

of the Earth-Mother. It falls into the ground, where also the dead go, but it comes up again in the spring. The Corn is altogether the child of Earth and the Underworld; for unlike a permanent tree, of which the stock or trunk is always visible, it disappears from human view altogether for several months in the year.

Now it appears that Semele, the mother of Dionysus, also means the Earth (see e.g. Macrobius, *Sat.* i 12): the Vine comes out of the Earth, as does the Corn.

There is, however, a difference between the characteristic gifts of Ceres and of Bacchus. The Grain is gathered and is immediately ready for use; there is no further mystery about it. But the fruit of the Vine, the Grape, is not the characteristic gift of Bacchus, except by a metaphor. The characteristic gift of Bacchus is Wine, and the fruit of the Vine has to undergo a new birth before it becomes Wine that maketh glad the heart of man.

The powers of heaven, Zeus, act upon the earth, Semele, and produce the grape. At the vintage the fruit is torn from the Vine, but it is not yet the perfect product. The juice is collected and undergoes a further natural process, not underground but *sub Diuo*. The process by which the grape-juice becomes wine is what we call a *natural* fermentation, as opposed to *artificial* manufacture; and what we call Natural the ancients called Divine, the work of the Gods.

What makes Wine and Beer and all the fermented liquors differ from other natural products of the earth is just this, that they appear to have a new life, a second birth, which comes to them after they have been gathered from the ground. It seems possible that this idea lies at the base of the tale of Semele and Dionysus, and of his second birth from Zeus.

SECOND MEETING¹.

At a meeting held on Thursday, November 9, 1905, at 4.15, in Mr Nixon's rooms in King's, the President (Mr BURKITT) in the chair:

I. It was agreed to accept the invitation of the Oxford Philological Society to a joint conference on the pronunciation of Latin in universities and schools.

II. Mr ANGUS read notes on the following passages:

(i) Euripides *Hippolytus* 385: αἰδώς τ'.

Why do we leave the good which we see to follow the worse?

¹ Reported in the *Cambridge University Reporter*, November 14, 1905.

Through sloth or pleasure—examples are given—*αἰδώς τε*... Recent editors are as agreed in understanding this as a species of pleasure as they are divided in explaining how that is possible. Why not, with Paley, take *αἰδώς* as a third of the baits which lead us open-eyed into wrong? Compare Aristotle *Ethics* I iv 8 p. 1166^b 9, where τὰ ἡδέα... οἱ δ' αὖ διὰ δειλιάν καὶ ἀργίαν correspond to οἱ μὲν ἀργίας ὑπο, οἱ δ' ἡδονήν... *αἰδώς τε*: the following words οἷς δὲ... ἀναιροῦσιν ἑαυτούς shew that Phaedra's reflections had suggested to Aristotle Phaedra's sad example. The parenthesis εἰσὶ δ'... κακόν easily explains the altered construction.

(ii) Aristotle *Metaphysics* A iii 9 p. 984^a 13.

Despite Simplicius (*Phys.* 164, 26) and Lucretius (i 840 ff), it is clear from *de Cælo* Γ iii 3 that Aristotle himself did not consider water or fire to be included among Anaxagoras' *ομοιομερῆ*. Should not *σχεδόν—καθάπερ—οὕτω* be taken closely together, and quotation-marks begin at *γίνεσθαι*? Throughout the chapter Aristotle has been insisting that, despite different names, the idea of the material substrate or principle is the same in all the physicists; and this section applies the generalization to Anaxagoras. "Anaxagoras' *ἄπειρα* are his *ἀρχαί*, for" [they correspond in the characteristics of permanence and accidental change with the *ἀρχαί* of Empedocles and Thales (*cf. supr.* §§ 3, 8)] "what we found in the case of water or fire is really just as true of the *ὄμ.*, which according to Anaxagoras [*cf. fr.* 17] 'come into being and perish by combination and separation only, and in no other sense, being permanent realities.'"

(iii) *ib.* iv 5 p. 985^a 20.

What is the exact meaning of *ἐξ ἀνάγκης ἐστὶ*? The word seems to have been introduced by Anaxagoras, and to have become a cant phrase to express the mechanical view of science as opposed to teleology. See, for example, Xenophon *Memorabilia* A i 11, 15; Aristophanes *Clouds* 374–80; Plato *Laws* 889 c, 967 a f.; Plutarch *Nicias* 23; and Aristotle *Physics* B viii 1, 2 p. 198^b 10–20. The given properties of things produce *necessary* consequences; but the iron chain of cause and effect implies order, or—as we might feel inclined to say—the intelligibility of the universe which science assumes presupposes an Intelligence. This much at least Anaxagoras saw, and "in his embarrassment to explain the existence of mechanical law in the universe he hoists in his *deus ex machina*..." Lit. 'why the universe is mechanical,' understanding *ὁ κόσμος* as subject from *κοσμοποιία* above.

(iv) Aristophanes *Thesmophoriazuzæ* 1200: *Ἀρτεμισία*.

What is the point of the name? An Artemisia known to history—or Herodotus (viii 88). Euripides, vilified throughout Aristophanes for unsexing his characters, is in this play finally forced to take the part—undignified, but in the author's opinion not uneuripidean (see *Frogs* 950)—of a dancing-mistress. What

more appropriate name for her—or him!—than the lady ever-associated with an epigram—*οἱ μὲν ἄνδρες γεγόνασι μοι γυναῖκες* etc.?

III. Professor SKEAT read a paper intended to illustrate the nature of true emendations, as supplied by the discovery of an older and fairly correct text. When editing 'Piers the Ploughman's Crede' for the Early English Text Society, from the printed text of 1553, he found that two MSS. that had previously been neglected (owing to the idea that they were mere copies from the printed book) were really independent of it, and represented a fair text of an earlier type. The result was a restoration of the sense in about forty corrupt passages. Specimens of the corruptions were given, together with the restored readings. For example, the phrase "Sarasesnes, feyned for God" turned out to be an error for "Farysens, feyned for gode," i.e. Pharisees that were feigned to be good men. The mysterious word *folloke* in the line "Ther is no waspe in this world that wil folloke styngen" turned out to be an error for *wilfulloker*, which in Middle English meant "more willingly." The printer evidently thought that *wil* ought not to occur twice.

A new edition of the poem will shortly be published by the Clarendon Press.

THIRD MEETING¹.

At a meeting of the Society held on Thursday, November 23, 1905, at 4.15 p.m., the President (Professor BURKITT) in the Chair:

I. Miss L. M. BAGGE, of Newnham College, was elected a member of the Society.

II. Miss HARRISON read a paper on Pindar *Olympian* ii. 126: *παρὰ Κρόνου τύρσιω*.

Κρόνον τύρσιω is a *ἄπαξ λεγόμενον*. Greek gods do not normally dwell in towers, nor does a tower seem an appropriate place for the purified beatified soul. Kronos is however a god whose worship, it is admitted on all hands, contained Oriental elements; the imagery of the passage in which the *Κρόνον τύρσιω* occurs is allowed to be 'Pythagorean,' which often spells Oriental: we may therefore look to the East for possible explanation.

Unlike Greek gods every Babylonian god had, or might have, as a part of his sanctuary, a tower. His tower, or *zikkurrat*, was not a means of defence but of accessibility; it was a stepped, staged, pyramidal structure, a ladder or staircase between earth and heaven. Such a tower or *zikkurrat* is described by Herodotus

¹ Reported in the *Cambridge University Reporter*, December 5, 1905.