

LUCRETIUS 1. 102–105

tutemet a nobis iam quovis tempore vatum
 terriloquis victus dictis desciscere quaeres.
 quippe etenim quam multa tibi iam fingere possunt¹
 somnia quae vitae rationes vertere possint

Bailey posed the problem succinctly and clearly: 'Though you can be said to "fashion a dream for yourself", it is not easy to see how you can do it for someone else.'² He agrees with Giussani: *somnia* = *ineptae fabulae*, which is unexceptionable. But in fact Bailey's objection to the 'literal' meaning of the text is baseless. Dream control was indeed practised in antiquity.³ An ample discussion may be found s.v. *oneiropompeia* at *RE* 18. 1, 440–8 (K. Preisendanz). Nice examples of the art as practised by the magus Nectanebus are described in Ps.-Callisth. *Alex.* 1. 5 and 1. 8, the former episode including the construction of an effigy (ἔπλασε κηρίον θηλυκόσωμον, in the β and γ recensions). One might still choose to understand *somnia* here as 'nonsense, fairy tales', but it is not possible to dismiss *somnia* = 'dreams' on the usual grounds.⁴

University of Illinois, Urbana

HOWARD JACOBSON

¹ Aside from its obvious virtues, Marullus' emendation *possunt* is probably supported by Claudian's imitation at *Eutrop.* 1. 170 *fingere somnia possunt*, though in Claudian *somnia* is subject rather than object.

² The Vergilian line *qui amant ipsi sibi somnia fingunt* (*Ecl.* 8. 108) is the only other example I know of *somnia fingere*. It is, however, not relevant for an understanding of the Lucretian text both because, as Bailey says, it refers the action to oneself and also because it is a traditional description of lovers, here phrased in Lucretian language.

³ This need not imply that Lucretius believed in it, only that he knew others did. We might also recall Lucretius' interest in the terrifying consequences of dreams elsewhere (1. 133, 4. 34–7).

⁴ To Professor Abraham Wasserstein I am indebted for helpful suggestions.

GALLUS AND EUPHORION

The editors of the new fragment of Gallus¹ draw attention to line 6, 'fecerunt carmina Musae'. They say "'fecerunt" is unusual in such a context, and to a Roman reader would inevitably suggest ποιητής (not used of poets in early Greek); the Muses of Gallus provided craftsmanship as well as inspiration'. It is possible to be more precise: cf. Euphorion fr. 118 Powell:

Μοῦσαι ἐποίησαντο καὶ ἀπρωτίμαστος Ὀμηρος

Now van Groningen² suggests that this might be completed as 'Quelque chose comme τὸν δεῖνα κλεινὸν ἐποίησαντο.' But why not supply, for example, αἰοδήν? In any event, whether the exact use was the same or not, it looks as if Gallus alluded to Euphorion. This is a piece of information to add to the other evidence for Euphorion's influence on Gallus: Servius on Verg. *Ecl.* 6. 72, al.; Probus, *Ecl.* 10. 50; Diomedes *G.L.* 1. 484. 22.

The fragment of Euphorion itself is an example of an unusual relationship between

¹ R. D. Anderson, P. J. Parsons, R. G. M. Nisbet, 'Elegiacs by Gallus from Qaşr Ibrim', *JRS* 69 (1979), 125 ff.

² B. A. Van Groningen, *Euphorion* (Amsterdam, 1977), p. 189.