MARTIAL
EPIGRAMS
POST
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COLLEGE SERIES OF LATIN AUTHORS

EDITED UNDER THE SUPERVISION OF

CLEMENT LAWRENCE SMITH AND TRACY PECK, EDITORS
CHARLES KNAPP, ASSOCIATE EDITOR

SELECTED EPIGRAMS OF MARTIAL

EDWIN POST
PREFACE

This volume is offered to the public with the belief that the selections herein found are sufficient in number and variety to illustrate fully the epigram as a form of literature and to afford valuable collateral information to those interested in Roman private life. However, in selecting the epigrams a wider interest in the subject matter has been continually kept in mind and the text has been so annotated as to make the book serviceable in an ordinary reading course.

To mention all the places in which preceding editors have been of help to me in the preparation of the commentary would smack of pedantry. I may, however, be allowed to say that my own annotations were originally worked out without reference to any other commentary. Subsequently most of the scholars who have devoted study to Martial, mediaeval and modern, were consulted, and attempt has been made, in introduction and commentary, to credit the proper sources with all that did not fairly appear to be common property. The text as edited by Mr. J. D. Duff for Professor Postgate's Corpus, as well as M. Gaston Boissier's monograph on Martial, I did not have in time for any use in preparing my manuscript. It goes without saying that in common with all recent students of Martial I have a large debt to pay to Professor Lindsay for his work upon the text. The numbers of the epigrams found in this book have been made to conform to those in his (Oxford) text edition.

My hearty thanks are due to Dr. Emory B. Lease of the College of the City of New York for suggestions concerning the meters, and to Mr. Nathan Wilbur Helm, now Instructor in
the Phillips Exeter Academy, for repeated assistance rendered while he was an Instructor at Princeton University. No less am I appreciative of the painstaking and intelligent work of the proofreaders of the Athenæum Press. Lastly, but still before all others, my thanks are due to Professor Charles Knapp of Barnard College, Columbia University, who, serving as General Editor at the request of Professors Peck and Smith, subjected every part of my manuscript to the most careful examination, bringing to the editing of the book the results of his special study of Martial, thus adding materially to the value of the work, not to speak of his interest and pains shown in seeing the book through the press.

I shall be grateful to any who may be so good as to call my attention to errors.

E. P.
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INTRODUCTION

I. MARTIAL: HIS LIFE AND WRITINGS

1. It is a fact at once striking and suggestive that very few of the great representatives of Latin literature were born and bred in Rome; they came from the Italian towns and country districts, nay, in many cases, from the outlying provinces. Of these provinces Spain furnished more than her share of the men who gave distinction to the literature of Rome. M. Annaeus Seneca, the rhetorician, L. Annaeus Seneca, the philosopher, his more brilliant son, and Lucan, nephew of the latter, were all born at Corduba, Quintilian at Calagurris, Martial at Bilbilis. These writers, with others of lesser note, such as Columella and Pomponius Mela, almost constitute a Spanish school of Latin literature.

2. Martial was born at Bilbilis Augusta, a municipium in Hispania Tarraconensis on the road from Emerita to Caesar-augusta. The town was picturesquely situated on a high hill, at the base of which flowed the river Salo. The wild scenery of his birthplace made a lasting impression upon the poet, and in after years he wrote of it with pride and longing. The splendor and charm of the imperial city were to him no match for the simple beauty of the home scenes, the praises of which he is not ashamed to sing. He even glories in the more practical advantages of the place, as the seat of a considerable trade

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1 Cf. 1. 61. 12; 10. 13. 1–2; 12. 18. 7–9. For our knowledge of Martial's life we have to rely chiefly on the poet's own writings.
2 10. 103. 1–2; 10. 104. 6. Cf. also Anicius Paulinus, bishop of Nola in the fifth century, Carm. 10. 223 Bilbilim acutis pendentem scopulis. For Bilbilim, however, the Vienna Corpus here reads Birbilim.
in iron and of the manufacture of weapons, for the hardening of which the cold waters of the Salo were believed to be especially fitted.

3. Martial was born on the first day of March. In 10. 24 he informs us that he is fifty-seven years old. Since that book was written between 95 and 98 (13) he was born between 38 and 41.

4. Martial was certainly of humble extraction, but he was probably *ingenuus*, free-born. It is hardly likely that he could have obtained the citizenship for others (8), had he not possessed it himself. Rader is probably right in assuming that, had he been a freedman, he would have mentioned his *patronus*.

5. The poet's full name was M. Valerius Martialis. Some have supposed that he derived this name, not from his father, but from some benefactor; others have suggested that he assumed the name Valerius out of love for Valerius Catullus (34), and that he borrowed the name Martialis from that of his birth-month.

6. His parents, (Valerius) Fronto and Flacilla, appear to have been dead when he came to Rome. They had had the

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1 1. 49. 3-4 videbis altam, Liciniane, Bilbilin, equis et armis nobilem; 1. 49. 11 brevi Salone, qui ferrum gelat; 4. 55. 11-15 saevo Bilbilin optimum metallo, quae vincit Chalybasque Noricosque, et ferro Plateam suo sonantem, quam fluctu tenui, sed inquieto armorum Salo temperator ambit.


3 Unless otherwise stated, all dates in this book are dates A.D.

4 10. 96. 4.

5 For this and similar citations see the Bibliography, pp. xlvii–li.

6 Some late Mss. give him the agnomen *Cocus*. This may have been a nickname derived from his *Xenia* and *Apophoreta*; it is more likely, however, that it arose from a false reading in Aelius Lampridius (Alex. Severus 38) which the *editio princeps* made current for a time, though some think it originated in a misunderstanding of 6. 61. 7-8 quam multi tineas pascunt blattasque diserti et redimunt soli carmina docta coci! See Scriverius, Animadversiones to Book I Praefatio, the notes on the same praefatio in Schneidewin (*editio maior*), and Brandt

7 5. 34; Brandt 11-12.
disposition and the means to give their son training in grammar and rhetoric; whether this training was secured at Bilbilis or at some larger town, such as Caesaraugusta, cannot be determined. Perhaps the success attained at Rome by so many of their countrymen inspired the parents with an ambition to see their son equally successful there.

7. Later, probably in 64, he came to Rome to seek his fortune; he was then between twenty-three and twenty-six years of age. At Rome, the center of wealth, fashion, and power, he spent the best thirty-four years of his life. The sight of "the city of marble", with its cosmopolitan street throngs, its horti inclosing the palaces of the rich, its fora and porticus flanked by noble trees, the temples of the gods and public buildings of every sort reflecting the sunlight from a thousand burnished roofs, must have moved profoundly the young provincial. The kaleidoscopic life of the imperial city Martial came to know thoroughly, both in its lighter and in its darker aspects. The epigrams reflect perfectly the Rome of Nero, Vespasian, Titus, and Domitian.

8. To Titus and Domitian he owed what little preferment came to him. Although a bachelor, he received the ius trium liberorum, i.e. the privileges and immunities that accrued to the father of three children, and the rank of tribunus militum (the tribunatus semestris), which carried with it the rights of an eques. Though Martial became most expert as a court flatterer, his years of faithful subservience appear to have profited him but little. An occasional invitation to a state

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1 9.73.7 at me litterulas stulti docuere parentes.
2 Martial makes no reference to the burning of the city in 64; we may infer that he did not reach Rome until after that catastrophe.
3 Brandt, 18, thinks he came to practice law.
4 3. 95. 5-6 praemia laudato tribuit mihi Caesar uterque natorumque dedit iura paterna trium; 9. 97. 5-6.
5 3. 95. 9-10 vidit me Roma tribunum et sedeo qua te suscitat Oceanus; 5. 13. 2; 12. 29. 2. On the tribunatus semestris see e.g. Marq.-Wissowa Staatsv. 2. 368.
dinner would afford but small compensation for the failure of the emperor (Domitian) to grant the trifling favors which the poet begged, such as his request for permission to tap the Marcian aqueduct for his town house 1 or his appeals for money 2 . Evidently, though the emperor might appreciate the poet's wit and ioni 3 , he took good care that they should not come at too high a price. The citizenship that Martial obtained for several persons cost the emperor nothing, but may have helped to replenish the poet's purse.

The poet's flattery was lavished not only on the emperor, but on the court favorites and on the freedmen of the imperial house 4 . The names of the infamous Crispinus, of Euphemus, Earinus, Parthenius, and the like occur all too frequently in the epigrams.

9. Though we know but little of the life of Martial for some years after he came to Rome, it is probable that he wrote poetry. It is possible that he "had passed middle life and stood at the beginning of his fortieth year before he wrote what has come down to us" 5 , but that "he wrote nothing under Nero, nor under Galba, Otho, Vitellius, Vespasian" 6 , is hardly likely 7 . But poetry, even though published, could not keep the wolf from the door. When Martial came to Rome, some of the most influential and distinguished families there were of Spanish origin. It is probable that he was soon made welcome at their palaces, especially at those of L. Annaeus Seneca (r), Annaeus Mela, and Iunius Pollio 8 . It can hardly be doubted that the influence of Seneca made him a cliens of C. Calpurnius Piso. But any satisfaction or advantage these powerful friends brought to him was short-lived, for the so-called conspiracy of Piso in 65 ruined these great houses and resulted in the death of all the Senecas and of Piso. Though the fate of these men

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1 9. 18.  2 6. 10.  3 4. 27; 5. 6; 6. 64. 14; 7. 12. 1-2.  4 9. 79. 
5 Schanz, Geschichte der römischen Litteratur 2, § 413.  6 Tyrrell 288. 
7 Friedländer SG. 3. 386. See 1. 113.  8 4. 40; 12. 36. 8-9.
must have shocked the young provincial, and perhaps dashed to the ground his hopes of good things to come, it did not, so far as we know, inspire him to seek a more independent means of livelihood than that open to the *clientes*, though Sellar\(^1\) suggests that Quintilian and others had advised him to practice law\(^2\). He may have made a half-hearted attempt\(^8\); if so, he had small success. His dislike of the profession is clear\(^4\).

10. For thirty-four years he lived at Rome the precarious life of a hanger-on. He is a chronic beggar. Yet by a shrewdness amounting to art and an ingenuity of statement unparalleled he almost succeeds in making begging attractive, or at least respectable. No beggar could be more polite or veil by more courtly words a mendicancy from which a more self-respecting man would have shrunk with horror. Well might his reader at times believe that Thalia as an inspiring cause had surrendered her place to Egestas. Yet, despite his numerous friends and the many *patroni* to whom he paid court, he dragged on a hand-to-mouth existence. The extravagance that had characterized Nero's reign was checked by the death of the representatives of some of the richest houses and of Nero himself. Vespasian was comparatively economical; the new families that came to the fore then took their cue from the Palatine. Under Domitian the danger of exciting the cupidity of the informers (*delatores*) prevented a display that might have been 'encouraged by a happier era\(^5\). To the poet of Domitian's day the times of Nero must have seemed like a Golden Age.

One piece of property at least Martial owned, a small estate near Nomentum in the Sabine country, scantily provided with wood, water, or shelter, the gift, it would seem, of Seneca; if it did not afford him anything to eat, it provided him with a place of occasional refuge from the burdens of a client's life

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\(^1\) P. xii.

\(^2\) Sellar infers this from the tone of certain epigrams: see 2. 90; 1. 17; 2. 30.  
\(^3\) 8. 17.  
\(^4\) 5. 20. 6; 12. 68. 3.  
\(^5\) Friedländer SG. 3. 442.
INTRODUCTION

and the noise of the town. This place he owned as early as the year 84.\(^1\)

11. In the city he had grown old in a garret up three flights, though the discomforts of an insula on the Quirinalis were perhaps offset somewhat by the outlook over the trees that bordered the Porticus Agrippae.\(^3\) The house on the Quirinalis mentioned in 9. 18\(^4\) probably afforded him ampler accommodations during the later years of his stay in Rome,\(^5\) but could not in any appreciable degree have lessened the pinch of poverty or the discomforts of the daily round. He seems to be ever in need,—now of a new toga, now of tile for a house,\(^6\) now of a lacerna. If 7. 16 is to be taken seriously, he must at times have been sorely reduced. His poverty so embittered him that, when he compares his own lot with that of those whom he thinks less deserving, he is ready to blame his parents for the education they had afforded him. That he refers to a slave or two may but emphasize his poverty, though at a later period, toward the end of his sojourn in Rome, he had a span of mules.\(^8\)

12. About 87 or 88 he retired from the city to Gallia Togata (Cisalpine Gaul), as if he would make it his permanent home.\(^9\) In 3. 4 he hints at two reasons for this step, namely, weariness of the social round (officium) and the difficulty of eking out a living. He seems to have lived at Forum Corneli\(^10\) and to have visited places of interest within reach, especially Altinum\(^11\) and Ravenna.\(^12\) But we find him soon back in Rome, although he appears to dream of a return to the north at some subsequent time.\(^18\)

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\(^1\) Friedländer SG. 3. 445. See also 2. 38; 7. 36; 9. 18; 9. 60; 9. 97. 7; 10. 48. 19; 10. 58. 9–10; 10. 61; 10. 94; 12. 57. 2 I. 117.
\(^2\) I. 108. 3–4.
\(^3\) The ninth book was written not later than 94.
\(^4\) 9. 18. 2; 9. 97. 8; 10. 58. 10; Hülsen Rhein. Mus. 49. 396.
\(^5\) 7. 36.
\(^6\) 8. 61. 7.
\(^7\) 3. 4.
\(^8\) 3. 4. 4.
\(^9\) 5. 34; 5. 37.
\(^10\) 4. 25.
\(^11\) 4. 25.

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Prior to this time he had won an enviable position as an author. In 80 he had published the booklet called in the manuscripts Epigrammaton Liber, but commonly known as Liber Spectaculorum, because it was written to commemorate the spectacles incident to the dedication of the Flavian Amphitheater (the Colosseum) in 80. These little poems set Rome to talking and made the reading public eager for more from the same hand. Martial was so flattered by their favorable reception that he was emboldened to send an author's copy to the emperor himself:

Da veniam subitis: non displicuisse meretur, festinat, Caesar, qui placuisse tibi.¹

Friedländer and Gilbert, however, think that some of the pieces may have been added in a second edition. Next appeared the two books of epigrammata, in the literal sense of the term epigram², that is, epigrammatic inscriptions to accompany presents such as the Romans sent to friends at the Saturnalia. These appeared in 84 or 85 as Xenia and Apophoreta; they were later appended to the other poems as Books XIII and XIV. Although not worthy of comparison with his later creations, they seem to have won for Martial a definite literary standing³; thereafter he published in regular sequence the several books. Books I and II were apparently given to the world together, in 85 or, more probably, in 86⁴. Internal evidence⁵ shows that Book III was published in 87 or 88 at Forum Corneli²; Book IV in the latter part of 88; Book V about a year later; Book VI in 90; Book VII in 92; Book VIII about the middle of 93; Book IX about a year later. Of Book X there were two editions; of these the first appeared in 95, the second in 98, after the accession of Trajan. Meanwhile Book XI had been written for the Saturnalia of 96.

There is reason to think that, after Nerva came to the throne, Martial realized that, because of its obscenity, he could not send an author's copy of Book XI to the emperor, and that he therefore made an anthology out of Books X and XI. It will be noticed that the several books from III to XI appeared quite regularly. But Rome waited until 101, or, more probably, until 102, for Book XII; by that time Martial had left the city forever. No complete edition of the poet's works appeared until after his death.

14. Martial spent in all thirty-four years at Rome. In 98 he returned to his native Bilbilis. What moved him to depart we can only surmise. Did he feel that his rôle of polite beggar had been played to a finish? Did love of native land and the desire to be forever emancipated from the poor client's life, with a longing for quietude and rest, prove stronger than the motives which, when he was younger, had been masterful? His means were always limited, despite the possession of the estate at Nomentum and of a modest town house. With these narrow resources he could not but contrast with longing the rude plenty of his far-away home. Besides, as he grew older, he felt more and more the burden of his social duties. Possibly insomnia or illness that warned him that the end might not be far off helped to a final decision. Some have thought that the new régime which was realized under Trajan, if not under Nerva, made it clear to Martial that the chances for a livelihood were now less for a man who must live by his wits. But Martial had lived for a long time without much imperial favor, and, despite the ups and downs incident to a hand-to-mouth existence, the balance was on the profit side of the account. Perhaps no one motive was uppermost in his mind.

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1 See Schanz § 414.
2 10. 103. 7; 10. 104. 10; 12. 31. 7.
3 1. 49; 4. 55; 10. 96. 1.
4 See § 10.
5 2. 48.
6 10. 74; 12. 57; 12. 68; 14. 125.
7 6. 70.
8 10. 72; 11. 7.
9 12. 34.
In Rome he had never ceased to long for the home of his youth\(^1\), for the ease of life there, its freedom from restraint, its comparative abundance\(^2\). He left Rome apparently without regret. His little property could not have brought him much, for Pliny\(^8\) tells us that he himself furnished the means to defray the expenses of the homeward journey.

15. Whether Martial had any prospect of a livelihood in Spain before he left Rome we know not. In Bilbilis, however, he found in a certain Marcella a patroness and a friend. To her he owed the gift of an estate well provided with the things his estate at Nomentum (10) had lacked\(^4\); this made him comfortable, if not independent. Other friends seem to have contributed to his comfort at this time, at least to some extent\(^6\). There is no proof that Marcella was his wife or his mistress\(^6\). Martial always speaks of her with profound respect; she appears to have been a woman of great charm and culture\(^7\), in whose society he could forget what he had lost in Rome.

For some time the poet seems to have enjoyed himself to the full in Bilbilis, if we may judge from the epigrams addressed to his old friend Juvenal (16; 19)\(^8\). But the novelty soon wore off. To the cosmopolitan crowds of Rome, its immense and splendid structures, the games of the circus, the contests of the amphitheater, the libraries and the *recitationes* and the many other incentives to the intellectual life that the imperial city afforded, the provinciality and barrenness of life in the little town on the Salo must have presented a painful contrast. The preface to Book XII voices the new discontent, which is echoed in the subsequent epigrams. This regret perhaps affected his health and hastened his death, for it is evident that he did not live long after the completion of Book XII.

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\(^1\)10. 13; 10. 96; 10. 103; 10. 104. \(^2\)1. 49; 4. 55; 12. 18.
\(^3\)Ep. 3. 21. 2. \(^4\)12. 31. \(^5\)See e.g. 12. 3.
\(^6\)Such passages as 2. 92; 3. 92; 4. 24; 11. 43; 11. 104 do not warrant the belief that Martial had a wife at Rome. \(^7\)12. 21. \(^8\)12. 18.
"He seems to have outlived his enjoyments, ambitions, and hopes". He died not later than 104; the letter in which Pliny refers to his death cannot have been written after that year.

16. Having thus given a general survey of Martial's life, we may now consider certain matters in detail. First, let us note the people to whom Martial paid court in Rome or with whom he associated there. They constitute a motley company indeed; among them, besides those already mentioned, were scholars, lawyers, senators, men in public life, freedmen, spies (delatores), soldiers, and nobodies. With most of the literary men of the town the poet was acquainted, if not on terms of intimacy. During the latter half of the first century Roman literature still had worthy representatives, if not those of the first class. Lucan's Pharsalia must have been well-nigh finished, though not yet published, when Martial reached Rome, if indeed, in the shape in which we have it, it was published before the death of its author. Likewise the work of Seneca the philosopher was practically ended, for he, with Lucan, perished within a few months after Martial reached Rome. Silius Italicus, consul in 68, and Statius were the fashionable writers of the epos; the latter distinguished himself also in lyric poetry. Tacitus was to win for himself a great name as a historian and Juvenal was to attain like eminence in satire. Pliny the Elder had still about fifteen years of work to do. Quintilian lived until within a year or two of Martial's final departure from Rome.

17. Among a multitude of lesser literary lights may be mentioned Stertinius Avitus, the poet, consul suffectus in 92, who signally honored Martial, L. Arruntius Stella, the poet,

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1 Tyrrell 288.
3 Brandt, 37, thinks his death could not have happened before 100 or 101.
4 See §9.
5 4. 14.
6 Cf. Praefatio to Book IX; 10. 96.
consul in 101 or 102, Sex. Iulius Frontinus, the distinguished engineer, who was thrice consul and author of the well-known works *De aquis urbis Romae* and *Strategemata*. Martial seems to have been on very friendly terms with his countryman Decianus, from Emerita. Book II is dedicated to him, and in i. 61 he is deemed worthy of mention with Vergil, Catullus, Livy, Ovid, Seneca, etc. To these are to be added Canius Rufus, a witty poet from Cadiz, Licinianus, the pleader, a fellow-townsman of Martial, and another Spaniard from Bilbilis, Maternus the jurist.

18. There is, however, reason to believe that Martial was not on the best of terms with all of his literary contemporaries. For example, Martial never mentions Statius, nor does Statius mention Martial. This at first sight seems strange, since they had many mutual friends and touched repeatedly on the same themes. Cf. M. 6. 21 with S. 1. 2, M. 6. 28 with S. 2. 1, M. 6. 42 with S. 1. 5, M. 7. 21; 7. 22; 7. 23 with S. 2. 7, M. 7. 40 with S. 3. 3, M. 9. 12; 9. 13; 9. 16; 9. 17; 9. 36 with S. 3. 4, M. 9. 43; 9. 44 with S. 4. 6. Yet it is easy to see that Martial can have had little sympathy with the literary ideals of Statius. Martial worked a vein almost wholly new, his product was light and up-to-date; Statius dreamed of producing a great epic. To Juvenal and to Martial both, with their contempt of the long-winded epics which were the terror of the unhappy folk whose social relations virtually compelled them to listen to them at the *recitationes*, the ambition of Statius must have seemed puerile. All this explains the ill-concealed antipathy of Martial and Juvenal to Statius.

1 i. 61. 4; 7. 36; 10. 48. 5; 11. 52. 15.
2 10. 48. 20; 10. 58.
3 i. 61. 9; 10. 48. 5.
4 i. 49. 3; i. 61. 11.
5 i. 96; 2. 74; 10. 37. 1-4.
6 The references to Statius are to his *Silvae*. See further Friedländer SG. 3. 450; Vollmer, Statius, 20, n. 3.
19. Of Martial’s intimacy with Juvenal there can be hardly a doubt. Between satirist and epigrammatist there was evidently a fellow-feeling. The close parallelism between the satires of Juvenal and the epigrams of Martial has been repeatedly remarked and discussed.

20. Other patrons of the poet, especially during his last years at Rome, were Cocceius Nerva, subsequently emperor; the brothers Domitius Tullus and Lucanuus, whose riches may have recommended them to Martial; M. Aquilius Regulus, famous as an orator and infamous as a delator; L. Licinius Sura, thrice consul, who influenced Nerva to make Trajan his successor and had much to do with placing Hadrian on the throne; L. Appius Maximus Norbanus and M. Antonius Primus, of Gaul, distinguished generals both; Atedius Melior, the exquisite. Martial’s friendship with these men may have been merely formal; he may well, however, have been on more intimate terms with Aulus Pudens, who is often mentioned by his praenomen Aulus, as he was with Q. Ovidius, who lived near his estate at Nomentum, and with Iulius Martialis. Much that Martial wrote had a personal sting; such writing inevitably gave offense and made enemies. These apparently gave him trouble from time to time, though that they seriously interfered with his attempts to ingratiate himself with the persons to whom he paid court may well be doubted.

II. MARTIAL AS POET

21. Scholars agree that Martial wrote epigrams. But what is an epigram? The basic Greek word, ἐπίγραμμα, means an
inscription, something written upon an object of interest. The modern lexicographer says: "In a restricted sense, [an epigram is] a short poem or piece in verse, which has only one subject and finishes by a witty or ingenious turn of thought; hence, in a general sense, an interesting thought represented happily in a few words, whether verse or prose; a pointed or antithetical saying".  

22. What relation does this modern definition bear to the basic Greek word? Lack of appreciation of literary form or crass ignorance has at various times applied the term epigram to almost every kind of short poem; yet we cannot reduce all real epigrams to a single category. The truth seems to be that the term "epigram," even when correctly employed, has not been used at all periods for the same thing.

Originally, in the Greek sense, the epigram was an epigraphic poem or composition in verse, an inscription upon some monument or work of art, explanatory or descriptive of it, or commemorative of some person or event. Extreme simplicity and stylistic purity characterize this species of epigram. Of this earliest form, in which the poems dealt with real persons or were addressed to real persons or were actual inscriptions, Simonides of Ceos is the greatest representative. Take for example his epigram on the seer Megistias:

\[ \text{Μνήμα τοῦ κλεινοῦ Μεγαστία, ὅπε τῷ Μῆθοι} \]
\[ \text{Σπερχεῖν ποταμὸν κτεῖναι ἀμειψάμενοι,} \]
\[ \text{μάντιος, ὅς τῷ κήρας ἑπερχομένας σάφα εἶδὼς} \]
\[ \text{οὐκ ἔτηλ Ἐπάρτης ἡγεμόνας προλιπεῖν.} \]

23. During the brilliant period of Greek culture which succeeded the dissolution of Alexander's empire and which, because

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1 Century Dictionary.  
2 See Mahaffy 1. 193.  
8 For the text see Bergk-Hiller, Anthologia Lyrica (1897), p. 251, No. 79. The epigram has been thus translated by John Stirling:

Of famed Megistias here behold the tomb:
Him on this side Spercheus slew the Medes,
A seer who well foresaw his coming doom,
But would not lose his share in Sparta's deeds.
its center was Alexandria, has been called the Alexandrian epoch, the epigram received marked attention. "Besides the new treatment of old forms, there were three kinds of poetry, first developed or perfected at Alexandria, which have special interest for us from the great celebrity they gained when imported into Rome. They are the didactic poem, the erotic elegy, and the epigram". Epigrams were now composed not only on real but on purely imaginary subjects. The satirical and the erotic elements were added during this period. Brilliance of style took the place of purity, and the simplicity of Simonides gave way to rivalry which aimed ever to produce something new. Leonidas of Tarentum, apparently a contemporary of Pyrrhus of Epirus, is perhaps the best exponent of this style. An example of his work is his epigram on a certain Crethon:

\begin{verbatim}
Αὐτὰ ἐπὶ Κρήθωνος ἐγὼ λίθος οὖνομα κείμου
δηλοῦσα, Κρήθων δ' ἐγχθνισσος σπαδία.
ὁ πρὶν καὶ Γόγγη παρασείμενος δῆθον, ὁ τὸ πρὶν
βουτάμων, ὁ πρὶν πλούσιος αἰπολοίς,
ὁ πρὶν—τί πλεῖον μυθεῖμ' ἐτι; πάοι μακαρτός,
φεῦ, γαῖης δασης δοσον ἐχει μέρινον.
\end{verbatim}

24. A further development is seen in the epigrams of Meleager of Gadara, a Syrian by birth, who flourished about 90 B.C. Here the erotic element has full play. Extreme elegance and imaginative power truly oriental characterize his diction. Of him Mr. Symonds says: "His poetry has the sweetness of

1 Cruttwell 218.
2 See Stadtmüller, Anthologia Graeca (1899), 2. 515. The following translation appears in Bland's Collections, 138:

I am the tomb of Crethon: here you read
His name; himself is numbered with the dead,
Who once had wealth, not less than Gyges' gold,
Who once was rich in stable, stall, and fold,

Who once was blest above all living men
With lands — how narrow now! so ample then!

8 The Greek Poets, 2. 321. Symonds's whole chapter on "The Anthology", 2. 281–344, is of importance to the student of the epigram. See also Mackail, Select Epigrams of the Greek Anthology, Introduction.
the rose, the rapture and full-throated melody of the nightingale”. Compare for example his epigram on Zenophilas:

Εὐδείς, Ζηνοφίλη, τρυφερὸν θάλοσ· εὖθ᾽ ἐπὶ σοι νῦν ἄπτερος εἰλήθειν ὑπνός ἐπὶ βλεφάροις, ως ἐπὶ σοι μηδ’ οὐτος, ὡς καὶ Δίὸς δηματα θέλων, φοιτήσαι, κάτεχον δ’ αὐτὸς ἐγώ σε μῦνος.

25. From these comparatively simple forms great variety was developed. In later days the ancients themselves recognized the mixed character of the epigram. Pliny the younger, speaking of the poems he had composed in his leisure hours, remarks: unum illud praedicendum videtur, cogitare me has nugas inscribere hendecasyllabos, qui titulus sola metri lege constringitur. Proinde, sive epigrammata sive idyllia sive eclogas sive, ut multi, poematia seu quod aliud vocare malueris, licebit voces, ego tantum hendecasyllabos praesto.

26. Epigrams will then, for practical purposes, fall into the following classes: (1) true epigrams, or superscriptions of the epigraphic form, such as might be put upon a building, a tomb, or a work of art (we shall find such in Martial); (2) short erotic poems; (3) society verses, poems due to special occasions, etc. — indeed, any short poem expressing a single striking idea; (4) the short poem, generally satirical in character, having what we call a “point”.

It is the fourth class that allies the epigram so closely in common estimation with satire. Indeed, some refuse to regard as epigrams poems of any other sort. But, provided the form is preserved, the epigram may be elegy (compare the monumental inscription), satirical thrust, “a bon mot set off with a couple of rhymes”, or an erotic effusion.

1 See Stadtmüller (1894) 1. 150; Mackail i. xlii (p. 114). The epigram is translated thus in Bland’s Collections, 224:

Thou sleep’st, soft silken flower! Would I were Sleep,
For ever on those lids my watch to keep!
So should I have thee all mine own — nor he,
Who seals Jove’s wakeful eyes, my rival be.

27. But what are the essentials of this literary form? Certainly not mere brevity, for not all short poems, even on subjects such as have been mentioned above, are epigrams. Lessing\(^1\), attempting to show how the literary epigram took form from the inscription, for example, on a tomb, calls attention to the fact that the monument and the inscription have a common object, to excite and to gratify the interest of the beholder. The two, he argues, are thus parts of a whole; the interest attracted by the monument is but introductory to interest in the inscription. The epigram, he continues, in the later or literary sense has two parts: first, a part which is intended to awaken interest or curiosity by description or personal allusion; secondly, the conclusion, the part that satisfies our curiosity, often by some unexpected turn. This last is known as the "point". There is no literary canon to determine the relative length of these two parts of the epigram, any more than there is a rule to prescribe the relation between the length of the inscription upon a building and the size or character of the structure itself. Naturally, the inscription must in mere size bear but slight relation to the monument; so the point must be concisely made, however long the introduction may have been. This point must also be well made; it must be clear; otherwise, the epigram will be no better than other poor wit.

28. In view of the imitative tendency so markedly present in the earliest literary attempts of the Romans, it would be strange if we should fail to see in the first epigrams written at Rome more or less dependence on Greek epigrammatic models. The simple epitaphs of Naevius, Plautus, and Pacuvius\(^2\) seem to be essentially Greek, and remind us of Simonides (22),

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\(^1\) Ueber das Epigram, ix. 3 ff.

