

was selling good merchandise; the speaker complains that the other fish-sellers' gobies were not so bad.

One does not double over with laughter at this exchange, but *ψυχρότης* alone is no necessary indication that Antiphanes' intention was not as Casaubon understood it. More of an objection is that it is contrary to the tenor of the fragment: Antiphanes here is poking fun at the speaker's stinginess, not the fishmonger's greediness, and it is most unlikely that our speaker bought any but the cheapest gobies in the market. The joke is not in the fishmonger's nerve in wishing to charge more for "Phalerian" gobies, but in the speaker's distress at spending the price of gobies for a wedding feast.

C. B. Gulick in the Loeb Athenaeus noticed⁴ that the fishmonger is making a pun on *δημός*, "fat," a very reasonable item for a butcher—though perhaps not a fishmonger—to throw in with a customer's order.⁵ But instead of throwing in *δημός*, he "reveals" their *δήμος*—they are from Phaleron. He is not, as Casaubon thought, charging extra for their origin; he is simply having a joke at the speaker's expense. I am not familiar with the best fishing spots on the Attic coast, but I should not be surprised if all the gobies in Athens came from around Phaleron or Piraeus; not every coastal deme necessarily had its own fishing port. And the speaker seems to say precisely, "Of course they came from Phaleron; you would think the other gobies in the market came from Otryne!"

The mention of "gobies from Otryne" has muddled the waters of Attic topography by suggesting that Otryne was a coastal deme. This is something of a problem, since other evidence points to its being a city deme, or perhaps an inland one.⁶ But in fact the speaker's sarcasm—"I suppose the others were selling Otrynians"—suggests that the others most definitely were not: that, in fact, "gobies from Otryne" were an absurdity. We should assign Otryne to the city; and a New Yorker may translate the last three lines (I leave the reader to substitute the appropriate place names of his favorite coastal city): "I'll add in," he said, 'a source: they're from Sheepshead Bay.' I suppose the others were selling them from Wall Street!"

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4. I do not know if he was the first to notice this, but it seems, oddly, to have escaped Casaubon, Meineke, Kock, and Edmonds.

5. Cf. Ar. *Wasps* 39–41 for the same pun.

6. See J. S. Traill, *The Political Organization of Attica* (Princeton, 1975), p. 40, n. 11, and W. E. Thompson, "Kleisthenes and Aigeis," *Mnemosyne* 22 (1969): 144, n. 13.

SEPULCRUM BIANORIS: VIRGIL ECLOGUES 9. 59–61

hinc adeo media est nobis via; namque sepulcrum
incipit apparere Bianoris. hic, ubi densas
agricolae stringunt frondes, hic, Moeri, canamus . . .

Concerning Bianor Servius matter of factly states, "hic est, qui et Ocnus dictus est . . . conditor Mantuae." Modern commentators have generally followed Servius with little further to add.¹ More may usefully be said.

1. J. Conington and H. Nettleship, *The Works of Virgil with a Commentary*, vol. 1 (London, 1881), p. 107, state: "Bianor, according to Serv., was the same as Ocnus, the founder of Mantua (A. 10. 198),

Virgil here, as is well known, has adapted Theocritus *Idylls* 7. 10–11 κοῦπω τὰν μεσάταν ὁδὸν ἀννυμες, οὐδὲ τὸ σᾶμα / ἄμιν τὸ Βρασίλα κατεφαίνεται. . . . The tomb of Brasilas in Theocritus provides an intentionally vague, otherworldly setting for the meeting with Lycidas, who is an enigmatic and semi-divine figure in *Idylls* 7.² The identity of Brasilas remains completely obscure³ and we are justified in supposing that his tomb is largely, if not wholly, a literary invention on the part of Theocritus. The same appears true of the passage in Virgil. The tomb in Virgil, just visible in the distance, occurs near the end of a somber piece in which, after fitful attempts at singing, the shepherds at the close give it up. The time is not right for song: “Desine plura, puer, et quod nunc instat agamus; carmina tum melius, cum venerit ipse, canemus” (*Ecl.* 9. 66–67). A praeternatural calm pervades the landscape (57–58); night is coming on and rain threatens (63). The only other figures present are farmers who strip the dense foliage (61). The tomb (59–60) adds effectively to this bleak setting.

As in Theocritus, the obscurity of the name in Virgil is intentional, but for a different artistic purpose. By the use of this proper name, Virgil also means to recall—and no commentator, ancient or modern, has perceived it—a particular context in Homer. The name Bianor is a hapax legomenon in Homer (*Il.* 11. 92) and the passage in the *Iliad* is surely the proper literary antecedent for these lines of Virgil.⁴ There Bianor’s death begins the tragic battle which culminates in the death of Patroclus.⁵ A striking passage precedes and emphasizes Bianor’s death (*Il.* 11. 86–92):

ἦμος δὲ δρυτόμος περ ἀνὴρ ὠπλίσσατο δειπνον
οὔρεος ἐν βήσσησιν, ἐπεὶ τ’ ἐκορέσσατο χεῖρας
τάμνων δένδρεα μάκρα, ἄδος τέ μιν ἵκετο θυμόν,
σίτου τε γλυκεροῖο περὶ φρένας ἱμερος αἰρεῖ,
τῆμος σφῇ ἀρετῇ Δαναοὶ ῥήξαντο φάλαγγας,
κεκλόμενοι ἐτάροισι κατὰ στίχας· ἐν δ’ Ἀγαμέμνων
πρῶτος ὄρουσ’, ἔλε δ’ ἄνδρα Βιήνορα, ποιμένα λαῶν

The woodland setting of this passage in Homer creates the maximum contrast with the fighting. The stress on a surfeit of work and a time of rest for the woodcutter prepares us for a cessation of killing in the battle. In this context, 11. 90 comes as a considerable surprise. War is unforgiving and does not take account of ordinary fatigue. The counterpoint in these lines is most effective.

