

Valerius Flaccus, Buch 1–4

Korrekturvorschläge zum Text / Notes on the text

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1.64–70 *mox taciti patuere doli nec uellera curae
esse uiro sed sese odiis inmania cogi
in freta. qua iussos †sectantem† quaerere Colchos
arte queat? nunc aerii plantaria uellet
Perseos aut currus et quos frenasse dracones
creditur ignaras Cereris qui uomere terras
imbuit et flaua quercum damnauit arista.*

Jason realizes that Pelias wants to destroy him by making him undertake a voyage to Colchis.

To replace the corrupt *sectantem* some have suggested a finite verb like *secatur* or *scitatur*, but Liberman (p. 149) is justified in saying that such a verb would be otiose because the deliberative subjunctive *queat* is adequate by itself to express the sense. The most favoured solution has been *sed tandem*, which is likewise rejected by Liberman but may nevertheless be right: this use of *tandem* is idiomatic (see *OLD* 1b and Austin's note on Verg. *Aen.* 1.369), and *sed* is unobjectionable since (a) its position in its clause can be amply paralleled in Valerius (see Langen's note on 2.150), (b) the repetition of *sed* in consecutive lines is quite acceptable, because each gives good sense in its clause. Liberman's own suggestion *distantes* gives feeble sense and is palaeographically incredible; moreover, it entails the alteration of *iussos* to *iussus*, which is the reverse of an improvement. If an alternative to *sed tandem* were to be considered, I should suggest *iussos sed trans m<are> quaerere Colchos*. The problem facing Jason was to find a means of transport across the sea, since he could not travel by air like Perseus and Triptolemus.

1.156–157 *talia c o n a n t i laeuum Iouis armiger aethra
aduenit et ualidis fixam erigit unguibus agnam.*

* Text und Apparat nach Ehlers (Stuttgart 1980). Andere im Folgenden zitierte Ausgaben: Burman (Leiden 1724), Schenkl (Berlin 1871), Langen (Berlin 1896/97), Mozley (Cambridge Mass./London 1934), Courtney (Leipzig 1970), Liberman (Buch 1–4, Paris 1997).

Liberman's edition marks an important advance both in the presentation of the manuscript evidence and in the establishment of the text; the notes appended to it constitute a valuable critical commentary.

Notes in German are by Delz, notes in English by Watt, but each has profited from the comments of the other.

Jason, planning to force young Acastus to accompany him on his voyage, receives a favourable omen.

Liberman (p. 153) calls the paradosis *conanti* “inepte”, and points out that the conjecture *iactanti* (which has found some favour) is contradicted by *et secum* in 150; like some other modern editors, he adopts the old conjecture *cunctanti*. I do not believe that *talia cunctanti* can mean “tandis qu’il hésitait ainsi” (one expects *sic* instead of *talia*); it is certainly not justified by *multa cunctatur* (1.757), and is quite different from *cunctantem gressus* (2.93). But is *conanti* really “inepte”? The dictionaries do not do justice to the occasional use of *conari* in the sense of “scheme”, “plan”; see Cic. *Verr.* I 5 *quodsi, quam audax est ad conandum, tam esset obscurus in agendo*, *Catil.* 1.15 *nihil agis, nihil adsequeris, neque tamen conari ac uelle desistis*, *Cael.* 60 (*Clodium*) *incipientem furere atque conantem*; Sen. *Dial.* 6.11.5 *immortalia, aeterna uolutat animo ... cum interim longa conantem eum mors opprimit*.

1.525–527 *flecte ratem motusque, pater, nec uulnere nostro
aequora pande uiris; ueteris sat conscia luctus
silua Padi et uiso flentes genitore sorores!*

Sol als Vater des Aeetes beschwört Jupiter, die Ausfahrt der Argonauten zu verhindern. Er hat schon früher um einen Sohn trauern müssen.

uiso in 527 ist mir schon lange suspekt, ohne dass ich irgendwo einen Zweifel ausgedrückt gefunden hätte. Jetzt aber lese ich bei Liberman 165 n. 115 «*uiso ... genitore, si le texte est correct, ne s’explique que par allusion à la solidification par le soleil des larmes d’ambre versées par les Héliades sur la mort de leur frère Phaéton: voir Ovide, Met. 2,364–365*». Man hätte damit wieder eine der oft behaupteten Undeutlichkeiten des Dichters. Dass Valerius die Erzählung Ovids präsent hatte, ist offensichtlich, nur möchte ich eine andere Stelle als ‘Quelle’ heranziehen. Die Heliaden bestatten ihren Bruder und verfassen für ihn eine Grabinschrift, 2,325–328. Die Begründung folgt anschließend mit einer echt ovidischen Spielerei: *nam pater obductos luctu miserabilis aegro / condiderat uultus, et, si modo credimus, unum / isse diem sine sole ferunt: incendia lumen / praebabant aliquisque malo fuit usus in illo. Aus pater ... miserabilis* kann für den zitierenden Dichter *miserio ... genitore* gewonnen werden.

