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Notes on Propertius III., IV

E. S. Thompson

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moderantur; 176 Thereos; 179 Sum mouet. periuria; 180 egea; 182 Adfatur. cui; 189 miceneae. reuentia; 191 lichi; 193 stiga; 194 Tracius; 201 caerae; 202 fuulum; 204 Ad fatusque. morituraque; 210 mestique sitiss. sepulchri; 212 assirios; 214 tumultum; 215 sancit; 216 sepulchro.

IV.

CAPILLI · FLAVI · IERINI.

5 conca; 9 fratres. Iyei; 18 Iuppiter; 21 ericis; 22 sy (*linea expunctum*) cignos; 26 egregie; 30 exumeris; 32 tu ne; 34 procul procul absit; 39 iam; 40 cedet. lanus; 43 adpressa; 45 lenes; 47 uel-tresque; 48 Euandi. orbis; 52 indigitis; 53 tedas; 55 tirios; 57 greges; 58 cristallaque; 61 contingere 68 illi; 70 Leuiter haud; corpeus; 72 cithera; 75 solos; 77 ma (*linea expunctum*) famulae; 80 dd; 84 cedet. faucia nisu (*secunda pars secundi u linea expuncta*); 87 umerosque; 88 Adcurrunt; 91 cadentes; 92 citherea; 95 patris; 96 potentius; 97 huc; 99 Ac; 103 ore. annus; 104 piliosque.

(To be continued.)

V.

VIA · DOMITIANA (*sic*!).

1 Quis. mesta; 5 in festo. ramnusia; 9 interfectas; 15 rapidi mulcem; 16 damosi; 20 thiles; 21 septem gemini caput ut penetrabile; 22 Hortarere. et enim; 24 insenium; 25 Intantum; 28 premo ter. ferentem; 29 comes; 32 lirae. doleres; 34 totasque in murmure; 37 stigias; 38 letheos; 44 perusus; 45 graias heroidas; 46 iliacos; 48 egiale. melibia; 49 seui. menada; 50 uic-tamque; 55 "recedit corde; 56 penetrabilibus; 57 intracia; 58 Alcione neruos. philomelia; 59 Circuuut; 60 teuet; 61 pulchre; 63 animaeque; 64 chelin. petit; 68 Non ne. citherea; 70 toro. tedas; 72 uesuinus; 74 hic; 75 mundi; 80 dioneae. columbae; 81 trace; 82 libre; 84 imbelle; 86 peracti; 90 Templaque innumeris; 93 litus; 94 grata; 97 Entea. sibillae; 100 Theleboumque; 101 farus; 102 lio; 104 Deuarumque. stauiasque; 105 amores; 107 adstrinxit; 110 ueniscarissima.

P · PAPINI · STATII · SILVARVM · LIBER ·

III · EXPLIC · INCIP · LIBER · IIII ·

STATIVS · MARCELLO · SVO · SALVTEM.

A. SOUTER.

NOTES ON PROPERTIUS III., IV.

Corpora disponens mentem non diuidit in arte :†

recta animi primum debuit esse uia.—iii. 5, 9.

That *uidit in arte* is corrupt many editors have seen. We have hardly any accounts of the creation of man by Prometheus to help us to a restoration, and Hor. *Od.* i. 16, 13, really sheds no light on the passage. Following the lead given by *disponens* in line 9, and *primum* in line 10, I suggest

corpora disponens mentem non diuidit ante.

(It is of course also possible to retain the last word of the line as given in the MSS. reading *diuidit arte*.)

sunt Agamemnonias testantia litora curas

qua †notat Argynni poena minantis† aquae.
hoc iuvene amisso classem non soluit Atrides
pro qua mactata est Iphigenia mora.

iii. 7, 21.

