in the original plays of the Greek father to authority and respect, Plautus was also experimenting with a courtesan-heroine who demolishes the claims of the Greek lover, whether ephebe, countryman, or soldier, to our sympathy. Although it is relatively obvious that the aptly named Phronesium ("The Thoughtful One") is a twin of Pseudolus ("The Deceiver") once we consider the two roles, she has not won many admirers in the past. I might predict, however, that feminists will discover her soon. For Plautus, her jaundiced perception of male lovers is validated by the three men who try to have their way with her and are cheated and fooled, one after the other. Among them, they pretty well sum up the motley variety of young lovers that New Comedy offered the Romans. There was a second kind of heroine needing exploration, and Plautus performed that service in his last play, the *Casina*, where he made the wife, usually a minor character and regularly a target of humor, into the heroine, who engineers the trickery and stages a comic play (*ludi*) within the play, where not only her husband but also his "smart" servant are humiliated and brought to heel. Thus, in one important sense, the comic program of Plautus was to demolish the plots and the central ethical characters he found in his Greek originals and to replace them with domestic anarchy where the lowest household and social elements established their merits. Because he has always, even to this day, won over the audience to these new, anti-traditional heroes and all the heroines except Phronesium, I believe, as I said, that Plautus' themes are not domestic, not attempts to make Greek comedy work in Rome, but rather ideological: efforts to remake Greek comedy and reject a tired Greek culture that is sentimentally developed there. His energetic rogue heroes and heroines represent the same powerful energy that has launched Rome into the Mediterranean world.

University of California, Berkeley WILLIAM S. ANDERSON
CW 88.3 (1995)

NAMES AND DEATH IN HORACE'S *ODES*

Introduction

In the present study I discuss a number of proper names in Horace's *Odes* which are found in contexts containing primarily meditations on death. I argue that these names by means of their etymology[1] condense or encapsulate themes and ideas of the *Odes*: the quick flight of time and the inevitability and finality of death; wine as a remedy against anxiety and care; man's "restricted" condition in the underworld; the contrast of life, youth, and springtime with death, old age, and wintertime; and punishment for the transgression of boundaries. The meaning of the names emerges both on the syntagmatic and on the paradigmatic level, i.e. it is recoverable from the surface structure and especially from substitutable or contrasting linguistic units.

I. *Postumus*

Eheu fugaces, *Postume*, *Postume*,
labuntur anni nec pietas moram
rugis et instanti *senectae*
adferet indomitaeque *morti*

(*Odes* 2.14.1–4)

Discussions of Postumus, the addressee of Hor. *Odes* 2.14, have focused on the question of his identity.[2] In what follows I argue that, regardless of whether this Postumus is fictitious or real, his name encapsulates essential components of the theme of *Odes* 2.14.

Odes 2.14 is about relentlessly advancing old age and the inevitability of death, a favorite subject of Horace's *Odes*. The proper name *Postumus* and the epithet *postumus* from which it originates were also conspicuously associated with death and/or old age. There is, then, a correspondence between the thematic components of the Horatian *Ode* and the meanings of *Postumus/postumus*. Significant in this respect is the fact that *senectae* and *morti* are placed at the end of lines 3 and 4 so as to evoke the etymology of *Postume* occurring at the end of line 1.[3]

The *cognomen Postumus* was originally a *praenomen* relating to the circumstances of birth (= Quint. *Inst.* 1.4.25 *ex casu nascentium*)

[1] For a brief survey of other speaking names in Horace's *Odes* see D. Bo, *L'uso dei nomi propri Greci come parametro del progresso artistico di Orazio* (Torino 1957) 39ff.

[2] See R. G. M. Nisbet and Margaret Hubbard, *A Commentary on Horace: Odes Book II* (Oxford 1978) 223–24.

[3] Note also the emphatic position of *moram* at the end of line 2: there is no delay for old age and death.

and meaning "born after the father's death."[4] The etymologies of *Postumus* provided by Plautus and Varro link it directly with death and/or old age.[5] The epithet *postumus*, famous from the introduction of Siluius as "aged" Aeneas' *postuma proles* at Verg. *Aen.* 6.763–765,[6] is most commonly used as a legal term meaning "born after the father's death" (*OLD* 1b s.v.) or "born after the making of a will" (*OLD* 1c s.v.).[7] Even when *postumus* is employed in the sense of "last" or "final" (*OLD* 2), the context conspicuously suggests the notions of death and/or old age.[8]

Thus, the name *Postumus* in conjunction with *postumus* recapitulates various thematic aspects of *Odes* 2.14. Generally speaking, it sums up the themes of old age and death. If understood in the sense of "last" or "final" of the epithet *postumus*, then the name alludes to the proximity of death and conveys the notion of urgency and of the inevitability of death. Finally, if the component "after death" of the epithet should prevail in Postumus, then the name foreshadows the repeated references to the underworld (6–9, 17–20) and the image of Postumus' heir squandering his riches on earth (25–28).[9]

