge, Mass. (9 Farrar St.). 1877.
- Lewis H. Lapham, 8 Bridge St., New York, N. Y. 1880.
- Prof. William Cranston Lawton, Adelphi College, Brooklyn, N. Y. (224 Willoughby Ave.). 1888.
- Prof. Abby Leach, Vassar College, Poughkeepsie, N. Y. 1888.
- Dr. Arthur G. Leacock, Phillips Exeter Academy, Exeter, N. H. 1899.
- Dr. Emory B. Lease, College of the City of New York, New York, N. Y. (512 West 151st St.). 1895.
- Dr. J. T. Lees, University of Nebraska, Lincoln, Neb. 1888.
- Dr. Winfred G. Leutner, Western Reserve University, Cleveland, O. 1905.
- Prof. Thomas B. Lindsay, Boston University, Boston, Mass. 1880.
- Prof. Charles Edgar Little, University of Nashville, Nashville, Tenn. 1902.
- Miss Dale Livingstone, State Normal School, California, Pa. 1902.
- Prof. Gonzalez Lodge, Teachers College, Columbia University, New York, N. Y. 1888.
- Prof. O. F. Long, Northwestern University, Evanston, Ill. 1900.
- Prof. F. M. Longanecker, Bethany College, Bethany, W. Va. 1906.
- Prof. George D. Lord, Dartmouth College, Hanover, N. H. 1887.
- D. O. S. Lowell, Roxbury Latin School, Boston, Mass. 1894.
- Prof. Frederick Lutz, Albion College, Albion, Mich. 1883.
- Prof. Nelson G. McCrea, Columbia University, New York, N. Y. 1890.
- Prof. Walton Brooks McDaniel, University of Pennsylvania, Philadelphia, Pa. (College Hall). 1901.
- Prof. J. H. McDaniels, Hobart College, Geneva, N. Y. 1871.
- Prof. A. St. Clair Mackenzie, State College of Kentucky, Lexington, Ky. 1901.
- Prof. George F. McKibben, Denison University, Granville, O. 1885.
- Miss Harriett E. McKinstry, Lake Erie College, Painesville, O. 1881.
- Miss Charlotte F. McLean, 277 S. Fourth St., Philadelphia, Pa. 1906.
- Pres. George E. MacLean, State University of Iowa, Iowa City, Ia. (603 College St.). 1891.
- Prof. Grace H. Macurdy, Vassar College, Poughkeepsie, N. Y. 1894.
- Robert L. McWhorter, University of Georgia, Athens, Ga. 1906.
- Prof. David Magie, Jr., Princeton University, Princeton, N. J. (12 Nassau St.). 1901.
- Dr. H. W. Magoun, 70 Kirkland St., Cambridge, Mass. 1891.
- Prof. D. J. Maguire, Catholic University of America, Washington, D. C. 1906.
- Pres. J. H. T. Main, Iowa College, Grinnell, Ia. 1891.

- Prof. J. Irving Manatt, Brown University, Providence, R. I. (15 Keene St.).
1875.
- Prof. John M. Manly, University of Chicago, Chicago, Ill. 1896.
- Prof. Richard Clarke Manning, Kenyon College, Gambier, O. 1905.
- Prof. F. A. March, Sr., Lafayette College, Easton, Pa. 1869.
- Prof. Allan Marquand, Princeton University, Princeton, N. J. 1891.
- Prof. Winfred R. Martin, Trinity College, Hartford, Conn. 1879.
- Miss Ellen F. Mason, 1 Walnut St., Boston, Mass. 1885.
- Dr. Maurice W. Mather, 41 Dana St., Cambridge, Mass. 1894.
- Prof. Clarence Linton Meader, University of Michigan, Ann Arbor, Mich. 1902.
- Prof. Frank Ivan Merchant, 19 Thomas St., Jamaica Plain, Mass. 1898.
- Ernest Loren Meritt, 435 Elm St., New Haven, Conn. 1903.
- Prof. Elmer T. Merrill, Trinity College, Hartford, Conn. 1883.
- Dr. Truman Michelson, Ridgefield, Conn. (R. F. D. 48.) 1900.
- Prof. Alfred W. Milden, Emory and Henry College, Emory, Va. 1903.
- Prof. C. W. E. Miller, Johns Hopkins University, Baltimore, Md. 1892.
- Prof. Walter Miller, Tulane University, New Orleans, La. 1900.
- Prof. Clara Millerd, Iowa College, Grinnell, Ia. 1902.
- Dr. Richard A. v. Minckwitz, De Witt Clinton High School, New York, N. Y.
(Amsterdam Ave. and 102d St.). 1895.
- Charles A. Mitchell, Asheville School, Asheville, N. C. 1893.
- Prof. Annie Sybil Montague, Wellesley College, Wellesley, Mass. 1906.
- Prof. Clifford Herschel Moore, Harvard University, Cambridge, Mass. (112
Brattle St.). 1889.
- Prof. Frank Gardner Moore, Dartmouth College, Hanover, N. H. 1888.
- Prof. George F. Moore, Harvard University, Cambridge, Mass. (3 Divinity Ave.).
1885.
- Prof. J. Leverett Moore, Vassar College, Poughkeepsie, N. Y. 1887.
- Prof. Lewis B. Moore, Howard University, Washington, D. C. 1896.
- Paul E. More, 265 Springdale Ave., East Orange, N. J. 1896.
- Prof. James H. Morgan, Dickinson College, Carlisle, Pa. 1897.
- Prof. Morris H. Morgan, Harvard University, Cambridge, Mass. (45 Garden St.).
1887.
- Prof. Edward P. Morris, Yale University, New Haven, Conn. (53 Edgehill Road).
1886.
- Prof. Lewis F. Mott, College of the City of New York, New York, N. Y. 1898.
- Prof. George F. Mull, Franklin and Marshall College, Lancaster, Pa. 1896.
- Prof. Wilfred P. Mustard, Johns Hopkins University, Baltimore, Md. 1892.
- Prof. Francis Philip Nash, Hobart College, Geneva, N. Y. 1872.
- Dr. K. P. R. Neville, 378 Wabash Ave., Chicago, Ill. 1902.
- Dr. Charles B. Newcomer, The George Washington University, Washington, D. C.
1900.
- Prof. Barker Newhall, Kenyon College, Gambier, O. 1891.
- Prof. Frank W. Nicolson, Wesleyan University, Middletown, Conn. 1888.
- Prof. William A. Nitze, Amherst College, Amherst, Mass. 1902.
- Prof. Richard Norton, Rome, Italy. 1897.
- Prof. George N. Olcott, Columbia University, New York, N. Y. (438 W. 116th St.).
1899.

- Prof. Edward T. Owen, University of Wisconsin, Madison, Wis. 1896.
 Prof. W. B. Owen, Lafayette College, Easton, Pa. 1875.
 Prof. William A. Packard, Princeton University, Princeton, N. J. 1872.
 Prof. Elizabeth H. Palmer, Vassar College, Poughkeepsie, N. Y. 1902.
 Prof. Charles P. Parker, Harvard University, Cambridge, Mass. (1075 Massachusetts Ave.). 1884.
 Prof. James M. Paton, 65 Sparks St., Cambridge, Mass. 1887.
 John Patterson, Louisville High School, Louisville, Ky. (1117 Fourth St.). 1900.
 Dr. Charles Peabody, Phillips Academy, Andover, Mass. (197 Brattle Street, Cambridge, Mass.). 1894.
 Dr. Mary Bradford Peaks, Vassar College, Poughkeepsie, N. Y. 1905.
 Dr. Arthur Stanley Pease, Harvard University, Cambridge, Mass. 1906.
 Prof. E. M. Pease, 31 E. 17th St., New York, N. Y. 1887.
 Prof. Tracy Peck, Yale University, New Haven, Conn. 1871.
 Miss Frances Pellett, University of Chicago, Chicago, Ill. (Kelly Hall). 1893.
 Dr. Daniel A. Penick, University of Texas, Austin, Tex. 1902.
 Prof. Charles W. Pepler, Emory College, Oxford, Ga. 1899.
 Albert S. Perkins, Dorchester Centre High School, Boston, Mass. 1907.
 Dr. Elizabeth Mary Perkins, Vassar College, Poughkeepsie, N. Y. 1904.
 Prof. Emma M. Perkins, Western Reserve University (College for Women), Cleveland, O. 1892.
 Prof. Bernadotte Perrin, Yale University, New Haven, Conn. (191 Farnam Hall). 1879.
 Prof. Edward D. Perry, Columbia University, New York, N. Y. (542 West 114th St.). 1882.
 Prof. John Pickard, University of the State of Missouri, Columbia, Mo. 1893.
 Dr. William Taggard Piper, 179 Brattle St., Cambridge, Mass. 1885.
 Prof. Perley Oakland Place, Syracuse University, Syracuse, N. Y. 1906.
 Prof. Samuel Ball Platner, Adelbert College of Western Reserve University, Cleveland, O. (24 Cornell St.). 1885.
 Prof. William Porter, Beloit College, Beloit, Wis. 1888.
 Prof. Edwin Post, De Pauw University, Greencastle, Ind. 1886.
 Prof. Franklin H. Potter, University of Iowa, Iowa City, Ia. 1898.
 Henry Preble, 42 Stuyvesant Place, New Brighton, S. I., N. Y. 1882.
 Prof. William K. Prentice, Princeton University, Princeton, N. J. (12 Nassau St.). 1895.
 Prof. Ferris W. Price, Swarthmore College, Swarthmore, Pa. 1895.
 Prof. Benjamin F. Prince, Wittenberg College, Springfield, O. 1893.
 Prof. Robert S. Radford, Elmira College, Elmira, N. Y. 1900.
 Prof. Edward Kennard Rand, Harvard University, Cambridge, Mass. (107 Lake View Ave.). 1902.
 Prof. Charles B. Randolph, Clark University, Worcester, Mass. 1905.
 Prof. Edwin Moore Rankin, Princeton University, Princeton, N. J. 1905.
 Prof. John W. Redd, Centre College, Danville, Ky. 1885.
 Prof. A. G. Rembert, Woford College, Spartanburg, S. C. 1902.
 Prof. Horatio M. Reynolds, Yale University, New Haven, Conn. (85 Trumbull St.). 1884.

