

*plura recognosces* in the second line of the *Fasti* couplet implies that much in the ensuing narrative will be taken from previous accounts of the rape. In particular, as has often been said, a cross-reference to the other treatment of the Proserpina story by Ovid himself in *Metamorphoses* 5 is almost certainly intended. However, the words *plura recognosces* also have a complex contribution to make to the Cicero allusion. First, given their position just after the close verbal echo in 417, they are clearly meant to administer a slightly mischievous nudge to the reader, alerting him to the presence of the allusion. Second, besides being in this way a comment on it from the outside, the words actually function as a *continuation* of the allusion, constituting (with the aid of the educational nuance lent by *pauca docendus eris*) an oblique reference to Cicero's *quem iam a pueris acceperimus*. On its own, a reference like this would not be felt; but, coming as it does in the wake of the close echo in the line above, it is readily discernible.

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#### A NOTE ON JUVENAL SAT. 7. 86<sup>1</sup>

curritur ad vocem iucundam et carmen amicae  
Thebaidos, laetam cum fecit Statius urbem  
promisitque diem: tanta dulcedine captos  
adficit ille animos tantaque libidine volgi  
auditur. sed cum fregit subsellia versu  
esurit, intactam Paridi nisi vendit Agauen.

(Juv. Sat. 7. 82–7)

The general sexual imagery of these lines has been commented on by Rigaltius in his edition (Paris, 1616) and others:<sup>2</sup> *amicae, laetam fecit, promisit diem, dulcedine captos* and *libidine* have been noted as suggesting that the *Thebaid* is envisaged as a prostitute (the imagery continues in *intactam... vendit Agauen*).

At the most obvious level the phrase *fregit subsellia* suggests either the force of the recitation itself<sup>3</sup> or the behaviour of the audience: a good reception was marked by standing<sup>4</sup> or jumping,<sup>5</sup> and the breaking of the benches is an obvious satirical exaggeration of this. It seems, however, that *fregit subsellia* did not exist in Juvenal's time as a phrase used in the sense of 'to bring the house down' (Latin variants of the phrase occur later in Martianus Capella and Sidonius Apollinaris,<sup>6</sup> both of whom are known to have borrowed from Juvenal). In view of the novelty of Juvenal's phrase and the sexual imagery both preceding and following line 86 (especially as lines 86 and 87 together form the climax of the passage) it is likely that Juvenal designed *fregit*

<sup>1</sup> Mr P. A. George and Prof. D. A. West read an earlier draft of this note, and I am indebted to their comments.

<sup>2</sup> R. Pichon, *De sermone amatorio* (Paris, 1902), p. 6; P. Ercole, *RIGI* 15 (1931), 47–50; G. Highet, *Juvenal the satirist* (Oxford, 1954), p. 271 n. 5; W. S. Anderson, *AJP* 81 (1960), 245–7, 254; V. Tandoi, *Omaggio a Eduard Fraenkel per i suoi ottant' anni* (Rome, 1968), pp. 248–70; Tandoi, *Maia* 21 (1969), 103–22; D. Wiesen, *Hermes* 101 (1973), 447–8; N. Rudd, *Lines of Enquiry* (Cambridge, 1976), pp. 101–2; E. Courtney (London, 1980), nn. ad loc.

<sup>3</sup> cf. Juv. 1. 12–13; see Quintilian 2. 12. 9 on the extravagant behaviour of some speakers; also Eunap. *Vit. Soph.* 489, ἐνθουσιῶν δὲ καὶ πηδῶν.

<sup>4</sup> cf. Mart. 10. 10. 9–10; Pliny *Ep.* 6. 17. 2; Tac. *Dial.* 13. 2; Lucian *Rhet. Praec.* 22; *pr. Im.* 4.

<sup>5</sup> cf. Hor. *A.P.* 429–33; Pers. 1. 82; Plut. *rect. rat. aud.* 7. 41c; Lucian *Rhet. Praec.* 21; note Epictetus' sober advice at *Ench.* 33. 11.

<sup>6</sup> Mart. Cap. 5. 436; Sid. *Ep.* 5. 10. 2; 9. 14. 2.

