

TEXTUAL PROBLEMS IN OVID, MANILIUS AND VIRGIL

Abstract: Several passages of Ovid, Manilius and Virgil are explained.

Key words: Ovid, Manilius, Virgil, textual criticism.

Resumen: Se explican diversos pasajes de Ovidio, Manilio y Virgilio.

Palabras clave: Ovidio, Manilio, Virgilio, crítica textual.

NOTES ON OVID'S *METAMORPHOSES*

6. 537-540

omnia turbasti, paelex ego facta sororis,
tu geminus coniunx. hostis *mibi* debita poena.
quin animam hanc, ne quod facinus tibi, perfide, restet,
eripis?

1. 538 *hostis mibi debita poena* : *non haec mibi debita poena* v.l.

Philomela addresses these words to Tereus after he has raped her. Shackleton Bailey¹ noted that «the latter half of 538 is an old *crux*». I would like to suggest that we should print the reading *non haec mibi debita poena*. Philomela stresses that she did not deserve to be punished by Tereus and the suffer rape. Cf. Magnus' apparatus *ad loc.*

6. 634 f.

cui sis nupta vide, Pandione nata, marito.
degeneras; scelus est pietas in coniuge *Tereo*.

The critics have been puzzled by the meaning of these lines: cf. Shackleton Bailey, *op. cit.*, p. 151. Textual alteration is, however, not warranted. We should place a full stop after *Pandione nata* and translate as follows:

«Remember whose wife you are, daughter of Pandion! You are degenerate because of your husband (*marito*). But piety to such a husband as Tereus is a crime.»

¹ Cf. D.R. Shackleton Bailey, *Selected Classical Papers*, Ann Arbor, The University of Michigan Press,

1997, 151. I have used Professor Shackleton Bailey's article as the starting-point of my research.

9. 37-41

et modo cervicem, modo crura *micantia* captat,
aut captare putes, omnique a parte lacessit.
me mea defendit gravitas frustra que petebar,
haud secus ac moles, magno quam murmure fluctus
oppugnat.

Ovid describes here the fight between Hercules and Achelous. In l. 37 Achelous' legs are said to be *micantia*. Shackleton Bailey argued (*op. cit.*, p. 152) that *micantia* cannot mean «shining with olive-oil». I would like to suggest that *micantia* means «gleaming» with sweat: cf. l. 57 where Achelous' arms are said to be streaming with sweat (*sudore fluentia multo / brachia*). Cf. also Theocritus, *Idyll* 2, 79 στήθεα δὲ στίλβοντα.

9. 98 f.

hunc tamen ablati *domuit* iactura decoris,
cetera sospes habet.

The critics have been puzzled by the sense of these lines: cf. Shackleton Bailey, *op. cit.*, p. 153. Once again, however, the transmitted text is sound. Achelous is said to have been humbled by the loss of his horn. Translate as follows:

«The loss (*iactura*) of his stolen ornament (*ablati ... decoris*, i.e. his horn) overcame (*domuit*) him.»

Cf. *Met.* 1, 312 *illos longa domant inopi ieiunia victu*.

9. 248-250

sed enim (nec pectora vano
fida metu paveant) istas ne *spernite* flammās.
omnia qui vicit, vincet quos cernitis ignes.

l. 249 *istas ne : Oetaeas* v.l.

Shackleton Bailey pointed out (*op. cit.*, p. 153) that «the gods were alarmed at the sight of Hercules burning on Oeta.» Perfect sense is provided by the variant reading *Oetaeas*. Jupiter tells the gods to scorn the flames of Oeta, since Hercules will survive them. For Oeta cf. l. 230.

9. 490 f.

omnia di facerent essent communia nobis
praeter avos; tu me vellem generosior esses.

Shackleton Bailey explained (*op. cit.*, p. 153) that «Byblis' one wish is that Caunus were not her brother». Note that Ovid has employed the poetic plural. Thus *avos* means here «grandfather». Ovid is

referring to the fact that Apollo was said to be the grandfather of Caunus and Byblis: cf. l. 455. Byblis wants Caunus to be more noble than her. She therefore wants him to have Apollo as his grandfather.

9. 764-767

nec lenius altera virgo
aestuat utque celer venias, Hymenaeae, precatur.
quod petit haec, Telethusa timens modo tempora differt,
nunc ficto languore moram trahit.