II. Hippolytus, Lyaeus, and the *Lethaea . . . uincula*

The present section deals with names and terms for "releasing": derivatives of Greek λύειν (Hippo-*lytus*, *Lyaeus*), its cognate Latin *soluere* (*dissoluere*) and the synonymous *liberare* (*liber*, *Liber*); it also treats terms for "binding" (*uincire*, *uinculum*, *coercere*) in connection with the name *Lyaeus* and the epithet *Lethaeus*. These words form the metaphorical language of "release from a restricted condition" which generates the interrelated Horatian themes of release from

[4] I. Kajanto, *The Latin Cognomina* (repr. Rome 1982) 73ff., 295; M. Leumann, review of A. Walde and J. B. Hofmann, *Lateinisches etymologisches Wörterbuch* (Heidelberg 1930–32) in *Gnomon* 9 (1933) 225–42, esp. 240, who suggests that at *Odes* 2.14.1 Postumus is more probably a *praenomen*; and further R. Hirzel, *Der Name: Ein Beitrag zu seiner Geschichte im Altertum und besonders bei den Griechen* (Leipzig 1918) 36 and 83.

[5] *Post mediam aetatem qui media ducit uxorem domum, / si eam senex anum praegnatem fortuito fecerit, / quid dubitas, quin sit paratum nomen puero Postumus"* (Pl. *Aul.* 162–164); *qui post patris mortem* [sc. *natus esset*], *Postumus* (Varr. *L.L.* 9.60).

[6] The sense of *postuma proles* was much debated in antiquity and was thought to mean either "last- (late-) born" or "born after Aeneas' death"; see Gell. 2.16; Norden and Austin on *Aen.* 6.763–765.

[7] On account of its meaning, *Postumus* (in Horace and elsewhere) or *postumus* was sometimes spelled *posthumus* and thought to derive from *post+humus*: see Seruius on *Aen.* 6.763 *postumus est post humationem parentis creatus* (= Isid. *Orig.* 9.5.22); and further R. Maltby, *A Lexicon of Ancient Latin Etymologies* (Leeds 1991) s.v., and O. Keller, *Lateinische Volksetymologie und Verwandtes* (Leipzig 1891) 75.

[8] Apul. *Met.* 4.5 and 6.30, *Apol.* 36; see B. L. Hijmans, Jr. et al., *Apuleius Madaurensis Metamorphoses: Books IV 1–27* (Groningen 1977) on 4.5.

[9] Cf. D. H. Garrison, *Horace: Odes and Epodes: A New Annotated Edition* (Norman/London 1991) 269: "the name, emphasized by repetition, is appropriate to the theme of mortality: it was given to a boy born after his father's death."

Hades' bondage, from winter cold (or ice), and from unpleasant feelings and emotions.

1. Hippolytus

> infernis neque enim tenebris Diana pudicum
> *liberat Hippolytum*,
> nec *Lethaea* ualet Theseus abrumpere caro
> *uincula* Pirithoo.
>
> (*Odes* 4.7.27–28)

Odes 4.7 concerns the return of spring viewed as part of the eternal cycle of seasons. The last two stanzas of the *Ode* deal with the finality of death, another favorite theme of Horace's *Odes*. The mythical examples in the last stanza illustrate instances of goddesses (Diana) and heroes (Theseus), whose *pietas* towards (and/or *facundia* in favor of) their highborn (*genus*) loved ones (respectively Hippolytus and Pirithous) has been unable to bring them back from Hades.[10]

N. Horsfall has suggested that the phrase *liberat Hippolytum* involves a word-play, but he has not pursued the issue.[11] The name *Hippolytus* derives from ἵππος and λύω.[12] The second component λύω originally meant "to unbind," "to unfasten" (*LSJ* I.1 s.v.), and later came to mean "to release," "to deliver," especially from bonds or prison (*LSJ* I.2b s.v.). Thus *liberat* in the phrase *liberat* Hippo-*lytum* is the exact translation of λύω.

According to M. C. J. Putnam the "frozen bondage" of Hippolytus and Pirithous "serves as an antonym for the energetic, varied motion that seasonal nature vouchsafes to man as an emblem of recurrence."[13] Now, a general concept underlying Horace's descriptions of the underworld is restriction and immobility.[14] The opposition of life, youth,

[10] See briefly K. Quinn, *Horace: The Odes* (London 1985) 4 ad loc., who mentions only *pietas*. A. J. Woodman, "Horace's *Odes Diffugere niues* and *Soluitur acris hiems*," *Latomus* 31 (1972) 752–58, esp. 765, suggests both *facundia* and *pietas*. For the allusion to *genus* cf. also *Odes* 2.3.21–24 and 2.18.36–40. On the conclusion of this *Ode* see in general H. P. Syndikus, *Die Lyrik des Horaz: Eine Interpretation der Oden*, II (Darmstadt 1973) 362–63.

