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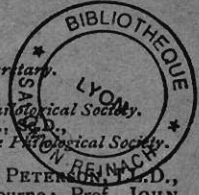
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Vol. VII

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No. 2

CONTENTS

	PAGE
THE PLOT OF THE <i>SEPTEM CONTRA THEBAS</i>	J. T. SHEPPARD 73
SOME RECENT THEORIES OF THE GREEK MODES	J. D. DENNISTON 83
THE ARGUMENT OF PLATO, <i>PROTAGORAS</i> , 351B-356C	J. L. STOCKS 100
NOTES AND SUGGESTIONS ON LATIN AUTHORS (<i>continued</i>)	T. G. TUCKER 105
MANILIVS, AVGVSTVS, TIBERIVS, CAPRICORNVS AND LIBRA	A. E. HOUSMAN 109
NOTES ON FESTVS	W. M. LINDSAY 115
NOTE ON PLAVTVS	W. M. LINDSAY 119
PLAVTVS, <i>BACCHIDES</i> , 107	LOUIS HAVET 120
CATVLLIANA	D. A. SLATER 122
THE <i>PLVRLIS MAIESTATIS</i> IN HOMER	A. SHEWAN 129
A PROBLEM IN THE CORINTHIAN WAR	E. HARRISON 132
SOPHOCLES, <i>TRACHINIAE</i> , 1064-5	E. HARRISON 133
DIOGENES LAERTIVS I. 2, 56	ALEX. PALLIS 134
<i>SUMMARIES OF PERIODICALS:</i>	
LITERATURE AND GENERAL	135
LANGUAGE	144

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454 Th. (314 M.) l. 4. In the Plautus quotation Dr. Loew has elicited *tenen* from the burnt edge of the page. If this passage of the *Friuolaria* was of the same tenor as *Men.* 87 sqq., a possible supplement would be : *agnina tenen* <dust> (*scil.* *parasitus*).

494 Th. (333 M.) (s.u. *Scrutillus*). Perhaps something of this tenor :

Ventér suillus? dí b<oni! si déuolarem> in íllum,
ego me hódie e<xcruciandúm darem, nísi com>esa fártē
bíberem ír<neam in promúlsidem scrutilli>.

The last line of the passage was not completed in the quotation.

It has been pointed out above that Festus in his quotations cares more for the completion of the line than of the sense. His normal form is one complete line. So the probability is that *Liu. Andr. com. 2* (quoted s.v. *Scenam*) is an Iambic Senarius, with a dactyl in the first foot and hiatus at the pause in the sense :

Corrúít quasi ictus scéna], haut multó secus.

W. M. LINDSAY.

UNIVERSITY OF ST. ANDREWS.

NOTE ON PLAVTVS.

Professor Leo has now recanted his heresy regarding the corrupt text of the *Truculentus* (see *Classical Quarterly*, January, 1913, p. 4, line 10 from bottom).

W. M. LINDSAY.

UNIVERSITY OF ST. ANDREWS.

PLAVTVS, *BACCHIDES* 107.

THANKS to Prof. Leo and to Prof. Lindsay (*Classical Quarterly*, 1913, p. 1), we know now two important things about this corrupt trochaic line,

Simul huic nescio qui turbare qui huc it¹ decedamus.

First, that the line announces the coming of the chorus, although this chorus utters no words (so the entry XOPOT in Greek fragments of comedies). Secondly, that instead of *turbare* the true reading is *turbæ* (the former reading of B), a dative which designates the band of the approaching choreutæ. We may guess that the archetype of BCD had *turb^are*, the fault *turbre* having sprung from an old TVRB^ΔE, in which ^Δ had been read ^R (see my *Manuel de Critique verbale*, §§ 618 and 1352). The restitution of *turbæ* involves two other emendations; the preceding *qui* is to be corrected into *quoi* (of which archaism *qui* is a common corruption), and the following *qui* into *quæ* (the error arising from the ambiguous value of a barred *q*).

The amended text seems now to be sufficiently good; still the metre shows that the line remained faulty in two points. The first hemistich is too short, and in the second hemistich a final monosyllable is wanted.

In the first hemistich Lindsay would read *quoi*, not *quoi*; one might as well suggest *huic*, and also *nesciō* with a long vowel. I, for my part, will accept none of these very handy, too handy hypotheses; nor would I change at random a *me* into a *med*. For, in doublets of this kind, the rarer form seems to be an emphatic one, which the writer uses only with some special intention. I think it much more probable that the actual text, not the orthography or pronunciation alone, is concerned in the problem. And I venture to restore a *nos* before the syllable *nes*-. The presence of *nos* seems to me to be useful in itself, for it answers a natural form of anxiety (what are we now to make of ourselves?). Moreover, as *nos* will separate *huic* from *nescio quoi turbæ quæ huc it*, it gives great emphasis both to the pronoun and to the gesture which accompanies it, draws the spectator's eye in a determined direction, and so prepares the audience to hear and understand the unexpected *nescio quoi turbæ*.

