

NOTES ON NEMESIANUS' *CYNEGETICA*

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11-14:

intacto premimus vestigia musco;
 et quamvis cursus ostendat tramite noto
 obvia Calliope faciles insistere prato
 complacito rudibus qua luceat orbita sulcis.

Nemesianus states that he is inspired by Apollo and the Muses. I would like to point out that the mss reading complacito makes perfect sense. We should translate as follows:

“We tread on virgin moss, and, although Calliope shows us a course (*cursus*¹) by a well-known path, (*we are*²) eager (*faciles*³) to tread on a pleasant meadow where the track shows clear mid untried furrows.”⁴

16-17:

quis non Semelen ignemque iugalem
 letalemque simul novit de paelicis astu?

Here, *paelicis* refers to Juno's rival (cf. *O.L.D.* s.v. *paelex*, a), i.e. to Semele; the genitive is *objectivus*, cf. Kühner-Stegmann I, page 415 and

1. The poet has employed the poetic plural: cf. my *Studies in the Poetry of Propertius* (Athens 2002), page 142.

2. Note the ellipse of the *verbum substantivum*.

3. Cf. Lewis and Short, *A Latin Dictionary*, s.v. *facilis* II, A: “With inf.”

4. P. Volpilhac, in his excellent Budé edition (Paris 1975) accepts Schenkl's conjecture *complacitum*.

For the ellipse of the *verbum substantivum* in the 1st person cf. Kühner-Stegmann I, page 12.

5. Duff noted that Juno is here called *paelex* “concubine”: cf. *Minor Latin Poetry* (Loeb edition, 1968 reprint). It should be pointed out, however, that Semele was Jupiter's mistress, whereas Juno was his wife.

the sense is "the trick against the *paelex*," i.e. against Semele.⁵

42 -43:

Colchidos iratae sacris imbuta venenis
munera non canimus pulchraeque incendia Glauces

line 43 *incendia* Pithoeus: *ingentia* AC

In this passage the poet states that he does not sing of Medea and Glauce. I would like to point out that textual alteration is not necessary in line 43.

The words *pulchraeque ingentia Glauces* mean "the boldness of beautiful Glauce." Cf., for *ingentia* = "boldness" Lucan 6, 796; cf. also Forcellini, s.v. *ingens* "neutr. plur." The poet alludes to the boldness of Glauce, who dared to marry Jason.

63-73:

mox vestros meliore lyra memorare triumphos
accingar, divi fortissima pignora Cari,
atque canam nostrum geminis sub finibus orbis
litus et edomitas fraterno numine gentes,
quae Rhenum Tigrimque bibunt Ararisque remotum
principium Nilique vident in origine fontem;
nec taceam primum quae nuper bella sub Arcto
felici, Carine, manu confeceris ipso
paene prior genitore deo, utque intima frater
Persidos et veteres Babylonos ceperit arces,
ultus Romulei violata cacumina regni.

line 68 *vident*: *bibunt* AC

Duff noted that the poet refers here to the Emperor Carus and his sons, Carinus and Numerianus. He added that they succeeded their father on his death in A.D. 283. Nemesianus states that he intends to sing of his shore (*nostrum ... litus*) beneath the twin boundaries of the world (*geminis sub finibus orbis*). I would like to suggest that the poet is referring to the pillars of Hercules⁶ and to the shore of Africa. Nemesianus was a native of Carthage⁷.

In line 68 Duff printed the alteration *vident*. There is, however, no

6. Cf. Lucan 3, 278 *Herculeis ...metis*.

7. Cf. Duff, *op. cit.*, page 451.

need for us to alter the mss reading *bibunt*. Nemesianus refers to nations which drink (*bibunt*⁸) the water (*fontem*) of the Nile at its source⁹ (*in origine*).

At line 72 the poet mentions the ancient citadel of Babylon (*veteres Babvlonos arces*¹⁰). Note the employment of the poetic plural¹¹. Nemesianus states that Numerianus seized the citadel of Babylon and thus avenged the violated peak (*violata cacumina*) of the kingdom of Romulus.

94-96:

tecum Naiades faciles viridique iuventa
pubentes Dryades Nymphaeque, unde amnibus umor,
adsint, et docilis decantet Oreades Echo.

The poet addresses the goddess Diana in this passage. The words *docilis decantet Oreades Echo* mean “let Echo enchant (*decantet*¹²) the docile Oreads.” Echo is mentioned together with the Dryads at Ovid, *Met.* 3, 507. Echo will make the voices of the Oreads resound in the woods.

