

Lines 96–8 would be tedious if Ariadne were talking once more about wild beasts and human beings on the island; however they have much more point if referred to the ‘caelum’: this area is populated with ‘simulacra deorum’, ‘ferae’ and probably with ‘homines’, and all these frighten Ariadne. For the ‘ferae’, the constellation of $\kappa\eta\tau\omicron\varsigma$ comes first to mind, and Ovid himself depicts in his *Metamorphoses* the frightening appearance of other monsters when narrating the story of Phaethon: ‘per insidias iter est formasque ferarum! / utque viam teneas nulloque errore traharis, / per tamen adversi gradieris cornua tauri / Haemoniosque arcus violentique ora Leonis / saevaue circuitu curvantem bracchia longo / Scorpion’ (*Met.* 2.78ff.). The ‘homines’, too, can be looked upon as inhabiting the sky, as there are many tales attributing human origin to figures in the sky, e.g. Perseus. Woodward (art. cit. p. 33) counts 34 human beings as being catasterized in Eratosthenes. Ariadne thus refers to animals and human beings in the sky, pointing out that she cannot trust ‘externi viri’ (98) after her experience with Theseus. ‘Externus’, which normally means ‘coming from another country’ (e.g. Prop. 1.2.20, Pelops and Hippodameia), is humorously extended to mean ‘from another world’.

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SIMULTANEOUS HUNTING AND HERDING AT *CIRIS* 297–300

Poetic incompetence is often blamed for infelicities or incongruities which appear in the poems collected in the *Appendix Vergiliana*, and in many cases such censure is justified. However, in the passage which is the subject of this note, *Ciris* 297–300, it is possible to reinterpret the incongruity which critics have remarked: when the pertinent evidence from antiquity is adduced, the lines are revealed as a display of scientific and etymological *doctrina*.

The *Ciris* contains the story of Scylla’s ill-fated passion for Minos, her decision to cut off the sacred lock of her father Nisus, and her subsequent transformation into a sea bird. Midway through the poem, Scylla falters in her resolve to destroy Nisus in order to win the love of his enemy Minos and subsequently reveals her passion for Minos to her nurse Carme. It happens that Carme knows of Minos’ past, and at 286–309 she recounts the story of her daughter Britomartis. Britomartis, a follower of Diana, hunted in the woods of Crete, where Minos saw her and conceived a passion for her; she in turn rejected Minos’ advances, and eventually leapt into the sea to escape him. According to Carme, some say that Britomartis was subsequently transformed into the goddess who was worshipped on Aegina as Aphaia, while others maintain that Luna (Diana) was called Dictynna after her. (Traditionally the name Dictynna was derived from the fishermen’s nets, $\delta\acute{\iota}\kappa\tau\upsilon\alpha$, which were said to have saved Britomartis from death, but the text of the *Ciris* includes no overt reference to this Greek etymology.) Understandably, Carme wishes that such things had never happened to her daughter:

atque utinam celeri nec tantum grata Dianae
venatus esses virgo sectata virorum,
Cnosia nec Partho contendens spicula cornu
Dictaeas ageres ad gramina nota capellas.

(*Ciris* 297–300)¹

¹ I cite the text as printed by R. O. A. M. Lyne, *Ciris: A Poem Attributed to Vergil* (Cambridge, 1978).

Because of the obvious rhetorical parallelism of *nec...grata.../...esses...sectata* (297–8) with *nec...contendens.../...ageres* (299–300), and because the imperfect subjunctive is sometimes found in unfulfilled wishes referring to past time where otherwise we would expect the pluperfect subjunctive, Lyne observes in his commentary *ad* 297–300, ‘The paradox of 299–300 would perhaps most naturally be taken to mean (with imperf. for pluperf. subj., cf. 153 n.) “...and oh that you had not, shooting arrows from your bow, driven goats to well-known pastures.”’² Indeed, the lines are thus interpreted by Fairclough in the Loeb edition.³ However, as Lyne quite rightly goes on to note, when taken in this way, the passage seems to present a rather strange and incongruous picture of simultaneous hunting and herding. Sudhaus, for example, argues that this is evidence of poetic incompetence, and asserts that by this mixture of references to hunting and herding the poet has treated the story of Britomartis and her flight from Minos in a way which is ‘vollends komisch’.⁴

