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A FURTHER NOTE ON SUPPLEMENTUM HELLENISTICUM 949: AN
IMITATION BY VERGIL?

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Mr. A. S. Hollis's observation in *ZPE* 100 (p. 18 nn. 5–6) that the lemma *SH* 949.i.12 πορφυρέας χρυσεῖωι ἀναπλι- almost certainly begins a hexameter should make us think of another hexameter beginning with those two adjectives – not in Greek, but in Latin: *Aen.* 4.138–9 (on Dido) “cui pharetra ex auro, crines nodantur in aurum, | aurea purpuream subnectit fibula vestem”. Purple-dye and gold are commonly coupled in ancient literature as hallmarks of rich apparel (seemingly earliest in Alcman, *PMG* 1.64–67); but the *SH* passage is the only one in extant Greek where the pair of adjectives begins a verse.¹ The drift of *SH* 949.i.12–17 is obscure, but also dealt with clothing, hairstyles, and the accoutrements thereof. The artistry of the Vergilian line – “golden”, and with the first word picking up the polyptoton in the previous line to complete the tricolon – is consummate; but that the collocation of noun-adjective pairs known as the golden line is “a neoteric preciousness which Virgil tends to avoid in the *Aeneid*”² suggests a special reason for one here, and one notes with interest that the possibility of a golden line in *SH* 949.i.12 occurred to its editors, who suggest (exempli gratia, and inter alia) πορφυρέα{ς} χρυσεῖωι ἀνά πλόκωι ἤψεν ἴασπις.³

That Vergil knew and imitated this Greek line seems at least possible, and the consequences of this hypothesis are interesting enough to make speculation worth while. Professor Wendell Clausen sees in *Aen.* 4.138–9 an imitation of Callimachean passages on the golden regalia of Artemis (*H.* 3.110–2) and Apollo (*H.* 2.32–4)⁴; it may be that Vergil is echoing three passages of Callimachus here. We thus may have more support for the suspicion of Professor Peter Parsons and Mr. Hollis that the *SH* fragment comes from a commentary on a poem of Callimachus, perhaps the *Hecale*.⁵ Vergil, conflating two Callimachean descriptions of fancy apparel, will have embellished the result with a rich line-opening (if not the word-patterning of the whole verse) from elsewhere in Callimachus,

¹ Cf. [Opp.], *Cyn.* 2.597 and Greg. Naz., *PG* 62.1543.1, both later than the *SH* papyrus (2nd c. A.D.). In Latin outside of *Aen.* 4.139 cf. Ovid, *Fasti* 5.28 (a pentameter). Searches were conducted on IBYCUS using TLG CD ROM #D and PHI CD ROM #5.3.

² W. Clausen, *Virgil's Aeneid and the Tradition of Hellenistic Poetry* (Berkeley, 1987) 60, citing E. Norden, *P. Vergilius Maro Aeneis Buch VI* (Leipzig, 1916) 393–398. On the “golden line” in Latin poetry see L. P. Wilkinson, *Golden Latin Artistry* (Cambridge, 1963) 215–217. For such word-patterning in Hellenistic Greek see e.g. Theoc. 16.29; Call. *H.* 4.14, 6.9; Ap. Rh. 1.917, 2.434, 3.1215; Euphorion fr. 86 Powell.

³ The lemmata [π]λόκωι πλέγματι and ἴασπις appear in line 14. The editors doubt, however, whether ἀναπλο- can be read for ἀναπλι-.

⁴ Clausen, op. cit. 22. For an analysis of another Vergilian combination of different passages of Callimachus see A. S. Hollis, *HSCP* 94 (1992) 274.

⁵ A. S. Hollis, *ZPE* 100 (1994) 17–21. Mr. Hollis regards Heracles as the most plausible wearer, if the papyrus commentary is indeed on the *Hecale*.

though reversing the adjectives and putting their pairing to somewhat different descriptive use. The queen of Carthage proceeds to the hunt resplendent in finery from various corners of the Callimachean wardrobe, matched with consummate skill by her Roman dresser.

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