

R.G.M. NISBET-N. RUDD, *A Commentary on Horace: Odes Book III*, Oxford 2004, 389 pp.

In the preface, Nisbet and Rudd explain that “this work follows the same lines as the commentaries by Nisbet and Hubbard on Books I and II of the Odes (Oxford, 1970 and 1978)”. They add that “it concentrates on individual poems and problems, and aims to elucidate the poet’s meaning at the most literal level”. In other words, the approach of Nisbet and Rudd is strictly philological. They investigate many difficult textual and interpretative problems, and they analyse the poet’s *Sprachgebrauch* in order to understand his ideas.

On page 28 (15-16) N.-R. note that “the epithet as often is transferred from the person to the body”. For other cases of adjectival *enallage* cf. *Giornale Italiano di Filologia* LV, 2003, 261.

On page 49 (48) N.-R. note that *Nilus* “may be personified”. Cf. my *Studies in the Text of Propertius* (Athens 2002), 34, where I explain that the personified Nile is said to have been “dragged away” (*attractus*) from Egypt in order to take part in Augustus’ triumph at Rome. Cf. also my *Studies*, 157, where the personified river Anio is said to “watch over” (*incubat*) his orchards. For the Nile and Rome cf. *Sic. Gymn.* LIV, 2001, 230 ff.

On page 50 (53-54) N.-R. discuss the terrestrial zones. For the five celestial zones cf. my *Studies in the Text of Propertius*, page 127. Cf. also my *New Chapters in Hellenistic Poetry* (Athens 1996), 44.

On page 60 N.-R. discuss the mss. reading *nutricis extra limina Pulliae*. Horace fell asleep and had a dream outside the house of his nurse, who was called *Pullia*. The scholiast explains that *Pullia* is a proper name. Translate as follows: “outside the house of my nurse, in a dream (*somno*), fabulous doves covered me, a child tired by the games of Pullia, with freshly fallen leaves”.

On page 95 (50-52) N.-R. note that *reditus* is a poetic plural. Cf. my *Studies*, 14, where I explain that the words *nostros ... deos* mean “my god”.

On page 125 N.-R. discuss the Kalends of March. Cf. Propertius 4.3.53-54, where Arethusa states that she rarely entertains. She has only one maid, who opens the door to visitors once a year; on the Kalends of March: cf. my *Studies*, 137 ff.

On page 157 (17-18) N.-R. note that Cerberus “was usually given three heads”. I have suggested that at Propertius 4.9.42 the correct text is *oraeque tergemini conticuisse canis*: cf. my *Studies*, 165. For a similar case where the correct text has been preserved for us in an early edition, cf. *Habis* 33, 2002, 130.

On page 189 (22) N.-R. discuss the adjective *murreus*. For *murreus* = “yellowish, golden” cf. my *Studies*, 149. Propertius contrasts “yellowish”

(*murreaque*, i.e. golden) cups from Parthia with native wooden ones. Burmannus noted that the alteration *aureaque* was proposed instead of *murreaque*.

On pages 213 ff. N.-R. discuss *Odes* 3.17.1-4. Better sense can be made of the transmitted text if we understand that Horace has employed an ellipse of the *verbum substantivum* in line 1. We should translate as follows: "Aelius, you are noble on account of ancient Lamus (*vetusto nobilis ab Lamo*), since from him, they say, were named the Lamiae, and the whole line of their descendants through all recorded history". Cf. Lewis and Short, *A Latin Dictionary*, s.v. *ab* B 1: "on account of ... *ab singulari amore scribo*".

On page 225 N.-R. discuss *Odes* 3.18.13. I would like to suggest that Horace is making a punning reference to the rhetorician Rutilius Lupus, who lived at the time of Augustus and Tiberius. Similarly, Propertius makes a punning reference to the poet *Anser*: cf. my *Studies*, 81.

On page 275 N.-R. comment on *Odes* 3.24.5-7. Note that *clavos* means "tumour": cf. Lewis and Short, *op. cit.*, s.v. *clavis* II B: "In medic. lang. a painful tumor". Horace means that if Necessity fixes an inflexible tumour on the top of your head, you will not escape death.

On page 291 (48) N.-R. discuss gems and pearls. Cf. Propertius 1.2.13, where the poet states that the shores gleam (*collucent*) with natural (*nativis*) gems: cf. my *Studies*, 11. It was believed that in the east the beaches were strewn with jewels and pearls cast up by the sea.

On page 303 (10-11) N.-R. refer to the river Hebrus. At Theocritus, *Idyll* 7.112, Pan is said to be routed (τετραμμένος) near to the Hebrus. Theocritus is alluding to the rout of Celts at Delphi and Lysimacheia: cf. *Orpheus* 21, 2000, 176.

On page 359 (43-45) N.-R. note that *Pater* = *Juppiter*. Cf. Propertius 4.3.48, where Juppiter is called *pater ... Africus* (i.e. *Juppiter Ammon*): cf. my *Studies*, 137.

On page 375 (13-14) *ad Italos ... modos* means "in a Italian manner". Cf. Lewis and Short, *op. cit.*, s.v. *modus* II, B: "A way, manner". Horace is the first to have composed Aeolic poetry "in an Italian manner".

*Conclusion.* This is an excellent commentary. Nisbet and Rudd have provided us with a very learned starting-point for future research on Horace's *Odes*. They should be congratulated on the outstanding contribution that they have made to Latin literature. Their rigorously philological approach is based on an enviably good knowledge of Greek and Latin literary texts, which enables them to place Horace's *Odes* in their correct historical context.

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