

CORRECTIONS AND EXPLANATIONS OF MARTIAL

D. R. SHACKLETON BAILEY

Spect. 9 Praestitit exhibitus tota tibi, Caesar, harena
 quae *non* promisit proelia rhinoceros.
 o quam terribilis exarsit pronus in iras!
 quantus erat taurus, cui pila taurus erat!

But the rhinoceros promised! Cf. 22. 1-3 "sollicitant pavidum rhinocerotam magistri / seque diu magnae colligit ira ferae, / desperabantur promissi proelia Martis," where *promissi* to be sure *may* refer to the emperor. But it stands to reason that the monster's strange and ferocious appearance promised not merely a fight but a fight out of the ordinary. For *non* read *nova*.

Spect. 23 Norica quam certo venabula dirigit ictu
 fortis adhuc teneri dextera Carphori!
 ille *tulit* geminos facili cervice iuencos,
 illi cessit atrox bubalus atque vison.
 1 *quam* Itali, *tam* codd.

Tulit has always defied interpretation. Neither "bore away as booty" nor "stood up against" can be right. Note that the piece is about what Carphorus does with his hunting spear. So is 15, in which he kills a boar, a bear, a lion, and a panther. Read *ruit*, "brought down." *Facili* means "mobile": cf. 7. 67. 6 "halteras facili rotat lacerto"; Celsus 8. 1. 12 "ex quo facilis cervici mobilitas est." Having dispatched one bull, the hunter twists round (*facili cervicis deflexione* Scaliger) to destroy the other. For the ablative, cf. Persius 1. 98 "quidnam . . . laxa cervice legendum?"

1. 17 Cogit me Titus actitare causas
 et dicit mihi saepe "magna res est."
 res magna est, Tite, *quam* facit colonus.

Housman's contributions to this author are naturally in a class by themselves, the most important being his paper, "Corrections and Explanations of Martial," in *JPh* 30 (1907): 229-65 (= J. Diggle and F. R. D. Goodyear [eds.], *The Classical Papers of A. E. Housman* [Cambridge, 1972], pp. 711-39, henceforth *Papers*). "Perhaps I shall seem rash to break the silence by challenging a few of his verdicts. I do so in no spirit of iconoclasm, but rather believing that Housman wrote for readers who will occasionally call him wrong—at their peril, and on their knees" ("Maniliana," *CQ* 6 [1956]: 81).

Here he instructed a hitherto uncomprehending public that the sense of *res* in line 3 is converted to "landed property," which sense it has in Horace

[© 1978 by The University of Chicago. All rights reserved]
 0009-837X/78/7304-0001\$01.72

2. 42 Zoile, *quid* solium subluto podice perdis?
spurcius ut fiat, Zoile, merge caput.

A foolish question. Read “Zoile, quod . . . perdis, / spurcius sqq.” *Quod* means “whereas,” “as to the fact that,” as in 8. 82. 2 and often.

2. 46 *atque* unam vestire tribum tua candida possunt, 5
 Apula non uno quae grege terra tulit.

Unam ("vix sanum videtur" Duff, *omnem* Postgate) is generally understood as *totam* ("une tribu toute entière" Izaac), for which Leo cited Plautus *Miles* 584 "nam uni satis populo impio merui mali." The reading in that passage is very doubtful: *uni* is in the Ambrosian palimpsest, but the "Palatine" tradition and some editors have *nunc* (perhaps *unus*?). Martial will have written *plusque unam*.

2. 86 Quod nec carmine glori^{or} supino
nec retro lego Sotaden cinaedum . . .
non sum, Classice, *tam* malus poeta. 6

Non iam can hardly be taken otherwise than as equivalent to *non ita*. The only certain example of that known to me is Terence *Heaut.* 874, though in view of that example I have retracted my conjecture *non ita* in Cicero *Fam.* 6. 7. 1. Here it may be suggested that Martial wrote *iam*, “vi conclusiva” (= *continuo*). See *TLL*, 7:128. 77, 129. 9. It is true that the only similar passage there quoted in which the conclusion is negative is the Gronovian scholiast on Cicero *Rosc. Am.* (p. 315 Stangl): “non, inquit, quisquis vituperat Chrysogonum, iam Sullam vel nobilitatem vituperat.”

2. 91 Rerum certa salus, terrarum gloria, Caesar,
sospite quo magnos credimus esse deos,
si festinatis totiens *tibi lecta* libellis
detinuere oculos carmina nostra tuos,
quod fortuna vetat fieri permitte videri, 5
natorum genitor credar ut esse trium.

Totiens tibi lecta! As though Martial could ever make such a public boast in his right senses! And what is *tibi lecta* doing along with “si detinuere oculos tuos”? Read *collecta* (*lecta* for *t'lecta*), with reference to previous publications; cf. Friedländer, 1:53 and R. Helm, s.v. “Valerius (233),” *RE*, 2. Reihe 8 (1955): 79 f. *Festinatiss* means “hurried out”; cf. 10. 2. 1–2 “festinatio prior, decimi mihi cura libelli / elapsum manibus nunc revocavit opus.” *Totiens* may be taken with both *festinatiss* and *collecta*.

3. 38 "quid faciam, suade: nam certum est vivere Romae." 13
si bonus es, casu vivere, Sexte, potes.

Sextus is asked at the outset what he hopes to do in Rome. Three callings—advocate, poet, client—are mooted and dismissed one after another. This is the final couplet (editors punctuate *quid faciam? suade*).

No interpretation of the last line bears repeating, since nobody has under-

stood what is meant by *casu vivere*. Seneca helps (*Epist.* 71. 3): “ignoranti quem portum petat nullus suus ventus est. necesse est multum in vita nostra casus possit, quia vivimus casu.” With no fixed goal to guide us, we drift at random. So Sextus may live without any fixed employment. But *casu vivere* also has the sense in which it is here commonly understood, “live by accident,” i.e., by whatever turns up. Now what of the qualification *si bonus es*? It is an absurdity, unless *si* is changed to *ni*. A good man cannot expect to make a living in Rome (the theme of 4. 5), even *casu*.

I will not conceal the possibility of an alternative: *si penus est*. Sextus can live “by chance”—if he has a well-stocked larder, i.e., money of his own. *Iudicet lector*.

3. 48 Pauperis extruxit cellam, sed vendidit Olus
 praedia: nunc cellam pauperis Olus habet.

The concealed point lies in the double sense of *habet*: “have” and “own (real estate)”; see *TLL*, 6:2400. 38 (with several examples of *habere praedia*) for the latter. *Habere* can be used absolutely to mean “be a landowner”; cf. Cicero *Rosc. Am.* 132, *Fam.* 16. 21. 7.