Ovid describes how Ianthe longed to be married. I would like to suggest that *quod* means «because». Cf. Lewis and Short, *A Latin Dictionary*, s.v. *quod* I, 1. Telethusa is afraid because Ianthe wants a speedy marriage, and she therefore makes excuses and causes delays (*moram trahit*).

9. 777 f.

cunctaque cognovi, sonitum comitesque facesque
sistrorum, memorique animo tua iussa notavi.

comitesque facesque : crepitantiaque aera v.l.

Shackleton Bailey noted (*op. cit.*, p. 154) that «a lacuna is generally marked after 777». However, perfect sense can be restored to this passage if we print the variant reading *crepitantiaque aera*. Telethusa addresses the goddess Isis and states that she recognized «the sound (*sonitum*) and rattling bronze of the sistrum (*sistrorum*).» Cf. Propertius 3, 11, 43 *crepitanti ... sistro* and *Met.* 9, 784 *crepuitque sonabile sistrum*. Note the *hendiadys*. Ovid refers to the «sound of the rattling bronze.»

10. 321-326

di, precor, et Pietas sacrataque iura parentum,
hoc prohibete nefas scelerique resistite nostro;
si tamen hoc scelus est. sed enim damnare *negatur*
hanc Venerem Pietas, *coeuntque* animalia nullo
cetera delicto; nec habetur turpe iuvencae
ferre patrem tergo, fit equo sua filia coniunx.

Myrrha addresses the gods and confesses her love for her father. We are faced here with an example of *falsa anaphora*. Myrrha addresses the goddess *Pietas* (l. 321) and states that «piety» (l. 324: *pietas* is a noun) does not condemn her, since other animals mate with their fathers. For other examples of *falsa anaphora* cf. my *Studies in the Text of Propertius*, Athens 2002, p. 164, n. 1.

10. 583

et ne quis iuvenum currat velocius optat
invidiamque timet.

timet : tenet v.l.

Hippomenes hopes that no suitor will win the race against Atalanta. Good sense is provided by the variant reading *tenet*. Hippomenes is said to «restrain» his envy for Atalanta. Cf. Lewis and Short, *op. cit.*, s.v. *teneo* I, B, f.

10. 661 f.

o quotiens , cum iam posset transire, morata est
spectatosque diu vultus invita reliquit!

Shackleton Bailey noted (*op. cit.*, p. 155) that Atalanta was a faster runner than Hippomenes, and that she must often have delayed in order to let him take the lead. However, Shackleton Bailey was puzzled by the fact that the existing text says nothing about this. Consequently he argued that «there is good reason to suspect that a couple of verses, beginning *o quotiens*, are missing after 462». I would like to suggest that Ovid has deliberately omitted to mention all the details of the race. Ovid has followed, as he often does, Hellenistic practice and presented to the reader «*scene scelte*»: cf. my *New Studies in Greek Poetry*, Amsterdam 1989, p. 55, quoting Giangrande. Cf. also *MPhL* 10, 1996, p. 51.

11. 222

concipe: mater, eris iuvenis qui fortibus *annis*
acta patris vincet maiorque vocabitur illo.

annis : *armis* v.l.

Proteus tells Thetis that she will be the mother of a boy who will outdo his father. The critics are puzzled by the reading *annis*; ancient readers were equally puzzled, and invented *actis*, a trivialization accepted by Magnus. Better sense is provided by the variant *armis*. Note the employment of adjectival *enallage*. Thetis' son will outdo his father's deeds «with mighty arms». Achilles was, of course, a mighty hero. For a similar case of adjectival *enallage* cf. my *Studies in the Text of Propertius*, p. 164.

11. 461-466

at iuvenes, quarente moras Ceyce, reducunt
ordinibus geminis ad fortia pectora remos
aequalique ictu scindunt freta. sustulit illa
umentes oculos stantemque in puppe recurva
concussaque manu dantem sibi signa maritum
prima videt redditque notas.

