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#### ON THE ETYMOLOGY AND INFLECTION OF *DARES* IN VERGIL'S BOXING MATCH, *AENEID* 5.362–484

This paper examines Vergil's application of an etymology for the name *Dares* that is found in both the ancient commentary on Homeric words and the late antique mythographer Fulgentius. It then considers Fulgentius' interpretation of Vergil's boxing match on its own and also in the light of an epistolary exchange between St. Jerome and St. Augustine. Finally, it analyzes the change in the inflection of Dares' name in the accusative case from *Daren* to *Dareta* in connection with the outcome of the bout in the *Aeneid*.

#### THE ETYMOLOGY

The A-scholia to the *Iliad* offer an etymology for the name Δάρης, a priest of Hephaestus at Troy in Book 5, that derives from δέρω ("flog, flay").<sup>1</sup> The derivation, as

The revision of this article is indebted to the constructive criticism of the anonymous reader at *CP*. All Vergil references are to the *Aeneid* unless otherwise noted.

1. Erbse 1971, E 9b 67–69 γέγονε δὲ τὸ Δάρης ἥτοι παρὰ τὸ δέριω καὶ ἐκδέρω (ἐοικός γὰρ ἱερεῖ), καὶ ἐχρῆν γε αὐτὸ εἶναι Δέρης ὡς Φέρης· ἐτράπη οὖν τὸ εἰς ἄ. ἢ παρὰ τὸ δαῖω τὸ καίω ἐν πλεονασμῷ τοῦ ρ. ("The

the scholiast notes, befits the task of a priest and may well go back to Homer. The *Expositio continentiae Vergilianae* of Fulgentius, the Christian mythographer and allegorist from North Africa from the late fifth or early sixth century, furnishes the first record of the same etymological derivation for Vergil's Dares, the Trojan boxer from *Aeneid* 5.<sup>2</sup> Dares represents Epeius, the victorious boxer from *Iliad* 23, in Vergil's imitation of Homer,<sup>3</sup> as we see in the lines introducing the fighters (*Il.* 23.663–64 and *Aen.* 5.368–69):

᾽Ως ἔφατ', ὄρνυτο δ' αὐτίκ' ἀνὴρ ἥς τε μέγας τε  
εἰδὼς πυγμαχίης, υἱὸς Πανοπῆος Ἑπειός

So he spoke, and straight up sprang a man, big and brave,  
skilled in boxing, Epeius the son of Panopeus

nec mora; continuo vastis cum viribus effert  
ora Dares magnoque virum se tollit murmure

and there is no delay; showing off his broad muscles  
Dares sticks out his jaw and is lifted by the roar of the men

and in the following (*Il.* 23.666 and *Aen.* 5.382):

ἄπατο δ' ἡμιόνου ταλαεργοῦ φώνησέν τε

he grabbed hold of the work-enduring mule and spoke

tum laeva taurum cornu tenet atque ita fatur

he then takes hold of the bull's horn with his left and speaks thus.

An etymological derivation from “flay” may lie behind Vergil's selection of the name Dares for his boxer, in the light of Epeius' threats at *Iliad* 23.673: ἀντικρὺ χροῖα τε ῥήξω σύν τ' ὅστέ' ἀράξω (“I'll rip his skin right off and break his bones”).<sup>4</sup> Like his brash predecessor, Dares is at first poised for victory,<sup>5</sup> but he gets roundly pummeled in the end by the much older and slower Sicilian Entellus. Before their meeting, Dares was the best boxer at Troy after Alexander, *solus qui Paridem solitus contendere contra* (“who alone was wont to spar with Paris,” 5.370). He had already thrashed a certain *Butes* (βούτης, “oxherd,” 5.371–74):

name Dares comes either from ‘flog’ and ‘flay’ (which is apt for a priest)—and should have been, at any rate, *Deres* like *Pheres*, then the epsilon was turned into alpha—or from ‘light, burn’ with a superfluous rho.”). In view of the title of this paper, it is a happy coincidence that Erbse (1960, 90–91) traces this particular passage in the scholia on the etymology of the name Dares back to Herodian's script *On Inflections* (Περὶ παθῶν) from the middle of the second century C.E.

