

would put out the real torch. Similarly he has no means of resisting and overcoming the assault of a god.¹ Only the goddess herself (i.e. the act of love) can quench the metaphorical flames in his heart. The unvarying Roman convention of the lover's exclusion allows us to estimate how little hope there is of that.

These facts do not seem to have been observed before. Yet it was pointed out many years ago² that there is a close conceptual parallel in a Greek poem:

Συνοδογόν ἔχω τὸ πολὺ πῦρ
τοῦν τῇ ψυχῇ μου καίόμενον.

(*Lyr. Alex. Adesp.* 1. 15-16)

That poem is a clear example of a komos,³ albeit of an unusual kind in having a woman as the komast. Immediately prior to this passage she calls upon Night and the stars to escort her to the faithless lover who has deserted her. The conventional torches are not mentioned, and it is apparent that they are supplied by the fire in her heart. One cannot posit direct influence on the Roman poet, but the conceit had been used, and in a precisely similar context.

This poem helps to fill the gap that exists between the appearances of the theme in Plautus and Terence and those in Lucretius and Catullus.⁴ It adheres closely to the Greek non-dramatic type which was practised by the Hellenistic epigrammatists and contains no specially Roman feature, such as the interest in the door. It thus confirms the general impression given by the poems quoted with it by Gellius. These *nugae* were fashioned by their upper-class authors from Greek materials and have little or no specifically Roman flavour. What is impressive in this poem is the elegant economy with which Aedituus exploits the conventions of the komos in building upon and exploring the well-worn conceit of the flame of love. Whether the credit belongs to him or to some Greek epigrammatist we cannot tell.⁵

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¹ For this theme in the komos cf. [Theoc.] 23. 4-5, *A.P.* 5. 64. 5-6 (Asclepiades), 167. 5-6 (Meleager), 12. 118. 3-4 (Callimachus), 167. 1-2 (Meleager), Tib. 1. 6. 30.

² By A. Turyn, *Hermes* lxii (1927), 494.

³ Cf. Copley, op. cit. 20 ff.

⁴ Cf. Copley, op. cit. 43 ff.

⁵ Cf. the version of *A.P.* 12. 73 (Callimachus) by Quintus Lutatius Catulus (*Fr.* 1 = Gell. 19. 9. 14). The name Phileros betrays Greek influence, but not necessarily a translation or paraphrase.

THE MOON'S HORSES

So far as I know, the manuscripts' *fraternis* in Prop. 2. 34. 52 'aut cur fraternis Luna laboret equis' has never been doubted. I offer an emendation of it in this note.

Luna laboret ought to allude to lunar eclipse, but you cannot see it through the fog of *fraternis equis*. In *C.Q.* xliii (1949), 26-7, Shackleton Bailey dealt with the traditional claim for it, that the moon is eclipsed, not by the sun, by the presence of her brother's horses, but by their absence, just as in Virgil the sea and Ixion's wheel stand still when the winds' presence is no longer felt: 'cum

placidum ventis staret mare' (*Ecl.* 2. 26), 'Ixionii vento rota constitit orbis' (*G.* 4. 484). Simply, he saw no parallel between the unambiguous absence of those winds' blasts and the alleged absence of the sun's horses here.¹

Shackleton Bailey's own interpretation was that Propertius alludes, not to lunar eclipse, but to the moon's monthly waning, when she draws too close to the sun and loses her light.² For *laboret* with now positively causal *fraternis equis* he pointed to *sole premeretur* in Curt. 4. 10. 5-6 ('lunamque deficere, cum aut terram subiret aut sole premeretur'), and for *fraternis equis* he quoted Man. 2. 96 f. ('tu quoque fraternis sic reddis curribus ora / atque iterum ex isdem repetis').³

The image obtained by that interpretation is not incredible, yet it is hardly a happy one, for the moon would appear to be getting trampled by her brother's horses as she enters their path.⁴ But even less happy would be Propertius' use of *laborare* if he is not thinking of eclipses. In Pliny's stellar eulogy the moon is celebrated as 'deficiens et in defectu tamen conspicua, quae mensis exitu latet cum laborare non creditur' (*N.H.* 2. 43).⁵ And puzzling, in the context, would be Propertius' choice of a regular, monthly, relatively undramatic lunar phenomenon over full-blooded lunar eclipse. Only in his eclipses, says Seneca (*N.Q.* 7. 1. 2), does the sun have a spectator, and nobody notices the moon unless she is eclipsed, in labour ('nemo observat lunam nisi laborantem: tunc urbes conclamant, tunc pro se quisque superstitione vana trepidat').

The popular belief that lunar eclipse was the work of witches is no secret. Tibullus admits, of *cantus*, that 'e curru Lunam deducere temptat, / et faceret, si non aera repulsa sonent' (1. 8. 21-2).⁶ And Ovid likens a girl's deep blush to the dark hue of roses amid lilies or the moon in labour, when her horses are bewitched (*Amor.* 2. 5. 38): 'aut ubi cantatis Luna laborat equis'. There, *cantatis* might be glossed 'frenatis per artes magicas'. With her horses curbed,

¹ E. V. D'Arbela translated 'perché la luna si eclissi dinanzi ai cavalli fraterni', and explained *fraternis equis* with 'dinanzi al sole, perché si interpone la terra' (*Properzio. Elegie, vol. sec.* [Milan, 1965], pp. 292-3). The fog is still there.

