

erect—unlike Encolpius’—in all circumstances, even in the depths of frosty winter. In our text, by means of an implicit parallel, Petronius wished his readers to recognize this traditional and familiar image, but chose to reverse it, producing a sort of negative cliché.

Here are ambiguity and complexity developed with real skill from a modest simile which, like the best Virgilian models,¹⁹ is interdependent with the context and shows how coherent the composition is. Only three words, but one has to dwell on them if one is not to miss either the author’s nuances or his wit. Petronius is a virtuoso with language, a lover of the written effect, a creator who leaves nothing to chance.²⁰

ADDENDUM

By the time this paper was ready for print, a new study of Petronius, *Satyricon* 132 by P. Murgatroyd had been published in *Latomus* 59 (2000), 346–52; though clearly conscious of the importance of some themes developed here (impotence, death, old age), the critic does not seem to have noticed the crucial part played by the winter image in this respect (cf. 347–8).

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¹⁹ See e.g. R. A. Hornsby, *Patterns of Action in the Aeneid* (Iowa, 1970), esp. 84–5.

²⁰ See Martin (n. 16), 146, 151, and 166–8.

APION, THE JEWS, AND HUMAN SACRIFICE

In his account of Apion’s anti-Semitic slanders, Josephus reports (and refutes) a particularly graphic one involving the capture of strangers, their imprisonment in the Temple, and their ultimate offering as human sacrifice (*C. Ap.* 2.89–111).¹ It has long been acknowledged that many themes in Apion’s story are folkloristic in nature and can be found in the tales of many peoples.² True as this is, I think that a specific source of influence can be usefully recognized.

We know Apion’s malicious tale only from Josephus and so cannot determine how accurate Josephus’ representation is and whether he may have made any adaptations better to suit his own tendentious purposes. Thus, we must accept the story as it is.

In one particular feature, Apion’s story deviates from a folkloristic pattern. It is clearly a story with emphasis on the Greeks. Josephus introduces it with the words, ‘Apion tells another story, about Greeks’ (2.89). In his ensuing polemic Josephus remarks the Greek-centeredness of Apion’s story (2.99). And the story itself stresses the Greekness of the victim (2.95: The Jews, we are told, took ‘an oath of enmity toward the Greeks’).

Thus, I suspect that at least on one level Apion’s tale has a Greek literary source—and it is easy to identify. Euripides’ *Iphigeneia among the Taurians* is the story of a temple-priestess who captures and imprisons Greek strangers for the purpose of human sacrifice in the temple.³ It seems likely that the particular theme of the capture

¹ The bare statement that the Jews offered human sacrifice is already found in Theophrastus. See W. W. Fortenbaugh et al. (edd.), *Theophrastus of Eresus: Sources for his Life, Writings, Thought and Influence* 2 (Leiden, 1993), 422–3.

² See especially E. Bickermann, *MGWJ* 71 (1927), 171ff.

³ See especially *I. T.* 38–41, 72, 247, 337–9. Compare too the particularly grisly account at *Hdt.* 4.103.

and sacrifice of Greek strangers will have come to Apion from Euripides.⁴ Indeed, Josephus himself seems to have realized this. For, when he concludes his report of Apion's slander, he remarks, *huiusmodi ergo fabula . . . omni tragoedia plenissima est* (2.97).⁵

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⁴ We need not doubt that Apion knew Euripides' plays, eminent scholar of Greek poetry that he was. And Euripides was, of course, the most popular of the Greek tragedians at the time.

⁵ This entire section of the *Contra Apionem* survives only in Latin translation.

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FIVE PROBLEMS IN MARTIAL (1.48.3–4; 4.52; 6.12; 9.61.15–18; 12.52)

(1) 1.48.3–4

quodque magis mirum, uelocior exit ab hoste
nec nihil e tanta nobilitate refert.

The hare rushes out from the lion's mouth, inside which it plays in safety. Editors without exception print the couplet thus and acquiesce in the bizarre notion (which commentators strain to explain) that contact with nobility (here, of a lion) might be supposed somehow to enhance velocity (here, of a hare). But what might be thought to increase the hare's speed is not the lion's nobility, but its superior mobility. *mobilitate* is required here as surely as Scaliger's emendation of *nobilibus* to *mobilibus* is correct at M.14.46.1.

(2) 4.52

Gestari iunctis nisi desinis, Hedyle, capris,
qui modo ficus erat, iam caprificus erit.

M.¹ thought that *fici*, anal sores, could be caused by bareback horseriding (M. 14.86.2): riding a team of goats might be thought to have an even more drastic effect. SB (1.72–3 n.d.) says that this epigram 'need not concern homosexuality'. The presence of a pun (here untranslatable) may indeed be the whole point of an epigram (e.g. M. 6.17), but here word-associations combine to disprove him. Goats, Roman as well as English, enjoy a reputation for lechery (cf. Horace, *Epod.* 10.23 *libidinosus . . . caper*); they are, moreover, smelly and hairy, like men such as Pannychus at M. 9.47.5; *gestor* (cf. Pliny *Epp.* 9.36.5 *non uehiculo, sed . . . equo gestor*) = 'to ride' (the sexual connotations of which are explained by Adams, 165–6); *iuncti* could imply 'two simultaneously' or 'two or more in succession'; and finally, *fici* are elsewhere in M. (6.49.10–11, and cf. 1.65 and 7.71.6) erroneously regarded as the necessary consequence of anal penetration.

Word-associations unambiguously point the reader to one conclusion only, and confirmation (if it were needed) is provided by M. 1.46 (ignoring Bentley's conjecture)

¹ Adams = J. N. Adams, *The Latin Sexual Vocabulary* (London, 1982); M. = Martial; SB = D. R. Shackleton Bailey's Loeb edition (3 vols, Harvard, 1993), from which the text is taken.