2. *Expositio continentiae Vergilianae* M 153/St 752, quoted below; now also Mørland 1957, 89; Paschalis 1997, 192; not mentioned by O'Hara 1996, see n. 12 below.

3. Servius ad *Aen.* 5.1: [*libri quinti*] *pars maior ex Homero sumpta est* (“most [of Book 5] is taken from Homer”); in the case of the boxing match, from *Iliad* 23.658–99. Williams (1960, xiii–xvi, 116–17), Klingner (1967, 474–77), and Kraggerud (1968, 211–22) show how Vergil diverges from Homer; more recently (Poliakoff 1984; Sens 1995) the emphasis has shifted to allusions to the boxing matches in the Hellenistic poets Theocritus (*Id.* 22) and Apollonius of Rhodes (*Argon.* 2.30–97).

4. Mørland 1957, 89.

5. Cf. 5.430–32: *ille pedum melior motu fretusque iuventa, / hic membris et mole valens, sed tarda trementi / genua labant, vastos quatit aeger anhelitus artus* (“[Dares] is quicker on his feet and relies on his youth, [Entellus] has the reach and a powerful mass but is slow and trembling at the knees, and the gasping of an old man makes his broad frame shake”).

idemque ad tumulum quo maximus occubat Hector  
victorem Buten immani corpore, qui se  
Bebrycia veniens Amyci de gente ferebat,  
perculit et fulva moribundum extendit harena

And at the tomb where great Hector lies,  
the champion Butes, massive in body,  
who said he came from Bebrycia, from the people of Amycus,  
he struck down and left for dead in the yellow sand.

Etymology links *Amycus* to μυκάομαι (“low”) and *Bebrycia* to βρυχάομαι (“bellow”).<sup>6</sup> Fittingly, Aeneas replaces the mule that Achilles set out as first prize for the boxing match at the games in honor of Patroclus with a sacrificial ox<sup>7</sup> that Entellus offers up after the fight (5.477–84):

dixit, et adversi contra stetit ora iuveni  
qui donum astabat pugnae, durosque reducta  
libravit dextra media inter cornua caestus  
arduus, effractoque inlisit in ossa cerebro:  
sternitur exanimisque tremens procumbit humi bos.  
ille super talis effundit pectore voces:  
“hanc tibi, Eryx, meliorem animam pro morte Daretis  
persolvo; hic victor caestus artemque repono.”

He spoke, and stood facing the ox that was standing there  
as the prize for the fight and levelled his gloves, cocked his right  
and landed a blow hard between its horns crushing the skull into the brain:  
the bull was struck dead and twitched on the ground where it lay.  
He added these words poured forth from his heart:  
“To you, Eryx, I pay in honor the life of this ox  
instead of Dares’; now, as winner, I put to rest my gloves and my art.”

The blow of death was originally meant for Dares,<sup>8</sup> who gets only the beating implied in the aorist passive participle δαρείς (“the beaten”), a meaning there from the beginning that strikes home at the end.

In connection with the participle δαρείς, LSJ *sub voce* δέρω cites the proverb ὁ μὴ δαρείς ἄνθρωπος οὐ παιδεύεται (“spare the rod and spoil the child”). The citation may be brought to bear on the passage mentioned above from the *Expositio continentiae Vergilianae*, in which Fulgentius offers an etymology for both boxers’ names (M 153 / St 752):

Nam vide quia et pugillationem exercent, id est: virtutis artem Entellus et Dares peragunt; entellin enim Grece imperare dicimus, derin cedere; quod et magistri in disciplinis faciunt.