[11] "Two Notes: 1. Horace, *Odes* 4.2.29–32," *LCM* 12.10 (1987) 136. Horsfall considers it as an obvious case of word-play and mentions it without any discussion.

[12] Vergil and Ovid suggest that *Hippo-lytus* is the man "rent by (his) horses": Verg. *Aen.* 7.767 *turbatis distractus equis*; Ov. *Fast.* 3.265 *loris* [*furiis*] *direptus equorum*; Ov. *Met.* 15. 542–543 *nomenque simul, quod possit equorum / admonuisse iubet deponere*.

[13] *Artifices of Eternity: Horace's Fourth Book of Odes* (Ithaca/London 1986) 7.

[14] See Nisbet-Hubbard (above n.2) on *Odes* 2.14.9 and esp. on 2.18.38 and note the following examples: 1.10.18–19 *uirgaque leuem coerces / aurea turbam* (of Mercury *psychopompos*); 1.24.16–18 *quam* [sc. *imaginem*] *uirga semel horrida, / nigro compulerit Mercurius gregi?*; 1.28.1–4 *te . . . cohibent . . . pulueris exigui . . parua . . . munera*; 2.3.25 *omnes eodem cogimur . . .*; 2.14.7–9 *Plutona . . . qui ter amplum / Geryonen Tityonque tristi / compescit unda*; 2.18.36–38 *hic* [sc. *satellites Orci*] *superbum / Tantalum atque Tantali / genus coercet*; 2.20.8 *nec Stygia cohibebor unda*; 3.4.79–80 *amatorem trecentae / Pirithoum cohibent catenae*

and springtime to death, old age, and wintertime is frequently one of motion versus motionlessness (or sometimes versus vain, meaningless motion). Horace employs identical terminology to describe release from winter cold (or ice) and from Hades' bondage. Thus *soluo*, a cognate of λύω and synonym of *libero* (cf. *liberat Hippolytum*), occurs in *Odes* 1.4, the other famous "Spring Ode," in order to convey the image of release from winter cold and of the restoration of life in nature:

Soluitur acris hiems grata uice ueris et Fauoni
(*Odes* 1.4.1)

aut flore, terrae quem ferunt *solutae*
(*Odes* 1.4.10).

In the second stanza of the Soracte Ode (1.9), the poet invites Thaliarchus to "dissolve the cold" (*dissolue frigus*) with the help of fire and large quantities of excellent wine. *Dissolue* contrasts with the imagery of motionlessness in the first stanza, i.e. with the burden of snow on the mountain and the trees, and more specifically with the frozen rivers of the immediately preceding lines (*geluque / flumina constiterint acuto*). As for the wine, it is the remedy Horace commonly recommends against the anxiety for the inexorable flight of time and the approach of death. Wine emerges as the highest enjoyment of the pleasures of life not only because it promotes forgetfulness but also because it is a liquid, motion being a vital element of its quality. The Postumus Ode (2.14) discussed in section I begins with the inexorable flight of time and ends with the image of Postumus' wine abundantly spilt on the floor by his heir, an image conveying the eternity of life itself as opposed to the limited life of each individual human being.[15]

2. Lyaeus

(a) . . . Teucer Salamina patremque
cum fugeret, tamen *uda Lyaeo*
tempora populea fertur *uinxisse* corona
(*Odes* 1.7.21–23)

(b) . . . tu sapientium
curas et arcanum iocoso
consilium retegis Lyaeo
. . . . . .
te *Liber* et si laeta aderit Venus
segnesque nodum *soluere* Gratiae
uiuaeque producent lucernae,
dum rediens fugat astra Phoebus.
(*Odes* 3.21.14–16, 21–24)

[15] Cf. further what is said below with reference to *Lyaeus* and note the language of *Epodes* 13.3–6 *rapiamus, amici, / occasionem de die, dumque uirent genua / et decet, obducta soluatur fronte senectus. / tu uina Torquato moue consule pressa meo.*

(c) capaciores adfer huc, puer, scyphos
et Chia uina aut Lesbia
uel quod fluentem nauseam *coerceat*
metire nobis Caecubum
curam metumque Caesaris rerum iuuat
dulci *Lyaeo soluere*.
(*Epodes* 9.33–38).