4. 6 Credi virgine castior pudica
 et frontis tenerae cupis videri,
 cum sis improbior, Malisiane,
 quam qui compositos metro Tibulli
 in Stellae recitat domo libellos. 5

“Sans doute s’agit-il de poèmes dans le genre de ceux que nous a conservés le *Liber Priapeorum* (nos 82 et 83 Buecheler) sous le nom de Tibulle” (Izaak)—one of which two poems is in iambics! This and like imbecilities come from the inveterate belief that Martial is referring to the recital of lascivious verses. Nothing of the sort. Stella was an elegiac poet (Statius *Silv.* 1. 2. 7), and to try to rival him in his own house would be the acme of impudence.

4. 11 an tibi promisit Rhene quod non dedit illi 6
 Nilus, et Arctois plus licuisset aquis?

Did Antonius Saturninus expect the Rhine to give him what the Nile did not grant his great namesake (victory over Caesar)? I should like to read *ut* for *et*. However, *licuisset* may be regarded as an indignant question, “was it ever likely that . . . ?” corresponding to Cicero *Att.* 15. 11. 1 “egone ut beneficium accepissem contumeliam?”

4. 17 Facere in Lyciscam, Paule, me iubes versus,
 quibus illa lectis rubeat et sit irata.
 o Paule, malus es: irrumare vis solus.

In his celebrated “Praefanda” (*Hermes* 66 [1931]: 404–412 = *Papers*, pp. 1175–84), Housman brings this into connection with 2. 83:

Foedasti miserum, marite, moechum,
et se, qui fuerant prius, requirunt

trunci naribus auribusque vultus.
 credis te satis esse vindicatum?
 erras: iste potest et irrumare.

5

On 4. 17, Housman writes: "Paulus non Lyciscam sed in primis Martialem irrumare, idque solus, hoc est eximie et unice, se velle ostendit; qui si eius iussu probrosis carminibus in Lyciscam factis ruborem ferreo canis ore exprimere conatus esset, se ipse traduxisset et omnibus derisui fuisset, ut qui se laterem lavare non intellexeret." This interpretation is forced and implausible, as Housman's interpretations very seldom are. How was the reader to know that Lycisca was incapable of shame or anger? Nothing could be feebler than the cunningly planned *irrumatio*, as Housman understands it. But he was right to reject the common explanation that Paulus wanted to get rid of a rival. The poet would hardly present himself literally as *irrumator*. As Housman argues, *irrumare* here virtually stands for *contumelia officere*. But a textual change is required, of a variety illustrated by Housman (*Manilius*, 1:lvii f.): inversion of three letters. *Irrumare vis* comes from *irrumaberis*. Paulus craftily hopes to escape exposure by urging the poet to attack his partner, but no: *he* will be lampooned, Lycisca will go free.

As for 2. 83. 5, *irrumare* may have a secondary sense *contumelia officere*, but surely the primary sense is "iste potest (etiamnunc) non modo futuere sed etiam irrumare."

4. 42 *et timeat pueros, excludat saepe puellas:*
 vir reliquis, uni sit puer ille mihi.

13

So Martial concludes an elaborate description of his ideal boy *cinaedus*. First, be it noticed that *pueros* and *puellas* refer to the boy's fellow slaves. Cf. Horace *Od.* 4. 11. 9–10 "cuncta festinat manus, huc et illuc / cursitant mixtae pueris puellae"; Cicero *Att.* 5. 1. 3 "Pomponia, inquit, tu invita mulieres, ego vero adscivero pueros"; also E. Wistrand, *Miscellanea Propertiana*, *Studia Graeca et Latina Gothoburgensia*, 38 (Göteborg, 1977), pp. 77 f. "Let him often shut out the girls" is another way of saying, "Let the girls often seek his favors (considering him a *vir*) and be refused." But why, considered as a *vir*, should he be expected to fear the boys? There is no rational answer, except to read *nec* for *et*. He must *not* be afraid of his male fellows, as a *puer delicatus* normally would be; they too must look upon him as a *vir*.

4. 52 Gestari iunctis nisi desinis, Hedyle, capris,
 qui modo ficus *eras*, iam caprificus *eris*.

"*Ficus* offenbar für *ficoides* (ganz Feige)": so Friedländer, following earlier doctrine. This being manifestly inadmissible, read *erat* and *erit*. Part of the point is that such a conveyance would be jolty; cf. 14. 86. 2 "nam solet a nudo surgere ficus equo."

4. 64 Iuli iugera pauca Martialis
 hortis Hesperidum beatiora

longo Ianiculi iugo recumbunt:
lati collibus eminent recessus
 et planus modico tumore vertex 5
 caelo perfruitur serenior
 et curvas nebula tegente valles
 solus luce nitet peculiari:
 puris leniter admoventur astris
 celsae culmina delicata villae. 10
 4 eminent β , imminent γ

Line 4 remains a riddle. First, note that *recessus* means “retreat,” i.e., the villa; cf. 6. 43. 9 “nunc urbis vicina iuvant facilesque recessus,” 5. 67. 1–2 “hibernos peterent solito cum more recessus / Atthides,” 10. 58. 1 “Anxuris aequorei placidos . . . recessus.” The meaning “reaches” is not found in Martial or, as far as I know, elsewhere. But the retreat cannot well be “broad” if it consists of a few *iugera* and the dimensions of the flat summit on which it lies are moderate (*modicus* cannot refer to the height, which is on the contrary emphasized in the following lines). Read *alti* . . . *eminent*. *Collibus* remains difficult, and I am tempted to read *vallibus*, despite *valles* in line 7.

5. 22 illud adhuc gravius quod te post mille labores,
 Paule, negat lasso ianitor esse domi. 10
 exitus hic operis vani togulaeque madentis;
 vix tanti Paulum mane videre fuit.
 semper inhumanos *habet* officiosus amicos:
 rex, nisi dormieris, non potes esse meus.

The *conclusio gnomica* in line 13 is neither true nor funny. Read *cavet*; cf. Juvenal 11. 130 “convivam caveo qui me sibi comparat.” Take *semper* with *inhumanos*; we gather that Paulus behaved in this way all the time.

5. 27 Ingenium studiumque tibi moresque genusque
 sunt equitis, fateor: cetera plebis *habes*.
 bis septena tibi non sint subsellia tanti,
 ut sedeas viso pallidus Oceano.

Logical connection between the two couplets is to be restored by reading *habe*.

5. 31 Aspice quam placidis insultet turba iuvenis
 et sua quam facilis pondera taurus amet.
 cornibus hic pendet summis, vagus ille per armos
 currit et in toto ventilat arma bove.
 at feritas immota riget: non esset harena 5
 tutior et poterant fallere plana magis.
 nec *trepidant* gestus, sed de discrimine palmae
 securus puer est sollicitumque pecus.

