

and contact; feebly, however, and as it were remotely. For there have been cases in which persons while asleep, but with the eyes partly open, saw faintly in their sleep (as they supposed) the lights of a lamp, and afterwards, on being awakened, straightway recognized it as the actual light of a real lamp.¹

On this interpretation *φάντασμα* refers forward to the light really seen, with partly open eyes, and to the real sounds described in the sentence which follows the quotation. With one exception, all translators and commentators, ancient, medieval, and modern, appear to agree with this interpretation. But it would make equally good sense to translate our sentence, 'Nor is everything that is experienced in sleep a *phantasm*', which is also the interpretation of the *Nova translatio*: 'neque quod in sompno fantasma omne.'

This can be defended by starting from the definition of a dream at 462^a16 as *φάντασμα μὲν τι καὶ ἐν ὕπνῳ*. This has two parts: only what is both a *phantasm* and occurs in sleep is a dream. Lines 16–18 touch on cases of *phantasmata* which are not dreams because they are observed while awake: 18–25, on the other hand, fits into its place as a consideration of events in sleep which are not dreams because they are not *phantasmata*. Finally in lines 29–30 there is an implied distinction between *phantasmata* and *aisthemata* which would confirm this view.

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¹ I owe this point to Richard Sorabji.

A KOMOS IN VALERIUS AEDITUUS

Quid faculam praefers, Phileros, qua est nil opus nobis?
 ibimus sic, lucet pectore flamma satis.
 istam nam potis est vis saeva extinguere venti
 aut imber caelo candidus praecipitans.
 at contra hunc ignem Veneris, nisi si Venus ipsa,
 nullast quae possit vis alia opprimere.

(Valerius Aedituus *fr.* 1 = Gell. 19. 9. 12)

THE setting of this epigram is the komos sequence explored by Copley in his important book.¹ The speaker is about to set forth in the dark, since he requires some means of lighting his way. A companion offers him a torch.² It is refused as unnecessary because of the flame of love³ which burns in his breast. That will suffice for the passage through the streets—*ibimus sic*. The reasons for rejecting the torch also allude to the conventions of the incident. The *exclusus amator* is regularly buffeted by wind and soaked by rain,⁴ the elemental forces which

¹ F. O. Copley, *Exclusus Amator. A Study in Latin Love Poetry* (1956).

² For the torch as a feature of the komos cf. Ar. *Ec.* 692, Pl. 1041, Antiph. 199. 2, Herod. 2. 35, A.P. 12. 117. 1, 4 (Meleager), Hor. *Carm.* 3. 26. 6–7, S. 1. 4. 52, Prop. 1. 16. 8, Ael. V.H. 13. 1, Charito, 1. 3. 2.

³ For the metaphor in general cf. A. S. Pease, *Publi Vergilii Maronis Aeneidos Liber*

Quartus (Cambridge, Mass., 1935), 86–7; for it in komastic contexts cf. Theoc. 3. 17, [Theoc.] 23. 7, 16, 25–6, 34, *Lyr. Alex. Adesp.* 1. 15–16, 24, A.P. 5. 189. 4 (Asclepiades), 12. 83. 3–6 (Meleager), 85. 7 (Meleager), 116. 4.

⁴ Cf. A.P. 5. 167 (Asclepiades), 189 (Asclepiades), 12. 167 (Meleager), Hor. *Carm.* 1. 25. 9–12, 3. 10. 1–8, 19–20, Tib. 1. 2. 32, Prop. 1. 16. 24, Ov. *Am.* 1. 6. 51–6.

would put out the real torch. Similarly he has no means of resisting and overcoming the assault of a god.¹ Only the goddess herself (i.e. the act of love) can quench the metaphorical flames in his heart. The unvarying Roman convention of the lover's exclusion allows us to estimate how little hope there is of that.

These facts do not seem to have been observed before. Yet it was pointed out many years ago² that there is a close conceptual parallel in a Greek poem:

Συνοδογόν ἔχω τὸ πολὺ πῦρ
τοῦν τῇ ψυχῇ μου καίόμενον.

(*Lyr. Alex. Adesp.* 1. 15-16)

That poem is a clear example of a komos,³ albeit of an unusual kind in having a woman as the komast. Immediately prior to this passage she calls upon Night and the stars to escort her to the faithless lover who has deserted her. The conventional torches are not mentioned, and it is apparent that they are supplied by the fire in her heart. One cannot posit direct influence on the Roman poet, but the conceit had been used, and in a precisely similar context.

This poem helps to fill the gap that exists between the appearances of the theme in Plautus and Terence and those in Lucretius and Catullus.⁴ It adheres closely to the Greek non-dramatic type which was practised by the Hellenistic epigrammatists and contains no specially Roman feature, such as the interest in the door. It thus confirms the general impression given by the poems quoted with it by Gellius. These *nugae* were fashioned by their upper-class authors from Greek materials and have little or no specifically Roman flavour. What is impressive in this poem is the elegant economy with which Aedituus exploits the conventions of the komos in building upon and exploring the well-worn conceit of the flame of love. Whether the credit belongs to him or to some Greek epigrammatist we cannot tell.⁵

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¹ For this theme in the komos cf. [Theoc.] 23. 4-5, *A.P.* 5. 64. 5-6 (Asclepiades), 167. 5-6 (Meleager), 12. 118. 3-4 (Callimachus), 167. 1-2 (Meleager), Tib. 1. 6. 30.

² By A. Turyn, *Hermes* lxii (1927), 494.

³ Cf. Copley, op. cit. 20 ff.

⁴ Cf. Copley, op. cit. 43 ff.

⁵ Cf. the version of *A.P.* 12. 73 (Callimachus) by Quintus Lutatius Catulus (*Fr.* 1 = Gell. 19. 9. 14). The name Phileros betrays Greek influence, but not necessarily a translation or paraphrase.

THE MOON'S HORSES

So far as I know, the manuscripts' *fraternis* in Prop. 2. 34. 52 'aut cur fraternis Luna laboret equis' has never been doubted. I offer an emendation of it in this note.

Luna laboret ought to allude to lunar eclipse, but you cannot see it through the fog of *fraternis equis*. In *C.Q.* xliii (1949), 26-7, Shackleton Bailey dealt with the traditional claim for it, that the moon is eclipsed, not by the sun, by the presence of her brother's horses, but by their absence, just as in Virgil the sea and Ixion's wheel stand still when the winds' presence is no longer felt: 'cum