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 An analysis of the selected foreign language glosses quoted in Pseudo-
 Plutarch's work *De fluviis* shows that the anonymous author succeeded
 in correctly conveying the meanings of the non-Greek proper names and
 appellatives. The Gaulish gloss *dūnon* 'elevated place' (δοῦνον δὲ τόπον
 ἐξέχοντα) is verified positively on the basis of three independent types of
 evidence (1. medieval glosses, 2. onomastic data, 3. preserved vocabulary of

the Celtic languages). The second Gaulish gloss *lūgos* ‘raven’ (λοῦγον γὰρ τῆ σφῶν διαλέκτῳ τὸν κόρακα καλοῦσι) seems acceptable, too, as it can be connected with the Celtic adjective denoting the colour ‘black’ (cf. Welsh *llwg* ‘black and yellow / schwarzgelb’, *llug* ‘black’, Old Irish *loch* adj. ‘black’ < Celtic **lukos*). The Phrygian gloss *nōrikon* ‘skin, skin bag’ (νόρικον δὲ οἱ Φρύγες τῆ σφῶν διαλέκτῳ τὸν ἄσκὸν καλοῦσιν) is confirmed by glosses of later authors (Hesychius of Alexandria; Eustathius, bishop of Thessalonica), as well as by onomastics and etymology. The next two glosses, βαλλήν ‘king’ and Βαλληναῖον ‘king’s mountain’, must be regarded as belonging to the Phrygian vernacular. The former word appears in Greek literature from the classical period onwards (Aeschylus, Sophocles); its meaning is indisputable. The meaning of the other gloss is analogous and unquestionable. The etymology of the aforementioned Phrygian words has been determined beyond all doubt (cf. IE. **waldh-* ‘rule, govern, manage’, **wal-* ‘be strong’). Therefore the three Phrygian glosses quoted in the work *De fluviis* are entirely correct. The other two glosses discussed in this study refer to the Scytho-Sarmatian name of the mountain Βριξάβα as well as to a variant (probably Armenian) name of the Tigris River. Specialists in Iranian studies accept the Scytho-Sarmatian origin of the name Βριξάβα, which resembles the Ossetic expression meaning ‘ram’s horn’. Therefore, the Greek translation ‘rams’s forehead’, cited in *De fluviis* (Βριξάβα, ὅπερ μεθερμηνευόμενον Κριοῦ μέτωπον), is close to the original version, too. The aquatic name *Sollax*, translated as ‘(river) flowing downwards’ (Σόλλαξ, ὅπερ μεθερμηνευόμενόν ἐστι κατωφερής), seems to have a sense well-grounded in the Armenian lexis.

In view of the foregoing, Pseudo-Plutarch’s explanations and reports ought to be taken seriously (though, as a rule, they have the hallmarks of so-called folk etymology), which, of course, does not resolve the problem of the sources from which the anonymous author obtained information about proper and common names in the regions of Gaul, Phrygia, Scythia or Armenia.

Some scholars assume that the classical writers cited as a reference by the author of *De fluviis* (e.g. Cleitophon of Rhodos, Euemeridas of Cnidus, Hermesianax of Cyprus, Agathon of Samos, Chrysermos of Corinthus, Agatharchides of Samos) are fictitious characters, whose works and titles were fabricated. However, such a research hypothesis must be approached with reserve and a certain measure of caution. In my study, I demonstrated that quoted local names and glosses seem by all means real. For this reason, the referenced glosses should be regarded as a real part of the Gaulish, Phrygian and Scythian languages. Therefore, since the linguistic data quoted by the anonymous author of *De fluviis* are correct, the works quoted thereby, although unconfirmed by other classical literary evidence, can also be treated as once extant, yet lost later on.

(translated by Jacek Chelminiak)

