FURTHER STUDIES IN THE TEXTS OF LATIN POETS

Heather WHITE
30c Bethune Road
London N 16 5BD
England

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RESUMEN:
Notas críticas y de interpretación acerca de las Fábulas de Aviano y las Silvae de Estacio.

ABSTRACT:
Some critical and interpretative notes about Avianus’ Fables and Statius’ Silvae.

PALABRAS CLAVE: Fábulas de Aviano, Silvas de Estacio, crítica textual, interpretación.
KEYWORDS: Avianus’ Fables, Statius’ Silvae, textual criticism, interpretation.


1. NOTES ON THE FABLES OF AVIANUS

5. 9-12

Ast ubi terribilis mimo circumstetit horror
pigraque praeumptus venit in ossa vigor,
milibus ille feris communia pabula calcans
turbabat pavidas per sua rura boves.

Line 9: mimo Cannegieter: animo codd.

A donkey once discovered a lion’s skin and put it on. He then frigthened the other animals. Cannegieter¹ printed the reading mimo in line 9. I would like to point

¹ Cannegieter used manuscripts in order to correct the text of Avianus: cf. my note on 36.11.
out, however, that the mss. reading *animo* makes good sense. The poet states that grim horror surrounded the donkey due to his reason (*animo*). Gaide\(^3\) compared Virgil., Aen. 2.559 *me ... circumstetit horror*. Avianus means that the donkey’s reason (or intellect) had enabled him to frighten the other animals by disguising himself as a lion and consequently to emit *terribilis horror* owing to his disguise\(^4\).

8. 5-10

Corporis inmensi fertur pecus isse per auras
et magnum precibus sollicitasse Iouem:
turpe nimis cunctis inridendumque uideri,
insignes geminis cornibus ire boues
et solum nulla munitum parte camelum
obiecutum cunctis expositumque feris.

*Line 5: auras v.t.: cf. Duff’s apparatus ad loc.*

In this fable a camel is said to have asked Jupiter for help. The reader will note that Baehrens printed the reading *auras* in line 5. I would like to point out, however, that the reading *arua* makes better sense. The camel is said to have travelled through the plains of the desert (*per arua\(^5\)*) in order to visit the shrine of Jupiter Ammon in Libya\(^6\).

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\(^2\) *Cf.* Lewis and Short, *A Latin Dictionary*, s.v. *animus* II, A, 1: “The general power of perception and thought, the reason, the intellect, mind”.

\(^3\) *Cf.* Gaide (1980) 49. Prof. Gaide has produced an excellent edition of Avianus’ *Fables*.

\(^4\) Gaide defends *animo*, interpreting it as “son coeur”, and mistakenly believes that the *terribilis horror* filled the heart of the donkey, but Avianus has elegantly modified the sense of Virgil’s *circumstetit*. In Virgil, Aeneas is overcome by *horror*, whereas in Avianus the donkey is surrounded by the *horror* which he emits in order to terrify the other animals.


\(^6\) For Jupiter Ammon *cf.* White (2002) 125 and 137. Withof’s reading *per Afrus* supports my interpretation. At 7.2 Withof provided the reading *verberibus*, which makes good sense. Guide does not record the reading *arua*.
12. 1-4

Rusticus impresso molitus uomere terram
Thensaurum sulcis prosiluisse uidet.
Mox indigna animo properante reliquit aratra,
gramina compellens ad meliora boues.

*Line 4: gramina Cannegieter. sedina codd.*

The reading *semina* is correct. The rustic stops ploughing (*reliquit aratra*) the bare soil (*terram*), and sends the oxen to graze the crop (*cf. O.L.D., s.v. *semen*, 3, and Lewis and Short, s.v. *semen*, I, B) in another field. Such a crop is better (*meliora*) than what had been sown and had not germinated in the bare soil he had been ploughing.

19. 1-4

Horrentes dumos abies pulcherrima risit,
cum facerent formae iurgia magna suae,
indignum referens cum istis certamen haberi,
quod merit nullus consociaret honor.

*Line 3: cum istis Baehrens: cunctis codd.*
*Line 4: quod: quos v.l.*

The reader will note that Baehrens suggested the alteration *cum istis* in line 3. Textual alteration is, however, not necessary. The pine tree said that it was unfair that it should contend with “al those (*cunctis*) whom (*quos*) no title brought by merit into its own class”.