6. On the etymology of *Butes*, *Amycus*, and *Bebrycia* see O’Hara 1996, 161–62.

7. Cf. 5.365–67: *sic ait, et geminum pugnae proponit honorem, / victori velatum auro vittisque iuven- cum, / ense atque insignem galeam solacia victo* (“so he spoke, and brought forth twin prizes for the fight: for the winner an ox with gilded horns and sacrificial ribands, a sword and bossed helmet as consolation for the loser”).

8. Cf. Tib. Claudius Donatus *Interpretationes Vergilianae*, ad 481; Klingner 1967, 476; Sens 1995, 49, 52–53; Paschalis 1997, 193.

For the reason they box is this: Entellus and Dares display valor with technique; indeed, for the Greek *entellin* we say “command,” for *derin*, “beat,” which is in fact what teachers do in schools.<sup>9</sup>

For Fulgentius, etymology is a tool for allegory, as it had been in Greek philosophical schools from the fifth century on,<sup>10</sup> though some of his more egregious examples have merited the charge of *Schwindeletymologien*.<sup>11</sup> In the case of the name Dares, the etymological derivation from δέρω is itself derived from scholarly commentary on the *Iliad* or, perhaps more likely, a contingent source, and its application in Vergil has support from modern scholars.<sup>12</sup> For Fulgentius’ allegorical interpretation the etymology implies that Vergil’s haughty boxer had to be beaten like a school boy to learn.<sup>13</sup> By the same reasoning, the false etymology for Entellus’ name<sup>14</sup> from ἐντέλλω (“command”) explains the thrashing he gives his younger opponent as a show of art, likened to the corporal punishment teachers mete out in schools. The allegory stems from a moral understanding of the text’s inner substance (*continentia*) as presented in the *Content*’s prologue, where Vergil appears to Fulgentius and reveals the design of the *Aeneid* from its opening verse (M 147 / St 747):

trifarius in vita humana gradus est . . . “arma,” “virum,” et “primus”: “arma,” id est virtus, pertinet ad substantiam corporalem, “virum,” id est sapientia, pertinet ad substantiam sensualem, “primus” vero, id est princeps, pertinet ad substantiam censualem, quo sit ordo huiusmodi: habere, regere, ornare. Ergo sub figuralitatem historiae plenum hominis monstravimus statum, ut sit prima natura, secunda doctrina, tertia felicitas.

There are three stages in human life [corresponding to our opening] . . . “arms,” “man,” and “the first”: “arms,” that is, valor, concerns the substance of the body; “man,” that is, wisdom, concerns the substance of the intellect; and “the first,” that is, the emperor, concerns the substance of judgment, in which the order is: to have, control, adorn. Therefore, under the guise of a story we have laid out the entirety of the human condition so that nature comes first, learning second, happiness third.<sup>15</sup>

The boxing match, then, provides a lesson on valor (*virtutis artem*) for the first stage of life that can be gleaned from the Greek etymology of the boxers’ names from the start.

Fulgentius lets surface here an interpretation of the passage known from the epistolary exchange between St. Jerome and St. Augustine.<sup>16</sup> In a letter from 396, when he was about 50 and Augustine 42, Jerome introduces an allusion to Vergil’s boxing

9. The text is from Helm 1898. Whitbread (1971) has a translation of (127–28) and commentary on (148) the passage under discussion; Rosa (1997, 41–43) has an updated bibliography.

10. Cohn 1900, 583.

11. E.g., M 151/St 750: [Vergilius loquitur] *Iopas enim Grece quasi siopas dictus est, id est taciturnitas puerilis* (“Iopas, I tell you, is pronounced like “siopas” in Greek [σιωπή] and stands for the silence of a little child”). Rosa (1997, 11) records the charge of L. Lersch (*Fabii Planciadis Fulgentii de abstrusis sermonibus* [Bonn, 1844], 19), and see O’Hara (1996, p. 2, n. 2), who is too cavalier.