Gestus is impossible. I suggest *trepidat gestus* (perf. pass. part.). What follows appears to be a bold *διὰ μέσων* construction: “puer securus est sol-

licitumque de discrimine palmae pecus." The type is illustrated by Housman on Manilius 4. 534 and in *Papers*, p. 729.

5. 78 haec est cenula. *Claudiam sequeris*. 31
 quam nobis cupis esse tu priorem?

No tolerable sense has been made of this, however punctuated. Perhaps "haec est cenula, Claudia sequente, / quam nobis cupis esse tu priorem." For *sequi* = "accompany," see my note on Cicero *Fam.* 9. 18. 4 *eam pulvinus sequetur*. The last line then means: "who *you* think ought to be more important *to us* than the meal" (with a play of course on the opposition *sequi* : *esse prior*).

6. 16 Tu, qui *pene* viros terres et *falce* cinaedos,
 iugera sepositi pauca tuere soli.

Most editors are content to leave their ignorance (or heedlessness) of the ways of Priapus and *cinaedi* to be inferred. Gronovius pointed out that *pene* and *falce* must change places, but nobody paid much attention, and nothing that I am aware of has been heard for centuries of this certain correction. Cf. Columella 10. 34 "inguinibus puero, praedoni falce minetur."

6. 44 Festive credis te, Calliodore, iocari
 et solum multo permaduisse sale.
 omnibus arrides, dicteria dicis in omnis;
 sic te convivam posse placere putas.

Arrides must mean either "you smile at approvingly" (cf. Terence *Ad.* 864 "nulli laedere os, adridere omnibus") or "you please." The latter, incidentally, is the meaning in 11. 45. 2 "seu puer arrisit sive puella tibi," where W. C. A. Ker translates "who has smiled on you." Neither fits Calliodorus, who is the kind of malicious wit described by Horace (*Sat.* 1. 4. 86-88), "saepe tribus lectis videas cenare quaternos, / e quibus unus amet quavis aspergere cunctos / praeter eum qui praebet aquam." The word for his activity can only be *irrides*, and since that compound does not take a dative in classical Latin, *omnibus* must become *omnis*. On the first corruption, see *TLL*, 7.2:413. 65; on the second, Housman on Manilius 2. 567. In 1. 68. 3 "cenat, propinat, poscit, negat, innuit," Izaac was right to propose *annuit*.

6. 47 Nympha, mei Stellae quae fonte domestica puro
 laberis et domini gemmea tecta subis,
 sive Numae coniunx Triviae te misit ab antris
 sive Camenarum de grege nona *venis*:
 exolvit votis hac se tibi virgine porca 5
 Marcus, furtivam quod bibit aeger aquam.
 tu contenta meo iam crimine gaudia fontis
 da secura tui; sit mihi sana sitis.

The nymph of the fountain may have been sent by Egeria or, according to our text, she may be one of the nine Muses, whom some commentators take

for Calliope or Egeria herself (Paley and Stone), but who—so Friedländer informs us, quoting 8. 3. 9 “sic respondit nona sororum”—is Thalia, the Muse of epigram. Stella, however, was an elegist, not an epigrammatist (see above on 4. 6), and so this Muse had better be identified with Erato, if she has to be identified at all. *Nona* apparently stands for *una ex novem*. But even though the Camenae had aquatic origins, how should the nymph *be* one of them, with the alternative that she may have been *sent* by Egeria? Read *nona, veni*. The nymph is asked to attend the sacrifice in person, a not unusual request; cf., e.g., [Tibullus] 3. 12. 13–14 “adnue purpureaque veni perlucida palla. / ter tibi fit libo, ter, dea casta, mero.”

6. 63 “Munera magna tamen misit.” sed misit in hamo; 5
 et piscatorem piscis amare potest?

Et has no useful function. *Dic?*

7. 33 Sordidior caeno cum sit toga, calceus autem
 candidior prima sit tibi, Cinna, nive:
 deiecto quid, inepte, pedes perfundis amictu?
 collige, Cinna, togam; calceus ecce perit.

The play in the last word has been overlooked. When Cinna lets his dirty cloak spread over his shining boots, the latter are spoiled; alternatively, they go to waste, because hidden from view (*perit* = *οἴχεται*).

7. 34 Quo possit fieri modo, Severe,
 ut vir pessimus omnium Charinus
 unam rem bene fecerit, requiris?
 dicam, sed cito, quid Nerone peius?
 quid thermis melius Neronianis? 5
 non dest protinus ecce de malignis
 qui sic rancidulo loquatur ore:
 “ut quid tu domini deque nostri
 praefers muneribus Neronianas?”
 thermas praefero balneis cinaedi. 10
 8 ut (om. EAG) quid tu γ, quid te tot β

“The common origin of *quid te tot* and *quid tu* was *quid tu tot*. Thus much was perceived by Gruter; but he wrote ‘quid? tu tot . . . Neronianas?’ The punctuation wants mending, too; for what, in the vulgate text, is *Neronianas* doing without *thermas*, and what is *thermas* doing without *Neronianas*?

‘quid tu tot domini deque nostri
praefers muneribus?’ Neronianas
thermas praefero balneis cinaedi.

The general drift of the epigram is well enough given by Schrevel: ‘quod si quis malignus mihi hic obstrepat, perinde ac si praeferam Neronis thermas . . . publicis Domitiani aedificiis, respondeo me id non facere, sed conferre tantum inter se Neronis et Charini opera.’ ”

Thus Housman (*Papers*, p. 721), followed by Duff, Giarratano, and Helm. But the question which the "captious sycophant" ought to ask is not, "What do you prefer to the bounties of Domitian?" but, "What? Do you prefer the baths of Nero to the bounties of Domitian?"

"quid? tu tot domini deque nostri
praefers muneribus Neronianas
thermas?" praefero balneis cinaedi.

"I prefer them (not to the works of Domitian but) to the baths of a *cinaedus*."

7. 41 Cosmicos esse tibi, Semproni Tucca, videris:
 cosmica, Semproni, tam mala quam bona sunt.

Obviously a reference to the great perfume-dealer Cosmus, who crops up repeatedly in Martial's epigrams, and no less obviously a play on κοσμικός, adjective from κόσμος, which occurs in the New Testament in the sense of "worldly." But here *cosmicos* means "citizen of the world," like Socrates (Cicero *Tusc.* 5. 108), whereas *cosmica* has two meanings: "worldly things" and "products of Cosmus."