Gaide defends *cunctis*, interpreting it as “de l’avis de tous”, which is not convincing because “l’avis de tous” is not needed by the tree to support his assertion.

21. 1-6

Paruola progeniem terrae mandauerat ales,
qua stabat uiridi cespite flaua seges.
Rusticus hanc fragili cupiens decerpere culmo
uicinam supplex forte petebat opem.
Haec uox implumes turbuit credita nidos,
The poet describes how a farmer’s voice frightened some nestlings. Baehrens printed the reading credita\(^7\) in line 5. It should be noted, however, that the variant sedula\(^8\) makes good sense. The farmer’s sedulous words disturbed the nestlings. The farmer is said, in line 4, to have prayed strongly (forte) for help.

23. 11-12

Subdita namque tibi est magni reuerentia fani
atque eadem retines funera nostra manu.

*Line 11: fani Baehrens: fati codd.*

The poet describes how a craftsman made a statue of Bacchus which a nobleman wanted to place on his tomb. Baehrens printed the alteration fani in line 11. It should be noted, however, that the mss. reading fati makes perfect sense. The statue says that reverence for an important death (*magni* reuerentia *fati*) is submitted to the judgement of the craftsman. He means that the craftsman must decide whether or not he wishes to allow the nobleman to place the statue on his tomb.

29. 15-18

Optulit et calido plenum cratera Lyaeo,
laxet ut infusus frigida membra tepor.
Ille ubi feruentem labris contingere testam
horruit, algenti rursus ab ore sufflat.

\(^7\) *Cf.* Verg., *Aen.* 2.247 (Cassandra) *non unquam credita* (“believed”) Teuceris.

\(^8\) Note the use of adjectival *enallage*. The adjective *sedula* refers to the fact that the farmer is sedulous in asking for help. *Cf.* my note on 23.11. Gaide does not mention the variant *sedula* and accepts the reading *credula*, which she interprets as “paroles naïves”.

\(^9\) Note the use of adjectival *enallage*. The adjective *magni* refers to the nobleman. For other cases of adjectival *enallage*, *cf.* White (2002) 164. Gaide defends *fati*, which she interprets as the “grand destin” of the statue.
A satyr is said to have invited a traveller into his cave and offered him hospitality. This poem is a version of the story which, in many variants, is found in *Aesop, fab. 60* (cf. *Aesopi Fabulae*, rec. Aem. Chambry, Les Belles Lettres, Paris 1925, p. 131-134). In the version edited on p. 133 f. Chambry, we read that the satyr gave warm food and warm drink to the traveller:

\[
\text{θέρμα μὲν φαγεῖν δέδωκε καὶ θέρμα πίειν}
\]

And we are told that satyrs are amorous (οὐ λέγουσι παίκται: cf. παίζεσθαι, “make love”).

We know that satyrs were “fond of wine (cf. A. P. 6, 44) and of [...] sensual pleasure”, and that they made love to nymphs (cf., e. g., Smith, *Dict. Gr. Rom. Mythol.*, s. v. *Satyrus*). The traveller in *fab. 29* had already warmed up his *gelidos artus* (v. 9), *depulso frigore* (v. 11): therefore the warm wine in line 16 cannot serve to warm up the already warm limbs (membra) of the traveller.

We know that *sine Cerere et Libero friget Venus*, as the saying goes (Ter. Eun. 732). The warm wine offered to the traveller, therefore, was meant to excite him sexually, i. e. to extend (laxet) his *membrum uirile*, which was inert (frigida membria). The satyr wanted the traveller to enjoy *agrestem uitam* and tried to offer to him all the good things found in the woods (*silvarum optima quaeque*), i. e. to offer him Dryads\textsuperscript{10} in a rustic symposium. The traveller, however, refuses to drink the warm wine, and annoys the satyr, who sent him away with a pretext. The words *duplci monstro perterritus*, in line 19, are patently written in jest\textsuperscript{11}.

31. 7-12

\[
\text{Tunc indignantem mus hoc sermone fatigans}
\text{dispulit hostiles calliditate minas:
‘Non quia magna tibi tribuerunt membra parentes,
uiribus effectum constituere tuis.
Disce tamen breuius quae sit fiducia monstris,
ut faciat quicquid paruula turba cupit’.
}
\]

*Line 7: mus hoc Cannegieter, WitHo: iusto codd.*

\textsuperscript{10} Cf. e. g. Smith, *loc. cit.* and Murray (1988) 153.

