

6A1.1009.55–64), that Tigris was one of those rivers who hides his diving flood. Twice Lucan alludes to this notion in the *Pharsalia*; at 3.261–3, where the *adnotationes* offer us the rather clever lines of Nero on the same theme (*frag. poet. Lat.*, ed. Morel, p.131), and again at 8.438 f. Of the latter passage Housman says ‘nugatur Lucanus’, but the tall story appealed to Milton, whose Satan enters Eden by Tigris’s underground course at *Paradise Lost* 9.69–75. Seneca’s phrase therefore means ‘who submerges his waters deep underground’.

This is brief and allusive writing, and verges on obscurity. But it is also typical of contemporary poetry; a most interesting account of a like practice of allusion and imitation in the case of the Sun’s reaction to the Thyestean dinner is given by U. Hübner in *Philol.* 120 (1976), 110–12.

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PROPERTIUS 4.7.26

laesit et obiectum tegula curta caput.

Of all the explanations of this line the most sensible seems to be that first proposed by Beroaldus:¹ ‘Conqueritur Cynthia sibi defunctae tegulam fractam mutilatamque sub capite fuisse suppositam, quum debuerit amator puluinos molles delicatosque subiicere.’ That Cynthia is talking about the performance of funeral rites is confirmed by Shackleton Bailey’s discussion of 1.25 (*CQ* 63 (1949), 28 f.). In default of ancient parallels, I offer a modern one. In the last wishes of the Princess Teresa Uzeda in the novel *I vicere* by Federico De Roberto, first published in 1894, is included the provision: ‘In segno di particolare penitenza ed umiltà, espressamente impongo che il mio capo sia appoggiato sopra una semplice e nuda tegola: così voglio e non altrimenti’ (Garzanti, 1967, p.24). Further, on p.27, we read: ‘Le comari esclamavano: “E una tegola sotto il capo! . . . Che gli mancavano forse cuscini di velluto?”’

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¹ It does not solve the problem of *obiectum*, however.