Shackleton Bailey noted (*op. cit.*, p. 155) that the critics have been puzzled by the meaning of the words *signa ... prima*. I would like to suggest that *prima* means «extreme», «final». *Primus* means «extreme» either in the spatial or in the chronological sense (cf. *Oxf. Lat. Dict.*, s.v. *primus*, 2, and Lewis and Short, *op. cit.*, s.v. *primus* II, A: «in time or place»). Ceyx makes the *last* good-bye signal, or the *furthest out* signal, or before the ship disappears from his wife's sight.

11. 512 f.

sic ubi se ventis admiserat unda coortis
ibat in *arma* ratis multoque erat altior illis.

Shackleton Bailey explained (*op. cit.*, p. 156) that *arma* means «tackle». Cf. Lewis and Short, *op. cit.*, s.v. *arma* III: «of the equipments, tackle of a ship (mast, sails, rudder, etc.)». The waves are said to rush against the tackle (*arma*) of the ship and to tower over it (*multoque erat altior illis*). Note the employment of *falsa anaphora*. At l. 511 *arma* means «weapons», whereas at l. 513 *arma* = «tackle».

12. 250-253

illisit (*sc. funale*) fronti Lapithae Celadontis et ossa
non cognoscendo confusa reliquit in ore.
exsiluere oculi disiectisque ossibus *oris*
acta retro naris medioque est fixa palato.

Ovid describes how the bones of Celadon's face are shattered. Shackleton Bailey (*op. cit.*, p. 156) was puzzled by the repetition *disiectis osibus oris* after *ossa confusa reliquit in ore*. It should be noted, however, that repetition is common in Ovid: cf. *MPhL* 10, 1996, p. 51. Cf. also *Met.* 12, 508-9 (*silvis / silva*):

saxa trabesque super totosque involvite montes
vivacemque animam missis elidite silvis.
silva premat fauces, et erit pro vulnere pondus.

12. 570 ff.

et qua levis haeserat alae
corporis adfixi pressa est gravitate sagitta
perque latus summum iugulo est exacta sinistro.

Shackleton Bailey argued that *adfixi* should be altered to *adflicti*. Textual alteration is, however, not necessary. We should translate as follows:

«And where the light arrow (*levis ... / ... sagitta*) had remained attached to the wing (*haeserat alae*), it was oppressed by the weight of the body fixed to it (*corporis adfixi*), and was driven through the upper breast from the left side into the throat.»

13. 591

si tamen aspicias quantum *tibi* femina praestem,
tum cum luce nova noctis confinia servo,
praemia danda putes.

Shackleton Bailey argued (*op. cit.*, p. 156) that we should «read *orbi*» instead of *tibi*. There is, though, no need for us to alter the transmitted text. Aurora states that she is superior to Jupiter. We should translate as follows:

«And yet if you were to consider how much I, though only a woman, am superior to you (*quantum tibi femina praestem*), when each new dawn I guard the borders of the night, then you would consider that I should have some reward».

Cf. Lewis and Short, *op. cit.*, s.v. *praesto* B: «Trop., to stand out, be superior».

14. 243-247

multaque conquesti terris adlabimur illis
 quas procul hinc cernis. procul hinc, mihi crede, videnda
 insula *visa* mihi; tuque, o iustissime Troum,
 nate dea (neque enim finito Marte vocandus
 hostis es, Aenea), moneo, fuge litora Circes!

l. 244 *videnda* : *videnda est* v.l.

Shackleton Bailey (*op. cit.*, p. 157) was puzzled by the text of ll. 244-245 (cf. Magnus' apparatus). I would like to suggest that we should print the reading *videnda est*, in l. 244, and translate as follows:

«Hereupon (*hinc*) it seemed best to me (*est* / ... *visa mihi*) that the island should be seen from a distance». Cf. Lewis and Short, *op. cit.*, s.v. *video* II, 7, c: «Pregn., *videtur (alicui)*, it seems proper, right».

14. 489-493

sors autem ubi pessima rerum,
 sub pedibus timor est securaque summa malorum.
 audiat ipsa licet et, quod facit, oderit omnes
 sub Diomede viros; odium tamen illius omnes
 spernimus. et magno stat *magna* potentia nobis.

In this passage Acmon attacks Venus. I suggest that we should translate ll. 491-493 as follows:

«Though she (i.e. Venus) herself should hear and, as she indeed does, should hate all men who are subject to Diomedes (*sub Diomede*), still we scorn her hatred, and we have great power due to a mighty man (*magno*, i.e. Diomedes)».

