

OBITUARY.

WILHELM STUEDEMUND.

PHILOLOGY has suffered a loss of the severest kind in the untimely death of Prof. Studemund, of the University of Breslau. For more than a year he had been grievously ill, and had had to submit to four serious operations: these were unsuccessful, the seat of the disease was found to lie beyond the reach of the surgeon's knife. His long-continued sufferings bore with a fortitude which excited the admiration and wonder of those who attended him. Up to the very week of his death, and in defiance of the most cruel pain, he was hard at work, from early morning till late in the evening, in order that as much as possible of the material which he had collected should be available for publication after his death. He was fully aware that death was only a question of time: after the first operation he said to an intimate friend '*Fuimus Troes*,' and, in reply to entreaties that he would spare himself, '*Der Tod wartet nicht*.' On the 8th of August he was released from his sufferings: the disease was found to have penetrated to the larynx and lungs.

Wilhelm Studemund was born July 3rd, 1843, at Stettin, and was the son of a wealthy man of business. His school education was received at the Marienstiftsgymnasium in his native town. He early showed an extraordinary gift for languages and music. At the age of seventeen he went to the University of Berlin, in order to study Germanic and Classical Philology: but it was at Halle, under the guidance of Bergk and Bernhardt, that his studies took definite shape. For his doctor's degree (1864) he wrote the dissertation *De Canticis Plautinis*, a remarkable work indeed for a young man of twenty-one: he at once took rank as a scholar of authority, and this piece of undergraduate work was generally recognized as the best treatise on the difficult question of the metres of the Plautine *cantica* until the publication of Spengel's *Reformvorschläge*, 1882. Soon after his degree he visited Italy, and in Milan formed the resolution of publishing a transcript of the celebrated palimpsest of Plautus in the Ambrosian Library, a MS. imperfectly collated by Cardinal Mai, and subsequently subjected to a more thorough examination by Ritschl and Schwarzmann. For twenty-four years Studemund kept this work in

hand, repeatedly visiting Italy to collate the MS. anew in doubtful passages and never being able to satisfy himself that he had exhausted all the resources at his command. Like so many other Plautine schemes, this work has been interrupted by death.

On his return from Italy Studemund 'habilitated' as Privat Docent in Halle, and in 1868 received a call as Professor Extraordinarius to Würzburg. In 1870 he was transferred to the chair of philology at Greifswald; in 1872 to Strassburg, where he also undertook the direction of the 'Philologisches Seminar.' During the years 1879-86 he brought out his *Dissertationes Philologicae Argentoratenses* (eleven vols.), the result of work done partly in the Seminar, partly, under the direction of Schöll, in the 'Strassburger Institut für Alterthumswissenschaft.' In 1873 he published the results of work done by his pupils in the field of pre-classical Latin (*Studien auf dem Gebiete des archaischen Lateins*). In conjunction with Mommsen he brought out in the same year *Analecta Liviana*, and in 1874 an *Epistula Critica* on the subject of Fronto. In 1885 he received a call to the chair at Breslau, which is now vacated by his death. Studemund had a rare gift for teaching, and hundreds of students remember with gratitude the stimulus which they received in his class-rooms. On the twenty-fifth anniversary of his doctor's degree (Febr. 8th, 1889) a number of his pupils from Greifswald, Würzburg, Strassburg, and Breslau dedicated to him a volume of *Commentationes in honorem Gulielmi Studemund, quinque abhinc lustra summos in philosophia honores adepti*, a work of which I hope shortly to give some account in the *Classical Review*. Another work brought out by Studemund was the *Breslauer Philologische Abhandlungen*, which have now reached several volumes. He also produced a transcript of the palimpsests of Gaius and Fronto, and collated with extreme care a large number of other MSS., especially of the Greek grammarians and writers on music.

The readiness of Studemund's knowledge was extraordinary. He had early accustomed himself, in consequence of some ailment in the eyes, to impress firmly upon his memory whatever he read or heard read. His courtesy and generosity in putting his stores

of learning at the service of others were well known: I well remember the kindness with which he communicated to me in 1879 information about the readings of the Ambrosian MS., while I was preparing a critical apparatus to the *Captivi*. Studemund's services to scholarship received ample recognition: the Faculty of Laws of the University of Greifswald conferred on him an honorary degree; at the beginning of the present year he was created a 'Geheimer

Regierungsrath'; and just before his death the Berlin Academy of Sciences elected him a Corresponding Member. He died full of honour, and has left behind him a splendid example in the life of the scholar-hero.

