

defined) in the first two lines, and that *tollis lintea neglegentiorum* merely indicates the object and the victims.

There is a danger of false emphasis here. Use of the left hand does not entail theft, although a context may elicit the connotation. In this case *tollis*... supplies such a context, but nothing before it does: indeed what precedes leads us to expect something else. *Manu sinistra non belle uteris* is clearly pejorative, but not specific. The form of the statement demands explanation, and since *in ioco atque vino* follows immediately the reader naturally assumes that the indication of the setting is part of the explanation. Since Asinius' use of his hands is criticised at a party, the audience surely expects some transgression of table manners<sup>2</sup> rather than theft:<sup>3</sup> the Romans reclined on their left elbows at dinners and symposia and will have used their right hands for eating.<sup>4</sup>

That theft and not table manners turns out to be the point of the poem could scarcely have been predicted. There are passages where right hands are connected with theft,<sup>5</sup> and Plautus, *Pers.* 890, shows no preference in *vostras furtificas manus*. Where the left hand alone is specified there are other factors involved. In Plautus' *Persa* (225 f.) Sophoclidisca asks Paegnium to show his hand. After one has been shown, Sophoclidisca specifies the left hand because it is the only remaining one (hence *altera*).<sup>6</sup> In Ovid's use at *Met.* 13. 111, *nec clipeus...conveniet timidae nataeque ad furta sinistrae*, Ulysses chooses the left hand for his piece of abuse because the left hand bears the shield. Lastly there is Catullus 47. 1–2: *Porci et Socraton, duae sinistrae | Pisonis*. The main point is that *sinistrae* is a pejorative version of *dextrae*.<sup>7</sup> There is a suggestion of unnatural complicity which is much more to the point than any indication that Porcius and Socraton are the agents though whom Piso does his stealing.<sup>8</sup>

The expectations raised by the first two lines ultimately put Asinius in a worse light, since the impressions of general unsocial maladroitness remain even after *tollis lintea*... has given a new and specific slant to *manu sinistra*...<sup>9</sup>

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<sup>2</sup> See Nisbet and Hubbard at Hor. *O.* 2. 11, p. 167: *Marrucine* is taken to suggest rusticity (and not to be a cognomen).

<sup>3</sup> With the punctuation of *X* (after *uteris*; so Klotz) *manu sinistra non belle uteris* is isolated by the stop and one is given pause to imagine any distasteful use of the left hand (e.g. masturbation: on *laeva manus* see J. N. Adams, *The Latin sexual vocabulary* [London, 1982], 209); *in ioco atque vino* gives a new turn. With a colon after *vino* (as e.g. Ellis and Kroll) table manners are more prominent.

<sup>4</sup> Palmer's n. at Hor. *S.* 2. 4. 38–9 argues that the actual eating was done not reclining, but prone. The evidence (Plaut. *Mil.* 753 ff.) is a joke pressed too literally, but in any case the left hand seems to have been regarded as 'unclean' in Rome as in many other cultures (and therefore not suitable for eating with); see Adams, loc. cit.

<sup>5</sup> Catull. 33. 3; Juv. 3. 47–8; Mart. 12. 29. 3 (*tu licet observes dextram teneasque sinistram*...).

<sup>6</sup> *Illa, altera, laeva*: the increasing specification is a piece of naturalistic rhetoric and explains fully why *altera* (or *illa altera*) was not sufficient in itself.

<sup>7</sup> Cf. *Eleg. in Maec.* 1. 13; Cic. *Att.* 14. 20. 5.

<sup>8</sup> *Amicae manus*? See Adams, loc. cit.

<sup>9</sup> I would like to thank Dr M. Winterbottom and the editors for their comments on this matter.

## EVANDER, JUPITER AND ARCADIA

at vos, o superi, et divum tu maxime rector  
Iuppiter, Arcadii, quaeso, miserescite regis  
et patrias audite preces.

