

lubenter: facio te apud illum deum; / virtutes narro. When the much later scholion on Juvenal 15.16 defines aretalogists, it states that they *miras res, id est deorum virtutes loquuntur*.¹³ The resemblance of all these phrases to Ovid's *magnasque novi matertera vires / narrat ubique dei* cannot be accidental.¹⁴

Ovid's narrative has taken a strongly aretalogical turn with the close of Book Three of the *Metamorphoses*. This is underlined by the opening of Book Four, where the Thebans' hymn to the new god is gradually usurped by the primary narrator.¹⁵ Only the daughters of Minyas boycott the rites,¹⁶ and the stories which they tell one another as they spin must be understood as an alternative to participation.¹⁷ Their metamorphosis into bats confirms the error of their ways and is one last proof of the might of the god.¹⁸ When the narrative finally swings back to Ino, the aunt of Dionysus, she is found doing exactly what Ovid himself has done before her: making *λόγοι* out of the new god's *ἀπείρα* and composing aretalogies.¹⁹

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¹³ For Terence and the scholion to Juvenal, see Reitzenstein, op. cit. 8–9.

¹⁴ For etymological links between 'vis', 'vir' and 'virtus', see Isid. *Orig.* 11.2.17; cf. Lactant. *Opif. Dei* 12.

¹⁵ See esp. the apostrophe to Liber at Ov. *Met.* 4.17 and the hymnic *Du-stil* which marks all of Ov. *Met.* 4.17–30.

¹⁶ Ov. *Met.* 4.32–5.

¹⁷ Ov. *Met.* 4.36–415, esp. 390 'urguet opus spernitque deum festumque profanat'.

¹⁸ Ov. *Met.* 4.391–415.

¹⁹ Ino does not profit by her aretalogies. At Ov. *Met.* 4.419–31, Juno catches sight of her and resentfully catalogues the different achievements of Dionysus—the Lydian sailors, the daughters of Minyas, Pentheus—before resolving to cap them. Ino and her family will be the victims. Ovid engineers an artful transition and now becomes the aretalogist not of Dionysus but of Juno.

GETTING OUT OF HELL: PETRONIUS 72.5ff.

When Trimalchio proposes a visit to the baths at the end of his *cena*, Encolpius suggests to Ascyltos that they make good their escape; but they and their companion Giton find their way blocked by a dog at the door whose barking scares Ascyltos so much that he falls into the fish pond. The drunken Encolpius is dragged in too while trying to give assistance and they have both to be extracted by the hall-porter, who also quietens the dog. As for Giton (Petr. 72.9):

'... iam dudum se ratione acutissima redemerat a cane; quicquid enim a nobis acceperat de cena, latranti sparserat, at ille avocatus cibo furorem suppresserat'.

It was noted long ago by commentators on *latranti* that Petronius alludes here to Cerberus,¹ and P. G. Walsh comments further² that 'Petronius evokes Virgil here; when Aeneas journeyed to the realms below, Cerberus was likewise quietened by Aeneas [*sic*], who fed the beast a honeycake as soporific (*Aen.* 6.419ff.)'. Nevertheless it seems to me that such earlier scholars have not explored quite far enough Petronius' use of the Cerberus motif, although M. S. Smith³ appears on course in

¹ E.g. by W. B. Sedgwick, *The Cena Trimalchionis of Petronius* (Oxford, 1925) and E. V. Marmorale, *Cena Trimalchionis* (Florence, 1947).

² P. G. Walsh, *Petronius: The Satyricon* (Oxford, 1996), 180, regarding his translation 'Giton... bought off the dog'.

³ M. S. Smith, *Petronius: Cena Trimalchionis* (Oxford, 1975).

commenting at Petr. 72.7 'canis catenarius' that: 'in Trimalchio's house the dog harasses those already inside but does not seem to challenge those approaching from outside'. At this point, however, should one not go on to recall the role Cerberus played in 'frightening shades and preventing egress from the underworld'? See Paul Murgatroyd's note at Tib. 1.3.71–2,⁴ at which he cites e.g. Sen. *Her. F.* 782f., Stat. *Theb.* 4.486f., and, of particular relevance given Smith's remarks, Hes. *Theog.* 770ff.:

ἐς μὲν ἴοντας
σαίνει ὁμῶς οὐρῇ τε καὶ οὐασιν ἀμφοτέροισιν,
ἐξελθεῖν δ' οὐκ αὖτις ἐᾷ πάλιν, ἀλλὰ δοκεύων
ἐσθίει, ὃν κε λάβησι πυλέων ἐκτοσθεν ἴοντα.

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⁴ P. Murgatroyd, *Tibullus 1* (Natal, 1980, repr. Bristol, 1991).

IDENTIFYING THE *CLARUS ORATOR* AT QUINTILIAN, *INST.* 8.2.3

To my knowledge, no attempt has been made to identify the *clarus orator* referred to by Quintilian at *Inst.* 8.2.1–3:

Perspicuitas in uerbis praecipuam habet proprietatem, sed proprietates ipsa non simpliciter accipitur. Primus enim intellectus est sua cuiusque rei appellatio, qua non semper utemur. (2) Nam et obscena uitabimus et sordida et humilia. Sunt autem humilia infra dignitatem rerum aut ordinis. In quo uitio cauendo non mediocriter errare quidam solent, qui omnia quae sunt in usu, etiam si causae necessitas postulet, reformidant; ut ille qui in actione Hibericas herbas se solo nequiquam intellegente dicebat, nisi inridens hanc uanitatem Cassius Seuerus spartum dicere eum uelle indicasset. (3) Nec uideo quare *clarus orator* duratos muria pisces nitidius esse crediderit quam ipsum id quod uitabat.

In this paper, I wish to suggest that the orator at issue is Asinius Pollio. I start (1) by clarifying some doubtful points in Quintilian's passage. Then (2) I attempt to support my hypothesis; and finally (3) I consider its implications.

1. Translators do not completely agree on the meaning of *clarus orator*. The translations of Butler ('a certain distinguished orator') and Cousin ('tel avocat distingué') have very different implications:¹ Butler's rules out the possibility that *clarus orator* refers to the orator whom Cassius Severus had laughed at, while Cousin's implies precisely that identification.²

Cousin's interpretation seems preferable. Firstly, 'a certain distinguished orator' more properly renders a phrase such as *quidam clarus orator* than *clarus orator* alone.³ Secondly, the use of the imperfect (*dicebat*, *uitabat*) both with *ille qui* and with *clarus orator*, may well imply a reference to the same situation (see n. 9). And finally, the use

¹ More recent translations add no further explanation and seem to prefer Butler's view. Cf. H. Rahn's *Marcus Fabius Quintilianus, Ausbildung der Redners* (Darmstadt, 1988): 'ein berühmter Redner'; O. Frilli's *Marco Fabio Quintiliano, Istituzione oratoria* (Bologna, 1989): 'un famoso oratore'.

² In his 'Introduction' (in vol. I [Paris, 1975], at page X) Cousin reveals his interpretation more clearly: '... un autre texte (VIII, 2, 2), dans lequel Quintilien raille un avocat, déjà raillé par Cassius Severus ...'.

³ Cf. also in Quintilian: *quendam <non> ignobilem poetam* (9.4.90); *de quodam suo antisophiste* (11.3.126).