Chromius' way, but different men have different talents and a man must take the straight path, that is, use the approach that comes most naturally to him (25).

2. It introduces a particle of comparison which is not easily supplied and which alleviates the double dative construction considerably ('brings to bear against critics successes as water against fire').
3. It avoids any possible implication that Chromius' motive for throwing his doors open to ξένοι might be something other than good old-fashioned φιλοξενία.[21]

The underlying thought is that the best answer to criticism is success itself, because it extinguishes criticism as effectively as water extinguishes fire.[22] This provides a similar sense to that desired by Braswell, but it makes what must otherwise be supplied from line 20 express in ἐελά.[23] There is no difficulty with smoke standing for fire.[24] Once Pindar mentions singing of Chromius' victory, it was natural that the counter-effect of praise, φθόνος, should suggest itself (if it is not already implied by μεμφομένοις). Bringing to bear successes is one of various techniques that can employed to negate criticism, and clearly one that reflects the 'straight road' highlighted by the singer in what follows: τέχναι δ' ἑτέρων ἔτεραι· χρὴ δ' ἐν εὐθείαις ὁδοῖς στείχοντα μάρναθαι φυᾷ (25).

Ealing, London NICHOLAS LANE
njglane@yahoo.com
doi:10.1017/S0009838822000507

CONVIVIAL BED-WETTERS: LUCR. 4.1026–9*

ABSTRACT

This note offers a new conjecture on the manuscripts' puri *at Lucr. 4.1026 which would identify more clearly the dreaming bed-wetters as well-wined dinner guests.*

Keywords: dreams; bed-wetters; textual conjectures

[21] See n. 7 above.

[22] For Pindar's use of ἐελόν as a substantive, see Slater (n. 15), 202 s.v. ἐελόc 2b (x 11, unless ἐελῶν at *Nem.* 8.22 is masc. pl.). Bacchylides has four instances of ἐεθλόν used in this way: 4.20, 5.198, 14.3, 17.132 Maehler. For ἐελά 'success', cf. *Pyth.* 1.84 ἀστῶν … ἀκοὰ κρύφιον θυμὸν βαρύνει μάλιστ' ἐελοῖσιν ἐπ' ἀλλοτρίοις, 8.73–4 εἰ γάρ τις ἐελὰ πέπαται μὴ σὺν μακρῷ πόνῳ, | πολλοῖς σοφὸς δοκεῖ, *Nem.* 5.46–7 χαίρω δ' ὅτι | ἐελοῖσι μάρναται πέρι πᾶσα πόλις.

[23] W.B. Henry, 'Simonides, *PMG* 541', *ZPE* 121 (1998), 303–4, at 303 n. 2 suggests that water here is metaphorical for Chromius' merits, in particular his hospitality. That is quite possible, but if Eckerman (n. 9) is right that water is symbolic of song, the link between song and success in καλὰ μελπόμενος (20) suggests that the metaphor is directed more specifically to singing of Chromius' victory and hence his success rather than his hospitality.

[24] As F. Gedike, *Pindari carmina selecta* (Berlin, 1786), 253 saw, 'Pulcre autem invidia et calumnia comparatur cum *fumo*, non cum igne, ut occulta invidorum consilia et studia significentur.' If any distinction is to be drawn between smoke and fire, Pindar may be suggesting that by fighting criticism with ἐελά Chromius can extinguish it before the fire takes hold. In other words, this form of fighting criticism head on is particularly effective. Smoke can suggest something inconsequential: W.G. Arnott, 'Further notes on Menander's *Sikyonioi* (vv. 110–322)', *ZPE* 117 (1997), 21–34, at 28. The turning of what was fire into smoke may therefore proleptically represent the effect of pouring water on fire, i.e. neutralizing the danger of criticism. Alternatively, Pindar may have chosen smoke for its ability to obscure, which is deleterious to true κλέος: cf. *Nem.* 7.61–3 σκοτεινὸν ἀπέχων ψόγον, | ὕδατος ὥτε ῥοὰc φίλον ἐc ἄνδρ' ἄγων | κλέος ἐτήτυμον αἰνέσω.

* Let me thank the journal's anonymous reader for helpful criticisms and suggestions.

© The Author(s), 2022. Published by Cambridge University Press on behalf of The Classical Association.

https://doi.org/10.1017/S0009838822000465 Published online by Cambridge University Press

flumen item sitiens aut fontem propter amoenum
adsidet et totum prope faucibus occupat amnem. 1025
puri saepe lacum propter si ac dolia curta,
somno deuincti credunt se extollere uestem,
totius umorem saccatum corporis fundunt,
cum Babylonica magnifico splendore rigantur. 1029

With the manuscript reading *puri* (1026) accepted or emended (*multi*, *pupi*, *pusi*, *parui*, *poti*), the dreaming bed-wetters have been identified as cleanly people, many people, innocents or children, boys, drinkers or drunks.[1] Supposing that they are dinner guests, *conuiuae*, who have well and truly slaked their thirst, in sharp contrast with the desperately dreaming *sitiens* of lines 1024–5, I offer a new conjecture.