1.645-649 *quotiens mox rapta uidebo
uela Notis plenasque malis clamoribus undas!
non meus Orion aut saeuus Pliade Taurus
mortis causa nouae: miseris tu gentibus, Argo,
fata paras.*

Neptune foresees many deaths from shipwreck now that men have started to sail the seas.

Mozley translates *malis clamoribus* by “cries of affliction”. D. R. Shackleton Bailey (*HSCP* 81, 1977, 201) finds this “hardly conceivable Latin”, and (like

Heinsius before him) would alter *malis* to *aliis*: “the cheerful shouts of the sailors ... would change to cries of despair”. Liberman also reads *aliis* but gives it a different sense, “des cris inconnus jusqu’alors”. This fits the context and may well be right (for this sense of *alius* see *OLD* 7), but a possible alternative might be *nouis*, a word used again, by intentional repetition, in 648 (at 2.180–183 *nouus* occurs twice in four lines); at Sen. *Phaedr.* 305 *noua* has become *mala* in one branch of the tradition (both *nou* and *mal* consist of 6 minims).

1.670–674 *seu casus nox ista fuit seu, uoluitur axis*
ut superum, sic †staret opus†. tollique uicissim
pontus †habet†, seu te subitae noua puppis imago
armorumque hominumque truces consurgere in iras
impulit e. q. s.

Three alternative explanations of the storm at sea: chance (*casus*), the regular alternation of storm and calm, and the anger of Neptune at the sight of the Argo.

This is a much-discussed passage. Anyone who reads the two latest discussions, that of A. J. Kleywegt in *Mnem.* 42 (1989) 436ff., and that of Liberman (pp. 169ff.), could reasonably conclude that both *opus* and *habet* are corrupt. For the latter the old emendation *auet* “is a simple change but not suitable in sense” (E. Courtney, *CR* 15, 1965, 154). Much more suitable, I submit, would be *amat* in the sense of *solet* (*OLD* 12); at Ov. *Trist.* 4.4.21 and *Fast.* 6.294 forms of *amare* and *habere* are variants. Then *staret opus* will conceal the infinitive *stare* followed by another word, possibly an adjective ending in *-us*; I suggest *aequus*, “level”; for the *q/p* interchange see *ThLL* X 2,1223,71.

2.493–494 *auxerat haec locus et facies maestissima c a p t i*
litoris et tumuli caelumque quod incubat urbi.

The shore on which Hesione was exposed.

Langen takes *capti* literally (“quod occupatur a monstro, quasi urbs ab hoste”), Liberman (p. 207) metaphorically, as in *captus morbo* or *peste*, there being an allusion to the pestilence described in 475ff.; the latter also suggests emending to *carpti* (in the sense of *uexati*). It is not certain that there was any allusion, either to the monster or to the pestilence; a picturesque epithet like Heinsius’s *uasti* would be quite acceptable. As an alternative to this I suggest *curui*; this is a “perpetuum epitheton litorum” (Seru. ad Verg. *Aen.* 3.16; cf. *ThLL* IV 1550, 79ff.), but the shore in question has already been so described at 451f. *litora blando / anfractu sinuosa*.

3.83–85 *Bistonas in medios ceu Martius exilit astris*
currus ubi ingentes animae clamorque tubaeque
sanguineae i u u e r e deum e. q. s.

sanguineae L: -n(a)e VS

“Il y a peut-être lieu de lire, à la place de *iuuere, ciuere*, qui entre mieux dans la suite des idées: Mars répond rapidement (cf. *non segnius*) à la sollicitation, l’appel des armes”, Liberman (p. 219). Certainly *iuuere*, “ont exercé leur charme”, “filled with joy” (Mozley), seems feeble. But, as Liberman himself points out, the perfect *ciui* is a very rare form, being found in Classical verse only once, at Ov. *Met.* 7.248, where it is a (very probable) conjecture of Heinsius. It is possible that Valerius wrote the compound *exciuere*, and that a trace of the original initial letter survives in the ending of *sanguineae*, which should really (as Jortin guessed) be *sanguineum*; this is an epithet of Mars at Verg. *Aen.* 12.332 and Ov. *Rem.* 153.

