

eagle as “animi et corporis robusti familiaris quamuis aspera perfida sublimis studii.”²⁰

Apuleius in other descriptions pays close attention to eyes.²¹ Lucius’ unusual eyes, suggesting cowardice, rashness, and *impudenteria*, are more significant for his character than are his other, ostensibly praiseworthy, features. Lucius’ appearance is thus like his noble birth, which is much praised in early sections of the work but which turns out (*Met.* 11. 15) to be of little moral or practical worth, and to have given him a false sense of his own value.²²

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20. J. Coussin, “Suétone physiognomiste dans les vies des xii Césars,” *REL* 31 (1953): 244, shows how well the physiognomists’ eagle fits Augustus, who was also blue-eyed with a keen stare.

21. Note especially eyes that are *minaces* (*Met.* 2. 4. 2, 8. 4. 4, 10. 31. 6) and those that are *marcentes* with sexual desire (3. 14. 5, 5. 25. 5, 10. 2. 6).

22. Hugh J. Mason, “The Distinction of Lucius in Apuleius’ *Metamorphoses*,” *Phoenix* 37 (1983): 135–43.

SOME POEMS OF THE LATIN ANTHOLOGY

I

In a paper in *Hermathena* 129 (1980): 42–44 I drew attention to some links between Dracontius, who wrote under the Vandal sway in North Africa, and certain poets of the Salmasian Anthology, which was compiled in the same place and era. As far as Reposianus is concerned I wish to acknowledge, what I did not know at the time, that some of the points had already been made by P. Langlois (*RPh* 47 [1973]: 312–14) and I. Gualandri (*RIL* 108 [1974]: 876–82). Gualandri adds one particularly valuable observation. The grove in which Reposianus represents Mars and Venus meeting is placed at Byblos (33–36), where Venus had previously met Adonis, and she is attended by women of Byblos (66), *Bybliades* (90). But Dracontius (*Rom.* 7. 33, 10. 283) uses this word to mean “nymphs” quite generally, and this can only be explained by the hypothesis that he had read Reposianus carelessly. Now if, as I tried to show, Reposianus imitates Dracontius *Romulea* 2. 84, and on the other hand Dracontius in *Romulea* 7 and 10 imitates Reposianus, only one conclusion is possible: that the two were exact contemporaries, and that the respective order of composition of the poems concerned was *Romulea* 2, Reposianus, *Romulea* 7 and 10 (and *Rom.* 7 was written by Dracontius in prison around A.D. 490). Now *Romulea* 6. 36–44 is generally, and most naturally, taken to refer to the services of the patrons of Dracontius in getting him released from prison, and this involves dating it after *Romulea* 7. Therefore a spanner might seem to be thrown into the above chronology by Langlois’ contention that Dracontius in *Romulea* 6. 18 (*Venerem . . .*) *cui militat omnis* imitates Ovid *Amores* 1. 9. 1 *militat omnis amans*, and that Dracontius in turn is imitated by Reposianus 2 (*Venus . . .*) *cui militat ardor*. However, when we take into account *Romulea* 4. 44 (*Minerva . . .*) *cui militat impia Gorgon*, and Claudian

Panegyricus de tertio consulatu Honorii Augusti 97 *o nimium dilecte deo . . . cui militat aether* and *De consulatu Stilichonis* 3. 52 *o mundi communis amor, cui militat omnis / Gallia*, I think we will conclude that Langlois' argument carries little force.