14. 739-741

icta pedum motu *trepidantem et multa timentem*
 visa dedisse sonum est adapertaque ianua factum
 prodidit.

l. 739 *et multa timentem*: *et cuncta paventem* v.l.

These lines describe the suicide of Iphis. Shackleton Bailey pointed out (*op. cit.*, p. 157) that scholars have been puzzled by the meaning of this passage. It should be noted that perfect sense can be made of the transmitted text if we understand that *icta* means here «disturbed». The *personified* door is said to have been disturbed by the movements of Iphis' feet. Consequently the door seemed to make a sound which was «trembling and frightened of everything» (*trepidantem et cuncta paventem*). Cf. Lewis and Short, *op. cit.*, s.v. *icio* II, B: «Smitten, tormented». Cf. also Horace, *Odes* 4, 5, 15 *sic desiderii icta fidelibus / quaerit patria Caesarem*. For personification cf. my *Studies in the Text of Propertius*, p. 157.

15. 379-381

nunc catulus, partu quem reddidit ursa recenti,
sed male viva caro est; lambendo mater in artus
fingit et in formam, quantam *capit* ipsa, reducit.

The critics have been puzzled by the meaning of these lines: cf. Shackleton Bailey, *op. cit.*, p. 158. Ovid describes how a female bear, that has just given birth, licks her cub into shape. Here *formam capit* is used in the sense indicated in Lewis and Short, *op. cit.*, s.v. *capio* C, 2, and *capit* is a historical present, as at 10. 212 *formam capit* = «took the form of...» (F.J. Miller' translation in his Loeb edition). The sense is that the female bear licks cub into the shape that she took when her own mother licked her into shape.

NOTES ON MANILIUS

1. 343-44

tum magni Iovis ales fertur in altum,
assueta evolitans gestet ceu fulmina mundi.

assueta Housman, *adsudet* M, *assueto* GL *evolitans* Ellis, *et uol-* M, *uol-* GL

The critics have been puzzled by the text of l. 344: cf. Shackleton Bailey², *op. cit.*, p. 400 f. I would like to suggest that perfect sense can be made of the transmitted text if we print the variant reading *assueto*. The eagle is said to fly high in the sky as if it were carrying in flight (*volitans*) the thunderbolts of heaven (*fulmina mundi*) for the «customary individual» (*assueto*), i.e. for Jupiter. The eagle is said, in l. 345, to be «worthy of Jupiter and the sky» (*digna Iove et caelo*) because it provides them with sacred weapons.

² Professor Shackleton Bailey's learned and interesting article has been a most valuable aid to my paper. I have also been greatly helped by Professor G.P. Goold's

work on Manilius: cf. *Manilius*, ed. Loeb, London 1977. Goold's edition is outstandingly useful as regards astronomical lore and ancient *Realien*.

1. 392-400

at caput *Orion* excelso immersus Olympo
 per tria subducto signatur lumina vultu.
 [non quod clara minus sed quod magis alta recedant.]
 hoc duce per totum decurrunt sidera mundum.
 subsequitur rapido contenta Canicula cursu,
 qua nullum terris violentius advenit astrum
 nec gravius cedit. nunc horrida frigore surgit,
 nunc vacuum soli fulgentem deserit orbem:
 sic in utrumque movet mundum et contraria reddit.

394 del. Housman

Shackleton Bailey explained (*op. cit.*, p. 401) that «the stars which mark out Orion's head are hardly visible». I would therefore like to suggest that we should translate as follows:

«But three lights mark Orion's head, which is imbedded in high heaven, with his face raised (*subducto ... vultu*). Not since they are less brilliant, but since they are higher (*magis alta*) they might vanish (*recedant*)».

For the repetition *Oriona* (l. 387) and *Orion* (l. 392) cf. Manilius 2, 492 *Piscibus* and 493 *Pisces*. Cf. also 3, 397 *Cancro* and 399 *Cancri*. Cf. moreover, Lewis and Short, *op. cit.*, s.v. *subduco* I, A: «to raise».

