

εἰ δὲ δοκεῖ λόγου γ' ἕνεκα μὴ ἀτυχῇ τὸν περὶ πάσης τῆς πολιτείας γενέσθαι λόγον. In the only other case in Plato (*Laws* 10, 905A2) it means "unfortunate."

Adoption of the adjective would in the first place help us to get rid of a slightly awkward future tense. The case of Thuc. 5. 26<sup>2</sup> (cited by Kühner-Gerth, I, 172), καὶ τὴν διὰ μέσου ξύμβασιν εἴ τις μὴ ἀξιῶσει πόλεμον νομίζειν, οὐκ ὀρθῶς δικαιοῦσαι, is not quite the same, since in the Plato passage the element of expectation does not extend to the protasis.

Secondly, though Proclus does not quote

the rest of the sentence, we may suspect that instead of ἀτυχῆσει he read ἀτυχῆς, ᾧ . . . In most pretransliteration copies this would be identical with ἀτυχήσῃ and almost identical with ἀτυχῆσει. It would eliminate the extremely unusual indefinite ποτέ at the beginning of a clause. I have found no comparable case in the meaning "ever"; it occurs once in the rather different sense, "There was a time when . . ." in Demosth. 36. 50.

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### JUVENAL 2. 78–81 AND VIRGIL'S PLAGUE

Cretice, perluces! dedit hanc contagio labem  
et dabit in plures, sicut grex totus in agris  
unius scabie cadit et porrigine porci  
uvaeque conspecta livorem ducit ab uva [2. 78–81].  
81 confecta Mon 23475 contacta V10<sup>1</sup>

Juvenal's denunciation of the effeminate Creticus and his diaphanous clothes (2. 66–82) reaches its climax in lines 78–81. In contrast to the preceding twelve lines, with their rhetorical questions, exclamations, brief dialogue, and staccato sentences, these lines flow smoothly to their end. Their regular caesurae, rhythmic line endings, euphony, and final -ā rhyme suggest Virgilian prosody; and when the subject matter and word choice are considered, it seems that Juvenal did intend to bring Virgil to mind.

In *Georgics* 3. 440–566, Virgil's description of the diseases that can affect sheep (440–77) leads into his poignant account of the plague that swept down from the Alps into Italy,<sup>2</sup> destroying every kind of animal, making a mockery of man's religion and of his medicine, and finally killing man himself; at least, men rash enough to wear the contaminated fleeces, *invisos amictus* (563), whose limbs were attacked by an *imundus sudor* (564), and finally by an accursed fire: "contactos artus sacer ignis edebat" (566). In describing the sheep's diseases, Virgil begins with the

words *turpis oves temptat* SCABIES (441); in line 469, he advises the preventative slaughter of sickly sheep, before *dira . . . serpant* CONTAGIA; otherwise, the whole flock may be lost: *GREGEMQUE simul CUNCTAMQUE ab origine gentem* (473); just as when the grim plague raged in the heat of autumn, *totoque autumnu incanduit AESTU* (479), killing *genus omne . . . pecudum*, including pigs (*quatit aegros/tussis anhela SUES* (496–97)), and finally sheep: *balatu pecorum . . . / . . . sonant ripae* (554–55), and *ne tondere quidem morbo inluvieque peresa / vellera* (561–62).

Juvenal, I suggest, deliberately recalls Virgil's famous plague in the first two similes that describe Creticus' exhibitionism; *contagio, grex totus, scabie, cadit* (cf. the dramatic and similarly placed *cecidit* in 488), and *porci*, all appear in Virgil's account, as do *amictu* (2. 82) and the sweaty, summer heat: *sed Julius ardet, aestuo* (2. 70–71). Thus Juvenal emphasizes the extent of Creticus' corrupting influence by recalling the Virgilian plague, with its widespread, incurable infection and its horrifying results; the spread of moral perversion being equally insidious.