8. 15 Dum nova Pannonici numeratur gloria belli,
 omnis et ad reducem dum litat ara Iovem,
 dat populus, dat gratus eques, dat tura senatus,
 et ditant Latias tertia dona tribus.
 hos quoque secretos *memoravit* Roma triumphos 5
 nec minor ista tuae laurea pacis *erat*,
 quod tibi de sancta credis pietate tuorum.
 principis est virtus maxima nosse suos.

Domitian had waived a triumph after the Sarmatian War. He knew that he could trust his loyal subjects to appreciate his victory without one.

Two things are requisite in order to make sense out of the last two couplets. *Memorabit* and *erit*, the readings of β , the better of the two families of MSS, should enter the text; and the comma in line 6 should change places with the full stop in line 7:

 hos quoque secretos memorabit Roma triumphos
 nec minor ista tuae laurea pacis erit.
 quod tibi de sancta credis pietate tuorum,
 principis est virtus maxima nosse suos.

Quod, meaning "whereas," relates the two statements: "You are confident in your people's love; well, to know his people is a ruler's greatest virtue."

8. 25 Vidisti semel, Oppiane, tantum
 aegrum me: male saepe te videbo.

This punctuation of Gilbert's was advocated by Housman (*Papers*, p. 723) and adopted by Duff and Lindsay. Housman explains: "cum tu me aegrum semel tantum videris, male faciam si te aegrum videbo saepe." But, as he

magis fulget quam verum electrum." The cup will have been a combination of silver (6) and some sort of bronze.

8. 51(49) Formosam sane sed caecus diligit Asper.
 plus ergo, ut res est, quam videt Asper amat.

It may be said of any lover that he loves more (i.e., better) than he sees ("love is blind"; cf. A. Otto, *Sprichwörter der Römer* [Leipzig, 1890], p. 23). In this case (*ut res est*) the phrase was true in another sense as well: "id amat quod non videt."

8. 58 Cum tibi tam crassae sint, Artemidore, lacernae,
 possim te Sagarim iure vocare meo.

Sagaris occurs as a personal name in Virgil and Athenaeus (530C, as a type of luxurious indolence). Why does it suit this Artemidorus with his coarse-spun overcoats? Commentators rightly refer to *sagum*, the thick military cloak, but by itself that pun is hardly ingenious enough for Martial. Sagaris, the well-known Phrygian river, will also be in the picture, for cloth from that part of the world was coarse-spun; cf. Cicero *Fam.* 9. 12. 2 "sed ego hospiti veteri et amico [Deiotaro] munusculum mittere volui, levidense crasso filo, cuius modi ipsius solent esse munera." I see no way of working in *σάγαρις*, the Scythian hatchet.

8. 59 Aspicis hunc uno contentum lumine, cuius
 lippa sub adtrita fronte lacuna patet?
 ne contemne caput, nihil est furacius illo;
 non fuit Autolyçi tam piperata manus.
 hunc tu convivam cautus servare memento:
 tunc *furit* atque oculo luscus utroque videt.

The piece goes on to describe in detail the latter-day Autolycus' cunning larcenies. *Furit*? The thief does not go out of his mind. Quite the reverse: his one eye becomes as good as two. I suggest we read *ferit*, i.e., *astutia laedit*. Cf. Propertius 3. 3. 50 "austeros arte ferire viros," 4. 5. 44 "cum ferit astutos comica moecha Getas."

8. 75 hic mihi de multis unus, Lucane, videtur 15
 cui merito dici "mortue Galle" potest.

Hic is a gigantic Gaul who has sprained his ankle and fallen headlong in the street. His diminutive attendant solves the problem of how to get him moved by having him put on a passing bier (*sandapila*) in place of the *vile cadaver* which already occupied it. It is important to realize, as some fail to do, that the Gaul is still alive (cf. 5 "quid faceret Gallus, qua se ratione moveret?").

Commentators explain that *mortue Galle* comes from the arena. The *retiarius* would say to the *myrmillo*: "piscem peto, non te peto. quid me fugis, Galle?" (Festus p. 358 Lindsay) and, as is to be presumed from this passage, call him *mortue Galle*. Martial's point is that this Gaul, like the

myrmillo, is not only called dead (12 "ut quocumque velint corpus inane ferant") when he is really alive, but, unlike the *myrmillo*, actually put on a burial wagon.

9. 5(6) Tibi, summe Rheni domitor et parens orbis,
 pudice princeps, gratias agunt urbes:
 populos habebunt; parere iam scelus non est.
 non puer avari sectus arte mangonis
 virilitatis damna maeret ereptae, 5
 nec quam superbus computet stipem leno
 dat prostituto misera mater infanti.
 qui nec cubili fuerat ante te quondam,
 pudor esse per te coepit et lupanari.

Three moral edicts of Domitian are involved: against the castration of infants, against the sale (or handing over) of children to *lenones*, and against adultery. Housman (*Papers*, p. 724) proposes:

- nec, quam superbus, *computat*, stipem leno 6
det prostituto, misera mater, infanti.

"That is 'nec computat mater quam stipem leno infanti det'" (with parallels for the hyperbaton). "What used to happen, before the reforms of Domitian, was that the mother reckoned how much the child would earn: this Domitian has now forbidden."

It is thereby implied that the mother is a consenting party, which ill suits *misera*: the *leno* gives the child money, which he hands over to her. But how can Housman have thought that *stipem* means something other than the *sordida aera* of 9. 7(8), an epigram on the same theme ("iam cunae lenonis erant, ut ab ubere raptus / sordida vagitu posceret aera puer," 3-4)? Before the new edict, a child, presumably of a slave mother, might be "snatched from the breast" and sold to a *leno* against the mother's will—a procedure familiar to generations which knew *Uncle Tom's Cabin*. The mother keeps track of him and gives him money, so that he does not have to beg for it or be punished by his master for not getting it. *Vagitu posceret* suggests that the children were merely put out to beg, not prostituted in the ordinary sense.

9. 47 sed, quod et hircosis *serum* est et turpe pilosis, 5
 in molli rigidam clune libenter habes.
 5 *serum* est om. γ

As has been widely recognized, *serum* is nonsense. *Turpe* (Friedländer), *foedum* (Munro), and *miserum* (F. Walter) all fail because they have no special application to *hircosis*, as *turpe* has to *pilosis*. Read *carum*. Pannychus would have to pay for his pleasure, like the unattractive ladies in 9. 37. 9 and elsewhere; cf. also 14. 215.

9. 61 hesternisque rubens *deiecta* est herba coronis 17
electa γLf, *distincta* Gilbert

Perhaps *depicta*; cf. *TLL*, 5.1:573. 33 ("distinguere, ornare").

