

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
implicet, interdum canentia lilia gestet²

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* appellaretur.' 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* (= *πέδομαι*), on the analogy of *pēs, pēdis*, '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 pēdibus* in its normal sense.⁵ In short, *iunctis...pēdibus* is a *παρά προσδοκίαν* for *iunctis...pēdibus*.⁶

University of California,
Santa Barbara

R. RENEHAN

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 παρ ποδὶ θεῖς* and Eur. *Hclid.* 836 *ποὺς ἐπαλλαχθεῖς 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.