\(^2\) See Aulus Gellius i. 24; he styles them *epigrammata*. For our purposes it is unnecessary to determine whether these epitaphs were actually written by Naevius, Plautus, and Pacuvius or not.
or even of Callimachus, who was more in sympathy with the earlier writers than with his contemporaries. Callimachus has been truly called in some respects "the finished master" of Greek epigram; his share in molding Roman literature was great. From Ennius to Varro Romans tried their hands at simple epigrammatic verse-writing, following closely these early models. Yet before Martial's time there were representatives of the erotic and society epigram, especially in the last century of the Republic. Of these writers of epigrams 2 Catullus (87–54 B.C.) was by far the most gifted. But Catullus's epigrams were mainly erotic in type. Therein he is to be compared not so much with his countrymen as with the Greek writers of Alexandria, who influenced more or less most of the great Roman poets of the late Republic and the early Empire. Indeed, we do not ordinarily think of Catullus as an epigrammatist at all, though it is entirely reasonable to characterize many of his pieces as epigrams and though Martial acknowledged him to be his own model and master (34).

29. It was, however, reserved for a later generation to produce the perfect master of the epigram, who saw in it not merely love poem or elegiac trifle, but all of which the epigram was capable, and accordingly was able to fix forever the character of this particular literary form. "Martial is the most finished master of the epigram, as we understand it. . . . The harmless plays on words, sudden surprises, and neat turns of expression, which had satisfied the Greek and earlier Latin epigrammatists, were by no means stimulating enough for the blasé taste of Martial's day. The age cried for point, and with point Martial supplies it to the full extent of its demand. His pungency is sometimes wonderful; the whole flavour of many a sparkling little poem is pressed into one envenomed word, like

1 Cf. here especially Varro's Imagines.
2 Teuffel § 31.
the scorpion's tail whose last joint is a sting". Stephenson says: "He knew what his age was capable of in poetry and what he himself was capable of, and he rigidly adhered to his last. In a time of almost universal self-ignorance on this subject, in a time when every poetaster wrote an epic, when poetic composition was an accomplishment that 'no gentleman could be without', when men would beg, borrow, buy, or steal verses rather than confess an inability to produce them, ... it shows a rare self-restraint in Martial that he stuck to what he knew he could do, in spite of the invitations of friends and the sneers of enemies (1. 107; 9. 50)". Merivale, in his review of the literature of this period, remarks: "The epigram is the crowning result of this elaborate terseness of diction, and this lucid perception of the aim in view. The verses of Martial are the quintessence of the Flavian poetry. . . . The careful felicity of Horace is reproduced in Martial under the form which most aptly befits the later age in which he flourished. The lyrics of the Augustan period are characteristically represented by the epigrams of the Flavian".

Martial not only made the epigram in the sense in which we understand that term, but he successfully challenges comparison with the greatest epigrammatists of all literatures. He is preëminently the master of the epigram, in its every variety. He could write an inscriptional epigram which could serve as a real epitaph (21), or a verbal caricature, or a bit of satire whose point needs no interpreter.

30. No one has drawn with so faithful a pencil the everyday life of the Mistress of the World. Nowhere else can the student who would really know at first-hand how the Romans lived learn so much, especially of the seamy and darker side of Roman life. In his pages we see the gladiators in the arena or the hawker as he sells boiled pease to a circle of idlers in the streets. Before us stalks the man who has won wealth by

1 Cruttwell 432. 2 P. xix. 3 S. 81.
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poisoning a succession of wives. At one moment the reader is transported to the seaside villa or to a city triclinium where the poor cliens is insulted with the meanest of fare while the rex himself feasts on the fat of the land and the best the sea can yield; at another moment we visit the bazaar, and, as we watch the shopper, are made to realize that his modern successor is not more up to date than was the man of the first century, who, though he has no intention to purchase, examines the finest wares and inquires the price of every article. In the theater the man with the face of brass insists on having the seat to which he has no right, until he is forced out by the usher. We catch a glimpse of the ladies' man as he whispers in a fair girl's ear, or sings the latest Egyptian ditty, or whistles the airs of Cadiz. We brush against the exquisite who, with every lock on his head in its particular place and with the last hair extracted from his chin, is in an agony lest his neighbor's elbow shall rub his newly whitened toga. Thus there passes before us an endless panorama of legacy-hunters, dinner-seekers, adventurers, beauties, dandies, poets, upstarts,—in a word, the men and women, good and bad, who made the Rome of Martial's day.

31. Martial has a variety that appears to be endless. He can weep over the death of a slave girl, or put in the pillory the parvenu who gets sick that he may show off his expensive bedclothes to the acquaintances who come to visit him. For his friends the poet has an affection that is sincere, for his enemies a whip of scorpions. The fact that Martial simply paints life as he saw it without attempting to preach or moralize, as the avowed satirist must do, makes his pictures of society and of life the more reliable. Although the colors of the picture are sometimes lurid or very black, we do not question its truth. Martial not only knew the Rome which he describes, but he understood human nature and in particular the people among whom he moved. Although worldly wisdom
is not so much in evidence in his pages as in those of Horace, we cannot deny that he has such wisdom. Martial, further, has brilliancy and delicacy of touch, wit far surpassing that displayed by any of his contemporaries, and originality that amounts almost to genius. Even when he seems to borrow, as from the Greek Lucillius, he has made the material his own by a different use or has surpassed his original.

32. Unfortunately, however, there is much truth in the charges of grossness and obscenity often brought against Martial, though, after all, of the whole body of epigrams, aggregating 1500 or more, four fifths are wholly unobjectionable. Martial himself warns the chaste and the young not to read certain of his poems, at the same time insisting that, although his verses are sometimes obscene, his life was not bad. Yet, though he may have been somewhat excused by his contemporaries on the ground that grossness of speech was common and that the best of men occasionally wrote and spoke in a way that in our day would exclude them from decent society, nothing can serve to render the more objectionable pieces tolerable to the modern reader. That these pictures are terribly realistic and truly representative of actual life may enhance their value for the moralist, but such realism makes the pieces involved lose in literary value. Martial’s motive was probably to amuse a constituency that liked to be amused in that way; he seems to have given his readers what they wanted. He cannot plead, as Juvenal might have pleaded, a righteous indignation as justification for his license of speech.

33. As already suggested, Martial possessed hard common sense, fertility of expression, wit, and ingenuity, qualities which stood him in good stead in his writing of epigrams. Yet he was a careful student of his predecessors among the Latin poets. On Greek models he seems to have depended less.

1 Friedländer, Einleitung, 19.
2 See below, § 37.
Sellar looks to the fact "that while among the various presents for which he has written inscriptions there are copies of Virgil, Propertius, Livy, Sallust, Ovid, Tibullus, Lucan, Catullus, and Calvus, there is mention only of two Greek books—Homer and the Thais of Menander. . . . In one epigram (5. 10), in which he gives instances of the greatest Greek and the greatest Roman genius, the names which he specifies are Homer and Menander, Virgil and Ovid." The quotation of a few Greek proverbs and the use of current Latinized Greek words and references to Greek stories that were common literary property prove no extended acquaintance with Greek models. It is perfectly clear that Martial belonged to the new school of Roman poets and also that he drank inspiration from more than one fountain. Though he does not seem to have borrowed from Silius and Lucan, there is abundant evidence that he knew Domitius Marsus and the Priapeia, Calvus, Pedo Albinovanus, Cornelius Lentulus Gaetulicus, and the Augustan poets Tibullus, Propertius, Horace, and especially Vergil, who, as the many references to him show, is to Martial a very corypheus among poets. To Ovid Martial owed much. Ovid's salaciousness and the perfection to which he had brought the elegiac distich commended him to

1 Introduction xxxi.
2 See e.g. 1. 27. 7; 2. 43. 1; 5. 38. 3.
3 See e.g. 1. 53. 7; 4. 49; 5. 39. 9; 5. 49. 11; 10. 35; 11. 84. 9.
4 See Stephani, passim.
5 11. 90.
6 Zingerle, II, passim.
7 Wagner 35–42.
8 Cf. the mention of Gaetulicus in the Praefatio to Book I. Pliny, Ep. 5. 3. 5, in defending himself against those who criticised him for writing light verse, pleads the good company of an array of poets, among whom are Calvus and Gaetulicus.
9 Wagner 25–35.
10 Wagner 17–25. Martial 16. 68. 1 seems to be an echo of Horace C. 1. 7. 1–2; cf. also Martial 1. 15. 12 with C. 1. 11. 8, Martial 8. 18. 6 with C. 4. 2. 1–4. See Keller and Holder on Horace Ep. 1. 20. 12 (cf. Martial 6. 61. 7) and on Ars Poetica 342 (cf. Martial 1. 25. 2–4).
11 Wagner 3–17.
12 Zingerle, passim.
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Martial. Still, Martial was influenced more by Ovid’s hexameters than by his pentameters. It is impossible to say just how far Martial intentionally or unconsciously imitated Ovid, but the reality of an imitation that embraces more than two hundred counts¹ cannot be questioned. This imitation has to do not only with meter, but with phraseology and turns of expression.

But, if Martial owed much to Ovid, to Catullus he owed more². In his praise he cannot say too much. If only he can be named with his great exemplar as a worthy second, he is content. Cf. for example 10. 78. 14–16:

sic inter veteres legar poetas
nec multos mihi praeferas priores,
uno sed tibi sim minor Catullo.

In 10. 103. 4–6, writing of Bilbilis, he says:

nam decus et nomen famaque vestra sumus,
nec sua plus debet tenui Verona Catullo
meque velit dici non minus illa suum.

That Martial had enthroned Catullus as his favorite author and as such had studied him profoundly and thought it an honor to imitate him there can be no doubt. Catullus’s preeminence in the use of hendecasyllabic verse was as marked as Ovid’s in the mastery of the elegiac distich. Naturally, then, it is in this form of verse and in the choliambic that Martial’s tendency to follow Catullus is most marked. But, aside from this, Martial recognizes the older poet as his master when he imitates him in words, phrases, and expressions³.

But, though he derived inspiration from such masters of his art as Ovid and Catullus, Martial has merits of style that are

¹ Friedländer, Einleitung, 25. ² Paukstadt, passim.
³ For a detailed exhibit of the various kinds of imitation—for example, the repetition of the first word of a poem at the very end, as the last word of the piece, the position of words, the tendency to begin or to end verses immediately succeeding one another with the same word—see Paukstadt.
independent enough. He can express himself to the point, with absolute clearness and without waste of words. When he says:

\[\text{a nostris procul est omnis vesica libellis}
\text{musa nec insano sy grade nostra tument,}\]

he tells the plain truth and expresses his contempt for the prevailing false rhetoric of his time, a style that tore passion to tatters, and by bombast and bathos and all the tricks of the rhetorician aimed to win the applause of the crowds that thronged the recitationes. We must not, however, shut our eyes to outright blunders in matters of fact and a certain carelessness of expression that occurs too frequently in the poems.

III. MARTIAL THE MAN

36. Of Martial we have no “counterfeit presentment”, though he gives us almost a pen picture of himself in 10. 65 by contrast with a Greek exquisite.

His virtues were offset by faults that were great and terribly patent. Though we need not assume with Teuffel\(^3\) that he was weak in character, it is impossible to excuse and not easy to explain his servile flattery, his grossness and obscenity. When he has no purpose to serve he is perfectly frank and sincere; when he is thinking of the emperor or his minions he is a consummate lickspittle and time-serving hypocrite. He seems never to be aware that in his attempts to win imperial favor he is himself a conspicuous example of the hypocrisy which he condemned in others. To Martial Domitian is the dominus et deus that the imperial despot claimed to be, a patriot\(^4\), Father of his Country, a great warrior, and the embodiment of the virtues!

\(^{1}\) 4. 49. 7.
\(^{2}\) See e.g. 8. 18. 5; 12. 94. 5; Gilbert, Quaestiones Criticae, 3; Friedländer, Einleitung, 20.
\(^{3}\) § 322.
\(^{4}\) Cf. 5. 19. 5–6 pulchrior et maior quo sub duce Martia Roma? sub quo libertas princible tanta fuit?
Still, abject flattery was, in Martial’s day, so common as to have become conventional. To persons wont to address the emperor as dominus et deus the words must soon have become little more than empty sound. Martial is no more fulsome than many of his literary contemporaries, for example, Statius. It was hardly to be expected that a poor man like Martial, who could recall men who had paid for independence of spirit with their lives, should act otherwise toward the despot than did his literary contemporaries. In such an age as Domitian’s reign men are apt to think that the living dog is better than the dead lion. Most readers will agree that the judgment of Professor Tyrrell is fair: “It is customary to represent Martial as the most debased of flatterers, who licked the feet of the living Domitian and spat on his corse. This view is not altogether wrong. . . . He undoubtedly exaggerates habitually anything good that may be found in the living Domitian, and studiously conceals his faults; but that he insulted the dead emperor is not true. What are his allusions to Domitian after his death? He writes to Nerva: sub princeipe duro temporibus-que malis ausus es esse bonus. This and a few other equally moderate utterances are the grounds on which the indictment rests”. In passing judgment we must not forget that the only hope Martial had of winning anything from the court

1 An age vividly characterized by Tacitus, Agricola, 3: Quid si per quindecim annos, grande mortalis aevi spatium, multi fortuitis casibus, promptissimus quisque saevitia principis interciderunt, pauci, ut sic dixerim, non modo aliorum, sed etiam nostri superstites sumus, exemptis e media vita tot annis, quibus iuvenes ad senectutem, senes prope ad ipsos exactae aetatis terminos per silentium venimus?

2 P. 285.

3 See 12. 6; cf. such mild expressions as appear in 12. 15. 8–10 omnes cum love nunc sumus beati; at nuper — pudet, ah pudet fateri — omnes cum Love pauperes eramus. For a more severe judgment of Martial cf. Lecky, History of European Morals, i. 204: “The flattery which he [Lucan] bestowed upon Nero in his Pharsalia ranks with the epigrams of Martial as probably the extreme limits of sycophancy to which Roman literature descended”.

was to do what was done by every one else who had an end to gain there.

37. The charge of grossness is the more serious charge and one that the modern critic is the more disposed to press. See above, 32. Still, we must in all fairness judge the men of ancient days not by modern Christian standards but by the highest requirements of the civilization of which they are a part. If we measure Martial by this test, something may be said in explanation, if not in palliation, of his offense. He lived in an age in which the standard of private morals had reached low-water mark, in a period hardly to be paralleled in historic times for personal impurity and worship of the bestial passions by the so-called better classes of society. What better was to be expected when the emperors set the pace? Indeed, Martial claims for his epigrams no more than the indulgence allowed at the Saturnalia and the festival of Flora¹, and would have his readers expressly understand that, though his poetry might sometimes be licentious, his life had no part in the wantonness that he depicts². Unless this claim were at least relatively true, it is hard to understand how his society could have been agreeable to Quintilian and Juvenal. His ambition would seem to have been to amuse a public that wanted to be amused in its own way, since he knew that to a certain extent his bread and raiment depended upon it. A better man, at least in our days, would starve rather than play such a part.

38. But the case of Martial is not wholly defensive. Though he was not a great man or a moralist, or a man of strong character or one possessed of the finest feelings, he had good qualities that commended him to his contemporaries and made him popular. The younger Pliny, a fine specimen of the Roman

¹ Cf. the Praefatio to Book I (epigrammata illis scribuntur qui solent spectare Florales) with 3. 69 and 11. 6.
² 1. 4. 8. In 9. 28. 5–6, in making Latinus say sed nihil a nostro sumpsit mea vita theatro et sola tantum scanicus arte feror, Martial may well have been thinking of himself.
gentleman, was Martial's friend and has testified to his sincerity. In Ep. 3. 21 Pliny says: erat homo ingenious, acutus, acer, et qui plurimum in scribendo et salis haberet et fellis nec cando-ris minus. Prosecutus eram viatico secedentem: dederam hoc amicitiae, dederam etiam versiculis quos de me composit. . . . Meritone eum, qui haec de me scripsit, et tunc dimisi amicissime et nunc ut amicissimum defunctum esse doleo? Dedit enim mihi quantum maximum potuit, daturus amplius, si potuisset. Martial repeatedly claims that in all that he writes he is perfectly sincere and that he does not use his pen to strike at individuals because of any personal grudge. Indeed, to such an extent does he carry the use of fictitious names that certain names are apparently used by him as typical of classes or peculiar kinds of persons; so Ligurinus denotes one who "reads" in public, Fidentinus a plagiarist, Selius a parasite. He was evidently a good friend; he was appreciative of what his friends did for him. "Living in an artificial age he was perfectly natural." He was willing to be himself at a time when nearly every man professed to be everything except what he really was. Though the pedant, the pretender, and the parvenu pushed themselves to the fore, Martial could despise them and hold them up to ridicule, and at the same time live plainly and without affectation. He loved children, even children of servile condition; Simcox remarks that "he stands almost alone in Roman literature in his appreciation of mere girlhood." He could mourn the untimely death of children in words of the tenderest pity. The splendid wickedness of Rome never so dazzled him that he forgot the old life and the

1 An epigram written by Martial in Pliny's honor (cf. above, versiculis quos de me composit); Pliny had just quoted it in part.
2 Cf. e.g. 10. 33. 9–10 hunc servare modum nostri novere libelli, par-cere personis, dicere de vitis.
3 See further Friedländer, Einleitung, 21–24.
4 Cf. e.g. 1. 15.
5 Sellar, p. xxvii.
6 10. 47. 12.
7 2. 112.
8 5. 34; 5. 37; 10. 61.
scenery of his Spanish Bilbilis. He knows virtue when he sees it, and cordially recognizes it in man or woman. He can laud a good woman, like Arria\(^1\), or a good man, like Thrasea\(^2\).

IV. MARTIAL’S FAME

39. Caricature, whether pictorial or verbal, appeals to the multitude and finds a ready response; people enjoy seeing others in the pillory. Martial therefore was popular. Further, this popularity was not merely local, nor was his fame only posthumous. If we may trust what he tells us in i. i, Martial had won his literary spurs at a comparatively early time. Unless this epigram was composed later and prefixed to the poems when the latter were subsequently collected and published, this reputation must have been based on the Liber Spectaculorum, the Xenia, and the Apophoreta, productions that would hardly in themselves, it would seem, justify this claim, or else on poems which, despite their excellence, Martial at a later time was willing to let perish\(^3\). Be this as it may, it is certain that Martial had a world-wide constituency. Not only in Rome\(^4\), but in the outlying provinces, e.g. on the Danube\(^5\), in Britain, in Vienna on the Rhone\(^6\), men read the epigrams\(^7\).

40. Furthermore the judgment of Martial’s contemporaries was ratified by posterity. Sober-headed men, such as Pliny the Younger, did indeed doubt the poet’s immortality; in the letter already cited\(^8\) Pliny, referring to the compliment Martial had paid him in his verse (38), says: Dedit enim mihi quantum maximum potuit, daturus amplius, si potuisset Tametsi quid homini potest dari maius quam gloria et laus et aeternitas? At non eruit aeterna quae scriptit: non erunt

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1 I. 13.
2 I. 8. 1; 4. 54. 7. See also 4. 13; II. 53.
3 See 1. 113; § 13.
4 5. 16; 6. 60.
5 I. 3.
6 7. 88.
7 See also 5. 13. 3; 6. 82; 8. 3. 3; 8. 61. 3; 9. 84. 5; 10. 2. 9–12.
8 Ep. 3. 21. 6.
fortasse, ille tamen scripsit tamquam essent futura. It was, perhaps, but natural that men who had been taught and had come to believe that heavy tragedy and long-drawn-out epos were the highest types of poetry should see nothing enduring in the society verses of Martial, which were to all appearances inspired by some sudden occurrence, or were written with a view only to an immediate and passing impression. But Pliny and those who shared his opinion were mistaken. Men continued to read Martial and poets to imitate him\(^1\).

41. It is interesting to speculate how far Martial would have succeeded had he tried his hand at some of the more serious forms of literature. When his critics blamed him for not showing what he could do in the so-called higher forms of literature, he attributed his failure to poverty and to the lack of patronage by the great and well-to-do. Yet Teuffel is perhaps right in doubting whether, in view of the narrow range of his ideas, his lack of earnestness and of any love for serious work, Martial would have done anything more worthy under circumstances more favorable.

V. MANUSCRIPTS OF MARTIAL

42. The manuscripts of Martial fall into three classes, designated for convenience by the letters A, B, and C\(^2\). Friedländer has shown that these three classes represent as many recensions of the text, whose differences of reading may even be due to revisions made by the poet himself for various editions of his works\(^3\).

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1 Martial is not very often directly mentioned by Roman writers. We can cite only Pliny Ep. 3. 21; Aelius Spartianus, Life of Helius (i.e. Commodus), 5. 9; Aelius Lampridius, Life of Alexander Severus, 38. 1–3; Sollius Sidonius Apollinaris C. 9. 268; 23. 163. On the persistency with which men read Martial see Friedländer, Einleitung, 67 ff.

2 This division dates from Schneidewin.

3 See Friedländer, Einleitung, 70 ff.
43. The best Mss. are those of the A class. Their service-
ableness is, however, impaired by the fact that not one of them
is complete; doubtless the archetype of this class did not con-
tain all the epigrams. This archetype was written during the
eighth century or at the very beginning of the ninth century.

Professor Lindsay characterizes this class or edition as made
*in usum elegantiorum*, inasmuch as “it replaces by suitable
euphemisms some of the grosser words in Martial’s vocabulary,
words more fit for the graffiti of Pompeii than for a Roman
gentleman’s library”. The chief Mss. of this class are known
by the appellations R, H, and T. Of these the oldest and
best is R, the Codex Leidensis (or Vossianus) 86. R and H
are what Lindsay calls Anthology Mss., i.e. Mss. of excerpts
not only from Martial, but from other Latin poets also. R prob-
ably dates from the ninth century; it contains in all but 272
epigrams, of which four are from the *Liber Spectaculorum*, 268
from the remaining books. It was probably at one time in the
monastery of Cluny; it is now in the Leyden Library. H, the
Codex Vindobonensis, is of the ninth or tenth century; because
of its fragmentary character it is of relatively small value. It
contains in all only fourteen epigrams: *Liber Spectaculorum*
19–30, Book I. 3–4. The Ms. was taken by Sannazaro to Naples
in 1502–1503, and later to Vienna. T, the Codex Thuaneus or
Colbertinus or Parisinus 8071, is a Ms. of the ninth or tenth
century. It contains 846 epigrams. R, H, and T are closely re-
lated; this is shown by their common blunders in spelling and by
other mistakes common to all three. For readings that are found
in H the value of T is small, since T seems to be a copy of H.

44. The B class of Mss. is based on the recension of Tor-
quatus Gennadius (401 A.D.), evidently one of those adherents
of the old pagan culture who sought to rehabilitate it and to that
end interested themselves in correcting and editing Mss. The

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1 Lindsay Anc. Ed. M. 10.
2 On the *subscriptiones* of Gennadius see Lindsay Anc. Ed. M. 2 ff.
best Mss. of this class are those known as L, P, Q, and f. Of these the *optimus codex*, as Professor Lindsay well styles it, is L, the Codex Lucensis 612, a twelfth-century Ms. on poor vellum, copied and corrected by various hands, which came into possession of the Royal Library at Berlin by purchase from a bookseller at Lucca. The supreme value of this Ms. as a representative of the Gennadius recension lies not so much in its individual excellence as in the fact that it is much older than any other Ms. of this class.

Next in value to L is P, the Codex Palatinus Vaticanus 1696, now in the Vatican Library. This Ms. is one of the many Codices Palatini now scattered that were once in the library of the Elector Palatine at Heidelberg.

45. The manuscripts of the third and most numerous family, the C class, are from an archetype by no means as good as those of the A and B classes; that archetype was made in the eighth or the ninth century in early Carolingian minuscule script. Four or five of these Mss. are so much superior to the others that scholars group them by themselves, as a C\textsuperscript{a} class, to distinguish them from the inferior Mss. of the family, which are grouped together as the C\textsuperscript{b} class.

46. Of the Mss. in the C\textsuperscript{a} class the oldest and best is E, the Codex Edinburgensis, of the tenth century. This Ms., now in the Advocates' Library in Edinburgh, is written in Carolingian minuscule in several hands. It contains all of Martial except the *Liber Spectaculorum* and 10. 72–75. Codices X, A, and V also belong to this class.


2 All Mss. of this class are Renaissance copies, which are on general principles to be viewed with suspicion.

3 The Mss. of the B class contain all the epigrams, except those of the *Liber Spectaculorum*; that book is known only from the A Mss.
VI. VERSIFICATION AND PROSODY

47. The meters used by Martial are as follows:

(a) Dactylic Hexameter:

\[ \text{Except in connection with the pentameter (48) the hexameter occurs only four times in Martial: 1. 53; 2. 73; 6. 64; 7. 98. In this connection 6. 65 is interesting.} \]

(b) Cæsura. — The penthemimeral caesura (i.e. caesura in the third foot) occurs, as was to be expected, with the greatest frequency as the chief pause in the verse; cf. 2. 66. 7:

hoc salamandra notet || vel saeva novacula nudet.

(c) Rarely we find the trithemimeral caesura (i.e. caesura after the third half-foot) and the hepthemimeral caesura (i.e. caesura after the seventh half-foot) in the same verse without the penthemimeral; cf. 9. 100. 1:

denaris || tribus invitas || et mane togatum.

(d) Verses divided into four parts by the three caesuras (trithemimeral, penthemimeral, hepthemimeral) are more frequent; cf. 1. 53. 12:

stat contra || dicitque || tibi || tua pagina "Fur es".

(e) The trithemimeral caesura rarely occurs without the hepthemimeral; but cf. 1. 15. 7:

exspectant || curaeque || catenatique labores.

(f) Martial agrees with Vergil and other predecessors in using quite frequently the bucolic caesura, though he employs it far less often than does Juvenal. In such cases the fourth foot is frequently a spondee; cf. 1. 13. 3:

"si qua fides vulnus quod feci || non dolet" inquit.

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1 For an elaborate discussion of Martial's versification see Friedländer, Einleitung, 26–50.
(g) *Spondaic verses.*—Martial uses the spondee in the fifth place in all only fourteen times and for the most part in proper names. In such cases a quadrisyllabic word regularly ends the verse and the fourth foot is a dactyl. Cf. e.g. Liber Spectaculorum 1. 5; 2. 38. 1; 4. 79. 1; 5. 64. 5; 8. 56. 23; 9. 59. 9.

(h) *Elision.*—Martial uses elision moderately; he elides both before long and short vowels, but restricts elision to four or five places in the verse. According to Birt¹ Martial has about 120 cases of elision in 3358 hexameters.

(i) *Diaeresis.*—Diæresis (i.e. the simultaneous ending of word and foot) at every foot was in general regarded as a blemish to be avoided. Yet Martial shows a few examples; cf. e.g. 12. 6. 11.²

**48. (a) The Elegiac Distich:** a hexameter followed by a so-called “pentameter” (i.e. a hexameter in which a pause takes the place of the second syllable of the spondee in the third and sixth feet):

\[
\begin{array}{cccccc}
\text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\
\text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\
\text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\
\text{I} & \text{II} & \text{III} & \text{IV} & \text{V} & \text{VI} \\
\end{array}
\]

Martial uses the elegiac distich more frequently than any other meter; eighty per cent of his epigrams are in that kind of verse.

(b) Ovid, who uses the pentameter with such vigor and perfection, generally, though not invariably, makes his pentameters end with disyllabic words. Martial, following his exemplar Catullus (34), frequently departs from this rule, making his pentameters close with words of one syllable (especially with forms of *esse* : cf. 1. 29. 4; 2. 58. 2; 7. 81. 2; 7. 90. 4; 12. 46. 2; 1. 32. 2 ends with *te*) as well as with words of three, four, five, and even six syllables. In pentameters that end with a trisyllabic word the monosyllable that in most instances immediately precedes the trisyllabic word makes for smoothness (see e.g. 2. 16. 2; 2. 18. 8; 3. 18. 2; 5. 9. 4; 10. 25. 6; ¹ In Friedländer, Einleitung, 35-38. ² See Lease in *Classical Review*, 11. 149-150.
1.3. 3. 8). Yet Martial sometimes allows a word of more than one syllable to stand next to the final trisyllabic word; see e.g. 1. 33. 2; 1. 79. 4; 3. 63. 10; 6. 51. 4.

(c) Rhyme.—Worthy of notice is Martial's use of rhyme, especially in the pentameter, between the ends of the hemistichs; the rhyme occurs particularly between adjective and substantive: see e.g. 1. 2. 2; 1. 4. 2; 1. 12. 2, 8; 1. 33. 2. Indeed, Martial carries his love of rhyme so far as to make the rhyme not only between the halves of the pentameter but also between the parts of the preceding hexameter; cf. e.g. Liber Spectaculorum 2. 1–2; 22. 1–2; etc. ²

49. (a) Phalæcean (hendecasyllabus phalaeceus): a logaœdic pentapody with a dactyl in the second place:

\[ \text{urba} | \text{nus} \text{ tibi} | \text{Caeci} | \text{li} \text{ vi} | \text{deris} \]

This meter, said to have been invented by Sappho, was named from Phalaecus, an Alexandrian poet who used it. In the hands of Catullus it was thoroughly Latinized and popularized; it was subsequently employed by Petronius, Martial, and others. In Martial it ranks next to the elegiac distich in frequency, although it occurs in only about fifteen per cent of the epigrams. The scheme of the verse, as used by Martial, is regular; a spondee is always found in the first foot. Cf. 1. 41. 1:

Look, I | come to the | test, a | tiny | poem
All com | posed in a | metre | of Ca | tullus.

¹ For a good discussion of the "pentameter" see Goodell, Chapters on Greek Metric, 30–42.

(b) *Caesura.*—Though not consistently used, the penthemimeral caesura is quite common.

(c) *Elision* is as rare as *apheresis* is common.

(d) *Diæresis* at every foot of the verse, though not of great frequency, is commoner than is generally supposed; see e.g. 4. 30. 5; 5. 20. 9; 5. 24. 15; 6. 17. 3; 8. 76. 7; 10. 72. 4; 12. 18. 14; 12. 34. 5.

50. **Iambic Trimeter or Iambic Senarius** (six iambi or three iambic dipodies):

```
> ø l _ ø _ ø _ ø _ ø _ ø _
```

The last foot must be an iambus; the penthemimeral caesura is the caesura commonly used. It seems likely, despite some ancient authorities, that the ictus upon the first thesis of each dipody was stronger than that upon the second thesis of the dipody. The resolutions of the iambus and the spondee are, it will be seen, like those allowed in the choliambic (52). In 11. 59. 1 an anapest occurs in the fifth foot.

51. **The Iambic Dimeter or Iambic Quaternarius** (four iambi or two iambic dipodies):

```
> ø l ø _ ø _ ø _ ø _ ø _ ø _
```

It will be observed that in both the dimeter and the trimeter (50) spondees are found generally, if at all, in the odd feet; the tribarach is found in the second foot (3. 14. 4; 1. 61. 8, 10); the dactyl is practically restricted to the first foot (1. 61. 10; 1. 61. 10; 1. 61. 11;

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2 For the ancient authorities see Christ, *Metrik der Griechen und Römer*, 68-70. Since Bentley's time it has been the fashion to hold that the ictus on the first, third, and fifth feet was heavier than that on the remaining feet; in all modern editions the ictus, if marked at all in the iambic trimeter and similar verse, is marked on that principle.
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11. 59. 4). In 1. 61. 10 a tribrach follows the dactyl. In 3. 14; 11. 59 the iambic trimeter and the iambic dimeter are combined.