12. Mørland 1957, 89; Kraggerud 1968, 212–13; Paschalis 1997, 192; see n. 2 above.

13. On the “pedagogic character” of the *Content* and Fulgentius’ writing in general see Whitbread 1971, 6–7, 106.

14. He takes his name from the town of Entella in western Sicily (cf. Williams 1960, ad 387), although according to another tradition Entella is named after Acestes’ wife of the same name (cf. Polverini 1985, 321).

15. In allegory of this type Fulgentius follows similar *expositiones* of the books of Scripture by Ambrose and other Christian writers, as Whitbread (1971, 105) notes.

16. Rosa (1997, p. 93, n. 70) cites Jer. *Ep.* 102.2 and August. *Ep.* 73.1, 4; cf. Polverini 1984, 1000.

match in order to upbraid the younger *papa* for urging him in an earlier letter<sup>17</sup> to recant something he had said about Paul (*Ep.* 102.2 = August. *Ep.* 68.2):

hortareris ut παλιφδιαν super quodam apostoli capitulo canam . . . memento Daretis et Entelli, et vulgaris proverbii, quod bos lassus fortius figat pedem.

you exhort me to sing a palinode regarding a certain chapter in Paul . . . remember Dares and Entellus, and the common proverb that "the tired ox fixes foot more firmly."

Jerome's contrary nature leads him to a passage in Vergil that, perhaps not surprisingly for an author now required in school, was interpreted as part of a didactic exercise that saw *virtus* tested and triumphant and *superbia* beaten down.<sup>18</sup> Augustine commends Jerome's erudition<sup>19</sup> but was against corporal punishment<sup>20</sup> and cannot accept an allusion to Vergil's boxers in a controversy over the exegesis of Scripture (*Ep.* 73.4):

quid ergo? fortasse dura, sed certe salubria verba tua tamquam caestus Entelli pertimescam? caedebatur ille non curabatur, et ideo vincebatur, non sanabatur.

Why, then, should I fear your perhaps harsh, but still salubrious words as if they were the gloves of Entellus? Dares was beaten, not taken care of, and, for that reason, overcome, not healed.

Fulgentius' facile allegory has more in common with Jerome's casual allusion to what was becoming proverbial<sup>21</sup> than with the enlightened Christian philosophy of Augustine that is palpable here. The writings of both saints were doubtless familiar to Fulgentius, who about a century later reintegrates an etymology from the scholarly commentary on Homeric words into a Christian interpretation of a passage from Vergil in a fashion typical of the eclectic nature of his *Content*.

17. August. *Ep.* 40.7 = Jer. *Ep.* 67.7.

18. In announcing the fight, Aeneas says: *nunc, si cui virtus animusque in pectore praesens* ("now, whoever has in his heart valor and courage at the ready," 5.363). Around the end of the fourth or start of the fifth century Tib. Claudius Donatus explains the boxing match for the instruction of his son (*Interp. Verg.*, ad 409): "*tum senior talis referebat pectore voces: non dixit 'tum Entellus'; minueret enim adstructionem suam, si nomen hominis poneret: aetatis tamen commemorationem fecit, ut superbi Daretis crimen auget, cum iuvenem senex superaret et sterneret*" ("Then the veteran spoke these words from his heart: [Vergil] did not say 'then Entellus,' for he would be taking away from his composition by putting in the man's name: still he made mention of his age in order to augment the misdeed of haughty Dares by having an old man overcome and lay low a young one"); cf. August. *Ep.* 73.1: *me arbitror rescriptis tuis, velut Entellinis grandibus atque acribus caestibus, tamquam audacem Daretæ coepisse pulsari atque versari* ("I feel that I have begun to be beaten and spun by your responses like the brash Dares at the hands of Entellus' big, harsh gloves").

