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On Virgil, *Aeneid*, XII. 813–818

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datum tempus draws to its close, and Anchises brings him to the gates of sleep to make his exit. All commentators whom I have ever read assume that both of these gates afford an equal passage at this or any time. But such was no part of the myth. After midnight, the gate of horn is opened for true dreams, or rather in Virgil's words, "truth-telling shades"; before midnight, therefore, only the ivory gate, through which deceitful dreams pass. When, therefore, Aeneas and the Sibyl are dismissed by the ivory gate, it is because their departure is taken before midnight.

The *loci classici* for the belief that true dreams find their way out after midnight or towards morning are pre-eminently Horace, *Sat.* i. 10, 33, and Ovid, *Heroides* xix, 195. Almost equally to the point are Moschus ii. 2, and Plat. *Crito* 44 A. On this latter Stallbaum quotes *Odyssey* iv. 841, xx. 82-91. The second of these is not very clear, and the former would be more satisfactory if it did not turn on the obscure word ἀμολγῶ, which if we can judge from *Iliad* xxii. 317, may mean just after sunset, instead of just before sunrise. But the general drift of the tradition that only dreams after midnight are *vera*, and have the gate of horn open to them is unmis- takeable.

There are not wanting other passages in Virgil to the same effect, notably *Aeneid* viii. 68 *seqq.* *Aeneid* v. 835, 840, and v, 738, taken together are very instructive. Neptune sends a deceitful dream to Patrusius just before midnight; Anchises comes as a *vera facies, verus nuntius* to Aeneas as soon as midnight is past, and departs when he "scents the morning air." Turnus's vision of Allecto (vii, 406 *seqq.*) takes place at midnight (414). It is a marvellous compound of fact and fiction. Hector's appearance to Aeneas is said to be at the *prima quies* (ii. 268). But according to Deiphobus (vi. 513), the revelry had been kept up well into the night, so that the *prima quies* would not have come till after midnight.

In this vision of Hector it is to be noted

how delicately accurate Virgil is in his description of dreams. Aeneas imagines that the Penates and sacred implements are brought to him by the shade of his lamented friend; in fact he receives them from Panthus (ii. 320).

We may notice also that Virgil's conceptions of the Elysian fields as a region illuminated by sun and stars, into which Aeneas emerges after going through the *alta caligo* of the *lugentes campi* and the Banks of Phlegethon is exactly conformed to what any one now sees in the country west of Naples, where the scene of *Aeneid* vi. is laid. Volcanic convulsions since Virgil's time have so changed the face of the country that a specific identification of each spot he had in mind is futile. But the traveller now is carried into the very bowels of the earth, on the shoulders of all but naked men, plashing through seething waters, lighted only by Tartarean torches. When he comes out into the full sunlight of some sequestered amphitheatre, like the Solfatara, with which all volcanic countries abound, though the particular ones change from age to age, he feels in another world, knowing its own air and sun. The soil which cracks and fumes with sulphur under your feet no doubt teems with forebodings of subterranean torment, scenes into which one may now penetrate even deeper than Aeneas; but there are a score of spots close by Baiae, Bauli, and Cumae, which are the very type of Elysium. The circle of the bay of Naples contains all the charms of Nature in perfection, interlocking with her utmost horrors. Though Vesuvius was not active till Virgil had been all but a century dead, all volcanic regions then known, like Aetna, Lipari and Avisanctus, fascinated him.

Every reader of Dante will remember how his progress through the Inferno and Purgatorio under Virgil's escort is marked off by repeated references to the movements of sun and stars through the twenty-four hours.

WILLIAM EVERETT.

ON VIRGIL, *AENEID*, XII. 813-818.

(*Juno is addressing Juppiter.*)

Iuturnam misero, fateor, succurrere fratri
suasi et pro uita maiora audere probavi,
non ut tela tamen, non ut contenderet
arcum;

815

adiuro Stygii caput inplacabile fontis,
[una superstitio superis quae reddita
diuuis].
et nunc cedo equidem pugnasque exosa
relinquo.