*subsellia* to suggest the meaning given above and also to involve a sexual double meaning.<sup>7</sup>

Remembering that the agent of the destruction, *versus*, is the *Thebaid* and that the *Thebaid* is envisaged as a prostitute, it seems clear that Juvenal has in mind an adaptation of the *topos* of the bed damaged by love-making,<sup>8</sup> suggesting that at the climax of the recitation the benches give way under the strain of the audience's involvement with the girl-poem<sup>9</sup> (the substitution of *subsellia* for the bed is easy to accept in view of the association with various sexual practices of *sellae*,<sup>10</sup> *sellarius*,<sup>11</sup> *sellarium*,<sup>12</sup> *sellaria*,<sup>13</sup> the use of *subsellia* at Persius l. 82,<sup>14</sup> and the use of seats in erotic art).<sup>15</sup>

This representation of the interaction of poet, verse and audience<sup>16</sup> makes an elegant transition to the association of Statius with the pantomime in the following line, where the contrast between *intactam*<sup>17</sup> and the squalid completion of the other scene is a compact additional comment on Statius' poetic integrity: even his 'pure' poetry is subject to taint.<sup>18</sup>

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<sup>7</sup> Wiesen, op. cit., p. 477, writes that Juv. 7. 86 is 'wittily ambiguous', but his note (p. 478 n. 1) indicates that the ambiguity he refers to is that between the effects of the speaker and of the audience.

<sup>8</sup> cf. Catull. 6. 10–11; Juv. 9. 77–8, where see Courtney's parallels and add Ov. *Am.* 3. 14. 26 and probably Argentarius *A.P.* 5. 127. 5 (see Gow–Page *GP* (Cambridge, 1968) at 1359).

<sup>9</sup> For a male audience and female poem compare the rather different metaphoric scene in Pers. 1. 17 ff. (cf. Ar. *Thesm.* 130–3, and for Persius see A. S. Gratwick, *CQ* n.s. 23 (1973), 81–2, and J. Bramble, *Persius and the programmatic satire* (Cambridge, 1974), pp. 73–95). It should be noted that this group scene contrasts with the individual service given to Paris (perhaps recalling the gift of Helen).

<sup>10</sup> At Juv. 3. 136 *alta sella* (cf. Pers. 1. 17, *sede celsa*) appears to connote display of goods: cf. Ruperti ad loc. and Fest. Paul. 226 M on *prosedae*; *sella* at Plaut. *Poen.* 228; καθήμενος Aeschines 1. 74 (see K. J. Dover, *Greek Homosexuality* (London, 1979), p. 108); for *sedere* see Herescu, *Glotta* 38 (1960), 125–34. The display use does not preclude a professional function: Oswald, *Index of figure types on terra sigillata* part iv (Liverpool, 1937), pl. 90 figs. F, G, H, I show a tall pillar-like seat (*alta sella* ?) supporting the woman during intercourse.

<sup>11</sup> Tac. *Ann.* 6. 1: since they were named after the room *sellae* seem to have been required for the practice.

<sup>12</sup> Suet. *Tib.* 43: the room in which the *sellarii* gathered (not *sellaria*, as LS).

<sup>13</sup> The schol. at Juv. 3. 136 (*alta sella*) writes *inde sellariae dicuntur* (but Tacitus states that *sellarius* was a coinage of Tiberius' time: it may seem unlikely that in the interim it lost its original connection).

<sup>14</sup> *Trossulus exultat tibi per subsellia levis*: for the connotations of the words other than *subsellia* see Bramble op. cit. (n. 9), pp. 122–6.

<sup>15</sup> See Oswald cited n. 10 above, adding pl. 91 figs. EE, GG; Dover, op. cit., pl. R790 and p. 87 n. 49, p. 101 on B694; G. Vorberg, *Glossarium eroticum* (1965), p. 640.

<sup>16</sup> cf. Juv. 6. 63 ff.

<sup>17</sup> On the literary level *intactam* may suggest a poem which Statius is forced to sell to Paris to be recast into a pantomime. Cf. Suet. *Nero* 4 for Nero's proposal to dance *Vergili Turnum* (cf. Ferguson ad loc.).

<sup>18</sup> In other passages where literary prostitution or pandering is at point the emphasis is on the enticing or the effeminate aspects and not the financial. See Ar. *Batr.* 1301; *Thesm.* 130–3; Plato *Lg.* 659c; Dion. Hal. *Orat. Vett.* 1; Plut. *rect. rat. aud.* 46a ἐπαίον ἑταιρικόν; Pers. 1. 134 (Callirhoe is a suitably named prostitute as well as a poem: see index to *CIL* 6 for some freedwomen of the name); Sen. *Ep.* 114. 15 (*blanditur*); Quint. 5. 2. 17; 9. 4. 28; Pliny, *Ep.* 2. 19. 7; Tac. *Dial.* 26. 1; Lucian, *Rhet. Praec.* 23; Donatus *Vit. Verg.* 29 (*lenociniis*); the lemmatist at *A.P.* 5. 55; Athen. 13. 567b. The financial aspect is hinted at in Hor. *Ep.* 1. 20, but otherwise only Juvenal gives a clear indication of the financial complexity of the moral environment.