Lyaeus is another derivative of λύω, employed as cult-title for Dionysus or as metonymy for wine (always so in Horace). The name was in antiquity thought to mean "the loosener," most commonly from care.[16] In Horace's *Odes* wine provides release from the anxieties of the past or future and a commitment to the enjoyment of the present.[17] *Lyaeus* ("wine") is not found in contexts dealing directly with the anxiety for the approach of death, but its essential quality, derived ἀπὸ τοῦ λύειν, is applicable to such situations as well. Finally *Liber*, another name for Dionysus was etymologized from *libero, liber, libere* or *libertas* variously understood, sometimes with reference to the banishment of cares or the liberating effect of wine.[18]

Lyaeus occurs twice in the *Odes* and once in the *Epodes*. Passage (a) from *Odes* 1.7 addressed to L. Munatius Plancus introduces a mythical *exemplum* in which Teucer during his voyage of exile addresses words of consolation to his companions urging them to banish care with wine. *Lyaeo* (21) is strategically placed between *uda* ("wine-steeped") and *uinxisse* ("bind"): the former emphasizes the liquid aspect of *Lyaeo* and λύειν (cf. *LSJ* s.v. II 6); the latter is the opposite of λύειν in the sense "unbind," "release."[19] The "liquidity" of *Lyaeo* captures the pervasive presence of liquids in *Odes* 1.7 which in the mythical second section takes the form of a tension between wine and sea-water (esp. 31–32). Most importantly, the metonymy *Lyaeo* (= "loosener from care") condenses what is said about the function of wine immediately before the mythical *exemplum* and at its conclusion. In the previous (fifth) stanza Plancus is advised to "put an end to the sorrows and troubles of life with mellow wine;"

[16] The etymology appears as early as Pindar, according to Plut. *adul. et amic.* 68d ὥσπερ ἀντιτιτάτομενος τῷ Λυαίῳ θεῷ καὶ "λύοντι τὸ τῶν δυσφόρων σκύνιον μεριμνᾶν" κατὰ Πίνδαρον; see further *Etym. Magn.* 571.17; Servius *auctus* on *Aen.* 4.58 *dictus Lyaeos* ἀπὸ τοῦ λύειν, *quod nimio uino membra soluantur* (= Isid. *Orig.* 8.11.44); and cf. the epithets of the god λύσιος, λυσιμελής, λυσιμέριμνος, λυσίπονος, λυσίφρων etc.

[17] See S. Commager, "The Function of Wine in Horace's *Odes*," *TAPA* 88 (1957) 68–80.

[18] *Sen. dial.* 9.17.8 *non ob licentiam linguae dictus est, sed quia liberat seruitio curarum animum*; P.-F. 115 *quod uino nimio usi omnia libere loquantur*; Serv. on *Georg.* 1.166 . . . *animas purgat*; Macr. Sat. 1.18.16 *quod liber et uagus est*, see further Maltby (above, n.7) s.v.

[19] R. G. M. Nisbet and Margaret Hubbard, *A Commentary on Horace: Odes Book 1* (Oxford 1970) ad loc. note the etymology of *Lyaeus* and add that "*Lyaeo* seems to be in [illegible]"

in the last stanza of the *Ode* Teucer's companions are advised to "banish care with wine."

Odes 3.21 extolling the virtues of wine is addressed to a *testa* ("wine-jar"). The *agnomen* of the addressee, M. Valerius Messalla Corvinus, is conspicuously appropriate for the occasion: wine (*uina*) is to be brought out "at the direction of Cor-uinus" (*Coruino iubente*, 7–8). The second section of the *Ode* deals with a general praise of the properties of wine (13–24, stanzas 4–6); it is bracketed by references to *Lyaeo* ("wine") in the third stanza and *Liber*, Venus, and the undressing (*nodum soluere*) of the Gratiae in the 6th stanza. *Lyaeo* encapsulates the power of wine to "relax" mental sobriety and rigidity, an idea developed in the fourth stanza but first appearing in the third stanza with particular reference to Messalla and Cato; and *Liber / nodum soluere* convey the "liberation" and "release" of the all-night drinking session.

In the concluding lines of *Epode* 9 quoted in (c) above, the tension between sea-water and wine is more pronounced than in *Odes* 1.7 and not entirely unexpected in a celebration poem for a victory at sea. Wine (*Lyaeo*) does not only "relax" (*soluere*, λύειν) anxious fear; it also "checks" (*coerceat*, an opposite of λύειν) the *fluentem nauseam*. *Nausea*, whatever its precise sense in this context, properly means "sea-sickness" (Ionic Greek ναυσίη) and thus picks up the earlier sea and ship imagery.