Lofty designs must close in like effects:
Loftily lying,
Leave him—still loftier than the world suspects
Living and dying.

E. A. SONNENSCHNEIN.

ARCHAEOLOGY.

THE CENTRAL SLAB OF THE E. PARTHENON FRIEZE.

THE figures of the boy with the peplos and the priest have been much discussed; the priestess and her two attendants have received less attention. The priestess faces the two attendants who each bear on their heads a four-legged stool or table. Dr. Waldstein, in his discussion of the slab (*Essays on the Art of Pheidias*, p. 243), points out a vase-painting by Exekias as evidence that the scenes depicted on this slab are 'not typical of any sacred religious function, but belong to the sphere of every-day life.' This has always seemed to me in the nature of the case highly improbable. May not a possible clue be found in Harpocration's explanation of the word *τραπεζοφόρος*? *Λυκούργος ἐν τῷ περὶ τῆς ἱερείας· ὅτι ἱεροσύνης ὄνομά ἐστιν ἡ τραπεζοφόρος· ὅτι αὐτὴ τε καὶ ἡ Κοσμὴ συνδιέπουσι πάντα τῇ τῆς Ἀθηνῶν ἱερεία αὐτὸς τε ὁ ῥήτωρ ἐν τῷ αὐτῷ λόγῳ δεδήλωκε καὶ Ἰστρος ἐν γ' τῶν Ἀττικῶν συναγωγῶν.* I should like to call the two attendant priestesses *Τραπεζῶ* and *Κοσμῶ*, Table and Adornment. Istros, though not a contemporary, is a good early authority (latter part of third century B.C.), and he was writing of sacred matters already long established. His authority is confirmed incidentally by a third century B.C. inscription (*C.I.A.* ii. 374), unfortunately very mutilated, but in which there is undoubted mention of a *ἱερεία* and a *τράπεζα*.

ἐπειδὴ δὲ [ἡ] ἱερεί-
[α τῆς Πολιάδος ἐπεμεληθῆ καλ]ῶς καὶ φιλοτίμ-
[ως τῆς τε κοσμήσεως τῆς τρ]απέζης κατα τὰ
[πάτρια, κ.τ.λ.

A *κόσμησις τῆς τραπέζης* is, of course, for many gods a familiar ritual, but I do not think it has been suggested in connection

with the Panathenaic representation in the frieze. It gives to the slab a singular completeness. To the right hand the preparations for the sacrifice, to the left the preparations for the no less important sacrificial banquet. The scenes are two, but of one great sacrificial act. The passage, inscription, &c., bearing on the ceremony, are cited in Toepffer's invaluable *Attische Genealogie*, in the chapter on the 'Eteoboutadae' (p. 122), but with no allusion to the frieze.

JANE E. HARRISON.

THE FESTIVAL OF THE AIORA.

ALETIS and the swing-festival Aiora have long puzzled me. The women of Athens at a certain festival swung themselves, and the song was called Aletis because Erigone, in memory of whom they swung themselves, wandered in search of her father. Others said that Aletis was Persephone, and was called Aletis because when they were grinding (*ἀλούντες*) they offered her certain cakes. The story as it stands is the greatest possible nonsense, and only one thing is clear, that the Greeks themselves in later days did not know the meaning of their own festival. The author of the *Etymologicum Magnum* lets out, I think, the secret, though quite unintentionally. Discussing 'Αλῆτις, he suggests the Wanderer and the Grinder indifferently. Discussing the masculine form 'Αλείτης, with no reference to the story, he says: 'Αλείτης, σημαίνει τὸν ἀμαρτωλὸν καὶ ἄδικον . . . φάτο γὰρ τίσασθαι ἀλείτην καὶ λέγει ὁ Χοιροβοσκὸς εἰς τὴν ὀρθογραφίαν αὐτοῦ, ὅτι ἀνεφάνη τὸ ο ἐν τῷ ἀλοίτης ὅπερ σημαίνει καὶ αὐτὸ τὸν ἀμαρτωλόν, κ.τ.λ. If 'Αλείτης why not 'Αλῆτις? Aletis is not the Wanderer but the piaculum. Dionysis is wroth, he must be appeased, some one must literally 'swing for it'; possibly a male victim. Aleites was driven