Some other poems in the Anthology show particularly close links with Dracontius. Number 21, for example, is a versified declamation like *Romulea* 5, and of a similar structure. Moreover, it shares a stylistic feature with Dracontius: both writers are fond of filling up a line with an asyndetic catalog, thus:

Anth. 21. 59 *thygnus, salpa, †flages†, lupus, ostrea, sepia, mullus.*

107 *remus, cumba, fretum, gurges, notus, ancora, lembus, barca, amus, pumex, conchae, vada, litus, harena, contus, seta, salum, calamus, †notae†, retia, suber.*

176 *vilis, iners, scaevus, turpis, temerarius, ardens, perditus, abiectus, maledictus, sordidus, amens.*

269 *aurum, templa, nefas, titulos, epigrammata, munus.*

Rom. 5. 41 *moenia, rostra, forum, capitolia, templa, penates.*

The last is simply one specimen out of many examples throughout the work of Dracontius, chosen to illustrate the point from this poem. As will be apparent, such lines are usually filled with nouns, but in *Romulea* 10. 142 Dracontius gives us a verse of verbs:

diligat, optet, amet, cupiat, suspirat, anhelet,

and this feature, too, is found in the Anthology at 217. 20–21:

langueo, deficio, marcesco, punior, uror,
aestuo, suspiro, pereo, debellor, anhelo.

Since two of the verbs are actually the same, it might be thought that the anonymous author of *Anthologia Latina* 217 was imitating this striking feature of the style of Dracontius, found in *Romulea* 10 at 129, 405, 411, 571, and, almost, 111. This conclusion is strengthened by the acute observation of an anonymous referee of this paper, that Dracontius has taken the ending of his line from that of another line earlier in the same poem, 77 *mox hunc suspirat anhelet*; since he got the combination from himself, any influence must be from *Romulea* 10. 142 on *Anthologia Latina* 217. 21 and not the other way round. The stylistic feature is discussed by E. R. Curtius (*European Literature and the Latin Middle Ages*, trans. W. R. Trask [New York, 1953], p. 285), and might be further illustrated from Juvenal 10. 35 and, almost, 7. 11; in my commentary I should have written a note to point out its suitability for such satiric catalogs.

Another poem related to Dracontius is 198 *Verba Achillis in parthenone cum tubam Diomedis audisset*, which belongs to the same species as *Romulea* 4 *Verba Herculis cum videret Hydreae serpentis capita pullare post caedes* (and indeed as the verses composed by Q. Sulpicius Maximus for the Capitoline contest of A.D. 94 [IG 14. 2012A = IGVR 3. 1336A; cf. ILS 5177]). Moreover, the Anthology poet uses *Atridi* (57) as the dative of *Atrides*. This “barbarous” (Housman,

Collected Papers, 2: 826) declension of patronymics in the genitive and dative singular according to the third declension is found also at 184. 1 (367. 3 is uncertain) and often in Dracontius, who has such forms from *Aeacides*, *Aesonides*, *Alcides*, *Atrides* (quite frequently, as in 198. 57), *Pelides*, *Tyrides*; and I do not know of it elsewhere. One is indeed tempted for poems 21 and 198 to recall that the preserved collection of Dracontius' *Romulea* is known to be incomplete (since we have a quotation from a poem which does not appear in the extant collection), and to hazard the guess that these two poems originally figured in it.

I should like also to draw attention to *Anthologia Latina* 88 (*De Musis*). 4 *Melpomene reboans tragicis fervescit iambis* in relation to *Romulea* 10. 20 *quod grande boans* [sc. solet loqui] . . . *Melpomene, tragicis cum surgit iambis*. In this poem Dracontius is transferring the story of Medea from drama to epic. He invokes the dramatic Muses Pol(yh)ymnia, the goddess of pantomime, and Melpomene, and the epic Muse Calliope, whom he asks to come *lauro succincta poetae* (with which compare *Anth.* 88. 9 *Calliope doctis dat laurea sertu poetis*). It looks as if Dracontius has embroidered the appropriate items from this catalog of the Muses, giving an extra point to the "shouting" of Melpomene by contrasting it with the silence (18 *muta*, according to Bücheler's certain emendation) of Polyhymnia. The same tradition, as was pointed out by the anonymous referee, also appears before Dracontius in *Martianus Capella* 2. 121 (a poem spoken by Melpomene) *sueta . . . reboare tua tulimus quae carmina cura*, and it persists to *Anthologia Latina* 664 ("Cato"; not part of the Salmasian Anthology). 4 *Melpomene tragico proclamat maesta boatu*.¹

II

Anth. 150 *De tabula picta*

hunc, quem nigra gerit tabella, vultum . . .
 mox pictor varios domans colores . . .
 formavit similem, probante vero
 ludentem propriis fidem figuris.

