

Jacobs proposed ἀυαλέαν, Mähly ἀζαλέαν, and Reitzenstein ἀρκαλέαν, instead of ἀργαλέαν—all seeking for an adjective meaning “dry”—whereas Meineke emended the passage into ἀργαλέω . . . φόνω and Stadtmüller into ἀργαλέα . . . φονᾶ. None of these, however, is satisfactory, as the contrast drawn does not seem likely to be between the *black* blood and the *dry* earth; nor does the word order ἐπὶ δ’ ἀργαλέω(-α) βῶλον ἔδευσε φόνω(-ᾶ) appear probable, since ἐπὶ belongs to the verb, and ἀργαλέω(-α) is so far away from φόνω(-ᾶ). Moreover, an adjective added to φόνω(-ᾶ), “the flow of blood,” would weaken the effect of the preceding: μέλαν δέ οἱ αἶμα ταλαυρίνου διὰ χρωτὸς ζέσσ’.

I should like to emend ἀργαλέαν βῶλον to ἀργεννὰν βῶλον, the *white* earth, in view of the

*variae lectiones* ἀργέαν and ἀργυρέαν found in the *Suda* for ἀργαλέαν (*s.v.* τάλαιος). The contrast is between the *black* blood and the *white*, chalky earth it stained, and the (Homeric) adjective ἀργεννός is used with αἶα by Oppian in *Hal.* 1. 795, though there it is the snow-covered earth (cf. also the ἀργῆς Κολωνός of Sophocles *OC* 670). It might also be worth adding that λευκός, the more frequently employed adjective synonymous with ἀργεννός, is used by Homer for the gray of dust (*Il.* 5. 503). So line 4 of Anyte’s epigram should read: ζέσσ’, ἐπὶ δ’ ἀργεννὰν βῶλον ἔδευσε φόνω.

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### NOCHMAL THE WORD ANOYATON

In a recent note (*CP*, LXV [1970], 51) C. A. Trypanis suggests that the word ἀνούατον, “without ears,” in Theocritus *Epigram* 4. 3 should be emended to ἀνούτατον, “unscathed.” According to his logic, the epithet makes no sense when applied to the Priapus of the poem since, firstly, “the head and the phallus of the effigies of that god . . . were what the artists concentrated on,” and, secondly, an earless Priapus could not have heard the suppliant’s plea. He construes his proposed ἀνούτατον as either connected with the ἀρτιγλυφές of the preceding line or “as a compliment to the rustic artist, who did not damage the bark of the wood when carving it.” Although his first suggestion is attractive, his second is not acceptable; for how could any artist have carved a head with ears and yet have left the bark intact? My purpose here is to show that, in the light of Priapic iconography, ἀνούατον is quite appropriate and is consistent with the other adjectives applied to the idol in line three: ἀσκελές instead of τρισκελές and αὐτόφλοιον.

Priapus was the personified *membrum virile erectum*; it is therefore logical that the physical characteristics of the ithyphallus were incorporated into the iconography of the god. For example: the head of the phallus can be thought

of as bald, when erected and suffused with blood the phallus has a reddish tinge, and the orifice resembles a single eye. It is not by mere chance, then, that Priapus was often represented as bald<sup>1</sup> and red<sup>2</sup> and that the phallus was sometimes depicted in both art and literature as one-eyed.<sup>3</sup> In the same way that the head was envisioned as bald and one-eyed, so could it well have been considered earless. Neither the poet nor the ancient reader would have encountered difficulties with the concept of an earless idol; for even when Priapus was represented by little more than a post in the ground, prayers were addressed to him. Besides, the god’s earlessness heightens the poignancy of the goatherd’s request.

Visually the ithyphallus consists of two main parts: the head and the shaft. Consequently, like the herm, Priapus in his most rudimentary form was presented as a head and torso. Jahn’s emendation of τρισκελές to ἀσκελές, then, makes excellent sense, and line three should read thus: ἀσκελές αὐτόφλοιον ἀνούατον, ἀλλὰ φάλητι. This gives an exact description of a primitive Priapus figure: it was a log set in the ground, therefore it had no legs; the top was rounded off to give the mere suggestion of a head, therefore it had no ears; and as only a

1. H. Herter, “De Priapo,” *Religionsgeschichtliche Versuche und Vorarbeiten*, XXIII (1932), 184.

2. Herter (*ibid.*, 172–74) gives other reasons for Priapus’

redness, but they do not affect the validity of my analysis.