3. Lethaea . . . uincula

Quinn[20] explains as follows the epithet *Lethaea* applied to Pirithoos' *uincula* at *Odes* 4.7.27–28: "The chains are called 'Lethaea' to conjure up a picture of Pirithoos chained by the River of Forgetfulness: he has forgotten his friend; Theseus still remembers." Horace explicitly etymologizes *Lethaeos*[21] from λήθη (= "forgetfulness") by employing *oblivionem* as the Latin equivalent of λήθη at *Epodes* 14.1–4. There the effect of the water of Lethe on the poet is *inertia* (= "abstention from activity"; "indolence") and *obliuionem* (= "forgetfulness"). Thus *inertia* and *obliuionem* form a pair of two complementary concepts which at *Odes* 4.7.27–28 are conveyed through the noun *uincula* (= "restriction," "immobility") and the proper epithet *Lethaea* (= "forgetfulness").

III. Pluto

(a) pallida mors aequo pulsat pede *pauperum tabernas*
regumque turris, o *beate* Sesti,
uitae summa breuis spem nos uetat inchoare longam.
iam te premet nox fabulaeque Manes
et *domus exilis Plutonia*; quo simul mearis
nec regna uini sortiere talis . . .

(*Odes* 1.4.13–18)

[20] Note 10 above.

(b) non si trecenis quotquot eunt dies,
amice, places inlacrimabilem
Plutona tauris, qui ter amplum
Geryonen Tityonque tristi
compescit unda, scilicet omnibus,
quicumque *terrae munere* uescimur,
enauiganda, sive *reges*
sive *inopes* erimus *coloni*.

(*Odes* 2.14.5–12)

The name *Pluto* for the god of Hades and the respective epithet *Plutonius* occur in the works of Horace only in these two passages. *Pluto* (Gr. Πλούτων) was etymologized from πλοῦτος, "wealth" (= πλουτοδότης, "Wealth-giver");[22] and wealth is an essential component of the ideas about death contained in the passages quoted above. These ideas are: "death awaits rich and poor alike" and "the god of Hades is incorruptible."

The theme of passage (a) is a topos of ancient literature and frequent in Horace's *Odes*, namely that death awaits rich and poor alike.[23] The precise sense of *exilis* at line 17 is disputed, but it cannot be dissociated from the definition of *domus exilis* provided by Horace himself at *Epodes* 1.6.45: *exilis domus est, ubi non . . . multa supersunt*. A home in which "there is not much to spare" is the opposite of a wealthy home—in the sense that the inhabitants of Hades "lead the opposite of a full life"[24]—and picks up the *pauperum tabernas* mentioned at line 13 of the same *Ode* as opposed to the *regum turris*. Thus, considering also the etymology of *Pluto* from πλοῦτος ("wealth"), the phrase *domus exilis Plutonia* is made up of a conspicuous oxymoron: "the poor house of the Wealth-giver."[25] The last two stanzas of the poem are held together by the antithesis poor-rich, which occurs first as *pauperum tabernas / regumque turris* and is next applied to the description of the house of the god of the underworld. The parallelism between the two stanzas goes even further, since both *regumque turris* and *Plutonia*, which convey the meaning "rich," are followed respectively by the terms *beate* and *regna* (*uini*) which belong (at least in part) to the same semantic field.

[21] This is the only other occurrence of the epithet in Horace; *Lethe* does not occur.

[22] See *LSJ* s.v. According to Pl. *Crat.* 403a he was so called κατα την τοῦ πλούτου δόσιν, ὅτι ἐκ τῆς γῆς ἀνίεται ὁ πλοῦτος; cf. further [Aesch.] *Prom.* 805–806; Strab. 3.2.9; Luc. *Tim.* 21 ἅτε πλουτοδότης καὶ μεγαλόδωρος; *Etym. Magn.* 677.15–16 ὅτι ἐκ τῆς γῆς ὁ πλοῦτος εὑρίσκεται τοῖς ἀνθρώποις; and *Rosch. Myth. Lex.* I. 1786.9 ff. and III.2569.10ff. for other etymologies. For his relation to Plutus, the son of Demeter and Iasion, see M. L. West, ed., *Hesiod. Theogony* (Oxford 1966) on 969.

[23] See Nisbet-Hubbard (above, n.19) on *Odes* 1.4.13–14 and (above, n.2) on 2.14.11; cf. further *Odes* 2.3.21–28, discussed below.

[24] See Nisbet-Hubbard (above, n.19) ad loc.

[25] According to a less common etymology Pluto was so called διὰ τὸ πλουτεῖν τοῖς νεκροῖς (Lucian. *Luct.* 2; cf. also Soph. *OT* 29–30 μελας δ' Ἀιδης στεναγμοῖς καὶ γόοις πλουτίζεται) and in this sense he would be not the "Wealth-giver" but the "Wealth-receiver."

