compared to a λάρος in *Od.* 5. 51. He adds, 'Apollon faucon ne m'est pas connu' and cites *Od.* 15. 525 f. where a falcon is Apollo's messenger (this time the word used is κίρκος) and Aristophanes, *Birds* 516 where Apollo has a ἱέραξ on his head. In fact Apollo is compared to an ἴρηξ (the Homeric form of this word) in *Il.* 15. 237–8.[5]

University of Durham ANNE SHEPPARD

[5] cf. the quotation of these lines by Aelian, *NA* 10. 14.

SYMPHOSIUS 42. 1: A LITERAL INTERPRETATION

Beta

tota vocor Graece, sed non sum tota Latine

'...as the name of the second letter of the alphabet *beta* (Greek) is curtailed to *be*. This could be expressed by substituting *quod* for *sed*: "What I am in Latin when incomplete (*non tota*), I am called in Greek complete."' So most recently Shackleton Bailey.[1] Read rather the verse aloud to solve the riddle. *tota* heard as Greek would be τωτα, i.e. τῷ τα (τῷ being written τῶ at this period):

My name is whole (with a TA) in Greek, but I am not whole (with a TA) in Latin.

The strained use of the instrumental dative τῷ τα would be objectionable, were the poet writing continuous Greek as such.[2] But as a pun concealed within the Latin word *tota*, this secondary meaning and construction should be tolerated.[3] The conceit is in fact rather clever. What are the chances of *tota* admitting so apt a sense, when heard as Greek, as a result of coincidence alone and not design?

[1] D. R. Shackleton Bailey, *Towards a Text of 'Anthologia Latina'*. Cambridge Philological Society supplementary volume no. 5 (Cambridge, 1979), p. 39.

[2] The use of the definite article here, τὸ τα = 'a TA', is of course standard usage in the technical Greek of the grammarians.

[3] For a comparable pun involving Greek concealed in Latin see Martial 1. 50: *Si tibi Mistyllus cocus, Aemiliane, vocatur, | dicatur quare non Taratalla mihi?* The poet is playing with the Homeric formula μίστυλλόν τ' ἄρα τᾶλλα (*Il.* 1. 465, al.). So too in Greek, with a play on a Latin word, *AP* 10. 44. 4 (Palladas): οὐκ ἐθέλω Δόμινε, οὐ γὰρ ἔχω δόμεναι.

ANTHOLOGIA LATINA 24 RIESE

Amans amanti

Marcent post rorem violae, rosa perdit odorem,
Lilia post vernum posito candore liquescunt (24. 3–4).

post rorem, 'after the dew', seems nonsense and Shackleton Bailey[1] has not unreasonably proposed *post florem*, comparing for the idiom Columella *RR* 2. 11. 10 *diebus quadraginta, quibus post florem ad maturitatem devenit*. But *ros* here stands for *ros marinus*, 'rosemary', as in Vergil, *Georg.* 2. 212–13:

nam ieiuna quidem clivosi glarea ruris
vix humilis apibus casias roremque ministrat.

The poet is not presenting us with a piece of botanical information about the relative

[1] D. R. Shackleton Bailey, *Towards a Text of 'Anthologia Latina'*. Cambridge Philological Society supplementary volume no. 5 (Cambridge, 1979), p. 12.

seasons of the violet and rosemary; he means rather that all flowers wither and fade, *one after the other*. Four specific examples illustrate his point. For the collocation of these same four flowers see Ovid, *Met.* 12. 410–11:

> ut modo rore maris, modo se violave rosave
> inplicet, interdum canentia lilia gestet[2]

[2] Some have questioned the meaning 'rosemary' for *ros* in Vergil, loc. cit. Thus Heyne commented ' *Ros marinus* quidem, frutex, a Servio intelligitur, quem alii sequuntur. Sed nondum locum vidi, in quo ille simpliciter *ros* apellaretur.' The present passage from the *Anth. Lat.* provides the parallel desiderated. See also Pliny, *HN* 24. 101.

LUXORIUS ON THE ART OF SELF-DEFENCE

> Cresciture, ferox ne quid tibi dorsa flagellis
> conscindat coniunx, iunctis tu pedibus astas
>
>   (Anth. Lat. 207 Riese)

'*pedibus* makes no better sense than metre.' Shackleton Bailey,[1] who suspects an allusion to the *exclusus amator* theme and accordingly suggests *unctis...postibus* ('Here it would be the husband who anoints the doorposts to placate a fierce wife and then uses them for cover').[2] But *iunctis pedibus* is idiomatic Latin for an all-out fight and has an authentic look to it; Ovid, *Met.* 9. 42–4 illustrates the usage:

> rursusque ad bella coimus
> inque gradu stetimus certi non cedere, eratque
> cum pede pes iunctus.

See further Verg. *A.* 10. 361 *haeret pede pes densusque viro vir*; Liv. 38. 21. 13 *pede collato pugnandum est*; Sil. 4. 352–53 *teritur iunctis umbonibus umbo, pesque pedem premit*; Ov. *Am.* 1. 4. 44 (in an erotic context) *nec tenerum duro cum pede iunge pedem*.[3] However, 'Stand up to your wife, Cresciturus, and fight' will not do. That would be a humourless piece of advice and, in any event, Cresciturus appears to be too henpecked to act on it. Since he cannot fight with fair means, he must resort to foul. *pēdibus* is neither corruption nor false quantity, but a comic coinage: *pēs, pēdis*, from *pēdo* (= πέρδομαι), on the analogy of *pēs, pĕdis*, 'foot':[4] *Cresciture, si non vis vapulare, coniugi iterum atque iterum oppedas necesse est. Dorsa* in the first verse calls attention to the fact that Cresciturus enjoys a strategic position for such a manoeuvre – a position which is the very reverse of *iunctis pĕdibus* in its normal sense.[5] In short, *iunctis...pēdibus* is a παρὰ προσδοκίαν for *iunctis...pĕdibus*.[6]

University of California,   R. RENEHAN
Santa Barbara

[1] D. R. Shackleton Bailey, *Towards a Text of 'Anthologia Latina'*. Cambridge Philological Society supplementary volume no. 5 (Cambridge, 1979), p. 29.

[2] loc. cit.

[3] For parallels in Greek the anonymous referee compares Tyrtaeus 11. 31 West [= 8.31 Diehl] πόδα πὰρ ποδὶ θείς and Eur. *Hcld.* 836 ποὺς ἐπαλλαχθεὶς ποδί.

[4] That *pēs, pēdis* is an actual word which has not survived elsewhere because of its vulgarity is, I suppose, just possible.

[5] Of course the meaning of *iunctis* is tacitly changed; it is here equivalent to *continuatis, saepe iteratis*. It need hardly be said that the reference is to Cresciturus alone, and not his wife.

[6] For the power of the πορδή see *AP* 11. 395; similar specimens of windy wit in Luxorius' model Martial, 4. 87 and 10. 15 (14). 9–10.