19. E.g., *Ep.* 71.6 = Jer. *Ep.* 104.6: *Proinde non parvas deo gratias agimus de opere tuo, quod evangelium ex Graeco interpretatus es, quia—et paene in omnibus—nulla offensio est, cum scripturam Graecam contulerimus* ("Similarly, we give no small thanks to God concerning the work you did in translating the Gospels from Greek, since—in almost every case—there is nothing jarring after having compared it with the original").

20. August. *Conf.* 1.9: *Nam puer coepi rogare te, auxilium et refugium meum, et in tuam inuocationem rumpebam nodos linguae meae et rogabam te parvus non parvo affectu, ne in schola vapularem* ("For I began as a boy to ask you, my help and refuge, and calling on your name I began to break the knots of my tongue and to ask you that I, a child with no childish desire, not be beaten in school"); see also *Conf.* 1.10–16 and Whitbread 1971, 6–7.

21. By Pontanus' edition in 1599 the boxing match had produced a proverb: *ex ista provocatione Daretis, et pugna cum Entello, factum proverbium, Dares Entellum provocat* ("from that challenge of Dares and his fight with Entellus comes the proverb 'Dares is challenging Entellus'").

## THE INFLECTION

In Homer the name Δάρης marks a strong caesura in its first appearance and closes the hexameter in its second:

Ἦν δέ τις ἐν Τρώεσσι Δάρης, ἀφνειὸς ἀμύμων     *Il.* 5.9  
 Τρῶες δὲ μεγάθυμοι ἐπεὶ ἔδον υἷε Δάρητος     27

Vergil follows:

ora <b>Dares</b> magnoque uirum se murmure tollit	<i>Aen.</i> 5.369
talīs prima <b>Dares</b> caput altum in proelia tollit	375
ante omnis stupet ipse <b>Dares</b> longueque recusat	406
sed si nostra <b>Dares</b> haec Troius arma recusat	417
praecipitemque <b>Daren</b> ardens agit aequare toto	456
creber utraque manu pulsāt uersatque <b>Dareta</b>	460
sed finem imposuit pugnae fessumque <b>Dareta</b>	463
et qua seruētis reuocatum a morte <b>Dareta</b>	476
hanc tibi, Eryx, meliorem animam pro morte <b>Daretis</b>	483

As in Homer, the name marks a strong caesura with the quantity  $\sim$  (in its first five appearances) and closes the hexameter with  $\sim$ -x (in its last four). In the first four, until 417, only the non-inflected nominative form *Dares* appears. The accusative *Daren*, in 456, shows the non-dental inflection of Greek nouns of the first declension.<sup>22</sup> Vergil uses this form only once, marking the center in a series of nine and having it sit, like the nominative, in the middle of the verse. Then, from 460 on, he changes to the *t*-inflected *Dareta*-*tis* of the third declension at the end of the verse. This is, of course, the normal position for trisyllabic words of the quantity  $\sim$ -x because of the overwhelming tendency towards concord between word accent and strong position at the end of the Latin hexameter.<sup>23</sup> Indeed, trisyllabic proper nouns and their associated adjectives in  $\sim$ -x nearly always close the hexameter in Vergil, where the exceptions make up less than 2% of all occurrences.<sup>24</sup> The change in the position of *Dares*' name from the middle to the end of the hexameter, then, follows the norm for proper nouns of the quantity  $\sim$ -x. There is no such norm by which to assess the change in inflection

22. Housman (1972, 823–24) classifies the form under “the accusative termination of nouns of the first declension . . . [as] revealed by metre,” while the forms *Daretis*/*Dareta* belong to the “*t*-Flexion” (*LHS* 460 §366.2) of the third, as in Homer. Pontanus (ad 5.357 and passim) proffers the charming *Daretem*.

