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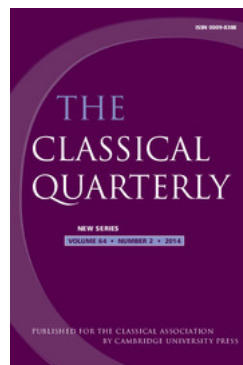
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## Propertius IV. iii. 7 sqq., III. iii. 5

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The Classical Quarterly / Volume 16 / Issue 3-4 / July 2022, pp 191 - 191

DOI: 10.1017/S0009838800002792, Published online: 11 February 2009

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### How to cite this article:

A. Cameron (1922). Propertius IV. iii. 7 sqq., III. iii. 5. The Classical Quarterly, 16, pp 191-191 doi:10.1017/S0009838800002792

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# PROPERTIUS IV. III. 7 sqq., III. iii. 5.

PROPERTIUS IV. III. 7 sqq.:

7 Te modo uiderunt iteratos Bactra per ortus,  
te modo munito Neuricus hostis equo,  
hibernique Getae, pictoque Britannia curru,  
10 ustus et Eoa discolor Indus aqua.

8 munito *Beroaldus*, munitus O., Neuricus *Jacob*, hericus NFL, hernicus D. 10 ustus MSS., uastus *Palmer*, pastus *Otto*, tunsus *Housman*, discolor MSS., decolor *Passerat*.

Line 10, though accepted by some of the best editors, e.g. Hosius and Phillimore, seems to raise unanswerable difficulties (*v. Butler ad loc.*). Professor Housman's correction *tunsus* is too strong for a context which would require something like *lotus*. I prefer to accept the idea that *Indus* is the river, and suggest:

mixtus et Eoa discolor Indus aqua.

In this way the ablative *Eoa aqua* gets a reasonable construction, and *discolor* is strengthened by and strengthens in turn the participle *mixtus*. The contrast expressed by *discolor* is of course with the *Eoa aqua*, which is probably the Mare Erythraeum. Compare also for the sense the passage of Catullus (XI. 7) quoted by Palmer:

siue qua septemgeminus colorat  
aequora Nilus.

From the palaeographical point of view the correction is an easy one. *Mixtus* becomes *mistus* either by conscious correction of spelling or by a frequent confusion, for which compare IV. viii. 37 *aestiua* : *extiua* FDv; I. xv. 5 *hesternos* : *externos* DF; III. viii. 1 *hesternas* : *externas* DV. *mistus* is then scarcely distinguishable from *mustus*, which becomes *ustus* by haplography or simply by rubbing at the beginning of the line.

III. iii. 5:

5 Paruaque tam magnis admoram fontibus ora,  
unde pater sitiens Ennius ante bibit;  
et cecinit Curios fratres et Horatia pila,  
8 regiaque Aemilia uecta tropaea rate,

13 cum me Castalia speculans ex arbore Phoebus, etc.  
7 cecinit O., cecini *codd. dett.*

For the general interpretation of this passage see Butler *ad loc.* The editors who retain *cecinit* (Hosius, Phillimore, Butler) have to explain away—(1) the curiously casual introduction of the subject of Ennius's poem; (2) an almost certain anachronism in line 8; (3) the strangely abrupt return to the main theme at line 13, where *cum* must refer back to line 5, *admoram*. The only strong objection against *cecini*, which removes these difficulties, is that Propertius never really took to writing historical poetry. The commentators seem to have forgotten that all this poem is a dream. The change to *cecinit*, if not intentional, was due to dittography of the C of *Curios*.

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