Virgil has turned Homer’s order around so that the stripping of the foliage

called by Cato in his *Origines* Ocnus Bianorus.” Neither Servius nor Cato refers to Ocnus with the epithet Bianorus. Moreover, while the name Bianor is fully treated in the *TLL*, there is no entry for Bianorus. In short, I am unable to find the probable source for Conington’s comment.

2. On Lycidas, cf. G. Lawall, *Theocritus’ Coan Pastorals* (Cambridge, 1967), pp. 79–87. A. S. F. Gow, *Theocritus*, vol. 2 (Cambridge, 1952), p. 129, remarks: “. . . Lycidas is certainly a puzzling figure.”

3. On the name, see Gow, *Theocritus*, ad loc.

4. Note that Virgil has placed Bianor’s name in the same position in the verse line as in Homer. The poet Bianor (*Anth. Pal.* 7. 49 = A. S. F. Gow and D. L. Page, *The Garland of Philip*, vol. 1 [Cambridge, 1968], pp. 184–86) is a late contemporary of or postdates Virgil. The epitaph of the Hellenistic poet Diotimus (*Anth. Pal.* 7. 261 = A. S. F. Gow and D. L. Page, *Hellenistic Epigrams*, vol. 1 [Cambridge, 1965], p. 95 IV), in which a mother mourns her son Bianor in well-worn phrases, can hardly (*pace* R. Coleman, *Virgil: “Eclogues”* [Cambridge, 1977], ad loc.) be a meaningful referent. The name occurs twice elsewhere in Latin verse: Ov. *Met.* 12. 345 and Val. Flaccus *Arg.* 3. 112. It seems significant that each author uses it in a battle context reminiscent of Homer.

5. The battle begun in Book 11 does not end until Book 18.

follows the name instead of preceding it. In fact the juxtaposition of the name and the motif of cutting trees makes it certain that the reference is intentional and suggests that Virgil has recalled this passage as a means of underlining the sense of fatigue and time for resting which are dominant at the close of *Eclogues* 9. Note also how beautifully fitting it is that Lycidas speaks lines 57–63. He is young, eager to sing, and apparently insensitive to the inappropriateness of the moment. In sum, the predominantly literary nature of Bianor's tomb should be beyond question.

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Editor's note: Professor Tracy's discussion was accepted for publication in *CP* before the appearance of the note by F. E. Brenk, "War and the Shepherd: The Tomb of Bianor in Vergil's Ninth Eclogue," *AJP* 102 (1981): 427–30. The two papers thus independently sketch similar approaches to the same problem.

BOATS, WOMEN, AND HORACE *ODES* 1. 14

Two of Horace's lyric poems address boats: *Odes* 1. 3 a boat taking his friend Virgil to the port of Piraeus, *Odes* 1. 14 a boat with neither passengers nor port of destination specified. To judge by what survives, ancient poets rarely addressed real boats. On the other hand, the boat in maritime communities could symbolize many topics of discourse: the situation in which an individual or group found itself;¹ an individual's enterprise, whether commercial, semi-commercial, domestic,² literary,³ or erotic;⁴ the physical locale of a drinking party⁵ or sexual encounter;⁶ the body of a woman.⁷ It is easy for a reader of *Odes* 1. 14 to persuade himself of the presence of some kind of symbolism. The particular circumstances in which Horace gave the poem its first public recital would have made his intention clear. These circumstances, however, we do not know. Nor did the grammarians who expounded Horace's poems in antiquity. They knew little even in general of the period of composition of the poems or of the persons referred to in them except what they read in formal histories.⁸ *Epistles* 2. 2. 46–52 told

1. Cf. Cic. *Fam.* 2. 5. 1 "ubicumque es . . . in eadem es naui," 12. 25. 5 "conscende nobiscum et quidem ad puppim. una naus est iam bonorum omnium, quam quidem nos damus operam ut rectam teneamus, utinam prospero cursu"; Livy 44. 22. 12.

2. For private interests, see Plaut. *Asin.* 258 "quo hanc celocem conferam?," *Bacch.* 797 "bene naus agit, pulchre haec confertur ratis," *Epid.* 74 "puppis pereunda est probe," *Mil.* 915–21, *Most.* 737–40; Ter. *An.* 480; Cic. *Fam.* 9. 6. 4; Hor. *Epist.* 1. 18. 87–88; Sen. *Contr.* 2. 6. 4.

3. Cf. Ov. *Fast.* 2. 864 "nauiget hinc alia iam mihi linter aqua," 4. 18 *naus eat*; Quint. *Inst.* 12. 10. 37.

4. Cf. Tib. 1. 5. 76 "in liquida nat tibi linter aqua"; Propert. 2. 14. 29–30; Ov. *Ars* 2. 9–10.

5. See W. J. Slater, "Symposium at Sea," *HSCP* 80 (1976): 161–70, on Pind. frag. 124a, Dionysius Chalc. frag. 5, Choerilus Sam. frag. 9, Timaeus 566 F 149, Hor. *Epod.* 9, et al.

6. Cf. Apul. *Met.* 2. 11 "hac enim sitarchia nauigium Veneris indiget sola, ut in nocte peruigili et oleo lucerna et uino calix abundet." G. F. Hildebrand in his commentary ad loc. (Leipzig, 1842) interpreted *nauigium* in the same mistaken way as Lips (see n. 36) took *naus* at Plaut. *Men.* 402.

7. See below.

8. Suetonius was able to use correspondence from the imperial archives in writing the poet's biography but there is no evidence that commentators on the poems sought out such material.