

SHORTER NOTES

TWO IMITATIONS IN LUCAN

Pharsalia 6. 400 f.:

prima fretum scindens Pagasaeo litore *pinus*
terrenum ignotas hominem proiecit in *undas*

Catullus 64. 1 f.:

Peliaco quondam prognatae uertice *pinus*
dicuntur liquidas Neptuni nasse per *undas*.

The subject is in both cases the voyage of the Argo, and therefore the use of the same words is not likely to be coincidental, even though the words themselves are scarcely uncommon. One would hesitate to deny, however, that such reminiscence might be unconscious; that Lucan had famous tags in his head is suggested by another allusion to famous opening lines:

Pharsalia 7. 445 ff:

sunt nobis nulla profecto
numina: cum caeco rapiantur saecula casu,
mentimur *regnare Iouem*.

Horace, *Carm.* 3. 5. 1 f:

Caelo tonantem credidimus *Iouem*
regnare.

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POSEIDON HIPPIOS IN BACCHYLIDES 17

It used to be a commonplace that Bacchylides made profligate use of epithets to adorn his poetry, and not always in an appropriate fashion. More recently, there has been a healthy reaction against this attitude, with attempts to seek more subtle relationships between epithets and the contexts in which they occur. Recent study of poem 17 has concentrated on the conflict of character between Theseus and Minos, and the structure of the Ode, but the epithets have received some attention.¹ Our understanding of the poem greatly profits from the observation of balances within it; for example, as Stern remarked,² 'Minos'

¹ On this paean see J. Stern, 'The Structure of Bacchylides XVII', *RBPb* 45 (1967) 40-7, G. W. Pieper, 'Conflict of Character in Bacchylides Ode 17', *TAPA* 103 (1972) 395-404, G. J. Gieseckam, 'The Portrayal of Minos in Bacchylides 17', *Papers of the Liverpool Latin Seminar*, ed. F. Cairns

(= *Arca* 2 (1976), 237-52, idem, *CQ N.S.* 27 (1977), 249-55, R. Führer, 'Beiträge zur Metrik und Textkritik der griechischen Lyriker II', *Nachrichten der Akademie der Wissenschaften in Göttingen*, Phil.-Hist. Klasse, 1976, 165-243.

² art. cit., p. 42.

πυριέθειραν ἀστράπην (56) is answered fittingly by the σέλας ὥτε πυρός that gleamed from the Nereids' limbs, while ἀμφὶ χαίταις δὲ χρυσεόπλοκοι δῆνητο ταυνίαι (104 f.) picks up the image exactly. In fact there is a further link between χρυσεόπλοκοι . . . ταυνίαι and 36 ff. χρύσεόν τέ οἱ δόσαν ἰόπλοκοι κάλυμμα† Νηρηΐδες, the divine gift to Aethra which proved Theseus' paternity.³ Efforts to find more general tendencies in the epithets, such as Pieper's detection of a movement from darkness to light during the poem, have not been so successful.⁴ None the less strands of imagery do run through the poem and appear in the epithets, e.g. χθόνα κατ' ἠὺδενδρον (80) is picked up by πόντιον δέ νῦν δέξατο θελημόν ἄλσος (84 f.), and the vegetable metaphors culminate in the ἀμειψία πλόκον which Theseus receives from Amphitrite, itself a wedding-gift from crafty Aphrodite, and dark with roses (113 ff.).⁵