- Dr. Ernst Riess, De Witt Clinton High School, New York, N. Y. (221 W. 113th St.). 1895.
- Prof. Edmund Y. Robbins, Princeton University, Princeton, N. J. 1895.
- Dr. Arthur W. Roberts, Brookline High School, Brookline, Mass. 1884.
- Dr. David M. Robinson, Johns Hopkins University, Baltimore, Md. 1905.
- Dr. James J. Robinson, Hotchkiss School, Lakeville, Conn. 1902.
- Prof. W. A. Robinson, Lawrenceville School, Lawrenceville, N. J. 1888.
- Prof. Joseph C. Rockwell, Buchtel College, Akron, O. 1896.
- Prof. F. E. Rockwood, Bucknell University, Lewisburg, Pa. 1885.
- George B. Rogers, Phillips Exeter Academy, Exeter, N. H. 1902.
- Prof. John C. Rolfe, American School of Classical Studies, Rome, Italy (Via Vicenza 5). 1890.
- C. A. Rosegrant, Potsdam State Normal School, Potsdam, N. Y. 1902.
- Prof. Clarence F. Ross, Allegheny College, Meadville, Pa. 1902.
- Prof. August Rupp, College of the City of New York, New York, N. Y. 1902.
- Dr. Julius Sachs, Classical School for Girls, 38 West Fifty-ninth St., New York, N. Y. 1875.
- Benjamin H. Sanborn, Wellesley, Mass. 1890.
- Prof. Henry A. Sanders, University of Michigan, Ann Arbor, Mich. (1227 Washtenaw Ave.). 1899.
- Prof. Myron R. Sanford, Middlebury College, Middlebury, Vt. 1894.
- Miss Catharine Saunders, 417 W. 120th St., New York, N. Y. 1900.
- Joseph H. Sawyer, Williston Seminary, Easthampton, Mass. 1897.
- Prof. W. S. Scarborough, Wilberforce University, Wilberforce, O. 1882.
- Prof. J. J. Schlicher, State Normal School, Terre Haute, Ind. 1901.
- Prof. H. Schmidt-Wartenberg, University of Chicago, Chicago, Ill. 1894.
- Edmund F. Schreiner, 486 N. Clark St., Chicago, Ill. 1900.
- Dr. Charles P. G. Scott, Yonkers, N. Y. (150 Woodworth Ave.). 1880.
- Prof. John Adams Scott, Northwestern University, Evanston, Ill. (2030 Orrington Ave.). 1898.
- Miss Annie N. Scribner, 1823 Orrington Ave., Evanston, Ill. 1900.
- Prof. Henry S. Scribner, Western University of Pennsylvania, Allegheny City, Pa. 1889.
- Prof. Helen M. Searles, Mount Holyoke College, South Hadley, Mass. 1893.
- Charles D. Seely, State Normal School, Brockport, N. Y. 1888.
- Prof. William J. Seelye, Wooster University, Wooster, O. 1888.
- J. B. Sewall, Brandon Hall, Brookline, Mass. 1871.
- Prof. Thomas Day Seymour, Yale University, New Haven, Conn. (34 Hillhouse Ave.). 1873.
- Prof. Charles H. Shannon, University of Tennessee, Knoxville, Tenn. 1900.
- Prof. R. H. Sharp, Jr., Randolph-Macon Woman's College, Lynchburg, Va. (College Park P.O.). 1897.
- Prof. J. A. Shaw, Highland Military Academy, Worcester, Mass. 1876.
- Dr. T. Leslie Shear, Barnard College, Columbia University, New York, N. Y. 1906.
- Prof. Edward S. Sheldon, Harvard University, Cambridge, Mass. (11 Francis Ave.). 1881.
- Prof. F. W. Shipley, Washington University, St. Louis, Mo. 1900.
- Prof. Paul Shorey, University of Chicago, Chicago, Ill. 1887.

- Prof. Grant Showerman, University of Wisconsin, Madison, Wis. 1900.
- Dr. Edgar S. Shumway, Manual Training High School, Brooklyn, N. Y. (472 E. 18th St.). 1885.
- Prof. E. G. Sihler, New York University, University Heights, New York, N. Y. 1876.
- Prof. Kenneth C. M. Sills, Bowdoin College, Brunswick, Me. 1906.
- Prof. Herbert D. Simpson, Central Normal School, Lockhaven, Pa. 1905.
- Prof. Charles F. Sitterly, Drew Theological Seminary, Madison, N. J. 1902.
- Prof. M. S. Slaughter, University of Wisconsin, Madison, Wis. 1887.
- Pres. Andrew Sledd, University of Florida, Lake City, Fla. 1904.
- Principal M. C. Smart, Littleton, N. H. 1900.
- Prof. Charles Forster Smith, University of Wisconsin, Madison, Wis. 1883.
- Prof. Charles S. Smith, The George Washington University, Washington, D. C. (2122 H St.). 1895.
- Prof. Clement L. Smith, Harvard University, Cambridge, Mass. 1882.
- Prof. Harry de Forest Smith, Amherst College, Amherst, Mass. 1899.
- Prof. Josiah R. Smith, Ohio State University, Columbus, O. (950 Madison Ave.). 1885.
- Prof. Kirby F. Smith, Johns Hopkins University, Baltimore, Md. 1897.
- Prof. Herbert Weir Smyth [Harvard University, Cambridge, Mass. (91 Walker St.)]. 1886.
- Dr. George C. S. Southworth, Gambier, O. 1883.
- Prof. Edward H. Spieker, Johns Hopkins University, Baltimore, Md. (915 Edmondson Ave.). 1884.
- Dr. Sidney G. Stacey, Erasmus Hall High School, Brooklyn, N. Y. (177 Woodruff Ave.). 1901.
- Eric Arthur Starbuck, Worcester, Mass. 1904.
- Miss Josephine Stary, Fuller Building, New York, N. Y. 1899.
- Prof. Wallace N. Stearns, Wesley College of North Dakota, Grand Forks, N. D. 1907.
- Prof. R. B. Steele, Vanderbilt University, Nashville, Tenn. (2401 West End). 1893.
- Prof. J. R. S. Sterrett, Cornell University, Ithaca, N. Y. (2 South Ave.). 1885.
- Prof. F. H. Stoddard, New York University, University Heights, New York, N. Y. 1890.
- Prof. Duane Reed Stuart, Princeton University, Princeton, N. J. 1901.
- Prof. E. H. Sturtevant, Indiana University, Bloomington, Ind. 1901.
- Dr. Charles W. Super, Ohio University, Athens, O. 1881.
- Prof. William F. Swahlen, De Pauw University, Greencastle, Ind. 1904.
- Dr. Marguerite Sweet, 13 Ten Bronck St., Albany, N. Y. 1892.
- Prof. Frank B. Tarbell, University of Chicago, Chicago, Ill. 1882.
- Prof. Joseph R. Taylor, Boston University, Boston, Mass. 1902.
- Prof. Julian D. Taylor, Colby University, Waterville, Me. 1890.
- Prof. Glanville Terrell, Georgetown College, Georgetown, Ky. 1898.
- Prof. William E. Thompson, Hamline University, St. Paul, Minn. 1877.
- Dr. Charles H. Thurber, 29 Beacon St., Boston, Mass. 1901.
- Prof. Fitz Gerald Tisdall, College of the City of New York, New York, N. Y. 1889.
- Prof. Henry A. Todd, Columbia University, New York, N. Y. 1887.

- Prof. H. C. Tolman, Vanderbilt University, Nashville, Tenn. 1889.
Prof. Edward M. Tomlinson, Alfred University, Alfred, N. Y. 1885.
Dr. Oliver S. Tonks, Columbia University, New York, N. Y. 1903.
Prof. J. A. Tufts, Phillips Exeter Academy, Exeter, N. H. 1898.
Prof. Milton H. Turk, Hobart College, Geneva, N. Y. 1896.
Prof. Esther B. Van Deman, The Woman's College, Baltimore, Md. 1899.
Prof. LaRue Van Hook, Princeton University, Princeton, N. J. 1905.
Addison Van Name, Yale University, New Haven, Conn. (121 High St.). 1869.
Prof. N. P. Vlachos, Temple College, Philadelphia, Pa. 1903.
Prof. Frank Vogel, Massachusetts Institute of Technology, Boston, Mass. 1904.
Dr. W. H. Wait, University of Michigan, Ann Arbor, Mich. 1893.
Dr. John W. H. Walden, Harvard University, Cambridge, Mass. 1889.
Prof. Arthur T. Walker, University of Kansas, Lawrence, Kan. 1895.
Dr. Alice Walton, Wellesley College, Wellesley, Mass. 1894.
Prof. Harry Barnes Ward, Hamilton College, Clinton, N. Y. 1905.
Dr. Edwin G. Warner, Polytechnic Institute, Brooklyn, N. Y. (56 Montgomery Place). 1897.
Andrew McCorrie Warren, care of Brown, Shipley & Co., Founders' Court, London. 1892.
Prof. Minton Warren, Harvard University, Cambridge, Mass. (105 Irving St.). 1874.
Prof. William E. Waters, New York University, University Heights, N. Y. (604 West 115th St.). 1885.
Dr. John C. Watson, Cornell University, Ithaca, N. Y. 1902.
Dr. Helen L. Webster, Farmington, Conn. 1890.
Prof. Raymond Weeks, University of the State of Missouri, Columbia, Mo. 1902.
Prof. Charles Heald Weller, State University of Iowa, Iowa City, Iowa. 1903.
Dr. Mary C. Welles, Newington, Conn. 1898.
Prof. Andrew F. West, Princeton University, Princeton, N. J. 1886.
Prof. J. H. Westcott, Princeton University, Princeton, N. J. 1891.
Prof. J. B. Weston, Christian Biblical Institute, Stanfordville, N. Y. 1869.
Prof. Monroe Nichols Wetmore, Williams College, Williamstown, Mass. 1906.
Prof. L. B. Wharton, College of William and Mary, Williamsburg, Va. 1888.
Prof. Arthur L. Wheeler, Bryn Mawr College, Bryn Mawr, Pa. 1899.
Prof. James R. Wheeler, Columbia University, New York, N. Y. 1885.
Prof. G. M. Whicher, Normal College, New York, N. Y. (507 West 111th St.). 1891.
Dr. Andrew C. White, Cornell University, Ithaca, N. Y. (424 Dryden Road). 1886.
Prof. John Williams White, Harvard University, Cambridge, Mass. (18 Concord Ave.). 1874.
Miss Mabel Whiteside, Randolph-Macon Woman's College, College Park, Va. 1906.
Vice-Chancellor B. Lawton Wiggins, University of the South, Sewanee, Tenn. 1892.
Prof. Alexander M. Wilcox, University of Kansas, Lawrence, Kan. 1884.
Prof. Henry D. Wild, Williams College, Williamstown, Mass. 1898.
Charles R. Williams, Indianapolis, Ind. (1005 N. Meridian St.). 1887.