1. 415-16

cui proximus Anguis
 squamea dispositis imitatur *tergora* flammis

Manilius refers here to the stars of the Water-snake. Shackleton Bailey noted (*op. cit.*, p. 401) that Bentley proposed the alteration *tergora*. I would like to point out that the mss reading *lumina* makes perfect sense. The Water-snake is said to «imitate scaly splendour (*squamea ... lumina*) with its arranged stars (*dispositis ... flammis*)».

Cf. Lewis and Short, *op. cit.*, s.v. *lumen* I, B, 2: «brightness, splendour, gleam». For the gleaming Water-snake cf. Aratus 697.

1. 797-99

et Cato fortunae victor, *fictor* sub armis
 miles Agrippa *suae*, Venerisque ab origine proles
 Iulia.

Shackleton Bailey noted (*op. cit.*, p. 402) that Housman proposed the alteration «*fictorque* for *matrisque*», in l. 797. Textual alteration is, however, not warranted, because *matrisque* refers to Rome. Manilius mentions Cato, and states that he was the «master of his fate» (*Cato fortunae victor*). He then adds that «Agrippa was a soldier under the arms of his mother» (*matrisque sub armas* /

miles Agrippa suae). He is alluding to the fact that Agrippa held important military commands under Augustus during the Civil War. Cf. Lewis and Short, *op. cit.*, *s.v. mater* II, D: «the protector, shelter, home: *urbs Roma, virtutum omnium mater ... illa Jerusalem quae est mater nostra*».

1. 829-30

alter nocte dies esset, *Phoebusque* rediret,
immersum et somno totum deprenderet orbem.

Phoebusque Goold, *caelumque* codd. *immersum* Scaliger, *immensum* codd. *totum*] *positum* Housman

The critics have been puzzled by the text of these lines: cf. Shackleton Bailey, *op. cit.*, p. 402 f. I would like to suggest that the text is sound and that we should translate as follows:

«There would be by night (*nocte*) another daylight, and it (*scil.* the *dies*, i.e. daylight) would return³ to the immense sky and catch the whole world in sleep (*somno*)⁴».

Manilius means that the whole world would be caught in adultery or other crimes. Cf. Lewis and Short, *op. cit.*, *s.v. deprehendo* II: «in a wider sense, to catch ... discover ... esp. in doing any thing wrong». Cf. also Horace, *Sat.* 1, 2, 134 *deprendi miserum est*.

2. 469-70

conversa^{que} quaedam [*sc* astra]
in semet proprio ducuntur *plena* favore.

Shackleton Bailey argued (*op. cit.*, p. 404) that *plena* should be altered into *prona*. There is, however, no reason to alter the transmitted text. The stars are said to be «full of their own self-esteem (*proprio plena favore*)». Cf. Lewis and Short, *op. cit.*, *s.v. plenus* II, A: «with abl. ... *laetitia*, Caes. *B.C.* 1, 74». Cf. also Goold's translation: «some are introverted and by the fullness of their self-esteem are drawn into themselves».

Astra are of course often personified.

3. 637-40

parte ex adversa brumam Capricornus inertem
per minimas cogit lucas et maxima noctis
tempora, producitque diem tenebrasque resolvit,
inque vicem nunc damna *legit*, nunc tempora supplet.

³ Cf. Lewis and Short, *op. cit.*, *s.v. redeo*, A, 2; with *acc.* alone, Lewis and Short, A, 1.

⁴ *Somno* here means *nocte*: cf. Lewis and Short, *op. cit.*, *s.v. somnus* II, A. Night was traditionally the time

when those committing crimes were apprehended: cf. Lewis and Short, *op. cit.*, *s.v. deprehendo* B, II, A.

Scholars have been puzzled by the meaning of l. 640: cf. Shackleton Bailey, *op. cit.*, p. 406. I would like to suggest that *legit* means here «observes»: cf. Lewis and Short, *op. cit.*, s.v. *lego* II, B. Capricorn is said by turns (*inque vicem*) to «observe losses» (*damna legit*) and to «repair time» (*tempora supplet*). Manilius means that Capricorn watches as the days grow shorter and then he makes them longer again.

