



Cretan δρωτον

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Source: *The Classical Review*, Vol. 20, No. 3 (Dec., 1970), pp. 280-282

Published by: [Cambridge University Press](#) on behalf of [The Classical Association](#)

Stable URL: <http://www.jstor.org/stable/706306>

Accessed: 07-08-2014 13:55 UTC

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the first word he had omitted. Scribal confusion between *κε* and *καί* is really too common to require illustration; one example of it that may be less familiar occurs in the first-century *P. Leeds* 4 of Hom. *Il.* i. 523, which writes *καί* unmetrically for the correct *κε*.¹

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CRETAN *δριωτον*

I.C. iv. 145 lists various items which are to be dedicated to some god, possibly Ares. The text has been established by M. Guarducci, who dates it to the beginning of the fourth century B.C.² Among the objects mentioned there are vases and cult implements; in particular line 6 reads *κ]αί καναστ[ραί]ον δριωτον κ[*. The meaning of *καναστραίον* can be inferred from a gloss in the *Suda* (*καναστραία· κοιλὰ τινα ἀγγεῖα*) and from the comparison with *κάναστρον*. Hesychius glosses this latter word with *ὄστρακον, τρυβλίον, κανοὺν* and we have some evidence for it in a Cretan text. It occurs in a description of the property of Asclepius' sanctuary at Lebena (*I.C.* i. xviii. 2 a. 9) and seems to indicate one of the *σκεῦα κεράμια* mentioned in the line above. It is likely that both *καναστραίον* and *κάναστρον* refer to some container, possibly made of pottery and possibly similar in shape to a basket. The semantic difference between the two, if any, escapes us. In the phrase quoted above the real difficulty is caused by *δριωτον*. Professor Guarducci tentatively suggests that it may mean 'wooden' and compares *δριός* 'oak' and Hesychius' gloss *δριούν· καλόν, Κρήτες*, where it would be possible to read *κάλον* 'wood' instead of *καλόν* 'beautiful'. This interpretation has found its way, with a 'dub. sens.', into the new (1968) Supplement to *L.S.J.* (s.v. *δριωτός*). No doubt it is ingenious, but it is not altogether satisfactory. The vocalism of *δριούν* is awkward, and in any case *δριωτός* could only be a derivative of *δριός* (which is not attested in Crete). But even so the formation of the word would appear somewhat peculiar. It is true that *-ωτος* adjectives exist and are occasionally formed on simple substantives, though this is not the normal pattern and though I do not know of any example built on an *-s*-stem.³ Nowhere in Greece, however, do the *-ωτος* adjectives take the place of the adjectives of material: in Crete in particular we know that these were formed with an *-εος* suffix⁴ or (conceivably) with an *-ινος* suffix. Thus, even if *δριωτός* were a derivative of *δριός* it could not mean 'made of wood'. Hence it may be preferable to look for a completely different explanation.

We have seen that *καναστραίον* indicates a sort of container and possibly a pottery vessel. In this context we expect not so much an adjective formed with an *-ωτος* suffix as a compound of *οὗς, ὠτός*: one may compare *μόνωτος, ἄμφωτος, δίωτος, τετράωτος*, etc., which indicate respectively vases with one, two, four handles, etc.⁵ We can recognize in *δριωτον* a by-form of *τρίωτος* 'three-handled', a word which is in fact attested, though in a later period. This

¹ The phonetic confusion between *αι* and *ε* seems to have begun in the second century B.C.; cf. Meisterhans-Schwyzler, 34; K.-B. i. 51 f.; Maysers, *Gramm.* i. 107 and the references in his n. 1; Schwyzler, i. 195.

² See the commentary following the text in *I.C.* and *Epigraphica*, iv (1942), 177 ff.

³ For the *-ωτος* adjectives see Chantraine, *Formation des noms*, 305 f. and especially the

list of *-ωτος* formations found in Buck-Petersen, *Reverse Index*, 524-9.

