

surprising in the circumstances, to take his request literally and give him citizenship by a special grant.²¹

Finally, if the assignment of this fragment from Book 2 of the *Memoirs* is accepted, then it provides some further evidence to support Valgiglio's suggestion²² that Book 1 began with the Jugurthine War and casts doubt on the view that Sulla devoted the first two books to the history of his ancestors.²³

Our conclusions may be summarized briefly. The Marsi of Plutarch *Sulla* 4. 1 are almost unquestionably the German tribe later mentioned by Strabo and Tacitus. Fragment 3 P. from Book 2 of Sulla's *Memoirs* has sometimes been thought to refer to the same incident as the Plutarch passage, but this is unlikely. The fragment should rather be taken as referring to some incident during the Social War involving Sulla and the Hirpini.

ARTHUR KEAVENEY
Darwin College
University of Kent,
Canterbury

21. Vell. Pat. 2. 16. 2-3.

22. "L'autobiografia di Silla nelle biografie di Plutarco," *Atti del convegno sugli storiografi latini tramandati in frammenti* (Urbino, 1975), p. 225.

23. E. Badian, *Lucius Cornelius Sulla—The Deadly Reformer* (Sydney, 1970), p. 4.

CINNA FRAGMENT 6 MOREL

Antiquity has given us but three lines and a stray word from Helvius Cinna's epyllion *Zmyrna*, the poem whose publication is greeted with fraternal enthusiasm in Catullus 95. Two verses are provided by the Virgilian scholia (ad *G.* 1. 288):

Te matutinus flentem conspexit Eous
et flentem paulo vidit post Hesperus idem.

The setting of these lines must be recovered from Ovid's narration of the same story in *Metamorphoses* 10. 298-528: they will have formed part of the description of Smyrna's anguish as she weighs the depth of her passion for her father Cinyras against the horror of incest. This emotional torment Cinna portrays with much neoteric art. The maiden's weeping is graphically represented by the affective repetition of the participle *flentem*, while the morning and evening stars are given their Greek names.

For the conflation of Eous and Hesperus scholars rightly draw attention to a fragment from the *Hecale* of Callimachus (frag. 291 Pfeiffer):¹

ἦνίκα μὲν γὰρ ἴφαινεται τοῖς ἀνθρώποις ταῦτα†
αὐτοὶ μὲν φιλέουσ', αὐτοὶ δὲ τε πεφρίκασιν,
ἐσπέριον φιλέουσιν, ἀτὰρ στυγέουσιν ἐῶον.

1. See H. Dahlmann, *Über Helvius Cinna* (Mainz, 1977), p. 42; R. O. A. M. Lyne (ed.), "*Ciris*": *A Poem Attributed to Vergil* (Cambridge, 1978), pp. 251-52. Chiefly to be compared in Latin are Catull. 62. 34-35 "nocte latent fures, quos idem saepe revertens, / Hesperie, mutato comprehendis nomine Eous" and *Ciris* 351-52 "quem pavidæ alternis fugitant optantque puellæ / (Hesperium vitant, optant ardescere Eoum).

But Cinna's use of an earlier Latin poem has been overlooked. In his translation of Aratus' weather signs Cicero devotes the following verses to the mournful cry of the *acredula* (*Prog.* frag. 4. 4-7 Soubiran):

Saepe etiam pertriste canit de pectore carmen
et matutinis *acredula* vocibus instat,
vocibus instat et adsiduas iacit ore querelas,
cum primum gelidos rores aurora remittit.

Two points of correspondence secure the connection. First, both poets present sounds of distress that are emphasized by anadiplosis: Cicero's *vocibus instat* forms both a semantic and structural parallel to *flentem* in Cinna. Second, the placement of *matutinus/-is* in each fragment is metrically identical. As the *Thesaurus* indicates (8:505-7), this adjective is not ordinary in republican poetry. There are two pre-Ciceronian examples in Accius: "... matutinum cursum ..." (frag. 123 Ribbeck³) and "... matutinum lumen ..." (frag. 183); more significant is the later occurrence of the word in Lucretius 5. 462 "matutina rubent radiati lumina solis" and Catullus 64. 269 "hic, qualis flatu placidum mare matutino." In republican hexameters, then, only the lines of Cicero and Cinna show *matutinus* in the same metrical position.

The change in poetic context from animal to human was no doubt suggested to Cinna by the personification of nature that characterizes our fragments of the *Prognostica*; his reminiscence is an apt compliment to several especially elegant verses from Cicero's youth.²

DAVID P. KUBIAK
Wabash College

2. I wish to thank the anonymous referee of *CP* for valuable criticism of an earlier draft of this note.

ACHELOUS IN *ANTHOLOGIA PALATINA* 12. 51 (CALLIMACHUS)

"Ἐγχεῖ καὶ πάλιν εἰπέ 'Διοκλέος'· οὐδ' Ἀχελῷος
κείνου τῶν ἱερῶν αἰσθάνεται κνάθων.
καλὸς ὁ παῖς, Ἀχελῷε, λίην καλὸς· εἰ δέ τις οὐχὶ
φησίη—ἐπισταίμην μούνος ἐγὼ τὰ καλὰ.

Pour the wine and say again, "To Diocles!" Achelous
knows nothing of the cups sacred to him.¹
The boy is beautiful, Achelous, very beautiful . . .

Scholars concerned with the Greek epigram have found this use of Achelous unintelligible.² To understand it, we need to bear in mind the nature of the romantic toast and of Achelous himself. Every such toast is a pledge and an offering of sorts; the poet reinforces this sense of his toast by describing the cups as consecrated to

1. *Κείνου* is emphatic by its position in the verse; cf. *Anth. Pal.* 7. 519. 3, 9. 565. 4 (Callimachus).

2. W. Paton, *The Greek Anthology*, vol. 4 (London, 1918), p. 305: "I confess to not understanding the reference to Achelous in l. 2." Gow and Page, *The Greek Anthology: Hellenistic Epigrams*, vol. 2 (Cambridge, 1965), p. 160: "a very difficult quatrain . . . the use of the word [= Achelous] in the epigram is in fact very puzzling."