In the end of the line scholars read with Ritschl *decedamus <hinc>*. *Hinc* is to my eyes a mere 'cheville' or expletive. Not only is it an idle word, but a noxious one. If *hinc* were true, we should have to understand that the

¹ *Te* D; we may think that in the model of D long on the left. *it* could be read *ti*, the upper stroke of *t* being too

chorus is expected to occupy the very point of the public way where the two women are talking, and that they ought to leave that point to the chorus from some feeling of discretion or deference. Compare the Plautine expression *alicui de uia decedere*; what does *de uia* mean here? Not the place one leaves, but the place one grants and reserves to a superior. And perhaps something better than *hinc* can be found by reflecting on the respective situations of the two women.

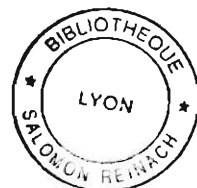
Our line 107 is not pronounced by the Bacchis who lives in the city and feels at home. This Bacchis speaks as is natural to the lady of the house: *eamus hinc intro ut laues,—sequere hac igitur me intro*. The line belongs to the other Bacchis, the newly-landed one, who comes to lodge at her sister's. In her mouth a somewhat more reserved tone is suitable, and I hardly believe she could use the imperative mood quite as her sister does. I propose therefore *decedamus <sis>*; compare *age sis eamus Poen. 1422, eamus tu Stich. 622*. An archaic word, a singular following a plural, could be omitted more easily than an ordinary word like *hinc*, because it was not understood by all. And perhaps a former copyist had written in one word *decedamussis*, which form would have seemed quite barbarous. Notice also that some copyist may have been puzzled by not recognizing the final iambus.

Line 107, if all the corrections I have admitted are true, is remarkable for the accumulation of five different faults without any relation to each other (*nos om., qui, turbre, qui, sis om.*). Such a phenomenon is rather rare (*Manuel*, § 386). Still the third fault, in its last aspect, received some influence from the fourth, for the mistake *qui* for *quae* prevented *turbæ* from being recognized in *turbæ*.

Mr. Lindsay felt some scruples about the sense of the word *turba*; I fancy they were illegitimate. *Turba* has by no means such a sense as *homines frequentes*; it may be translated by our French word *bousculade*. We use it when speaking of a too compact crowd, where people impede each other (*J'ai pris par les petites rues, pour éviter la bousculade*). We use it also of the brutal collective agitation of a few persons (*Il y a eu une bousculade dans la boutique*). Both meanings are common to Plautus' *turba*; the first one exists in *Poen. 265 (mane; turba est nunc apud aram)*, the second in our line of the *Bacchides*. By this line we are taught which was the nature of the chorus in that play; it was a band of running, gesticulating, perhaps screaming people, and the interlude offered to the Roman public had the character of a very animated, we may say violent, dance.

PARIS.

LOUIS HAVET.



CATVLLIANA.¹

- | | |
|--------------------------|-------------|
| 1. ii. [Lesbiae] passer. | 5. i. 8, 9. |
| 2. viii. 15. | lxiv. 119. |
| 3. xxv. 5. | xcvi. 3, 4. |
| 4. xxix. 19 sqq. | |

I.

ii. LESBIAE PASSER.

THE clue to the meaning and interpretation of this poem, which has long been the despair of critics, is, I believe, to be found in a variant on line 9, faithfully preserved in the *Codex Sangermanensis* (G) and yet unaccountably neglected hitherto. G's text I transcribe from M. Chatelain's photo-lithograph facsimile of the manuscript (Leroux, Paris, 1890).

fletus passeris lesbie
 Passer deliciae mee puella
 Quicuz ludere quē in sinu tenē
at patēti
 Qui primū digituz dare at petenti
 Et acris solet incitare morsus
 Cum desiderio meo nitenti.
 Karuz nescio quid libet iocari
 Et solaciolum sui doloris.
 Credo ut cū grauis adquiescet ardor
at ludere;
 9 Tecum ludere sicut || ipsa possem !
 Et tristis animi leuare curas.
 Tam gratuz est michi q̄' ferūt puella
 Pernici aureoluz fuisse malum
 Qd̄ zonam soluit diu negatam. at ligatam.

Now it has been generally recognized since the time of Baehrens that these *uariae lectiones* in G are entitled to be considered with the most minute attention; and the logical inference from the note before us is that, in a text the tradition of which has suffered more than most from a 'praua separatio et continuatio uerborum,' we have here to choose *not* between *ludere* and *luderem*, but between *ludere si* and *ludere mi*. Further the facsimile shows an

¹ The following notes are written after re-reading the poems in M. Chatelain's facsimile of G, the text of which is quoted throughout.

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