

the apples in the poem may well have been the serpent mentioned by Hesiod at *Theogony* 334–35: *δεινὸν ὄφιν, ὃς ἐρεμνῆς κείθεσι γαίης / πείρασιν ἐν μεγάλῳι παγχρύσεια μῆλα φυλάσσει*.<sup>27</sup> Atlas too is located by Hesiod *πείρασιν ἐν γαίης* (518). Hence, although direct literary evidence for Atlas as a leader of the Titans is late, it does seem possible that he appeared in the *Titanomachia*. Moreover, Schol. Pind. *Nem.* 2. 17 has preserved some anonymous hexameters about Atlas' seven daughters, the Pleiades.<sup>28</sup> A. Severyns has suggested that these lines come from the *Titanomachia*, but they could also belong to the Hesiodic corpus, perhaps to the *Astronomy*.<sup>29</sup>

Exactly what Atlas did in the *Titanomachia* to earn the epithet *δλοόφρων* cannot, of course, be determined. But the imagery of the battle of the Titans strongly reminds H. J. Rose of earthquakes and volcanic eruptions, and he goes on to mention the volcanic island of Thera.<sup>30</sup> If Atlas can be seen as the personification of the deadly Thera volcano, the epithet *δλοόφρων*, "malignant," may be an epic recollection of the massive destruction caused by him.<sup>31</sup> His disappearance from the central Aegean and his relocation as sky-supporter in the far west, *πείρασιν ἐν γαίης* (through identification, in the period of western exploration, with the Atlas Mountains), could readily be explained as punishment imposed by Zeus.

Thus we need not seek a meaning for the epithet *δλοόφρων* in the *Odyssey* different from the meaning it has in the *Iliad*. "Malignant" clearly suits aspects of Aietes, Minos, and Atlas which were displayed in other early epic poems, in which *δλοόφρων* may have had a specific application to the three characters.<sup>32</sup>

27. See Huxley, *Greek Epic Poetry*, p. 27.

28. Hesiod frags. 169, 170 M.–W.

29. Severyns, *Le Cycle épique dans l'école d'Aristarque* (Paris–Liège, 1928), pp. 171–73; cf. Huxley, *Greek Epic Poetry*, p. 26, n. 1. Frag. 169 M.–W., apparatus; cf. frag. 288–90 M.–W.

30. Rose, *A Handbook of Greek Mythology*<sup>6</sup> (London, 1958), p. 45.

31. Armstrong ("Atlas the Malignant," p. 50), with much less probability, identifies Homeric Atlas with the peak of Tenerife.

32. I am grateful to my colleague Dr. J. M. Bell and to the referees of *CP* for their helpful comments on early drafts of this paper.

V. J. MATTHEWS  
*University of Guelph*

### CICERO DE ORATORE 2. 100

. . . hoc ei primum praecipiemus, quascumque causas erit tractaturus, ut eas diligenter penitusque cognoscat. hoc in ludo non praecipitur; faciles enim causae ad pueros deferuntur. lex peregrinum vetat in murum escendere; escendit; hostis repulit: accusatur. nihil est negotii eius modi causam cognoscere: recte igitur nihil de causa discenda praecipunt [haec est enim in ludo causarum formula fere]. at vero in foro tabulae, testimonia, pacta, conventa, stipulationes, cognationes, adfinitates, decreta, responsa, vita denique eorum, qui in causa versantur tota cognoscenda est . . . [Cic. *De or.* 2. 99–100]

Kazimierz Kumaniecki, the most recent editor,<sup>1</sup> rightly follows J. Bake in regarding the words "haec . . . fere" as interpolated. Probably "recte . . . praecipunt" should likewise be placed in square brackets. The subject is unspecified and not

1. *M. Tulli Ciceronis Scripta quae manserunt omnia*, fasc. 3: *De oratore* (Leipzig, 1969).

easy to supply; the statement is out of place in this context and in the mouth of this speaker; and it spoils the antithesis of *at vero*.

Difficulties appear when one attempts to establish the precise meaning of the words "recte . . . praecipunt" and their relation to their context. Antonius makes the point that, unlike actual experience in the forum, *controversiae* do not inculcate the necessity for thorough study of the case: they are too simple, involving none of the complications that real cases present. After an example there follows the statement, "recte igitur nihil de causa discenda praecipunt." What is the subject of *praecipunt*? "Eae causae, quae ad pueros deferuntur?" Probably not, since *recte* implies choice; *causae ludicrae* cannot choose, nor can they be congratulated on their inherent nature. Perhaps a plural *eruditi magistri* can be supplied from the genitive singular *eruditi magistri* of 2. 99. If so, the sense would be that *eruditi magistri* are right in teaching nothing about the case (*viz.*, because it is only in real life, not in the *controversiae*, that learning the case thoroughly is necessary). Yet the statement still involves congratulation upon an inherent condition. This is the main, though not the only, problem posed by the suspect matter. A further problem is: why should it be Antonius who offers this commendation and why in this context? Antonius' statements in this work do not ordinarily abound with gratuitous praise of *eruditi magistri*. Yet here, where he has only to state the fact that declamations do not require thorough study of the case, he proceeds to a fatuous expression of approval of this situation. Finally, the words "at vero in foro . . ." would be expected to form a sharp contrast with what immediately precedes. This condition is fulfilled if "recte . . . praecipunt" as well as "haec . . . fere" is expelled from this context so as to effect juxtaposition of "nihil est negotii eius modi causam cognoscere" and "at vero in foro tabulae, testimonia, . . . vita . . . cognoscenda est."

ANDREW R. DYCK  
University of Minnesota

## ACHILLES TATIUS *LEUCIPPE AND CLITOPHON*

### 1. 14-15: AN UNNOTICED LACUNA?

Editors and commentators have not so far suggested that something may have fallen out of the text between the fourteenth and fifteenth chapters of Book 1 of *Leucippe and Clitophon*.<sup>1</sup> It is not immediately obvious that anything has. Only by examining one feature of Achilles Tatius' style can we discover that he is unlikely to have composed these chapters in the form in which they have come down to us.

Chapters 12-14 contain an account of the death of Charicles, the lover of Clinias, with whom Clitophon has been discussing Love. Each chapter contains a speech. In 12, a messenger reports Charicles' death; in 13, Charicles' father laments his death; in 14, Clinias reproaches himself for having given Charicles the horse which caused his death. Each of these speeches except the last is immediately followed by a recapitulating phrase: *ταῦτα μὲν οὖν ἀκούων* (13. 1) and *ταῦτα μὲν οὖν*

I should like to thank the journal's referees, whose comments greatly improved this paper.

1. References are to the text of E. Vilborg, *Achilles Tatius: "Leucippe and Clitophon"* (Stockholm, 1955).