52. (a) The Choliambus or Scazon or Versus Hipponaceus (an iambic trimeter (50), in which a trochee takes the place of the iambus in the last foot):

\[
\begin{array}{cccccccc}
\circ & \circ & \circ & - & \circ & \circ & \circ & - & \circ & \circ & \circ & - \\
\circ & \circ & \circ & > & \circ & \circ & \circ & > & \circ & \circ & \circ & >
\end{array}
\]

(b) The names choliambus (‘lame iambus’, ‘halting iambus’) and scazon (‘hobbler’) were given to the verse because of its halting effect, produced by the trochee in the last foot. Before Martial’s time it had been used at Rome by Varro and Catullus. The scheme given above shows both the pure scazon and the substitutions of tribrach, dactyl, and anapest, all of which, except the tribrach, occur only in the odd feet, i.e. in the first and third feet. The tribrach is found most frequently in the second foot; the anapest is restricted to the first foot and is rare even there. In 1. 89. 5 the anapest in the first foot is followed by a tribrach, as in 3. 22. 2; 3. 58. 3. In 3. 58. 32 we have two consecutive trbrachs. In 1. 10. 2 the dactyl is found in the first foot. In 3. 58. 29; 12. 57. 28 a tribrach is followed by a dactyl. The spondee does not occur in the fifth foot.

It is to be noted that the fifth foot is regularly an iambus, and that the choliambus cannot end with a monosyllable, except est. Cf. 1. 10. 3.

It will be seen that the choliambus is seldom pure in Martial. For examples of pure choliambi see 1. 113. 4; 2. 57. 6; 3. 58. 44; 10. 30. 4. In one epigram (1. 61) we have the choliambus and the iambic dimeter (51) combined.

(c) Cæsura.—The penthemimeral cæsura is the most common; it is frequently followed by a monosyllable. Examples
of the cæsura in the fourth foot (remarkably rare) are to be seen in 5. 14. 8; 5. 37. 13, 24; 8. 44. 3.

(a) Elision, which is only moderately used, occurs most frequently in the second foot.

53. The Ionic a maiore or Sotadean meter is found in Martial, but does not occur in any of the epigrams in this book.

54. (a) Diastole. — Occasionally Martial lengthens a short syllable for the sake of the meter, as in 10. 89. 1 tuūs; 12. 31. 9 Nausicaā; 14. 187. 2 Glycerā. Cf. also 7. 44. 1 tuūs; 14. 77. 2 plorabāt. The lengthening occurs either in the accented part of the foot (thesis) or at the end of the first half of the pentameter.

(b) Occasionally when a word occurs twice in the same verse Martial varies its quantity; cf. 2. 18. 1 captō...captō; 2. 36. 2 nolō...nolō.

(c) Final o is sometimes regarded as short, e.g. 2. 18. 5 anteambulō; 1. 47. 1, 2 vispillō, etc. This is especially observable in iambic words and is not uncommon in words of three or more syllables, especially in words ending in -io. Cf. e.g. 5. 20. 8 gestatiō; 11. 45. 5 suspiciō; 12. 48. 11 commissatiō; 13. 97. 1 lalisio. Such words, as commonly measured in Vergil's time, ended in a cretic (_ _ _), and so were impossible in hexameter verse.

1 Here, too, we really have a thesis; cf. the definition of the pentameter in § 48 (a). For Glycerā and Nausicaā see A. 44.

2 The early writers of hexameter verse have final o short only in iambic words, such as cito, modo; we may think here of the Law of Breves Breviantes, which plays so large a rôle in Plautus and Terence (see Lindsay, Latin Language, 201–202; GL. 716; L. 129). The Augustan poets have final o short also in cretic words (e.g. Pollio), which thus become dactyls. Poets of the Silver Age freely shorten any final o, except in inflectional forms of the second declension.
55. It chanced that the period of Martial's literary activity at Rome, that is, the time from Nero to Trajan, was the period when Latin spelling was most fixed. Consequently, it would seem to be easy to determine on a priori grounds the orthography that Martial would use, especially when we add to this the testimony of the inscriptions and the most trustworthy manuscripts. Still, this is not so easy as it would appear to be, for, as has been said 1, "When a poem is, like the Epigram, confined to the narrow compass of a couplet, or a quatrain, or an octave, one may be sure that not merely every word but every syllable would be chosen with deliberation. Unless the manuscript evidence is patently and utterly unreliable, the idea of setting it wholly aside and adopting a featureless uniformity of spelling cannot be entertained for one moment". Accordingly, I have sought, where possible, to follow in a given case the spelling which, according to the available testimony, the poet seems to have used. Where there is a choice between two relatively good spellings, that orthography has generally been followed which seemed to have the best manuscript authority. Where there is practical agreement among the manuscripts, their readings have been followed, except where that course would result in a spelling manifestly not in use at the time in question.

56. (a) In the case of compound words the practice with respect to the assimilation of the preposition varies; sometimes the principles laid down by Brambach 2 prevail, sometimes other considerations obtain 3.

(b) In nouns and adjectives we should expect on a priori grounds to find the endings -vus and -vum rather than the older

2 Hülfsbüchlein für lateinische Rechtschreibung, § 20. 1.
3 Lindsay (as cited in N. 1), 37.
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-vos and -vom. In fact, we should as a rule expect u instead of o after v, i.e. we should look for vulgus, vulnus, vultus, vult, mavult, etc., instead of volgus, volnus, voltus, volt, mavolt, etc. But we know that almost to the end of the first century A.D. certain earlier spellings were used side by side with the later orthography. Hence we meet with such forms as divom, servos, volgus, volnus, volt.

(c) In the genitive singular of the second declension of nouns, Martial seems to have consistently contracted the -ii at the end 1.

(d) In the accusative plural of the third declension the form in -es is used along with that in -is.

(e) In the numeral adverbs the manuscripts indicate that Martial did not always follow the established usage, which was, with exceptions, to write the words derived from the indefinite numerals tot and quot in -iens, e.g. totiens and quotiens, but to spell the words derived from the cardinals in -ies, e.g. quinques, sexies, decies.

(f) Our Mss. seem to imply that Martial sometimes wrote quu, sometimes cu. We have such forms as aequum, relicum, cocus, persecuntur, if we may trust good manuscripts 2.

(g) That Martial's use of the aspirated consonants varied is quite clear from the manuscripts. We find such diversity as thermae, sulphur, along with coturnus, coclea (and cochlea), etc.

(h) Likewise the manuscripts cannot be depended upon to give us the correct reading where the vowels or diphthongs ae, oe, and e are involved 3.

1 M. Haupt, Opuscula, 3. 584; Brambach § 14.

2 It is, however, probable that quu was never actually in use among the Romans; see the "Report on Latin Orthography" submitted by a Committee of the American Philological Association, and printed in the Proceedings of that Association for 1896 (Volume 27, p. xxiii).

3 For a fuller discussion of these questions see Gilbert in the Introduction to his edition of Martial, and his contribution to the Introduction of Friedländer's edition, 108-119; Lindsay, Journal of Philology, 29. 24 ff.
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Barbara pyramidum sileat miracula Memphis,
Assyrius iactet nec Babylona labor,
nec Triviae templo molles laudentur Iones;
dissimulet deum cornibus ara frequens,

I. On this book, often called Liber Spectaculorum, see § 13. In this epigram M. declares that the Colosseum surpasses the so-called seven wonders of the world. As given by Hyginus Fab. 223, these wonders were the Temple of Diana at Ephesus; the Mausoleum, or tomb of Mausolus, ruler of Caria, 377–353 B.C., erected at Halicarnassus by Artemisia his widow; the Colossus at Rhodes, a brazen statue of the Sun-God; the statue of Jupiter at Olympia, by Phidias; the palace of Cyrus at Ecbatana; the walls of Babylon; the Egyptian pyramids. — Meter: § 48.

1. Barbara, barbaric, outlandish. Join with Memphis; cf. 8. 36. 2 iam tacet Eoum barbara Memphis opus; Luc. 8. 542. The Greek contempt for aliens, implied in βαρβαρος, the Romans entertained for the peoples of the East and often for the Greeks themselves: cf. e.g. Iuv. 3. 58–125. Besides, the adjective here contrasts Memphis with domina Roma (1. 3. 3 N.), implied in 7–8.

2. Assyrius: see App. — iactet: in 8. 28. 17 Babylon is styled superba. — nec is often used in poetry for nee (neu) or et ne; cf. 3. 5. Note its position; in all kinds of Latin verse metrical considerations often force the postponement of the conjunction.

3. Triviae: the Ephesian Artemis, whose priests were eunuchs (cf. molles). — templo: ob or propter templum would be more classical; see A. 404, b; GL. 408, n. 6. Cf. 2. 66, 4 saevis ... comis; 7. 17. 9 munere ... parvo. — molles, luxurious; cf. Prop. 1. 6. 31 mollis Ionia. Ionian effeminacy was notorious at least as early as the days of Herodotus.

4. Plutarch twice speaks of the altar made by the four-year-old Apollo from the horns of animals slain by Diana as one of the seven
aëre nec vacuo pendentia Mausolea
laudibus immodicis Cares in astra ferant:
omnis Caesareo cedit labor amphitheatro,
unum pro cunctis fama loquetur opus.

29
Cum traheret Priscus, traheret certamina Verus
esset et aequalis Mars utriusque diu,
missio saepe viris magno clamore petita est,

wonders; Ov. Her. 21. 99 speaks
of it as one of the marvels of
Delos.—dissimulet . . . frequens,
let the altar of the many horns dis-
guise (conceal) the (its) god, i.e. let
the altar say no more of the tale
that a god built it (for in compari-
sion with the Colosseum, a human
creation, it seems unworthy of a
god’s hands). simulo = ‘pretend’,
dissimulo = ‘dissemble’, ‘cloak’,
‘cover up (facts)’; hence dissimulet
here = sileat, 1, nec iactet, 2, nec . . .
Iuppiter Europen . . . dilexit, lauro
dissimulante deum. See App.
5–6. Plin. N. H. 36. 31 says of
the Mausoleum: in summo est
quadriga marmorea, quam fecit
Pythis. Haec adiecta CXXXX
pedum altitudine totum opus inclu-
dit. See Baumeister 893 ff. The
quadriga mirrored against the sky
might well be spoken of as aëre
vacuo pendens. But Roman poets
are fond of applying pendens to
the roofs of houses or of caves, to
bridges, etc. — Mausolea: see
§ 47, g. Fragments of this Mauso-
leum have been brought to the
British Museum, and an attempt
has been made to restore the whole.
—laudibus . . . ferant: laudibus
ferre or, more often, laudibus
efferre = ‘laud’, ‘extol’.

7–8. These verses justify the
exhortations in 1–6. — Caesareo,
imperial. The Colosseum was the
work of the Flavian emperors;
earlier amphitheaters had been
built by private individuals.
8. fama, the talk of men. We
might, however, read Fama. — 1–6
constitute the first part of the epi-
gram (§ 27); the ‘point’ is found
in 7–8.
29. Gladiators were generally
matched in pairs. It was ordina-
arily expected that the fight would
be to a finish, i.e. until one of
the combatants, by dropping his
weapon and raising his hand, if
able to do so, begged for mercy.
The conditions of the combat (lex,
4–5) were announced before the
fight began. In this fight Priscus
and Verus were so evenly matched
that neither could gain the mas-
tery. Hence neither appealed for
missio, i.e. for mercy and discharge
from further service for that day.
— Meter: § 48.
1. traheret, was protracting.
2. et: this word is found out
of its logical place about 60 times
in M.; see Fried. on 1. 26. 8, and
note on nec, Lib. Spect. 1. 2.—
Mars = certamen (metonymy).
3. missio . . . petita est: the
decision lay theoretically wholly
sed Caesar legi paruit ipse suae:
5 — lex erat ad digitum posita concurrere parma — quod licuit, lances donaque saepe dedit.
Inventus tamen est finis discriminis aeque:
pugnavere pares, subcubuere pares.
Misit utrique rudes et palmas Caesar utrique:
10 hoc pretium virtus ingeniosa tulit.
Contigit hoc nullo nisi te sub principe, Caesar:
cum duo pugnarent, victor uterque fuit.

with the editor muneris, in this case the princeps himself (11), but the editor frequently merely registered the popular will; see Iuv. 3. 34–37. For the sign used by the people in extending mercy to a beaten gladiator, see Post A. J. P. 13. 213 ff. — viris (dat.): the great gladiators were heroes in the eyes of the crowd, as were the jockeys of the circus (aurigae, agitatores).


5. ad digitum ... parma: since posita must here = deposita (see on 1. 4. 2), parma, though it has no Ms. support (see App.), seems right, as against the Ms. palma. The terms of this fight were concurrere ad digitum sublatum, i.e. to fight until the vanquished man, dropping his shield, raised his finger (arm) in token of submission (see Introd.). In prose the vs. might run thus: lex erat concurrere (or ut concurrerent) dum alterter deposita parma digitum tolleret.— parma: the small round shield. Evidently one or both of these combatants was a Thraex; see Fried. SG. 2. 531–532.

6. lances ... dedit: i.e. to the combatants.—lances donaque: i.e. lances heaped with dona, probably of money; cf. Iuv. 6. 204; Suet. Claud. 21. The lances were in themselves valuable gifts. On the emoluments of popular gladiators see Fried. SG. 2. 371.

7. Inventus ... finis: see 9.
8. subcubuere, gave way, i.e. to the command of the emperor to stop fighting (9–10).

9. rudes et palmas: to the gladiator, when he received his permanent missio, was given a rudis, a sort of wooden sword or foil, as a sign that his fighting days were over; cf. Hor. Ep. 1. 1. 2 and editors there. Donari rude was also used figuratively of discharge or exemption from any task; cf. e.g. Ov. Tr. 4. 8. 23–24. A palm branch was given to the gladiator who was victorious in a given contest; cf. Cic. Rosc. Amer. 6. 17 plurimae palmorum gladiator.

10. ingeniosa, intelligent; virtus such as that of Priscus and Verus is more than mere courage backed by brute force and skill of hand.

11. nullo = nullo alio.—princeps: not ‘prince’. The word is a mild term, used to avoid the hated word rex; it describes the emperor as embodying in himself, by vote of the senate, the united powers of the state. See Abbott §§ 325; 400 ff.; E. G. Sihler in Gildersleeve Studies 77 ff. Leader may serve as a translation.
LIBER I

1

Hic est quem legis ille, quem requiris, toto notus in orbe Martialis argutis epigrammaton libellis, cui, lector studiose, quod dedisti viventi decus atque sententi, rari post cineres habent poetae.

1. The poet expresses his appreciation of the fame that has come to him during his life and thanks his admirers.—Meter: § 49.

1–2. Hic est: cf. Pers. 1. 28 at pulchrum est digitum monstrari et dicier “Hic est!” — ille ... Martialis: cf. Cic. Tusc. 5. 36. 103 Demosthenes, qui illo susurro detecti re dicebat aquam ferentis multierculae, ut mos in Graecia est, insusurlectantisque alteri “Hic est ille Demosthenes” ille, as often, = ‘the well-known’ — quem requiris: i.e. ‘whom you cannot do without’. See § 39. — toto ... Martialis: naturally, for Latin was the official language of the world. Even before M.’s time Roman poets expected to be read in the farthest corners of the earth; cf. 5. 13. 2–4; 7. 17. 9–10; 8. 61. 3, etc.; Ov. Tr. 4. 10. 127–128 cumque ego praepossum multos mihi, non minor illis dicor et in toto plurimus orbe legor; Am. 1. 15. 13 toto cantabitur orbe; Hor. C. 2. 20. 17–20.

3. argutis, bright, witty, pointed. The word is used properly of physical objects, then, in transferred sense, of the intellect; cf. the history of ‘bright’. — epigrammaton: Greek form of gen. plural. — libellis: M.’s epigrams were first given to the world separately or in small collections (§ 13); hence the diminutive. Cf. 1. 3. 2 parve liber. Further, books of poetry were as a rule much smaller than those of prose; see Birt 23. 1; 290 ff. M. wrote 1. 1; 1. 2 to introduce epigrams written long before, perhaps on the second publication of Books I–VII; see Dau 77; 81. — Note position of argutis ... libellis. In all Latin poetry adjective and noun often stand thus at beginning and end of the vs.; so often in M.: cf. Lib. Spect. 1. 1; 1. 1. 6; 1. 3. 11; 1. 4. 7; 1. 6. 2, 4; etc. So often too in Catullus, M.’s exemplar (§ 34).

4–5. quod ... sentienti: cf. 3. 95. 7–8 ore legor multo notumque per oppida nomen non exspectato dat mihi fama rogo; Ov. Tr. 4. 10. 121–122 tu mihi, quod rarum est, vivo sublime dedisti nomen, ab sequuis quod dare fama solet.

6. post cineres: cf. 1. 25. 8; 5. 10. 1–2; 5. 13. 4 N. For other expressions of the idea of 4–6 cf. 8. 69; 11. 90; Ov. Pont. 4. 16. 2–3 non solet ingenii summa nocere dies famaque post cineres maior venit; Hor. Ep. 2. 1. 15–22; Prop.
2. Qui tecum cupis esse meos ubicumque libellos et comites longae quaeris habere viae, hos eme, quos artat brevibus membrana tabellis: scrinia da magnis, me manus una capit.


3. 1. 21–24; Tac. Ann. 2. 88; Agr. 1. 1; D. 18; Sen. Ep. 114. 13; Plin. Ep. 6. 21. 1. The thought occurs too in Greek literature; cf. e.g. Soph. Ajax 961–965.

2. M. advertises a handy volume of his epigrams. Such a volume could hardly be a papyrus roll (volumen); it was rather a parchment book (codex). See on 3–4. Parchment (membrana: prop. 'the skin of an animal') made a better writing surface than papyrus; it could be utilized on both sides. For other pocket editions cf. 14. 184 (Homer); 186 (Vergil); 190 (Livy); Birt 57 ff.—Meter: §48.

1. ubicumque = ubique; for the thought cf. 1. 1. 2 N.—libellos: here a dim. of affection. Cf. also 1. 1. 3 N.

2. M. is addressing those who are looking for handy volumes with which to beguile the tedium of a long journey.—comites: pred. acc.; cf. 14. 188; Pub. Syr. 104 comes facundus in via pro vehiculo est.—longae ... viae: see §48, c.—habere: quaero+ inf. (in poetry as old as Lucr.) is frequent in M.; cf. 1. 33. 3; 11. 84. 1; etc.

3. hos (libellos) prob. refers only to Books I–II, published in 85 or 86; §13.—artat ... tabellis: the use of parchment (cf. Introd.) enabled the copyist to compress so much within small pages that the reader might well imagine he held codicilli or pugillares membranei (cf. manus una capit, 4; 14. 190. 1).—tabellis = folis, paginis; cf. prima tabella, 14. 186. 2. tabellis is instr. abl. with artat.

4. scrinia shows that the contrast is between books of parchment (codices) and volumina of papyrus (see Introd.); for the latter the scrinia and oval capsae were used, the rolls being stuck in them ends down. See 14. 37. Introd.—me repeats the thought of 3; for the figure cf. 14. 190.

6. urbe ... tota implies that all the book-trade was not in the Argiletum (see on 8) and that these codicilli were not easily picked up.

7. docti Lucensis: unknown to us, though evidently well known in Rome.—Secundum: besides Secundus M. had several publishers, possibly because the libri epigrammaton were published at various times and in different styles. He mentions Pollius (1. 113. 5), Atrectus (1. 117. 13–14), and Tryphon (4. 72. 2; 13. 3. 4). On the book-trade in Rome see Marq. 826; Beck. 2. 445 ff.; Birt 353 ff.; 357 ff.; Lanciani Anc. R. 182.

8. limina ... Pacis: the entrance to the Temple of Peace;
Argiletananas mavis habitare tabernas,
Cum tibi, parve liber, scrinia nostra vacent.
Nescis, heu, nescis dominae fastidia Romae:
Crede mihi, nimium Martia turba sapit.

Pacis = templi Pacis. The Forum Pacis (Forum Vespasiani), lying behind (i.e. north of) the Basilica Aemilia, was the easternmost of the imperial fora, all of which lay north of the Forum Magnum (Forum Romanum). In this forum was a magnificent Temple of Peace, dedicated in 75 to commemorate the triumph of Rome over the Jews. See Platner 265. —Palladium . . . Forum: a poetic designation of the Forum Nervae. This plot was nicknamed Forum Transitorium or Forum Pervium because, being comparatively narrow, it was little more than a thoroughfare lying between the Forum Pacis on the east and the older fora, those of Caesár and Augustus, on the west. It was begun by Domitian and finished by Nerva, in 98. It contained a temple of Minerva (Pallas); hence the name Forum Palladum. See Platner 266–268. Cf. 4. 53. 1–2 intra penetralia nostrae Pallados et templi limina . . . novi.—The chief booksellers' quarter in Rome was the Argiletum, an important street which ran out of the north side of the Forum Romanum, and, passing between the Curia and the Basilica Aemilia, gave access to the Subura and the whole eastern section of the city. Domitian and Nerva converted this street into the Forum Nervae (Palladium); see Platner 170; 266. See also 1.3.1; 1.117.9–10.

3. A prefatory epigram (cf. 1. 1; 1. 2), addressed to his book, which is represented as a bird anxious to leave the parent nest. Horace, in Ep. 1. 20. 20–21, had similarly addressed his book; Ovid in the opening of his Tristia thus bids farewell to his work: parve, nec invideo, sine me, liber, ibis in urbe. Cf. 3. 2, with notes.—Meter: § 48.

1. Argiletananas: see on 1. 1. 3.—habitate tabernas implies a permanent change of abode: ‘You thirst for fame and prefer the applause of men to the quiet discipline of home’.

2. parve liber: a collection only of Books I–II; see on libellos, 1. 2. 1.—scrinia . . . vacent: i.e. ‘there is plenty of room for you at home’; the pl. scrinia adds to the force of the verb. See 1. 2. 4 N.

3. dominae . . . Romae, Rome, mistress of the world; cf. io. 103. 9 moenia . . . dominae pulcherrima Romae; 12. 21. 9–10 tu desiderium dominae mihi mitius urbis esse iubes; Hor. C. 4. 14. 43–44 o tutela praesens Italiae dominaeque Romae; Ep. 1. 7. 44 regia Roma.—fastidia, niceness, i.e. hypercriticism; for the plural see A. 100, c; GL. 204, N. 5; L. 1169.

4. nimium . . . sapit explains fastidia (3): ‘knows too much, little book, for you to escape the consequences of your temerity’. —Marta turba alludes to the legendary descent of the Romans, through Romulus, from Mars. The whole verse is contemptuous: as if a mob of soldiers could exercise fair

Audieris cum grande sophos, dum basia iactas, ibis ab excusso missus in astra sago.

literary criticism! Cf. 5. 19. 5 pulchrior et maior quo sub duce Martia Roma, though the tone there is different.

5-6. These verses explain faustinus (3); everybody is a would-be critic; age has not learned wisdom nor youth modesty; literature is nothing if not satirical and epigrammatic. — nusquam = nusquam alibi, i.e. nowhere else than in Rome; see on nullo, Lib. Spect. 29. 11. M. is thinking especially of the recitationes which flourished from the time of Asinius Pollio under Augustus to Hadrian; see Fried. SG. 3. 419 ff.; Mayor on Iuv. 3. 9.— rhonchi: prop. said of snoring (cf. ἰγκός, ἰγκός): cf. 3. 82. 30 silentium rhonchis prae-stare iussi, ‘we are bidden to keep still while our host snores’; then said of a croaking frog; here used metaphorically of the outward manifestations of the hearers at the recitations, sneers; cf. 4. 86. 7; Apoll. Sidon. C. 3. 8 nec nos rhonchisono rhinocerote notat. Note the onomatopoeia. — iuvenesque senesque occurs in 7. 71. 5; 9. 7. 9; Ov. M. 8. 526.— nusam rhinocerotis: cf. naso adunco aliquem suspendere (e.g. Hor. S. 1. 6. 5), ‘turn up the nose at’; 1. 41. 18; 12. 37. 1 nasutus nimium cupis videri; 13. 2. 1-3; Hor. S. 2. 8. 64; Pers. 1. 40—41 “rides”, ait, “et nimis uncis naribus indulges”; 1. 118; Otto s.v. Nasus. Rhinocerotis seems to imply that the display of contempt was both extreme and chronic. Even the applause is hypocritical; see 7-8. The whole expression appears to have become proverbial; cf. Apoll. Sidon. C. 9. 342-343 rugato Cato tertius labello narem rhinoceroticam minetur. For public interest in the rhinoceros see 14. 52; 14. 53; Lib. Spect. 9; 22; Iuv. 7. 130.

7. grande, loud (prop. strong), is also ironical, lusty.— sophos (=οφος), bravο! good! hear, hear! Cf. 3. 46. 8; 6. 48. 1; Petr. 40 sophos universi clamamus. Similar exclamations were sapienter, recte, ἐδυε, μεγάλως, bene, per bene, praecellere, belle, optune, festive, lepide, nil supra. In 2. 27. 3 we have effectus! graviter! cito! nequiter! euge! beate! Appreciation was expressed in still other ways; see 10. 10. 9—10.— basia iactas, you are throwing kisses, a custom current in M.’s time in recognition of favors bestowed or as a mark of honor; here the kisses are in acknowledgment of the kisses thrown by the audience or of their sophos. Iuv. 4. 117—118 characterizes Viento as dignus Aricinos qui mendi-caret ad axes blandaque devexae iactaret basia raedaes; cf. Phaedr. 5. 7. 28 in plausus consuvertex est; iactat basia ibicen: gratulari fautores putat. Basium as a substitute for suavium was made popular in literature by Catullus. See 12. 29. 4 N.

8. ibis, go you will, but as you little expect, i.e. ab...missus...sago.— ab...sago: in Roman camps the tiro was hazed by being tossed in a blanket extemporized out of a soldier’s thick cloak; cf. Suet. Oth. 2. The thought is: ‘At
Sed tu, ne totiens domini patiare lituras
neve notet lusus tristi$\tilde s$ harundo tuos,
aetherias, lascive, cupis volitare per auras:
i, fuge; sed poteras tutior esse domi.

Contigeris nostros, Caesar, si forte libellos,

the very moment when you are congratulating yourself on success, your pretended admirers are sneering at you, and the immortality which you fancy you have already won is fictitious'. — excus$\tilde o$ = distente, i.e. shaken out and pulled tant.

9. totiens . . . lituras: the liber thinks of the author as a slave-master (dominus) from whom it longs to escape, without realizing that in so doing it will but fall into the hands of a domina (3) more heartless.—lituras: note the etymology and original meaning; here, as harundo shows, papyrus was used. Cf. 4. 10. 7–8; 7. 17. 7–8.

10. notet: notare (cf. nota) came to mean 'brand', and so 'censure'; it is here ironical ('mar') for 'correct'; cf. 7. 17. 7–8.—lusus: cf. lascive, 11, with note. — tristis harundo, a harsh and over-critical pen. Harundo = calamus scriptorius, which was imported from Egypt (Plin. N. H. 16. 157); cf. 14. 209. 2 inoffensa curret harundo via.

11. aetherias . . . per auras: in contrast to the dark scrinia (2). — lascive: primarily sportive, playful (cf. Hor. S. 1. 3. 133 vellunt tibi barbam lascivi puere); here, perhaps, there is a secondary reference to the wanton character of some of the epigrams; cf. 1. 4. 8 lasciva pagina. Further, in Hor. Ep. 1. 20, which M. had in mind throughout, Horace compares his book, which is now eager to leave him, to a slave ready to turn wanton; cf. fuge (12). M. thinks of his book as all too ready to become a (servus) fugitivus.—cupis volitare, you are anxious to try your wings, i.e. to get out into the world of letters.

12. i, fuge: note the asyndeton; for other examples with i cf. 10. 20. 4; 10. 96. 13. The combination of i + another inv. is regularly emotional, often sarcastic; cf. Lease A. J. P. 19. 59–69.—poderas . . . esse, you might have been; see A. 517, c; GL 254, Rem. 1; 597, Rem. 3; L. 1495–1496. Note the tense; with i, fuge M. set the book (bird) free.—domi: i.e. in the scrinia (2).

4. Another prefatory epigram, a carefully worded appeal to Domitian, as censor morum, to overlook the 'playful' epigrams of this collection. 'If by chance my poems fall into your hands, do not criticise them with the stern look proper enough for the master of the world when he is exercising his imperial functions, but receive my pleasurables as you would the jibes of the crowd were you celebrating a triumph', etc. Cf. the Praefatio to Book I.—Meter: § 48.

1. Contigeris is more diplomatic than perligeris would be; cf. 10. 64. 1–2 contigeris regina meos si Polla libellos, non tetrica nostros
terrarum dominum pone supercilium.
Consuevere iocos vestri quoque ferre triumphi
materiam dictis nec pudet esse ducem.

5 Qua Thymelen spectas derisoremque Latinum,
illa fronte, precor, carmina nostra legas:
innoeius censura potest permittere lusus;
lasciva est nobis pagina, vita proba.

Bellus homo et magnus vis idem, Cotta, videri:
sed qui bellus homo est, Cotta, pusillus homo est.

on at ludi, triumphi, etc.; cf. 5. 14. 7; 5. 19. 3 quando magis dignos licuit spectare triumphos? 4. 2. 1-2 spectabat modo solus inter omnes nigris munus Horatius lacernis; Hor. A. P. 189-190; S. 2. 8. 79. —
derisorem, clown, buffoon. 6. fronte, brow, expression; cf. supercilium in 2; 10. 64. 1, cited on 1; 7. 12. 1—2 sic me fronte legat dominus, Faustine, serena excipiature meos qua solet arure iocos.

7. innocuos, harmless; M. would be careful, knowing that Domitian, as censor, had sought to bring to book authors of libels and to restrain the license of actors. Cf. § 38; 3. 99. 3; 5. 15. 2 et queritur laesus carmine nemo meo; 7. 12. 9 ludimus innocui; 10. 5, with notes. — censura: see Introd. On the censorship, the tribunicia potestas, and the imperium the imperial power was largely built up. M. is asserting that nothing in his epigrams calls for Domitian's notice.

8. lasciva, playful; see on lascive, 1. 3. 11. Cf. Ovid's iocosa, cited below. — proba, clean, honorable; the chiasmus adds to the antithesis with lasciva. Cf. Ov. Tr. 2. 353-354 crede mihi, distant mores a carmine nostro: vita vera cunda est, Musa iocosa mea. In 9. 28, 5-6 M. makes Latinus say: sed nihil a nostro sumpsit mea vita theatro et sola tantum scaenicius arte feror. Perhaps the example of Ovid's lasciva had not been lost on M.; § 33.

9. 'To call a bellus homo a man of worth is a contradiction in terms'. — Meter: § 48.