- Prof. George A. Williams, Kalamazoo College, Kalamazoo, Mich. (136 Thompson St.). 1891.
- Prof. Mary G. Williams, Mt. Holyoke College, South Hadley, Mass. 1899.
- Dr. Gwendolen B. Willis, Milwaukee-Downer College, Milwaukee, Wis. 1906.
- Prof. Harry Langford Wilson, Johns Hopkins University, Baltimore, Md. 1898.
- Dr. John G. Winter, University of Michigan, Ann Arbor, Mich. 1906.
- Dr. J. D. Wolcott, University of Chicago, Chicago, Ill. 1898.
- Prof. Henry Wood, Johns Hopkins University, Baltimore, Md. 1884.
- Dr. Willis Patten Woodman, Hobart College, Geneva, N. Y. 1901.
- Prof. Frank E. Woodruff, Bowdoin College, Brunswick, Me. 1887.
- C. C. Wright, University of Virginia, Charlottesville, Va. 1902.
- Prof. Ellsworth D. Wright, Lawrence University, Appleton, Wis. 1898.
- Dr. Henry B. Wright, Yale University, New Haven, Conn. (86 Connecticut Hall). 1903.
- Prof. Henry P. Wright, Yale University, New Haven, Conn. (128 York St.). 1883.
- Prof. John Henry Wright, Harvard University, Cambridge, Mass. 1874.
- Herbert H. Yeames, Hobart College, Geneva, N. Y. 1906.
- Prof. Clarence H. Young, Columbia University, New York, N. Y. (312 West 88th St.). 1890.
- Mrs. Richard Mortimer Young, National Cathedral School, Washington, D. C. 1906.
- Prof. R. B. Youngman, Lafayette College, Easton, Pa. 1901.

[Number of Members, 516.]

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Albert H. Allen, University of California, Berkeley, Cal. (2425 Virginia St.). 1900.

Prof. James T. Allen, University of California, Berkeley, Cal. (2243 College Ave.). 1898.

Prof. Louis F. Anderson, Whitman College, Walla Walla, Wash. (364 Boyer Ave.). 1887.

Prof. M. B. Anderson, Leland Stanford Jr. University, Stanford University, Cal. 1901.

Prof. H. T. Archibald, Occidental College, Los Angeles, Cal. 1901.

Prof. Henry H. Armstrong, Whitworth College, Tacoma, Wash. 1906.

Prof. William F. Badè, Pacific Theological Seminary, Berkeley, Cal. 1903.

Prof. C. B. Bradley, University of California, Berkeley, Cal. (2639 Durant Ave.). 1900.

Dr. Carlos Bransby, University of California, Berkeley, Cal. (2323 College Ave.). 1903.

Rev. William A. Brewer, St. Matthew's Hall, San Mateo, Cal. 1900.

B. H. Cerf, University of California, Berkeley, Cal. 1903.

Prof. Samuel A. Chambers, University of California, Berkeley, Cal. (2223 Ather-ton St.). 1900.

John A. Child, University of California, Berkeley, Cal. (Cloyne Court). 1906.

Prof. J. E. Church, Jr., University of Nevada, Reno, Nev. 1901.

Prof. Edward B. Clapp, American School of Classical Studies, Athens, Greece. 1886.

Prof. John T. Clark, University of California, Berkeley, Cal. (2214 Russell St.). 1906.

Prof. W. A. Cooper, Leland Stanford Jr. University, Palo Alto, Cal. (1111 Emerson St.). 1901.

J. Allen De Cou, Monrovia, Cal. 1900.

Ludwig J. Demeter, University of California, Berkeley, Cal. (1300 Grove St.). 1903.

Monroe E. Deutsch, High School, Berkeley, Cal. 1904.

Henry B. Dewing, High School, Berkeley, Cal. 1903.

Prof. Robert Dupouey, University of California, Berkeley, Cal. (2301 Hearst Ave.). 1906.

Prof. J. Elmore, Leland Stanford Jr. University, Stanford University, Cal. 1900.

Prof. H. Rushton Fairclough, Leland Stanford Jr. University, Stanford University, Cal. 1887.

- Prof. W. S. Ferguson, University of California, Berkeley, Cal. (Cloyne Court). 1899.
- Prof. Ewald Flügel, Leland Stanford Jr. University, Stanford University, Cal. 1900.
- Prof. Benjamin O. Foster, Leland Stanford Jr. University, Stanford University, Cal. 1899.
- Prof. P. J. Frein, University of Washington, Seattle, Wash. (University Station, Box 104). 1900.
- Prof. John Fryer, University of California, Berkeley, Cal. (2620 Durant Ave.). 1900.
- Dr. John Gamble, Haywards, Cal. 1902.
- Prof. Charles M. Gayley, University of California, Berkeley, Cal. (2328 Piedmont Ave.). 1895.
- Charles B. Gleason, High School, San José, Cal. 1900.
- Dr. Pliny E. Goddard, University of California, Berkeley, Cal. (2523 Hilgard Ave.). 1902.
- Walter H. Graves, High School, Oakland, Cal. (1428 Seventh Ave.). 1900.
- Miss Rebecca T. Greene, Palo Alto, Cal. 1900.
- Prof. James O. Griffin, Leland Stanford Jr. University, Stanford University, Cal. (Box 144). 1896.
- Prof. A. S. Haggett, University of Washington, Seattle, Wash. 1901.
- Prof. Walter Morris Hart, University of California, Berkeley, Cal. (2255 Piedmont Ave.). 1903.
- Prof. George Hempl, Leland Stanford Jr. University, Stanford University, Cal. 1895.
- Miss F. Hodgkinson, Lowell High School, San Francisco, Cal. 1903.
- M. C. James, High School, Berkeley, Cal. 1900.
- Prof. Oliver M. Johnston, Leland Stanford Jr. University, Stanford University, Cal. 1900.
- Winthrop L. Keep, Mills College, Alameda Co., Cal. 1900.
- Dr. Alfred L. Kroeber, University of California, Berkeley, Cal. 1902.
- Dr. Benjamin P. Kurtz, University of California, Berkeley, Cal. 1906.
- Prof. A. F. Lange, University of California, Berkeley, Cal. (2629 Haste St.). 1900.
- Dr. Ivan M. Linforth, University of California, Berkeley, Cal. (2116 Bancroft Way). 1903.
- Prof. E. W. Martin, Leland Stanford Jr. University, Palo Alto, Cal. (727 Cowper St.). 1903.
- Miss Gertrude H. Mason, Berkeley, Cal. (2627 Channing Way). 1906.
- Prof. John E. Matzke, Leland Stanford Jr. University, Stanford University, Cal. (Box 105). 1900.
- Prof. William A. Merrill, University of California, Berkeley, Cal. (2609 College Ave.). 1886.
- Francis O. Mower, High School, Napa, Cal. 1900.
- Dr. E. J. Murphy, Tarlac, Tarlac Province, Philippine Islands. 1900.
- Prof. Augustus T. Murray, Leland Stanford Jr. University, Stanford University, Cal. 1887.
- Prof. A. G. Newcomer, Leland Stanford Jr. University, Palo Alto, Cal. 1902.
- Rabbi Jacob Nieto, San Francisco, Cal. (1719 Bush St.). 1900.

- Prof. George R. Noyes, University of California, Berkeley, Cal. (2249 College Ave.). 1901.
- Prof. H. C. Nutting, University of California, Berkeley, Cal. (Box 272). 1900.
- Dr. Charles J. O'Connor, University of California, Berkeley, Cal. (2545 Benvenue Ave.). 1900.
- Dr. Andrew Oliver, High School, Yreka, Cal. 1900.
- Clarence Paschall, University of California, Berkeley, Cal. (2615 Virginia St.). 1903.
- Dr. Torsten Petersson, University of California, Berkeley, Cal. 1905.
- Dr. William Popper, University of California, Berkeley, Cal. (The Berkshire). 1905.
- Prof. Henry W. Prescott, University of California, Berkeley, Cal. (2525 Etna St.). 1899.
- Prof. Clifton Price, University of California, Berkeley, Cal. (University Terrace). 1899.
- E. K. Putnam, Davenport, Ia. 1901.
- Miss Cecilia Raymond, Berkeley, Cal. (2407 S. Atherton St.). 1900.
- Prof. Karl G. Rendtorff, Leland Stanford Jr. University, Palo Alto, Cal. (1130 Bryant St.). 1900.
- Prof. Leon J. Richardson, University of California, Berkeley, Cal. 1895.
- Dr. Arthur W. Ryder, University of California, Berkeley, Cal. (2243 Piedmont Ave.). 1902.
- Prof. H. K. Schilling, University of California, Berkeley, Cal. (2316 Le Conte Ave.). 1901.
- Prof. F. G. G. Schmidt, University of Oregon, Eugene, Ore. 1900.
- Prof. Colbert Searles, Leland Stanford Jr. University, Stanford University, Cal. (Box 281). 1901.
- Prof. Henry Senger, University of California, Berkeley, Cal. (1429 Spruce St.). 1900.
- S. S. Seward, Leland Stanford Jr. University, Stanford University, Cal. (Box 771). 1902.
- Prof. Macy M. Skinner, Leland Stanford Jr. University, Stanford University, Cal. 1906.
- Prof. David Thomson, University of Washington, Seattle, Wash. 1902.
- Pres. Benjamin Ide Wheeler, University of California, Berkeley, Cal. 1879.
- Prof. Edward A. Wicher, San Francisco Theological Seminary, San Anselmo, Cal. 1906.