Here again we have to interpret an obscure legend mainly by the help of the context. The relevant points of the legend in *Athenaeus* xiii. 603 D (quoted by Rothstein) are that Argynnus was drowned, that Agamemnon honoured him with a tomb and shrine; and we gather from the words of Propertius that Agamemnon was so anxious to find the body and perform the rites duly that he delayed the Greek fleet for the purpose. Argynnus thus forms a strong contrast to the shipwrecked and unburied Paetus. I should fasten on *poena* in line 22 as the source of the corruption, and read there *Argynnus, praeda*. After *praeda* had gone into *poena*, *Argynnus* was pretty sure to go into *Argynni*. (Some MSS., Postgate's Δ, read *Argiuum poena*, a reading probably due to the feeling that punishment of *Argynnus* is not to the point.) Next, the

Florentine MS. (F) has *notat* corrected into *natat*. There seems to be reason for thinking that the corrections in F have some independent authority. This may be quoted then as some ground for reading *natat* here; and it may be remarked that in iii. 12, 32 only the MS. N has preserved the true reading *natasse* against *notasse*. There now only remains the correction (probable, though not perhaps absolutely necessary) of *minantis* into *morantis*; and the line becomes

qua natat Argynnus, praeda morantis aquae.

*quam multa ante meis cedent sermonibus
horae,
dulcia quam nobis concitet arma Venus!*
iii. 20, 19.

I suggest *meris* for *meis*, which seems pointless.

As regards iv. 1, it may save trouble in the future if it is recognized that it really consists of *three* poems, or fragments of poems, which should be separated: (A) vv. 1-56, (B) vv. 57-70, (C) vv. 71-150. (Lines 87 and 88 seem to me not to belong to the poem at all; but I cannot form any theory of their origin.)

(A) is an early portion of the poem on the Origines of Rome, for which poems 2, 4, 9, and 10 of this book were written.

(B) is a sketch of a prelude to this work. But it was left unfinished, and possibly the

lines were left unarranged by Propertius himself. The order in which they seem naturally to come is:

69. *Sacra diesque canam et cognomine prisca
locorum:
has meus ad metas sudet oportet equus.*
67. *Roma, faue, tibi surgit opus, date candida
ciues
omina, et inceptis dextera cantet avis.*
57-66. *munere namque pio conor disponere
uersus, etc.*

(C) is practically an apology for abandoning the work, for which he felt himself unsuited, put into the mouth of the astrologer Horops. It seems to have been written before the death of Cynthia, but after he had broken off relations with her.

*nam mihi quo Poenis ††† purpura fulgeat
ostro,
crystallusque meas ornet aquosa manus?*
iv. 3, 51.

So N. Other MSS. give *tibi* for *te*, and *tuas* for *meas* in the pentameter. Postgate reads with Housman *nunc* for *te* (or *tibi*). We may also get a good sense by reading *tua*. A wife, writing to an absent husband, might well speak of '*tua purpura*,' '*tua crystallus*' in writing of things that he had given her.

E. S. THOMPSON.

CATULLUS 31, 14.

IN the October number of this *Review* (p. 360), Prof. Sonnenschein revives Prof. Tyrrell's (on Mil. 194) interpretation of *domi* 'of one's own': in which I cannot follow him. Excepting in Plautus, it seems doubtful whether *domi* means anything but 'at home.' Certainly both in Cic. *ad. Att.* x. 14, 2 and Juv. xiii. 57 this, the natural meaning of the word, gives good sense. And in this line of Catullus I think the word means 'at my home.' Further Prof. Sonnenschein writes: 'I wish it were possible to retain the *quoque* of the MSS. . . . Could not some epithet beginning with a vowel be suggested to follow *quoque*?' This is a little discouraging, as the very word required, *Italae*, has been suggested and printed by me

in the text of my edition (Lawrence and Bullen, 1893). *Italae*, I am convinced, is right, especially as it gives additional point to *domi*. I wrote in my note: 'Return to his home [*domi* cp. l. 9 *labore fessi venimus larem ad nostrum*], to the Italy that he loves, is the keynote of the poem; thus the epithet *Italae* is quite appropriate.' Read

*gaudete uos quoque Italae lacus undae,
ridete, quidquid est domi cachinnorum.*

'Rejoice too, ye Italian waters of the lake. Laugh with all the smiles my home can yield.'

S. G. OWEN.