3.163–165 *ac ueluti magna iuuenum cum densa securi
silua labat cuneisque gemit graue robur adactis
iamque abies piceaeque ruunt, sic e. q. s.*

Langen vertauscht im Vers 163 die Stellung von *magna* und *densa* nach einem von Schenkl, *WS* 5 (1883) 141 veröffentlichten Vorschlag van Lenneps; denn *magna* als Attribut zu *securi* ist zu trivial, wie auch Liberman feststellt. Er schlägt *ualida* vor, das nach *ueluti* ausgefallen und falsch ersetzt worden sein könnte. Ich vermute eher, einer speziell dichterischen Verwendung von *multus* entsprechend, *multa ... securi*. Sil. 5,507 *multa deuicta securi (quercus)*. Ferner z.B. Hor. *Carm.* 3,23,14 *multa caede bidentium*. *Epod.* 2,31 *multa cane*. Stat. *Theb.* 7,502 *multo ... latus praefulgurat ense*. 8,235f. *multa deductam lampade fratrum / Harmoniam*. Sinnverwandte Wörter werden oft verwechselt.

3,168–170 *occupat os barbamque uiri clauamque superne
intonat ‘occumbes’ et ‘nunc’ ait ‘Herculis armis,
donum ingens ...’.*
intonat susp.

Courtney schreibt *inrotat*, eine vom Buchstabenbestand her leichte Änderung, freilich durch keine Parallele gestützt. Im Artikel *intono*, *ThLL* 7,2,27,64ff. (I. Kapp) beansprucht die Stelle einen eigenen Abschnitt: «audacius (transitive) de Hercule clavam, Iovis instar tonitrum fulmenque iacientis, in caput adversarii magno cum fragore illidente vel desuper incutiente». Liberman lässt das überlieferte Wort zweifelnd stehen. Ich schlage *incutit* vor und vergleiche Sen. *Ag.* 839 (*Hercules Geryonem*) *stipite incusso fregit insultans*.

3.220–224 *Cyzicus hic aciem uanis discursibus implet
fata trahens; iam pulsa sibi cessisse Pelasgum
agmina, iam passim uacuos disiecta per agros
credit ouans: tales †auditus†, ea gaudia fingit
ira deum.*

Cyzicus is under the heaven-sent delusion that his forces have routed the Pelasgians.

Lieberman (p. 229) lists seven nouns which have been suggested to replace *auditus*: *aestus*, *auctus*, *ausus* (which he is inclined to favour, despite its extreme rarity), *flatus*, *habitus*, *uisus*, and *animos*. There can be no certainty, but I add another, which makes a better partner for *gaudia* than does any of these: *laurus*; for *laurus* = *uictoria* see *OLD* 3.

3.593–595 *uolat ordine nullo*
cuncta petens: nunc ad ripas deiectaue saxis
flumina, nunc nota s nemorum procurrit ad umbras.

Hercules searching for the lost Hylas.

Notas has long aroused suspicion: as Lieberman (p. 247) says, it is strange that Hercules should be searching forests already known to him. The favourite emendation has been Eyssenhardt's *motas*, on which Lieberman elaborates as follows: "la solitude tranquille des bois est violée par Hercule, or l'immobilité du feuillage est emblématique de ce calme", with a reference to 3.402 *tacitae frondes immotaque silua*. To my mind *motas* in our passage is much less natural than the negative *immota* in that. However that may be, *tacitae* in that passage suggests an alternative emendation in ours, viz. *mutas* (the first letter of which may have been influenced by the first letter of *nemorum*); cf. just below at 604 *densa silentia montis*. For *mutus* used of places see *OLD* 5.

4.174–176 *haec ubi non ulla iuuenes formidine moti*
accipiunt dolet et dura sic pergere mente,
terga sequi properosque iubet coniungere gressus.

Dymas realizes that the Argonauts have no intention of heeding his warning about Amycus, and tells them to accompany him.