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 Berkeley, Cal. : University of California Library.
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 Minneapolis, Minn. : Athenæum Library.
 Minneapolis, Minn. : Library of the University of Minnesota.
 Nashville, Tenn. : Vanderbilt University Library.
 Newton Centre, Mass. : Library of Newton Theological Institution.
 New York, N. Y. : New York Public Library.
 New York, N. Y. : Library of Columbia University.
 New York, N. Y. : Library of the College of the City of New York.
 New York, N. Y. : Union Theological Seminary Library (700 Park Ave.).
 Olivet, Mich. : Olivet College Library.
 Philadelphia, Pa. : American Philosophical Society.
 Philadelphia, Pa. : The Library Company of Philadelphia.

Philadelphia, Pa.: The Mercantile Library.
Philadelphia, Pa.: University of Pennsylvania Library.
Pittsburg, Pa.: Carnegie Library.
Poughkeepsie, N. Y.: Vassar College Library.
Providence, R. I.: Brown University Library.
Rochester, N. Y.: Rochester University Library.
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Tokio, Japan: Library of Imperial University.
Toronto, Can.: University of Toronto Library.
University of Virginia, Va.: University Library.
Urbana, Ill.: University of Illinois Library.
Washington, D. C.: Library of the Catholic University of America.
Washington, D. C.: United States Bureau of Education.
Wellesley, Mass.: Wellesley College Library.
Worcester, Mass.: Free Public Library.

[Number of subscribing institutions, 60.]

TO THE FOLLOWING LIBRARIES AND INSTITUTIONS THE TRANSACTIONS ARE
ANNUALLY SENT, GRATIS.

American School of Classical Studies, Athens.
American School of Classical Studies, Rome (Via Vicenza 5).
British Museum, London.
Royal Asiatic Society, London.
Philological Society, London.
Society of Biblical Archaeology, London.
Indian Office Library, London.
Bodleian Library, Oxford.
University Library, Cambridge, England.
Advocates' Library, Edinburgh, Scotland.
Trinity College Library, Dublin, Ireland.
Asiatic Society of Bengal, Calcutta.
Bombay Branch of the Royal Asiatic Society.
North-China Branch of the Royal Asiatic Society, Shanghai.
Japan Asiatic Society, Yokohama.
Public Library of Victoria, Melbourne, Australia.
Sir George Grey's Library, Cape Town, Africa.
Reykjavik College Library, Iceland.
University of Christiania, Norway.
University of Upsala, Sweden.
Stadsbiblioteket, Göteborg, Sweden.
Russian Imperial Academy, St. Petersburg.
Austrian Imperial Academy, Vienna.
Anthropologische Gesellschaft, Vienna.
Biblioteca Nazionale, Florence, Italy.

Reale Accademia delle Scienze, Turin.
 Société Asiatique, Paris, France.
 Athénée Oriental, Louvain, Belgium.
 Curatorium of the University, Leyden, Holland.
 Bataviaasch Genootschap van Kunsten en Wetenschappen, Batavia, Java.
 Royal Prussian Academy of Sciences, Berlin, Germany.
 Royal Saxon Academy of Sciences, Leipsic.
 Royal Bavarian Academy of Sciences, Munich.
 Deutsche Morgenländische Gesellschaft, Halle.
 Library of the University of Bonn.
 Library of the University of Freiburg in Baden.
 Library of the University of Giessen.
 Library of the University of Jena.
 Library of the University of Königsberg.
 Library of the University of Leipsic.
 Library of the University of Toulouse.
 Library of the University of Tübingen.
 Imperial Ottoman Museum, Constantinople.
 Smithsonian Institution, Washington, D. C.

[Number of foreign institutions, 43.]

TO THE FOLLOWING FOREIGN JOURNALS THE TRANSACTIONS ARE ANNUALLY
SENT, GRATIS.

Athenæum, London.
 Classical Review, London.
 Revue Critique, Paris.
 Revue de Philologie, Paris (Adrien Krebs, 11 Rue de Lille).
 Mémoires de la Société de Linguistique, à la Sorbonne, Paris.
 Berliner Philologische Wochenschrift, Berlin.
 Deutsche Literaturzeitung, Berlin.
 Indogermanische Forschungen, Strassburg (K. J. Trübner).
 Literarisches Centralblatt, Leipsic.
 Musée Belge, Liège, Belgium (Prof. Waltzing, 9 Rue du Parc).
 Neue philologische Rundschau, Gotha (F. A. Perthes).
 Wochenschrift für klassische Philologie, Berlin.
 Rivista di Filologia, Turin (Ermanno Loescher).
 Bolletino di Filologia Classica, Via Vittorio Amadeo ii, Turin.
 Biblioteca delle Scuole Italiane, Naples (Dr. A. G. Amatucci, Corso Umberto
I, 106).
 Zeitschrift für die österr. Gymnasien, Vienna (Prof. J. Golling, Maximilians-
Gymnasium).
 L'Université Catholique, Lyons (Prof. A. Lepitre, 10 Avenue de Noailles).
 La Cultura, Rome, Via dei Sediari 16A.

[Total (595 + 60 + 43 + 1 + 18) = 717.]

CONSTITUTION
OF THE
AMERICAN PHILOLOGICAL ASSOCIATION.

ARTICLE I.—NAME AND OBJECT.

1. This Society shall be known as "The American Philological Association."
2. Its object shall be the advancement and diffusion of philological knowledge.

ARTICLE II.—OFFICERS.

1. The officers shall be a President, two Vice-Presidents, a Secretary and Curator, and a Treasurer.
2. There shall be an Executive Committee of ten, composed of the above officers and five other members of the Association.
3. All the above officers shall be elected at the last session of each annual meeting.

ARTICLE III.—MEETINGS.

1. There shall be an annual meeting of the Association in the city of New York, or at such other place as at a preceding annual meeting shall be determined upon.
2. At the annual meeting, the Executive Committee shall present an annual report of the progress of the Association.
3. The general arrangements of the proceedings of the annual meeting shall be directed by the Executive Committee.
4. Special meetings may be held at the call of the Executive Committee, when and where they may decide.

ARTICLE IV. — MEMBERS.

1. Any lover of philological studies may become a member of the Association by a vote of the Executive Committee and the payment of five dollars as initiation fee, which initiation fee shall be considered the first regular annual fee.

2. There shall be an annual fee of three dollars from each member, failure in payment of which for two years shall *ipso facto* cause the membership to cease.

3. Any person may become a life member of the Association by the payment of fifty dollars to its treasury, and by vote of the Executive Committee.

ARTICLE V. — SUNDRIES.

1. All papers intended to be read before the Association must be submitted to the Executive Committee before reading, and their decision regarding such papers shall be final.

2. Publications of the Association, of whatever kind, shall be made only under the authorization of the Executive Committee.

ARTICLE VI. — AMENDMENTS.

Amendments to this Constitution may be made by a vote of two-thirds of those present at any regular meeting subsequent to that in which they have been proposed.

AMENDMENT I. Besides the officers named in Article II, there shall also be an Assistant Secretary, to assist the Secretary during the sessions of the Association, but not to be a member of the Executive Committee.

ADMINISTRATIVE RESOLUTIONS.

CERTAIN matters of administration not specifically provided for in the Constitution have been determined from time to time by special votes of the Association, or of its Executive Committee. The more important of these actions still in force are as follows :—

1. WINTER MEETINGS. On September 19, 1904, the Association, which had been accustomed to hold its annual meetings in the month of July, voted, "That, by way of experiment, the next two meetings of the Association be held during Convocation Week in 1905 and 1906" (PROCEEDINGS, XXXV, li). At the second of the annual meetings under this vote, held at Washington, January 2-4, 1907, it was voted "That until further notice the Association continue the practice of a winter meeting, to be held between Christmas and New Year's, if possible in conjunction with the Archaeological Institute of America" (above, p. xi).

2. NOMINATING COMMITTEE. On July 8, 1903, the Association, in session at New Haven, voted to establish a permanent Nominating Committee of five members, one of whom retires each year after five years of service, and is replaced by a successor named by the President of the Association. By the terms of the vote the question of final approval or disapproval of this plan will come before the Association in 1908 (XXXIV, xix, xlvi). The present membership of the Committee is as follows :—

Professor Samuel Hart, *Chairman*.
Professor Milton W. Humphreys.
Professor Martin L. D'Ooge.
Professor Herbert Weir Smyth.
Professor Samuel Ball Platner.

3. PHILOLOGICAL ASSOCIATION OF THE PACIFIC COAST. On July 5, 1900, the Association, in session at Madison, accepted the recommendation of the Executive Committee defining the terms of affiliation between the Philological Association of the Pacific Coast and the American Philological Association (XXXI, xxix; cf. XXXII, lxxii).

4. SALARY OF THE SECRETARY AND TREASURER. In July, 1901, the Executive Committee fixed the salary of the Secretary and Treasurer at \$300, to include any outlay for clerical assistance (XXXII, lxxii).