Line 12: faciat: facias Apol.\textsuperscript{12}

In this fable, a mouse attacks an ox. The conjecture mus hoc is not justified, because we are faced with a normal case of Subjektswechsel: this has been understood by Gaide.

I would like to suggest that we should print the reading facias in line 12 and translate as follows: “Learn, however, the courage that tiny monsters have, so that you will do whatever our little band wants”\textsuperscript{13}.

36. 11-12

Mox uitulum sertis innexum respicit aris
admotum cultro comminus ire popae.

Line 11: sertis Cannegieter: sacris codd.

In this passage the poet describes the sacrifice of a calf. I would like to point out that Cannegieter\textsuperscript{14} has preserved the correct reading in line 11. The calf is imagined to have been garlanded\textsuperscript{15}: uitulum sertis innexum. Cf. Ovid. Tr. 5, 3, 3 innectunt tempora sertis.

37. 1-4

Pinguior exhausto canis occurrisse leoni
fert et insertis uerba dedisse iocis.
‘Nonne uides duplici tendantur ut ilia tergo
Luxurietque toris nobile pectus?’ ait.

\textsuperscript{12} For the readings of the Apologi Auiani, cf. my note on 38.5.

\textsuperscript{13} Gaide prefers the variant faciat, but the imperative disce supports facias: the ox must learn how courageous mice are, so that he will -this is of course said in jest- have to take orders from them.

\textsuperscript{14} It should be noted that Cannegieter used manuscripts in order to correct the text: cf. 32.5 victor B, Cannegieter (cf. Gaide’s apparatus). Cf. also 7.8 notam Pr, Cannegieter; 9.5 incertum T, Cannegieter.

\textsuperscript{15} Gaide does not accept Cannegieter’s conjecture, whereas Baehrens does. Victims of sacrifice were, as is well known, often garlanded. There would have been no need for Cannegieter to alter sacris unless he found the variant sertis.
Scholars have been puzzled by the meaning of the words *duplici tergo*. The transmitted text is, however, perfectly sound. The dog is imagined to be standing on a double ridge. Note also the employment of a pun. The noun *ilia* means both ‘flanks’ and *membrum uirile*. The dog states that his *membrum uirile* is erect (*tendantur*) as he stands on the ridge (*tergo*).

38. 1-6

*Dulcibus e stagnis fluuii torrente coactus*  
aequoreas praecps piscis obibat aquas.  
Illic squamigerum despectans improbus agmen  
exitium sese nobilitate refert.  
Non tulit expulsum patrio sub gurgite phyces  
verbaque cum salibus asperiora dedit:

*Line 6*: salibus: sociis 

Baehrens printed the reading *phyces* in line 5. I would like to suggest, however, that the correct reading in this passage is *phoca*. The seal (*phoca*) states that it is better than the fish since it would command a higher price if it were caught and sold.

The variant reading *sociis* also makes good sense. The seal speaks surrounded by his companions, i.e. other seals.

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16 *Cf.* Duff’s note *ad loc.*  
17 *Cf.* Lewis and Short, s. v. *tergum* II, B: “The back of anything spread out horizontally, as land or water”. *Cf.* also Virgil, G, I, 97.  
18 *Cf.* Lewis and Short, s. v. *ile* II, c: “Sing., the private parts”.  
19 *Cf.* Lewis and Short, s. v. *tendo* I, A, 2: “In part.: nervum tendere, in mal. part.”.  
21 *Cf.* VERG., *Georg.*, 4.432 *sternunt se somno diuersae in litore phocae*.  
22 The skin of seals was very valuable. The variants *salibus* is accepted by Gaide in the sense ‘railleries’, but there is no sarcasm in the seal’s speech. It is possible that the reading *salibus* refers to the sea. The seal is said to be in the midst of the sea: *cf.* Ov., *Met.* 15.286 *salibus [...] amaris*. For *cum*, *cf.* Lewis and Short, s. v., II B.
39. 7-16

Tunc litus rauco deflectens murmure culpam
inneritum flammis se pretium esse docet.
‘Nulla tuos’ inquit ‘petierunt tela lacertos,
uiibus adfirmes quae tamen acta meis;
sed tantum suetis ex cantibus arma coegi,
hoc quoque submisso (testor ut astra) sono’.
Ille reluctantem flammis crepitantibus addens
‘Hoc te maior’ ait ‘poena dolorque rapit;
am licet ipse nihil possis temptare nec ausis,
saeuior hoc, alios quod facis esse malos’.