On line 79, the scholiast quotes Virgil *Ecl.* 1. 50: *nec mala vicini pecoris contagia laedent*; possibly in Juvenal's mind, but insignificant beside the full description of

1. The text of U. Knoche, *D. Iunius Iuvenalis Saturae* (Munich, 1950), p. 10.

2. As seen in the rites of 532–33.

*contagia* in the *Georgics*. It is also possible that Juvenal might have referred to Lucretius' account of the plague of Athens (6. 1139 *ad fin.*);<sup>3</sup> however, the only parallels are phrases first imitated by Virgil, who incorporated much of the language and atmosphere of Lucretius' description in his own narrative; for example, the striking final words *sacer ignis*, in Lucr. 6. 660 and 1167, and *contagia morbi* in 1236. Indeed, no separate borrowings by Juvenal are discernible. Rather, Juvenal emphasizes the rustic imagery, both with the three similes, and with the antithesis of line 74: *montanum positus audiret vulgus aratris*. But in direct contrast to Virgil's humane, sympathetic treatment of the suffering animals, Juvenal's similes suggest a more satirical symbolism; Creticus' victims are sheepish gluttons and purple-faced drunkards.

However, the third simile is less easily evaluated, with its variant reading for *conspecta*. Certainly the hyperbole in *conspecta*, and its association with the visual contamination by Creticus, together with P's authority, make the reading seem acceptable. However,

the hyperbole is less effective when one considers the triteness of the proverb, *uva uvam videndo varia fit*,<sup>4</sup> and the Virgilian atmosphere of the passage suggests that V's *contacta* is the better reading; besides echoing *contactos* in the last line of *Georgics* 3, its link with *contagio* helps to integrate the theme of the passage; and considering Juvenal's liking for the unexpected, and his penchant for parody,<sup>5</sup> a Virgilian reminiscence that avoided the obvious proverb would seem likely. By contrast, the third possibility, *confecta*,<sup>6</sup> merely spells out the obvious, unlikely in Juvenal. Admittedly, it is easy to accept P's reading, and to treat the third simile as Juvenal's own use of a well-worn but humorous conceit; however, as Elizabeth Thomas showed in her study of *Ovidian Echoes in Juvenal*,<sup>7</sup> probable imitations can well influence textual decisions, and in this case the imitation seems very probable.

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3. Cf. W. Liebeschuetz, "Beast and Man in the Third Book of Virgil's *Georgics*," *G. and R.*, XII (1965), 74.

4. Quoted by A. J. Macleane, *Juvenalis et Persii Satirae* (London, 1867), p. 32. He also mentions a Persian proverb, "One plum gets colour by looking at another." He reads V's *contacta* in his text.

5. For parody, cf. D. Joly, "Juvénal et les *Géorgiques*," in *Hommages à Jean Bayet*, *Latomus*, LXX (1964), 290-308;

also, F. J. Lelièvre, "Parody in Juvenal and T. S. Eliot," *CP*, LIII (1958), 22-26. This passage is mentioned neither by Lelièvre nor by Joly nor by any of the authors she cites.

6. Recently adopted by P. Green, *Juvenal: The Sixteen Satires* (Baltimore, 1967), p. 83. Modern editors accept P's *conspecta*.

7. In *Ovidiana*, ed. N. I. Herescu (Paris, 1958), esp. p. 523.

## AN "INDO-EUROPEAN CONSTRUCTION" IN ARCADIAN

In his recent article, "An Indo-European Construction in Greek and Latin" (*HSCP*, LXXI [1966], 115-19), Calvert Watkins has drawn renewed attention to instances where a compound verb is iterated in a closely following resumptive employment by the corresponding simplex (or occasionally its quasi synonym). Watkins discusses the Greek and Latin material gathered by J. Wackernagel (Attic legal epigraphic *εγκτησασθαι—καταται* and *υποθεμενω—τιθηται* in *IG*, II, 17. 36-42, with literary Attic parallels), W. Clausen (Latin literary attestations, typically Catullus *consurgite—surgere*), and E. Fraenkel (Greek

instances and especially Latin, notably *occisit—caesus* in the Twelve Tables). He agrees with Fraenkel that the phenomenon is in origin linguistic and popular rather than stylistic and literary, pointing to its perceptibly archaic and preterliterary presence in Attic and early Latin legal usage. He argues for literary convention as the reason for its apparent avoidance in Homer on the one hand, and studied elaboration in Latin poetry on the other. While offering no additions to the previously recognized classical attestations, Watkins introduces a *tertium comparationis* in the form of Hittite, where legal usage of a