3. P. Brandt (H. Licht), *Sittengeschichte Griechenlands* (Dresden, 1925), II, 30, and III, 200; Martial 9. 37. 9–10.

small portion of the top was touched by the tools of the fashioner (I hesitate to call him an artist), the bark was largely intact. The ἀλλὰ φάλητι tips the scale in favor of ἀσκελές, for were the first word of the line τρισκελές these last two would be redundant. In fact, there is an adversative idea here; Theocritus is modifying the impression of complete primitiveness conveyed by the three adjectives.

Gow is correct when he writes that ἀνούατον "indicates extreme roughness of execution." Since the word makes sense, it should be kept in the dictionaries of the Greek language.

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### AN EMENDATION IN THE *AEGRITUDO PERDICA*E

Oedipodem thalamos matris uult fama subisse  
[126].

For the transmitted *Et ipodent talamus* Baehrens and subsequent editors write *Oedipodem thalamos*. I would correct to *Oedipoden thal-*. On paleographical grounds, it is true, one might elicit either form. Whereas Baehrens assumes the error *m* to *nt*, I assume, with equal if not more ease, a dittography of the *t* in the following *talamus*.<sup>1</sup> It should be observed that while there is no example of *m* to *nt* in the MS tradition of this poem, there are many examples of dittography: e.g., 6, *dirum (dirum IN)*; 14, *cetera templa (terraT templa)*; 19, *Perdica (Pdica BIS)*; 44, *dicens olim (dicens*

*solim)*; 77, *somno reparam (somnos reparam)*; 115, *mortal- (INmortal-)*; 238, *certa furorem (certas furore)*; and 283, *praedixi tormenta (praedixiT tormenta)*. As for usage which is decisive, we find no instance of acc. *Oedipodem* (from *Oedipus*, *-podis*) in Latin verse,<sup>2</sup> so that of the two *Oedipoden* (from *Oedipodes*, *-ae*) must be regarded as standard and preferred: cf. Mart. 10. 4. 1; Stat. *Theb.* 2. 436, 8. 242, 11. 491, and 11. 666; Claud. *In Ruf.* 1. 84. (See D. C. Swanson, *The Names in Roman Verse*, and Neue-Wagener, *Formenlehre*, I, 858 f.)

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1. Baehrens, relying on E. M. Thompson's transcription, misreports the MS as having *calamus* when in fact it has the unaspirated *talamus* (so Nolte *apud* Riese, Vollmer). It is for

this reason, I suppose, that he missed the obvious correction.

2. Probably it occurs only in Suet. *Nero* 21 and 46.

### TWO NOTES ON THE TEXT OF JUVENAL: SAT. 12. 32 AND 16. 18

#### I. Sat. 12. 32

cum plenus fluctu medius foret alveus et iam  
alternum puppis latus evertentibus undis  
arboris incertae, nullam prudentia cani  
rektoris cum ferret opem, decidere iactu  
coepit cum ventis [12. 30-34].

Although the manuscripts are unanimous in reading *arboris*, there are four variants of the second word in verse 32: *incertae* PO; *incerta* F; *incerto* Φ; and *incerti* A Vat. 2810. The awkwardness of construing the only combination that agrees in case (*arboris incertae*) has prompted the conjectures of Jacobs (*aequoris incerti*), Weidner (*arboris interitu*), and Lachmann (*arbori incertae*—which Jahn printed). If the genitive is correct, it must be descriptive of *alveus* (30) or *puppis* (31). It could be reminiscent of an expression

such as *incertae sortis vivimus* (Sen. *Maior Suas.* 4. 3). But it is difficult to account for the variants in the adjective. Lachmann's conjecture is textually easy, but imports its own metrical difficulties: hiatus without caesura, which is not found in Juvenal. A simpler solution is still wanted.

The scholia offer as a gloss here *nec arbore coacta*, which is excellent in the context as an ablative absolute parallel with *alternum... undis* (31). What the ancient commentator probably read in his text was *arbore <et> incerta*, which he interpreted only to the extent of supplying an explanation for *incerta*. The ablative is further supported by the reading of F: *incerta*. The original corruption could be explained by the loss of the *et*, followed by