23. Allen 1973, 337, where the percentage of concord in Vergil is cited as 99.8%, monosyllabic and pyrrhic words excepted. Behind the phenomenon L. P. Wilkinson (1963, 121) sees “the ubiquitous [Roman] desire that the basis of a verse should emerge clearly at the end;” and consider D. S. Raven’s observation (1965, 97) that placing a trisyllabic word in  $\sim$ -x elsewhere, especially in the hexameter’s second half, may produce “the false illusion of line-ending” as in *G.* 3.447 *mersatur missusque secundo defuit amni*.

24. So *Achates*, *Achestes*, *Achilles*, and *Achiui*—to start, e.g., with the letter *a*—only appear at verse end, and a provisional list yields thirteen exceptions in over seven hundred and fifty occurrences: *Alexis* in the vocative, *E.* 2.6, 65; *Avernus* (adj.), 3.442, 5.732; *Erinyus*, 7.447; *Halaesus*, 7.724; *Iulus* 12.185; *Latinus*, 7.45 (a line noted by Fordyce [1977, ad 7.45] for its “rare rhythm”), 9.388, 12.192; *Notusque*, 1.85, 2.417; *Priapus* in the vocative, *E.* 7.33. In counting I include disyllabic proper nouns that gain a syllable ( $\sim$ -x) either in the oblique cases, e.g. *Abas* < *Abantem* 3.286, *Dares* < *Dareta* 5.460, or from the addition of *-que*, e.g., *Notusque* (1.85), *Thoasque* (2.262), but not those in three syllables that gain a fourth ( $\sim$ -x) either in the oblique cases, e.g., *Apollinis* (2.430), *Latinorum* (7.160), or from the addition of *-que*, e.g., *Ligeaque* (*G.* 4.336), *Daretaque* (12.363). Trisyllabic proper nouns and their adjectives that alter quantities were only included in the form  $\sim$ -x, i.e., *Atridae*  $\sim$ -x (2.104 and passim) but  $\sim$ -x (1.458 and passim); *Diana*  $\sim$ -x (passim) but  $\sim$ -x (1.499); *Cyclopes*  $\sim$ -x (3.647) but  $\sim$ -x (passim); *Doryclus*  $\sim$ -x (5.620) but  $\sim$ -x (5.647); *Etruscus*  $\sim$ -x (8.480 and passim) but  $\sim$ -x (8.503 and passim); *Orion*  $\sim$ -x (passim) but  $\sim$ -x (7.719); *Typhoeus*  $\sim$ -x (passim) but  $\sim$ -x (1.665 [*Typhoëa*]).

in the accusative case from *Daren* to *Dareta*. Herodian, Servius, and Priscian comment by analogy with other names on the different inflections of *Dares*.<sup>25</sup> but the only parallel from Vergil is the name *Paris*.<sup>26</sup> The change in the accusative from the *d*-inflected *Paridem* (~~x) at 5.370 to the non-dental *Parim* (~x) at 10.705 is "similar," as Williams notes (1960, ad 370), but for reasons of meter and proximity not the same. On the grounds that the argument becomes overly subjective for lack of sufficient comparanda, one may wish to attribute the change in the inflection of *Dares* to variation or coincidence. But the switch from *Daren* to *Dareta* is marked by a change in metrical value from ~- to ~-x that, according to Vergilian practice, sends the name to the end of the line. In the context of the passage, moreover, the combined changes in the inflection and position of his name mark a change in Dares' luck from winner to loser in the fight. By 5.450, the nimble Trojan brings Entellus to the ground and the crowd to its feet (*consurgunt studiis Teucris et Trinacria pubes*, "the Trojans get up together with the Sicilian youth to cheer")<sup>27</sup>, only to get thrashed when the old man rises to put an end to the bout (5.455–60):

tum pudor incendit viris et conscia virtus,  
praecipitemque Daren ardens agit aequore toto  
nunc dextra ingeminans ictus, nunc ille sinistra.  
nec mora nec requies: quam multa grandine nimbi  
culminibus crepitant, sic densis ictibus heros  
creber utraque manu pulsatus versatque Dareta.