Line 8: se pretium esse docet Baehrens: se docet esse prius codd.

This fable describes how a soldier decided to burn all his weapons. However, his trumpet declared that it was innocent and should not be burnt. The reader will note that Baehrens suggested the alteration se pretium esse docet in line 8. Textual alteration is nevertheless not necessary. We should place a full stop after esse and translate as follows: “Then a trumpet with a loud blare, deprecating all guilt, declared that it did not deserve the flames. ‘In former times (prius), never’, it said, ‘were your arms struck by missiles which you could say were hurled by strength of mine’”.

In line 15 Wopkens printed the reading ausis. The reader will note that Wopkens used manuscripts in order to correct the text of Avianus.

40. 1-2

Distinctus maculis et pulchro corpore pardus
inter consimiles ibat in arua feras.

Line 2: in arua: inire codd.
In line 2 Baehrens printed the reading *in arua*. I would like to suggest, however, that the correct reading in this passage is *inire*. The poet states that a leopard was about to mate (*ibat*23 *inire*24) among similar beasts25.

41. 15-16

Infelix, quae magna sibi cognomina sumens
ausa foret tantis nubibus ista loqui.

_Line 16: foret tantis: pharetratis v. l._

The poet describes how a jar is washed away by rain. It should be noted that the variant reading *pharetratis* makes perfect sense. The clouds are described as “quivered”. There is an allusion here to the constellation of *Sagittarius*, i.e. the Archer26. This constellation is connected with winter storms: *cf. Aratus 300 ff.* Avianus states in line 2 that the storm occurred in winter: *hibernis [...] aquis*.

2. NOTES ON THE SILVAE OF STATIUS

1, 1, 63-65

strepit ardua pulsu
machina; continuus septem per culmina montis
it fragor et magnae fingit vaga murmura Romae.

S. Bailey27 noted that this poem was written “in honor of Domitian’s colossal equestrian statue”. He argued that the mss. reading *fingit*28, in line 65, “is nonsense”, and suggested that we should accept the alteration *frangit*. I would like to point out,

23 *Cf. Lewis and Short, s. v. *eo* II, 5: “[...] to be about to do any thing [...] Poet. also with inf.”.
25 *Consimiles* refers to the fact that leopards mixed with lions; *cf. O.L.D.*, s. v. *pardalis*.
26 *Cf. Lewis and Short, s. v. *Sagittarius*, C.
27 *Cf. Shackleton Bailey (1987) 273*. I have used S. Bailey’s learned and interesting article as the starting-point of my paper.
28 *S. Bailey stated that “the popular vincit (Heinsius) makes the right sense”. It should be noted that Heinsius used manuscripts in order to correct the text of Propertius and Tibullus: *cf. Giornale Italiano di Filologia* 58, 2006, 90.
however, that textual alteration is not necessary, since the mss. reading makes perfect sense. The loud noise made by the “hammering” (so S. Bailey) “makes an imitation of”, “counterfeits” (cf. O.L.D. s. v. fingo, 1, b) the loud noise made by Rome Murmura denotes here the loud noise made by Rome (synonymous with fragor; cf. Lewis and Short, s. v. murmur); vaga means here not “rumeurs, incertaines” (so Frère-Izaac), but “-ranging around”, “roaming”, “reverberating”: for vagus so used, cf. Deferrari-Egan, Conc. Stat., s. v. 29.

To sum up: S. Bailey believed that fingit was “nonsense” because he took vaga murmura to mean that “the noise of the city comes through faintly and fitfully”. In reality, vaga murmura means “thundering noises” (murmura is synonymous with fragor) “that reverberate (vaga)”, wherefrom it follows that; murmura and fragor being synonyms in line 65, fingit is le mot juste.

1, 3, 29-33

Hic aeterna quies, nullis hic iura procellis,
nunquam fero aquis. Datur hic transmitere uisus
et uoces et paene manus. Sic Chalcida fluctus
expellunt reflu, sic disociata profundo
Bruttia Sicanium circumspicit ora Pelorum.