4. 52 f

et tris emenso meritos ex orbe triumphos
cum iam etiam posses alium componere magnum

Shackleton Bailey and Goold violently alter *iam etiam* into *te iam*, thereby destroying the crucial word *etiam* and creating an impossible sense («when you could now represent yourself as another styled the Great», i.e. «as another Alexander»: but *componere* does not mean «represent oneself»). The text is in reality sound and clear: the meaning is: «after your three triumphs..., when you could soon (*iam*) have set alongside them (*componere, scil. illis*) yet (*etiam*) another great one (*alium magnum, scil. triumphum*)». Manilius has neatly reversed (*Umkehrung*) Virgil's *parva componere magnis* and means that Pompey, had his death not intervened, could have achieved another (the fourth) great triumph over his enemies⁵.

4. 404-5

luxuria quouque militia est, vigilatque ruinis
venter et, ut pereant, *suspirant* saepe nepotes.

Shackleton Bailey explained (*op. cit.*, p. 407) that «Manilius is here saying that people toil for objects which do them harm». I suggest that we should translate as follows:

«Luxury too entails a kind of military service. The glutton (*venter*) is sleepless because of disasters (*ruinis*), and his descendants (*nepotes*) often hope (*suspirant*) that they would die (*ut pereant*)».

Manilius means that greedy people take risks in order to obtain more wealth. However, such ventures are dangerous and often end in shipwrecks and other disasters.

4. 523-24

accedunt et ruris opes, propriaque iuvenum
dote per inversos exornat vomere campos.

Shackleton Bailey argued (*op. cit.*, p. 407) that «in Latin a person born under Taurus is not a *Taurus*, nor yet a *steer* or a *heifer*», and therefore maintained that *iuvenum* «is a genitive plural, a form

⁵ *Cum iam etiam* is metrically correct, as of course Housman understood, in his edition. If Manilius, who employed «Vulgarismen» (*RE*, s.v. Manilius, c. 1129) used here *alium* («vulgär», Sommer, *Lat. Formenlehre*,

p. 442) = *aliud*, the sense would be «when you could soon have set alongside them (i.e. the three triumphs) also another great deed (*scil. another triumph*)».

used by Virgil and Statius». But Manilius is talking metaphorically and explicitly of youths *generated* by the Taurus (*quos ... creant*), and therefore *iuvencum*⁶ (collective singular) denotes the youths so generated, i.e. it means «young man», as understood by Goold.

4. 615-17

hinc penitus iuvenisque *fretum* mersaeque puellae
truditur invitum, faucesque Propontis aperto
Euxino iniungit ponto Maeotis et undis

hinc Bentley, *hic* codd. *penitus* Jacob, *pontus* codd. *Propontis aperto* Housman, *propontidis apto* codd.

Shackleton Bailey pointed out (*op. cit.*, p. 408) that this «passage is still in trouble». I would like to suggest that textual alteration is not necessary. Perfect sense can be restored to the transmitted text if we translate as follows:

«Here (*hic*) is the Black Sea (*Pontus*) and the unwilling sea of the youth and the drowned girl is sent forth (*truditur*), and there is the strait of the Propontis (*faucesque Propontidis*). Lake Maeotis (*Maeotis*) joins (*iniungit*) the attached (*apto*) Euxine sea (*Euxino ... ponto*) and its waves (*undis*)».

In l. 618 Manilius adds that Lake Maeotis is connected to the rear of the Euxine and provides it with water: *quae tergo coiuncta manet fontemque ministrat*.

The Hellespont is called the reluctant (*invitum*) sea (*fretum*) of the youth and the drowned girl, i.e. Helle. The adjective *invitum* alludes to the fact that the Hellespont was reluctant to drown Helle. Cf. Ovid, *Met.* 11, 195 *angustum ... pontum Nephelidos Helles*. Cf. also Virgil, *Georgics* 1, 224 *invitae ... terrae*.

In other words, the personified Hellespont is imagined to pity Helle. For personification cf. my *Studies in the Text of Propertius*, p. 157.

