

suo- dell'antico **sue-*, osservabile in *soror* da **suesōr* = sanscr. *svásā* got. *swistar* lit. *sesuō* slavo *sestra*. E interessante è *mamart-* fonte di *Mamert-* onde **Maɣert-* > *Mavors* e, con *aɣe* > *ā* come in *lāvi* da **laɣeɣai*, *Mārs*; il passaggio di *m* a *ɣ* con l'alternanza *m/b/f/ɣ* (tipo *formīca* : *μύρμηξ* sanscr. *valmīkas*, cfr. *Mantissa*, p. 345ss.) facilitato dalla spinta a dissimilare i due *m*; il *Marmar* del Carmen Arvale sarà una ripetizione sacrale del tipo *μᾶ Γᾶ μᾶ Γᾶ* (Aesch. *Suppl.* 890), mentre il *ma-* di *mamart-* è un vero e proprio caso di raddoppiamento intensivo, pure con valore sacrale.

E per finire, due parole su *terai*: non sulla scempia, che rappresenta la scrittura di geminate anteriore ad Ennio (cfr. comunque Varro *L.L.* V. 21 "tera in augurum libro scripta cum R uno"), ma per l'assenza del *s* presupponibile secondo la etimologia corrente da *ters-* in sanscr. *tṛṣ-yati* 'è arido', gr. *τέρσομαι*, got. *þaúrspan* 'δυσῆν': se tale etimologia è giusta, l'assimilazione *-rr-* (scritta *r*) è uguale a quella che troviamo in oscumbro per questa parola, cfr. acc. *teer[úm]* *terúm*, gen. *tereís*, loc. *tereí* nel Cippus Abellanus.

"Inconsistency" in Vergil and in Homer

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The color terms of the classical languages afford rough footing for scholars, and interpretations of passages which rest in part on the meanings of such terms have a way of being superseded by subsequent research. I suggest that this fate has befallen the argument brought by W. McLeod in his article, "The Wooden Horse and Charon's Barque: Inconsistency in Virgil's 'Vivid Particularization'."¹)

McLeod argued: (1.) that Vergil's description of the composition of the Trojan horse is inconsistent; (2.) that Vergil's description of the color of Charon's bark is inconsistent; (3.) that Homer's description of the color of Odysseus' ship is inconsistent; (4.) that Homer's description of the color of Odysseus' wine is inconsistent; and (5.) that Vergil regarded Homer's inconsistencies as providing a precedent or license for him to engage in similar inconsistencies.

¹) *Phoenix* 24 (1970) pp. 144-149.

But none of these points need be true.

Points 1, 2 and 3 rest on the same faulty assumption: that every reference to the color or material of an object must be taken as asserting that the *entire* object is of this color or material.

In regard to Charon's boat, McLeod is right to side with Mackail in insisting that "ferruginea" (6.303) and "caeruleam" (6.410) *cannot* refer to the same color. But it does not follow that Vergil contradicts himself.

Elsewhere²) I have argued as follows: The word *puppis* in *Aeneid* 6.410 may be intended literally, and not by synecdoche for "ship". Under this interpretation, the ship as a whole was reddish, while the stern—possibly adorned with some figure—was painted blue. The stern figure of Apollo at 10.171 is golden-colored, and it is probable that the "blue Scylla" of 5.122–123 is a blue-colored stern figure.

As to the color of Odysseus' ship, research subsequent to McLeod's article shows the supposed contradiction to be an hallucination. E. Irwin³) devotes thirty-two pages to a minute study of *κάνεος*, and concludes: "To Homer, it seems, *κάνεος* meant simply 'dark', with no trace of 'blue' (p. 79). . . . it is reasonable to assume that the two epithets [*μέλας* and *κνανόπρωρος*] are synonymous (p. 94)"⁴). The adjective *μιλτοπάργος* ("vermillion-cheeked") would refer to a decoration (paint?) on or near the prow.

As far as wine is concerned, every wine is either *μέλας* or *λευκός*—or, as we would say, a red or a white. Consequently, *when applied to wine μέλας* is synonymous with *έρουθρός*, and the second Homeric "contradiction" disappears⁵).

We are left with the problem of the wood of which Vergil's Trojan Horse is made. This is a more difficult puzzle. But, again, a solution is possible if we reject too quick a resort to synecdoche. When Vergil says they made the ribs (or sides) out of fir (*intexunt abiete costas*, 2.16), he means just that: the *sides* are of fir. Nothing

²) "What Color Is 'Ferrugineus'?", *Glotta* 56 (1978) 297–305. I regret that I was unfamiliar with McLeod's article until after the proofs were corrected; otherwise I would have acknowledged his contribution (in note 2 of his article) to the resolution of this knotty philological tangle.

³) *Colour Terms in Greek Poetry* (Hakkert: Toronto, 1974). Irwin's findings are accepted with very few reservations by Helmut Dürbeck, *Zur Charakteristik der Griechischen Farbenbezeichnungen* (Bonn: Rudolf Habelt Verlag, 1977), pp. 139–144, 155.

⁴) Irwin, pp. 92f.

⁵) Irwin, pp. 60, 111ff.

is said of the rest. Similarly, the *doors* are of pine, *pineae . . . claustra* 2.258–259⁶): nothing about the rest. The horse *as a whole* is of oak: 2.186, 230, 260.

One subtle and possibly confusing touch is provided by Sinon's reference to the horse as made of maple, 2.112. Some psychological subtlety (or over-subtlety) is intended here by Sinon, and it is not clear that we understand what his intention is. But in any case, Vergil hardly expects the reader to accept Sinon as a credible witness to anything—including the composition of the horse!

Even if this suggestion in regard to the horse is incorrect⁷), it is clear that one must seek a solution for the problem of the Trojan horse elsewhere than in supposed contradictions in Homer.

Livy's use of *quamquam* and the subjunctive

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Grammars often attribute to Livy the use of the subjunctive after *quamquam* in the concession of a definite fact. Kühner-Stegmann, for example, cites four examples of this usage¹). In Woodcock, moreover, one finds that in classical usage *quamquam* is normally followed by the indicative or by a potential subjunctive. The subjunctive of fact after *quamquam*, however, Woodcock notes, is generally unclassical and occurs from Livy onwards²). Thus Cicero consistently uses *quamquam* with the indicative to concede a definite

⁶) I do not understand why McLeod regards Austin's equation of "abies" and "pineae" as "special pleading" (p. 145). Although the trees are distinct (cf. *Eclogues* 7.65–66), they are closely related (Pliny *N. H.* 16.38), have the same appearance (*ibid.* 41, "nec forma alia"), and are linked by other poets (Statius *Thebaid* 6.104, Valerius Flaccus *Argonautica* 3.165, Prudentius *Apotheosis* 520f.).

⁷) R. G. Austin, ed., *Aeneidos Liber Secundus* (Oxford: Clarendon Press, 1964) *ad* 16, regards the whole horse as being of fir. R. D. Williams, ed., *The Aeneid of Virgil* (Basingstoke and London: Macmillan, 1972–73), *ad* 2.16, believes that "robur" in Book Two "has the general sense of 'wood' rather than its special meaning 'oak'".

¹) R. Kühner, F. Holzweissig, C. Stegmann, A. Thierfelder, *Ausführliche Grammatik der lateinischen Sprache* (repr. Darmstadt, 1962), Vol. II, 442.5. The examples are as follows: 6.9.6, 36.34.6, 38.9.11, 38.57.8.

²) E. C. Woodcock, *A New Latin Syntax* (Harvard University Press, 1959), 245.