S. Bailey 30 notes that “the river Anio flows between the two parts of Vopiscus’ villa but does not sunder them”. S. Bailey is, however, puzzled by the comparison “with the Euripus and the Straits of Messina”. He concludes his argument as follows: “Read nec … nec. No Euripus or Straits of Messina here (hic 30)”. Textual alteration is, however, not warranted. Statius means that the river Anio is very narrow where it

29 It is also worth noting that prof. G. Giangrande has pointed out to me that the mss. reading montis, in line 64, is correct. The seven hills of Rome (septem culmina) are considered to be the culmina of one single mountain: cf. I, 1, 58 Alpini culmina dorsi.

Note the elegant hyperbole expressed by fingit: the fragor made by the hammering in the yard was just as loud as the proverbially loud noise produced by Rome. The conjecture vincit introduces a truisim absolutely unworthy of Statius, i. e. would state that the noise produced by outlying Rome was, within the yard, made inaudible by the loud hammering. For the “noises or Rome” cf. the material collected by Friedländer and Courtney in their commentaries ad Iuv., 3, 232 ff.
flows through the villa. Thus the river Anio is compared to the narrow stretch of water which flows between Chalcis and Boeotia, and to the straits of Messina.\footnote{On refluus used by Statius, cf. Lewis and Short, s. v. Sic is defended by Frère-Izaac in their Budé edition: however, they are puzzled by the variant fluuii.}

\begin{verbatim}
1, 3, 70-74
Illic ipse Anien et fonte relictro
nocte sub arcana glaucos exutus amictus
huc illuc fragili prosternit pectora musco,
aaut ingens in stagna cadit uitreasque natatu
plaudit aquas.
\end{verbatim}

S. Bailey\footnote{Op. cit., p. 274.} points out that scholars have been puzzled by the meaning of line 72. Textual alteration is once again not necessary. The river-god is said to lay (prosternit) his chest on fragile moss, after he has taken his clothes off and cast them here and there (huc illuc) in his cave (antris).\footnote{For soft moss, cf. Ov., Met. 8, 563 mollis tellus erat umida musco. For a bed made of grass, cf. White (2002) 104.}

\begin{verbatim}
1, 6, 70-71
Hoc plaudunt grege Lydiae timentes,
illic cymbala tinnulaceque Gades.
\end{verbatim}

S. Bailey commented as follows: “What timentes represents I do not know, but surely anything would be better than the vulgate tumentes: cf. Ovid. Her. 11. 39 tumescebant vitiai pondera ventris”. It should be noted, however, that the reading tumentes makes perfect sense. The Lydian women are said to be excited (timentes).\footnote{Note that Statius has employed the poetic plural: cf. White (2002) 142. We must put a comma after illuc. For exactus amicitus, cf. Stat., Theb. 6, 836 amicitus exuitur (“faite tomber”: Lesueur in his Budé edition).}

\begin{verbatim}
31 On refluus used by Statius, cf. Lewis and Short, s. v. Sic is defended by Frère-Izaac in their Budé edition: however, they are puzzled by the variant fluuii.
35 Cf. Lewis and Short, s v. tumeo II, A: “To swell, be swollen with passionate excitement, to be excited”. Cf also O.L.D. s. v. tumeo, 3. For tumens, cf. Theb. 3, 600 and 7, 23.
\end{verbatim}
1, 6, 70-71

placido lunata recessu
hinc atque hinc curuas perrumpunt aequora rupes.

S. Bailey\textsuperscript{36} says that “Statius describes a crescent-shaped bay formed by two cliffs, one at either side of the entrance”. He then suggests that curuas should be altered into curuae. Textual alteration is, however, not necessary. Statius has employed adjectival \textit{enallage}\textsuperscript{37}. Thus the rocks are said to be curved (\textit{curuas}\textsuperscript{38}) in that they are arranged in a curve constituting the shore.

2, 2, 150-153

Non tibi sepositas infelix strangulat arca
duitias auidique animum dispended torquent
faenoris: expositi census et docta fruendi
temperies.

S. Bailey\textsuperscript{39} noted that scholars have been puzzled by the meaning of this passage. I would like to suggest that perfect sense can be restored to the transmitted text if we understand that Statius means that the loss of money (\textit{dispendia} … \textit{faenoris}) torments the mind of a greedy man (\textit{auidi}).

2, 3, 27-30

Depromit pharetra telum breue, quod neque flexis
cornibus aut solito torquet stridore, sed una
emisit contenta manu laeuamque soporae
Naidos auersa fertur tetigisse sagitta.

\textit{Line 29:} soporae Krohn: -rem \textit{M} laeuamque soporem \textit{v. l.}


\textsuperscript{37} For another case of adjectival \textit{enallage}, \textit{cf.} White (2002) 164.