But there are some epithets where none of these approaches work. One such is found in ἱππίου (99). Theseus leaps into the sea, the ship sails on swiftly, the Athenian youths and maidens left on board Minos' ship are afraid and weep, βαρείαν ἐπιδέγμενοι ἀνάγκαν (96). φέρουν δὲ δελφίνες ἀλυναιέται μέγαν θοῶς Θησέα πατρός ἱππίου δόμον (97–100). F. G. Kenyon, who first edited Bacchylides, remarked that ἱππίου is 'rather an inappropriate epithet in this context':⁶ Jebb too found it inapposite,⁷ but it is in fact eminently suited to the passage. Theseus rides the dolphins like horses: ἀλυναιέται as they are, they epitomize two of Poseidon's main aspects, his control of horses and of the sea. Poseidon is termed Hippios by Aristophanes (*Clouds* 551), and just afterwards 'ruler of dolphins' (561). But the connexion is more definitely made only once (apparently⁸) in Greek or indeed classical literature between dolphins and Poseidon Hippios, and that is in Archilochus, fr. 192 West: Plutarch (*sollert. anim.* 36 pp. 984 f.), an inscription (*IG* 12 (5) 445 A I 7–19: from Demeas, *FGrH* 502), and other sources tell of a certain Coeranus, who was rescued by a dolphin from the wreck of his penteconter in the Cyclades: our sources connect this tale with the following line of Archilochus:

πεντήκοντ' ἀνδρῶν λίπε Κοίρανον ἵππιος Ποσειδέων.

They also record that a cave in which Coeranus took refuge after coming ashore

³ The parallelism is no coincidence: the whole poem is a nexus of symmetries, from its very first word (where the focus on the ship's prow surging forward is balanced near the end by Theseus' triumphant appearance at its stern: this is conveyed by the balancing 'ornamental' epithets *κανό-πρωϊρα* and *λεπτόπρυμνον* (119)).

⁴ art. cit., p. 400. This comes to grief on ἀγλαούς (2), τηλανγεί (7), πορφυρέαν (112), and ἐρεμνόν (116).

⁵ This is of course parallel to the gift Aethra received; note the detail that Amphitrite obtained it from Aphrodite *ἐν γάμῳ* (115). The other gift from Aphrodite in the poem is the lust that overcomes Minos, and

we are meant to perceive the contrast, and remember the gulf between legitimate and illicit desires: consequently we are meant to be in no doubt that Minos is in the wrong (pace Giesekeam, *Arca*, art. cit., *passim*: his view of the poem, which runs contrary to Greek morality at all periods, deserves an answer at far greater length).

⁶ *The Poems of Bacchylides* (1897), p. 170.

⁷ *Bacchylides* (1905) ad loc.

⁸ No reference to the analogy between horses and dolphins appears at all in the exhaustive articles in Pauly-Wissowa iv. 2504–9 s.v. *Dolphin*, xxii 482–4 s.v. *Poseidon und das Ross*.

was still pointed out. It is noteworthy that West has restored the inscription after this to read $\delta\delta\epsilon$ [Ποσειδῶν τιμᾶται ὡς ἰ]ππιος ἐντ[αῦθα].⁹

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⁹ *Iambi et Elegi Graeci* ad loc. Bacchylides' use of ἵππιος is a pun of sorts, but should not be faulted for this reason, especially as it enhances the clarity of the picture presented so admirably. For word-play indulged for its own sake, contrast $\beta\acute{o}\alpha\sigma\epsilon\ \tau''\epsilon\rho\acute{\iota}\beta\omicron\iota\alpha$ (14), where Bacchylides puns on the name, as if derived from $\beta\acute{o}\alpha\omega$ not $\beta\omicron\upsilon\varsigma$. Compare Pindar's $\epsilon\rho\acute{\iota}\beta\omicron\varsigma$ (fr. 75. 10B) and especially Bacchylides 13.102 ff. 'Εριβόας παῖδ' ὑπέρθυμον βόῳ in his

only other mention of this redoubtable lady. I now find the same point in Führer, art. cit., p. 196, with the added reinforcement that he reads $\beta\acute{o}\alpha\sigma'$ 'Ερίβοια. His assumption of several cases of *Responsions-freiheit* in order to defend the papyrus text merits further discussion, but I have not followed his text. I would like to thank Professor West for knowledge of Führer's work, and Dr. C. Carey for helpful advice and encouragement.