Other critics have viewed the problem as a matter not of literary incompetence, but rather of textual transmission; from the corrections and suggestions recorded in the editions of Lyne and of Knecht,⁵ I select a few salient points. Heyne, followed by Ribbeck, transposes 298 and 299.⁶ Vollmer does not transpose, but punctuates with a period after *cornu* in 299.⁷ Helm, followed by Knecht, marks a lacuna between 299 and 300.⁸ Each of these solutions separates 300 from the lines which precede it; more particularly each separates *ageres* in 300 from the negative in 299. Similarly, both Haury and Lyne, without making major changes in the text, offer translations which restrict the negative in 299 to negating only *contendens* in 299.⁹

All of the solutions outlined above eliminate the literary incongruity of simultaneous hunting and herding, as well as the relatively rare (though not unparalleled, particularly at *Ciris* 153) use of imperfect subjunctive for pluperfect subjunctive in an unfulfilled wish referring to past time. In other words, each of these solutions has been devised in order that 300 be interpreted not as a negative unfulfilled wish for the past (i.e. ‘if only you had not driven Dictaeon goats to familiar pastures’), but instead as an affirmative unfulfilled wish for the present (i.e. ‘if only you were now driving Dictaeon goats to familiar pastures’).

I propose here a quite different explanation of the literary problem of simultaneous hunting and herding at *Ciris* 299–300 which neither blames the poet for incompetence nor prevents us from leaving the rhetorical parallelism of 297–8 and 299–300 intact and taking the Latin in what Lyne admits to be the most natural way. This explanation arises from the fact that in antiquity Cretan goats were reputed to have discovered the remarkable properties of dictamnus, a plant native to Crete. It was

² At 153 n., in a discussion of an imperfect subjunctive in an unfulfilled wish referring to the past, Lyne cites E. C. Woodcock, *A New Latin Syntax* (London, 1959), pp. 88–9, section 116. Clear examples of imperfect subjunctive for pluperfect subjunctive cited by Woodcock include Plautus, *Capt.* 537, Ovid, *Her.* 10.133; add Plautus, *Rud.* 495.

³ H. R. Fairclough, *Virgil with an English Translation*, ii, Loeb Classical Library (London and New York, 1930).

⁴ S. Sudhaus, ‘Die *Ciris* und das römische Epyllion’, *Hermes* 42 (1907), 469–504, at 484.

⁵ D. Knecht, *Ciris. Authenticité, histoire du texte, édition et commentaire critiques* (Brugge, 1970).

⁶ C. G. Heyne, *P. Virgilius Maro*, iv⁴, revised by G. Wagner (Leipzig, 1832); O. Ribbeck, *P. Vergilii Maronis Opera*, iv: *Appendix Vergiliana*² (Leipzig, 1895).

⁷ F. Vollmer, *Poetae Latini Minores*, i: *Appendix Vergiliana* (Leipzig, 1910).

⁸ R. Helm, *Die pseudovirgilische Ciris* (Heidelberg, 1937); Knecht, op. cit. (n. 5), with his comments at pp. 97–9.

