

travel. The poet looks forward to this function of Castor and Pollux when the flame sent as an omen by Jupiter is called "lumen . . . miseris olim implorabile nautis" (572–73). Moreover, the mysteries of the Cabeiri involved sexual initiation. It may be suggested, at least tentatively, that Valerius also intended his readers to associate this aspect of the rites of the Cabeiri with the preceding Lemnian episode. In that episode the Argonauts had a serious sexual encounter. Many of them are young and unmarried, and this episode may well be intended as their initiation into the mysteries of Venus.⁴ The Lemnian episode may be seen as a study in the power of erotic love. The stop at Samothrace then can be seen as an opportunity to gain a deeper understanding of the mysteries into which they have just been introduced.⁵

In the second place the Samothrace episode involves purification. There is no specific reference to purification, but in general such religious rites involve catharsis. Although the stop at Lemnos was willed by Jupiter, the Argonauts are not without guilt, because they stayed longer than necessary there and neglected their mission. The warm reception given to them by Thyotes and their subsequent admission into the rites of the Cabeiri suggest that they have not lost the favor of the gods. They leave

Samothrace reinvigorated and prepared to face the tasks which lie ahead.⁶

Closely related to the notion of purification is that of justification. In Book 1 the great anxiety of the Argonauts was that they were breaking the divine law by attempting to sail. They interpreted the storm which assailed them as an indication that the gods were angry at them. The calming of the storm was taken as tentative proof that they had not incurred the divine wrath after all (1. 608–92). Now, their acceptance on the island which "faithless sailors" (*infidos . . . nautas*) are forbidden to approach may be seen as a divine ratification of what they are attempting to do. They are happy when they leave Samothrace because the fears which have haunted them have been allayed completely and they are reassured that they have not run afoul of the gods.

Finally, the stop at Samothrace gives the Argonauts encouragement for the future. They have just been through two difficult and painful experiences—the storm and the Lemnian episode. In both of these experiences, for different reasons, they lost interest in continuing their voyage. They left Lemnos *inter lacrimas* (428), but now they are *laeti*, filled with *sole novo* and with the will to push on to Colchis.

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4. For a similar interpretation of the Lemnian episode in Apollonius, see G. Lawall, "Apollonius' *Argonautica*: Jason as Anti-hero," *YCS*, XIX (1966), 119–69.

5. Lemnos, like Samothrace, was a center for the rites of the Cabeiri. In fact, the rites are supposed to have originated there. This traditional association of the Cabeiri with Lemnos makes it all the more likely that Valerius intended these two episodes to be linked together.

6. This interpretation receives support from the fact that after the tragic Cyzican episode, in which the Argonauts accidentally kill their hosts, a ritual purification takes place (3. 377–448). In both cases the Argonauts have done something wrong and must be purified and restored to the favor of the gods before they can continue their journey.

PAX PALAMEDES

"In summo habuimus caseum mollem ex sapa et cocleas singulas et cordae frusta et hepatia in catillis et ova pilleata et rapam et senape et catillum concacatum, pax Palamedes" (Petron. *Sat.* 66. 7). Friedlaender¹

took *pax Palamedes* to be an alliterative conceit. A popular explanation.² And it could be right, for Habinnas, the speaker, is *ebrius*; drunken jingle would be stylistically appropriate.

1. In his edition of the *Cena* (Leipzig, 1891), p. 299.

2. See, e.g., W. D. Lowe's edition of the *Cena* (Cambridge, 1905), *ad loc.*: "*pax Palamedes* is alliterative and arbitrary." Also, M. Heseltine's Loeb edition (London, 1913), p. 127:

"the meaning of its [*sc. pax*']s conjunction with the word *Palamedes* is unknown; it may merely be due to the charm of alliteration."

This interpretation is certainly preferable to that of Ernout:³ "l'interjection sert à clore l'énumération." A masterpiece of unhelpfulness, and not even strictly true, since Habinnas' recital continues into the next two sentences. Nor were we much helped by Sedgwick,⁴ who absolved himself from the need to comment by expurgating the passage.