SIMULATOR SIMIUS

Claudian compares Eutropius in his consular robes to a monkey, dressed in silk to amuse dinner guests, but with his buttocks bare (*Eutr.* 1.300–8). The situation has not failed to attract the notice of scholars. Christiansen¹ and Fargues² called attention to the striking and original use of the monkey-simile (though the latter notes that the monkey itself is a banal subject for similes, and compares Juvenal 10.194). Alan Cameron³ has suggested that the present example is drawn from life: 'Who can doubt that this was a typical dinner divertissement in the elegant circles of Claudian's day—or at least one Claudian himself had witnessed?' He cites E. R. Curtius's assertion⁴ that metaphorical apes are uncommon in ancient literature (as opposed to medieval); that may be relatively true, but when Demosthenes is entitled to address his opponent as $\alpha\upsilon\tau\omicron\tau\rho\alpha\gamma\iota\kappa\acute{o}\varsigma\ \pi\acute{\iota}\theta\eta\kappa\omicron\varsigma$, similar licence in subsequent invective is unlimited.⁵

In this particular case there are at least three further literary precedents. Lucian cites two different versions of the same story.⁶ In *Piscator* 36 he compares false philosophers, his favourite butt, to apes at an Egyptian court. They have been taught to dance $\alpha\lambda\omicron\upsilon\rho\gamma\acute{\iota}\delta\alpha\varsigma\ \acute{\alpha}\mu\pi\epsilon\chi\acute{o}\mu\epsilon\nu\alpha$; but a spectator throws nuts, so that they immediately tear up their pretentious costumes (and so emerge naked), in order to indulge their natural animal greed. The same tale reappears with different details and only one monkey in *Apol.* 5. Lucian also knows a proverb based on the same material: $\pi\acute{\iota}\theta\eta\kappa\omicron\varsigma\ \gamma\acute{\alpha}\rho\ \delta\ \pi\acute{\iota}\theta\eta\kappa\omicron\varsigma\ \dots\ \kappa\acute{\alpha}\nu\ \chi\rho\upsilon\sigma\epsilon\alpha\ \epsilon\chi\eta\ \sigma\acute{\upsilon}\mu\beta\omicron\lambda\alpha$ (*Adv. Ind.* 4). There were others: Crusius compared Apostolios 1332 (Leutsch–Schneidewin ii. 614): $\pi\acute{\iota}\theta\eta\kappa\omicron\varsigma\ \epsilon\nu\ \rho\omicron\rho\phi\acute{\upsilon}\rho\alpha\ \cdot\ \omicron\iota\ \phi\alpha\upsilon\lambda\omicron\iota\ \kappa\acute{\alpha}\nu\ \kappa\alpha\lambda\omicron\iota\varsigma\ \pi\epsilon\rho\iota\beta\lambda\eta\theta\acute{\omega}\sigma\omega\ \delta\iota\alpha\phi\alpha\acute{\iota}\nu\omicron\upsilon\tau\alpha\iota\ \rho\omicron\nu\eta\theta\omicron\iota$. The anecdote form was in current use in the fourth century: there is a third narrative version in Gregory of Nyssa (*De Professione*

¹ *The Use of Images by Claudius Claudianus* (The Hague, 1969), p. 93.

² *Commentary on in Eutropium* (Paris 1933), ad 303 (cf. id., *Claudian, études sur sa poésie* (Paris, 1933), p. 323).

³ Claudian, *Poetry and Propaganda at the Court of Honorius* (Oxford, 1970), p. 300.

⁴ *Europäische Literatur und lateinisches Mittelalter* (Bern, 1948), pp. 522 f.

⁵ *Or.* 18.242.

⁶ O. Crusius, *RbM* 49 (1894), 299–308 (with numerous tentative connections with other proverbial material). Also J. Bompaigne, *Lucien écrivain* (Paris, 1958), p. 461 and n. 6.