5. 112-14

in vulnus numquam virtus sed saepe libido
impellit, turpisque emitur vel morte voluptas;
et minimum cecidisse malum est, quia crimine *vincunt*.

vincunt Housman, *victum* codd. *victus* Jacob («quod quid significet quove referatur, nescio» Housman)

In this passage Manilius refers to the actions of the libertine. Shackleton Bailey noted (*op. cit.*, p. 408) that the critics have been puzzled by the text of l. 114. Manilius states that libertines spend their youth in love-affairs and sometimes shed blood. He then adds that death for them is a very

⁶ Propertius refers to a «fashioned girl (*iuvenca*) of sacred Cybele» – *sacrae fabricata iuvenca Cybelae*: cf. my *Studies in the Text of Propertius*, p. 113.

small punishment, since it is surpassed⁷ by their crimes. In other words, the crimes committed by the libertine exceed the punishment of death.

5. 248-49

annonae quoque vectigal mercesque sequetur
praecipue quas umor alit nec *deserit unda*.

In this passage Manilius mentions men who go in pursuit of those wares which are nourished by water. Goold explained that Manilius is referring to papyrus and sponges: cf. G.P. Goold, *Manilius*, Loeb edition, London 1977, p. 320. Shackleton Bailey noted (*op. cit.*, p. 409), however, that «*merces quas unda non deserit*» is a strange expression. He therefore suggested that we should alter the transmitted text. I would like to point out that perfect sense can be made of the transmitted text if we translate as follows:

«He will go in pursuit of those wares especially which moisture nourishes and water does not desert».

Manilius distinguishes between *umor* and water, and uses *umor* with *unda* in the same scientific distinction which we find in Lucretius 1, 307 (cf. Leonard-Smith *ad loc.*), 3, 427 and 1, 348-349.

5. 414-15

et quisquis verove favet culpamve perodit
proditur atque alto qui iurgia pectore tollat.

Shackleton Bailey pointed out (*op. cit.*, p. 409) that «it is the umpire's business to settle disputes». He suggested that the umpire is said to remove dissensions «with profound intelligence» (*alto pectore*). Goold, on the other hand, translated as follows:

«And the man to remove dissensions from the depths of the heart».

I would like to add that *alto pectore* may mean «with a noble heart». Cf. Lewis and Short, *op. cit.*, s.v. *altus*, II: «Trop., high, noble». Manilius means that the umpire is noble. Thus he is said to favour the truth (*verove favet*) and to hate evil (*culpamve perodit*).

5. 664-66

luctantur corpora nodis
expectantque novas acies ferroque necantur,
inficiturque suo permixtus sanguine pontus.

Manilius describes how fish struggle once they have been caught in the net. Shackleton Bailey (*op. cit.*, p. 409) was puzzled by the expression *expectantque novas acies*. Once again, however, tex-

⁷ Lewis and Short, *op. cit.*, s.v. *vinco* I, B, 1.

tual alteration is not necessary. The fish are said to «fear (*expectantque*) fresh assaults (*novas acies*)». Cf. Lewis and Short, *op. cit.*, s.v. *expecto* II: «to fear, dread». *Nova acies* means «a new assault» after the one which had led to their being shackled in fetters (v. 662 *compende nectent*).

ASCANIUS, GARGARA AND MARES OF GALUCUS

At *Georgics* 3, 266 ff. Virgil refers to the mares of Galucus:

scilicet ante omnes furor est insignis equarum;
 et mentem Venus ipsa dedit, quo tempore Glauci
 Potniades malis membra absumpsere quadrigae.
 illas ducit amor trans Gargara transque sonantem
 Ascanium; superant montes et fulmina tranant.

In a recent article, Henri J.W. Wijsman⁸ pointed out that scholars have been puzzled by the reference to the Mysian river Ascanius and the mountains of Gargara in ll. 269-270. The reader will recall that Glaucus⁹ kept mares for chariot-racing at Potniae, and by refusing to allow them to breed he incurred the wrath of Venus, so that she drove them mad and they tore Glaucus to pieces.

Accordingly, Virgil means that Venus drove the mares across the mountains of Gargara and the Mysian river Ascanius after they had left Boeotia. It should, moreover, be noted that *ducit*, in l. 269, is a historical present¹⁰. For *sonantem* / *Ascanium* cf. Horace, *Odes* 4, 9, 2 *sonantem ... Aufidum*.

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⁸ *HSCP* 95, 1993, pp. 315 ff.

⁹ Cf. Robert Graves, *The Greek Myths*, 1972, reprint, vol. I, pp. 231 ff.

¹⁰ For other examples of the historical present cf. my *Studies in the Text of Propertius*, p. 118.