The paradosis, given above, is retained by Lieberman (p. 261), who makes the apodosis of the *ubi* clause begin with *dolet*, taking *et* as linking *dolet* and *iubet*, and the three infinitives *pergere*, *sequi*, and *coniungere* as depending on *iubet*; he translates "quand les jeunes gens ont entendu ces propos sans être saisis par l'épouvante, il en éprouve du regret, puis les invite à poursuivre leur dessein avec l'obstination dont ils font montre" e. q. s. This construction puts on *dolet* an emphasis which many have felt to be strange and unconvincing. Lieberman proceeds to review the main alternative views which have been taken. Of these the simplest and most satisfactory is that which changes *dolet* to a verb on which the accusative and infinitive (*eos*) *sic pergere* can naturally depend, with *et* (as often in Valerius) postponed to second place and the apodosis beginning with *terga sequi*. Two such verbs have been proposed, *uidet* (Schenkl) and *placet* (Strand). Palaeographically easier than these would, I suggest, be *patet* (cf. 1.64f.); for the confusion of initial *p* and *d* cf. *pono/dono* (Hor. *Epist.* 1.18.111, Ov. *Ars* 3.85, Sen. *Herc. O.* 636); *pudor/dolor* (Mart. 1.106.9, 10.98.11).

4.273–275 *ut deinde urgentes effudit nubibus iras
ardoremque uiri, paulatim insurgere fesso
integer et †summos manibus† deducere caestus.*

Pollux goes on the offensive in his boxing match with Amycus.

This is a very difficult passage, from which many attempts have been made to extract sense. Like Liberman (p. 267), I am prepared to accept *deducere caestus* in the sense of *caestus in aduersarium demittere* (cf. 306f. *crebros et liber congerit ictus / desuper auerso*), and, like him, I regard *summos manibus* as deeply corrupt. He conjectures *subito ualidos*, which makes sense but is not easy palaeographically and still leaves the field open for alternative solutions. Mine would be *summis pedibus*, “on tiptoe”, equivalent to *in digitis* at 267; this would increase the force of the blow. Standing on tiptoe is mentioned in the description of boxing matches at Verg. *Aen.* 5.426 (*in digitos ... arrectus*) and Stat. *Theb.* 6.750 (*alte suspensi ... plantis*), but Valerius’s source is Ap. Rhod. 2.90ff., where it is Amycus, not Pollux, that stands on tiptoe, ἐπ’ ἀκροτάτοισιν ἀεϑεῖς / ... πόδεσσι, a phrase of which *summis pedibus* could be a translation. For the expression cf. Sen. *Suas.* 2.17 *insistens summis digitis*, and Sen. *Tro.* 1080f. *cuius [sc. rupis] in cacumine / erecta summos [v.l. summo] turba librauit pedes*. For the substitution of opposites (*libera/capta, paruus/magnus, foras/domi*) see Housman’s note on Manil. 5.463.

4.438–439 *nouimus et diuis geniti quibus et uia iussos
quae ferat ac uestri †rebar sic† tempora cursus.*

The seer Phineus welcomes the Argonauts, about whom (with his second sight) he is well informed, and whose progress over the seas he has been following.

There is fairly general agreement that *rebar* conceals an imperfect indicative meaning *computabam*, and that *sic* is a stopgap. Here are the verbs which have been suggested: *quaerebam, metibar, sectabam, reputabam*; of these the last (which is read by Liberman) is the best, and derives support from 2.139 *tardi reputant ... tempora belli*. Still better, because palaeographically easier, would be *<nume>rabam*, in favour of which I adduce the passage of Virgil which was clearly in Valerius’s mind, viz. *Aen.* 6.690f., where we have *tempora dinumerans*. The loss of the first syllable of a word is a common phenomenon, which would be all the easier here because *numer-* was regularly abbreviated.

4.574–576 *uix repetunt primae celeres confinia terrae
iamque alio clamore ruunt, omnisque t e n e t u r
pontus et infestis anceps cum montibus errat.*

Description of the Symplegades, the subject of *celeris rapiunt* and *ruunt*.

Here are some translations of *tenetur*: “vim sentit” (Lemaire), “is beset” (Mozley), “le phénomène occupe (toute l’étendue de la mer)” (Liberman).

The natural meaning of the word is “is held firm”, and nothing could be further from the sense which the context demands. That sense could be obtained by reading *cietur*, “is stirred up”, an easy change in view of the constant confusion of *c* and *t*.

4,611–612 *gens Chalybum, duris patiens cui cultus in aruis
et tonat adflicta semper domus ignea massa.*

Burman: «Pius explicat: *adflicta*, nisi massam velimus ad litus iacuisse. sed puto intellegi officinas Cycloporum (*domus ignea* enim pro plurali, *domus igneae*, ponitur) quae resonant a massa, quae in incude malleis tunditur. nisi quis adflictam massam, postquam cusa est, proiectam in terram velit capere, quae sonum reddit, ubi massa massae injicitur et congeritur.» Seither hat sich offenbar kein Herausgeber mehr um den Sinn der überlieferten Worte gekümmert. *Adflicta*, ‘stricken’ (Mozley), ‘battu’ (Lieberman), kann nicht richtig sein. Im ausführlichen Artikel *affligo*, *ThLL* 1,1232ff. (Sinko), ist die Stelle mit der Bemerkung ‘i. *percussa*’, in eine völlig andersartige Umgebung eingeordnet, 1237,79.