⁴ Cf. Bechtel, *Griech. Dial.* ii. 721.

⁵ These compounds are attested from Homer (*ἄμφωτος*) onwards both in literature and in the inscriptions. For their origin see now O. Szemerényi in *Studi micenei e egeo-anatolici*, iii (1967), 47-88 *passim*.

suggestion would appear acceptable and indeed obvious if two problems could be solved: (a) do we have any evidence for three-handled containers possibly made of pottery and similar to baskets in shape? (b) is *δρίωτος*, as a by-form of *τρίωτος*, linguistically possible?

To start with the first question. Three-handled vases are not altogether exceptional in Greece. In addition to the more usual hydriai, one may quote, for instance, the cooking pan represented in a terracotta figurine from Boeotia (late sixth century),¹ the three-handled goblets (LH III) found by Wace at Mycenae,² the similar late-geometric mug from Ithaca described by Robertson,³ the miniature vases from the Amyclaiion in Laconia,⁴ and the three-handled votive bowl of local pottery found at Tocra.⁵ Nearer to the point are the Cretan three-handled kalathoi of the protogeometric period mentioned by Desborough:⁶ it is certainly conceivable that the shape of the *καναστραῖον* was that of a kalathos, i.e. of a basket-like pot. Moreover we have evidence from Crete for a shallower type of dish with three vertical handles on the rim: cf. the seventh-century example published by Platon in *A.E.* 1945-7, 60, pl. 10 no. 57 and the sixth-century dish of Cretan origin found in the recent excavations of Tocra.⁷ Thus it cannot be excluded—and it is in fact likely—that the *καναστ[ραῖ]ον δρίωτον* is to be identified with the three-handled trays or baskets (in pottery or otherwise) which were used in the whole of Greece for the sacrificial offerings given to the gods. The evidence for these has been collected and illustrated by Deubner in an article where he showed that one of the common characteristics of these *κανέα* is the presence of three handles.⁸ Our three-handled container, mentioned in a list of offerings to a god, is a welcome confirmation of Deubner's findings.

The linguistic problem is less clear-cut. If one excludes, as a *pis aller*, the possibility that the *δ* is due to a mistake of the stone-cutter, there are still some suggestions that can be offered. First of all, it is conceivable that the correct formation *τρίωτος* 'three-handled' was influenced by *δίωτος* 'two-handled'. Similar analogical changes in numerals are well known: in Greece one may quote the Heracleian *ηοκτώ* with the *h* of *ἑπτά*, the Thessalian *ξξ* with the final *ε* of *πέντε*, and the Elean *ὀπτῶ* with the *-ππ-* cluster of *ἑπτά*.⁹ Secondly, one may remember that we have some evidence in Crete for the alternation of voiced and voiceless plosives in clusters of plosive and liquid: cf. *ἀντρηῖοι* in *I.C.* ii v. 1. 8 vs. *ἀνδρήιον*, *βρυταν[είω]* in *I.C.* i xvi. 1. 41 vs. *πρυτανείον*, *Ἀλάλλυτος* in *I.C.* i xxii. 2.8 vs. *-κλυτος*, and forms *κλευρος* and *ἀπλοπία* [vs. *γλεῦκος* and *ἀβλοπία*] of a Cretan inscription of the British Museum.¹⁰ All these forms,

¹ Cf. *Greek, Etruscan and Roman Art in the Class. Collection of the Museum of Fine Arts*, Boston 1963, p. 70 no. 59 (Mus. No. 01. 7788).

² *B.S.A.* xxv (1921-3), p. 53 pl. xi a-e.

³ *B.S.A.* xliii (1948), p. 105 pl. 23 No. 358. I am grateful to Professor Robertson for this reference and for the help that he has given me with this note.

⁴ *A.M.* lii (1927), p. 59 pl. xv, 30-3.

⁵ J. Boardman-J. Hayes, *Excavations at Tocra 1963-5*, i (1966), p. 146 No. 1503, pl. 93.