⁹ A. Haury, *La Ciris: poème attribué à Virgile* (Bordeaux, 1957); Lyne, op. cit. (n. 1), *ad* 297–300.

believed that goats that had been wounded by a hunter were able to save themselves by seeking out and ingesting dictamnus because the plant caused the weapons to be expelled from their wounds. Accounts of the plant's powers along with the story of the discovery of its marvellous properties by Cretan goats are found in a number of ancient authorities: Aristotle (*H.A.* 612a4), Theophrastus (*H.P.* 9.16.1), Cicero (*N.D.* 2.126), Valerius Maximus (1.8.ext.18), and Pliny (*N.H.* 25.92).¹⁰ But perhaps best known is Virgil's mention of dictamnus when Venus brings the healing plant from Crete for Aeneas:

Hic Venus indigno nati concussa dolore
dictamnū genetrix Cretaea carpit ab Ida,
puberibus caulem foliis et flore comantem
purpureo; non illa feris incognita capris
gramina, cum tergo volucres haesere sagittae. (*Aen.* 12.411–15)

Virgil's phrase *non illa ... incognita ... / gramina* corresponds exactly to the *Ciris* poet's *ad gramina nota*. Therefore, the mention of Cretan goats being driven to known pastures by arrows at *Ciris* 299–300 is scarcely a reference to herding as such, but instead an oblique poetic reference to the search of the wounded goats for the healing plant dictamnus. The incongruity of simultaneous hunting and herding which has been noted by critics vanishes if we understand Carme's wish to mean: 'if only you had not hunted goats and made them seek places where they could heal their wounds with dictamnus.' This is not to suggest that Carme's words have been chosen without an awareness of their ironic effect; *ago* is appropriate both to the pursuit of prey and to the herding of animals, and Britomartis' hunt has thus been presented as an inversion of the more peaceful norms of herding. Furthermore, the *Ciris* poet is hardly guilty of obscurity here, for the adjective *Dictaeas* modifying *capellas* functions as a punning etymological gloss for this reference to dictamnus. We find a precise parallel at *Aeneid* 4.72–3, where Virgil likewise glosses an oblique reference to dictamnus with the adjective *Dictaeus*.¹¹

While it is impossible to know for certain, it is tempting to speculate that this display of etymological and scientific *doctrina* associated with dictamnus comes to Carme's narrative by way of what was presumably the *Ciris* poet's source for the digression, Valerius Cato's *Dictynna*.¹² It is also tempting to speculate that the poet (whether the *Ciris* poet or his model) who introduced a reference to dictamnus into the story of Britomartis/Dictynna was motivated to do so by a desire to engage in etymological play with the letters *dict*.¹³ There were traditional (and sometimes

¹⁰ Full discussion with ample references is offered by A. S. Pease, *P. Vergili Maronis Aeneidos liber quartus* (Cambridge, MA, 1935), on *Aen.* 4.72; and M. Tulli Ciceronis *de Natura Deorum*, ii (Cambridge, MA, 1958), on *N.D.* 2.126. Elsewhere, Pease speculates that the story may have been propagated as an advertisement of sorts for the Cretan drug trade; see his 'Dictamnus', in *Mélanges de philologie, de littérature et d'histoire anciennes offerts à J. Marouzeau par ses collègues et élèves étrangers* (Paris, 1948), pp. 469–74.

¹¹ This passage was read as a reference to dictamnus by Servius on *Aen.* 4.73; see also Isidore, *Orig.* 17.9.29, and K. Kitchell, 'Dido as Cretan Doe: An Explanation', *APA One Hundred and Twentieth Annual Meeting: Abstracts* (Atlanta, GA, 1989), 76. The association of a deer, rather than goats, with dictamnus in this passage of the *Aeneid* raises some interesting questions which I shall discuss elsewhere.