(Vergil, *Aeneid* 8. 572–4)

With these words Evander prays for the safety of Pallas, about to depart with Aeneas for the war in Latium. The gods in general are invoked (hence the plural imperatives)

and Jupiter in particular ('maxime'), while the epithet 'Arcadii' receives some emphasis. 'Arcadii...regis' seems to balance 'patrias...preces', with both adjectives presenting a claim to sympathy, and the juxtaposition of 'Iuppiter' and 'Arcadii' seems to suggest an Arcadian connexion of the god. Something of this is picked up by Fordyce, the only commentator to remark on 'Arcadii':<sup>1</sup> 'in *Arcadii* Evander seems to be making his exiled condition a claim to Jupiter's mercy'. The prominence of the epithet in this prayer surely is a 'captatio benevolentiae', but of a different kind from that suggested by Fordyce: Evander appeals in fact as an Arcadian to Jupiter's own Arcadian origins.

The association of Jupiter/J Zeus with Mt Lykaioi in Arcadia is found as early as Pindar (*Ol.* 9. 96 Ζηνὸς...Λυκαίου); in Callimachus' Hymn to Zeus, this link is for the first time combined with an Arcadian birth-legend (Callimachus, *H.* 1. 4-7): πῶς καὶ νῦν, Δικταῖον ἀείσομεν ἢ Λυκαίων;|ἐν δοιῇ μάλα θυμός, ἐπεὶ γένος ἀμφῆριστον.|Ζεῦ, σὲ μὲν Ἰδαίοισιν ἐν οὐρεσί φασι γενέσθαι,|Ζεῦ, σὲ δ' ἐν Ἀρκαδίῃ. As Callimachus implies, this Arcadian birth-legend was the main rival of the claims of Crete: 'of all the non-Cretan districts Arkadia had established the strongest claim to be the cradle of Zeus'.<sup>2</sup> It is mentioned by Strabo and Pausanias, and by Cicero and Ovid in Latin (cf. Strabo 8. 3. 22, Pausanias 8. 36. 3, 8. 38. 2, Cicero, *Nat.* 3. 53, Ovid, *Fasti* 3. 659 with Bömer's note). One particular Ovidian passage has a special relevance. At *Met.* 2. 401 ff. Jupiter surveys the damage after the disastrous episode of Phaethon: having inspected the 'ingentia moenia caeli' (401) he turns to the earth (403-6): 'quae postquam firma suique|roboris esse videt, terras hominumque labores|perspicit; Arcadiae tamen est impensior illi|cura suae'. Arcadia's claim to Jupiter's affection, implicit in 'suae', is precisely that of being his birthplace, as Bömer remarks in his commentary *ad loc.*<sup>3</sup>

Thus it is that Evander stresses his Arcadian birthplace in his prayer to Jupiter, for it is a birthplace that he shares with the god and an effective 'captatio benevolentiae'. There are several comparable 'captationes' in the *Aeneid*. In his first speech to Evander at 8. 134 ff. Aeneas stresses his descent from Atlas since it is shared by his addressee (Aeneas is descended from Atlas' daughter Electra, Evander from his daughter Maia): he requires Evander's help and uses their relationship as a claim to aid. More closely similar are two examples from prayers, both referring to geographical areas associated with the deity addressed. At 3. 85 Aeneas prays to Apollo on Delos for an indication of the Trojans' final destination with the words 'da propriam, Thymbraee, domum', invoking the cult of Apollo at Thymbrā in the Troad and thus claiming the right to aid through the god's Trojan associations. Similarly, Aeneas' prayer to Cybele before joining battle at 10. 252 ff. concludes (255) with the wish 'Phrygibusque adsis pede, diva, secundo': here the help of the Phrygian goddess *par excellence* is claimed for a Phrygian people (hence the choice of 'Phryges' for the Trojans here).<sup>4</sup>

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<sup>1</sup> P. Vergili Maronis *Aeneidos Libri VII-VIII* (Oxford, 1977), 266.

<sup>2</sup> A. B. Cook, *Zeus: A Study in Ancient Religion*, 1 (Cambridge, 1914), 154.

<sup>3</sup> P. Ovidius Naso *Metamorphosen Buch I-III* (Heidelberg, 1969), 342.

<sup>4</sup> I should like to express my thanks to Professor R. G. M. Nisbet, Dr R. O. A. M. Lyne and Dr N. M. Horsfall for help and encouragement.