

British Museum) occupies nearly one-fourth of the whole book.

These sculptures are the chief glory of the Glyptothek; but there are other treasures herein described, such as the Apollo of Tenea, the Eirene and infant Plutus, the Barberini Faun, and the Poseidon-frieze from the altar of Domitius Ahenobarbus, which Furtwaengler recently assigned to its right period and place in the history of art. Seeing that the volume is (in spite of the absence of illustrations) more of a catalogue than a guide for visitors, the price is perhaps hardly excessive.

H. B. WALTERS.

Quaestiones ad Historiam Dedicacionis Librorum Pertinentes. Lipsiae: Joannes Ruppert.

IT is explained that *Quaestiones ad Historiam Dedicacionis Librorum Pertinentes*, a thesis written for the Leipsic Ph.D. degree, only touches the fringe of a large subject, and is intended to prepare the way for a more thorough discussion. We are confronted by the fact that didactic poems have generally

a dedication to someone (although mere *allocutio*, Hesiod addressing a Perses or Theognis a Cyrenus, hardly comes under this head): while, to take the most eminent names, among epic poets Homer and Virgil, among historians Thucydides and Tacitus, among geographers Strabo and Pausanias, have none. What a pity, and how much trouble might have been saved had Homer remembered to dedicate something to somebody! It is difficult to discern the exact origin of the practice. Herr Ruppert distinguishes carefully between the mere mention of a friend's name here and there and a formal address: otherwise, where should dedication stop? Evidence being duly weighed, he concludes that it begins with *adhortatio*: and that the earliest dedication properly so called is that of Dionysius Chalculus (circa 450 B.C.),

ὦ Θεόδωρε, δέχου τήνδε προπινομένην
τὴν ἀπ' ἐμοῦποίησιν. ἐγὼ δ' ἐπιδέξια
πέμπω
κ.τ.λ. (Athenaeus XV. 66g d.)

The next dedicator appears to have been Isocrates.

A. D. GODLEY.

CORRESPONDENCE

HORACE, *ODES* I. 20.

To the Editor of THE CLASSICAL REVIEW.

SIR,—In Mr. L. H. Allen's interesting paper on the difficulties found in this *Ode* (*C. R.* xxv., p. 168 *seq.*, September, 1911), he mentions the reading 'Tu bibas' as adopted by (among others) Wickham. There is surely some mistake. In the first edition of his commentary (1877) the late Dean mentions this reading as having been printed by Keller, from Döderlein, and states his own reasons for rejecting it. In the edition of 1896 the note is recast, but in essentials reproduced. The editor remarks that Keller, in the *Epilegomena* (1879), had suggested 'Tu bibas'; and concludes: 'If any treatment is needed, this is the simplest.'

This is a small matter, but Mr. Allen will, I feel sure, agree that it should be made clear. Dr. Wickham would, I know, have been much surprised to see his name associated with Döderlein's reading.

May I add a few words on two of the points raised, without traversing Mr. Allen's suggestions, which will, I hope, receive full considera-

tion on their merits. I do so with diffidence, as the ground has been trodden, in our own times, by eminent scholars.

(1) As to the wines named in the last stanza. All four are mentioned elsewhere in the *Odes* of Horace as being, in his day, only within the reach of a favoured class: the Caecuban and Formian in 3, 16, 34 under the phrase 'Laestrygonia in amphora,' and the Caecuban also in 1, 37, 5 and other passages, the Falernian in 3, 1, 43, the Calenian in 1, 31, 9. For Horace's present purpose the four names are interchangeable; rhetoric and alliteration suggested the combination into pairs; and, as H. A. J. Munro (*Journal of Philology*, 1871, p. 350) writes, 'It would have answered his purpose just as well to say "you can afford Falernian and Formian; I cannot afford Calenian or Caecuban."' In fact, all four are, by an easy figure of speech, to be taken as named in *both* clauses. I cannot name the 'figure'; it is as though a speaker were to say: 'You have all the profits and I have none of the glory,' meaning 'You have all the profits and all the glory, I have no profits and no glory.' Keller (*Epilegomena*, p. 79)

gives a clear example from a modern poet. Most of *Od.* 2, 18 is an elaboration of this figure. It is possible that some reference is intended to the state of Maecenas' health, and the wines suitable to it; but, as Ritter with his usual bluntness remarks, if Horace meant this he ought to have made it clearer.