¹² That Valerius Cato's poem, called *Diana* by Suetonius (*de Gramm.* 11) and *Dictynna* by Cinna (ibid. = fr. 14 Morel), was a source for Carme's narrative of Britomartis and her transformation is argued persuasively by Lyne, op. cit. (n. 1), pp. 223–5; he follows Sudhaus, op. cit. (n. 4), 485 n. 3; L. Hermann, 'Trois poèmes de P. Valérius Cato', *Latomus* 8 (1949), 111–44, at 138–40; H. Bardot, *La littérature latine inconnue*, i (Paris, 1952), p. 340.

contested) etymological connections made between Dictynna and the nets (*δίκτυα*) which were said to have saved her when she leapt into the sea; for the *Ciris* poet and the neoteric source upon which he seems to have drawn, the most important of these would have been Callimachus, *Dian.* 189–203.¹⁴ In light of these connections, an allusive reference to *dictamnus* in the story of *Dictynna* might well have seemed a particularly appealing and appropriate display of Alexandrian literary *doctrina*.*

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¹³ In the manuscripts of Ptolemy Geographicus, the name for a sanctuary dedicated to Dictynna in Cydonia on the northwest coast of Crete (cf. Herodotus 3.59) is given as *Diktamnon*, or a corruption thereof: see C. Müller (ed.), *Claudii Ptolemaei Geographia*, i (Paris, 1883), 3.15.5. Müller emends to *Diktunnaion*, but if the manuscripts were to record a real alternative name for this place, a connection between Britomartis' ill-fated hunt and the famous healing plant might possibly be part of a tradition extending beyond the work of the *Ciris* poet.

¹⁴ For the etymological connection of the name Dictynna with *δίκτυα*, see also Antoninus Liberalis 40.3, *Scholion* on Euripides, *Hipp.* 146 and 1130, and Pausanias 2.30.3; cf. Aristophanes, *Wasps* 368. A moralizing alternative etymology is offered by Diodorus Siculus at 5.76.3–4. In addition, Strabo (10.4.12) engages in a (possibly misguided) geographical argument with Callimachus over the site of Britomartis' leap; at issue is the possibility of connecting Dictynna with Mt Dicte.

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A NERONIAN EXCLAMATORY PHRASE

Since Rose collected Petronius' 'adaptions of Lucan' found in the *Bellum Civile*, there has been renewed contention as to whether these adaptations are real or imagined, with George, Sullivan, and now Slater leading the debate.¹

This note, which results from an interest in exclamatory particles, and not from a desire to hunt down parallels, is prompted largely by Slater's statement, 'At this point in the debate there is nothing whatever to be added to the list of the proposed parallels in the *Bellum civile* to the *Pharsalia*' (p. 120). A parallel hitherto unnoticed should be added to that list.

The exclamation *pro pudor* first appears in the Neronian era and most often in political contexts.² The phrase occurs in Seneca (*Dial.* 11.17.4; *Nat.* 4B.13.8), in Lucan (10.47; 10.77), in Petronius (81.5; 123.243), and in *Anth. Lat.* 402 (= Sh. B. 406). Attacking Caesar, Lucan writes,

pro pudor, oblitus Magni tibi, Iulia, fratres
obscaena de matre dedit, (10.77f.)

attacking Pompey, Petronius counters,

pro pudor, imperii deserto nomine fugit
ut Fortuna levis Magni quoque terga videret. (123.243f.)

Too similar, surely, for mere chance. There is more. Of the fleeing Pompey Lucan writes:

heu pudor, exigua est fugiens victoria Magnus (2.708)

¹ K. F. C. Rose, *The Date and Author of the Satyricon* (Leiden, 1971); P. A. George, 'Petronius and Lucan *De Bello Civili*', *CQ* 24 (1974), 119–33; J. P. Sullivan, *Literature and Politics in the Age of Nero* (Ithaca, 1985); Niall W. Slater, *Reading Petronius* (Baltimore, 1990). Cf. also Elaine Fantham in George A. Kennedy (ed.), *The Cambridge History of Literary Criticism*, Vol. 1: *Classical Criticism* (Cambridge, 1989), 281–2.

² This association might well go back to Horace's 'Roman Ode' 3.5 where we find *pro curia inversique mores!* (7), and *o pudor* (38). In Ovid (*Her.* 9.111) the later MSS. and Heinsius prefer *pro pudor* to *o*; Bentley, in his note on *Odes* 3.5.38, chides Heinsius for his preference.