Odes 2.14 was discussed in section I in connection with the name Postumus. In passage (b) from the same *Ode* the essential idea is that Postumus' rich sacrificial offerings, an expression of his *pietas*, cannot bribe the Lord of the underworld.[26] Again the context is ironic, since Postumus attempts to bribe someone whose name indicates that he is the "Giver of wealth" himself (*Plutona*). In the third stanza Horace picks up once more his favorite theme that "death awaits rich and poor alike." All mortals, says the poet, whether "kings" (= rich landowners, like Sestius?) or poor farmers, who feed upon what is freely and abundantly offered (= *munus*) by (Mother) Earth, must cross the Styx. Horace appropriately applies to a landowner the conventional periphrasis for all mortals,[27] and he also adapts this periphrasis to the etymology of *Pluto*: the phrase *terrae munere* recalls in some sense the Platonic etymology of Πλούτων (*Crat.* 403a) ὅτι ἐκ τῆς γῆς ἀνίεται ὁ πλοῦτος, which is especially appropriate if Pluto's "wealth" is understood in terms of crops.

IV. The Acroceraunia in Horace and Vergil

quem *mortis timuit gradum*
qui siccis oculis monstra natantia,
qui uidit mare turbidum et
infamis scopulos *Acroceraunia*?
. . . . . .
nil mortalibus *ardui* est:
caelum ipsum petimus stultitia neque
per nostrum patimur scelus
iracunda Iouem ponere *fulmina*.

(*Odes* 1.3.17–20, 37–40)

Odes 1.3, Horace's *propempticon* for Vergil, falls into three parts: two introductory stanzas with a prayer for Vergil's safety (1–9) and a schetliastic section which comprises an attack on seafaring (9–20) and a general condemnation of man's transgression of the limits and boundaries set by divine law (21–40). The discussion of the place name *Acroceraunia* involves two further aspects of the theme of death (the former identifiable with the latter): fearlessness in the face of probable death, and transgression punished by death.

At line 20 Horace mentions the "ill-famed cliffs of Acroceraunia." (*Acro*)*ceraunia* owed its name (= "the Mountains of Thunder") to the "frequent thunders" that fell in that area.[28] It is at first worthy of attention that a term for "thunder" occurs at the exact center (*Acroceraunia*, line 20) and end (*fulmina*, line 40) of the poem and in the same metrical position (end of the line). A further remarkable point is that *Acroceraunia* is composed of ἄκρος (= "lofty," "high") and κεραυνός ("thunder"), which are the thematic components of the last stanza:

[26] For the idea that Death cannot be bribed, see Nisbet-Hubbard (above, n.2) on *inlacrimabilem*; and cf. further *Odes* 2.18.34–36.

[27] So correctly Nisbet-Hubbard (note 2 above) ad loc.

[28] Servius on *Georg.* 1.332 and on *Aen.* 3.506; Isid. *Orig.* 14.8.6 and 12; Eust. on *Dion. Perieg.* 389; see further G. J. M. Bartelink, *Etymologisering bij Vergilius* (Amsterdam 1965) 46; Maltby (above, n.7) s.v.; J. J. O'Hara, "Etymological Wordplay in Apollonius of Rhodes, *Aeneid* 3, and *Georgics* 1," *Phoenix* 44 (1991) 370–76, esp. 374–76.

"attempts to reach heaven *gradum*" [weight] "are pre-ordained and criminal and are[] punished by Jupiter" [thunderbolts = *fulmina*]." The idea of "height" in this passage is probably also conveyed through the ambiguous *arduus* ("difficult" but also "high").

Why is the ultimate test of the inventor of navigation the "encounter" of the *Acroceraunia* ("High Mountains of Thunder")? At first sight the image simply emphasizes the fearlessness of the first sailor in the face of probable death, since the (Acro)Ceraunian mountain range, which was situated in Vergil's crossing from Italy to Greece, was notoriously dangerous to navigation. In the next stanza, however, fearlessness and boldness are viewed as *impietas* and violation of the divine will: the *impiae . . . rates* cross the seas in disobedience to divine ruling. The idea is supported in lines 27–36 by further examples of human *audacia* (Prometheus, Daedalus, Hercules), leading to the climax of human transgression where the "assault" on heaven provokes the launching of Jupiter's thunderbolts (lines 38–40). It is thus likely that the parallelism between the fifth and the last stanza noted above is not based on a mere structural balance, but that it conveys a more specific analogy between the sailor encountering *Acroceraunia* and man's attempt to "storm" heaven wherein he is allusively conflated with the mythical giants.

Two passages from Statius (*Silu.* 3.2.61–66) and Vergil (*Georg.* 1.328–333) may serve to illuminate some aspects of this analogy. *Siluae* 3.2 is a *propempticon* that depends heavily on Horace, *Odes* 1.3. In lines 61–66 the boldness of the inventor of navigation is compared with the attempt of the rebel sons of Aloeus, Otus and Ephialtes, to storm heaven by piling Pelion on Ossa and Ossa on Olympus. Thus the idea that is implicit in Horace becomes explicit in Statius' "commentary" on Horace. *Georg.* 1.328–333 calls for a more detailed analysis and is quoted in full:

ipse pater media nimborum in nocte *coruscat*
fulmina molitur dextra, quo maxima motu
terra tremit, fugere ferae et mortalia corda
per gentis *humilis strauit* pauor; ille *flagranti*
aut Atho aut Rhodopen aut *alta Ceraunia telo*
deiecit . . .