Die Chalyber schmieden das in der Esse (*caminus*, *fornax*) flüssig gemachte Eisen auf dem Amboss (*incus*); *tonat* geht auf den Lärm der Hammerschläge. Anstelle von *adflicta* schlage ich *adflata* vor. Das Verbum *flare* wird technisch für das Schmelzen von Metallen verwendet. Paul. *Dig.* 17,2,83 *duabus massis duorum dominorum flatis tota massa communis est*. Die Münzmeister heißen (Pomp. *Dig.* 1,2,2,30) *triumviri monetales aeris argenti auri flatores* (auf den Münzen AAFF = *aere argento auro flando feriundo*). Curt. 4,2,13 *cum fornacibus ferrum, quod excudi oportebat, impositum esset admotisque follibus ignem flatu accenderent, sanguinis riui ... extitisse dicuntur*. Pers. 5,10f. *tu neque anhelanti, coquitur dum massa camino, / folle premis uentos*. Drac. *Laud.* 1,502f. *non fugit artificem chalybis quae massa caminos / sustineat, quae missa semel fornace liquescat* (Text nach der Ausgabe Paris 1985). *Adflare* wird nicht selten im Zusammenhang mit dem Feuer, dem Blitz, dem Vulkanausbruch, der Sonnenhitze verwendet. Sil. 17,113f. *adflata ... ora / castrorum flammis*. Stat. *Silu.* 5,3,104ff. *exsere semirutos subito de puluere uultus, / Parthenope, crinemque adflatu montis adustum* (so Heinsius für *adflato monte sepultum*: s. Håkanson, *Statius’ Silvae*, Lund 1969, 142f.) / *pone super tumulos*. Theb. 10,328. Claud. *Carm. min.* 26,61f. (*Aponus*) *iunctos rapido pontes subtermeat aestu / adflatosque uago temperat igne tholos*.

4.651–653 *idem Amyci certe uiso timor omnibus antro
†perculerat†; stetimus tamen et deus adfuit ausis.
quin iterum idem aderit, credo, deus.*

Jason encourages his men, terrified by the Symplegades, by reminding them of how terrified they had been of Amycus.

Lieberman boldly alters *perculerat* (which cannot be construed without alteration of the previous line) to *inciderat*, adducing (p. 280) 7.392f. *iam stabulis gregibusque pauor strepitusque sepulchris / inciderat*, and explaining the corruption by a scribe's recollection of *perculerit* at 4.592. It might be less bold to emend *perculerat* to *cor pepulit* (almost an anagram of *perculerat*), quoting Sen. *Med.* 926 *cor pepulit horror* and Sen. *Epist.* 75.17 *non cupiditas nos, non timor pellet*. Five times elsewhere (1.734 and 799; 3.75, 94, and 237) *cor* is mentioned as the seat of fear.

4,670–676 *prima coruscanti signum dedit aegide uirgo
fulmineam iaculata facem. uixdum ardua cautes
cesserat, illa uolans tenui per concita saxa
luce fugit. rediere uiris animique manusque
ut uidere uiam. 'sequor, o quicumque deorum',
675 Aesonides 'uel fallis' ait praecepsque fragores
per medios ruit et fumo se condidit atro.*

675 *uel*] *nec* Koestlin 1,237 *fallis* M^cR: *fallit* ω

Für *uel* ist noch keine überzeugende Erklärung gefunden worden. Köstlin (*Philologus* 39, 1880, 236f.) verwies für seinen Vorschlag auf Verg. *Aen.* 12,634 *nequiquam fallis dea*. Vergleichbar wäre auch Sil. 13,642f. *uidi, crede, Iouem, nec me mutata fefellit / forma dei*. Grössere paläographische Wahrscheinlichkeit als *nec* hätte *nil*. Diese Konjektur ist nicht neu, aber von den neuern Herausgebern nicht verzeichnet worden. Sie steht bei Schenkl im Text, und mit *nil* ist die Stelle im Artikel *fallo* (Hofmann) angeführt, *ThLL* 6,181,40. Vgl. Ter. *Andr.* 204 *nil me fallis*.