5. PUBLISHING CONTRACT. The contract with Messrs. Ginn & Co. has been renewed July 1, 1906, by authority of the Executive Committee, on the same terms as for the preceding lustrum (cf. XXXII, lxxii).

PUBLICATIONS OF THE ASSOCIATION.

THE annually published PROCEEDINGS of the American Philological Association contain, in their present form, the programme and minutes of the annual meeting, brief abstracts of papers read, reports upon the progress of the Association, and lists of its officers and members.

The annually published TRANSACTIONS give the full text of such articles as the Executive Committee decides to publish. The PROCEEDINGS are bound with them as an Appendix.

For the contents of Volumes I—XXXII inclusive, see Volume XXXIV, pp. cxliii ff.

The contents of the last five volumes are as follows:—

1902.—Volume XXXIII.

Earle, M. L.: Studies in Sophocles's *Trachinians*.

Morgan, M. H.: Remarks on the water supply of ancient Rome.

Richardson, L. J.: On certain sound properties of the Sapphic strophe as employed by Horace.

Shipley, F. W.: Numeral corruptions in a ninth century Ms of Livy.

Steele, R. B.: Some forms of complementary sentences in Livy.

Prentice, W. K.: Fragments of an early Christian liturgy in Syrian inscriptions.

Allen, J. T.: On the so-called iterative optative in Greek.

Wheeler, B. I.: Herodotus's account of the battle of Salamis.

Perrin, P.: The Nikias of Pasiphon and Plutarch.

Hempl, G.: The Duenos inscription.

Proceedings of the thirty-fourth annual session, Schenectady, 1902.

Proceedings of the Philological Association of the Pacific Coast, San Francisco, 1901.

1903.—Volume XXXIV.

Moore, F. G.: Studies in Tacitean ellipsis: descriptive passages.

Goodell, T. D.: Word-accent in Catullus's galliambics.

Brownson, C. L.: The succession of Spartan nauarchs in *Hellenica* I.

Prescott, H. W.: Magister curiae in Plautus's *Aulularia* 107.

Miller, C. W. E.: Hephaestion and the anapaest in the Aristophanic trimeter.

Radford, R. S.: The Latin monosyllables in their relation to accent and quantity.

A study in the verse of Terence.

March, F. A. : Three new types.

Proceedings of the thirty-fifth annual meeting, New Haven, 1903.

Proceedings of the fourth annual meeting of the Philological Association of the Pacific Coast, San Francisco, 1902.

1904. — Volume XXXV.

Ferguson, W. S. : Historical value of the twelfth chapter of Plutarch's *Life of Pericles*.

Botsford, G. W. : On the distinction between *Comitia* and *Concilium*.

Radford, R. S. : Studies in Latin accent and metric.

Johnson, C. W. L. : The *Accentus* of the ancient Latin grammarians.

Bolling, G. M. : The *Çāntikalpa* of the Atharva-Veda.

Rand, E. K. : Notes on Ovid.

Goebel, J. : The etymology of *Mephistopheles*.

Proceedings of the thirty-sixth annual meeting, St. Louis, 1904.

Proceedings of the fifth and sixth annual meetings of the Philological Association of the Pacific Coast, San Francisco, 1903, 1904.

1905. — Volume XXXVI.

Sanders, H. A. : The *Oxyrhynchus* epitome of Livy and Reinhold's lost chronicon.

Meador, C. L. : Types of sentence structure in Latin prose writers.

Stuart, D. R. : The reputed influence of the *dies natalis* in determining the inscription of restored temples.

Bennett, C. E. : The ablative of association.

Harkness, A. G. : The relation of accent to elision in Latin verse.

Bassett, S. E. : Notes on the bucolic diaeresis.

Watson, J. C. : Donatus's version of the Terence *didascaliae*.

Radford, R. S. : Plautine synizesis.

Kelsey, F. W. : The title of Caesar's work.

Proceedings of the thirty-seventh annual meeting, Ithaca, N. Y., 1905.

Proceedings of the seventh annual meeting of the Philological Association of the Pacific Coast, San Francisco, 1905.

1906. — Volume XXXVII.

Fay, E. W. : Latin word-studies.

Ferrin, B. : The death of Alcibiades.

Kent, R. G. : The time element in the Greek drama.

Harry, J. E. : The perfect forms in later Greek.

Anderson, A. R. : *Ei*-readings in the Mss of Plautus.

Hopkins, E. W. : The Vedic dative reconsidered.

McDaniel, W. B. : Some passages concerning ball-games.

Murray, A. T.: The bucolic idylls of Theocritus.

Harkness, A. G.: Pause-elision and hiatus in Plautus and Terence.

Cary, E.: Codex Γ of Aristophanes.

Proceedings of the thirty-eighth annual meeting, Washington, D. C., 1907.

Proceedings of the eighth annual meeting of the Philological Association of the Pacific Coast, Berkeley, 1906.

The Proceedings of the American Philological Association are distributed gratis upon application to the Secretary or to the Publishers until they are out of print.

Fifty separate copies of articles printed in the Transactions, ten of articles printed in the Proceedings, are given to the authors for distribution. Additional copies will be furnished at cost.

The "Transactions *for*" any given year are not always published in that year. To avoid mistakes in ordering back volumes, please state—not the year of publication, but rather—the year *for* which the Transactions are desired, adding also the volume-number, according to the following table:—

The Transactions for 1869 and				The Trans. for 1888 form Vol. XIX.			
		1870	form Vol. I.			1889	" " XX.
The Trans. for	1871	"	" II.	"	"	1890	" " XXI.
"	1872	"	" III.	"	"	1891	" " XXII.
"	1873	"	" IV.	"	"	1892	" " XXIII.
"	1874	"	" V.	"	"	1893	" " XXIV.
"	1875	"	" VI.	"	"	1894	" " XXV.
"	1876	"	" VII.	"	"	1895	" " XXVI.
"	1877	"	" VIII.	"	"	1896	" " XXVII.
"	1878	"	" IX.	"	"	1897	" " XXVIII.
"	1879	"	" X.	"	"	1898	" " XXIX.
"	1880	"	" XI.	"	"	1899	" " XXX.
"	1881	"	" XII.	"	"	1900	" " XXXI.
"	1882	"	" XIII.	"	"	1901	" " XXXII.
"	1883	"	" XIV.	"	"	1902	" " XXXIII.
"	1884	"	" XV.	"	"	1903	" " XXXIV.
"	1885	"	" XVI.	"	"	1904	" " XXXV.
"	1886	"	" XVII.	"	"	1905	" " XXXVI.
"	1887	"	" XVIII.	"	"	1906	" " XXXVII.

The price of these volumes is \$2.00 apiece, except Volumes XV, XX, XXIII, and XXXII, for which \$2.50 is charged. The first two volumes will not be sold separately. A charge of fifty cents each is made for the Index of Authors and Index of Subjects to Vols. I-XX, and to Vols. XXI-XXX.

BINDING.

Back volumes will be bound in the style of this volume for thirty-five cents each by F. J. Barnard & Co., 17 Province St., Boston, Mass., provided at least twelve volumes are sent at a time, and the cost of transportation both ways is paid by the owner. All parcels should be plainly marked with the name and address of the sender, and the binders should be notified at the time the unbound volumes are sent in order that the sender may be identified.

Libraries may obtain bound copies of the annual volumes at twenty-five cents per volume in addition to the regular price.

REDUCTION IN THE PRICE OF COMPLETE SETS.

Single COMPLETE SETS of the Transactions and Proceedings will be sold, until further notice, at a reduction of 20%.

It is especially appropriate that American Libraries should exert themselves to procure this series while it may be had. It is the work of American scholars, and contains many valuable articles not elsewhere accessible; and, apart from these facts, as the first collection of essays in general philology made in this country, it is sure to be permanently valuable for the history of American scholarship.

APPENDIX.

REPORT ON THE NEW PHONETIC ALPHABET.

The undersigned, your representatives on the Joint Committee, representing the National Educational Association, the American Philological Association, and the Modern Language Association of America, on the subject of a Phonetic English Alphabet, beg leave to report in accordance with your instructions of September 19, 1904.¹

The circumstances under which the various committees concerned in this matter have worked render necessary a short review of the previous work in this Association.

The movement within the American Philological Association looking to the revision of the English alphabet and the regulation of English spelling began in 1874, when the President for that year, Professor Francis A. March, in his presidential address, stated the problem and expressed his opinion in favor of formal action. In 1875, the succeeding President, Dr. J. Hammond Trumbull, expressed a like opinion, and a committee was appointed to consider the subject and to report at the same session. The committee consisted of Professor Francis A. March, Professor S. S. Haldeman, and Professor Lewis R. Packard. On the third day they made a report, suggesting the adoption and publication by authority of the Association of "a considerable list of words, in which the spelling may be changed, by dropping silent letters and otherwise," and recommending "that a committee be raised, to consist of the first president of the Association (Professor W. D. Whitney) and other recognized representatives of our great universities and of linguistic science, to whom the whole subject be referred, and who may prepare and print such a list of words, if they think best, and who be requested to report at the next meeting of the Association."

A committee was accordingly appointed, consisting of Professor William D. Whitney, of Yale College; J. Hammond Trumbull; Professor Francis J. Child, of Harvard College; Professor Francis A. March, of Lafayette College; and Professor S. S. Haldeman, of the University of Pennsylvania. At the annual meeting in July, 1876, the chairman, Professor Whitney, presented the following report, sometimes called the "Principles of '76":—

¹ PROCEEDINGS, vol. XXXV, p. xxvii.

“(1) The true and sole office of alphabetic writing is faithfully and intelligibly to represent spoken speech. So-called ‘historical’ orthography is only a concession to the weakness of prejudice.

“(2) The ideal of an alphabet is that every sound should have its own unvarying sign, and every sign its own unvarying sound.

“(3) An alphabet intended for use by a vast community need not attempt an exhaustive analysis of the elements of utterance and a representation of the nicest varieties of articulation; it may well leave room for the unavoidable play of individual and local pronunciation.