It has already been noted that the association of the Ceraunian mountains with Jupiter's thunderbolts alludes to the derivation of the place-name from Greek κεραυνός and also that *alta* translates Greek ἄκρος, the first component of Ἀκροκεραύνια. The passage is a well-known imitation of Theocritus 7.77, whose list of Athos, Rhodope, and Caucasus Vergil varies by substituting Ceraunia for Caucasus.[29]

[29] Bartelink (above, n.28) 46; R. F. Thomas, "Virgil's *Georgics* and the Art of Reference," *HSCP* 90 (1986) 171–98, esp. 194–95. O'Hara (above, n.28) 374ff.

What has not been noted is that Caucasus was also thought to mean "Burning Mountain" as having received its name when Typhon was struck there by Zeus' thunderbolts.[30] Why then did Vergil not retain Theocritus' Καύκασον? A probable answer lies in the fact that *alta Ceraunia* alludes not only to "thunderbolt" but also to the notion of "offending height"; and *deicit* placed immediately next may imply that Jupiter "strikes down" these mountains as he struck down to Tartarus the Titans in *Aeneid* 6 or as "thundering" Aeneas threatens to "strike down" the *summas arces* of Latinus' city.[31] This interpretation is indirectly confirmed by the probable model of *Georg.* 1.331–333, Varro Atacinus fr. 10 Morel *tum te flagranti deiectum fulmine, Phaethon,* where Jupiter's thunderbolt strikes down Phaethon for usurping heavenly fire. Thus *Georg.* 1.331–333 combine in a single passage the *Acroceraunia* (= *Odes* 1.3.20) with the offense to Jupiter (= *Odes* 1.3.37–40); and more specifically they cast the *Acroceraunia* in the role of a rebellious giant.

In conclusion, an examination of proper names in several of Horace's *Odes* that deal principally with meditations on death reveals that these names are not randomly chosen, but are well integrated in the contexts in which they appear by means of their etymologies. The meaning of each name, consisting of one or more semantic components, relates to the thematic field of the respective *Ode* or series of *Odes*. Thus each name functions as an embryonic narrative or descriptive statement.

In section I we attempted to show that the name *Postumus* in *Odes* 2.14 encapsulates various themes of this *Ode*, including the relentless advancing of old age and the approach of death. In section II we discussed a cluster of names (Hippo-*lytus*, *Odes* 4.7.26; *Lyaeus*, *Odes* 1.7.22; *Lethaea* . . . *uincula*, *Odes* 4.7.27–28) alluding to release from forms of restriction belonging to interrelated semantic/thematic fields, and occurring primarily in meditations on death: Hades' bondage, depressive feelings and emotions etc. In section III it was pointed out that the name "Wealth-giver" of the god of Hades (*Pluto*, *Odes* 2.14.7; *Plutonius*, *Odes* 1.4.17) contrasts ironically with opposite notions in contexts dealing with the inevitability of death. Finally, in section IV we suggested that in *Odes* 1.3 the *Acroceraunia* of line 20 and the *fulmina* of line 40 balance each other in contexts dealing respectively with fearlessness in the face of death and transgression punished by death.[32]

University of Crete MICHAEL PASCHALIS
CW 88.3 (1995)

[30] First in Pherecydes (Jacoby, *FGrH* 3 F 54).

[31] *Aen.* 6.581 *fulmine deiecti*; 12.654–55 *fulminat Aeneas armis summasque minatur / deiecturum arces Italum* . . . , with P. R. Hardie, *Virgil's Aeneid: Cosmos and Imperium* (Oxford 1986) 148; at *Aen.* 8.428 *deicit*, again of Jupiter's thunderbolts, is generic (*in terras*).

[32] I wish to express my thanks to the two anonymous readers for their helpful advice.

TEXTBOOKS IN GREEK AND LATIN: 1995 SUPPLEMENTARY SURVEY

This survey includes those Greek and Latin textbooks and language etymology textbooks published between November 1993 and December 1994, updating the 1994 full survey (*CW* 87.3). Data have been gathered primarily from the publishers themselves, supplemented by sources such as the annual *Books in Print*. Entries include initial of editor/author and ISBN number (or publisher's order number) where available. A directory of publishers' abbreviations, addresses, and toll-free and/or fax numbers is appended to this survey. Prices are those sent directly from the publishers or those listed in *Books in Print*. Readers are advised that prices may change without notice.