The purpose of the figure which I have ventured to assume may perhaps be illustrated from Horace's parsimony in the use of contrasted epithets, as where he writes 'pinus ingens albaque populus,' meaning 'pinus ingens et nigra, populus gracilis et alba' (*Od.* 2, 3, 9, where see Wickham's note).

(2) All modern editors, including Wickham, find great awkwardness in 'Tu bibes' following the 'potabis' of line 1. Dr. Gow says that 'the reading of the MSS. can hardly be right,' and Keller (*Epilegomena*) was of the same mind. Yet it is very strange that no difficulty occurred to the old commentators, nor yet to such competent critics as Lambinus (1561), Cruquius (1578), or Torrentius (1608), nor to Bentley. I cannot but connect this silence with the fact that the rigid interpretation of 'tu bibes' as meaning 'tu bibes domi' was unknown in the older time. I have first noticed it appearing in the Delphin edition, and, though I may be wrong in imputing it to the editor of Horace in that fine series, it would suit the somewhat narrow purpose to offer a definite, though unwarranted, explanation. And surely the explanation is not warranted by the poet's words. The future tense may be called 'concessive,' or perhaps better 'imperative' or 'hortatory' (see the instances given in Roby, 1589), the pronoun adding an intimate touch which is specially Horatian (*A. P.* 385, etc.). But 'tu bibes' is quite general. 'Tuum erit bibere, bibe sodes!' 'Drink the great wines, as you have every right to do—with all my heart!' Horace adds: 'My table provides none of them.' No inference is drawn, but more than one is possible. It may be 'drink the great wines in your own house'—

logical, but a trifle churlish—or 'send the wines you love across from your house or travelling carriage' (cf. *Epist.* 1, 5, 6)—logical, but not very happy here—or 'have a day off, and drink for once the wine of my country-side!' As Horace has already promised a jar which shall carry its own choiceness for host and for guest, the whole stanza thus forms a charming epilogue to a charming trifle.

Another point from the old scholars. Modern books head the Ode 'An invitation.' Cruquius, who professes to rely on the authority of a manuscript, tells us that it is a reply to a letter of Maecenas inviting himself, and Torrentius agrees. So does the Delphin editor.

Briefly to recapitulate: I should not think of questioning the unprejudiced judgment of H. A. J. Munro and the others on the point of taste and artistic finish. But I feel that their judgment has been prejudiced by two current assumptions, both unwarranted—(1) that 'tu bibes' necessarily means 'tu domi bibes,' and (2) that the poem is an invitation. Putting these aside, I cannot see that either Horace, or the text as received, needs any apology. The pause before the third stanza, which is required by the structure of the Ode, and the stress falling on the 'tu' save 'bibes' from any offence; and the feeling that Horace is archly fencing with a proposal which really delighted him enhances the grace of the little poem.

I am glad to observe that Conington's verse translation, and also Mr. Gladstone's, may be read in this sense.

It is a pleasure to add that I was led to look into the older commentaries on this Ode by the notes in a small edition by W. Baxter, published in London in 1701, and used at Westminster in 1785, evidently the work of a man of learning and taste.

A. O. PRICKARD.

*New College, Oxford,
November, 1911.*

VERSION

O women, had you seen the wilful
king,
How Bacchus mocked him of his mad
intent!
Slaves to command, the unwilling
varlety—
I not resisting, that the God the more
Might prove himself—led me for punish-
ment
To the prison-chamber. Far within
it is,
And dark. One held a light, and one
the chains;

O utinam et vobis, Bacchae, spectare
liceret
a nostro delusa deo fera coepta protervi
Pentheos. imperio adstrictus non sponte
satelles
nil adversantem, deus ut se illustrius
actis
clararet, me ducit ubi est interna
luendis
clausa domus poenis, penitus sine
lumine tectum.
porrigit hic taedam, vincla hic tenet;
inde catenam