⁶ *Protogeometric Pottery* (Oxford, 1952), p. 241 pl. 34.

⁷ Boardman-Hayes, op. cit., pp. 79 f. no. 930, pl. 56; I owe this reference to Mr. Boardman.

⁸ *Arch. Jahrbuch*, xl (1925), 210 ff. To the evidence quoted add now the Rhodian tray illustrated and discussed by Friis Johansen in *Acta Archaeologica* (Copenhagen), xxviii (1957), 139 ff. (Abb. 137).

⁹ *ηοκτώ* in *I.G.* xiv. 645. i. 34; *ξξ* in *S.E.G.* xiii. 394. 10; *ὀπτῶ* in Schwyzler *D.G.E.* 419. 4.

¹⁰ Cf. L. H. Jeffery, A. Morpurgo-Davies, *Kadmos*, ix (1970) forthcoming, where the evidence is discussed more thoroughly.

except the first, may be taken as instances of assimilation or dissimilation of voice; a similar explanation could apply to $\delta\rho\acute{\iota}\omega\tau\omicron\nu$ too ($\tau-\tau > \delta-\tau$). However, in view of the number of examples, we may wonder whether the different spellings could point to a phonetic change which neutralized the contrast between /tr/ and /dr/, /kl/ and /gl/ etc. If so, $\delta\rho\acute{\iota}\omega\tau\omicron\nu$ would cease to cause any difficulty.

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PERSIANA

'Age' words in Sat. 1

- (a) 8-11
 nam Romae quis non—a, si fas dicere—sed fas
 tum cum ad canitiem et nostrum istud uiuere triste
 aspexi ac nucibus facimus quaecumque relictis,
 cum sapimus patruos.

SINCE *canities* and *uiuere triste* are widely prevalent features of Roman life, *canities* cannot have its usual meaning, viz. 'the grey hair of elderly men'. Most editors, while abandoning literal old age, hold on to literal grey hair, saying that the men in question are prematurely grey. And why are they prematurely grey? As a result, we are told, of their sensual indulgence. So Jahn, Némethy, Villeneuve, and others. But the poet says nothing about sensual indulgence, and such an idea would distract attention from his real target, which is at this point hypocrisy.

It is generally acknowledged that the next phrase (*uiuere triste*) cannot be taken literally, and so the editors speak of 'the austerity of affected morality' (Conington), *simulata tristitia* (Némethy), 'notre affectation d'austérité' (Villeneuve). So too *sapimus patruos* is rightly taken to mean 'we put on the wise airs of uncles' (Ramsay). But what is true of *uiuere triste* and *sapimus patruos* ought also to be true of *canitiem*, and so it too must be used in a non-literal way to denote an affected gravity. 'Venerable hairs' is Nisbet's translation.¹

- (b) 26-7
 en pallor seniumque! o mores, usque adeone
 scire tuum nihil est nisi te scire hoc sciat alter?

The adversary has just said in effect 'What's the point of all my studying if this inner ferment is not given expression?' Persius replies 'So that's the reason for your *pallor* and *senium*! You're just a show-off!' The *pallor* is the result of study,² which is motivated by the desire for applause. It has nothing to do with old age or illness. Nor has *senium*, which refers to a morose and gloomy manner. Persius himself provides a parallel in vi. 16:

usque recusem
 curuus ob id minui senio aut cenare sine uncto.

Jahn and Conington refer to Horace, *Epist.* i. 18. 47: *inhumanae senium depone Camenae*.³

¹ R. G. M. Nisbet, *Critical Essays on Roman Literature: Satire*, ed. J. P. Sullivan (London, 1963), 43. On this point we are in line with A. E. Housman, *C.Q.* viii (1913), 13.

² Cf. Persius i. 124.

³ E. K. Borthwick in *C.Q.* lxi (1967), 45 takes *senium* in *Epist.* i. 18. 47 as 'languor'.