9. 67 improbius quiddam ridensque rubensque rogavi: 5
 pollicita est nulla luxuriosa mora.
 sed mihi pura fuit; tibi non erit, Aeschyle, si vis
 accipere hoc munus condicione mala.

"The last two lines of the epigram are so utterly misunderstood by commentators that I will not even quote their explanations" (Housman, *Papers*, p. 725). His own explanation is perfectly clear and compelling. Had he not been the first to propound it, I should be tempted to add that it is not very hard to find for oneself. But the problem seems to have a fatal attraction for the intellectually underprivileged, and rubbish continues to accumulate in receptive periodicals.

9. 72 Liber, Amyclaea frontem vittate corona,
 qui quatis Ausonia verbera Graia manu . . .

Housman (*Papers*, pp. 725 f.) showed that Liber was not a boxer but a rider or charioteer. He had evidently won a race at a Greek festival. Whether *Amyclaea* stands, as Housman says, for *Castorea* or refers to both Dioscuri as patrons of sport (Pindar *Ol.* 3. 36, *Nem.* 10. 49) or has a local reference is perhaps not certainly to be determined.

10. 5 Quisquis stolaeve purpuraeve contemptor
 quos colere debet laesit impio versu,
 erret per urbem pontis exul et clivi . . .
 nec finiantur morte *supplicis* poenae, 13
 sed modo severi sectus Aeaci loris,
 nunc inquieti monte Sisyphi pressus,
 nunc inter undas garruli senis siccus
 delasset omnis fabulas poetarum . . .

Whom is the offender supposed to supplicate? In place of this inopportune word, two words of like appearance present themselves, between which I find it hard to make a choice. First *supplici*. This form of the genitive accords with Martial's usual practice (Neue-Wagener, 1:148). *Poenae* then means *dolores*. Second *simplici*. *Mors simplex* in the sense of "death without torture" is regular. *Simplicis* is in Sriverius' text.

10. 14(13) Cum †cathedratalios† portet tibi raeda ministros
 et Libys in longo pulvere sudet eques,
 strataque non unas *cingant* triclinia Baías
 et Thetis unguento palleat uncta tuo . . .

3 unas *cingant* Itali, *linas pingat* β, *una tingat* γ

No more time should be wasted on efforts to make sense of *cingant*. Substitute *tingant*. The rich color of the draperies in the dining rooms "dyed" the villas: cf. Pliny *NH* 37. 63 "longinquo amplificantur visu [sc. smaragdi] inficientes circa se repercussum aera"; Claudian *Prob. et Olybr.* 264–65 "tectā parant epulis ostroque infecta corusco / umida gemmiferis illuxit regia mensis." Such a fantastic hyperbole is needed to balance the one in the pentameter.

The point of the epigram lies in the fact that, although Laelia talked like a Greek prostitute, she was a Roman lady. Line 10, being incapable of satisfactory explanation as it stands, should read: "numquid, quae crisat, blandior esse potest?" The sense is: "Do you, chaste matron as you are, know how you talk (i.e., how you sound)? No woman engaged in performing the unmentionable can talk more alluringly. But (*tamen*), for all you may talk like a Lais, you will never quite be one."

I should add that "num quis [*fem.*], cum crisat, . . . potest" makes equally good sense, but see Neue-Wagener, 2:443.

10. 73 a te missa venit: possem nisi munus amare,
 Marce, tuum, poteram nomen amare meum.
 munere sed plus est et nomine gratior ipso
 officium docti iudiciumque viri. 10

As stated in the opening couplet, the gift of a toga had been accompanied by a letter. Since *munus* refers to the one, *nomen meum* has to refer to the other. That is one reason for rejecting the hypothesis that Martial's name was embroidered on the toga, and there is another: in interpreting this poet it is a sound rule never to assume explanatory facts which are not in the poem or fairly to be inferred. He wrote to be understood by posterity, and although he sometimes overestimated posterity's intelligence, he did not expect it to be clairvoyant.

Since *nomen meum* refers to the letter, it must refer to the heading, which will have run "Marcus [or M. Antonius?] Marco suo salutem." That would be a very intimate form of address, unparalleled in Cicero's correspondence except in letters to and from his brother ("Quintus Marco fratri s."); for the rare *praenomina* "Appius" and "Servius," which are commonly used in place of *gentilicia* or *cognomina*, do not count.

10. 75 Milia viginti quondam me Galla poposcit
 et, fateor, magno non erat illa nimis.
 annus abit: "bis quina dabis sestertia," dixit.
 poscere plus visa est quam prius illa mihi . . .
 sportula nos iunxit quadrantibus arida centum; 11
 hanc voluit: puero diximus esse datam.
 inferius numquid potuit descendere? fecit.
 dat gratis, ultro dat mihi Galla: nego.

Martial's translators are a fecund clan. Here I have consulted a mere ten—four English, three French, two Italian, and one German (usually I consult only the Loeb and Budé). All of them who bother to translate *ultro dat* make the same mistake.

Dat changes its meaning in the last hemistich. Galla has been offering herself for smaller and smaller sums. She comes down to a hundred sesterces, and is refused. Can she go any lower? Yes: she offers—*dat (gratis) = dare vult*—for nothing. And there is still one final stage: she is willing to pay (cf. Phaedrus *App. Per.* 15. 8 "immo, ni dederis, sponda cessabit tua"). The answer is no. Note that in line 12 also *datam* has its ordinary meaning,

not the erotic one. But in 14 the switch from one to the other takes the reader by surprise and so adds to the effect. Understood as "offers of her own accord," the words make no tolerable climax following on *dat gratis*; *ultra dare* in that sense is what Galla has been doing ever since line 8, "aureolos ultra quattuor ipsa petit."

10. 81 Cum duo venissent ad Phyllida mane fututum
et nudam cuperet sumere uterque prior,
promisit pariter se Phyllis utrique daturam,
et dedit: ille pedem sustulit, hic tunicam.

For *pedem sustulit* we are referred to 11. 71. 8 *tollunturque pedes*; add Cicero *Att.* 2. 1. 5 and Ovid *Ars* 3. 775 "Milanion umeris Atalantes crura ferebat." Why did Lover No. 2 raise the tunic? If it be answered *ut paedicaret* (cf. Schrevel "ἄμα πρόσω καὶ ὀπίσω λεύσσουσα"), it has to be asked why this should have been any less needful in the case of No. 1. Furthermore, on the assumption that Phyllis' promise was meant seriously, this would be no way to keep it. Lover No. 2 did not come *paedicatum*.