The categories under Greek and Latin are as follows: I. Author/Genre; II. Beginner's Books; III. Grammars and Grammatical Aids; IV. Readers; V. Composition; VI. Dictionaries and Word Lists; VII. New Testament Greek or Later Latin. Following these are the categories: Language Books (Greek, Latin, Latin and Greek, Etymology and Medical Terminology Textbooks) and Epigraphy, Paleography, and Papyrology.

The texts in the section "Author/Genre" are primarily annotated editions. Those which include a translation are marked "w. tr." The inclusion of a vocabulary is noted by "v" unless the nature of the work makes such an annotation unnecessary. No bilingual series (e.g., Budé, Loeb), series of plain texts (e.g., Teubner, Oxford), or books written in foreign languages are included.

Readers are urged to inform the survey editor of additions and changes.

GREEK

I. AUTHOR/GENRE

Aeschylus

The Oresteia of Aeschylus. E. Haile. 0-8191-9320-8 $18.50 (UPA)

Dinarchus

Historical Commentary on Dinarchus. I. Worthington. 0-472-06487-4 $45.00 (cloth), 0-472-06487-8 $22.95 (paper) (Mich)

Elegiac and Lyric Poetry

Greek Lyric Poetry (v). M. Balme $5.00 (paper) (CANE)

Greek Poetry of the Imperial Period: An Anthology. N. Hopkinson. 0-521-41155-6 $64.95 (cloth), 0-521-42313-9 $22.95 (paper) (C)

Euripides

Euripides Phoenissae. D. Mastronarde. 0-521-41071-1 $90.00 (C)

Homer

Homer Odyssey Bks. VI-VIII. A. Garvie. 0-521-32929-9 $64.95 (cloth), 0-521-33840-9 $22.95 (paper) (C)

CLASSICAL WORLD

Editor
Matthew S. Santirocco
New York University
College of Arts and Science
100 Washington Square East, #910
New York, NY 10003-6688

OWNERSHIP AND CIRCULATION

The Classical World, formerly The *Classical Weekly* (est. 1907), is published six times a year: September-October, November-December, January-February, March-April, May-June, July-August. Entire contents ©1995 by the Classical Association of the Atlantic States, Inc. All rights reserved. Editorial office: College of Arts and Science, New York University, 100 Washington Square East, Room 910, New York, NY 10003-6688. Business office: Classical Association of the Atlantic States, Dept. of Classics, Duquesne University, Pittsburgh, PA 15282-1704; other subsidiary locations. Second class postage paid at Pittsburgh, PA 15282-1704 and at additional mailing office

SUBSCRIPTIONS

Subscriptions may be ordered from the business office (above) and are $27 (individual, institutional, domestic or foreign). For individuals in the CAAS region (Delaware, District of Columbia, Maryland, New Jersey, New York, Pennsylvania), subscriptions also include membership in CAAS. Foreign subscribers should pay by international postal money order or by U.S. dollar draft on banks with U.S. offices. Subscriptions run by the volume. Claims for missing issues should be made within two months (domestic) or three months (foreign) to the Circulation Manager at the business office (above). Single copies ($5.00) and the *Directory of College and University Classicists* ($20.00) may also be ordered.

ADVERTISING

All advertising inquiries and orders should be sent to the Editor (address above).

GUIDELINES FOR CONTRIBUTORS

We welcome contributions on all aspects of Greek and Roman literature, history, and society; on the classical tradition; on the history of classical scholarship; and on the teaching of Latin, Greek, and classical civilization. We do not think it is necessary to write in one way for teachers in schools and in another for scholars in colleges and universities. Our ideal reader is a scholarly teacher or a teaching scholar. Our ideal contributor has something to say to this reader.

All articles to be considered for publication should be sent to the Editor (above). Books for review and submissions to Scholia, In the Schools, Paedagogus, and Notes and News should be sent to the subeditors of those departments listed on the inside back cover.

Authors of articles should submit two copies with return postage. Since submissions are judged anonymously, authorship and affiliation should be revealed in a cover letter. Double space everything. Use endnotes, not footnotes. Do not key notes to a bibliography, but provide full information when a work is first cited. Thereafter, avoid ibid., op.cit., ad loc., and the like; in cross-references, use the formula: "Syme (above, n.0) 00." Greek should not be handwritten, but typed or transliterated. Authors of accepted articles will be sent a more detailed style sheet. They will also be asked to submit a final version both in hard copy and in machine-readable form on a 3 1/2-inch disk, IBM or Macintosh format, in Microsoft Word (3.0 or higher), WordPerfect, or ASCII. Those who cannot provide disks may send hard copy typed with a dark carbon ribbon.

January/February 1995
Volume 88, Number 3
Whole Number 1503
ISSN 0009-8418

CONTENTS