\textsuperscript{38} \textit{Cf.} Lewis and Short, s. v. \textit{curuus} I: “litora Cat. 64, 74”. The bay is crescent-shaped (\textit{lunata aequora = curu litoris ora II, 1, 100}). S. Bailey, in the \textit{Appendix} to his Loeb edition, accepts \textit{curuas} without being aware of the \textit{enallage}.

S. Bailey\textsuperscript{40} notes that “Diana woke Phoeloe up from her ill-timed and dangerous drowse”. I would like to point out that the variant reading \textit{laeuumque soporem} makes perfect sense. An arrow hit the left temple\textsuperscript{41} of the Naiad.

3, 3, 76-78

\textit{Praecipuos sed enim merito surrexit in actus}
\textit{nondum stelligerum senior dimissus in axem}
\textit{Claudius et longo transmittit habere nepoti.}

S. Bailey explained that “Etruscus’ father had begun his service under Tiberius”. He added that Gaius retained him and “Claudius promoted him and handed him on to Nero”. Vollmer followed Barth in explaining \textit{nepoti} as a collective singular\textsuperscript{42}. This makes good sense. Etruscus’ father was passed on to distant (\textit{longo})\textsuperscript{43} descendants (\textit{nepoti}).

3, 3, 179-180

\textit{Haud aliter gemuit †peiruria† Theseus.}
\textit{litora qui falsis deceperat Aegea uelis.}

S. Bailey\textsuperscript{44} notes that “per Sunia (Polster) seems the best correction of \textit{periuria}”. I would like to point out that textual alteration is not necessary. Theseus is said to have lamented his broken oath (\textit{periuria}), since he had deceived the Aegean shore (\textit{litora … Aegea})\textsuperscript{45} with false sails.

\textsuperscript{40} (1987) 275.
\textsuperscript{41} Cf. Lewis and Short, s. v. \textit{sopor} II, E: “The temple of the head … \textit{laeus}, Stat. 2, 3, 29”. The passage is correctly understood in Forcellini, s. v. \textit{sopor} II 4. For mistaken hypotheses, cf. the \textit{apparatus criticus} in the edition by Frère-Izaac.
\textsuperscript{42} For other examples of the collective singular, cf. White (2002) 141.
\textsuperscript{43} Cf. Lewis and Short, s. v. \textit{longus} I, B: “In partic., far off, remote, distant”. S. Bailey stated that Markland read \textit{Neroni} instead of \textit{nepoti}. It should be noted that Markland used manuscripts in order to correct the text of Propertius: cf. White (2002) 71, n. 3.
\textsuperscript{44} Op. cit., 277.
\textsuperscript{45} Cf. Lewis and Short, s. v. \textit{Aegeus} (2): “adj. i.q. \textit{Aegaeus}”. Theseus’ father, on the Aegean shore, died because of the false sails.
4, 1, 25-35
Moribus atque tuis gaudent turmaeque tribusque
purpureique patres, lucernque a consule ducit
omnis honos. Quid tale, precor, prior annus habebat?
Diec age, Roma potens, et mecum, longa Vetustas,
dinumera fastos nec parua exempla recense,
se qua sae sola meus dignetur uincere Caesar:
ter Latio deciesque tuit labentibus annis
Augustus fasces, sed coeptit sero mereri:
tu tuuenis praegressus auos. Et quanta recusas,
quaeta vetas! Flectere tamen precibus senatus
promittes hune saepe diem.

S. Bailey noted that this “poem celebrates Domitian’s seventeenth consulship in
95”. He added that *auos* in l. 33 is usually understood as “forefathers”. This makes
perfect sense. Domitian is said to have surpassed his ancestors while he was still a
young man.

4, 4, 70-73

propris tu pulcher in armis

ipse canenda geres paruoque exempla parabis

magna Getae, dignos quem iam nunc belliger actus

poscit auus praestatque domi novisse triumphos.

S. Bailey takes *domi* to be a locative (“lets him get acquainted with triumphs at
home”). However, those who take *domi* “as genitive” (S. Bailey *ad loc.*) are right, on
account of the context: *domi triumphos* would mean “the triumphs of his family”:
*cf.* lines 74 f. *parentem, stemmate materno*: “famille patricienne”, Frère-Izaac *ad loc.*
The genitive *domi* re-appears in later Latin: *cf.* *Thesaurus Lingua Latinae*, s. v., 1949,
52 ff. Here in Statius it is evidently an archaism or colloquialism: *cf.* H. J. van Dam,

4, 5, 9-12

nunc cuncta ueris frondibus annuis

crinitur arbos, nunc uolucrum noui

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that the kingdoms of Africa speak about her Numantine ancestors (*Numantinos … auos*).