“(4) An ideal alphabet would seek to adopt for its characters forms which should suggest the sounds signified, and of which the resemblances should in some measure represent the similarities of the sounds. But for general practical use there is no advantage in a system which aims to depict in detail the physical processes of utterance.

“(5) No language has ever had, or is likely to have, a perfect alphabet, and in changing and amending the mode of writing of a language already long written, regard must necessarily be had to what is practically possible quite as much as to what is inherently desirable.

“(6) To prepare the way for such a change, the first step is to break down, by the combined influence of enlightened scholars and of practical educators, the immense and stubborn prejudice which regards the established modes of spelling almost as constituting *the* language, as having a sacred character, as in themselves preferable to others. All agitation and all definite proposals of reform are to be welcomed so far as they work in this direction.

“(7) An altered orthography will be unavoidably offensive to those who are first called upon to use it; but any sensible and consistent new system will rapidly win the hearty preference of the mass of writers.

“(8) The Roman alphabet is so widely and firmly established in use among the leading civilized nations that it cannot be displaced; in adapting it to improved use for English, the efforts of scholars should be directed toward its use with uniformity and in conformity with other nations.”

The report was accepted, and, on motion of Professor Whitney, the committee was continued another year, with Professor March as chairman. The reports of the Committee (of 1875), so far as they have been printed, appear in the PROCEEDINGS and TRANSACTIONS, and are reproduced, with accompanying historical matter referring to the

general movement for spelling reform, in a "Circular of Information" of the Bureau of Education, namely, "Circular No. 7, 1880" (published 1881), written by Professor March, which was again published, revised, and enlarged by the same author, as "Circular No. 8, 1893" (published 1893). This document has been widely circulated. A new edition, brought up to date, is much to be desired. It is necessary not only as a document of information, but as a check on the extravagant and individual schemes which get into print and mislead the public as to the aims and ideas of the serious scholars and educators who are endeavoring to solve the problem.

The Committee above mentioned, following out the principles enunciated in 1876, presented in 1877 a report in which it offered an adaptation of the English alphabet. Setting aside all the individual "schemes" based upon the alleged "English values" of the vowels, eked out by "new letters" distorted from old letters, the Committee took the original Latin alphabet, in its modern English and European form, with the original or classical Latin powers, but accepted the desirable additions and discriminations made in medieval and modern times (*i* and *j*, *u* and *v* discriminated, *w* and *y* consonant added, etc.).

It is important to quote the report of 1877 in full, in order to see what it recommended and what it purposely left for future adjustment:—

"The attempt to prepare an English alphabet according to the principles laid down in the report of last year brings out the following facts:—

"1. There are eighteen Roman letters which commonly represent in English nearly the same elementary sounds which they represented in Latin: *a* (father), *b*, *c* (*k*, *g*), *d*, *e* (met), *f*, *g* (go), *h*, *i* (pick), *l*, *m*, *n*, *o* (go), *p*, *r*, *s* (so), *t*, *u* (full).

"2. The consonant sounds represented in Latin by *i* and *u* are now represented by *y* and *w*, and the sonants corresponding to *f* and *s* are now represented by *v* and *z*.

"3. There are three short vowels unknown to the early Romans which are without proper representatives in English: those in *fat*, *not*, *but*.

"4. There are five elementary consonants represented by digraphs: *th* (*thin*), *th* = *dh* (*thine*, *then*), *sh* (*she*), *zh* (*azure*), *ing* (*sing*): to which may be added *ch* (*church*), *g* (*j*).

"It seems best to follow the Latin and other languages written in Roman letters in the use of a single sign for a short vowel and its

long, distinguishing them, when great exactness is required, by a diacritical mark.

“The alphabet would then have thirty-two letters.

“Twenty-two of these have their common form and power, as described above in statements 1 and 2.

“The three vowels in *fat, not, but* need new letters. Without laying any stress on the exact form, it is recommended to try some modification of *a, o, u*, such as *ɑ, ɔ, u*.

“For the consonants now represented by digraphs new letters would be desirable, but no particular forms are now recommended. The following are mentioned:—

“*ð, ð̄, ð̄̄* (then); *þ, þ̄* (thin); *ʃ, ʃ̄, [š]* (sh); *ʒ, [ž]* (zh), *ŋ* (ng); *č* (ch).

“The use of these letters with only these powers and the dropping of silent letters will so change the look of large numbers of words that they will not be recognized at sight. It seems necessary, therefore, that there should be a transition period, and for that the following suggestions are made:—

“(1) Transition characters may be used, resembling, if possible, two letters. [Eight such characters are given.]

“(2) The digraphs now representing single consonants may be named and otherwise treated as single letters.

“(3) New letters can be easiest introduced by using them only for the old letters which they resemble in form.

“(4) Long words bear changes best, and vowels are more easily changed than consonants, which project more above and below the line. Dropping final silent *e* is the easiest change.”

This report was the first of a long series of reports made by the same Committee (of 1875), which has been continued from year to year with the same chairman, Professor March. In 1881 Professor Thomas R. Lounsbury was chosen to succeed Professor Haldeman, deceased, and Professor William F. Allen and Professor Thomas R. Price were added to the committee. With the successive annual reports the attitude of the Association and of the scholars immediately concerned was made sufficiently clear, and the vacancies caused by the death of several members (Child, Trumbull, Whitney, Price, Allen) have not been filled. The committee now consists of Professor March.

It will be noticed that this report is couched in the most judicial terms. It is rather a statement of existing facts, than a recommended scheme. But with the sanction of the Association, it became a recom-

mended scheme. As such it was adopted by the Spelling Reform Association, and by many other bodies, and has been widely known as 'the Philological Association's alphabet,' 'the Philological alphabet,' and sometimes as 'the Scientific alphabet.' The last name describes rather the spirit than the substance of the alphabet. No compromise based upon the ordinary Roman alphabet can be truly "scientific." But as a scheme that adequately meets most of the requirements of a practical alphabet, and that can be used alike by scholars and the general public for all the purposes of a practical alphabet, it is substantially "scientific," being indeed nothing else than the Roman alphabet as evolved thru the centuries, with many of its ancient faults remedied, and some of its modern faults deliberately removed, in a scientific spirit.

It will be noticed that the report does not definitely decide the question as between digraphs and single characters for the otherwise unrepresented consonant sounds. It allows the digraphs, but expresses an abstract preference for single characters. Nothing more could be done at that time. Indeed, the whole report, judicial as it seems now, was rather "advanced" and bold for that year of grace.

It will be noticed also that the report accepts, as a matter of course, the ordinary open form of 'a' as the letter for the vowel in *father*, and recommends some modification of this letter, "such as *a*," for the vowel in *fat*. In the publications of the Spelling Reform Association the two forms 'a' and 'a' are reverst as to their powers, the 'a' being used for the vowel in *fat* and 'a' for the vowel in *father*. There are good reasons for either choice, but the records of the American Philological Association do not (so far as we know) show that the recommendation of the report of 1877 was ever officially changed. The matter is of some interest now in view of the fact that the Report of the Committee of the Modern Language Association, to be mentioned later, reverts in this respect to the original recommendation of the Committee of this Association.

The Committee's subsequent reports, since 1877, have been concerned chiefly with the effort to bring about an agreement between the American Philological Association and the Philological Society of London upon a list of amended spellings. This effort culminated in the publication of such a list, of about three thousand five hundred words, in the TRANSACTIONS for 1886. Subsequent reports have narrated the progress of the general movement, and have not revised or added to the recommendations relating to a phonetic alphabet contained in the report for 1877.

In the meantime some members of the Association and of the other philological societies of the United States, including some who are professionally connected with the great dictionaries, have been interested, both as students of the subject and as persons often called upon to give advice in the matter to teachers and publishers, in the endeavor to establish, alongside of the conventional alphabet and the conventional dictionary and spelling-book notations, a more or less international phonetic alphabet, constructed with a view to its use in dictionaries and spelling books as a key to pronunciation, that is, to its use in respelling the words so as to indicate their real pronunciation. An alphabet for this purpose may be made identical with a phonetic alphabet intended as a standard for amending the current spelling, but it may be necessary to include in it certain distinctions that are not necessary in a popular phonetic alphabet. The phonetic alphabet intended for the one purpose should not differ from the other in the principal symbols employed — they may be more or they may be less, and they may have extra diacritics, but they should otherwise be identical.

Much quiet agitation, in the shape of letters, papers, addresses, motions, resolutions, had been going on for years, when the matter was formally brought up in the National Educational Association.

At the meeting of the Department of Superintendence of the National Educational Association in Cincinnati, February 25, 1903, on the motion of Mr. E. O. Vaile, it was

“*Resolved*: (1) That a committee of five be appointed by the chair, to invite, in the name of this department, like committees of conference from the Modern Language Association and the American Philological Association to consider the need and possibility of a universal system of key notation for indicating pronunciation, and to recommend for the endorsement of the societies such a system, or at least a simple practical phonetic alphabet as the universal basis of such a system.

“(2) That the Board of Directors of the National Educational Association and the proper committee of the Council of Education be requested to authorize and appropriate \$100 for the use of this committee in preparing the report.”¹

The resolutions were adopted as read, and the following committee subsequently appointed by the president of the Department of Superintendence: E. O. Vaile, *chairman*; President W. R. Harper, Chicago; Superintendent Aaron Gove, Denver; Superin-

¹ Proceedings of the National Educational Association for 1903, page 140.

tendent F. Louis Soldan, St. Louis; Superintendent T. M. Balliet, Springfield, Mass.

Acting upon the invitation of the National Educational Association, Professor Charles Forster Smith, then President of the American Philological Association, appointed in May, 1903, the following members¹ to represent the Association at the Joint Conference called to meet at Boston: Professor Francis A. March, *chairman*, Dr. Charles P. G. Scott, Professor George Hempl, President Benjamin Ide Wheeler, and Professor Frank G. Hubbard. It so happened that several of these members were not at the Conference.

