Commentators understand the *uolubilis aquas* as the 'rolling waters' of the Tiber, and refer, for example, to *Carm*. 1.8.8 for the river as a place to swim,[23] as indeed it was when Horace was composing the first three books of Odes before 23 B.C.E. But after the completion of Agrippa's waterworks in the Campus Martius in 19 B.C.E. – the baths and the Euripus – that was the place to wash off after a workout, as it was for Ovid: *usus equi nunc est, leuibus nunc luditur armis, | nunc pila, nunc celeri uoluitur orbe trochus; | nunc ubi perfusa est oleo labente iuuentus, | defessos artus Virgine tingit aqua* (*Trist*. 3.12.19–22).[24] Take *Martii Campi ἀπὸ κοινοῦ* with *aquas* to refer to the bathing facilities of the Campus, more specifically to the rolling waters of the Euripus.

With the aid of contemporary scholarship on the ancient city, we can better appreciate the detail with which Ovid represented his Rome. In making sense of his references to its topography, editors should of course recall Housman's injunction 'to have a head, not a pumpkin, on your shoulders, and brains, not pudding in your head.'[25] But add to that, a map in your hand.[26]

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[23] e.g. A. Kiessling, *Q. Horatius Flaccus: Oden und Epoden*, rev. R. Heinze (Zurich, 1968) ad loc.; cf. R.G.M. Nisbet and M. Hubbard, *A Commentary on Horace: Odes, Book 1* (Oxford, 1970), 113.

[24] Cf. L. Haselberger, *Urbem Adornare: Die Stadt Rom und ihre Gestaltumwandlung unter Augustus*. *JRA* Suppl. 64 (Portsmouth, RI, 2007), 123–5 on the 'städtebauliches Glanzstück' into which this part of the Campus was transformed.

[25] Housman (n. 1), 84 = Diggle and Goodyear (n. 1), 1069.

[26] This paper was much improved by the comments of Prof. J.C. McKeown and the anonymous reader for *CQ*.

A NOTE ON STATIUS, *THEBAID* 8.5

Hill prints lines 1–8, the long period which begins *Thebaid* Book 8, thus:

> Vt subitus uates pallentibus incidit umbris,
> letiferasque domos orbisque arcana sepulti
> rupit et armato turbauit funere manes,
> horror habet cunctos, Stygiis mirantur in oris
> tela et equos corpusque nouum; nec enim ignibus atris 5
> conditus aut maesta niger adventabat ab urna,
> sed belli sudore calens, clipeumque cruentis
> roribus et scissi respersus puluere campi.

Of the editions which I have consulted,[1] Hill alone chooses *atris*, found in $Q^{ac}S$, over *artus* ($KPQ^{pc}T\delta\Xi$). His choice and comment 'artus *singularis non apud Statium inuenitur et cf. 5.175, 6.81, 7.159, 11.226*' started an intermittent discussion on the

[1] The following editions have been used: J. Veenhusen (Leiden, 1671); Bipontine (Zweibrücken, 1785); Delphin (London, 1824); J.A. Amar and N.E. Lemaire (Paris, 1827); Fr. Dubner (Leipzig, 1837); G. Queck (1854); H.W. Garrod (Oxford, 1906), A. Klotz (Leipzig, 1908); J.H. Mozley (London, 1928); T. Klinnert (Leipzig, 1973); D.E. Hill (Leiden, 1983); R. Lesueur (Paris, 1991); D.R. Shackleton Bailey (London, 2003).

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point, beginning with Dewar,[2] who, in response to Lesueur's conservative printing of *artus*, championed *atris* on four grounds. He accepts from Hill that *artus* is not found in the singular in Statius and expands Hill's line reference, 6.81, pointing out that *ignibus atris* is used there also in the context of a funeral. To these arguments Dewar adds that *atris* at 8.5 is balanced by *niger* at 8.6 and that the sentence is smoother with Amphiaraus as the subject for the verbs of lines 8.5–8.8.

Shackleton Bailey is the most recent scholar to deal with the problem. He prints *artus*, as Lesueur had done, but in his apparatus criticus gives '*artus* (acc. pl.)'. By taking *artus* as a Greek accusative he removes half of Hill's and Dewar's arguments: *artus* is plural and *conditus* has for its subject Amphiaraus.

In spite of this development, *ignibus atris* is worth further consideration. In addition to Hill's and Dewar's point that the striking idea of dark or murky flames is found in Statius' *Thebaid* at 5.175–6 and 11.226 (*niger ignis* in both), at 7.159 (*atra incendia*) and in a similar context and the same line position at 6.81 (*ignibus atris*),[3] two more arguments may be made. First, an exploration of Roman epic reveals that the exact phrase *ignibus atris*, at the end of a line, is part of the standard language of poets. It appears in Lucan (2.299, 3.98), Valerius Flaccus (2.236) and Silius Italicus (17.180). Secondly, while Statius may have had one of these authors in mind, it is most likely that he is adapting Virgil's *Aeneid* 11.186–7, which describe a Trojan funeral scene:

> subiectis ignibus atris
> conditur in tenebras altum caligine caelum.

Virgil's use of *conditur* suggests a concealing of the sky in darkness, though, since *condo* is a word used in conjunction with funerals, it may well evoke an 'entombing', while Statius' lines present the image of a body concealed, or even entombed, in murky flames.

The weight of the majority of the manuscripts, among them P, has convinced editors of the verity of *artus*. We should have confidence in *atris*, the reading of the minority of manuscripts, however, given that there are strong parallels, in sense and word, for *ignibus atris* in Statius, that it is part of the poetic stock of Roman epic poets and that we have a likely source of Statius' lines in Virgil's *Aeneid*.

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[2] M.J. Dewar, review of *Stace*, Thébaïde, *Livres V–VIII*, ed. and tr. R. Lesueur, *CR* 42.1 (1992), 194.

[3] This passage is absent from manuscript P and may be useful as a parallel not from Statius but an interpolator.

A NOTE ON PETRONIUS 79.6

After the episode of the *Cena* ends, we find Encolpius and his companions drunk and on the street at night. When they reach their lodging place, it turns out that the hotel staff has been even more successful in drinking and is already deeply asleep, so they

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