Then a feeling of shame prompted by valor fires his powers,  
and in a rage he drives Dares on headlong over the whole area  
now with his right, now his left, he redoubles the blows.  
And there is no delay, no respite: as storm clouds full of hail  
thunder at their tops, so the hero with a flurry of blows,  
rights and lefts in quick succession, beats Dares and sends him spinning.

The unique accusative *Daren* in 456 precipitates a reversal in the boxer's fortune that is completed by *Dareta* in 460.<sup>28</sup> The *ictus* at 457 and 459 may refer at once to the physical "blows" Entellus is dealing and the metrical "beats" the name *Dares* is getting. Compare Horace *Odes* 4.6.35–36: *Lesbium servate pedem meique / pollicis*

25. Erbse 1971, E 9b 59–62 Δάρης: ὡς Χάρης, ὁμολογεῖ καὶ ἡ γενική· "Δάρητος" (E 27) γὰρ ὡς Χάρητος· εἰ ὠξύνετο, ἡ γενική ἐγίνετο Δαροῦς ὡς Σαφοῦς, ὅτι τὰ εἰς ἥς διασύλλαβα ὀξύτονα, ἐν ἔχοντα σύμφωνον, εἰς ὅς περατοῦται κατὰ τὴν γενικήν. . . ("Dares is like Chares. They agree also in the genitive, as Daretos is like Charetos. If it were accented on the ultima, the genitive would be Darous like Saphous because disyllabic nouns ending in *es* with the accent on the ultima have but one consonant and pass to the genitive in *ous*. . ."); Serv. ad 5.460: *VERSATQUE DARETA* "Dares Daretis," unde est "Dareta": et "Dares Daris," unde est "Daren," sicut "Chremes" et "Chremis" et "Chremetis" ("From Dares Daretis comes Dareta and from Dares Daris comes Daren, just as Chremes has both Chremis and Chremetis [in the genitive]"), and Prisc. *GLK* 2.245, where Dares is last in a list: "[alia nomina graeca] Dares" varie declina[n]tur, unde Virgilius duplicem accusativum Graecum protulit in V: Dareta et Daren, illos secutus, qui protulerunt, ut: [=456] in eodem [=463] ("Dares [and other Greek names] decline[s] in different ways, whence Vergil showed the Greek accusative in Book 5, having followed those who showed Dareta and Daren, as in 456 and, in the same book, 463").

26. Apart from the nominative, *Paris* appears thrice in the genitive *Paridis* (at *Aen.* 1.27, 6.57, 10.702), once in the *d*-inflected accusative *Paridem* (at 5.370), and once in the non-dental *Parim* (at 10.705).

27. Tib. Claudius Donatus, *Interp. Verg.*, ad 450: *Troiani quippe gratulabantur Entellum cecidisse Dareta pro victore habentes, Siculi contra turbati sunt, quod Entellus cecidisset* ("the Trojans are of course happy that Entellus has fallen, thinking Dares the winner; the Sicilians, however, are disturbed because Entellus fell").

28. Cf. Benardete 2000, 412: "Once, when Strauss was discussing the *Republic*, he listed seven examples that Socrates had given in the course of an argument, and remarked that from his experience he had

*ictum* ("keep the Lesbian meter and the beat of my thumb"), where the physical beat of *pollicis ictum* also implies, in the words of the scholiast, *modulationem lyrici carminis* ("the rhythmical measure of a lyric poem");<sup>29</sup> and, in reference to the meter alone, *Ars Poetica* 253–54: *cum senos redderet ictus / primus ad extremum similis sibi* ("though [the iambic trimeter] produced six beats, being like to itself from first to last").<sup>30</sup> Again in 460, *pulsat* has a dual sense, rendering both the blows of the boxer and the beat of the meter, perhaps not unlike *Aeneid* 6.645–47: *nec non Threicius longa cum veste sacerdos / obloquitur numeris septem discrimina vocum, / iamque eadem digitis, iam pectine pulsat eburno* ("and the Thracian priest in citharoedic robe accompanies the rhythm of the singing with seven tones that he hits now with his fingers, now with an ivory pick").<sup>31</sup> The beating ends, finally, with the combination *pulsat versatque* that turns *Dares/-n*, winning at the strong caesura, into *Dareta / -tis*, beaten at verse end.<sup>32</sup>