1. bellus: dim. of bonus = bonus (benulus, belius, bellus); perhaps at first, as applied to men, a slang word. bellus homo = 'dandy', 'rake', 'ladies' man', etc.; Plin. Ep. 4. 25. 3 uses the phrase of a senator who took advantage of a secret vote in the senate to write obscene nonsense on his ballot; Catull. 78 applies bellus to dissolute persons. In Plaut. Cap. 956-957 the runaway slave Stalagmus says: fui ego bellus, lepidus; bonus vir numquam neque frugi bonaeneque ero. Cf. also 12. 39, with notes; 10. 46. 1-2 omnia vis belle, Matho, dicere; dic aliquando et bene. — et = et tamen, as very often in M. — Cotta: unknown; perhaps a fictitious name (§ 38).

2. pusillus: dim. of pusus = puer; cf. pusio. A bellus homo is no man at all, or at least a man that lacks manliness; cf. 3. 63. 14 res pertricosa est, Cotile, bellus homo; 12. 39. 2 res est putida bellus (homo) et Sabellus. Cf. also 3. 62. 8 animus pusilbus; 9. 50. l ingenium pusillum.

10. Before M.'s time legacy-hunting (captatio) had become a profession at Rome. Latin literature contains many allusions, humorous (see e.g. Hor. S. 2. 5) and

Itur ad Herculei gelidas qua Tiburis arces

otherwise, to these captatores, who sought in every way to ingratiate themselves with people well-to-do, but without natural heirs. Plin. Ep. 2. 20 charges Regulus (see 1. 12. Introd.) with such captatio; Iuv. 10. 201–202, describing the disgust excited by a man in his dotage, says: usque adeo gravis uxori natisque sibique ut captatores moveat fastidia Cosso. Cf. 6. 63; 5. 39; Fried. SG. 1. 414 ff.—Meter: § 52.

1. Gemellus: see App.—Maronillae: objective genitive.
2. cupid...donat: his almost despairing earnestness is brought out by the series of verbs that amounts to a climax: 'Yea, he craves it, he is hot upon its trail with entreaties and with presents'.
3. Adeone: i.e. as to warrant such persistency in face of opposition. —Immo: regularly corrective. —foedius, uglier, more loathsome.—nil: more emphatic than nemo. Had M. said nemo, he would be comparing (contrasting) Maronilla only with all other women; by writing nil he contrasts her with all other things in the world. So often at all periods. Further, the Romans often prefer a negative sentence with a comparative such as we have here to a positive sentence with a superlative (foedissimum rerum omnium est).

4. ergo often betrays strong feeling; cf. e.g. Hor. C. 1. 24. 5; Iuv. 1. 3.—Tussit, she has a (bad) cough. Cf. 2. 26. 1–4 quod querulum spirat, quod acerbum Naevia tussit inque tuos mittit sputa subinde sinus, iam te rem factam, Bithynica, credis habere? erras: blanditur Naevia, non moritur; 5. 39. 5–6; Hor. S. 2. 5. 106–109. Tussit is a παρὰ προσδοκια Jest, of the sort common in satire, e.g. in Aristophanes; cf. Iuv. 1. 74 probitas laudatur et—alget!

12. In praise of M. Aquilus Regulus, famous as a lawyer and infamous as a delator (under Domitian) and captator (see 1. 10. Introd.). His narrow escape from the fall of a colonnade stirs M. to flattery. Cf. 1. 82. M. probably had a mercenary motive, for Regulus was his patron; see § 20; 7. 16. Regulus probably felt well repaid for his patronage of M., for the poet praises him as a man of piety, wisdom, and genius (1. 111; 5. 63), an eloquent lawyer (2. 74; 5. 28; 6. 38) worthy of comparison with Cicero (4. 16), etc. The odious picture drawn of him by Plin. Ep. 1. 5; 2. 20 and Tac. Hist. 4. 42 is probably truer to life, at least for his earlier years. See Merril on Plin. Ep. 1. 5. 1.—Meter: § 48.

1. Herculei...arces: see App. The fame of the splendid
canaque sulphureis Albula fumat aquis,  
rura nemusque sacrum dilectaque iugera Musis  
signat vicina quartus ab urbe lapis.

5  Hic rudis aestivas praestabat porticus umbras,

temple of Hercules at Tibur was  
wide-spread; see Burn, Rome and  
the Campagna, 397. Cf. Priap. 75.  
8-9 tutela Rhodos est beata Solis,  
Gades Herculis umidumque Tibur;  
Prop. 4. 7. 81-82. Herculeum  
is as much a stock epithet of Tibur  
as are umidum, sudum, supinum.  
With Hercules... arces cf. 4. 57.  
9-10; 4. 62. 1 Tibur in Herculeum  
migravit nigra Lycoris.— gelidas,  
cool, because the town lay on high  
ground; cf. 4. 64. 32; Iuv. 3. 190  
gelida Praeneste; Hor. C. 3. 4. 22  
frigidum Praeneste.—qua, where.  
The villa of Regulus was near the  
Via Tiburtina and the Albula (2).  
—arces: Hor. S. 2. 6. 16 uses arx  
with reference to his Sabine farm  
as a place of refuge from the city.

2. sulphureis... aquis: the  
sulphur springs known as Albula  
or Aquae Albulae (modern Acque  
Albule or Solfatara), referred to by  
Strabo as τά Ἀλσουλα ὑδατα, lay  
near Tibur, a little north of the Via  
Tiburtina. The name was doubt-  
less due to the whitish hue of the  
water (cf. cana); the malodorous  
sulphur vapor of the springs sug-  
ggested fumat. For the rhyme see  
§ 48, c; cf. biungis... equis, 8. —  
aquis, medicinal springs, baths. The  
villa of Regulus lay between the  
Aquae and Rome, near enough to  
the city to be convenient of access  
and still near the mountains and  
the fashionable locality of the  
Albula. The baths at the Albulae  
have been in use again since 1879.

3. rura: this word is used in  
both numbers of a country estate  
with its acres, gardens, and build-  
ings; cf. Cic. Rosc. Amer. 46. 133  
habet animi causa rus amoenum et  
suburbanum; Hor. Epod. 2. 3  
paterna rura bobus exercet suis. —  
sacrum: as the haunt of the  
Muses.—iugera: freely, ‘acres’.  
4. signat, marks the situation  
of.—quartus... lapis, only the  
fourth milestone; lapis is fre-  
quently used for the more exact  
miliarium. Distances were reck-  
oned from the city gates; see Mid-  
dleton, Remains of Ancient Rome,  
2. 538; 1. 264. M. cannot exactly  
locate the villa, because it lay off  
the road; in 7. 31 he calls this  
estate rus marmore tertio notatum.  
Cf. 3. 20. 17-18 an rure Tulli frui-  
tur atque Lucani? an Pollionis dulce  
(rus) currit ad quartum (lapidem)?  
5. rudis, rough, rustic; originally  
plainly built, it had now become  
old (cf. 7). But there is a play  
on words; the portico is boorish,  
dead to the feeling for Regulus  
that everything on the estate  
should have shared with the  
Muses. One or more porticoes or  
colonnades (porticus) were essen-  
tial parts of a country establish-  
ment. Sometimes, as here, the  
portico served as a gestatio for use  
in hot or wet weather; cf. 12. 50.  
3 (in a description of a villa with  
baths, hippodrome, etc.) at tibi  
centenisi stat porticus alta columnis;  
Iuv. 7. 178-179 balnea sescentis  
(enumerat) et pluris porticus in qua  
gestetur dominus quotiens pluit; 4.  
5-6. Cf. also Pliny’s descriptions  
of his villa at Laurentum and that  
in Tuscany, Ep. 2. 17; 5. 6.—ae-  
stivas... umbras: cf. Petr. 131  
nobilis aestivas platanus diffuderat  
umbras.
heu quam paene novum porticus ausa nefas!

nam subito conlapsa ruit, cum mole sub illa
gestatus biugis Regulus esset equis.

Nimirum timuit nostras Fortuna querelas,
quaes par tam magnae non erat invidiae.

Nunc et damna iuvant; sunt ipsa pericula tanti:
stantia non poterant tecta probare deos.

6. *Casta* suo gladium cum traderet Arria Paeto,

Regulus under their special providence'. — et, _even_. Et and _ipsa_ here equal each other. — _tanti_ = _tanti quanti constarunt_, 'all they cost', in distress to Regulus's friends; cf. 5. 22. 12. — _stantia_ = a protasis, or _dum stabant_. — _probare_ : prop. 'put to the test'; hence, in this context, _commend, indorse_. For the thought cf. 1. 82. 10—11; 2. 91. 2 _sospite quo_ (= _Caesar_ ) _magnos credimus esse deos._

13. Caecina Paetus espoused the cause of Camillus Scribonianus, who took up arms against Claudius. He was arrested, taken to Rome, and condemned to death. His wife Arria (mother of the Arria who was married to P. Clodius Thrasea Paetus) advised him to commit suicide rather than incur the disgrace of execution, and set him an example of courage : cf. Plin. Ep. 3. 16. 6 _praeclarum quidem illud eiusdem, ferrum stringere, perfodere pectus, extrahere pugionem, porrigere marito, addere vocem immortalam ac paene divinam: Poete, non dolet_. Fried. thinks M. had in mind some work of art which portrayed Arria's act. — Meter : § 48.

1. *Casta*: emphatic by position, _that_ model of _purity_. — _suo_, her
valerius martialis

quem de visceribus strinxerat ipsa suis,
“Si qua fides, vulnus quod feci non dolet”, inquit,
“sed quod tu facies, hoc mihi, Paete, dolet”.

O mihi post nullos, Iuli, memorande sodales,
si quid longa fides canaque iura valent,
bis iam paene tibi consul tricensimus instat,
et numerat paucos vix tua vita dies.
Non bene distuleris videas quod posse negari,
et solum hoc ducas, quod fuit, esse tuum.

well-beloved; cf. the use of suus in superscriptions of letters, and that of meus in the familiar mi fili.
— gladium here = sicam, pugionem; cf. Plin. above.
2. strinxerat: as if from its scabbard; cf. Plin. above.
3. Si qua fides = st quid mi/credis^ or crede mihi.
4. facies is a prediction and so more effective than an exhortation in imv. or subjunctive; Arria is sure that Paetus’s courage will match her own. See App.—dolet: there is a partial play on words; dolet is used in 3 of physical pain, in 4 of pain of soul.
15. “‘I’ll live to-morrow’, will a wise man say? To-morrow is too late: then live to-day” (Hay). This epigram is addressed to Iulius Martialis, for many years a very intimate friend of M. (cf. 12. 34. 1-2; §20). This friendship inspired several beautiful epigrams, esp. 4. 64; 7. 17; 10. 47; 5. 20; 11. 80. —Meter: §48.
1. memorande, worthy of remembrance and mention; freely, ‘whom I ought to honor’. —sodales, boon companions, close friends; cf. Ov. Tr. i. 5. 1 o mihi post nullos numquam memorande sodales. See §33.
2. fides: freely, ‘faithful friendship’; prop. mutual confidence growing out of long friendship.—canaque iura, and its hoar rights, ‘friendship’s claims grown gray with age’ (Steph.). Cana is more expressive than vetusta would have been; cf.Verg. A. 1. 292 cana Fides.
3. consul almost = annus; cf. 8. 45. 4 amphora centeno consule facta minor (i.e. wine made less by the evaporation of 100 years). —tricensimus: see 12. 34. 1-2.
4. et = et tamen. —paucos . . . dies: ‘your real life has been short, because you have not learned how to live’. —vita: i.e. as a time for enjoyment. See on 11-12; cf. also 6. 70. 15; 8. 77. 7-8.
5-6. bene, wisely. —distuleris . . . ducas: subjunctives, because M. courteously uses the generalizing second person sing.; see A. 518, a; GL. 595, Rem. 3.—ducas = existimes.—quod fuit: i.e. the past.

7. Exspectant, *wait for*, to get you in their power. — *catenati*: freely, ‘in one long line’ (join with both nouns: the daily round of toil is like an endless chain), or perhaps, rather, ‘close to one another’, as slaves are in a chain-gang, with the intimation that Iulius himself is enslaved to them; cf. Aus. Idyll. 15. 13-14. *adflictat fortuna viros per bella, per aequor, irasque insidiasque catenatosque labores*. M. often predicates of conditions, attributes, acts, etc. what can properly be predicated only of the persons concerned (metonymy, transferred epithet): cf. 3. 46. 1. *operam logatum*; 3. 58. 24. *albo olio*; 10. 13. 4. *prætextata amicitia*. The usage is common in all Latin poets. For the caesura see § 47, c.

8. gaudia . . . volant: ‘joys take wings; they are veritable birds of passage; trouble waits for us, joys never!’ Cf. 7. 47. 11.

9-10. The figurative allusion to slaves in 7-8 (cf. *catenati, fugitiva*) prob. suggested the metaphor of 9. *Adserere manu in libertatem* = ‘to declare a slave free in the process of *manumissio*’; in this a lictor, acting as *adserior libertatis*, held a rod called *festuca* or *vindicta* in one hand and laid the other hand on the slave. *A liquid adserere* came to mean ‘appropriate’ or ‘claim’ something for one’s self. M. hints that to control *gaudia fugitiva* one hand and a formal legal process will not suffice; even when embraced by both arms they often escape, as the skillful wrestler will baffle his antagonist by slipping downward from his embrace (10).

— *utraque manu*: cf. Curt. 7. 8. 24. *proinde Fortunam tuam pressu manibus tene*: *lubrica est nec invita teneri potest.* — *imo . . . sinu*: *sinus* often, as here, denotes the loose folds of the toga where it crosses the breast; these folds were used as a sort of pocket. Hence by an easy shift *sinu* here = ‘embrace’, *complexu*; cf. 3. 5. 7-8. *est illi coniunx quae te manibusque sinuque excitiet*. Translate, ‘from the firmest embrace’. 11. Non . . . Vivam: the man who understands the true philosophy of living will use the present rather than the future tense of *vivo*. For the gen. *sapientis* see A. 343, c; GL. 366; L. 1237.

12. *vive hodie*: the Epicurean doctrine, ‘Let us eat, drink, and be merry, for to-morrow we die’, had large acceptance; cf. 2. 59. 3-4; 5. 20; 5. 58, esp. 1. 7; 8; 7. 47. 11. For the use of *vive*, ‘get out of life all it has to give’, cf. *vita*, 4 N.; Verg. (f) Cop. 37-38. *pereat qui crastina curat! mors aurem vellens “Vivite” aut “Venio”*; Hor. C. 3. 29. 41-43. *ille potens sui laetusque deget, cui licet in diem dixisse “Vixi”*. Catull. 5. 1; Varr. ap. Non. 56; Sen. Brev. Vit. 8. — The elision near the end of the pentameter is harsh and rare; cf. 7. 73. 6.
Sunt bona, sunt quaedam mediocria, sunt mala plura quae legis hic: aliter non fit, Avite, liber.

Dic mihi, quis furor est? turba spectante vocata solus boletos, Caeciliane, voras.
Quid dignum tanto tibi ventre gulaque precabor? boletum qualem Claudius edit edas.


2. Avite: for metrical reasons M. very often puts the name of the person to whom he is writing in the second half of the pentameter, in the voc.; cf. e.g. 1. 20. 2; 4. 26. 4; 7. 88. 10; 10. 57. 2. See Fried. Einl. 30. On M.'s preference for certain words in the second half of the pentameter see Zingerle 13 ff.

20. Caecilianus is the type of the selfish patronus who occasionally, against his will, discharges his obligations to his clientes by inviting them to a so-called banquet (cena publica, cena popularis), at which the guests are put off with inferior food and wines, while the patronus and a few intimates enjoy the best of everything. Cf. 3. 60; 4. 68; Iuv. 5; Plin. Ep. 2. 6; Fried. SG. 1. 386. — Meter: § 48.

1. quis furor est, surely you must be crazy; cf. 2. 80. 2; Tib. 1. 10. 33 quis furor est atram bellis arcessere mortem? — turba: Caecilianus does not invite a select few, but a veritable crowd. — spectante: the crowd is there after all only to look on; cf. 1. 4. 5 N.; 1. 43. 11. The spectacle here is the array of fine viands set before Caecilianus himself. — vocata, invited, as guests; sarcastic here, as in 1. 43. 1; 3. 60. 1.

2. solus: cf. Iuv. 1. 94—95 quis fercula septem secreto cenanvit avus? — boletos: the Romans recognized various kinds of fungi, as fungi pratenses, fungi suilli, tubera, boleti; see Plin. N. H. 22. 96; Beck. 3. 359 ff. Cf. Iuv. 5. 146—148 vilibus anchipites fungi ponentur amicos, boletus domino, sed (‘and in fact’) quales Claudius edit ante illum uxoris, post quem nihil amplius edit (see on 4). — Caeciliane: for position see on 1. 16. 2.

3. dignum: freely, ‘fit punishment for’. — gula: prop. ‘throat’, then gluttony; cf. 5. 70. 5 o quanta est gula, centiens comesse; 3. 22. 5 N.; Iuv. 1. 140—141 quanta est gula quae sibi totos ponit aprors.

4. qualem . . . edit: i.e. ‘such as will kill you’; cf. Iuv. 5. 146—148, cited on 2. — Claudius: the
25

Ede tuos tandem populo, Faustin, libellos et cultum docto pectore profer opus, quod nec Cecropiae damnent Pandionis arces nec sileant nostri praetereantque senes.

5 Ante fores stantem dubitas admittere Famam teque piget curaë praemia ferre tuae?
Post te victurae per te quoque vivere chartae incipient: cineri gloria sera venit.


25. M. urges Faustinus, a wealthy friend, to publish his poetry while he can enjoy the praise of his contemporaries. For a like suggestion cf. Plin. Ep. 2. 10. Possibly Faustinus allowed natural diffidence or mayhap love of ease to choke his ambition; on his villas see 3. 58; 4. 57. He was probably one of those who, having under the empire no political career, wrote for amusement or for the recitatio.— Meter: § 48.

1. tandem: a compliment; M. has waited long.

2. cultum, worked over, refined, polished (cf. 1. 3. 9–10).— docto pectore: join with cultum rather than with profer. Doctus is said of one learned in Greek as well as Latin literature, and so is used especially of poets; cf. 10. 76. 6; 1. 61. 1; etc. Docto pectore thus = ‘with the soul of a true poet’; cf. 9. 77. 3–4 et multa dulci, multa sublimi refer, sed cuncta docto pectore.

3–4. ‘Your poems need not fear the critics, Greek or Latin’.— Cecropiae... arces: Cercops was the fabulous founder of Athens; Pandion was a king of Athens, so tradition said. Cf. 1. 39. 3 si quis Cecropiae madidus Latiaeque Minervae; Lucr. 6. 1143 populo Pandionis = Atheniensibus.

— nostri... senes: i.e. those in Rome whose judgment is worth having; he ignores the invenes and the puerei of 1. 3. 5–6.— praeterente, slight; cf. Hor. A. P. 342 celsi praetereunt austera poemata Ramnes.

5–6. ‘Are you so apathetic that you refuse admittance to Fame when she knocks, or after all the care bestowed on your poems do you hesitate to accept distinction as your reward?’ Cf. Suet. Galb. 4 sumpta virili toga sommiavit Fortunam dicentem stare se ante fores defessam et, nisi ocius recipertur, cuicumque obvio praedae futuram.— curae: cf. 1. 45. 1 edita ne brevis us pereat mihi cura libellis; 1. 66. 5.

7–8. ‘Your posthumous immortality may be sure, but you should yourself enjoy your fame now’.— victurae... chartae: cf. 11. 3. 7; 8. 73. 4. Charta is prop. ‘a leaf of Egyptian papyrus’; here, as often in M., it = pagina, liber, writing(s); cf. also Catull. 1. 5–6 ausus es unus Italorum onne aevum tribus explicare chartis;
Hesternia tibi nocte dixeramus, quincunces puto post decem peractos, cenareas hodie, Procille, mecum.
Tu factam tibi rem statim putasti et non sobria verba subnotasti exemplo nimium periculosum:
\[ \mu i\sigma\omega \mu\nu\alpha\mu\omicron\upsilon\sigma\omicron\pi\nu\pi\omicron\tau\omicron, \ \text{Procille.} \]

Hor. C. 4. 8. 21 si chartae sileant quod bene feceris.—vivere: cf. 8; 1. 15. 11-12. — gloria is often used of literary reputation, especially in the writings of the Empire; cf. 5. 10. 12 si post fata venit gloria, non propero; 10. 103. 3; Plin. Ep. 3. 9. 8; Prop. 4. 10. 3 magnum iter ascendit, sed dat mihi gloria vires. — sera, too late; cf. 1. 1. 4-6, with notes.

27. The point lies in the play on the proverb in 7: ‘I positively hate a table-companion who cannot forget’ (what may have been said at dinner). Cf. the promise of Hor. Ep. 1. 5. 24-25 that at his dinner party ne fidos inter amicos sit qui dicta foras eliminet. Procillus, unknown to us, is some hanger-on, or else the name masks some real person; § 38. The word may be specially coined, to express contempt, from \[ \pi\rho \theta + \kappa\lambda\lambda\omicron\sigma = \alpha\sigma\iota\nu\sigma\] a frequent term of abuse.—Meter: § 49.

1. nocte: during the comisation, which followed the cena proper. — dixeramus: perhaps epistolary plpf. (A. 479; GL. 252), but probably rather a simple plpf. preceding in time the perfects of 4-5.

2. quincunces: a quincunx was five twelfths of any whole (as, libra, ingerum, etc.). Here it is five twelfths of the sextarius (which itself was one sixth of a congious, 3.283 liters), and = five cyathii. See Marq. 335; Hultsch 118, Sect. 5; 704 Tab. XI. Cf. 2. 1. 9; 11. 36. 7 quincunces et sex cyathos bessemque bibamus. Hor. S. 1. 1. 74 speaks of a sextarius vivi as a fair amount to be taken at a meal.—puto: M. doesn’t know what he said; cf. non sobria verba (5). For the \[ \delta \] see § 54, c.—peractos = exhaustos, finished, drunk off. In prose we should have postquam decem quincunces peracti sunt. The anno urbis conditae construction after a prep. belongs mainly to poetry and to Livy.

4. factam ... rem: ‘you assumed at once that the thing was (as good as) done so far as you were concerned, and that you were sure of another dinner’; ‘you took it as un fait accompli’ (P. and S.). Cf. 2. 26. 3 iam te rem factam ... credis habere? 6. 61. 1 rem factam Pomppulus habet. Cf. the phrase dictum factum, ‘no sooner said than done’, e.g. in Ter. Heau. 904 dictum factum hic abiit Clitipho.

5. subnotasti: ‘you lost no time in jotting down my invitation’. Procillus had foreseen the very thing that had happened, that M. would forget.

6-7. exemplo, precedent; cf. Iuv. 13. 1 exemplo quodcumque malo committitur. The precedent
29
Fama refert nostros te, Fidentein, libellos
non aliter populo quam recitare tuos.
Si mea vis dici, gratis tibi carmina mittam:
si dici tua vis, hoc eme, ne mea sint.

32
Non amo te, Sabidi, nec possum dicere quare:
hoc tantum possum dicere: non amo te.

set by Procillus will be (1) dangerous to men's pocket-books, if every invitation given as this was is to count at full value, (2) dangerous to life itself, mayhap, if guests take notes of conversations. There was good reason for the popularity of the Greek proverb in 7 under emperors who fostered the delatores. See also on 10. 48. 21-22.  

29. M. puts Fidentinus, a chronic offender, in the pillory for plagiarism; cf. i. 38; i. 53; i. 72; § 37 fin. M.'s popularity seems to have made him a prey to others also: cf. 12. 63. 12-13 nil est detectus latrone nudo: nil surreptitus est malo poeta; i. 66; 2. 20. In 10. 102 he speaks of one qui scribit nihil et tamen poeta est. The passion for recitations may well have increased the temptation to plagiarism. — Meter: § 48. 

1. Fama, Rumor. 
2. recitare: see 1. 3. 5 N. 
3-4. 'If, when reading my epigrams, you are willing to give me due credit for them, then gratis tibi (mea) carmina mittam. If you will not give me credit, let me at least get some cash from them'. — hoc: i.e. full title to ownership, with consequent right to use as one's own. Ancient notions of literary ownership differed in some respects from those current to-day; cf. the fashion of the Sophists of writing speeches for other men to deliver. Cf. 2. 20; 12. 63. 6-7 dic vestro, rogo, sit pudor poetae, nec gratis recitetur meos libellos; 1. 66. 13-14. The lack of copyright laws made plagiarism easier. — For the ending of the pentameter see § 48, b. — See App. 

32. Cf. the following vss. written by Thomas Brown (1663-1704) on Dr. John Fell, Dean of Christ Church, Oxford, about 1670: "I do not like thee, Dr. Fell, The reason why I cannot tell; But this I know and know full well, I do not like thee, Dr. Fell". In Thomas Forde's Virtus Rediviva (1661) we have: "I love thee not, Nell, But why I can't tell; Yet this I know well, I love thee not, Nell". — Meter: § 48. 

1. Non amo = odi (litotes). For the δ here and in 2, cf. puto, i. 27. 2 N. With the poem cf. Catull. 85 odi et amo. Quare id faciam fortasse requiris; nescio, sed fieri sentio et exercior. See Paukstadt 4; 19. — quare: sc. non te amem. The subjv. is seldom omitted save when other subjunctives in the same const. are expressed in the sentence.
Amissum non flet, cum sola est, Gellia patrem, si quis adest, iussae prosiliunt lacrimae. Non luget quisquis laudari, Gellia, quaerit, ille dolet vere, qui sine teste dolet.

Quem recitas meus est, o Fidentine, libellus, sed, male cum recitas, incipit esse tuus.

Urbanus tibi, Caecili, videris.

33. Real versus crocodile tears.
— Meter: § 48.
1. non flet: either because she had been made happy by the wealth his death had brought her, or because now she can live with less restraint. — patrem: for acc. with verbs of emotion'see A. 388; GL. 330, N. 2; L. 1139.
2. iussae: weeping as a fine art is very ancient; cf. Ter. Eu. 67–69; Ov. Am. 1. 8. 83 quin etiam discant oculi lacrimare coacti; Iuv. 6. 273–275; 13. 131–133 nemo dolorem fingit in hoc casu (i.e. when friends die), vestem diducere summam contentus, vexare oculos umore coacto. — lacrimae: for the rhyme see § 48, c.
3. laudari: i.e. for filial regard (pietas).
4. dolet: feels pain, i.e. experiences the true inner feeling of grief; luget (3) and luctus are used of grief manifested by outward signs, such as tears, mourning garb, etc. — sine teste: cf. sola, i.

38. 'Bad reading will spoil a good epigram'. Cf. 1. 29.— Meter: § 48.
Non es, crede mihi. Quid ergo? verna, hoc quod transtiberinus ambulator, qui pallentia sulphurata fractis permutat vitreis, quod otiosae vendit qui madidum cicer coronae,

district were some fine estates: 4. 64; 1. 108. 1-2.

4-6. qui . . . vitreis: it is uncertain whether the sulphurata were bits of sulphur to be used as cement, or tinder, i.e. bits of wood tipped with sulphur (Morgan, Harv. Stud. i. 42-43; Smith D. of A. s.v. Igniaria). The broken glass vessels taken in exchange would be repaired with sulphur and sold again; cf. 12. 57. 14; 10. 3. 2-4 foeda linguae propra circularis, quae sulphurato nolit empta ramento Vatiniourum proxeneta factorum; Iuv. 5. 47-48 (calicem) quassatum et rupto po-scentem sulphura vitro (cf. the scholiast there: solent sulphure calices fractos sive calvariolas conponere); Stat. Silv. i. 6. 73-74. On the use of sulphur as an ingredient in cement see Plin. N. H. 36. 199; Ency. Brit. 22. 635. — pallentia: the Romans, being dark complexioned, turned sallow rather than pale; hence pallens, pallidus often = 'yellow'. — fractis . . . vitreis: proverbial for anything worthless or of small value (cf. Petr. 10); here, perhaps, trumpery in general, not merely glass. For the const. see A. 417, b; G.L. 404, N. 1; L. 1389. See also on 9. 22. 11-12.

— otiosae . . . coronae: corona is often used of a crowd of people, e.g. in the streets, the theater, the circus, or the camp; otiosae points to a crowd of idlers on the streets, or to people at some spectacle. When refreshments were not served at the ludi by the editor,
quod custos dominusque viperarum, quod viles pueri salariorum, quod fumantia qui tomacla raucus circumfert tepidis coccus popinis, quod non optimus urbicus poeta,

peddlers might be in demand there. Cf. 2. 86. 11, cited on 11; Hor. Ep. 1. 18. 53 scis quo clamore coronae proelia sustineas campestria; Ov. M. 13. 1–2 consedere duces et vulgi stante corona surgit ad hos ... Aiax. — madidum cicer: boiled peas, or some kind of pea-soup sold hot, common food of the poor; cf. i. 103. 10; 5. 78. 21; Hor. S. i. 6. 114–115 inde domum me ad porri et ciceris refero laganique calcum. Pease were also sold parched or roasted; cf. Hor. A. P. 249. Singulars like cicer are often used in collective sense; cf. examples above; Hor. C. i. 4. 10 flore terrae quem ferunt soluta. See App.

7. 'Caecilius is a loathsome fakir (circulator), a charmer of venomous serpents.' Such fakirs were Orientals or came from the country districts of Italy, esp. from the mountainous districts east of Rome. The ancient crowds were very like the modern in their appreciation of fakirs, jugglers, rope-dancers, sword-eaters, etc.: cf. Ap. M. i. 4 Athenis ... ante Poecilen porticum circulatorum aspexi equestrem spatham praecutam murcium infesto devorasse ac mox eundem invitantem exignaque stipis venatoriam lanceam ... in ima viscera condidisse. See also the Prologues to the HeCyra of Terence.

8. pueri = servi. — salariorum: dealers in salt or in salt fish; cf. 4. 86. 9. In C.I.L. 6. 1152 we have mention of a corpus salariorum, though at a much later time. See Marq. 469, n. 3. Salarius may be from the sermo plebeius; see Cooper 73 (§ 18); cf. helciarius, 4. 64. 22; locarius, 5. 24. 9.

9. fumantia ... tomacla, steaming sausages. The contracted form tomaclum represents the street cry. — raucus, hoarse, from crying his wares; cf. Sen. Ep. 56. 2 omnes popinarum institores, mercem sua quadam et insignita modulatione vendentes. Raucus circumfert involves juxtaposition of effect and cause.

10. circumfert ... popinis: that the popinae were not simply drinking-places is very clear from Plaut. Poen. 835 bibitur, estur quasi in popina; Iuv. 11. 81 qui meminit calidae sapiat quid vulva popinae. They were frequented by the lowest classes, and were mean and filthy; cf. 7. 61. 8 nigra popina; Iuv. 8. 171–176; Hor. S. 2. 4. 62 immundis ... popinis; Ep. 1. 14. 21 uncta popina. The law at one time forbade keepers of popinae to serve cooked meat to wine drinkers, but they were hard to regulate. — popinis is prob. a dat. of interest, 'for the use of', etc., or a dat. of limit of motion, the const, so common in Vergil.