² Vitruvius 9. 2. 3: 'quot mensibus sub rotam solis radiosque uno die, antequam praeterit, latens obscuratur.' She reflects the sun's brightness back to him as Aristarchus held, or she yields her own brightness to his attractive rays and great heat, as Berossus believed: 'cum autem cursum itineris sui peragens subiret sub orbem solis, tunc eam radiis et impetu calor corripit convertique candentem propter eius proprietatem luminis ad lumen' (Vitruvius 9. 2. 1).

³ P. J. Enk approved (*Sex. Propertii Elegiarum Liber Secundus, pars altera* [Leyden, 1962], 451-2). And G. Luck translated 'warum Luna durch ihres Bruders Gespann in Bedrängis gerät', citing 3. 5. 27-8 ('qua venit exoriens, qua deficit, unde coactis / cornibus in plenum menstrua luna redit') which he rendered 'wie der Mond im Osten erscheint, wie er untergeht, wieso er jeden

Monat seine Hörner zusammenbringt und zu voller Grösse zurückkehrt' (*Properz und Tibull: Liebeselegien* [Zürich und Stuttgart, 1964], 149 and 165, with relevant notes). I share W. A. Camps's unwillingness to see any sort of lunar activity in that 'qua venit exoriens, qua deficit', for *exoriens* is likely to be a substantive, the sun (*Propertius. Elegies Book III* [Cambridge, 1966], pp. 75-6).

⁴ A much milder image would be possible if *fraternis equis* could mean 'at the approach of . . .' (W. A. Camps, *Propertius. Elegies Book II* [Cambridge, 1967], 229). Pedantically, however, the moon approaches the sun, in Shackleton Bailey's argument.

⁵ Curtius, quoted above, used *deficere* of both lunar eclipse and lunar waning, but total, monthly *defectus* surely precludes *labores*, as Pliny implies. At any rate, no Latin writer seems to have used *laborare* of lunar waning.

⁶ Cf. Prop. 1. 1. 19 ('deductae quibus est fallacia lunae'), 4. 5. 13 ('audax cantatae leges imponere lunae'), Juv. 6. 443 ('una laboranti poterit succurrere Lunae').

held in enchantment, the moon labours, in eclipse. Obviously, the Propertian manuscripts' 'fraternis Luna laboret equis' finds an echo of sorts in Ovid's 'cantatis Luna laborat equis'. I suggest that the echo is better than their *fraternis* would allow, that *fraternis* is corrupt, that Propertius wrote: 'aut cur frenatis Luna laboret equis'. The *equi* are the moon's own horses, curbed in bewitchment, in lunar eclipse. By metathesis, inspired by *rat-* of *rationem* in the preceding line ('harum nulla solet rationem quaerere mundi'), *frenatis* was copied as *fratenis*, and *fratenis* then was emended easily and corruptly to *fraternis*.

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PROPERTIUS 4. 1. 9

quo gradibus domus ista Remi se sustulit olim
unus erat fratrum maxima regna focus.

quo] quod *N*: quot *Dieterich*: qua *codd. dett.*

MOST modern editors adopt one or other of two readings: (1) *quot*¹ *gradibus domus ista Remi se sustulit! olim | unus erat* etc.; (2) *qua gradibus domus ista Remi se sustulit, olim | unus erat* etc.

It is true that a large number of steps leading up to a temple is an indication of its magnificence; cf. Ovid, *Pont.* 3. 2. 49 f. *templa manent hodie vastis innixa columnis, | perque quater denos itur in illa gradus*. Nevertheless in this context *qua* is more probable than *quot*, in view of the local relative clauses in line 1 (*qua maxima Roma est*) and line 3 (*ubi Navali stant sacra Palatia Phoebo*).

Adopting the first of the two readings given above, Camps² translates *se sustulit* by 'has reared itself', and explains the perfect tense by the fact that the reconstruction of the temple in question (that of Quirinus) 'was a new feature at the time when this elegy was written'. *A priori* in this passage, 'in which, throughout, the contrast is between present splendour . . . and past simplicity' (Camps), one would have expected *sustulit* to be an aorist, referring not to an event of the recent past but to the remote age of simplicity, like all the other past verbs in both the preceding and the succeeding context.

Another point which may tell against the first reading is that Propertius very seldom, except where anaphora³ is involved, begins in the sixth foot of the hexameter a new sentence which runs on into the pentameter. The only real parallel⁴ to this passage in the whole of Propertius would be 1. 9. 15 f. *quid si non esset facilis tibi copia? nunc tu | insanus medio flumine quaeris aquam*.

For these reasons I believe that the second reading should be preferred to the first (the reference of *domus* would still be to the temple of Quirinus),⁵ but my

¹ The alternative *quo* ('to what height'), with the same construction, has sometimes been advocated, but is less convincing.

² In his edition of Propertius Book iv (Cambridge, 1965).

³ e.g. 3. 3. 15 f. *quid tibi cum tali, demens, est flumine? quis te | carminis heroi tangere iussit opus?* Such examples, and other cases of

sense-stops in the last two feet of the hexameter, are conveniently collected in the 'Index metricus et prosodiacus' appended to Schuster's Teubner text (p. 177 of the 1954 edition).

⁴ I do not regard *an quae* at 1. 12. 9 as beginning a new sentence.

⁵ And not to the (or a) *casa Romuli*.