understand these forms as being historical, but it is equally possible, if not more probable, that they are mere constructions.

One regrets, therefore, that Pf. (3.3) rather harshly censures previous scholars for not recognizing clearly the reconstructional character of his C-forms.

In Ch. 4 Pf. investigates the properties of Varro’s phonological and morphological changes. Here too, his methods are not always correct. Before determining in which segment of a word changes are located Pf. excludes seventeen words, out of which thirteen because their exact form is uncertain or the location of the change is not without doubt. But twelve times the change is to be located in one of the first two segments. Therefore, the addition of this number to those found by Pf. (183) demolishes his conclusion (182 ff.).

Pf. makes a strong case that Varro consistently applied a sort of theory of word-endings, which are not changed diachronically (179 and 193). Because of this consistency he takes V 35 (qua ibant, ab ita iter appellarunt; qua id anguste semita ut semiter) as not implying a C-form *semiter, for this would involve a change of the suffix. But consistency is so often absent from de l. Lat. that such an argument should not have been used. For the same reason I doubt the correctness of Pf.’s inferences such as pp. 126 and 251 f.

Pf.’s insistence on the to Varro historical status, and so, of the reconstructional character of 41 etymologies is often misplaced. This study would have been more acceptable if Pf. had not gone far beyond the stage of Varro having construed many forms, in which process he stuck to some principles.

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uiuamus, mea Lesbia, atque amemus: this first verse of Catullus’ fifth carmen apart from providing a wonderful and emphatic start to a fine love poem could well be regarded as a programmatic formula. Over against the “conventional view that love was properly a ludus belonging to youth” (Cicero, when defending the playboy Caelius, appealed to such a way of thinking), Catullus’ words are provocative. Instead of a life spent in honourable action and patriotic
negotia, a life of love is advocated, an idea eagerly adopted and elaborated by the elegists. The words just quoted are taken from Dr. Lyne's 5th chapter, which indeed is entitled "The Life of Love"; in that chapter it is shown how "Catullan attitudes have been codified into a flagrantly provocative creed" (69), which found its most striking expression in the imagery of militia amoris and seruitium amoris (the provenance of the latter is more extensively treated by the author in an interesting paper in CQ n.s. 29 (1979) 117-130).

I have started this review with these notes in order to touch straightaway upon one of the main purposes of this book, which aims to make clear the historical development of love poetry in the second part of the first century B.C. and the literary connections between the poets. But in order to understand the rise and the success of love poetry one also needs to be informed about its moral and social background. This is treated by L. in chapter I, which provides a sketch of the traditional attitudes to love and of the rise of a so-called 'demi-monde'. Concerning the latter L. adheres to the views expressed in J. Griffin's well-documented paper in JRS 66 (1976) 87-105, which presented an exhaustive picture of the real life background of love poetry. The conventional view of love and marriage is well brought out by L., although I have some doubts whether the fact that in the laudatio Turiae "any actual mention of love is conspicuously lacking" (17) really illustrates his argument. One could hardly expect the subject of passionate or romantic love being broached in the laudatio funebris of a lady of Turia's age. Propertius IV 11 might have been a better choice.

The importance and the originality of Catullus are treated thoroughly in ch. II: "Catullus is, so far as we can judge, the first poet in Greek or Latin who decided to write about a particular love-affair in depth in a related collection of poems" (21). For this purpose Catullus employed the language of the aristocratic social code: fides, pietas, officium, gratia, amicitia are used to express and to communicate the love which the poet experienced and analysed. Now this last-mentioned aspect is dominant in the epigrams, the antithetical form of which genre was quite apt for such reflections. L., however, does not judge the results very favourably: "Analysis and poetry are essentially conflicting occupations" (41). The polymetric poems on the other hand have a dramatic character, they re-enact artistically a particular event, thus telling more about feelings than any analytical poem could ever do and offering "life,