11. non ... poeta: a commonplace poet whose reputation is confined to the town; prob. a street-singer who, after the manner of southern Europe, dealt in improvisations, and would make noise enough to gather a crowd; cf. 2. 86. 11 scribat carmina circulis Palae- mon, me raris iuvat auribus placere.
12 quod de Gadibus improbus magister.
14 Quare desine iam tibi videri
15 quod soli tibi, Caecili, videris,
qui Gabbam salibus tuis et ipsum
posses vincere Tettium Caballum.
Non cuicumque datum est habere nasum:
ludit qui stolida proacitate
20 non est Tettius ille, sed caballus.

12. magister: the owner of the
Gaditanae; see 1. 61. 9; 5. 78. 26
de Gadibus improbis puellae; Iuv.
14. iam, at last; prop. 'by this
time'; tandem is similarly used to
give a tone of urgent appeal. —
videri: emphasized by the repetition
in videris, 15.
16-17. qui...posses: we should
say, 'a man competent to surpass'.
— Gabbam: a court fool of Au-
gustus; cf. 10.101.1-4 Elysiro redeat
si forte remissus ab agro ille suo
felix. Caesare Gabbas vetus, qui
Capitolinum pariter Gabbamque
ciocantes audierit, dicet "Rustice
Gabbas, tace"; Fried. SG. 1. 152. —
salibus, witticisms = dicitis; cf. 3.
99. 3; 3. 20. 9 lepore tinclos Attico
sales narrat; Hor. A. P. 270-271;
Iuv. 9. 10-11 conviva ioco mordente
facetus et salibus vehemens intra
pomeria natis. Cf. 'Attic Salt'.
— posses: for the mood and the
tense see A. 516, f; GL. 596, 2;
L. 2089. Our translation of this
const. is misleading; here we
should say, 'competent to sur-
pass (had you lived in their day)'.
Whenever a const. which, when
the reference is to the future,
remote or near, requires the pres.
subj. is applied to the past, the
pres. subj. is regularly changed to
the impf. subj., e.g. in deliberative
questions (cf. quid facerem? with
quid faciam?) and the potential
subj. (cf. haud facile discerneres
with haud facile discernas). —
Tettium Caballum: unknown to
us, though M. thinks of him as
a greater scurra than Gabbas (note
ipsum). Caballus may have been
a nickname.
18. 'Power of proper apprecia-
tion is rare (you certainly lack it)'.
Cf. 1. 3. 6. — cuicumque = cuivis,
civilis; see on ubicumque, 1. 2. 1.
— datum est habere: cf. Prop.
3. 1. 14 non datur ad Musas cur-
rere lata via.
19. ludit, jokes fun at, makes
game of (others); cf. 3. 99. 3. —
stolida proacitate denotes stu-
pid impudence, boldness meet
only for a fool; cf. 2. 41. 17; Tac.
Hist. 3. 62 natus erat Valens Ana-
gniae equestri familia, procax mori-
bus neque absurdo ingenio, ni
famam urbanitatis per lasciviam
peteter.
20. caballus = καβάλλης, nag,
pack-horse, cob; cf. Petr. 134 debilis,
lussus, tamquam caballus in clivo.
The word is sometimes used iron-
cally or jestingly for a nobler
animal; Iuv. 3. 118 applies it to
Pegasus. Here caballus is a play
on Caballum, 17. The thought is
'You are but a reflection of Tet-
tius's worse half, of the four-footed
rather than of the two-legged
caballus'.
Coniugis audisset fatum cum Porcia Bruti
et subtracta sibi quaereret arma dolor,
"Nondum scitis" ait "mortem non posse negari?
credideram fatis hoc docuisse patrem"
5 Dixit et ardentis avido bibit ore favillas.
"I nunc et ferrum, turba molesta, nega".

Bis tibi triceni fuimus, Mancine, vocati
et positum est nobis nil here praeter aprum,

42. A somewhat rhetorical glorification of the suicide of Porcia,
wife of M. Iunius Brutus, the tyrannicide. Fried. thinks the epi-
gram was prompted by some work of art representing the event. Cf.
1. 13. Introd. Cf. Val. Max. 4. 6. 5
quia (Porcia), cum apud Philippus
victum et interemptum virum tuum
Brutum cognosses, quia ferrum non
dabatur, ardentes ore carbones hau-
rire non dubitasti, muliebri spiritu
virilem patris exitum imitata. The
ardentes carbones are prob. an in-
vention of the Republicans; it is more likely that she inhaled the
fumes of burning charcoal. Cf.,
however, Shakespeare, Jul. Caes.
4. 3 "With this she fell distract,
And, her attendants absent, swal-
low'd fire". — Meter: § 48.

1. fatum: M. often uses this
word as equivalent to mors.
2. substracta: cf. Val. Max.,
cited in Introd. — sibi: join with
substracta; it refers to Porcia, the
main subject of discourse. In
prose this vs. would run et sub-
tracta arma quaereret dolens.
3. negari: i.e. every one has
the right and the ability to destroy
himself.
4. "I thought my father amply
had imprest This simple truth
upon each Roman breast" (Lamb).
— fatis = morte sua; cf. note on 1.
Cato Uticensis, father of Porcia,
committed suicide at Utica, near
Carthage, after the battle of Thaps-
sus in 46 B.C., rather than survive
Caesar's triumph; cf. 1. 78. 9;
5. avido bibit ore: she drinks
as if it were a refreshing draught.
The juxtaposition of ardentis and
avido is most effective.

6. I nunc . . . nega: Porcia's
last words. I nunc et + an inv.
commonly has derisive sense; cf.
Lib. Spect. 23. 6 i nunc et lentas
corripite, turba, moras; 8. 63. 3
i nunc et dubita vates an diligat
ipsos; Lease A. J. P. 19. 59. See
also on i, fuge, i. 3. 12. — ferrum
= ensem.

43. An official dinner (cf. 1. 20.
Introd.; Iuv. 5), at which M. was
one of the guests (!). — Meter: § 48.
1. Bis . . . triceni . . . vocati: cf.
turba spectante vocata, 1. 20. 1 N
— triceni: often used indefinitely
of a large host (so sesscenti, mille);
Cf. 11. 35. 1; 11. 65. 1 sessenti ce-
nunt a te, Justine, vocati; Hor. C.
3. 4. 79-80 amatorem trecentae
Pirithoum cohibent catene.
2. positum est: ponere often
= 'serve up at table'; cf. 3. 60. 8;
non quae de tardis servantur vitibus uvae
dulcis aut certant quae melimela favis,
non pira quae longa pendent religata genesta
aut imitata brevis Punica grana rosas,
rustica lactantis nec misit Sassina metas
nec de Picenis venit oliva cadis:

7. 79. 4; Hor. S. 2. 2. 23 *posito
pavone. — nil ... praeter aprum:
a boar might be the *pièce de résis-
tance of a *cena, but it could not of
itself make even a decent country
dinner; much less would it suffice
by itself where city style was pre-
sumed. For boars served whole
cf. Plin. N. H. 8. 210; Iuv. I. 140– 141; Petr. 49.— here: mostly post-
Augustan for *heri; see Quint.
I. 4. 7.

3–8. The delicacies mentioned
might have been expected at the
menae secundae, some of them
even during the promulsis (*gustus, *gustatio). But here there was no
promulsis at all. See Beck. 3. 325
ff.; Marq. 323 ff.

3. *non: sc. *positae sunt.—
*uvae: here not raisins, but grapes
that ripened on the vines after the
regular vintage. They were much
prized, as dainties out of season;
cf. 3. 58. 8–9; Iuv. II. 71–72 (at
a *cena) et *servatae parte anni,
*quales fuerant in *vitibus, *uvae (the
scholiast explains as = *uvae quas
*suspendas servavimus).

4. certant: i.e. in sweetness.
— *melimela, *honey apples, *sweet
apples, *μέλιμηλα; cf. Plin. N. H.
15. 51 *mustea (*mala) ... *quae nunc
*melimela *dicuntur a *sapore melleo;
Varr. R. R. I. 59. 1 (*mala) *quaes
antea *mustea *vocabant, *nunc *melimela *appellant. But Hehn, 242,
thinks of a quince jam or mar-
malade.— *favis: i.e. when filled
with honey; for the poetical dat.
ssee A. 413, b, N.; GL. 346, N. 6;

L. 1186. The juxtaposition *mel-
imela *favis helps syntax and sense.

5. pira ... genesta: broom-
plant was made into cords by
which pears picked before matu-
ricity were suspended for slow ripen-
ing; such pears become very juicy.

6. imitata: freely, ‘that resemble’.— *brevis ... *rosas: *brevis is
a stock epithet of *rosa (see e.g.
Hor. C. 2. 3. 13–14); hence *brevis
here is not to be referred at all to
Punica grana, though Plin. N. H.
16. 241 says: *brevissima *vita est
*Punicis (cf. 17. 95 *cito *occidunt ...
*ficus, *Punica, *prunus, etc.).— *Pun-
ica grana = *Punica *mala, *pome-
granates. The red pulp inclosing
the seeds was the part of the fruit
most esteemed; this pulp has a
pleasant acid taste. Served in
slices it would more or less re-
semble small roses. Cf. 7. 20. 10
Punicorum *pauca *grana *malorum;
Petr. 31 Syriaca *pruna *cum *granis
*Punic *mali; **Ov. Pont. 4. 15. 7–8.

7. rustica ... *Sassina: the
Apennine mountain pastures about
Sassina (Sarsina) were famous for
sheep and cheese; cf. Plin. N. H.
11. 241; Sil. 8. 461–462. Sarsina was
the birthplace of Plautus.—*lactan-
tis ... *metas: small cone-shaped
cheeses; cf. 3. 58. 35.— *nec: for
position see on Lib. Spect. 1. 2.

8. *Picenum, though famous
for olives (cf. 11. 52. 11; 5. 78.
19–20), did not produce a single
specimen for that dinner!’ Olives
were shipped in bottles, jars *(cadi),
or osier baskets (7. 53. 5).
nudus aper, sed et hic minimus qualisque necari
a non armato pumilione potest.
Et nihil inde datum est; tantum spectavimus omnes:
ponere aprum nobis sic et harena solet.
Ponatur tibi nullus aper post talia facta,
sed tu ponaris cui Charidemus apro.

47
Nuper erat medicus, nunc est vispillo Diaulus:
quod vispillo facit, fecerat et medicus.

9. nudus, mere, only; the boar was served alone, without the accompaniments requisite to a proper dinner.—sed et: sed and sed et are used, chiefly in Silver Latin, where we should say 'and that too', 'aye, and', i.e. they seem to us to have lost their adversative force; cf. 1. 117. 7 scalis habito tribus sed altis; 2. 41. 7; 6. 70. 5; 7. 54. 3; 12. 18. 22; Iuv. 5. 147 (ponetur) boletus domino, sed quales Claudius edit. The adversative force is, however, commonly discoverable. The idiom arises by condensation from the familiar non modo sed etiam phrases. For sed et hic Cicero would probably have said et is quidem. Et = etiam often enough, in poetry, Livy, etc.

11. Et = et tamen.—nihil ... datum est: cf. 3. 12. 1-2 unguentum, fator, bonum dedisti convivis here, sed nihil scisdest.—tantum spectavimus: it was a spectaculum, not a cena; cf. turba spectante vocata, 1. 20. 1 N. Far different was the old-fashioned frugality; cf. Hor. S. 2. 2. 89-92 rancidum aprum antiqui laudabant, non quia nasus illis nullus erat, sed, credo, hac mente, quod hospes tardius adveniens vitiatum commodius quam integrum edax dominus consumeret.

12. ponere: there is a play on the meaning in 2, 13.—sic: it is as easy to eat the boar in the one case as in the other.—et = etiam, ipsa, too; see on 9.

14. ponaris: further play on ponere. 'May no boar be served to you, but may you be served to the boar', etc. Cf. 2. 14. 18; 1. 20. 4.
—cui Charidemus (positus est): Charidemus's death in the arena had prob. involved the enacting of some mythical or (quasi-) historical scene; cf. 8. 30; 10. 25; Lib. Spect. 7. For such horrid displays the Romans had a morbid passion.—apro: neatly placed to go with both clauses of the verse.

47. 'Diaulus, the quack (1. 30), has found his proper level; he has turned corpse-carrier. He has changed his trade, but not his occupation, for he still puts people underground'. For denunciations of medical charlatans cf. 6. 53; 8. 74 Hoplomachus nunc es, fueras ophthalmicus ante; fecisti medicus quod facis hoplomachus; Iuv. 10. 221. See Marq. 779; Fried. SG. 1. 339.—Meter: § 48.

1-2. vispillo: derivatives in -o, -onis, were common in archaic Latin, but "were largely abandoned to the sermo plebeius. Here
Una est in nostris tua, Fidentine, libellis pagina, sed certa domini signata figura, quae tua traducit manifesto carmina furto. Sic interpositus villo contaminat uncto urbica Lingonicus Tyrianthina bardocucullus, sic Arretinae violant crystallina testae,

they survived and flourished, chiefly as comic or vulgar expressions of abuse” (Cooper 54 ff.). — et, also; cf. 1. 43. 9 N.

53. Cf. closely 1. 29; 1. 38. 1. 52 is kindred in theme.—Meter: § 47.

1. est . . . tua: ‘You wrote one page to enable you to publish something as your own’. Cf. 2. 20; 10. 100. 1 quid, stulte, nostris versibus tuos misces? Note juxtaposition in nostris tua.

2. certa . . . figura: ‘that page is as surely yours as if it were actually stamped with your portrait’. For portraits of authors in books see 14. 186. Introd.—certa, ummistakable.—domini: contemptuous; Fidentinus is owner, not author, of the book.

3. traducit, exposes to ridicule; cf. 6. 77. 5-6 rideris multoque magis traduceris, Afer, quam nudus medio si spatiere foro; Iuv. 8. 17. Cf. Eng. ‘translate’. This sense, common in Silver Latin, is perhaps derived from the public exposure of condemned criminals, or from the parading of prisoners in triumphs. — manifesto . . . furto: instr. abl.; we should say, more fully, ‘by convicting you of’; etc.

4 ff. ‘Your page is as incongruous in my book as a greasy weather garment over Tyrian purple (5), or earthenware on a table beside the rarest vessels (6), or a raven among swans (7-8), or a magpie among nightingales (9-10)”.

4-5. Sic . . . bardocucullus: the cucullus was a hood which could be attached to the paenula (1. 103. 5-6 N.) or the lacerna, to be drawn over the head in bad weather, or to conceal the face; cf. 5. 14. 6; 10. 76. 8-9; Bliimner 137 ff. The bardocucullus, prob. made of wool with the nap (villus) uncut, was cheap and of foreign origin. — villo . . . uncto: see App. The shaggy nap of an outer garment would soon become soiled; perhaps, however, the cucullus was oiled to help it shed rain. — Lingonicus: i.e. made among the Lingones, a people of Gaul; cf. 14. 128. 1 Gallia Santonico vestit te bardoculluo; Iuv. 8. 145. — Tyrianthina: an adj. used as noun; cf. τυρανθίνος. The reference is to purple (crimson) and violet-hued garments of a peculiar shade which resulted from dipping the cloth first in the violet (farbos), then in the Tyrian purple; see Beck. 3. 298 ff.; Fried. SG. 3. 72. — bardocullus: see above. Perhaps the term was applied at times to the whole outdoor garment as worn by the working classes, esp. in the country (contrast urbica, 5); see Beck. 3. 223.

6. Arretinae . . . testae: Arretium in Etruria was famous for
sic niger in ripis errat cum forte Caystrī inter Ledaeos ridetur corvus olore,
sic ubi multisona ferver sacer Atthise lucus,
inproba Cecropias offendid pica querelas.
Indice non opus est nostris nec iudice libris:
stat contra dicitque tibi tua pagina "Fur es"

red-glazed pottery; cf. 14. 98. 1
Arretina nimis ne spernas vasa monemus; Plin. N. H. 35. 160; Beck. 2. 371-372.—violant, spoil
the beauty of; cf. 10. 66. 3; Iuv. 3. 19-20 viridi si margine clude-
ret undas herba nec ingenuum viola-
rent marmora tofum.—crystallina
(vasa): vessels of pure white, trans-
parent glass, or of rock crystal; cf.
8. 77. 5 candida nigrescent vetel
crystallia Falerno; Sen. Ben. 7. 9. 3
video istic crystallina quorium ac-
cendit fragilītas pretium; Beck. 2.
382.

7-8. The Roman poets imitated
Homer (II. 2. 461) in praising the
birds (geese or swans) that gath-
ered about the Caystros, a river
which flows into the sea at Ephe-
sus; cf. e.g. Verg. G. 1. 383 ff.
Hence Caystrīus ales = cyucus, olor.— forte: the corvus is an
intruder.—Ledaeos... olores: olor is poetical for cyucus; Leda-
eos alludes to the myth which re-
sresents Jupiter as visiting Leda
under the guise of a swan.—cor-
vus, subject of both clauses in
7-8, is postponed to make an ef-
effective juxtaposition of contrasts.
In Latin poetry in general, how-
ever, the joint subject of two
clauses often stands in the second
clause.

9. multisona: the variety of the
nightingale's tone is well
known.—fervet: cf. 2. 64. 7 fora
litibus omnia fervent.—Atthise
= luscina (metonymy). Atthis,
prop. an Athenian woman, here
denotes Philomela, daughter of
Pandion (1. 25. 3 N.), who was
changed into a nightingale; see
the classical dictionaries, s.v. Te-
reus.

10. inproba ... pica: cf. Verg.
G. 1. 388 tum cornix plena pluviam
vocat inproba voce; I. 119 improbus
anser. Inprobus is freely used of
persons and things that transcend
due bounds.—Cecropias: see on
1. 25. 3.—querelas: i.e. of Philo-
mela for her own fate and that of
Itys.

11. 'There is but one Martial
in Rome and his literary individu-
ality is well known'.—Indice,
title. The title of a papyrus roll
was inscribed on a narrow strip of
parchment, which was attached to
the upper edge (frons: see on
1. 66. 10) of the roll; see Birt,
Buchrolle, 237-239; 247, Abb. 159.
Cf. 3. 2. 11.—nostris... libris:
in sharp contrast to tua pagina, 12.
—nec iudice: 'nor do I have to
go to court to prove my claim'.
12. stat contra: 'that page
stands between you and escape'.
Cf. Iuv. 3. 290 (the street bully at
night) stat contra starique iubet;
Pers. 5. 96 stat contra ratio et
secretam garrit in aures; tibi,
(even) to yourself, as to all the
world besides.—Fur es: for the
meter see § 47, d.

61. An expression of M.'s love
for his native Spain; see §§ 1; 14.
'You, Licinianus, and I shall make
Verona docti syllabas amat vatis,
Marone felix Mantua est,
censetur Aponi Livio suo tellus
Stellaque nec Flacco minus,
5 Apollodoro plaudit imbrifer Nilus,

Bibilis as famous in literary history as is Verona, or Mantua, or Corduba. It is significant that he does not include Rome; see § 1. — Meter: §§ 52; 51.

1. Verona . . . vatis: Catullus was born at Verona about 87 B.C. Cf. 14. 195. 1-2; Ov. Am. 3. 15. 7-8 Mantua Vergilio gaude, Verona Catullo; Paelligne dicas gloria gentis ego. For other references to Catullus see e.g. 4. 14. 13; 6. 34. 7; § 34. — docti: a standing epithet of poets in general (see on 1. 25. 2) and of Catullus in particular; here it is given to him, probably, because he made fashionable at Rome the hendecasyllabic meter (syllabas); cf. 7. 99. 7; 8. 73. 8; Ov. Am. 3. 9. 62 docte Catulle. See Ellis, Commentary on Catullus, XXVI ff. — vatis: Catullus is more than a mere versifier; he is a truly inspired poet. See Munro and Merrill on Lucr. 1. 102.

2. Marone: P. Vergilius Maro. For M. and Vergil see § 33; cf. also 14. 195, with notes; 14. 186, with notes; 4. 14. 14; 11. 48; 1. 107. 3-4; 8. 55; 12. 3. 1; 7. 63. 5-6. Mantua did indeed owe its fame to the fact that Vergil was born in a neighboring pocus (Andes).

3-4. 'Men measure the fame of Patavium by that of Livy, of Stella, of Flaccus'. — censetur = laudatur, is considered worthy of mention and esteem; cf. 8. 6. 91; 9. 16. 5 felix, quae tali censetur munere tellus; Iust. 9. 2. 9 Scythas virtute animi et duritia corporis, non opibus censeri; Iuv. 8. 2, and elsewhere in Silver Latin. Strictly, the word means 'to be rated', and the abl. used with it is one of price or value.

— Aponi . . . tellus: cf. 6. 42. 4. The medicinal hot spring Aponus or Aponi Fons (Aquae Patavinae) was not exactly at Patavium (modern Padua), as Vergil and Statius picture it, but six miles distant. See App.— Livio: the famous historian, T. Livius; see 14. 190. For the syntax see above, on censetur; the abl. might also be regarded as causal; see then Lib. Spect. 1. 3N.—Stella: L. Arruntius Stella (§ 17), esteemed by M. as patron, friend, and poet; cf. 1. 7; 5. 59. 2 Stella diserte; 12. 2. 11 Stella facundus. He was a friend of Statius also, who dedicates to him Book I of the Silvae. He was born at Naples; he celebrated with ludi the conclusion of Domitian's Sarmatian War and was consul in 101.— Flacco: unknown, if we agree with the later editors that he is not Valerius Flaccus, author of the Argonautica. The phrase Antenorei spes et alune laris, used of him in 1. 76. 2, suggests that at Patavium he was honored as a man of ability.

5. Apollodoro: Fried. thinks this Apollodorus may have been an Alexandrian who came to Rome to enter the contest in Greek poetry or eloquence at the Agon Capitolinus of 86; see Fried. SG.
Nasone Pacligni sonant, duosque Senecas unicumque Lucanus facunda loquitur Corduba, gaudent iocosae Canio suo Gades, Emerita Deciano meo: te, Liciniane, gloriatitn nostra nec me tacebit Bilbilis.

2. 630 ff.; 3. 425. Others think of a Greek comic poet of Carystus in Eubea, contemporary with Mender (see on 14. 187). If this view is right, M. has erred about Apollodorus’s birthplace (see on 8. 18. 5). — imbrifer Nilus refersto the annual overflow of the Nile.

6. Nasone = Nasonis nomine. P. Ovidius Naso, the poet, was born at Sulmo in the Ager Paelignus; cf. 2. 41. 2; 8. 73-9; 3. 38. 10; § 33. — sonant = resonant.

7. duos . . . Senecas: see §§ 1; 9; 16. — unicum, unique, peerless. M. ranks Lucan high (7. 21), despite the difference of opinion that obtained concerning him; cf. 14. 194; Quint. 10. 1. 90; Stat. Silv. 2. 7; Tac. D. 20. 6. — Lucanum: M. Annaeus Lucanus (39–65), author of the Pharsalia; see §§ 1; 16. Lucan was a son of Annaeus Mela, brother of the younger Seneca. For the syntax see on loquitur, 8.

8. facunda, eloquent, in the writings and the speeches of famous men whose birthplace it was. The word is used primarily of orators and lawyers, but often too of poets. — loquitur = celebrat. For this trans. use of loquor, ‘speak of’, cf. 8. 55. 21; 9. 3. 11 quid loquar Alciden Phoebumque. So dico in poetry; cf. e.g. Hor. C. 3. 30. 10–14 dicar, qua violens obstrepit Aufidus, etc. The const. with loquor occurs once only in Cicero’s speeches and once only in his philosophical works; loqui de is the ordinary use.— Corduba: cf. 9. 61. 1–2. — For meter here and in 10 see § 51.

9. gaudent . . . Gades: to Cadiz the fashionable world went for dancing girls (cf. 1. 41. 12 N.) and voluptuous songs (Gaditana, 3. 63. 5). — Canio: Canius Rufus wrote poetry of the lighter sort; he distinguished himself as time-killer and giggler (3. 20; § 17).

10. Emerita = Emerita Augusta (modern Merida), a great city of Lusitanian Spain whose extensive remains have won for it the title of ‘the Rome of Spain’. — Deciano: Decianus was a Stoic, “who, however, knew how to couple his philosophy with caution” (Teuffel § 329). M. addressed Book II to him; cf. 2. 5.

11–12. Liciniane: when Licinius set out for Spain, M. addressed to him 1. 49. Cf. there 1 ff. vir Celtiberis non tacende gentibus nostraeque laus Hispaniae, videbis altam, Liciniane, Bilbilin. — nostra . . . Bilbilis: cf. 10. 103. 4–6 (addressed to his fellow-townsmen) nam decus et nomen famaque vestra sumus nec sua plus debet tenui Veroga Catullo meque velit dici non minus (quam Catulum) illa suum. For Bilbilis see § 2. — nec me tacebit: cf. non tacende, 1. 49. 1, cited on 11. M.'s
Erras, meorum fur avare librorum, fieri poetam posse qui putas tanti scriptura quanti constet et tomus vilis: non sex paratur aut decem sophos nummis.

5 Secreta quaere carmina et rudes curas, quas novit unus scrinioque signatas custodit ipse virginis pater chartae,

modest claim is made more beautiful by contrast with the stronger terms used by him of the other persons mentioned. 11-12 are of great value in helping to fix the interpretation of Hor. C. 3. 30. 10-14; on those vss. see Knapp Proc. Amer. Phil. Ass. 25 (1894), pp. xxvii-xxx, and Class. Rev. 17. 156-158.

66. M. humorously offers to sell to a plagiarist of his poems (perhaps the offender of 1. 29; 1. 38; 1. 53) an unpublished poem and guarantees silence about the transaction. On books and their publication see Birt, passim; Marq. 799 ff.; Beck. 2. 425 ff.; Lanciani Anc. R. 183 ff. — Meter: § 52.

3. scriptura, copying, labor of copying. — tomus: prop. a cut, cutting, piece (cf. τῆυος), e.g. of papyrus; then a roll of papyrus in its unwritten state; finally a completed volume, scroll; cf. Eng. 'tome'. Cf. M. Aurel. ap. Front. Ep. 2. 10 feci... excerpta ex libris sexaginta in quinque tomis; Beck. 2. 440. The outlay for paper and for copying is after all the smallest part of the cost of a book.

4. sex... nummis: nummus commonly = nummus sestertius, sesterce. M. is speaking here only of Book I (Fried.). According to 13. 3. 3 that book could be bought for two sesterces. In 1. 117, 17 there is reference to a more costly edition. Birt, 209, thinks the papyrus here cost six sesterces, the copying ten. On the cost of books at Rome see Fried. SG. 3. 417 ff.; Birt 82 ff. — sophos: see 1. 3, 7. N.

5-6. 'Look for somebody who has unfinished poems under lock and key and bargain for some of them'. — rudes: the author may be more willing to part with poems to which he has not put the finishing touches. In 7. 95. 8 rudis is used of a girl too young for a lover; cf. virginis... chartae, 7. — curas: cf. 1. 25. 6. — unus: i.e. one only; explained by ipse... chartae, 7. — scrinio: see 1. 2. 4 N. — signatas: store chambers, chests, etc., were often sealed up. M. has his eye on Horace's words to his book, Ep. 1. 20. 3 odisti clavis et grata sigilla pudico; see on 7 and on 1. 2 passim.

7. custodit... chartae: the author of the still unpublished work watches it with care akin to that exercised by a father over his virgin daughter. — virginis: used adjectively; cf. Eng. 'virgin soil'; anus in 1. 39. 2 (amicos) quales prica fides famaque novit anus. — chartae: often used of anything written on papyrus, here of a poem; cf. 1. 25. 7-8 N.; 10. 20. 17.
quae trita duro non inhorruit mento:
mutare dominum non potest liber notus.

9. mutare dominum: cf. i. 52.

10. ‘If you can find a book that has not been published, buy
that’. — pumicata fronte: the ends (frontes) of the scroll were
carefully cut and then rubbed smooth with pumice-stone; cf. i.
117. 16; 3. 2. 8; 8. 72. 1-2 nondum murice cultus asperoque morsu
pumicis aridi politus; Ov. Tr. 1.
1. 11 nec fragili geminac poliantur
pumice frontes; 3. 1. 13 quod neque
sum cedro flavus nec pumice levis;
Hor. Ep. 1. 20. 2 (liber) pumice mundus;
Catull. 1. 2; 22. 8; Tib.
3. 1. 9-12; Beck. 2. 437; Birt, Buchrolle, 236. — umbilicius: according
to the view commonly held the pl. umbilici denoted the projecting
ends or knobs, colored or gilded, attached to the cylinder (umbilicius)
"to which the right end of the scroll was attached and on which
the scroll was rolled; cf. 8. 61. 4-5 nec umbilicius quod decorus et cedro
spargar per omnes Roma quas tenet
gentes; 3. 2. 9; 4. 89. 1-2 libelle,
ian pervenimus usque ad umbilicos;
1. 107. 1-2 explicitum nobis usque
ad sua cornua librum ... refers;
Beck. 2. 436. But Birt, Buchrolle,
228-235, holds that the umbilicus
was not fastened to the roll and
that it did not project beyond the
frontes; it was merely inserted in
the roll and was removable at will.
When one unwound a scroll as he
read, he could shift the umbilicus
to form a center for the part read
as he wound this up loosely. The
use of two umbilici began in Domitian's time. Before the reading
began both were within the roll;
as the reading progressed one was
allowed to remain in the roll, the
other was inserted in the part read.
— membrana, parchment; this
was tougher than papyrus and was
used as a cover for the papyrus
volume. It was generally highly
colored (purple or yellow); cf. 8. 72.
1 murice cultus; i. 117. 16; 3. 2. 10;
Catull. 22. 7 rubra membrana.

12. mercare: cf. i. 29. 4; 2. 20.

70. The early morning call
(salutatio) was one of the most
onerous forms of the officium ex-
acted from the clients by the patron.
Vade salutatum pro me, liber: ire iuberis ad Proculi nitidos, officiose, lares.
Quaeris iter? dicam. Vicinum Castora canae transibis Vestae virgineamque domum;
inde Sacro veneranda petes Palatia Clivo,

It is the subject of frequent and bitter complaint by M. and his contemporaries; see 5.22; 9.100; 10.74; 12.29; 1uv.3.239ff.; 5.19ff.; 5.76ff.; Fried. SG. i. 382 ff.; i. 403 ff.; Beck. 2.194 ff. Here M. sends a book in his stead, and in excusing his past neglect delicately compliments Proculus. The identity of Proculus is uncertain; see Hübner on C.I.L. 2. 2349. — Meter: § 48.

1. Vade salutatum: sc. Proculum; cf. Ov. Tr. 3. 7. 1 vade salutatum... Perillam; i. i. 15 vade, liber, verbisque meis loca grata saluta.—ire iuberis may hint at a request by Proculus for a copy of Book I.

2. nitidos...lares, elegant palace. Lares stands here primarily for the well-ordered house (the wooden or silver images of the Lares were kept polished); yet, inasmuch as the Lares stood, at least originally, in the atrium, the word may here = atrium, salutationem. Cf. atria, 12. — officiose: the officium of the poet, probably neglected in the past, is now to be amply discharged by the book.