The text of the first line is not quite secure, but that does not matter for my present purpose; in 5–6 A reads *viro / ludentam probriis*. Riese notes: "verum est *veritas naturae*"; "fidem sc. *spectantium*." The first of these may be right (it is not clearly expressed), the second is wrong. It means "the original approved the fidelity (of the portrait; cf. 173. 4 *arboris atque hominis fulget ab arte fides*) which deceives by the use of his own (i.e., those of the original) lineaments." For *verum* compare to some extent 356. 2, but more particularly Claudian *De raptu Proserpinæ* 2. 42–43 *nulli sic consona telae / fila nec in tantum veri duxere figuræ* (referring to embroidered figures).

1. Two postscripts to my *Hermathena* article may find a place here. On p. 46 I discussed the employment in late antiquity of "impure" trochaic tetrameters (i.e., tetrameters in which the compulsory short in the metron is not observed). I omitted to mention those in Fulg. *Myth.* p. 7 Helm (not printed as such by Helm), which show the same handling of the meter as the *Pervigilium Veneris*, and indeed actually imitate that poem (see Clementi's third edition of the *P.V.*, pp. 82–83). When on p. 40 I was discussing *Anth.* 214 I should have remarked that the use of red to pick out acrostics and the like can be demonstrated for one actual composer of such things, Publius Optatianus Porfirius; see 17. 12 and 19. 1 in his poems.

240 (*Cupido amans*)

Cupid is in a ferment; he has fallen in love himself. The *polus* or *mundus* (5) must be taking revenge for the wounds which he himself has inflicted; but he will retaliate on Jupiter in the sky (the *axis mundiger* and *caeli plagae*, 11–12), Neptune in the sea, Pluto in the underworld:

15 poenam mundus amet, stupeat vix maior anhelat
in se saevus Amor fraudemque in vulnere quaerat.

I propose to read these lines thus:

poenam mundus amet, stupeat Styx, marmor anhelet.
instet . . .

Styx is due to Traube, *anhelet* to Riese, who also proposed *instat* for *in se* (the subjunctive, however, is both more plausible paleographically and harmonizes with the transmitted *quaerat*). Now 15 means “let the sky (note the meaning of *mundus* where it occurs elsewhere in the poem) love its punishment (for, after all, falling in love is a penalty which Jupiter will enjoy), let the Styx be stupefied, let the sea gasp”; the last item refers to a topic illustrated by 271 and *Epigrammata Bobiensia* 58. 1 (see W. Speyer, *Naucellius und sein Kreis* [Munich, 1959], p. 22), the heating of the sea by the flames of love; the anonymous referee compares *Romulea* 2. 31 *Neptunus anhelans / aestuet*.

808 (*Aegritudo Perdicae*)

157 non sacrae partes, quibus omnis vita tenetur,
discordare parant, cum mox elementa resolvant
que faciunt hominem, dum quattuor ista ligantur.

Cum should be *ut*.

198 stant duo diversis pugnantia numina telis
ante toros, Perdica, tuos, Amor hinc, Pudor inde.
inde Cupido monet secreta referre furoris,
inde Pudor prohibet vocis<que> exordia rumpit
202 famamque surgentem revocit neanillans
ire iubet propriumque nefas exponere mentis.

What is to be done with the first half of 202 I do not know; perhaps something on the lines of Riese's *flammamque urgente revocat*. But the last word of the line is preserved only faintly disguised; it was *cavillans*. This was probably preceded by *ille*; the former, that is, Cupid, gives his orders to Perdica accompanied by taunts. The recurrence of the letters *ill* in the next word would motivate the omission. That still leaves the line defective, and though I can think of ways of completing it, none of them is compelling enough to be formally proposed.

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