The conclusions of this paper are: (1) that in staging the beating that his brash boxer takes, Vergil is aware of an etymology that derives the name *Dares* from δῆρῶ, in particular the aorist passive participle δαρείς "the beaten"; (2) that Fulgentius reintegrates the same etymology, which by his time had long been part of the tradition of scholarly commentary on Homeric words, into a Christian allegorical interpretation of the boxing match; and (3) that the change in the inflection of the accusative from *Daren* in the middle of the verse to *Dareta* at the end corresponds to the change in *Dares'* luck from winner to loser in the fight.

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learned that the center in an odd number of items turned out to be the most important, either in the immediate sequel or in the larger scheme of things. We were bemused and impressed when in this particular case the argument unfolded in the way Strauss had anticipated. A friend of mine who was more skeptical than the rest of us, went home and took down from the shelf Montaigne's *Essays*, counted their number, and looked up the central one. It was entitled *On Vain Subtleties*, and its theme was about the importance of being in the middle."

29. The reading is approved by Kiessling and Heinze (1964, ad loc.) and Fraenkel (1957, 404), for whom the image is part of a metaphor for "composing lyric poetry." For further specification on the meaning of *ictus* here, cf. *TLL* 7.1.1, p. 165, 12–14 and 23–32 and p. 169, 70–71, on its use in 457 with *ingeminare* ("to redouble, augment"), the force of which holds for both a physical and metrical sense of *ictus*.

30. Brink 1971, ad loc.: "as *pede ter percusso* (*Sat.* 1.10.43) denoting the rhythmic beat."

31. Here *vocum* is taken with *numeris*, which neither Austin (1977, ad 646 and 647) nor Norden ([1927]1957, ad 645) seems willing to do, though both understand *numeris* as referring to the dancers' songs.

32. One may be reminded of "the beaten" implied from the participle δαρείς, a meaning perhaps accessible through a subtle rendering of the hexameter involving the accentual reading practiced by the ancients and, in the words of F. W. Shipley (1927, xxxi), a "feeling for an ictus beat." Shipley is quoted with approval by Allen (1973, 347), who provides (341–47) a coherent summary with persuasive answers in the old and variously named debate over ictus and accent in reading Latin poetry.

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### OVID *FASTI* 1.325–26, AND "LAMB FESTIVALS"

John Miller has argued that Ovid's generally acknowledged allusion to Callimachus' *Aitia* at *Fasti* 1.327–28 "resonates in its context" because it highlights the sacrificial victim's fear and thus sets the tone for all that comes after it.<sup>1</sup> In the couplet immediately preceding the one Miller discusses, Ovid may also allude to the *Aitia*, this time to Callimachus' treatment of a "lamb festival" held at Argos during the month of Ἀπρῆτιος (frag. 1.26–31 = 1.28–34 Massimilla). This note explores the

1. J. F. Miller, "The *Fasti* and Hellenistic Didactic: Ovid's Variant Aetiologies," *Arethusa* 25 (1992): 11–31, at 20. The text of the *Fasti* that I cite is E. H. Alton, D. E. W. Wormell, and E. Courtney, eds., *P. Ovidi Nasonis "Fastorum Libri" Sex*<sup>4</sup> (Leipzig, 1997). Callimachus is quoted from R. Pfeiffer, ed., *Callimachus*, vol. I, *Fragmenta* (Oxford, 1965), with reference to G. Massimilla, ed., *Callimacho: "Aitia": Libri Primo e Secondo* (Pisa, 1996).