3-4. Quaeris iter? is a substitute for a protasis; cf. 1. 79. 2 N.; 3. 4-5; 3. 46. 5; 9. 18. 7.—iter: the route would be from M.'s dwelling on the Collis Quirinalis to the palace of Proculus on the Palatine. Ov. Tr. 3. 1. 19-30 should be compared. The book is to go across the imperial fora, through the Forum Romanum, along the Sacra Via, past the temple of Vesta and the Regia, through the Sacer Clivus to the Palatine.—Castora = Templum Castoris: note the Greek form of the acc. singular. This temple, the Aedes Vestae, and the Atrium Vestae, the residence of the Vestals (4), stood on the south side of the Forum Romanum; the Aedes Vestae and the Atrium Vestae lay just east of the Templum Castoris. See Hülsen-Carter, The Roman Forum, 151 ff.; 191-205. — canae...Vestae: the Italian worship of Vesta was very ancient and stood in a closer relation to the Romans than did much of their adopted mythology and religion; cf. Verg. A. 5. 744 canae penetralia Vestae. See on cana...iura, i. 15. 2.

5. Sacro...Clivo: instr. abl., by (traversing) the Sacer Clivus. The Sacer Clivus was the section of the Sacra Via which extended from the old forum to the Arch of Titus on the Velia; see Hülsen-Carter 225-227. — veneranda: perhaps a piece of flattery for Domitian's benefit, though not without thought of the Palatine as the seat of the original settlement at Rome.—Palatia: Palatium at first meant Mons Palatinus; later, it was used of the imperial palace on the Palatine. The pl. may be a pluralis maestatis, used to mark the splendor of the imperial palace. Here and in the great majority of
plurima qua summi fulget imago ducis.
Nec te detineat miri radiata colossi
quae Rhodium moles vincere gaudet opus.
Flecte vias hac qua madidi sunt tecta Lyaei
et Cybeles picto stat Corybante tholus.
Protinus a laeva clari tibi fronte Penates

cases in M. (though rarely else-
where) the first a is long.
6. plurima . . . imago, many a statue. M. is fond of putting an adj. of quantity with a collective sing.; cf. e.g. 8. 3. 7; Ov. F. 4. 441 plurima lecta rosa est; Iuv. 1. 120; 14. 144; 4. 47; 3. 232; 8. 7, 58, 104. Busts and statues of the emperor (polished and gilded, if not of solid metal; cf. fulget) were to be seen everywhere in Rome.—summi . . . ducis: cf. 1. 4. 4 N.
detineat: i.e. to look at. —radiata: Vespasian had transformed the statue (see on 8) into an image of the Sun-God.
8. moles is correctly used of the immense statue of himself which Nero had erected within the limits of his Domus Aurea. It was called Colossus in rivalry of the Colossus at Rhodes, and was supposed to surpass the Seven Wonders of the World (see Lib. Spect. 1. Introd.); cf. Lib. Spect. 2. 1 sidereus propius videt astra colossus; 2. 77. 3.—vincere gaudet: a const. common, in both prose and verse, from early times; cf. 1. 93. 2; 2. 69. 3; 3. 58. 31; Soed. 16. The inf. is common too with verbs denoting painful emotion.
9. Flecte vias: here the iter turns sharply to the right (south) at the Arch of Titus.—hac: sc. via or parte.—madidi: madidus and revidus are stock epithets of the Wine-God and his worshipers;

cf. Plaut. Aul. 573 ego te hodie red-
dam madidum, si vivo, probe.—
tecta Lyaei: the site of this Palatine temple of Bacchus is unknown. Baumeister (1490) believes that it stood on the Summa Sacra Via; cf. K. and H. Form. urb. Rom. 75. Lyaeus (= Αὐάος, the Care-
Dispeller) is a frequent title of Bacchus, esp. in poetry; cf. 8. 50. 12; 10. 20. 19.
10. Cybeles . . . tholus: the location of the Templum Magnae Matris on the Palatine is in dis-
pute. Hülsen (cf. Hülsen-Jordan 51-54) puts it on the side of the Palatine which overlooks the Circus valley; cf. Haugwitz, Der Palatin, 24-25; 125. For a different view see Richter, Topographie der Stadt Rom², 137-139. See also Platner 137-140 and Carter A. J. P. 28. 327. Cybeles is gen. sing., a Greek form; cf. 5. 13. 7; 9. 11. 6. Tholus (θόλος) prop. = rotunda, but here denotes the whole building (note stat). See App. — picto . . . Corybante may refer to a painting on the inside of the dome; further, Corybante may = Corybantibus, since the poets often use words which in them-

selves have no collective notion (e.g. rosa, flos) as collective singu-

lars (see on cicer, 1. 41. 6).
11. Protinus: i.e. ‘immediately after you pass the Temple Cy-
beles’.—laeva: sc. parte; cf. hac. 9.
—clari: because of the fronte, ‘façade’. —tibi: dat. of agent (so-
called) with ademundi, to be supplied.
atriaque excelsae sunt adeunda domus.

Hanc pete: ne metuas fastus limenque superbum:
nulla magis toto ianua poste patet,

15 nec proprior quam Phoebus amet doctaeque sorores.

Si dicet "Quare non tamen ipse venit?"
sic licet excuses "Quia, qualiacunque leguntur
ista, salutator scribere non potuit".

72

Nostris versibus esse te poetam,
Fidentine, putas cupisque credi?

Sic dentata sibi videtur Aegle

— Penates: sc. Proculi; see on
laires, 2.

12. atria: the patron received
his clients in his atrium; see on
laires, 2. — adeunda: M. imitates
Ovid’s use of participial compounds
of ire in the second half of the
pentameter; Zingerle 13.

13. ne metuas: this visit is a
new experience for the book, which
has been accustomed only to M.’s
plain surroundings. — limen . . .
superbum: cf. Hor. Epod. 2.7-8
superba civium potentiorum limina.
The phrase involves a transferred
epithet; see on 1.15.7.

1.280 tota patet dempta ianua nostra
sera (‘bar’). — poste: one of the
two door-posts; in great houses they
were made of fine marble. In the
poets the pl. postes often = the door
proper, fores, valvae; so too sometimes
in the sing., as here; Luc. 5.
531-532 tum poste recluso dux ait.
15. proprior = adv., more inti-
mately. — quam: rel. pronoun;
with nec sc. ulla domus est. — doctae . . . sorores: the Muses, so
often mentioned with Apollo, when
the latter is thought of as patron
of literature and music; cf. 11.93.2
hoc Musis et tibi, Phoebe, placet?
12.11.4; 2.22.1 o Phoebe novemque
sorores.

17-18. For the thought cf. 10.58,
esp. 12; 1.108.10 mane tibi pro me
dicet "Haveto" liber.— sic licet ex-
cuses, you may say this in excuse.
Licet is always (some 54 times) in
M. used with the subjv.; see Lease
Class. Rev. 12.301. — ista: freely,
‘that lies before you’; the book is
speaking to Proculus of M.; cf.
1.40.1 non legis ista libenter.—
salutator: disguised protasis, = si
Martialis ipse te salutatum venisset.
For salutator used of the profes-
sional hanger-on, who never neg-
lects the salutatio, see 10.10.2;
10.74.2.

72. Cf. 1.29, with notes. —
Meter: § 49.

3. Sic: i.e. by appropriating,
through purchase or otherwise,
what naturally belongs to others.
— dentata: cf. Catull. 39.12 La-
nuvinus atque atque dentatus. Den-
tatus was the cognomen of M’.
Curius.
emptis ossibus Indicoque cornu,
5 sic, quae nigror est cadente moro,
cerussata sibi placet Lycoris.
Hac et tu ratione qua poeta es,
calvus cum fueris, eris comatus.

75

Dimidium donare Lino quam credere totum
qui mavolt mavolt perdere dimidium.

76

O mihi curarum non vile mearum,
Flacce, Antenorei spes et alumne laris,

4. emptis: cf. 5. 43, with notes;
12. 23. 1–2 dentibus atque comis —
nec te pudet.— uteris emptis; quid facies oculo, Laelia? non emitur.—
cornu: the tusk (dens) of the elephant, ivory; cf. 2. 43. 9; 9. 37. 3.
5. cadente: i.e. when fully ripe; cf. 8. 64. 7 sit moro coma nigror caduco; Plin. N. H. 15. 97.
6. cerussata: white lead (cerussa) was used by women to whiten the skin; cf. 2. 41. 12; 7. 25. 2;
Ov. Med. Fac. 73–74 nec cerussa tibi... desit; Beck. 3. 164 ff.; Marq. 786 ff. — sibi placet: cf. 4. 59. 5;
Iuv. 10. 41–42 sibi consul ne placet. At this time blond Complexions were fashionable. — Lycoris: cf.
4. 62. 1 nigra Lycoris; 7. 13. 2 fusca Lycoris.
8. calvus: the Romans were extremely sensitive on the score of baldness (they commonly did not
wear hats); cf. 6. 57; 6. 74. 1–2; 12. 23; C. I. L. 1. 685 (= Ephem. Epigr. 6. 64) L. Antoni Calve peristi
(a taunt on a leaden bullet thrown at the siege of Perusia, 41 B.C.); Suet. Iul. 45; Dom. 18. Iuv. 4. 38
calls Domitian a calvus Nero!

75. The shrewd creditor versus the bad debtor. — Meter: § 48.
1–2. donare, to give outright. —
credere, to lend. — mavolt: for spelling see § 56.
76. Law versus literature as a means of support. Since there were no copyright laws, and since
men of letters were in large part born in humble circumstances, the patronage of the well-to-do had
long been a necessity before Juvenal wrote 7. 1–7. Cf. 1. 107; 8. 55; Tac. D. 8; Fried. SG. 3. 429 ff.
Martial, thinking probably of his own experience as a hanger-on, seeks to persuade Flaccus (see
1. 61. 4 N.) to abandon literature and to practice law. — Meter: § 48.
1. curarum... non vile: i.e. ‘whose friendship has been ample return for all my pains’. In Ov. Her.
17 (18), 163–165 Leander says: his (= meis bracchiis) ego cum dixi
‘Pretium non vile laboris, iam dominae vobis colla tenenda dabo’,
protinus illa valent.
2. Antenorei... laris: Pata-
vium, which, according to tradition, was founded after the fall of Troy
Pierios differ cantusque chorosque sororum; 
aes dabit ex istis nulla puella tibi.
5 Quid petis a Phoebo? nummos habet arca Minervae; 
haec sapit, haec omnes fenerat una deos.
Quid possunt hederae Bacchi dare? Pallados arbor

by Antenor, a Trojan refugee; see
Verg. A. 1. 242–249; Liv. 1. 1.—
alumne: he was born and bred
there.—Iaris: the new home
where Antenor set up his lar; cf.
1. 70. 2 N.

3. Pierios, poetic; Mt. Pierus
in Thessaly and Mt. Helicon
in Boeotia were sacred to the Muses.—
differ: for the small returns of
literature cf. 9. 73. 7–9 at me lit-
terulas stulti docuere parentes: ...
frange leve calamos et scinde,
Thalia, libellos; Iuv. 7. 26–29 aut
clude et positos linae pertunde libel-
los. Frange miser calamos vigilat-
taque proelia dele, qui facis in parva
sublimia carmina cella, ut dignus
venias hederis et imagine macra.—
choros... sororum: see App.
Cf. 7. 69. 8 quamvis Pierio sit bene
nota choro; Ov. Pont. 1. 5. 57–58
vos, ut recitata probentur carmina,
Pieris invigilate choris.—soro-
rum: cf. 1. 70. 15.

4. aes = pecuniam; for the
thought cf. 11. 3. 1–6; 3. 38.—nulla
puella often stands at the begin-
ning of the second half of the pen-
tameter; cf. e.g. 4. 71. 2; 7. 29. 4;
9. 39. 4; 14. 205. 2; Tib. 4. 2. 24.
For ex... puella M. might have
said ex istis puellis nulla.

5. Phoebo: see 1. 70. 15 N.—
nummos = aes, 4; see on 1. 66. 4.
—arca, money-chest, strong box;
cf. 2. 44. 9 et quadrans mihi nullus
est in arca; 2. 30. 4 N.; Iuv. 1. 89–
90; Catull. 24. 10 nec servum tamen
ille habet negque arcam.—Miner-
vae: patroness of the practical
(remunerative) arts and trades, in
opposition to Apollo and Bacchus,
who favored literature and the fine
arts; hence she patronized forensic
orators (10. 20. 14). M. may be
attempting a compliment to Do-
mitian, who claimed to be the espe-
cial favorite, if not the son, of
Minerva; see Preller-Jordan 1. 297.

6. haec sapit: perhaps a pro-
verbial phrase; Minerva is worldly
wisdom personified. See Phaedr.
3. 17.—fenerat: fenero is used
absolutely in 1. 85. 4; Petr. 76 su-
stuli me de negotiatione et coepli per
libertos fenerare. Schr. and Fried.
hold that deos is used figuratively
for deorum munera, and that fene-
rat = bestow, i.e., 'Minerva has at
her disposal all that the gods to-
gether have'. Fried. thinks that
the const. fenerare aliguen (i.e.
acc. of the person to whom money
is lent) is inadmissible, but surely,
since M. is in a humorous mood
(3, 4, 9), this const. is no harsher
than Schrevelius's explanation.
The thought then is: 'Minerva is so
much richer than all the other
gods that she lends money to them,
and gets her interest, too!' Yet
the const. is without parallel.
Rather take fenerat as = puts out
at interest; we speak of a million-
aire as able to buy and sell his
neighbors. The const. is then
simple. For still another interpre-
tation see Coning. Misc. Writ.
1. 430. Köstlin's inter una deos
(see App.) is an attractive reading.

7. Quid... dare? ivy is not
fruit-bearing (remunerative). The
ivy was sacred to Bacchus and,
inclinat varias pondere nigra comas.
Praeter aquas Helicon et serta lyrasque dearum
nil habet et magnum, sed perinane, sophos.
Quid tibi cum Cirrha? quid cum Permesside nuda?
Romanum propius divitiusque Forum est.
Ilic aera sonant: at circum pulpita nostra

since the Wine-God was supposed
to give inspiration, was the poet's
crown; see on 3. Cf. Verg. E. 7. 25
pastores, hedera crescentem ornate
poetam; Hor. C. I. I. 29–30 me
doctarum hederae prae mia frontium
dis miscent superis. There were
ivy-crowned busts and medallions
of poets in the Palatine Library.
Cf. serta, 9.— Pallados arbor: the
olive, whose fruit and oil could be
turned into money.

8. inclinat, makes... bend,
with the weight of fruit.— varias...
comas: the leaves are deep
green on the upper side, hoary on
the lower.— pondere: primarily
of the fruit, secondarily of the
money bestowed by Minerva on
lawyers (Köstlin).— nigra is used
of the tree laden with ripened fruit.

9. aquas, springs, named Aganippe and Hippocrene. On the
proverbial poverty of poets cf.
10. 76; Ov. Tr. 4. 10. 21–22 saepe
pater dixit “Studium quid inutil
temptas? Maenides (Homer) nul-
las ipse religit oper”; Petr. 82;
Fried. SG. 3.429ff.; 3.491.— Helio-
con stands here for the poetic art,
the pursuit of literature; cf. Cirrha...
Permesside, 11.

10. et joins magnum... sophos
to the three accusatives in 9.—
magnum... sophos, bravos loud,
yes, but valueless.— perinane:
adjuncts compounded with per-
thought they probably originated
in the sermo plebeius, became semi-
classic and “belonged rather to the
easy tone of the sermo cotidianus
of the upper classes” (Cooper
§ 63). — sophos: cf. 1. 3. 7 N.;
1. 66. 4; 1. 49. 37 mereatur alius
grande et insanum sophos.

11. Cirrha, the old harbor of
Delphi, and Permessis, a river
rising on Helicon, shared with
Delphi and Helicon the favor of
Apollo and the Muses; cf. Iuv.
13. 79 Cirrhæi... vatis (Apollo);
Stat. Theb. 3. 106–107 Cirrhaeaque
virgo (Pythia).— Permesside: the
nymph of the river; see on Helicon,
9. Cf. 8. 70. 3–4 cum siccæ sacram
largo Permessida posset (Nerva) oræ.
— nuda, mere, simple, i.e. unre-
munerative. The adj. belongs with
Cirrha too.

12. Romanum... Forum:
the great court of the Centumviri
met to try civil cases in the Basilica
Tulia on the south side of the Forum
Romanum. — divitius: cf. 2. 30. 5;
1. 17. 1–2 cogit me Titus actitare
causas et dicit mihi saepe “Magna
res est”. Brandt thinks M. came to
Rome to practice law; § 7.

13. aera: cf. aes, 4. — pulpita:
at the recitations (see 1. 3. 5 N.)
the reader stood while making
his introductory remarks, expla-
nations, or excuses; he then sat
on a cushioned chair (cathedra)
on a raised platform (pulpitum).
Some commentators, perhaps with
better reason, explain steriles cathed-
ras of the chairs of the audience.
In Iuv. 7. 45–57 cathedrae are hired
for a recitation for the part of the
et steriles cathedras basia sola crepant.

79

Semper agis causas et res agis, Attale, semper; est, non est quod agas: Attale, semper agis.

Si res et causae desunt, agis, Attale, mulas.

Attale, ne quod agas desit, agas animam.

room immediately in front of the reader (orchestra); behind these are benches propped up for the occasion (anabathra).

14. basia: see I. 3. 7 N.—basia sola: 'kisses, but no cash'. There is a play in crepant, since that verb is at times used of the jingle of money; cf. 12. 36. 3; 5. 19. 14 qui crepét aureolos forsitan unus erit. Cf. sonant, 13.

79. By a succession of plays on ager the M. satirizes a jack of all trades, who, though always busy, accomplished nothing. The thought seems to be: 'Attalus, you are always acting, yet you are after all only a player rather than a true actor in the drama of life'. Attalus's name stamps him as an Oriental, prob. a freedman. Cf. 2. 7. 8; 4. 78. 9–10; Phaedr. 2. 5. 1–4 est arediumum ('busybodies') quaedam natio, trepida occursans, occupata in otio, gratis anhelans, multa agendo nihil agens, sibi moesta et aliis odio-sissima. The repetition of the name helps to mark M.'s contempt; cf. Paukstadt 27.—Meter: § 48.

1. agis causas, you try cases, i.e. play the lawyer.—res agis: i.e. 'you do anything and everything', 'you try your hand at business'. Note the chiasmus.

2. est, non est: it is possible, perhaps, to supply si, or sive...sive. But it may be doubted whether there is any ellipsis in such cases; the writer makes an assertion, with-out throwing it into the conditional form; that statement takes the place of a genuine protasis. Questions and commands also, in Latin as in English, often thus supplant protases: cf. note on I. 70. 3 quaeris iter?

4. agas animam: i.e. 'make way with yourself'.—For the meter see § 48, b.

85. M. here expresses the general contempt for praecones. They were of the lowest social rank and were debarred from the higher municipal offices. In 5. 56. 10–11 M. says to a man who is seeking a calling for his son: si duri puer ingenii videtur, praecorum facias vel architectum. Yet they made large fortunes; see 6. 8; Iuv. 3. 33, 157; Fried. SG. 1. 312–314.

Marius was selling because of financial embarrassment, but of course wished the auctioneer to conceal this fact. The latter was, however, so unskillful that he prompted the natural question of some bystander (5). Upset by this, the praeco had no answer ready, and stupidly extemporized the damaging joke servos...locum; the flat ending (non...locum; we should expect some strong expression) marks his embarrassment and makes for this interpretation. Some editors, however, hold that the plot was in fact unhealthy, and that the auctioneer in his perturbation revealed what he should
85
Venderet excultos colles cum praeco facetus
atque suburbani iugera pulchra soli,
"Errat" ait "si quis Mario putat esse necesse
vendere: nil debet, fenerat immo magis"
5 "Quae ratio est igitur?" "Servos ibi perditid omnes
et pecus et fructus; non amat inde locum".
Quis faceret pretium nisi qui sua perdere vellet
omnia? Sic Mario noxius haeret ager.

88
Alcime, quem raptum domino crescentibus annis
Lavicana levi caespitè velat humus,

have kept to himself. — Meter: § 48.
1—2. colles: the hills in Rome
and near the city were much in
demand for villa sites. Excultos...suburbani and pulchra
are "all intended to indicate a kind of prop-
erty that a man would not part with
if he could help it" (Steph.). —
1.116.2 culta iugera pulchra soli;
11.29.6 dabo Setini iugera culta
soli; Tib. 1.1.2.
4. nil debet: a blunt lie. —
fenerat...magis, nay, he rather
lends money at interest; see on
fenerat, 1.76.6. — immo is regu-
larly corrective; it removes a doubt
or misunderstanding or heightens
a previous statement. Cf. 1.10.3 N.
5—6. ratio: sc. vendendi or cur
vendat. — Servos...fructus: this
praeco had not taken to heart Cic.
Off. 3.13.55 quid vero est stultus
quam venditorem eius rei quam ven-
dat vita narrare? quid autem tam
absurdum quam si domini iussu
ita praeco praedicet "Domum pe-
stilentem vendo"? — fructus: no
slaves were left to gather the crop,
or perhaps the place was so pesti-
lential that even the fruit would
not mature.
7. faceret pretium: cf. digitum
tolle, digito liceri; see 9.59.20.
8. noxius here = (1) pestilen-
tial and (2) troublesome, hard to
get rid of.
88. On Alcimus, a favorite
slave of M., who had died young.
The rich had long built splendid
family mausolea along the great
roads leading from Rome. The
tombs along the Via Appia were,
the most famous, though the sites
along the Via Latina and the Via
Flaminia were decidedly fashion-
able; cf. 11.13; 6.28.5; Inv.
1.170—171. Alcimus’s burial-place
lay near the Via Lavicana (Labi-
cana), which, leaving Rome at the
Porta Esquilina, ran southeast
through Lavicum (Labicum), which
lay between Tusculum and Prae-
neste. Along this road ground was
relatively cheap. — Meter: § 48.
1. domino: dative.
2. levi: sepulchral inscriptions
often show S. T. T. L., which = sit
tibi terra levis; cf. 5.34.9 N.
accipe non Pario nutantia pondera saxo,
qua cineri vanus dat ruuitura labor,
5 sed faciles buxos et opacas palmitis umbras
quaque virint lacrimis roscida prata meis.
Accipe, care puer, nostri monimenta doloris:
hic tibi perpetuo tempore vivet honor.
Cum mihi supremos Lachesis perneverit annos,
non alter cineres mando iacere meos.

3. accipe: the tomb, etc., were thought of as gifts likely to please the departed spirit; cf. 6. 85. 11-12 accipe cum fletu maestì brevem car-
men amici atque haec apostis tura 
uisse puta. — Pario ... saxo: 
Paros, one of the Cyclades, was famous for its marble; cf. e.g. 
Hor. C. 1. 19. 5-6 Glycerae nitor 
splendantis Pario marmore purius. 
— nutantia: i.e. massive and top-
heavy, as if about to fall; cf. Lib. 
Spect. 1. 5. Many tombs were im-
mensc structures, e.g. the pyramid 
of C. Cestius near the Porta Osti-
ensis and the tomb of Caecilia 
Metella on the Via Appia.

4. vanus = (1) useless, because of 
nature's destructive power, (2) 
empty, hollow, the result of fashion's 
rivalry, as compared with unpreten-
tious but sincere grief. — ruuitura: 
— e.g. 8. 3. 5-8; 10. 2. 9; Iuv. 10. 
144-146 saxis cinerum custodibus, 
ad quae discutienda valent sterilis 
mala robora fici, quandoquidem data 
sunt ipsis quoque fata sepulcris.

5. faciles, yielding, pliant; the 
box was readily cut and trained by 
the topiarius into various fanciful 
forms and figures, a fashion that 
has at times prevailed since, esp. 
in France. As an evergreen the 
box may typify M.'s remembrance 
of the dead boy. See App. — 
palmitis: typical of the tender 
years of Alcimus.

6-7. lacrimis . . . doloris: cf. 
Ov. Tr. 3. 3. 81-82 tu tamen extincto 
(mith) fera na munera semper deque 
tuis lacrimis umida serta dato. — 
roscida: poetical for umida; cf. 
4. 18. 3 roscida tecta (of a dripping 
aqueduct). — prata, grass, turf.

8. hic . . . honor, the honor my 
verse will give you. Nature per-
petuating herself in turf and tree 
will outlast the work of man's 
hands; man perpetuates himself 
in literature; cf. 9. 76. 9-10 sed ne 
sola tamen puerum pictura loqua-
tur, haec erit in chartis maiow imago 
meis; 10. 2. 9-12; Ov. Am. 1. 10. 
61-62.

9. Lachesis: one of the Parcae, 
Disposer of Lots, who determines 
when the end (per-neverit) of each 
man's life has been reached; cf. 
4. 54. 9-10; Iuv. 3. 27 dum superest 
Lachesis quod torguet. — perne-
verit: most verbal compounds with 
per-belong to the early sermo 
plebeius; of 351 such forms Silver 
Latin supplies only forty-six; see 
Cooper § 71. To this number M. 
contributes two, perrere, peroscu-
laris (8. 81. 5). See App.

10. 'I need not wish for myself 
better resting-place than this'. — 
manto here = iubeo, in sense and 
const.; cf. Tac. Ann. 15. 2 manda-
vitque Tigranen Armenia extur-
bare; Sil. 13. 480-481. See A. 563, 
a; GL. 546, N. 3.
89. Cinna is forever whispering in his neighbor's ears, just as Ca-nius Rufus (3. 20) and Egnatius (Catull. 39. 1–8) grin under the most incongruous circumstances. — Meter: § 52.

1. Garris in aurem: cf. 5. 61. 3 nescio quid dominae teneram qui garrir in aurem; 3. 28. 2 gar-ris, Nestor, in auriculam; 3. 44. 12.

2. garris: see App. — et = etiam, even. — teste . . . turba: Cinna whispers things that might be said aloud in the presence of all men.— licet: sc. tibi proloqui (dicere).

3. 'You can't even laugh aloud as ordinary people do'.

4. indicas, give your opinions, perhaps in ordinary life, perhaps as an index in court.— taces: a paradox.

5. penitus . . . morbus: cf. Cels. 3. 1 longus tamen morbus cum penitus insedit . . . acuto par est. What in most men would be a mere culpa is in Cinna's case a morbus. Catullus (see Introd.) says of Egnatius: hunc habet mor-bum; in Hor. S. 1. 6. 30 Barrus's vanity is a morbus; cf. Sen. Ep.

85. 10 numquid dubium est quin vitia mentis humanae inveterata et dura, quae morbos vocamus, immo-derata sint, ut avaritia, ut crudeli-tas, ut inpotentia, ut impietas? — sedit = insedit; see 1. 4. 2 N.

6. in aurem: i.e. rather than where all men can hear you. Thus M. artfully makes his blame of Cinna serve as a compliment to the emperor (Ramirez). The meaning is twofold: (1) 'your disease is chronic, so that you cannot even shout the praises of your emperor, as other men do'; (2) 'you are a court flatterer'.

93. On a double monument that marked the resting-place of two centurions; in life friends, in death they were not divided. — Meter: § 48.

r. iunctus: in burial and in Elysium.— requiescit: i.e. from the warfare of camp and of life. There is an intimation, too, that even in Elysium Aquinus was hardly at ease without his friend. Cf. the formal requiescat in pace.

2. Elysias . . . domos: the more enjoyable, because as pro-fessional soldier he had had no earthly home; cf. 9. 51. 5; 11. 5. 6;
EPIGRAMMATA

Ara duplex primi testatur munera pili:
plus tamen est titulo quod breviore legis:

5 "Iunctus uterque sacro laudatae foedere vitae,
famaque quod raro novit amicus erat".

98

Litigat et podagra Diodorus, Flacce, laborat.
Sed nil patrono porrigit: haec cheragra est.

Ov. M. 14. 111-112 Elysiasque domos et regna novissima mundi nec duce cognoscere (the Sibyl is speaking). Note the tenses; Aquinus is forever glad that his friend survived him; cf. i. 36. 4-6 quod pro fratre mori vellet uterque prior, dicaret infernas et qui priorisset ad umbras "Vive tuo, frater, tempore, vive meo". For gaudeo with inf. see on i. 70. 18.

3. Ara: used for any stone monument, esp. a sepulchral monument, upon which, figuratively speaking, offerings were made to the Di Manes. This monument may, however, have resembled a double altar. — primi... pili: of the sixty centurions in the legion the centurio primipilus (or primopilus) was first in rank; he had risen by promotion to the command of the first centuria of the first cohort in the legion. He was a member of the general's council and had charge of the money-chest and of the eagle of the legion.

4. plus: freely, 'of more interest', 'of greater significance', i.e. than the complimentary record suggested by 3. The ara duplex contained at least two inscriptions: one to the two men, which stated their names, ages, military service, etc., and the shorter couplet given in 5-6. It is possible, too, that each man's career was given separately and that the shorter couplet was displayed elsewhere on the stone.

— tamen: i.e. in spite of the full testimony to their merits indicated by 3.

5 Iunctus... vitae: sc. erat (alter) with iunctus; cf. 1. The sacramentum, the military oath taken by the troops in the name of the emperor, was regarded as far more binding than the ius iurandum taken in legal processes; hence sacro foedere.

6. Fama, the annals of fame. Men who are rivals for glory, esp. military glory, are apt to be jealous of each other.—que connects iunctus (erat) and amicus erat. — quod... novit is in appos. with amicus erat. — amicus erat = uterque alteri amicus erat.

98. On a stingy man whose disease, M. thinks, has been wrongly diagnosed. — Meter: § 48.

2. Patrono, his lawyer. — porrigit: a humorous substitute for pedit, dat; M. pretends to believe that Diodorus is crippled in his hands too, and so is physically unable to hold out a coin. Lawyers' fees depended largely on the generosity of the clients, and so were often small; see Iuv. 7. 105-149. Contrast i. 76; but that epigram must not be taken too seriously. A law passed in 204 B.C. made it illegal to take any fee; Claudius
100
Mammas atque tatas habet Afra, sed ipsa tatarum dici et mammarum maxima mamma potest.

102
Qui pinxit Venerem tuam, Lycori, blanditus, puto, pictor est Minervae.

103
"Si dederint superi decies mihi milia centum"

repealed this but fixed the maxim-

unum at 10,000 sestertii. Plin. Ep. 6. 23. 1 tells us that he spoke without compensation. Quint. 12. 7, 8 declares that lawyer and client should not make a bargain beforehand, but also bids the client show his gratitude practically.

100. On a woman far from young (probably a meretrix: cf. Giese 5; note her foreign name), who by her baby talk would make people believe her still youthful.— Meter: § 48.

1-2. Mammas atque tatas: note the plural. She may have addressed grandparentas as well as parents, or even other persons, in this way. Non. 81 quotes Varro as saying that children cibum ac potionem buas ac pappas (vocant) et matrem mammam, patrem tatum. As with us such baby words finally became a part of the sermo familiaris; this is attested by the inscriptions, which so often give us pictures of common life where literature fails; cf. Orelli-Henz. 2813 Diz M. Zetho Corinthus tata eius et Nice mamma F. V. A. I. D. XVI; Abbott A. J. P. 19. 86-90.— tatarum . . . maxima (sc. natu), the very oldest tata and mamma of them all. Cf. 10. 39; note the alliteration.