The jest lies in two words used in double senses: *dare* and *tollere*. Phyllis "gave" to both, but to No. 1 she gave herself, to No. 2 her tunic. No. 1 *pedem sustulit* ("lifted"), No. 2 *tunicam sustulit* ("went off with"); cf. 6. 30. 2 *sume, tolle, dono*.

10. 88 Omnes persequeris praetorum, Cotta, libellos;
accipis et ceras. officiosus homo es.

1 *locellos* β

"Ein bei jeder Interpunktion völlig unverständliches Epigramm" (Friedländer). E. Lieben ("Zu Martial," *PhW* 50 [1930]: 458 f.) did a little better than that, but was still mainly off the track. The wax tablets ("note books" Ker) were presents given to Cotta for his services; connect 12. 72, a joke about a *pragmaticus* turned farmer, who has to buy the foodstuffs which he used to receive as gifts and sell. Tablets of various kinds appear as *apophoreta* in 14. 2-9. The *pragmaticus*, who was not highly regarded, gave legal advice to advocates and perhaps performed other services, such as taking down legal documents at dictation: cf. *Digesta* 2. 13. 1. 1 "edere est etiam copiam describendi facere: vel in libello complecti et dare: vel dictare." "Take down at dictation" seems in this context the most appropriate meaning for *persequeris*. The joke is that, after filling many rolls of papyrus with these screeds, all he gets in return is—*cerae*.

10. 99 Si Romana forent haec Socratis ora, fuissent
Iulius in *Saturis* qualia Rufus habet.

2 *satyris* PQC

The notion that Julius Rufus' portrait was to be seen in a book of his *Satires* is not plausible. Surely *Satyris* (so read) and Socrates are not to be divorced, when everyone knew from Plato that Socrates had the face of a Satyr. As Scriverius saw, the epigram refers to the Satyr statues in the Portico of

Octavia (Pliny *NH* 36. 29). One of these will have been supposed to resemble a certain Julius Rufus. The epigram, on a statue or bust of Socrates, says that, had he been a Roman, his face would have figured among the Satyrs, as Julius Rufus' did. *In Satyris* is ἀπό κοινού: "in Satyris fuissent, qualia in Satyris habet Iulius Rufus."

11. 11 Tolle, puer, calices tepidique toreumata Nili
et mihi secura pocula trade manu
trita patrum labris et tonso pura ministro.

As *toreumata* sufficiently indicates, *pura* means "plain," i.e., unembossed, corresponding to *tonso*; it does not mean "cleaned."

11. 16 o quotiens rigida pulsabis pallia vena,
 sis gravior Curio Fabricioque licet!
tu quoque nequitias nostri lusumque libelli
 uda, puella, leges, sis Patavina licet.

5

The preceding couplet makes it necessary to take *uda* in line 8 *sens. obsc.* (cf. Juvenal 6. 64, 11. 170; Ovid *Ars* 2. 686). Friedländer and some others thought it meant "drunk."

11. 18 clusae cui folium rosae corona est. 7

Martial had been given a suburban property so tiny that a rue plant represented a forest, and so on. Some of the thoughts prompted by line 7 can be found in Friedländer's note. My two translators render *corona* "canopy" and "berceau." It means a garland, such as a *hortus* was expected to produce. Writing to Tiro about a tenant gardener who evidently paid his rent in kind, Cicero has "calface hominem, ut ego Mothonem; itaque abutor coronis" (*Fam.* 16. 18. 2). In Martial's *hortus* a single petal from a folded rose represented a wreath.

11. 20 quod futuit Glaphyran Antonius, hanc mihi poenam 3
Fulvia constituit, se quoque uti futuam.

The first couplet of an epigram by the future emperor Augustus. Its point seems to have been missed. Fulvia is angry with her husband Antony—and punishes Caesar.

11. 21 Lydia tam laxa est equitis quam culus aeni,
 quam celer arguto qui sonat aere trochus . . .
 quam quae rara vagos expectant retia turdos,
 quam Pompeiano vela negata Noto . . .

A note by Henri Frère in the Budé edition explains line 6 for the first time: when the awnings in Pompey's theater are drawn back, "ils forment tout autour de la *praeecinctio* un vaste cercle ou comme un vaste bourrelet (cf. la fresque de Pompéi, Daremberg-Saglio, fig. 7350)." It only remains to construe. The indirect object of *negata* is not *Noto*, which is instrumental

ablative, but *populo* understood; cf. 9. 38. 6 “et rapiant celeres vela negata Noti”; 14. 29. 2 “nam flatus populo vela negare solent.”

11. 23 Nubere Sila mihi nulla non lege parata est;
 sed Silam nulla ducere lege volo.
 cum tamen instaret, “decies mihi dotis in auro
 sponsa dabis” dixi; “quid minus esse potest?
 nec futuam quamvis prima te nocte maritus,
 communis tecum nec mihi lectus erit . . .” 5

The question in line 4 (“quid minus esse potest?”) does not belong in the mouth of the poet, who has no business to apologize for the exorbitance of a demand which is intended to deter. It is Sila’s: she accepts the figure with alacrity. So the poet proceeds with a string of further conditions which he hopes will head her off. In line 5 *quamvis prima* for *ne prima quidem* is worth remark. I have wondered whether to read “nec futuam, quod vis, prima”; cf. Propertius 4. 5. 2 “et tua, quod non vis [‘which is just what you don’t want’], sentiat umbra sitim.” But I suppose the expression is to be taken as equivalent to “et quamvis prima nox sit, non futuam.”

11. 29 Languida cum vetula tractare virilia dextra
 coepisti, iugulor pollice, Phylli, tuo:
 nam cum me murem, cum me tua lumina dicis,
 horis me refici vix puto posse decem.

Nam is unhelpful. Read *iam*.

11. 50(49) Silius †optatae† succurrere censuit umbrae 3
 censuit umbrae Heinsius, *cenis ut cliabrae (dia-)* codd.

How this should read I do not know, but Housman’s contention that *censuit* cannot be used for *statuit* (*Papers*, p. 731) was invalidated in a fascicule of the *Thesaurus* published soon after his article (*TLL*, 3:795. 72). Three examples from Columella are cited and this from Martial, as well as a number from post-classical writing.

11. 57 Miraris docto quod carmina mitto Severo,
 ad cenam cum te, docte Severe, vocem?
 1 *seuero* β, *seuere* γ

The repetition *docto Severo* . . . *docte Severe* cannot be merely idle. Before looking at Lindsay’s apparatus, I had been in doubt whether to take *docto Severo* as the address on Martial’s letter of invitation (and so to be put in quotation marks) or to read *quod carmina mitto, Severe*, whereby *docte Severe* in the pentameter makes the link between *docto* and *Severe* explicit. I now prefer the latter alternative.