- Robert K. Zawadzki: The Use of *Mythos* in Achilles Tatius' Novel, Part II . . . 72
 An analysis of aetiological stories and animal fables in Achilles Tatius' *Leucippe and Clitophon*, with special regard to their role in the novel and to their compliance with the rhetorical teachings of the Second Sophistic.
- Maria Marcinkowska-Rosół: Aristotle against the Infinity of Principles. The Arguments of the "Physics" A 4 in the Paraphrasis of Themistius (*In Phys.*, *CAG*, ed. Schenkl, V 2, pp. 13, 9 – 17, 26) 85
 In the first book of his *Physics*, Aristotle investigates the principles and causes of natural things, and discusses the relevant theories of his predecessors. Having rejected the doctrine of the Eleatics (*Phys.* A 2–3), he turns in *Phys.* A 4 to the natural philosophers and argues against the infinity of Anaxagoras' principles. This paper presents the interpretation of the Aristotelian discussion in *Phys.* A 4 given by Themistius (fourth century AD) in his commentary on Aristotle's *Physics* (*In Phys.*, *CAG*, ed. H. Schenkl, V 2, pp. 13, 9 – 17, 26). The text of Themistius is divided into sections corresponding to the arguments of Aristotle, translated into Polish, preceded by an introduction and provided with explanatory notes.
- Aleksandra Klęczarz: *Superare divos?* Comparing Gods and Mortals in the Short Poems of Catullus 99
 Catullus' erotic poems to Lesbia are masterful in their economy of language and precision in representing the minute details of erotic fascination. The present analysis concentrates on one of the poet's chosen literary tools: the comparisons of mortals to gods. Such a comparison appears three times in the corpus of Catullus' short poems, namely in *c.* 51, 70 and 72. Even though the similes themselves may appear analogous, it may be argued that their function is different in *c.* 51 and different in two latter examples.
 In *c.* 51 (paraphrasing Sappho's famous ode) the person compared to a god is Lesbia's anonymous interlocutor. The fact that he is *par deo*, equal to a god, or indeed, better than the gods themselves (*superare divos*) is the only thing the reader finds out about him. The reason for such an elevated position for this anonymous man is simply that he can talk to Lesbia, Catullus' beloved. Thus the comparison to a god is not aimed at exalting him; it is rather a subtle and elaborate complement for the beloved woman. Catullus also adds one more element, absent in Sappho's ode: the element of *pietas*, respect towards the gods (*si fas est*). This piety becomes of special importance in *c.* 76, believed by many to be the closing poem in the Lesbia cycle, where Catullus points out the fact that, unlike Lesbia, he himself never broke the rules of *fides* towards the gods or society; yet the latter term means for him not the Roman *civitas*, but rather the private society constituted by him and his beloved woman.

Two other examples, *c.* 70 and 72, could be linked to the same concept of *pietas*. In both cases, it is the woman who makes the comparison and her lover who is the one compared to the gods. Yet in both cases the comparison is but a rhetorical exaggeration: Lesbia never truly means what she says; her words should be written down “on the wind and fast-flowing water” and the fact that Catullus treats her words seriously and builds upon them will soon become his undoing. What he tries to build is a society replacing the traditional one, consisting of him and his beloved. This society does, however, honour traditional Roman values, such as *pietas*, loyalty, only their focus is shifted: the lovers are supposed to honour these values in relation not to the whole Roman nation, *populus Romanus*, but to each other. Theirs, as Catullus believes, is the love that constitutes social relationships, one that creates societies. But Lesbia will not, and in fact cannot, love like that. Her declaration that she prefers him and marriage to him than to Jupiter is just a rhetorical phrase, typical for the language of common love (cf. *c.* 72, *ut vulgus amicum*). Her lack of loyalty (*fides*) towards her lover is symbolized by statements placing him over the gods; statements both empty and exaggerated, showing her lack of piety (*fides*) towards the gods, just like her actions indicate a lack of reliability towards her lover.

- Ovid, *Amores* I 1 104
 A Polish version of the elegy opening Ovid’s *Amores* (*Arma gravi numero...*), translated by Kaja Bryx.
- Marcin Starzyński: A Fragment of the 10th-Century Codex of Ovid’s *Metamorphoses* Found in Cracow 106
 A presentation of a fragment of a 10th-century manuscript of Ovid’s epos recently found in the National Archive in Cracow in the binding of the 16th-century town judicial book. The fragment contains *Ov. Met.* V 127, 175–177, 187–188 and VII 25–26, 75–76. Additionally, it comprises crucial common readings with some later manuscripts: *Marcianus Florentinus* 223, *Erfurtensis Amplonianus* F 1 and *Palatinus Latinus* 1661.
- Włodzimierz Olszaniec: The Meaning of the Motif of Sirens in the Preface to Jan Długosz’s *Annals* 114
 The article analyses the sentence in Jan Długosz’s (1415–1480) history of Poland that contains the metaphor *Sirenei cantus*. The author, criticizing the views of earlier scholars, Tadeusz Sinko and Anna Rogalanka, explains the syntax of the sentence and the meaning of the metaphor. He also indicates the direct source of the historian’s mythical allusion: *Hier. Epist.* 82, 5.

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