47 *Cf.* Lewis and Short, s. v. *domus* II, B: “A household, family, race”. 

questus inexpertumque carmen
quod tacita statuere bruma.

S. Bailey noted that scholars have been puzzled by the meaning of *statuere*. I would like to point out that *statuere*\(^48\) means here “stopped”. The birds are said to have stopped their song during winter. Statius is referring to the song of the nightingale\(^49\).

4, 5, 25-28

Cum tu sodalis dulce periculum
conisus omni pectore tolleres,
ut Castor ad cunctos tremebat
Bebryciae strepitus harenae.

S. Bailey noted that scholars have been puzzled by the meaning of *tolleres*. I would like to suggest that *tolleres* means here “removed”\(^50\). Statius states that Septimius removed the burden of “sweet risk”.

4, 8, 14-16

Macte, o iuuenis, qui tanta merenti
das patriae! Dulcis tremit ecce tumultus
tot dominis clamata domus.

S. Bailey noted that scholars have been puzzled by the meaning of this passage. Textual alteration is, however, not necessary. The house is said to tremble at the sweet noise (*dulcis*\(^51\) ... *tumultus*) made by the children.

Ennius stated that Africa trembled at the terrible tumult: *Africa terribili tremit horrida terra tumultu* (= Ann. v. 311 Vahl.)\(^52\).

\(^{48}\) Vollmer explains the word as “ersonnen”; “ont composé”: Frère-Izaac; *cf.* Forcellini, s. v. *statuo* i, 4 (“sistere”, “intermittere”). *Cf.* also Lewis and Short, s. v. *statuo*, I, B.

\(^{49}\) *Cf.* White (1979) 9 ff. The nightingale was imagined to have sung a beautiful lament.

\(^{50}\) *Cf.* Lewis and Short, s. v. *tollo* II: “To take up a thing from its place, to take away, remove”. S. Bailey translates *tollerences* as “strove to buoy up”, “lifted”.

\(^{51}\) Note the use of the adjectival *enallage*. The adjective *dulcis* refers to the children.

\(^{52}\) For this passage *cf.* S. Bailey’s Loeb edition, *Appendix, ad loc*. Statius (*oppositio in imitando*) has humorously and pointedly reversed Ennius’ *terribili* into *dulcis*. *Dulcis tumultus* is of course an
5, 2, 107-110

S. Bailey explained that “reus is the friend whom young Crispinus is defending”. I would like to suggest that Statius has employed the ablative of cause. We should translate as follows: “and due to you (te) the defendant himself was not afraid”.

5, 2, 165-167

S. Bailey explained that “the emperor will put Crispinus through all the stages of civilian advancement up to the consulship”. I would like to suggest that the verb *perferre* means here “go through” (cf. O.L.D., s.v., 5, b) all the different career grades.

S. Bailey changes *perferre* into *properare* in his Loeb edition. Frère-Izaac take *perferre* to mean “franchir”.

5, 3, 231-233

S. Bailey explained that Statius is referring here to the Capitoline festival.

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53 At Ovid. Her. 2.104 *nobis* means “due to me”: cf. White (2006) 193. Cf. Kühner-Stegmann, I, p. 380 and 394 f. S. Bailey cannot understand the meaning of *te*, which changes into *et* in his Loeb edition, and which was altered into *tunc* by Leo, followed by Frère-Izaac.

54 Cf. Lewis and Short, s. v. *gradus* II, B, 2: “Trop, a step, degree in tones, in age, relationship, rank ... a senatario gradu longe absesse”.

**HEATHER WHITE**

Too many conjectures (see S. Bailey, *art. cit.* and lastly Gibson *ad loc.*) have desfigured this passage, which is correct, as Frère-Izaac have understood. It remains to be added that the adverbial *dulce* (often used by Statius) is ironical, and that *caperes*, misunderstood by Frère-Izaac, means “would have taken”, as S. Bailey correctly understood (*cf.* Lewis and Short, *s. v.* capio, I, 11).

4. BIBLIOGRAPHY