102. M. has styled a Lycoris, perhaps this Lycoris, cerussata (1. 72. 6), lusca (3. 39. 2), nigra (4. 62. 1), fusca (7. 13. 2). She was evidently of the demi-monde: such women often lived under assumed names. A certain Lycoris was a beauty famous as the mistress of M. Antonius and of Cornelius Gallus, the brilliant but ill-starred poet. The picture referred to in the epigram may have represented Venus alone, or Venus, Minerva, and Juno together as they appeared before Paris on Mt. Ida; Lycoris herself posed as Venus. See Beck. 3. 97 ff. M. means, then, either that scant justice has been done to Venus's charms or that the painter has failed to appreciate the beauty of Lycoris herself.— Meter: § 49.

1-2. 'Your painter, who has flattered Minerva at Venus's expense, was not so appreciative a judge as Paris'. Cf. 5. 40. 1-2 pinxisti Venerem, colis, Artemidore, Minervam, et miraris opus displicuisse tuam?

103. 'One's knowledge of how to live well is frequently in inverse proportion to his means; Scaevola's meanness grew apace with his riches'. — Meter: § 48.

1. decies . . . centum: 1,000,-000 sestertii was the senatorial census, 400,000 the equestrian. With
dicebas nondum, Scaevola, iustus eques,  
"qualiter o vivam, quam large quamque beate!"  
Riserunt faciles et tribuere dei.

5 Sordidior multo post hoc toga, paenula peior,  
calceus est sarta terque quaterque cute,  
deque decem plures semper servantur olivae  
explicat et cenas unica mensa duas,

milia sc. sestertium, the older (not contracted) gen. pl. of sestertius.  
The Romans reckoned large sums of money regularly in terms of the  
sestertius; commonly, too, milia sestertium is omitted wholly from  
the expressions for such sums.

2. dicebas: mark the tense,  
you used to say.—iustus, full,  
regular, true, legal; cf. matrimon-  
nium iustum, uxor iusta, etc.; 4.67.

3–4 dicebatque suis haec tantum  
desse trecentis, ut posset domino  
plaudere iustus eques.

3. beate: i.e. as a real beatus  
or rex (= dives; see on 2.18.5).

4. Riserunt: the gods knew  
what the outcome would be and so  
with a chuckle granted his prayer.  
We may also take riserunt as =  
arriserunt; see on 1.4.2.—faci-  
les, compliant; used frequently  
of the gods who answer prayer;  
cf. 12.6.10; Iuv. 10.7–8 evertère  
domos totas...di faciles; Hor. S.  
1.1.22; Luc. 1.510 o faciles deos.

5. Sordidior...toga: the  
toga, being of white wool, must  
be cleansed frequently by the fuilo.  
For the general picture in 5–6 cf.  
Hor. S. 1.3.30–32; Ep. 1.1.94–97;  
Iuv. 3.147–151.—paenula: a cloak  
of shaggy felt (gausapla) or leather,  
used by the well-to-do as a weather  
garment over the toga, by the poor  
and slaves as the ordinary outside  
garment, if anything at all was worn  
over the tunic. Scaevola seems to

have been too mean to think of a lacerna. See Beck. 3.215 ff.; Marq.  
564; Müller Die Tracht. d. R. 34.

6. calceus: as necessary as the  
toga was to formal out-of-doors  
dress; soleae or crepidae were worn  
in the house. See Marq. 588 ff.;  
Beck. 3.227 ff.—sarta...cute:  
cf. 12.29.9; see on sordidior...  
toga, 5.

7–9. Meanness dominates Scaev-  
ola's dinners from the beginning  
(promulsis, gustus) to the comis-  
satio at the end.

7. plures...olivae: olives  
were regularly served at the promul-  
sis, which preceded the fercula  
of the cena proper; here only ten  
in all are served, yet more than  
half are carefully saved for an-  
other time; Scaevola will not eat  
them himself or leave them for the  
slaves. Cf. Iuv. 14.126–133; con-  
trast 3.58.42–43.

8. explicit...duas prob.  
refers to the cena proper as dis-  
inct from the promulsis (7) and  
the commissatio (9). Scaevola's ava-  
rice leads him to dispense with the  
mensae secundae. One pièce de  
résistance, if anything worthy this  
name were served at all, must  
answer for two days! Cf. 10.48.17.  
—explicit, sets out; cf. 1.99.9–13  
abisti in tantam miser esuritionem  
ut convivia sumptuostrum, toto quae  
semel apparas in anno, nigrae sor-  
dibus explicis monetae (‘money’).
et Veientani bibitur faex crassa rubelli, 10
asse cicer tepidum constat et asse Venus.

In ius, o fallax atque infitiator, eamus:
aut vive aut decies, Scaevola, redde deis.

SAEPE MIHI DICIS, LUCI CARISSIME IULI,

There is grim humor in the verb, which in itself suggests plenty. — mensa: here of what was put on the table, service, serving.

9. Veientani . . . rubelli: Veientan wine was commonplace; cf. 1. 49. 1 Veientana mihi misces, ubi Massica potas. In 2. 53. 3-4 M. says to Maximus: ‘You can be a true freeman’, cenare foris si, Maxime, nonis, Veientana tuam si domat tua sitim. — faex crassa: M. may wish to imply that Scaevola was careful to drain the amphora, though faex was used of wine that was thick and poor; cf. 11. 56. 7-8 o quam magnus homo es, qui faexe rubentis aceti et . . . nigro pane careere potes! On Italian wines see Marq. 449 ff.; Beck. 3. 434 ff.

10. cicer tepidum: cf. madidum cicer, 1. 41. 6 N. — constat, stands at, costs, a mercantile term; cf. 13. 3. 2; 6. 88. 3 (note gen. there). —asse, penny; as is used in proverbial expressions, as we use ‘copper’, ‘nickel’. — Venus = meretrix; cf. 2. 53. 7 ‘you can be truly free’, silebeiaVenus gemino tibi vincitur asse.

11. In ius . . . eamus, let us go into court, a phrase used of going before the praetor’s tribunal; in this case the criminal is answerable to the court of heaven. Cf. 12. 97. 10 sit tandem pudor aut eamus in ius; iuv. 10. 87-88 ne quis . . . pavidum in ius cervice obstricta dominum trahat. The charge is perjury and misuse of a trust; the sentence is given in 12. — fallax: he belied the promise of 3. — infitiator: used technically of one who denies a debt, whether of the ordinary kind, or arising out of money left with him as a depositum; the latter sin was accounted especially heinous. Cf. iuv. 13. 60 si depositum non infitiatur amicus; Ter. Phor. 55-56. In Plin. Ep. 10. 96. 7 the Byzantine Christians are represented as swearing ne fidem fallerent, ne depositum appellati abnegaret. Scaevola received his wealth from the gods on conditions; he has failed to keep his promise and so has denied the depositum.

12. vive: cf. vivam (3) and see on 1. 15. 12. — redde deis: i.e. ‘since you have proven false to your trust, give back to the gods what they gave you’.

107. M., while excusing himself from the undertaking of a magnum opus (see § 41), on the ground that leisure is indispensable for such an achievement, politely begs. On patronage of literature see 1. 76. Introd. Maecenas made it a part of state policy. It has been thought necessary almost down to our own times. For M. and such patronage see §§ 8-11, 14; 15; 36. Cf. 3. 38; 8. 55; iuv. 7, esp. 1-12, 36-68, 105-123; Fried. SG. 3. 406 ff. — Meter: § 48.

1. carissime implies close friendship; it is used by M. again only in 9. 97. 1.
“Scribe aliquid magnum: desidiosus homo es”.
Otia da nobis, sed qualia fecerat olim
Maecenas Flacco Vergilioque suo:
condere victuras temptem per saecula curas
et nomen flammis eripuisse meum.
In steriles nolunt campos iuga ferre iuvenci:

2. desidiosus homo, a lazy fellow; said playfully, but well, of one who lived by his wits; cf. 8. 3. 12.
3. Otia da nobis: i.e. ‘give to us poets in general’; nobis is more than mihi, i. The command supplants the prot. of a conditional sentence; see on I. 70. 3; I. 79. 2. The sense is, ‘If you were to give, ... I would try’. Otium is freedom from business (negotium = nec + otium), such leisure as is made possible by wealth; hence otium came to mean ‘opportunity for literary work’; cf. Cic. De Or. 2. 13. 57 otium suum consumpsit in historia scribenda; Tusc. 5. 36. 105 quid est enim dulcius otio litterato? Plin. Ep. I. 22. 11 studiosum. otium. — sed: see on I. 43. 9. — fecerat: cf. Verg. E. 1. 6 deus nobis haec otia fecit. The plpf. often = aorist in the poets of the empire; cf. 2. 41. 2; 3. 52. 1; 5. 52. 4. See Guttmann 40 ff. Still, the plpf. may here be exact, ‘had given leisure (before they produced their immortal works’.

4. Maecenas: the typical patron of literature; cf. 8. 55. 5 ff.; 11. 3. 7-12; Iuv. 7. 94 quis tibi Maecenas ... erit? — Flacco: Horace's obligation to Maecenas, esp. for the Sabine farm, is common knowledge. Vergil too had reason to appreciate Maecenas's favor; for Roman tradition on this point compare Donatus (= Suet.) Verg. 20 Georgica in honorem Maecenatis edidit, qui sibi mediocriter adhuc noto opem tulisset adversus veteran i cuiusdam violentiam, a quo in altercatione litis agrariae paulum adfuit quin occideretur (see, however, on 8. 55. 9-10). Horace and Vergil are, however, but examples of a wider patronage which embraced Varius, Propertius, etc. See Merivale 4. 214. — suo: see on I. 13. 1.
5. condere ... curas: i.e. to write poetry; cf. Verg. E. 10. 50-51 Chalcidico quae sunt mihi condita versus carmina. For cura of carefully wrought literary work cf. I. 25. 5-6 N.; I. 45. 1 edita ne brevibus pereat mihi cura libellis; O. Crusius Rhein. Mus. 44. 449, Anm. 2. — condere ... temptem: the inf. with tempto is common in Silver Latin. — saecula: cf. 10. 2. 11 N.
6. flammis: (1) of the funeral pyre, (2) of oblivion. For the thought cf. Hor. C. 3. 30. 6-7 non omnis moriar multaque pars mei vultabit Libitinam. — eripuisse here hardly means more than eripere would suggest. The pf. inf. seems often to be used without much regard to time, whether dependent on a verb, as here and in 2. 1. 9, or dependent on an adj., as in 6. 52. 4, esp. in dependence on forms of volo, nolo, malo, and at the beginning of the second half of the pentameter; in the latter case metrical convenience is at work. See L. 2225; Howard Harv. Stud. 1. 111-138, esp. 123.
7. steriles: cf. I. 76. 14; Iuv. 7. 103 quae tamen inde (from literary
pingue solum lassat, sed iuvat ipse labor.

109
Issa est passere nequior Catulli,
Issa est purior osculo columbae,
Issa est blandior omnibus puellis,
Issa est carior Indicus lapillus,
5 Issa est deliciæ catella Publi.

M. alludes to this sparrow also in 1. 7; 4. 14. 13-14.—nequior, roguish, naughty. So nequitas stands for a wantonness that charms in 4. 42. 4 nequitias tellus scit dare nulla magis. See App.

2. osculo columbae, the billing of a dove; doves were proverbially affectionate.—osculo, kiss; dim. of os. The dim. is used perhaps of the mouth puckered (made smaller) for a kiss; perhaps, however, the dim. is rather one of endearment. Cf. Ov. Am. 2. 6. 56 oscula dat cupidó blanda columba mari (‘mate’).

3. blandior, more coaxing, more winsome.

4. carior, more precious.—Indicis lapillis: lapillus, dim. of lapis, is a general word for gems, precious stones; cf. Ov. A. A. 3. 129 vos quoque non caris aures onerate lapillis. The Orient, esp. India, supplied the ancient world with gems; cf. 10. 38. 4-5 o nox omnis et hora, quae notata est caris litoris Indici lapillis!

5. This vs. identifies Issa, and satisfies the curiosity roused by 1-4.—deliciæ, pet; cf. passer, deliciæ meæ puellæ, Catull. 2. 1; 3. 4.—catella: dim. of endearment. As a pet the dog seems to have taken with the Romans the
Hanc tu, si queritur, loqui putabis; 
sentit tristitiamque gaudiumque. 
Collo nixa cubat capitque somnos, 
ut suspiria nulla sentiantur, 
et desiderio coacta ventris 
gutta pallia non fefellit ulla, 
sed blando pede suscitat toroque 
deo non monet et rogat levari. 
Castae tantus inest pudor catellae, 
ignorat Venerem; nec invenimus 
dignum tam tenera virum puella. 
Hanc ne lux rapiat suprema totam, 
picta Publiusexpired tabella, 
for a prosaic *maculat, inquinat*. 
For the gnomic pf. see A. 475; 
GL. 236, N.; L. 1611.
12. suscitat sc. dominum; cf. 
8–9.
13. The inf. with *moneo* is not 
common; Phaedr. 3. 17. 13 has inf. 
with *admoneo*. Cf. note on mando, 
1. 88. 10. — rogat levari: for *rogare* 
with inf. cf. Ov. Her. 6. 144; Catull. 
35. 10. — levari: sc. torso, or *abi 
seu vesicae onere* (Schr.).
14–15. Castae . . . Venerem: 
parataxis (coördination); M. might 
have said *castae . . . catellae ut 
ignoret Venerem.* 
17. lux . . . suprema sc. *vitae; 
supremus is used of the end of life 
in many phrases, esp. with *dies, 
tempus, hora, nox. — rapiat = 
abripat; see on 1. 4. 2.
18. picta . . . tabella: tabella 
(picta) = painting, picture; cf. Hor. 
Ep. 2. 2. 180–182 gemmas, marmor, 
ebur, Tyrrhena sigilla, tabellas . . . 
sunt qui non habeant, est qui non 
curat habere. — exprimit: this 
verb is frequently used of repre- 
sentations in wax, clay, plaster; it is
in qua tam similem videbis Issam
ut sit tam similis sibi nec ipsa.
Issam denique pone cum tabella:
aut utramque putabis esse veram,
aut utramque putabis esse pictam.

II3

Quaecumque lusi iuvenes et puer quondam
apinasque nostras, quas nec ipse iam novi,
male conlocare si bonas voles horas
et invidebis otio tuo, lector,
a Valeriano Pollio petes Quinto,
per quem perire non licet meis nugis.

used next of repoussé work; finally,
it is used figuratively of portrayal
in words or oil. Here it is most nat-
ural to suppose that Publius himself
is painting Issa; still the verb could
be used of him even if he were em-
ploying some one else as artist.

19. tam . . . Issam, an Issa so like (the living Issa).
20. nec here = non, ne . . . quidem, i.e. its connective force is or
seems to be wholly lacking. The
usage is not infrequent in early Latin;
later, it occurs only sporadically, aside from a few com-
ounds (necopinans, negotium). See
GL. 442, N. 3; L. 1446; 1658; Rib-
Cf. i. 113.2; 4.44.8; 5.62.5; 5.69.4.
Sometimes it is possible enough to
see connective force in nec, by
assuming condensation, as here
from nec altera catella nec ipsa.
See on sed, i. 43.9.
21. pone = compone. The vs.
well shows how componere came
to mean ‘compare’.

II3. Some one would seem to
have asked the poet where his
earlier poems could be purchased.
The edition referred to may have
been a reissue of pieces once pub-
lished or a publication of early
works not previously given to the
world. See §§9; 39; i. 117. Introd.
—Meter: § 52.

1. Quaecumque lusi, whatever
sportive trifles I wrote. Ludo is often
thus used; cf. 14. 187. i hac pri-
num iuvenum lascivos lusit amores;
Hor. C. i. 32. i, etc. — et puer, yes
(and earlier still), as a lad.

2. apinas = nugas, gerras; cf.
14.1.7 sunt apinae tricaeque et si
quid vilius istis. The word is sup-
posed to be derived from Apina,
the name of a poor town in Apulia.
— nec ipse = ne ipse quidem; see
on i. 109. 20.

3. male . . . horas, to make a
bad investment of some good time.—
conlocare: a common mercantile
term, of putting things out on con-
tract.

4. Apurecholiambus; see § 52, b.
5. Pollio: see i. 2. 7 N.
6. per . . . nugis: i.e. he pub-
lishes my youthful trifles and keeps
Occurris quotiens, Luperce, nobis, “Vis mittam puerum” subinde dicis, “cui tradas epigrammaton libellum, lectum quem tibi protinus remittam?”
Non est quod puerum, Luperce, vexes. Longum est, si velit ad Pirum venire, et scalis habitu tribus, sed altis. Quod quae ris propius petas licebit.

them from dying a natural death. — nugis: cf. note on apinis, 2. M. uses this word repeatedly of his epigrams; cf. 2. 1. 6; 4. 10. 4; 8. 3. 11; etc.; Catull. 1. 3–4 namque tu solebas meas esse aliquid puteare nugas; and other authors.

117. Cf. 4. 72. M. humorously urges a man who was always begging the loan of a copy of the epigrams to go to the Argiletum (see on 1. 2. 8) and buy a copy. M.’s motive could hardly have been a mercenary one if, as most authorities hold, no royalty was paid to authors; see Fried. SG. 3. 429; Marq. 828; Beck. 2. 450 ff. For a different view see Putnam, Authors and their Public in Ancient Times, 188; 203 ff. At any rate M. seems to have looked for remuneration mainly to sources other than his publishers, esp. to friends or to the emperor; on patronage see 1. 76. Introd.; 1. 107. Introd. — Meter: § 49.

2. Vis mittam: a simple deliberative subjv., mittam, would have sufficed. Beware of supplying ut; in Greek we have τι βοηθει ποιω; beside τι ποιω; — We really have parataxis; vis mittam = vis? mittam? For the simple subjv. after volo see A. 563, b; GL. 546, Rem. 2; L. 1705; 1707. — puerum: cf. 1. 41. 8 n. — subinde, repeatedly, reënforces 1. Vss. 3–4 supply good examples of final rel. clauses.
5. M.’s (pretended) concern for the slave is of course only a studiously courteous snub. — Non est quod, there is no reason why; this formula is regularly followed by the subjunctive.

6. ad Pirum: M. dwelt at this time in lodgings on the Collis Quirinalis near the temple of Flora, by The Pear Tree; cf. 5. 22. 3–4; 6. 27. 1–2 nam tu quoque proxima Florae incolis. Topographical nomenclature arising in the sermo plebeius often becomes fixed. A bull of Pope Innocent III of the year 1199 mentions a locality ad Pirum on the Quirinal. See Jordan Arch. Zeitung, 1871, p. 71; Hülsen-Jordan 427, N. 94.

7. scalis ... tribus: local abl., = tertio tabulato. M. was doubtless living in a lodging-house (insula, so called because flanked on all sides by streets). In such the poor found quarters; cf. Iuv. 3. 193–202. For high insulae see 7. 20; Iuv. 3. 197 ff., 269 ff.; Burn, Rome and the Campagna, p. lxxi; Smith D. of A. 1. 666. — sed: see on 1. 43. 9.

8. petas licebit: see on 1. 70. 17.
Argi nempe soles subire letum:
contra Caesaris est Forum taberna
scriptis postibus hinc et inde totis,
omnis ut cito perlegas poetas.
Illinc me pete. Nec roges Atrectum
— hoc nomen dominus gerit tabernae —:
de primo dabit alterove nido

9. Argi... letum: simple tense.
We need not assume that M.
recognized the old etymology, for
which cf. Verg. A. 8. 345; see the
lexicons. Note the irony; M. says:
'As a lover of literature, you surely
go every day to the Argiletum'.
He means of course that Lupercus
hardly knows where to buy a book.

10. Caesaris... Forum: since
the extent of the Argiletum is not
clearly fixed, we cannot say cer-
tainly which forum is meant. Ce-
saris without further designation
would naturally denote the reigning
emperor, Domitian, who began the
Forum Palladium; see i. 2. 8 n.

xx. scriptis postibus: shops
were closed at night by shutters
and doors. In the daytime the
shutters, etc., were removed, and
the shop was wholly open to the
street; only a low counter of ma-
sonry, shaped like a carpenter's
square, then separated the interior
from the street. On either side of
the whole shop-front were the
postes (Hor. S. I. 4. 71-72 calls
them pilae). These the booksellers
utilized for advertising the books
for sale within and for the display
of sample copies. See Overbeck,
Pompeii, 378; Mau-Kelsey 276-
278, esp. Fig. 131; Knapp Class.
Rev. 11. 359. The best place to
study the arrangements for closing
Roman shops is in the shops to be
seen in the eastern hemicycle of
Trajan's Forum, hidden from the
view of the ordinary visitor by
modern houses. In these shops
the stone lintel is yet in place; one
sees a groove in the limen, begin-
nning at the point where the door
stopped and running to the left
postis; up this postis a groove runs
to the lintel; in the lintel a groove
runs to the right, directly above
that in the limen; this stops over
the point at which the groove be-
gins in the threshold. In these
grooves slid the board shutters.—
hinc et inde: i.e. to right and to
left.

13. me: i.e. 'my works'; cf.
omnis... poetas, 12.—Nec roges:
'without a word from you the book-
seller will hand you my poems, for
which there is such demand that
he has them ever within reach'.
—Atrectum: see on i. 2. 7.

14. dominus: cf. Iuv. 2. 42 ne
pudeat dominum monstrare taber-
nae.

15. nido: nidus prop. = 'a nest',
then any small receptacle; here it
= capsar, armarium, loculamentum,
pigeonhole. The reference may,
however, be to shelves between
floor and ceiling; cf. 7. 17. 5. In
the shops at Pompeii one often
sees a small set of shelves arranged
like a staircase (scala) on one side
of the counter; evidently meant as
a repository for articles much in
demand — weights, measures, etc.
rasum pumice purpuraque cultum
denaris tibi quinque Martialem.
"Tanti non es" ais? Sapis, Luperce.

16. On the cost of this edition see on 1. 66. 10–11.
17. denaris: the denarius, the silver coin most in use, which originally = 10 asses (= 4.55 gr. = 18 to 20 cents), steadily decreased in weight and value, until at this time it contained only 3.41 gr., and was worth only about 12 cents. See Hultsch 269; 311. Note the form; the contraction of -iis to -is in dat. and abl. pl. of the first two declensions is attested by inscriptions and by Mss. of various authors (including Cicero); see Neue-Wagener, Formenlehre, 1. 47; 1. 189–190.
18. Note the play on words. 'You are not worth so much', Lupercus said of the book and its contents; M. humorously refers it to his financial condition.—Sapis, you have sense, is (1) ironical; (2) serious, 'you are right; I am poor, and so loath to lend my books'.
LIBER II

I

Ter centena quidem poteras epigrammata ferre:

sed quis te ferret perlegeretque, liber?

At nunc succincti quae sint bona disce libelli.

Hoc primum est, brevior quod mihi charta perit;

deinde, quod haec una peragit librarius hora,

nec tantum nugis serviet ille meis;

tertia res haec est, quod, si cui forte legeris,

sis licet usque malus, non odiosus eris.


1. Ter centena: see on 1. 43. 1.

—poteras: as in 1. 3. 12; see note there.—ferre, carry the burden of. Book II has but 93 epigrams; Book I has 118, the highest number in any of the first twelve books.

2. ferret: a pun on ferre, i. Vss. 1–2 constitute in sense a contrary-to-fact conditional sentence, si ter centena epigrammata ferres, quis te, etc.

3. succincti: this word is said prop. of one who has girded up his flowing garments for easy or rapid movement; it was used, then, probably, of the garments tucked up, 'shortened', so to say; then, as here, it signified condensed, brief.

4. brevior...charta, less paper. The papyrus strip necessary for Book II would be literally shorter than that needed for Book I.—charta: see 1. 25. 7 N.; cf. 6. 64. 22–23 audes praeterea quos nullus noverit in me scribere versiculos miseras et perdere chartas.

5. haec: sc. epigrammata.—una...hora: hardly to be taken literally.—peragit: i.e. copies out; cf. Eng. 'drive through' a piece of work.—librarius, copyist, one of the skilled slaves of the publisher; see Marq. 825.

6. nec...serviet: i.e. 'he will not have to slave so much over my book'.—nugis: see on 1. 113. 6.

7. si...legeris: the ancients systematically read aloud; works were often read aloud to them by slaves; cf. e.g. Nep. Att. 13. 3; Plin. Ep. 3. 5. 12; Norden. Antike Kunstprosa, 6.
Te conviva leget mixto quincunque, sed ante inciari positus quam tepuisse calix.
Esse tibi tanta cautus brevitate videris?
Ei mihi, quam multis sic quoque longus eris:

5
Ne valeam, si non totis, Deciane, diebus et tecum totis noctibus esse velim.
Sed duo sunt quae nos disiungunt milia passum: quattuor haec fiunt, cum rediturus eam.

5 Saepe domi non es, cum sis quoque saepe negaris: vel tantum causis vel tibi saepe vacas.

9-10. conviva leget: on the amusements, intellectual and otherwise, introduced during the comisiatio of the cena see Marq. 337 ff.; Beck. 3. 373 ff. — quincunque: see on 1. 27. 2. Wine was mixed with ice or snow (see on 5. 64. 2) or with hot water (calida), according to taste, age, or time of the year; cf. Beck. 3. 430; 3. 441; Marq. 332-333. Mixto quincunque = postquam quincunque mixtus est. — positus: see on 1. 43. 2. — quam: for position see on nec, Lib. Spect. 1. 2. — tepuisse (from tepesci), to cool; the verb more often = ‘to become tepid’. Book II is so short, says M., that though the guest does not begin it until his drink has been mixed, he will have finished the book before the mixture cools off. For the tense see on eripuisse, 1. 107. 6. — calix: a kind of poculum.

11. cautus, protected, from unfriendly criticism.
12. quam: with multis, not with longus. — sic quoque: i.e. ‘short as you are!’ Cf. 1. 3.

5. ‘I esteem you as a friend, Decianus; yea, I would gladly live with you, but the trials of a client are enough to break any friendship’. For Decianus see on 1. 61. 10. — Meter: § 48.

1. Ne valeam, si: cf. 4. 31. 3 ne valeam si non res est gratissima nobis. A commoner way of expressing this idea is dispeream si non, etc. cf. e.g. 1. 39. 8; 2. 69. 2. See GL. 263, 1. N. — totis ... diebus: for the abl. of duration see A. 424, b; GL. 393, Rem. 2; L. 1355. The usage is common in phrases involving totus or its equivalent; cf. e.g. 4. 54. 3.

3. passum = passuum; so often. The shorter form of the gen. pl. of the fourth declension is attested by the Roman grammarians and by good Mss., even of Cicero.

5. domi non es: Decianus is either out of town, or a polite lie is told by his slave; cf. 5. 22. 9-10; 9. 6; and esp. Cic. De Or. 2. 68. 276. — negaris perhaps implies rudeness on the part of the slaves.

6. tantum ... vacas: the excuse of the ostiarius. — causis: i.e. of his clients. Either Decianus was a causidicus and was preparing a case or he had time only (tantum)
Te tamen ut videam, duo milia non piget ire:
ut te non videam, quattuor ire piget.

7

Declamas belle, causas agis, Attice, belle,
historias bellas, carmina bella facis,
componis belle mimos, epigrammata belle,
bellus grammaticus, bellus es astrologus,
et belle cantas et saltas, Attice, belle,

for such clients as needed legal advice; to give such advice had been from very early times a duty of the patron.—tibi: M. charges
Decianus with selfishness; the sa-
lutatio must have been at times little, if at all, less irksome to
patron than to clients.

8. non goes closely with videam,
and so may stand in the final clause:
‘to fail to see you I’m loath to go
four miles’. See A. 531, 1, N. 2;
GL. 545, Rem. 2; L. 1947.

7. M. holds up to scorn the
magnus ardalio, a jack of all trades
who did everything belle, but noth-
ing well. Cf. i. 9, with notes; 3. 63.
—Meter: § 48.

r. causas agis, you plead in
court; declamas refers rather to
practice speaking in the schools
of rhetoric or in private; cf. i. 79. 1.
—Attice: a Greek freedman; cf.
Iuv. 3. 75-80 quemvis hominem
secum attulit ad nos: grammaticus,
rhetor, geometres, pictor, aliptes, au-
gur, schoenobates, medicus, magnus,
omnia novit Graeculus esuriens; in
caelum iussus, ibit.

2. carmina, lyric poems; cf.
e.g. Hor. Ep. 2. 2. 91 carmina com-
pono, hic elegos.

3. mimos: from the end of the
Republic the minus gradually sup-
planted the regular drama, main-
taining its popularity down to the
end of the Empire. As a literary
form it had been popularized
especially by D. Laberius (about
105-43 B.C.) and Publius Syrus;
the latter was at the height of his
popularity about the time of his
rival’s death. See Teuffel § 8.—
epigrammata: cf. 7. 85. 3-4.

4. grammaticus, a philologist,
or rather, perhaps, a litterateur;
the grammatici often lectured on
the masterpieces of literature, esp.
of poetry. See Sandys Hist. of
Class. Scholarship 6-9.—astro-
logus: an interpreter of the stars,
astrologer. The word often also
= ‘astronomer’; astronomy and
astrology were not differentiated
until the seventh century A.D. and
astronomy did not rid itself of
astrology until after the time of
Copernicus (1473-1543). Belief in
astrology, fostered by the court,
was common under the Empire and
seems to have been recognized in the
schools. See Iuv. 6. 553 ff.; Fried.
SG. 1. 132; 1. 362 ff.; 1. 508-509.

5. saltas: prob. in pantomime;
cf. Hor. S. 1. 5. 63 pastorem saltaret
uti Cyclopa rogabat. Dancing was
unbecoming to a Roman gentle-
man: see Cic. Mnr. 6. 13 nemo enim
fere saltat sobrius nisi forte insanit;
Hor. S. 2. 1. 24-25. Singing, too,
bellus es arte lyrae, bellus es arte pilae. Nil bene cum facias, facias tamen omnia belle, vis dicam quid sis? magnus es ardalio.

II

Quod fronte Selium nubila vides, Rufe, quod ambulator porticum terit sermon, lugubre quiddam quod tacet piger voltus,

was improper; see e.g. Nep. Praef. Further, to appear in any public spectacle to amuse a crowd involved loss of caste, esp. if done for pay; actors, etc., were under serious civil disabilities.


7. bene . . . belle: cf. 10. 46. 1–2 omnia vis belle, Matho, dicere. Dic aliquando et bene.

8. vis dicam: see on vis mittam, i. 117. 2. — magnus . . . ardalio, a great idle busbody; cf. Gloss. Laber. ardalio, πολυμπρόμων; Gell. II. 16. Plin. Ep. I. 9 bitterly enumerates the officia that consume his time in Rome; the ardalio contentedly makes a life business of such things. Cf. 4. 78. 9–10; Phaedr. 2. 5. 1–4, cited in 1. 79. Introd.; Fried. SG. I. 410 ff.