11. 94 illud me cruciat, Solymis quod natus in ipsi
 pedicas puerum, verpe poeta, meum. 5

ecce negas iurasque mihi per templa Tonantis.
non credo: iura, verpe, per Anchialum.

8 *Anchali*um T

No word in Martial, perhaps none in all Latin poetry, has engendered so rank a crop of fantastic speculation. The reader of S. Leanza's résumé, "*Tura, verpe, per Anchialum*," *BStudLat* 3 (1973): 18–25, will hardly know whether to smile or sigh. He will not encounter there the name of the fifteenth-century humanist Domizio Calderino, nor anywhere else in this connection, so far as I know, except in Scriverius: "Omissis quae hic Domicius Calderinus de statua et numine Sardanapali in Anchiala urbe Ciliciae culto . . ." I think Calderino was on the right track. The town is called Ἀγκιᾶλη in Strabo et al., but Ἀγκιάλος in Arrian (*Anab.* 2. 5. 2). It was founded by Sardanapalus and contained his tomb with its famous epitaph (Cicero *Tusc.* 5. 35, etc). The libertine from Jerusalem is told that he should be swearing, not by Jupiter's temple on the Capitol (note that Martial does not say "by Jupiter"), but by the oriental city where the proverbial type of sensuality lay buried.

The reader may also infer, if he likes, that the boy too was called "Anchialus," a common slave name.

11. 98 Effugere non est, Flacce, basiatores.
instant, morantur, persecuntur, occurrunt
et hinc et illinc, usquequaque, quacumque . . .

The theme, the nuisance of *basilatores*, is maintained through another nineteen and a half verses, and the epigram ends thus:

remedium mali solum est,
facias amicum basiare quem nolis.

22

Housman (*Papers*, p. 732) was fully justified in rejecting the traditional interpretation of line 23 according to which “die Pointe des Epigramms liegt darin, dass man die Küsse nur durch dasjenige Verhältnis vermeiden kann, bei dem sie allein angemessen sind,” though he might have made its absurdity clearer. To have a friend whom you would not be required to kiss (“cui absque offensa negare possis”) would not abate the general nuisance. Nor will it help to take *quem* as *si quem*, for the implication is that the whole tribe of kissers is objectionable, not just a few.

Housman was also right in his pronouncement that, "when a Roman reader's eye fell upon a poem written in scazons and having the word *basiator* in the first line, he knew what was coming. He knew that in the last line, if not before, he would find an obscene jest of a particular sort." But his interpretation, "*efficias ut iste basiator talis sit qualem homines basiare nolint*" (i.e., "irrumabis")—a "rough pleasantry"—is surprisingly lame. This, as he had already pointed out, is an epigram against *basiatores* in general. His explanation allows no tolerable sense for *amicum*, which word, moreover, a Roman reader would surely take closely with *facias*.

"Ineas amicitiam cum eo quem osculari nolis" (ed. Delphin.) The only

way of getting rid of the *basiator* is to find an effective form of retaliation; he must be repaid in kind and *ore impuro*. But Flaccus cannot well be told to take up the relevant practices himself; he must do the next thing to that—make friends with someone who can retaliate on his behalf.

12. 2(3) iure tuo veneranda novi pete limina templi, 7
reddita Pierio sunt ubi *templa* choro.

8 *tecta* Heinsius, recte

Note the similar corruption in *Anth. Lat.* (Riese) 126 “*tecta novem Phoebo nuperque [Heinsius: Phoebi nuper A] dicata Camenis / nunc retinet Bacchus et sua templa [scripsi: tecta A] vocat.*”

12. 14 non derit *qui* tanta tibi spectacula *praestel*
invidia fati sed levio*re* *cadat*.
si te delectant animosa pericula, Tuscis
—tutior est virtus—insidiemur apris. 10

7 *de(e)rit* . . . *praestel* (ex -*lat* R)TR, *de(e)runt* . . .
praestent (-*tant* Q) βγ

Priscus is warned not to ride so hard when hunting the hare; many people have met with fatal accidents that way. Lines 7–8, as usually read and understood, are practically nonsense. Priscus is assured that, if he gives up hare-hunting, there will be others to provide him with as good a spectacle, whose lives are of less importance than his; as though watching other people would compensate for the loss of his own sport. Consider “non deerit quo tanta tibi spectacula praestes, / invidia fati sed levio*re* cadas.” There are nobler quarry for Priscus to hunt, such as boar (9–10), which would give him as good a show and, if he were to fall, a worthier death (fate would be less severely blamed).

12. 21 nec cito *ridebit* peregrini gloria partus 7
Romanam deceat quam magis esse nurum.

No lady of foreign origin will for a long time to come be born more worthy to marry a Roman than Marcella.

Among many conjectures only *parebit* (Munro) is worth mention. But read *prodibit*; cf. Ovid *Fast.* 1. 33 “utero matris dum prodeat infans”; Tertullian *Carn. Chr.* 4 “si re vera de lupa aut sue aut vacca prodire voluisset.”

12. 24 o si conscius esset hic Avitus,
aurem non ego tertiam timerem. 10
totus quam bene sic dies abiret!

Martial imagines himself as taking a ride in a *covinnus* with his friend Juva-tus. They can talk freely, for there is nobody to listen. “Wie man hier sieht, hatte es [i.e., *covinnus*] für zwei Personen Raum, von denen die eine selbst fuhr” (Friedländer). Not so. “Wie man hier sieht,” the *covinnus* had room for three. If only Avitus were there in the third seat! No need to be

afraid of a third pair of ears, if they were his. But, as it is, Martial and Juvatus must have the *covinnus* to themselves.

A regular conditional sentence with protasis and apodosis is not normally introduced by *o*. Punctuate: "o si conscius esset hic Avitus!" *O si* = *utinam* (TLL, 9.2:12. 7).

12. 33 Ut pueros emeret Labienus vendidit hortos.
 nil nisi ficetum nunc Labienus habet.

On *ficetum*: "intellegit pueros ex nequitia ficosos" Schrevel. Rather, *ex Labieni nequitia*. But Lewis and Short explain *ficetum* as "the piles" and Ker translates "a clutch of figs." So Martial's ingenious parallel between the *horti* which Labienus sold and the fig orchard he now cultivates and possesses goes by the board. On *habere* of owning landed property, see above on 3. 48.

12. 36 ut verum loquar, optimus malorum es.
 Piones Senecasque Memmiosque
 et Crispos mihi redde, *sed* priores:
 fies protinus ultimus bonorum. 10

The four names belong to eminent patrons of literature in Nero's time. *Sed priores* could only dismiss them in favor of other patrons of an earlier epoch bearing the same names. *Sed* has replaced *seu* (= *vel*, as in 7. 72. 6). On this corruption, see Housman on Manilius 1. 657 (note and addendum), where among other examples is cited Martial 7. 72. 6 *seu* γ, *sed* β.