The Joint Conference took place in Boston, July 9, 1903. Professor Calvin Thomas was made chairman and was instructed to appoint a Joint Committee, of which he should be chairman, to prepare a report to be submitted at a subsequent meeting of the Joint Conference. The other members of the Joint Committee were Professor O. F. Emerson of the Western Reserve University, Professor George Hempl of the University of Michigan, Dr. Charles P. G. Scott of the Century Dictionary, and Mr. E. O. Vaile, then editor of *Intelligence*. This committee made a tentative report in the summer of 1904 and published it in the form of a pamphlet.² In order to facilitate progress, this report, at the request of the representative of the National Educational Association, was presented by the representatives of the American Philological Association and the Modern Language Association directly to these associations at their next meetings, a printed copy having previously been mailed to every member of each association.

At the meeting of the American Philological Association (St. Louis, September, 1904), the report was presented by Professor George Hempl, then President of the Association, and it was "*Voted*, That the Association accepts the preliminary report of the Committee,

¹ The Secretary's minutes (PROCEEDINGS, July, 1903, p. iii) state that these members were appointed "to present a report to the National Educational Association on the subject of a reform of English Spelling." This statement is incorrect, inasmuch as the representatives of the Association were not invited to present a report to the National Educational Association, but to confer with representatives of the National Educational Association and the Modern Language Association, and in that the matter in hand was not spelling reform but the establishment of a phonetic alphabet for use in indicating pronunciation in dictionaries, spelling books, and philological books generally.

² "Report of a Joint Committee . . . on the Subject of a Phonetic English Alphabet," to be had of Professor Calvin Thomas, Columbia University, New York City.

and has a serious interest in the deliberations and recommendations of the Committee; that it requests the members of the Joint Committee that now represent the Association to continue in their present capacity, and to submit their final report, when this shall be ready; and that the Executive Committee be authorized to expend one hundred dollars, or thereabouts, towards the expenses of the Joint Committee."¹

At the last meeting of the Modern Language Association (Providence, December, 1904), the report was presented by Professor Calvin Thomas, on whose motion it was resolved that the President of the Association appoint a committee of five to examine the report and suggest what, if any, amendments are desirable before the alphabet proposed by the Joint Committee be submitted to the Association for final action.²

This Revising Committee of the Modern Language Association consisted of Professor Edward S. Sheldon of Harvard, *chairman*, Professor James W. Bright of the Johns Hopkins University, Professor Charles H. Grandgent of Harvard, Professor George Hempl of the University of Michigan, and Professor Raymond Weeks of the University of Missouri.

This Revising Committee held two meetings at which the various alterations proposed for the alphabet were discussed. The committee also examined "a considerable body of written criticism of the report of the former committee." The result was a unanimous report to the Modern Language Association at its meeting at Haverford (December, 1905). This report was then unanimously adopted by the Modern Language Association.

Thereupon your representatives on the Joint Committee reconsidered the arguments for and against the proposed amendments, and, with the approval of Professor Emerson and Mr. Vaile, the two other members of the Joint Committee then in this country (Professor Thomas being abroad), decided to concur in the recommendations of the Revising Committee of the Modern Language Association and to present to you the following report, which retains for the most part the wording of the report of the latter committee.

Only that part of the Joint Committee's Report which is concerned with the alphabet of medium precision, such as is needed for the

¹ PROCEEDINGS for September, 1904, p. xxvii.

² *Proceedings of the Modern Language Association* for 1904, p. xii.

great pronouncing dictionaries, is here treated, that is, Part III (pp. 17-37). Part V, the proposal for a shorter alphabet (for ordinary phonetic writing and practical spelling reform), offers no difficult problems, but it can hardly claim consideration before the adoption of an alphabet of medium precision. Part VI, the suggestion of a differentiated alphabet (for purposes requiring very great precision), presents a very difficult problem, and its discussion now would be premature. Moreover, the need of such an alphabet is in some measure supplied by the signs recommended in 10, below, and by the letters referred to in 12, below.

In what follows, the letters of the phonetic alphabet and any words in which that alphabet is employed are in Roman type. Italics designate letters of the ordinary alphabet, as now used, and words cited in the ordinary spelling. Thus, the sign *u* means the one vowel sound (heard in *bull*) which that letter is to have in the phonetic alphabet, while *u* is the letter of the ordinary alphabet, which may have any one of several values, as in *bull*, *cup*, *cure*, *rule*, *turn*, etc.

The Revising Committee and your representatives on the Joint Committee recommend the approval of the alphabet of medium precision proposed by the Joint Committee, with the following amendments:—

1. Omit *â* as the sign for the "intermediate vowel" in *ask*, *glass*, *aunt*, etc., and substitute *ɑ* for it. This latter sign is used in the Oxford English Dictionary as an "avowedly ambiguous" sign, meaning either *a* as in *art* or *a* as in *man*. The Joint Committee used it for the first vowel in *art*, *artistic*, etc. The Committee of 1875 suggested it for the *a* in *man*.

2. Use *a*, *â*, instead of *ɑ*, *ɑ̂*, for the first vowel in *artistic*, *art*, etc. The Joint Committee accepted *a* for the "short *a*" in *hat*, *fat*, etc., and *â* for the corresponding long sound, as in *stare*.

3. Add the ligature *æ*, to be substituted for the *a* of the Joint Committee's alphabet, as the sign for the "short *a*" in *hat*, *fat*, etc. Use the mark for length over this when needed, as in *stare*. This character should be called by the sound it indicates, not "*a—e*."

4. Add *ɪ* (*i.e.* *ī* with the mark of short quantity lowered so as to touch the letter) as a sign for the obscure vowel heard in the unstressed syllables of words like *added*, *honest*, *carriage*, *village*, *goodness*, *happily* (second and third syllables), *palace*, *surface*, etc.

5. For syllabic *l*, *m*, *n*, *r*, use 'l, 'm, 'n, 'r (*i.e.* an apostrophe preceding the letter), as in *able*, *êb'l*.

6. Use the modern Latin and European j (Latin i), not the English y (Anglo-Saxon *ȝ* or *g*), for the consonant in *ye*, *year*, *young*.

7. Instead of *iû*, *iu*, write *jû*, *ju*, treating the first element as a consonant. (But *iû*, *iu*, are to be admitted when needed to express a variant pronunciation.) This applies not only to initial sounds, as *union*, *use*, *you*, *ewe*, etc., but also to the medial or final sounds, as in *tube*, *new*, *few*, *feud*, *Tuesday*, *mule*, *pure*, *Puritan*, *puristic*, *mulatto*, etc.

8. Omit *ç* (barred c, for *tch*, *ch*, *t*, in *catch*, *chip*, *nature*) and *j* (for *dç*, *g*, *j*, *d* in *edge*, *gem*, *join*, *educate*). These were alternative signs proposed by the Joint Committee, to be used as well as the preferable *tʃ* and *dʒ*.

9. Use the Anglo-Saxon letter *ð* with a slanting stem instead of *d* with an upright stem. This can hardly be called an alteration of the sign intended in the former report. Any variety of the form may be used.

10. The Committee does not undertake in general to indicate the closeness or the openness of vowels, but leaves it to the dictionary maker to employ, if he chooses, the conventional dot under the letter as a sign of closeness, and the conventional hook under the letter as a sign of openness. Thus, *poor* would ordinarily be printed *pûr* or *pûə*, and *react* would be printed *riækt'*. But when it is desirable to indicate that the vowel in *poor* is open, and that in *react* close, they may be more exactly printed *pûr* or *pûə* and *riækt'*. Similarly, words like *me* *mî*, *who* *hû*, *met* *met*, *full* *ful*, may, if there is occasion for it, be more exactly printed *mî*, *hû*, *mæt*, *ful*, etc. The use of these conventional signs gives the phonetist the power to express exactly and consistently a large number of distinctions without increasing the number of letters.¹

11. Use *ê* for "long a" (as in *fate*) and *ô* for "long o" (as in *note*), as recommended by the Joint Committee. The diphthongal pronunciation, which is the usual one (tho the diphthong is for neither sound always the same) can be more precisely indicated, if any one

¹ The qualitative difference between *û* in *bur* and *u* in *but* is not one of closeness and openness, the tongue being farther forward in the former than in the latter. If the dictionary maker wishes to indicate this, he can use for the former an *u* with one upright notch like the back of an *r*. Some such form is needed when it is desirable to distinguish the very general American pronunciation of words like *hurry*, with the vowel of *fur*, but short, from the older pronunciation with *u*, still used in England and eastern New England. — G. H.

wishes to do so, by writing *ei*, *ou*, or *ɛɛ*, *oo*, according to the facts. See 10, above.

12. For the foreign sounds which will occasionally need representation the Committee suggests the symbols used in the alphabet of the International Phonetic Association.¹ This applies, for instance, to the French nasal vowels, to French *u*, or German *ü*, and to German *ç*.

The alphabet as thus arranged contains forty-one letters in all; or, if long and short vowels are not separately counted, the number is thirty-three, for eleven vowels and twenty-two consonants. Of these thirty-three letters, ten (five vowels and five consonants) do not belong to the ordinary English printed alphabet, tho several of them are perfectly familiar as script or capital forms. The ligature *æ* is here not treated as new; tho not counted in the ordinary alphabet, it is not a new sign, being found in all printing-offices and included in all the old spelling books. The new signs mentioned in 10 and 12, above, are also not counted here, for they are not essential parts of the alphabet of medium precision. Of the letters of the ordinary alphabet *c*, *q*, *x*, and *y* are not included in the phonetic alphabet here set forth, though some of them would find occasional use on the basis of 12, above.² One letter, namely *j*, is used with a value uncommon in ordinary English spelling, tho familiar to all educated readers (see the table below). The alphabet of the Joint Committee had forty-two letters, or thirty-four if long and short vowels are not separately counted.