Brown has assembled several passages from Plautus, Lucilius, Horace and Martial illustrating a 'minor comic and satiric theme' of drunken bed-wetting and thinks that Merrill's conjecture *poti*, 'those who have drunk', would 'tie in' Lucretius' lines to that theme; he cites among others Hor. *Sat*. 1.3.90, where a posited friend is not to be considered less of a friend if he has drunkenly urinated on his host's couch, *comminxit lectum potus*. As Brown admits, however, the replacement of *poti* by *puri* is hard to explain. Merrill himself[2] imagined two stages of palaeographic corruption, *poti* > *puti* > *puri*. I propose:

pleni [*sc*. potus] saepe lacum propter …

'people who are full / who have had their fill of drinking'. The adjective, which may hardly stand substantively, will depend on an unexpressed subject, *homines*, just as the preceding participle *sitiens* probably depends on an unexpressed *homo*. *plenus* is used often of convivial dining (so, for example, Lucr. 3.938 *plenus … uitae conuiua*, 3.960 *satur ac plenus … discede*) and specifically of wine drinking: see, for example, Varro, *Sat. Men.* 154 *plenus uini et ueneris*; Ter. *Hec.* 823 *uini plenum*; Cic. *Verr*. 5.94, *Red. sen.* 13.3 *uini, somni, stupri plenus*. Of particular relevance to the proposed *pleni* is Ovid's juxtaposing of *sitiens* and *plenus* in his complaint that the thirsty reader drinks first from others' cups, from Ovid's only when he has had his fill (*illa bibit sitiens lector, mea pocula* ***plenus***, *Pont* 3.4.55); if Lucretius did in fact write *pleni*, that line would surely deserve a place in Zingerle's list of Lucretian 'echoes' in Ovid![3] The dreamers then are probably *conuiuae*, and well-off ones, to judge by the reference to expensive Babylonian covers (1029, where—by the way—we might consider reading *cum <et> Babylonica magnifico splendore rigantur* 'when *even* [*sc.* in the most costly cases of bed-wetting] Babylonian covers in their wondrous splendour are drenched'.[4] Rhetorically, the dreamers' wealthy identity accords well with the disjunctive

[1] R.D. Brown, 'The bed-wetters in Lucretius 4.1026', *HSPh* 96 (1994), 191–6 offers an excellent analysis of the passage and its scholarship. He argues persuasively against the view that the dreamers are children, *pace* M. Deufert, who prints Clarke's *parui* in his new Teubner edition, *Titus Lucretius Carus* De rerum natura libri VI (Berlin and Boston, 2019).

[2] W.A. Merrill, 'Criticism of the text of Lucretius', *University of California Publications in Classical Philology* 3 (1916–18), 135–247, at 70.

[3] A. Zingerle, *Ovidius und sein Verhältnis zu den Vorgängern und gleichzeitigen römischen Dichtern* 2 (Innsbruck, 1869–71), 12–47, at 45–7.

[4] For *et* = *etiam* in Lucretius, see D. Butterfield, 'Supplementa Lucretiana', *Arctos* 42 (2008), 17–30, at 27. The suggested *cum <et>* would be especially appropriate if Avancius' generic *multi* is preferred (cf. M.F. Smith, 'Notes on Lucretius', *Sileno* 11 [1985], 219–25, at 224: 'I have little doubt that Avancius was right to suggest *multi*').

https://doi.org/10.1017/S0009838822000465 Published online by Cambridge University Press

asyndeton, *occupat amnem.*| *pleni saepe*: the humble *homo sitiens* dreams of gulping a river of water, the rich *pleni homines* have had their fill of convivial wine.

As for the replacement of *pleni* by *puri*, an intrusive marginal or supralinear gloss, *pueri* (attesting to the prejudice, commonly held today, that children are particularly prone to bed-wetting), will have ousted the adjective, especially if it had been miscopied as *pleri*; for confusion of 'r' and 'n', compare 4.143 *genantur* (Lambinus, *gerantur* MSS). *pueri* then was corrected, *metri gratia*, to our manuscripts' *puri*.

New York ARCHIBALD ALLEN
archibaldallen@icloud.com
doi:10.1017/S0009838822000465

VIRGIL AND SALLUST: *AENEID* 10.354–79 AND *BELLVM CATILINAE* 58–60*

ABSTRACT

Since a problematic passage in Virgil's Aeneid *(10.366–7) shows the same influence of Sallust (*Cat. *58–60) as do the dozen lines preceding and following, it should not be deleted, as has been suggested.*

Keywords: Virgil; Sallust

Much of Book 10 of the *Aeneid* is taken up with scenes of battle. After the rampage of the Latin heroes Clausus, Halaesus and Messapus (10.345–61), the focus switches to Pallas on the Trojan side (10.362–8):

> At parte ex alia, qua saxa rotantia late
> intulerat torrens arbustaque diruta ripis,
> Arcadas insuetos acies inferre pedestris
> ut uidit Pallas Latio dare terga sequaci,
> aspera aquis natura loci dimittere quando
> suasit equos, unum quod rebus restat egenis,
> nunc prece, nunc dictis uirtutem accendit amaris;
>
> 366 aquis *Madvig*: quis *uel* quos *codd.* quondam *Parrhasius*

But in another section, where over a wide area a torrent had deposited tumbling rocks and bushes torn from its banks, Pallas, when he saw that the Arcadians, unused to advancing on foot, were presenting their backs to the pursuing Latins (since the nature of the place, made difficult because of the water, prompted them to dismiss their horses), kindled their courage now with pleas, now with sharp words—the one resort in a demanding situation.

* For helpful comment I am most grateful to D.H. Berry, the late I.M.Le M. Du Quesnay, R.G. Mayer, D.P. Nelis and an anonymous referee.

© The Author(s), 2023. Published by Cambridge University Press on behalf of The Classical Association. This is an Open Access article, distributed under the terms of the Creative Commons Attribution licence (https://creativecommons.org/licenses/by/4.0/), which permits unrestricted re-use, distribution, and reproduction in any medium, provided the original work is properly cited.

https://doi.org/10.1017/S0009838822000465 Published online by Cambridge University Press