

Silenus could sing prophetically of Gallus, as (on any view of the eclogue) he does, *a fortiori* Apollo could too.

Nor is there anything surprising in the late revelation of Apollo's role. In line 67 we have been told that Linus likewise sings Apolline song (*diuino carmine*), and the final advantage of the Scaliger–Heyne transposition is that it brings into juxtaposition the divine nature of the singing of these two comparable figures,²⁰ a juxtaposition to which the repetition of the god's names in successive lines is no objection (see e.g. Callim. *Hymns* 2.31–2, 4.8–9).

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²⁰ For the tradition linking Linus and Silenus see Ross, chapter 2.

A NOTE ON PROPERTIUS 1.10.3: *IUCUNDA VOLUPTAS*

O iucunda quies, primo cum testis amori
affueram uestris conscius in lacrimis!
O noctem meminisse mihi *iucunda uoluptas*,
o quotiens uotis illa uocanda meis,
cum te complexa morientem, Galle, puella
uidimus et longa ducere uerba mora!

Propertius 1.10.1–6

Commentators have generally been content to cite parallels for the phrase *iucunda uoluptas* at Propertius 1.10.3 without drawing attention to an interesting resonance which it may evoke.

The somewhat tautological combination of the noun *uoluptas* and the adjective *iucundus* in grammatical agreement is in fact rare in extant Latin literature. It is used by Cicero to describe the most delightful pleasure which a reader can derive from reading accounts of the lives of great men;¹ it is employed in the pseudo-Virgilian *Aetna* to refer to the consequences of a man's knowledge of the workings of the universe;² but the most striking parallel occurs at the start of Lucretius, *De Rerum Natura* book 2 (1–4):

Suave, mari magno turbantibus aequora ventis,
e terra magnum alterius spectare laborem;
non quia vexari quemquamst *iucunda voluptas*,
sed quibus ipse malis careas quia cernere suave est.

A comparison is surely invited by the fact that the same unusual phrase is employed in the same, highly emphatic position at the end of the hexameter; indeed, in the third line in each case. Lucretius states that it is not that any man's troubles are in themselves an *iucunda uoluptas*, but that it is pleasant to observe (*spectare, cernere*)

¹ Cic. *Fam.* 5.12.5: 'Etenim ordo ipse annalium mediocriter nos retinet quasi enumeratione fastorum; at viri saepe excellentis ancipites varique casus habent admirationem expectationem, laetitiam molestiam, spem timorem; si vero exitu notabili concluduntur, expletur animus iucundissima lectionis voluptate.'

² *Aetna* 247–51:

... et quaecumque iacent tanto miracula mundo
non congesta pati nec aceruo condita rerum,
sed manifesta notis certa disponere sede
singula, diuina est animi et iucunda uoluptas.

those ills from which one is free. It is to be recalled that in 1.10.1–10 Propertius envisages himself as having been in the position of observer of Gallus' amatory dalliance (*testis amori / affueram* (1–2); *uidimus* (6)); he could not tear himself away from the sight (*non tamen a uestro potui secedere lusu* (9)). We are being invited to think that Propertius, too, is observing the misfortunes of another man; misfortunes which the elegist does not consider himself to share (and which we might not otherwise have guessed to be misfortunes, from the way they are described—though perhaps the ambiguous image of tears (*lacrimis*) at the end of line 2 should already have alerted us to the possibility). The transference of the image from Lucretius to its new, amatory context is eased by Propertius' frequent usage of the so-called 'sea of love' trope,³ the development of which in Greek and Latin literature has been surveyed by Murgatroyd in a recent number of this journal.⁴ It is interesting to note, with Murgatroyd, that Catullus 64.62 (*magnis curarum fluctuat undis*) combines the 'sea of love' trope with the image of a figure looking out to sea;⁵ in this context it is of course the spectator, Ariadne, who is feeling love's pain.

A further link to Lucretius is provided by Propertius' adopting a didactic tone in 1.10, claiming to be able to aid the lover at each stage of his affair (lines 15–18), and making a number of more specific recommendations (lines 21–28). Whereas Lucretius claims to dispel vain fears by applying the clear light of reason (2.54–61), the inspiration for Propertius' role as *praeceptor amoris* is particularly appropriate in the context: he draws upon the practical experience gained during his affair with Cynthia.⁶

Lyne⁷ has already drawn attention to the curious nature of Propertius' effusive exclamations of delight and protestations of friendship in 1.10 in the light of the hostility expressed towards Gallus in 1.5, where he is recorded as having had the temerity to rival Propertius for Cynthia's affections. He suggests that 1.10 should be read ironically, as an expression of Propertius' spiteful triumph on seeing that Gallus is now ensnared: 'What we have here is *Schadenfreude*, malicious glee. The joy is at Gallus' discomfiture; the protestations of friendship, the enthusiastic expressions of pleasure at Gallus' happiness are all an elaborate irony'.⁸

Lyne's argument that the poem is to be read ironically in the context of ongoing romantic rivalry between Propertius and Gallus is, I think, supported by the former's verbal and contextual recollection of Lucretius 2.3, which emphasizes the pleasure to be gained from the observation of other people's adversities. The intertext clearly invites a sceptical interpretation of Propertius' joy at Gallus' lovemaking.⁹

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³ For example Propertius 2.12.7–8, 2.14.29–30, 3.24.9–17.

⁴ P. Murgatroyd, 'The Sea of Love', *CQ* 45 (1995), 9–25, especially pp. 19–22 for the use of the trope by the elegists of the Augustan period.

⁵ Murgatroyd, *op. cit.*, p. 19.

⁶ Prop. 1.10.19–20:

Cynthia me docuit semper quaecumque petenda
quaeque cauenda forent: non nihil egit Amor.

⁷ R.O.A.M. Lyne, *The Latin Love Poets* (Oxford, 1980), pp. 110–4.

⁸ Lyne, *op. cit.*, p. 113.

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