99-102:

hue igitur mecum, quisquis percussus amore
venandi damnas lites pavidosque tumultus
civilesque fugis strepitus bellique fragores
nec praedas avido sectaris gurgite ponti.

line 100 *pavidosque: avidos AC*

In line 100 Duff printed the alteration *pavidosque*. Textual alteration is, however, not necessary. The words *lites avidosque tumultus* mean “lawsuits and greedy¹³ turmoil”, i.e. the turmoil caused by

8. For the repetition of *bibunt* cf. *Mus. Phil. Lond.*, X, 1996, page 51.

9. For the source of the Nile cf. Gow’s note on Theocritus, *Idyll* 7, line 114.

10. For the *arces* of Babylon cf. my *Studies*, page 99.

11. For the poetic plural cf. my *Studies*, page 142.

12. Cf. Lewis And Short, s.v. *decanto* I, C: “Esp., to repeat as a charm, and hence to bewitch, enchant, charm.”

For the latinized accus. plur. ending *Oreades* cf. Thes. s.v. *Oreas*: the conjecture *Oreadas* is therefore unnecessary.

13. For a similar case of adjectival *enallage* cf. my *Studies*, page 164. Volpilhac followed Duff and printed *pavidosque*.

greedy men.

157-160

sed postquam Phoebus candentem fervidus axem
contigerit tardasque vias Cancrique morantis
sidus init, tunc consuetam minuisse saginam
profuerit tenuesque magis retinere cibatus

Duff explained that the poet is referring in line 158 to the long days of midsummer¹⁴. I would like to add that Nemesianus may be alluding to the crab which came out of the swamp and helped the Lernaean Hydra. The crab¹⁵ bit Hercules' foot, and was turned into a sign of the zodiac. It is also possible that *morantis* refers to the fact that people are forced to linger due to the heat of summer¹⁶.

231-232:

quin et Tuscorum non est externa voluptas
saepe canum.

line 231 *externa: extrema AC*

In line 231 Duff printed the alteration *externa*. Textual alteration is, however, not necessary. Nemesianus states that Tuscan dogs do not give the meanest satisfaction (*non est extrema*¹⁷ *voluptas*). He means that they are very satisfactory.

240-242:

cornipedes igitur lectos det Graecia nobis
Cappadocumque notas referat generosa propago
armata et palmas nuper grex omnis avorum.

line 242 *armata et palmas nuper grex AC*

Duff explained that scholars have been puzzled by the text of line 242. I would like to suggest that the poet is referring to the fact that Greek horses had been used by the Romans in recent wars. We should

14. For *tardasque vias* cf. Lewis and Short, s.v. *tardus* I, b: "*tardis ... mensibus*" (Verg. G. I, 32).

15. Cf. Lewis and Short, s.v. *cancer* II. The crab was there-fore given the epithet *Lernaeus*.

16. Cf. Gow's note on Theocritus, *Idyll* 7, line 22.

17. Cf. Lewis and Short, s.v. *exter* III, A, 2, b: "The lowest, vilest, meanest ... *alimenta vitae*. Tac. A. 6, 24." Duff noted that Burman explained *extrema* as *summa* or *minima*. Volpilhac followed Duff and printed *externa*.

translate as follows:

“and recently the whole armed stud (*armata*¹⁸ *grex*¹⁹ *omnis*) would have recalled²⁰ the palms of their ancestors.”

251-252:

quin etiam gens ampla iacet trans ardua Calpes
culmina, cornipedum late fecunda proborum.

In line 251 Nemesianus mentions Calpe, which was one of the fabled pillars of Hercules. He states that beyond Calpe lies a vast country (*gens ampla*). He is referring to Africa. Nemesianus was from Carthage and states in lines 65 f. that he intends to sing about his own shore (*nostrum litus*). Cf. lines 259 ff. where Nemesianus mentions Mauretania and the tribe of the Mazaces.²¹

276-277:

ipse super fluctus spumanti murmure fervens
conspicuum pelago caput eminet.

In this passage Nemesianus describes Thracian Boreas. The reader will note that Boreas is personified.²² We should translate as follows:

“Raging over the waves with foaming din he makes his head stand out in the sea”.²³

18. Cf. Lewis and Short, s.v. *cataphractus* (of soldiers and their horses).

19. The noun *grex* has been used in the feminine: cf. Lewis and Short, s.v.

20. The verb has to be understood from *referat* in line 241. In other words, we are faced here with an example of verbal *syllipsis*.

21. Duff has not understood this passage correctly. Volpillac, although he misunderstands the words *nostrum litus*, nevertheless inclines to think (“semble bien”) that the poet, as I have indicated, is alluding to Africa.

22. For personification cf. my *Studies*, pages 34 and 157. For the personification of Boreas cf. Ovid, *Met.* 6,702 ff. Boreas shook his wings and ruffled the sea.

23. In addition to Volpillac’s rendering of the text, we must note that *eminet* is used as a factitive (cf. *O.L.D.* s.v. *emineo*, 1,d).”