12. 38 Hunc qui femineis noctesque diesque cathedris
 incedit tota notus in urbe nimis,
 crine nitens, niger unguento, perlucidus ostro,
 ore tener, *latus* pectore, crure glaber,
 uxori qui saepe tuae comes improbus haeret, 5
 non est quod timeas, Candide: non fuit.

On the problem of the first two lines, see Housman (*Papers*, p. 735). Nobody seems to have found any problem in line 4. Now a broad chest is very well for a soldier; see my note on Seneca *Dial.* 6. 24. 1 (*pectoris latitudine* for *pulchritudine*, CQ 20 [1970]: 358). It is not characteristic of a fop. I had thought of "ore tener, labris pectore crure glaber"; cf. 9. 27. 4-5 "nec vivat ullus in tuo pilus crure / purgentque saevae cana labra volsellae." *Labra* can be used "latius de partibus supra necnon infra os sitis, quae barba tectae sunt" (TLL, 7.2:811. 27). But perhaps I should prefer a suggestion of my colleague, G. W. Bowersock: "ore tener, levis pectore, crure glaber." *Levis* and *glaber* are not synonymous. The first might refer to natural smoothness, the second implies depilation.

12. 40 Mentiris, credo: recitas mala carmina, laudo:
 cantas, canto: bibis, Pontiliane, bibo:
 pedis, dissimulo: gemma vis ludere, vincor:
 res una est sine me quam facis, et taceo.

For the sake of line 4, punctuate thus:

Mentiris: credo. recitas mala carmina: laudo.
cantas: canto, bibis: Pontiliane, bibo.
pedis: dissimulo. gemma vis ludere: vincor.
res una est sine me quam facis: et taceo.

Et = etiam.

12. 43 Facundos mihi de libidinosis
legisti nimium, Sabelle, versus . . .
quo symplegmate quinque copulentur, 8
qua plures teneantur a catena,
extinctam liceat quid ad lucernam.
tanti non erat esse te disertum.

The last line is usually misunderstood with Scriverius, "non erant haec digna tanto ingenio," or otherwise ("la materia non era sì sublime per comparire eloquente" Ker). It means: "It was not worth while for you to be (i.e., show yourself) a skillful versifier at such a price (i.e., at the price of wading through all this filth)."

12. 44 carmina cum facias soli cedentia fratri,
pectore non minor es, sed pietate prior.
Lesbia cum lepto te posset amare Catullo, 5
te post Nasonem blanda Corinna sequi.
nec derant zephyri si te dare vela iuaret;
sed tu litus amas. hoc quoque fratris habes.

Unicus is a parallel case to Turnus in 11. 10, who wrote satires to avoid competition with his brother, who wrote tragedies. Friedländer's note on the last line could hardly be further astray: "Ausser der poetischen Begabung hat U. auch die Beschränkung auf die geringere Gattung des Liebesgedichtes mit dem Bruder gemein." Unicus wrote love elegies as well as Catullus or Ovid. He *could* have excelled in a more ambitious genre, but modestly refrained; and that modesty was among the things he owed his brother, because his real motive was *pietas*. True, there is a deliberate play on the more obvious sense—"in this too you take after your brother"—but the epigram makes nonsense if the brother too was an elegist.

12. 96 scire suos fines matrona et femina debet: 11
cede sua pueris, utere parte tua.

Note the double sense of *parte*, "role" and *parte corporis* ("qua femina es" Scriverius); and cf. *Anth. Lat.* (Riese) 317. 6-7 "illam qua mulier probaris esse / partem cum dederis, puella tunc sis."

13. 38 Colustrum
Subripuit pastor quae nondum stantibus haedis
de primo matrum lacte colustra damus.

The next commentator may point out that *colustrum* was considered harmful to lambs (Columella 7. 3. 17).

13. 100

Onager

Pulcher adest onager: mitti venatio debet
dentis Erythraei: iam removete sinus.

Not "shake your togas" or "ihr könnt die Toga wieder zurücknehmen" (Friedländer, with a false explanation), but "pluck the folds of your togas back (in order to wave them)"; cf. Quintilian *Inst.* 11. 3. 124 "illud quoque raro decebit cava manu summis digitis pectus appetere . . . quod si quando fiet, togam quoque inde removeri non dedecabit." The spectators waved their togas as a signal to stop the elephant hunt; cf. Ovid *Am.* 3. 2. 74.

14. 16

Turricula

Quae scit compositos manus improba mittere talos,
si per me misit, nil nisi vota *feret*.

2 *feret* Schneidewin, *ferret* T, *facit* Bγ

Feret is the vulgate, but can hardly be right. To say nothing of ambiguity, "will come away with nothing except prayers" is inept; there was still the chance of a fair win. *Facit* should be read. Using the box the hand cannot cheat, only pray, i.e., its owner prays; cf. [Seneca] *Herc. Oet.* 1410–12 "antequam letum mihi / ignavus aliquis mandet ac turpis manus / de me triumphet."

14. 23

Auriscalpium

Si tibi morosa prurigne verminat auris,
arma damus tantis apta libidinibus.

"An instrument appropriate to such vagaries" (Ker). *Libidinibus* alludes to a different kind of *prurigo*, *arma* to the sense mentioned in *TLL*, 2:601. 58 (cf. *hasta* and a forthcoming note on *Anth. Lat.* [Riese] 190. 3 "si stas [*scripsi*, mixtus *A*, extas *Riese*] longis Pygmaeus in armis."

14. 40

Cicindela

Ancillam tibi sors dedit lucernae,
totas quae vigil exigit tenebras.

Exigit does not mean "dispels," as translators imagine, but *peragit*.

14. 52

Gutus corneus

Gestavit modo fronte me iuvenus:
verum rhinoceros me putabas.

14. 53

Rhinoceros

Nuper in Ausonia domini spectatus harena
hic erit ille tibi cui pila taurus erat.

Cf. *Spect.* 9. 4 "quantus erat taurus, cui pila taurus erat." We are told that the title *Rhinoceros* means an oil flask made of rhinoceros horn, as in Juvenal

7. 130. But “hic erit ille tibi” means, not “will be yours” (translators), but “will be for you,” i.e., “will represent for you.” As in the previous piece, the flask is of bull’s horn, but is taken by the recipient for genuine rhinoceros. The title is a mistake; it was originally *idem*.

This seems to me probable. But the couplet would also be intelligible if it were about a toy rhinoceros.

Harvard University