The whole alphabet, arranged in a rough physiological scale, is as follows (see also 5, above) : —

Vowels: *â u ô o ê e, û v ɔ a â û, æ ê e ê ɪ i i.*

Consonants: *h k g ŋ, j, ʃ ʒ t d l r n s z ʔ ʃ, p b m w f v.*

Diphthongs: *ai au ei* (for *iû*, *iu*, see 7, above).

¹ Consult "Aim and Principles of the International Phonetic Association," to be had of Professor Paul Passy, Bourg-la-Reine, Seine, France.

² Thus *c*, *q*, and *x* may be used for certain foreign consonants conventionally clast in the *k* group, and *y*, in either the triangular or the square form (*Y* or *y*), may be used for the French *u*, German *ü*. But in the opinion of many scholars *c* should be retained as an equivalent of *k*, the regular English and Romance and Latin sign for that sound. The substitution of *k* for the usual *c* aggravates the phonetic disguise more than any other change: *konkockt*, *kondukt*, *konflikt*, *konvikt*, *kontrakt* — one must be *konvinst* of the general gain before he can *konkur* in this *partikular konklusion*. But the principle is the thing. Any change may become pleasing when it becomes familiar. — C. P. G. S.

The following table, in which the letters are arranged as nearly as possible in the familiar order, with key-words, is taken, with some changes, from the report of the Joint Committee:—

LETTER.	KEY-WORD.	LETTER.	KEY-WORD.
â	<i>art</i>	ɨ	<i>sing</i>
a	<i>artistic</i>	ð	<i>note</i>
ə	<i>about</i>	o	<i>poetic</i>
û	<i>ask</i>	ø	<i>Au'gust</i>
ê	<i>air</i>	e	<i>august'</i>
æ	<i>hat</i>	p	<i>pit</i>
b	<i>bit</i>	r	<i>rat</i>
d	<i>do</i>	s	<i>seal</i>
ê	<i>mate</i>	ʃ	<i>ship</i>
e	<i>met</i>	t	<i>to</i>
f	<i>fat</i>	þ	<i>thin</i>
g	<i>go</i>	ʒ	<i>that</i>
h	<i>he</i>	û	<i>mood</i>
i	<i>marine</i>	u	<i>push</i>
i	<i>tin</i>	û	<i>urge</i>
Y	<i>added</i>	U	<i>hut</i>
j	<i>hallelujah</i>	v	<i>vat</i>
k	<i>kin</i>	w	<i>win</i>
l	<i>let</i>	z	<i>zeal</i>
m	<i>met</i>	3	as in <i>azure</i>
n	<i>net</i>		

For *tch*, *ch*, *t*, in *catch*, *chin*, *nature*, etc., tʃ will be written; for *ag*, *g*, *j*, *d*, in *edge*, *gem*, *join*, *educate*, etc., dʒ will be written (see 8, above).

For *wh* in *what*, etc., hw will be written. (If the dictionary maker or the phonetist wishes to distinguish specifically the voiceless w that often takes the place of hw, he may avail himself of the ligature **hw**, which has long been in good use for this purpose in philological books.)

It will now be well to explain and justify the changes made, in so far as this has not been done already.

The first five vowel signs may be conveniently taken together (â, a, û, ê, æ, as compared with the corresponding signs in the former version, â, a, û, â, a). The general practise outside of English, that is the general international usage, agreeing with the original value of the first letter of the alphabet, requires that that letter should represent the vowel heard in *art*, *artistic*, and should not be used for

the peculiarly English sound commonly called "short *a*" (as in *fat*, *hat*). Moreover, the script form, as we call it (*ɑ*), which is unfamiliar in ordinary print (tho common enough in ornamental and advertising print), is better used for a less important sound, one not in universal use among educated and careful speakers either in America or England, namely, the "intermediate sound" sometimes heard in *ask*, *glass*, *path*, etc. For the "short *a*" in *fat*, *hat*, the ligature *æ* is substituted, as having both an historical and a practical justification. It was the letter used for this sound in medieval Latin and in Old English (Anglo-Saxon), and other Germanic languages, and it is now very generally employed in the same way by philologists and lexicographers, notably in the works of Henry Sweet, in the Oxford English Dictionary, and the English Dialect Dictionary, and in the alphabets of the International Phonetic Association and the American Dialect Society. By these changes the signs *a*, *ɑ*, *æ*, are brought into accord with the notation of the Oxford Dictionary, while the most doubtful of the new vowel letters proposed by the Joint Committee (namely, *â*, a notcht *û*) is dispensed with altogether.

The changed values of *a* and *û* involve, of course, the writing *ai*, *au* for the diphthongs in *time*, *house*, instead of *ai* and *au*. (Tho, to be sure, *ai* and *au*, as well as *æi*, *æu*, *æo*, etc., may be employed to represent varieties of these diphthongs.)

For the obscure vowel generally heard in the second syllable of *added*, *honest*, *carriage*, etc., and often heard in an unaccepted pronunciation of the first syllable of *except*, *escape*, etc., a special sign seemed desirable to the Revising Committee, as it did to the Joint Committee, tho no recommendation was made by the latter (see its report, pp. 26, 45). The sound is neither *i* nor *e*, but is, in natural utterance, rather nearer the former. It is in fact often written *i* by unconventional spellers, and in dialect notation. The sign proposed above (see 4) seemed a good one for this sound, being simply a unification of the sign (*i*) used in the Oxford English Dictionary and in the works of Henry Sweet.

The need of symbols for the syllabic pronunciation of *l*, *r*, *m*, *n* (compare the *l* of *battle* with the *l* of *battling*, the *n* of *button*, *fasten* with the *n* of *fastness*) is met by using these letters with a prefixed apostrophe. *Battle* would be written *bæt'l*, *battling* is *bætliŋ*, while *button* would be written with *t'n*, *fasten* with *s'n*, but *fastness* with *tn*. This use of the apostrophe is already common in English dictionaries.

The sound of the consonant initial in *you*, *yoke*, *year*, had to be considered along with the notation for "long *u*" as in *union*, *mule*,

fuse, puma, and that for the sound after *t, d, n*, in such words as *tube, due, new*, etc. The Joint Committee retained the usual English *y* for the consonant in *you, yoke*, etc., and for the "long *u*" it recommended *yû* (*yu* when shortened), but allowed also the not identical *iû* (*iu*). Moreover, the question of *j* and *ç* (barred *c*) for the sounds of *j* in *join* and *ch* in *chin* respectively was also involved. This last question the Revising Committee decided first. The Joint Committee had allowed these two signs only as alternates, regarding *tʃ* and *dʒ* as the preferable notations. Without considering at length the objections to *ç* and to *j* in this use, it is perhaps enough to say here that, especially for the purposes of an alphabet of medium precision, there seems to be in neither of these cases sufficient reason for alternative symbols meaning the same thing.

The Revising Committee after considerable discussion finally agreed unanimously on the recommendations above (Nos. 6, 7, 8), tho one or two members voted for No. 6 with some misgivings.

The Anglo-Saxon letter *ð* with its bent stem seemed more distinctive and more easily recognizable than the upright barred *d*. Any neat form will do.

Nos. 10 and 12 make provision for supplementary signs which may be thought necessary or advisable in some dictionaries, tho they are not to be considered as necessarily forming a part of the alphabet of medium precision. In connection with No. 10 the following words from the report of the Joint Committee (p. 18) may be quoted here: "The circumflex over a vowel-sign denotes primarily length, but in some cases also a concomitant closeness or roundness. This point is of importance for the proper understanding of the notation. Between *e* and *ê*, *i* and *î*, *o* and *ô*, *u* and *û*, there is a difference of quality as well as of quantity. Were we proposing a notation of maximum precision, it would be important to use a quantity-mark which should be nothing else. . . . But, as has been seen, the alphabet here described does not aim at maximum precision; and in a notation where simplicity, economy, and readableness are very urgent considerations, the open long *i*, heard in *serious*, as pronounced by many with an approximation to *Sirius*, may very well be merged with the close long *î* heard in *seen*; while the close short in *react* may be merged with the open short in *pit*. In this way we reduce the four *i*-sounds to two, and are enabled to denote the two by means of familiar and instantly recognizable signs." To this may be added that to many of us the *î* and the *û* are often really diphthongs, the end of each sound being somewhat closer than the beginning. But

the difference between beginning and end is in neither case noticeable enough to deserve marking. With those of us who have the diphthong it is most easily perceptible when final and stress before a pause, but it is obviously only an alphabet of great precision that can undertake to mark such occasional deviations from what is commonly felt as the normal sound. With these considerations in view the action taken by the Revising Committee in the matter of ê and ô (see 11, above) will be also better understood. Here, too, it did not seem important to mark the diphthongal pronunciation, tho its existence is beyond doubt, and it is more commonly recognized than in the case of î or û.

A few cases where no addition to the alphabet of the Joint Committee has been recommended may here be mentioned. The first concerns the peculiar vowel spoken of in the former report (p. 29) as occurring in the pronunciation of many Americans in certain words where *u* is written in the common orthography (*rule, music, etc.*). More information is needed as to the words containing the sound in question (which are not the same for all those who have the sound), and also as to the extent of this pronunciation.

A second case is that of the sign for *wh* in *when*. The Joint Committee used *hw*. There is no need to change. The notation *hw* indicates the historical pronunciation, which is still more or less common.

As intimated, the new types used in printing the report of the Joint Committee are open to improvement. The new letters with the circumflex (â ô û) would be improved if the accent were raised a little higher, as it is for the old letters, so that the top of the letter proper should be more distinctly visible. The sign ø would be improved if a slightly wider open space were left between the top of the letter and the circular part below. The latter part should be a little smaller. But it has not seemed necessary to have new types for these letters cut for the present report. Typefounders and designers will, of course, exercise their skill in variations of form and font.

In cases of varying usage in pronunciation, the committees wish not to be understood as favoring one practise rather than any other. They are concerned only with the notation of pronunciation.

GEORGE HEMPL,
CHARLES P. G. SCOTT.

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