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ON A PONTE, JUV. IV. 117.

In the discussion regarding 'The "Bridge" at Aricia' in the *Classical Review* for Feb. 1900, the construction of a ponte, while it has no particular bearing on the point at issue, is one of considerable interest. Mr. Owen seems to be in error in saying that 'the analogies produced by Mayor, a manu, a theatro, etc. are misleading, for these phrases all denote an office or dignity.' This may be true of a manu, which Mayor does not appear to cite, but it certainly is not true of a theatro, nor of a goodly number of other expressions of the same sort. Thus we read *C.I.L.* vi. 9868 'sagarius a theatro Marcelli; *id.* 5845 'Anicetus a Iano medio'; *id.* 9180 'argentarius a foro Esquil(ino); *id.* 9189 'coactor a portu vinario.' In all of these passages, and in numerous others, a with the abl. refers to the stand or business location of the persons mentioned.

This use of *ab* with substantives arises from the ellipsis of a verb, and the relation of the phrase with *ab* to the word which it limits is often equivalent to that of a genitive or of an adjective. It belongs to all periods. Thus we read in Plaut. *Bacch.* 196 'ab illo nuntius,' *i.e.* nuntius ab illo missus, or nuntius illius; *Mil.* 160 'quemque a milite videritis hominem'; *Liv.* i. 50 'Turnus ab Aricia,' *i.e.* Turnus Aricinus; *Varr. R. R.* 2. 2. 1 pastores a Pergamide, etc., etc. Sometimes the relation of the phrase with *ab* is that of a partitive genitive: *e.g.* *Manil.* 1. 589 'superest unus ab his'; *Cypr. Test.* 2. 1 'maledictus ab omni pecore,' where the Vulgate (Genesis 3. 14) has inter omnia animalia. The construction appears to occur in *Caes.* 2. 25 'scuto ab novissimis uni militi detracto,' where it seems difficult to separate ab novissimis from uni.

The *officia servorum* and titles of honour, with the exception of Pollucem servum a pedibus meum Romam misi, *Cic. ad Att.* 8. 5. 1, do not appear before Seneca, *Apoc.* 15. 8. See *Archiv f. lat. Lex. u. Gramm.* x.

pp. 496 f., where I have given a list of all the cases occurring in the literature. Add *Ambr. de Ioseph* 35 Aman quoque a cubiculo regis et ipse praepositus, and cf. *C.I.L.* vi. 8734-35 'praepositus ab auro gemmato,' and *Suet. Tib.* 42 'novum officium instituit a voluptatibus, praeposito equite R.'

There seems to be no syntactical objection to taking a ponte in the sense of 'hailing from a (the) bridge,' or 'of the bridge.' See the examples quoted in *Archiv* x. 498 f., which are only selected instances of a construction of considerable frequency. That Juvenal uses 'de ponte' in that sense in xiv. 134 is of little importance, unless we are to assume that a writer always expressed the same idea in exactly the same language. In this connection it is interesting to compare with the passage from *Ambr.*, which is cited above, 'Doec praepositus erat...regis animalium,' in the same chapter of the same work.

Mr. Haverfield rightly distinguishes the two forms of expression, and makes the interesting suggestion that a ponte may be taken in the same sense as (servus) a rationibus, a libellis, etc. I cannot make this seem a natural interpretation, in spite of the very great variety of such formulas which occur in the literature and in inscriptions; see *Archiv* x. 481 ff. If we do take it in that sense, the expression becomes one of peculiar interest, for it seems to be the only instance of such a formula in poetry, and the only case in which such an expression is used in jest, or in any but the most literal and prosaic way. To my mind both the sense of the passage and the word order demand that a ponte be taken with satelles, either in the sense of '(hailing) from a bridge,' or 'from the bridge,' using 'the' in a general sense; or possibly as a satirical title of honour. If the latter interpretation is preferred, we have another and a most striking example of Juvenal's peculiar and daring humor.

JOHN C. ROLFE.

ON THE INTERWEAVING OF WORDS WITH PAIRS OF PARALLEL PHRASES.

THERE are few stumbling blocks which cost the English schoolboy more bruises in his pursuit of knowledge, than the artistic elaborations of the order of words

possible to writers in an inflected language, but almost foreign to our own idiom. One of the commonest of these I have found so fruitful of mistakes as to