I would thus print the lines, bracketing line 817 as the note of a glossator, whose knowledge of the ancient theology exceeded his power of writing Latin. (This, though Lactantius, *Inst.* 1, 11, quotes the verse.) The line, considering the speaker and the hearer, is superfluous; unless we suppose it to be an expression of regret that the gods have only one method of asseveration open to them. Moreover *superstitio* is explained to mean here:—(1) ‘an object that inspires dread’ (Lewis-Short, and Benoist-Goelzer), or (2), *der ängstlich bindende Eidschwur* (Georges), and the present passage is, naturally, the only example given in any lexicon of this impossible use. In the only other passage where Virgil has the word *superstitio* (viii.

187), it bears its ordinary sense. The expression, ‘*superi diui*,’ too, where *superi* is an adjective, is unknown to the poet: where the gods are meant, *superi* always stands by itself as a substantive in Virgil. Further, what meaning can be got out of ‘*reddita (est)*’? The word must be taken in one or other of two ways:—(1) ‘was (has been) restored,’ or (2) ‘was (has been) given as owing.’ Either sense fails to justify itself. The composer of the line shows ‘padding’ in the use of the unnecessary ‘*diuis*,’ and the same vice, added to ignorance of its proper meaning, in using ‘*reddita*’ for ‘*data*.’

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ON SOME PASSAGES OF VALERIUS FLACCUS.

ii. 235

diras aliae ad fastigia taedas
Iniciunt adduntque domos.

In support of the conj. *abduntque* (*J. of Philol.* ix. 53) may be cited *Just.* xxiv. 1, 6 *quoniam conspectum illis metus et incendiorum fumus abstulerat*. Here the body of incendiaries (*illis*) are themselves hidden from view by the smoke of the burning houses: in Valerius the houses themselves cannot be seen for the volumes of smoke in which they are wrapt.

337

Forsitan hoc factum taceat iam fulmen in
antro.

This seems right as it stands. ‘It may be that the bolt is already made, and now silent within this cavern,’ i.e. the forging of it is completed and therefore no sound of hammering can be heard.

619

stupuitque fragore
†Ianus et occiduis regnator montibus Atlans.

Langen in his careful, but not always convincing commentary (Berlin 1896) retains *Ianus*, and supposes the poet to mean that disruption of two continents, such as was supposed to have happened at the Hellespont and in Sicily and Africa, took place in the early prime of the world, when Ianus was king in Italy. It is equally possible that *Ianus* is a corruption: *Haemus* or

Aemus might be suggested; then the two mountains, Haemus and Atlas, would be taken as representing the two countries (Thrace and Libya) respectively. Cf. Apollod. *Bibl.* i. 6 fin.

641, 2

Non tamen haec adeo semota neque ardua
tellus
Longaque iam populis t̄inperuia lucis Eoae.

Madvig conj. *inter uia* and *tam* for *iam*: ‘non tam longam uiam populis lucis Eoae (hoc est suis, Asiaticis) interiacere et eos a ceteris occidentalibusque separare dicit.’

This explanation ill agrees with 641. Cyzicus, King of Cyzicus, would then say ‘This land where I dwell is not so far removed or inaccessible, nor is the journey between so long (to traverse) for the tribes of the East.’ Far removed, that is, from the home of the Argonauts, Greece. After telling the Argonauts that Cyzicus was not so far from the west, he would hardly go on to say ‘nor have the Eastern peoples such a distance to traverse between themselves and Greece.’ Rather, he would say: ‘Cyzicus is not so remote, nor the clime of the East (in which C. is included) at such a distance for the nations of the world to traverse.’ I think therefore that Valerius wrote

Longaque tam populis *in iter uia* lucis Eoae.
uia lucis eoae = the path of the morning, *in iter* after *longa* ‘distant for travelling.’ *populis* in a general sense, the nations, with some