

as the disparity between the two situations requires. But in both there are two responses, one to the persuader and the other to the warner. In Herodotus the Athenians proudly refuse to give in to Alexander's plea and surrender to the Persians while they are disdainful of the Spartans' mistrust of their valour as defenders of Greece and its gods. They also somewhat contemptuously reject Sparta's offer of a refuge for noncombatants and urge cooperation against the common enemy of a more active kind. In Thucydides the Spartans too have two reactions, but here the reactions are personified by individuals, with King Archidamus in answer to the Corinthians admitting Spartan responsibility for members of the Peloponnesian League but personifying Spartan deliberation and the need for preparation. The ephor Sthenelaidas, on the other hand, is outraged by the arrogance of the Athenians' warning and urges an immediate declaration of war.

All in all, the neatness of the match between the two debates excludes coincidence and seems to make it certain that Thucydides deliberately designed the tetralogy at Sparta to echo the earlier conflict, reflecting the principles and parts played there by both Sparta and Athens. Then, too, what follows in Thucydides provides further confirmation of his intention, as it were, both to ground the coming conflict in rivalries of the past and actually to link the two together with a narrative of intervening events. That is, in the context of a Thucydidean debate which echoes a Herodotean account of Athenian-Spartan relations in the context of the Persian War, the Pentecontaetia (1.89–118) serves a double function: it both provides exemplification of the Athenian growth that motivated the Spartan decision for war and it completes the transition from Persian War politics to the politics of the oncoming Peloponnesian War. Although it is generally assumed that this survey takes up where Herodotus leaves off, there is more point to that starting-place if Thucydides has already grounded later Athenian-Spartan relations on the Spartan-Athenian confrontation in Herodotus 8.140–4.

Bryn Mawr College

MABEL B. LANG

VERGIL, *AENEID* 5.458–60

It appears to have gone unnoticed that the simile used by Vergil at *Aeneid* 5.458–60 was appropriated by him from Apollonius Rhodius.

In the boxing match between Entellus and Dares, Entellus recovers from a fall and begins to pummel his opponent, driving him about the 'ring', delivering blow after blow on the hapless Dares. Vergil introduces here a simile, *quam multa grandine nimbi / culminibus crepitant, sic densis ictibus heros / creber utraque manu pulsatur versatque Dareta*. The repeated blows crashing down upon Dares are like hailstones beating on the roof of a house. Vergil has essentially lifted this simile from Apollonius 2.1080–8. The Argonauts prepare to defend themselves against the attack of the birds of Ares. They lock their shields together and raise them over their heads. The birds approach and shoot their 'arrows' at the Argonauts, but the arrows clang harmlessly on the shields. Apollonius compares the shooting of the arrows to the falling of hail on the roof of a house. There are verbal echoes: *πυκινὴν . . . χάλαζαν* (1083)/*multa grandine* (458), *τεγέων ὕπερ* (1085)/*culminibus* (459), *κόναβον . . . εἰσαίοντες* (1085)/*crepitant* (459), *πυκινὰ πτερὰ* (1088)/*densis ictibus . . . creber* (459–60). There are, of course, descriptions of hailstorms in ancient literature,¹ but the use of such a description in a

¹ See e.g. Vergil's at *Georgics* 1.449.

simile comparing it to a physical assault is not common.² That Vergil is borrowing from Apollonius here seems certain.³

University of Illinois, Urbana

HOWARD JACOBSON

² Even Vergil's hailstorm at *Aen.* 9.668–71 is less focused and part of a broader simile representing turmoil and disorder. See too *Aen.* 10.803–10 and *Georgics* 4.80. Homeric 'parallels' are not relevant. See e.g. *Il.* 12.156–61, 278–89.

³ That Vergil knew well and used the *Argonautica* does not need demonstration. Cf. his similes: that at *Aen.* 6.453–4 is borrowed from Apollonius 4.1479–80; that at *Aen.* 6.309–10 owes more to Apollonius' at 4.216–17 than to Homer's at *Il.* 6.146–7, and that at 6.707–9 owes more to Apollonius 1.879–92 than to *Il.* 2.87–89. Apollonius' influence on Vergil is the topic of a forthcoming book by Dr Damien Nelis.

GREEK FEMININES IN *-IAS*: AN OVIDIAN PREDILECTION

The ordinary Latin words for 'Ionian' are *Ionicus* and *Ionius*. Ovid does not use the former at all, and except for one problematical instance¹ applies the latter only to the Ionian Sea (cf. *OLD* s.v.). Copyists, editors, and lexicographers, however, credit him, and him only, with *Ioniacus*, supposedly attested in two passages of almost identical wording:

inter Ioniacas calathum tenuisse puellas
diceris (Her. 9.73–4)

inter Ioniacas calathum tenuisse puellas
creditur (AA 2.219–20)

On the first of these passages modern editions are reticent. Ehwald noted '*Inter Ioniacas* codd. omnes', a rash assertion duly refuted by Dörrie, who reported *inter et* from two thirteenth-century MSS.² An early editor substituted *Maeonias*, which remained the vulgate until ousted by Heinsius *filis*, who restored *Ioniacas*, with the rider 'Forte *inter Iōniadas*', which in Burman's slightly amended version of his note became 'Sed verius puto, *inter Iōniadas*'. In the *Ars* the MSS are divided between *inter ioniacas* and *ionicas* (or *-ias*) *inter*.³

That what Ovid wrote in both places was *inter Ioniadas* does not seem to me to require elaborate demonstration. *Ioniacus* is, as Ehwald noted, unexampled in Greek, whereas *Ἰωνιάς* is impeccably attested in Nicander (fr. 74.4 Gow–Scholfield). As Ehwald also pointed out (though he mistakenly credited him with the conjecture), Quicherat in his invaluable *Thesaurus Poeticus*⁴ quotes *Her.* 9.73 with *inter Ioniadas*. That this reading still figures in no text, so far as I am aware, of the *Heroides*, and did not figure in the text of the *Ars* until 1994, reflects no credit on Ovid's editors—*habetis confitentem reum*—but this note would not have been worth writing merely to make that point. What invites attention is the use made by Ovid of the sort of word of which these passages, correctly restored, offer an example: Greek feminine names in *-ias*. Even when the greater bulk of his work is taken into account (a factor partly

¹ On 'Ionian Janus' see Bömer on *Met.* 14.334.

² As all too often, his report is incomplete. I suspect that they read *inter et ionias*, as does e.g. Camb. U.L. Add 7221, likewise of the thirteenth century.

³ In his note on that passage, however, Heinsius recanted his earlier opinion and proposed *inter Mygdonidas* in both places.

⁴ To which, as I have remarked before, editors, especially French editors, of Latin poetical texts would do well to pay more attention.