At the other end of the scale, Crum⁵ took the phrase to allude to Nero: Palamedes was a son of Nauplius, and the latter was once the theme of a Nero recital. This notion, scouted by Rose,⁶ is not impossible (very little is, when it comes to Nero-hunting in the *Satyricon*⁷), but neither does it attract, since the context of *pax Palamedes* hardly suggests a recognizable allusion to the emperor.

Between the meaningless and the significant, more attractive than both, is the explanation of Sullivan.⁸ He connects the phrase to the story of Palamedes' death at the hands of Ulysses: *pax Palamedes* reflects Ulysses' happy exclamation when the deed was done.

That is almost right. For *catillum concacatum* (if this is what Petronius wrote⁹) does not sound very appetizing and well merits an adverse comment. Yet it might be objected that *catillum concacatum* was a slang expression for some familiar or trendy dish, with

no pejorative connotation. And Habinnas' recollection of his meal is a happy one; he does not seem to be wishing its creator dead.

There is another possibility. In Aristophanes *Ranae* 1451, Dionysus greets Euripides' suggestions on Athenian policy with the sardonic words, εὖ γ' ὦ Παλάμηδες, ὦ σοφωτάτῃ φύσιν. The stress is on Palamedes the inventor. This suits the *Satyricon* perfectly, with its plethora of novel comestibles. One also recollects that there was a story which had Palamedes relieve a famine in the Greek fleet at Aulis.¹⁰ Hence the phrase suits Habinnas, whether he is praising or deploring the *catillum concacatum*.

Pax Palamedes might be a Romanized version of Aristophanes' interjection. Either, or both, may have been proverbial. And *pax* is really the Greek πάξ. Which is convenient to the argument, for (fortuitously or otherwise) extant examples of πάξ occur in contexts of food.¹¹ Also, Palamedes the inventor was utilized by Eupolis¹² in a joke concerning the invention of chamber pots by Alcibiades. This detail would enhance the theory of Averil Cameron¹³ that Habinnas' entry is a conscious parody of Alcibiades' epiphany in the *Symposium* of Plato.

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3. In his Budé edition (Paris, 1922), *ad loc.*

4. In his second "edition" of the *Cena* (Oxford, 1950).

5. R. H. Crum, "Petronius and the Emperors," *CW*, XLV (1952), 161 f.

6. K. F. C. Rose, *The Date and Author of the Satyricon* (Leyden, 1971), pp. 84–85.

7. Rose, pp. 82–86, registers about ninety supposed allusions.

8. J. P. Sullivan, in his Penguin translation (Baltimore, 1965), p. 191, n. 53. He translates the phrase, "good riddance to that." W. Arrowsmith rendered it, "but enough's enough" in his Mentor version (New York, 1959), p. 72.

9. *Concacatum* is really Burman's improvement on the *concacatum* of H. His adducing of the Greek ἀνθύλενος is

pertinent both to the text and to my argument in the latter part of this paper. G. Bagnani, *Arbiter of Elegance* (Toronto, 1954), p. 80, compared *concacatum* to *omnia concacavit* in Seneca (?) *Ludus* 4. 3—an irrelevance.

10. See, e.g., the scholiast on Eur. *Or.* 432.

11. Earlier editions of Liddell & Scott cited only Diphilus from Ath. 2. 67D; the *Supplement* (Oxford, 1968) added *Anth. Pal.* 5. 181 (Asclepiades). In both passages, πάξ is countered by τῖναξ.

12. Frag. 351 (Edmonds, *Frag. Att. Com.*, I [Leyden, 1957], 430).

13. "Petronius and Plato," *CQ*, LXIII (1969), 367 f. See also P. G. Walsh, *The Roman Novel* (Cambridge, 1970), p. 40.

AN AUTHOR'S REPLY: LEVIN TO MESSING

Professor Gordon Messing's review of my book, *The Indo-European and Semitic Languages*, in *CP*, LXVIII (1973), 301, was unfortunately based on an advance copy

with a defective title page, omitting the explanatory subtitle, *An Exploration of Structural Similarities Related to Accent, Chiefly in Greek, Sanskrit, and Hebrew*. As