II. Besides the legacy-hunters (i. 10) and the ardaliones (2. 7) the dinner-hunters (parasiti, scurræ, laudicieni) formed a distinct class of professional hangers-on. Cf. Plaut. Cap. 75–77; Plin. Ep. 2. 14. 5. Of such spongers Selinus is typical; cf. 2. 14; 2. 69; 2. 27 laudantium Selium cenae cum retia tendit accipe, sive legas sive patronus agas: Effecte! graviter! cito! nequiter! euge! beate! hoc volui! Facta est iam tibi cena: tace.—Meter: § 52.

1. Quod: freely, ‘though’; lit. as to the fact that. See A. 572, a; GL. 525, 2, N. 3; L. 1844; 1845.—Rufe: see 2. 29.

2. ambulator: freely, ‘by ceaseless promenading’; cf. Cato R. R. 5. 2 vilicus ne sit ambulator. For another use of the word cf. 1. 41. 3 N. — porticum terit: under the Empire the colonnades held a very important place in the life of Rome, forming a network that almost covered large portions of the city. See 2. 14. 5–10 N.; Lanciani Anc. R. 94–100.—terit: hyperbolical; cf. 3. 20. 10–11 porticum terit templi an spatia carpit lentus Argonautarum? Stat. Silv. 4. 6. 2–4 cum patulis tere rem vagus otia Saepitiam moriente die, rapuit me cena benigni Vindicis.

—seram: transferred epithet; the word belongs logically with ambulator. It can be best rendered by ‘in the last hours of the day’. Cf. 2. 14. 16, and moriente die in the passage just cited from Statius.

3. His countenance shows a grief too deep for utterance (tacet), befitting some terrible calamity.—quiddam: acc.; see A. 388, a; GL. 330, Rem., and N. 2; 333, I, N. 1; L. I139.—piger: characteristically dull, or, better, without its usual hopeful look. Translate: ‘His face is dull and full of some voiceless agony’.
quod paene terram nasus indecens tangit,  
quod dextra pectus pulsat et comam vellit,  
on ille amici fata luget aut fratris,  
uterque natus vivit et precor vivat,  
salva est et uxor sarcinaeque servique,  
nihil colonus vilicusque decoxit.  
Maeroris igitur causa quae? domi cenat.

4-5. terram . . . tangit: Selius is bowed to the earth by grief. — indecens, ugly. — pectus pulsat: as if at a funeral; cf. Tac. Ann. 1. 23. 1 incendebat haec fletu et pectus atque os manibus verberans.— comam vellit: a common expression of profound grief; cf. e.g. Ov. Tr. 3. 3. 51 parce tamen lacerare genas nec scinde capillos. — comam vellit: as if at a funeral; cf. Tac. Ann. 1. 23. 1 incendebat haec fletu et pectus atque os manibus verberans. — co- 

6. fata: see on 1. 42. 1. 
8. et, too, even, implies that the loss of the wife, who is mentioned in close connection with the chattels and the slaves, would not be so serious after all. — sarcinae: goods and chattels; tramps would give the right tone. 
9. nihil . . . decoxit, has wasted nothing; by neglect or wantonness. decoquere prop. = 'diminish(reduce) by boiling'. If done unskillfully this process involves waste; hence de- 
coquere = 'waste', se decoquere = 'become bankrupt'.   
10. domi cenat: to Selius the worst possible misfortune; he has not been invited out. Cf. 3. 50. 10; 5. 47. 1; 5. 78. 1-2 si tristi domi- 
cenio laboras, Torani, potes esurire necum.

14. Cf. 2. 11, with notes. — Meter: § 48. 
3-4. Europen: the Porticus Europae, which took its name from some work of art representing the rape of Europe by Jupiter disguised as a bull. It was in the Campus Martius, but its exact location is unknown; see Platner 356; Becker Top. R. 596; Burn Journ. of Phil. 10. 6; Baumeister 1513. — Pauline: unknown. For athletic exercises in the Campus Martius see e.g. Hor. C. 1. 8. — tuos . . . pedes: Selius makes a second Achilles out of this Roman runner. In Homer Achilles is πόδας ὄκησ, ὄκησε, and a stock type of manly beauty and strength; see Otto s.v. Achilles. Cf. 12. 82. 9-10. — sed: see on 1. 43. 9.
5. Saepa: the Saepa Julia, built of marble, to take the place
si quid Phillyrides praestet et Aesonides.

Hinc quoque deceptus Memphitica templar frequentat adsidet et cathedris, maesta iuvenca, tuis.

Inde petit centum pendentia tecta columnis,

10 illinc Pompei dona nemusque duplex.

Nec Fortunati spernit nec balnea Fausti,

of the primitive Ovile, or voting-place of the centuries. See Platner 327; 364–366. When there was no longer need of a popular voting-place, the Saepta was used first for ludi of various kinds. Later it became a fashionable shopping-place; for this purpose it was well adapted, since it consisted of a succession of arcades flanking the Via Lata. Cf. 9. 59.

6. The Porticus Argonautarum lay a little north of the Saepta, 5. It was distinguished by frescoes representing the Argonautic Expedition. — Phillyrides: Chiron, the famous Centaur, son of Saturn and the nymph Phylla. As tutor of Jason he might have a place in the frescoes. — Aesonides: Jason, son of Aeson, leader of the Argonauts.

7. Memphitica templar = Aegyptia templar, the temple of Isis and Serapis in the Campus Martius, west of the Saepta; Platner 339–340. — frequentat: he makes one of the throng (see on frequens, 5. 13. 3), or, unwilling to give up, repeatedly returns thither.

8. adsidet, pays court to, hangs around, the women, the especial devotees of Isis and Serapis (see Marq.-Wissowa 3. 78ff.), who occupied the cathedrae. — cathedris: cf. 1. 76. 13 n.; 3. 63. 7; Marq. 726. — maesta iuvenca: since Isis was frequently represented with a cow’s horns, and the cow was symbolic of her, she is naturally confused with the Greek Io, who was believed to have finally regained her human shape in Egypt; indeed, Io is sometimes spoken of as wedding Osiris, husband of Isis. Cf. 8. 81. 2–4; 10. 48. i; Ov. A. A. 1. 77 nec fugit liniserae Memphiticae templar iuvenca. — maesta, if said of Isis, refers to her grief over the murder and loss of Osiris; if said of Io, it refers to her persecution by Juno.

9. centum ... columnis: perhaps the Hecatostylon, which seems to have been a structure connected with the Porticus Pompei; Platner 354. The porticus itself was on the east side of the stage of the Theatrum Pompei. Cf. 3. 19. 1–2 proxima centenis ostenditur ursa columnar, exornant fictae qua plana mona ferae. — pendentia: see on Lib. Spect. 1. 5.

10. Pompei dona: presumably the Porticus Pompei rather than the Theatrum Pompei. — nemus ... duplex: evidently a part of the porticus or contiguous to it. An inside double row of trees may have extended down the length of the porticus or have led up to it; Platner 353. The portico is commonly called Pompeia umbra: cf. 11. 47. 3 cur nec Pompeia lentus spatiaitur in umbra; Ov. A. A. 1. 67; Prop. 4. 8. 75–76.

11–12. spernit: these were inferior baths; yet Selius visits them all. — balnea: baths managed by private individuals; they did not necessarily differ in kind from the
nec Grylli tenebras Aeoliamque Lupi, nam thermis iterumque iterumque iterumque lavatur. Omnia cum fecit, sed renuente deo,
lotus ad Europes tepidae buxeta recurririt, si quis ibi serum carpat amicus iter.
Per te perque tuam, vector lascive, puellam, ad cenam Selium tu, rogo, taure, voca.

16
Zoilus aegrotat: faciunt hanc strangula febrem;
great public thermae, of which there were at this time three in Rome.
— Grylli tenebras: cf. I. 59. 3 redde Lupi nobis tenebrosaque balnea Grylli. Tenebrae is used elsewhere for a dark, forbidding place; cf. Iuv. 3. 225; Prop. 3. 15. 17. — Aeoliam ... Lupi: humorous; Lupus's baths were draughty, a veritable cave of the winds. But Aeolia may have been a popular name of these baths, based on a picture of Aeolus's cave which served as a sign-board (Fried.).

13. See App. — thermis = balnea, 11; local abl., or, perhaps, instr. abl. in the latter case sc. aquis.
14. Omnia ... fecit: i.e. has left no stone unturned; cf. Petr. 115 quae ergo dementia est omnia facere, ne quid de nobis relinquat seculatura? — renuente deo: i.e. in vain; cf. Tib. 1. 5. 19-20 at mihi felicum vitam, si salva fuisses, fingeabam demons, sed renuente deo.
15. lotus: freely, 'from the baths'. — tepidae: warmed by the rays of the (winter) sun; cf. 3. 20. 12-14 an delicatae sole rursus Europae inter tepentes post meridiem buxos sedet? — buxeta: cf. 3. 20. 13, cited on tepidae above; Plin. Ep. 5. 6. 16 ante porticum xystus in plurimas species distinctus concusisque buxo.
16. serum ... iter: see on seram, 2. 11. 2.
17. vector lascive: Jupiter, seen in the fresco as the bull who carried off Europe.
18. ad cenam ... voca: 'invite him to yourself (in the arena) and, tossing him, make an end of him'. M. means that a good way to rid Rome of such a nuisance would be to make a dummy (pila) of him and throw that to a bull in the amphitheater. For this sport cf. Lib. Spect. 22. 6 iactat ut inpositas taurus in astra pilas; 2. 43. 5. — rogo: for the paratactic use cf. e.g. 2. 80. 2.

16. M. repeatedly mentions Zoilus as a parvenu, vile, vulgar, rich, vain. In 5. 79 he makes Zoilus change his dinner-robe eleven times during a single dinner. Cf. 2. 19; 2. 58; 11. 92. The name may be fictitious; § 38. — Meter: § 48.
1. aegrotat: ironical; Zoilus's sickness is feigned. — strangula, coverlets laid upon the mattress (torus, culicia), which in turn rested on straps (fasciae, instilae, lora); cf. pallia, 1. 109. 11 N.; 14. 147. I strangula purpureis lucus vilosa tapetis; Beck. 2. 330 ff.
si fuerit sanus, coccina quid facient?
quid torus a Nilo, quid Sidone tinctus olenti?
ostendit stultas quid nisi morbus opes?
5 quid tibi cum medicis? dimitte Machaonas omnis:
vis fieri sanus? stragula sume mea.

18
Capto tuam, pudet heu, sed capto, Maxime, cenam,
tu captas aliam: iam sumus ergo pares.
Mane salutatum venio, tu diceris isse
ante salutatum: iam sumus ergo pares.
5 Sum comes ipse tuus tumidique anteambulo regis,

2. sanus, well; cf. 6. 84. 1–2
octophoro sanus portatur, Avite, Philippus. Hunc tu si sanum credis, Avite, juris; Iuv. 6. 235–236
tunc corpore sane advocat Archigenen (a physician) onerosaque pallia iactat. — coccina: the stragula;
2. 43. 8. — quid facient? = nil facient; they would not be seen at all by ordinary visitors to the house.
3. torus a Nilo: Damascus in Syria and Antinopolis in Egypt were famous for the manufacture of mattresses and pillows. —
Sidone = purpura, murice (metonymy). Tyre and Sidon were especially famous for purple dye; cf. 11. 1. 2 (liber) cultus Sidone non cotidiana (see on 3. 2. 10). So Tyros
is used in 2. 29. 3; 6. 11. 7. — olenti: Tyrian purple emitted a peculiar odor, which was especially pronounced in the case of the finer cloths, because these were repeatedly dipped in the dye; cf. 1. 49. 32
olidaeque vestes murice; 4. 4. 6 bis murice vellus inquinatum.
5. Machaonas = medicus; Machaon was a son of Aesculapius.
6. fieri sanus involves a play on the two senses of sanus, well and
rational.—stragula . . . mea: they are so mean that Zoilus would never be tempted to repeat his trick.
18. 'My condition as cliens is hard enough; I decline to be cliens to a cliens'. — Meter: § 48.
1. Capto ... cenam: the client hoped to be invited occasionally to a cena popularis (cf. 1. 20; 1. 43). M.
humorously classes himself with the legacy-hunters (2. 11; 2. 14) though his game is small. See
Marq. 204 ff.; Petr. 3 (adulatores) ... cenas divitum captant. — For the meter see § 54, b.
2. captas aliam: though a patronus to M. and others, Maximus was in turn a cliens to others above him; cf. 10. 10; Iuv. 1. 95–111; 3. 126–130. — ergo: M. and Iuv. are prone to this use of ergo; cf. e.g.
Iuv. 3. 104 non sumus ergo pares.
3. Mane salutatum: see 1. 70.
Introd.; 1. 55. 6 et matutinum portat ineptus "Have"; 4. 8. 1; Iuv. 5. 19–23; 3. 126–130; Hor. S. 1. 1. 9–10; Knapp A. J. P. 18. 329. —
diceris: sc. by the ostarius; cf. 2. 5. 5–8.
5. comes: it flattered the pride of the patron to have his clients
tu comes alterius: iam sumus ergo pares. 
Esse sat est servum, iam nolo vicarius esse: 
qui rex est, regem, Maxime, non habeat.

19
Felicem fieri credis me, Zoile, cena?
faciem cena, Zoile, deinde tua?
debet Aricino conviva recumbere clivo,
quem tua felicem, Zoile, cena facit.

20
Carmina Paulus emit, recitat sua carmina Paulus,
attend him to the forum, etc.; cf. 
9. 22. 10; Iuv. 7. 141–143; 10. 44–
46 hinc praecedentia longi agminis 
oficia et niveos ad frena Quirites 
defossa in locutos quos sportula facit 
amicos. Comes may, however, be 
used here of the single companion 
who walked on the left, or unprotected, 
side of the great man; cf. 
9. 100. 3 (me iubes) haerere tuo li-
teri, praecedere tellam.—tumidi...
regis: the patron was styled domi-
inus and rex (perhaps originally in 
this sense slang terms of the sermo 
familiaris); cf. 4. 40. 9 sermon est 
alium mihi quaerere regem; Iuv. 
1. 136 rex horum vacuis... toris tan-
tum ipse iacebit. In comedy rex is 
used of the patron of the parasites.
—anteambulo: for 8 see § 54, c.
7. sermon repeats the idea of 
tumidi... regis, 5; the anteambu-
lones proper were slaves.—vica-
rius: an under-slave controlled or 
owned by another slave (ordina-
rarius); cf. Hor. S. 2. 7. 79–80 sse 
vicarius est qui servo paret, uti mos 
vester ait, seu conservus; Beck. 2. 
133 ff.
8. non habeat: this form (in-
stead of ne habeat) is not uncom-
mon in Silver Latin, both in prose
and verse. Cf. note on nec, Lib. 
Spect. 1. 2; L. 1547.
19. See Introd. to 2. 11; 2. 16. 
— Meter: § 48.
2. deinde: freely, ‘further’,
‘nay, more’. Strictly, the sense is:
‘after holding the view suggested 
in 1’.
3–4. debet... facit: i.e. ‘he 
ought to turn beggar, for only a 
beggar would enjoy your dinner’.
—Aricino... clivo: beggars took 
advantage of the fact that vehicles 
found it hard to climb the ascent of 
the Via Appia near Aricia, sixteen 
miles south of Rome; many visit-
tors came to the shrine of Diana at 
Lake Nemi, three miles distant. 
Cf. 12. 32. 10 migrare clivum cre-
deres Aricinum; Iuv. 4. 116–118 
caecus adulato... dignus Aricinos 
qui mendicare ad axes blandaque 
devexae iactaret basia raedae.— 
conviva: pred. nom. — recum-
bere: ironical; the beggar, possi-
ibly feigning inability to walk, lies 
on the hill, as a guest lies on the 
lectus tricliniaris.
20. On Paulus’s title to his Car-
mina, Cf. 1. 29; 12. 47.—Meter: § 48.
1. Carmina... emit: i.e. 
he buys a copy of M.’s Carmina;
nam quod emas possis iure vocare tuum.

29

Rufe, vides illum subsellia prima terentem, cuius et hinc lucet sardonychata manus quaequ Tyron totiens epotavere lacernae et toga non tactas vincere iussa nives,

perhaps M. himself, perhaps his booksellers (see on i. 2. 7) sold it. See 2. 7. 2 N.; Fried. SG. 3. 460—461. — suae: they are legally, if not morally, his; cf. 6. 12. 1—2 iurat capillos esse quos emit suos Fabulla; numquid, Paule, peierat? Sen. Ben. 7. 6. 1.

29. The decay of the old families was the opportunity of the freedmen; see Fried. SG. i. 392 ff. Court favor and immense wealth gave them entrance to the best society. They were only too anxious to hide whatever might recall their former servile condition. If as slaves they had been branded in a conspicuous place, recourse was had to surgical aid to remove these marks (stigmata), or, if that failed, 'beauty plasters' (splenia, 9) were worn. The parvenu of this epigram was doubtless typical of the libertinus of the day, proud, forward, dressed in extremest fashion, and jealous of his rights. — Meter: § 48.

1. It would be possible to print 1—9 as a question. — subsellia prima: i.e. the place reserved for the highest class (senators). See 5. 14, with the notes. — terentem marks the uneasiness of one claiming privileges that did not belong to him, or else his desire to attract attention by frequent changes of attitude.

2. et hinc: i.e. 'even from where we are sitting'; freely, 'even at this distance'. M., who had the rights of an eques (§ 8), was prob. with Rufus in one of the fourteen rows back of the senatorial places in the orchestra, but well across the theater from the parvenu, wherever the latter may have been sitting. — sardonychata manus: great extravagance in rings was common; rings set with the sardonyx were at this time much esteemed. Sardonychatus seems to have originated in the sermo plebeius; see Cooper 320.

3. Tyron: see on 2. 16. 3. — totiens epotavere: for totiens see on olenti, 2. 16. 3. For the hyperbole in epotavere cf. Iuv. 10. 176 credimus... epota(esse)...flumina Medo prandente. — lacernae: sc. lucent. The lacerna was often worn over the toga, sometimes in place of it; when of a brilliant hue it relieved the plain white of the toga. The pl. may be pluralis maiestatis; perhaps, however, the man wore several lacernae. See Beck. 3. 218 ff.

4. toga... nives: the toga had to be worn on formal occasions (e.g. in the law courts, at the salutatio, in the theater and the circus) and good form required that it be kept white (see on i. 103. 5); cf. 5. 37. 6; Iuv. 10. 44—45 hinc praecedentia longi agminis officia et nives ad frena Quirites. For the discomfort incident to wearing the toga see on 3. 63. 10; 10. 47. 5. — non tactas
5 cuius olet toto pinguis coma Marcelliano et splendent volso bracchia trita pilo, non hesterna sedet lunata lingula planta, coccina non laesum pingit aluta pedem, et numerosa linunt stellantem splenia frontem.

10 Ignoras quid sit? splenia tolle: leges.

30 Mutua viginti sestertia forte rogabam,

... nives: cf. Ov. Pont. 2. 5. 37–38 tua pectora lacte et non calcata candidiora nive. See on 5.37.6; 12.82.7.

5 olet ... Marcelliano: perfume and pomade were much used by the dandy of M.'s time; cf. 6. 55.

—Marcelliano: sc. theatro. The ruins of the Theater of Marcellus stand at the southern end of the Campus Martius, between the Capitoline and the Tiber; see Schneider, Plate IX, 7. Note the synesisiz. See App.

6. volso ... pilo: the cause of splendent (cf. 2. 36. 2); pilo is collective singular. Removal of hair was sometimes effected by extraction (cf. 3. 63. 6; 9. 27. 4), but the use of depilatories was common.

7. non hesterna = hodierna, brand-new.—lunata ... planta: planta prop. = ‘foot’, then shoe(metonymy); cf. Sil. 6. 212 quadrupedem planta (= calceo) pediens. An ivory crescent was worn on the calceus patricius (see on 8); it rested on the ankle and so was called by the Greeks ἐπιφόρον. Since it served as an ornament and to mark the rank of the wearer, we may conclude that it was on the front of the shoe; see Marq. 589 ff. —lingula, shoe-latchet.

8. coccina ... aluta: M. seems to be thinking of the calceus patricius or mulleus, a shoe of red leather, which came up high at the back of the foot; it was provided with little hooks (malleoli), under or around which the black corrigiae (‘laces’) were wound. Cf. Marq. 589; Mommsen Staats. 3.888; Müller Die Tracht. d. R. 35 ff.; Smith D. of A. i. 334.—pingit = ornat, adorns, without pinching (non laesum pedem).—aluta: fine leather, prepared by being treated with alum, and dyed red (with coccum, the oak gall of the scarlet oak). See Smith D. of A. s.v. Coriarus.

9. numerosa ... frontem: so many are the beauty plasters on his face (he had been often branded; see Intro.) that his face reminds one of the starry firmament; his whole forehead is one daub (linunt).—splenia: cf. 8. 33. 22 talia lunata splenia fronte sedent; 10. 22. 1 cur spleniato saepe prodeam mento.

10. quid sit, what it means, i.e. why he. wears these plasters.—tolle: see on 1. 70. 3 quaeris iter?—leges: sc. FUR or FUG. (= fugitives).

30. ‘Advice is cheap—and unwelcome, when it is an excuse for meanness’.—Meter: § 48.

1. Mutua: pred.acc.; cf. 6. 20. 1 mutua te centum sestertia, Phoebe,
quae vel donanti non grave munus erat, quippe rogabatur felixque vetusque sodalis et cuius laxas arca flagellat opes.

5 Is mihi "Dives eris, si causas egeris" inquit. 
Quod peto da, Gai: non peto consilium.

36 Flectere te nolim, sed nec turbare capillos; splendida sit nolo, sordida nolo cutis; nec tibi mitrarum nec sit tibi barba reorum:

rogavi. The word is used especially of loans without interest. —
viginti sestertia = 20,000 sestertii. Distinguish sestertium and sester-
tius; the former is a sum of money (1000 sestertii), the latter a coin; see on 1. 103. 1; Harper's Latin Dictionary, s.v. sestertius, B, 3, c.

2. vel donanti, even if he were presenting it.

3. quippe = nam, enim. — ro-
gabatur, etc., the man to whom I was appealing was, etc. See App.

4. arca: see on 1. 76. 5.—laxas . . . opes: the chest is so full that when one tries to shut down the cover it 'flogs' the coins; cf. 5. 13. 6; 3. 41. 2 ex opibus tantis quas gravis arca premit; Stat. Silv. 2. 2. 150—151 non tibi sepositas infelix stran-
gulat arca divitias. Laxas = roomy, spreading, and so ample; the vs. = 'whose wealth is so ample that (the cover of) his strong box fairly beats it'.

5. si causas egeris: cf. 1. 17. 1—2 cognit me Titus actitare causas et dicit mihi saepe "Magna res est"; 1. 76. 11—12.


36. 'True manliness is not so much a matter of clothes and body as of soul and spirit'. — Meter: § 48.

1. Flectere, curl, with pecten or calamistrum; 'I would not have you be a woman or a dandy'. Cf. 3. 63. 3; Spart. Had. 26 statura fuit procerus, forma complut, flexo ad pectinem capillo. — nolim: con-
trast nolo, 2; M. becomes more emphatic as he goes along. — nec, also . . . not. There is a fusion of nec flectere te nec turbare velim and (aut) flectere te aut turbare nolim. — turbare capillos: i.e. in order to look like a rustic or a man of the olden time. Cf. Hor. C. 1. 12. 41 incomptis Curium capillos; Ov. A. A. 2. 169 me memini iratum do-
minae turbasse capillos.

2. splendida: cf. 2. 29. 6.— nolō . . . nolō: on the quantity see § 54, b. — sordida: i.e. neglected.

3. nec . . . nec: see on Lib. Spect. 1. 2. — mitrarum: prop. 'turbans', 'headbands', used by Orientalis, women, effeminate men, and the emasculated priests of Cy-
bele (Galli); here the word denotes those who wear the mitra, persons who, like the Galli, had naturally little or no beard, or who, like the dandies, used depilatories (see on 2. 29. 6) and affected such marks of effeminacy as the mitra. See
nolo virum nimium, Pannyche, nolo parum.

5 Nunc sunt crura pilis et sunt tibi pectora saetis
horrida, sed mens est, Pannyche, volsa tibi.

38

Quid mihi reddat ager quaeiris, Line, Nomentanus?
Hoc mihi reddit ager: te, Line, non video.

41

"Ride si sapis, o puella, ride"

Paelignus, puto, dixerat poeta:

sed non dixerat omnibus puellis.

Verum ut dixerit omnibus puellis,

5 non dixit tibi: tu puella non es,
et tres sunt tibi, Maximina, dentes,
sed plane piceique buxeique.
Quare si speculo mihiqve credis,
deves non aliter timere risum
quam ventum Spanius manumque Priscus,
quam cretata timet Fabulla nimbum,
cerussata timet Sabella solem.
Voltus inde tu magis severos
quam coniunx Priami nurusque maior.

Mimos ridiculi Philistionis
et convivia nequiora vita
et quidquid lepida procacite
laxat perspicuo labella risu.

Te maestae decet adsidere matri
20. Iugentique virum pium ve
tre
cm et tantum tragicis vacare Musis.
At tu iudicium secuta nostrum
plora, si sapis, o puella, plora.

43

Kouva φιλων haec sunt, haec sunt tua, Candide, kouva,
quae tu magnilocus nocte dieque sonas:
te Lacedaemonio velat toga lota Galaeso
vel quam seposito de grege Parma dedit,
at me, quae passa est furias et cornua tauri,
noluerit dici quam pila prima suam.

refer to your (intended) benevo-

lence'.

3. Lacedaemonio ... Ga-
laeso: the river Galaesus flowed
into the Gulf of Tarentum; its wa-
ters, in which sheep were washed,
were supposed to contribute to the
fineness of the fleece; cf. 12. 63. 3
(Corbuba) albi quae superas oves
Galaesi; 4. 28. 3 et latam tepido
togam Galaeso; and esp. Hor. C.
2. 6. 10–12; Blümner 122; Beck.
3. 281 ff. Tarentum was said to
have been colonized from Sparta,
by Phalanthus; cf. 5. 37. 2.

4. seposito, select, i.e. kept
apart from common stock.—
Parma: wool produced by the
flocks of Parma in Gallia Cisal-
pina was highly esteemed; cf. 5.
13. 8; 14. 155. 1–2 vellervibus pri-
nis Apulia, Parma secundis no-
bilis; Altinum tertia laudat ovis.
See Blümner 99.

5–6. me: sc. toga velat.— quae
... tauri: hyperbolical; M.'s toga
is as torn as a pila (6) tossed by a
bull. For this pila see on 2.14.18;
Fried. SG. 2. 404.— prima: the
animal would be apt to handle this
more roughly than those exposed
Misit Agenoreas Cadmi tibi terra lacernas:
non vendes nummis coccina nostra tribus.
Tu Libycos Indis suspendis dentibus orbes,
fulcitur testa fagina mensa mihi.
Inmodici tibi flava tegunt chrysendeta mulli:
concolor in nostra, cammare, lance rubes.
Grex tuus Iliaco poterat certare cinaedo,
to him after he had somewhat spent his rage.

7. Agenoreas, Phoenician (Tyrian); Agenor was king of Phoenicia and father of Cadmus. Cadmus founded Thebes. Cf. 10. 17. 7. — lacernas: see 2. 29. 3.
8. coccina: garments dyed with cocca; M.'s garments are inferior both in texture and in dye. See 2. 29. 8.
9. Libycos ... orbes: round tables of citrus-wood or maple (mensae citreæ, mensae acernæ) were at this time more fashionable than the old rectangular mensæ. The largest and most beautifully marked (made of the tubers and roots of the citrus) came from the Mt. Atlas region of Mauretania. Cicero gave 500,000 sestertii for one; the price rose as high as 1,400,000 sestertii; see Plin. N. H. 13. 92; Fried. S. G. 3. 113 ff.; Marq. 306 ff. Cf. Luc. 10. 144–145 dentibus hic niveis sectos Atlantide silva imposuere orbes. — Indis ... dentibus: see on Indico ... cernu, 1. 72. 4. — suspendis: the slabs forming such tables rested sometimes on a single column of ivory (monopodium), sometimes on three or four ivory tusks which served as legs; cf. 9. 22. 5; 10. 98. 6 (vis spectem) aut citrum vetus Indicosque dentes?
10. fulcitur testa: M. has but one table; contrast the pl. in 9. This, because of a broken leg, is propped up by a piece of earthenware. Cf. Ov. M. 8. 661–662 mensae sed erat pes tertius impar: testa parem fecit. Perhaps, however, M. means that for him an earthenware vessel served as monopodium!
11. Inmodici ... mulli: the mullet was a great delicacy, and, when it grew to more than normal size (Plin. N. H. 9. 64 binas ... libras ponderis raro admodum exsuperant) brought enormous prices (from 5000 to 8000 sestertii); cf. Beck. 3. 332. The mulli served to Candidus completely cover the dish. Cf. 10. 31. 1–4; 3. 45. 5; Iuv. 4. 15–16 mullum sex milibus emit, aequantem sane paribus sestertia libris. — flava ... chrysendeta: silver plate inlaid with gold or having gold edges (cf. χρυσεπτερος). Cf. 11. 29. 7 accipe vina, domum, pueros, chrysendeta, mensas; 14. 97. The huge red mullets are served on a white and yellow dish.
12. concolor: i.e. of like color with the lanx, which was prob. made of red earthenware. — cammare, crab, a mean dish; in Iuv. 5. 84–92 the client gets a cammarus, the dominus a mullet.
13. Grex: often of a band of slaves; here of the table attendants; cf. 8. 50. 18. — Iliaco ... cinaedo: Trojan Ganymedes, who
M. Valerii Martialis [2. 43. 14]

at mihi succurrit pro Ganymede manus.

15 Ex opibus tantis veteri fidoque sodali
das nihil et dicis, Candide, κοινά φίλων?

57

Hic quem videtis gressibus vagis lentum,
amethystinatus media qui secat Saepta,
quem non lacernis Publius meus vincit,
non ipse Cordus alpha paenulorum,
quem grex togatus sequitur et capillatus
recensque sella linteisque lorisque,

supplanted Hebe as Jupiter’s cup-bearer; cf. 3. 39. I Iliaco similem puerum . . . ministro.

14. mihi . . . manus: ‘my own hand serves as my Ganymedes’; cf. Iuv. 5. 52–60.

15. sodali: more than clienti; see on 1. 15. 1; cf. 2. 30. 3.

16. et = et tamen.

57. On a man who, though he was really poor, sacrificed everything to make an appearance. He may be a dinner-hunter (see 2. 11; 2. 14) who, having failed to get an invitation, must raise the wind at a pawnshop. — Meter: § 52.

1. quem . . . lentum, whom you see moving slowly about with aimless footsteps.

2. amethystinatus: his costly lacerna was of amethyst hue (violet-blue or purple); cf. 1. 96. 6–7 qui coccinatos non putat viros esse amethystinasque mulierum vocat vestes; Iuv. 7. 136. See on Tyrannitha, 1. 53. 5; Marq. 508. For the adj. itself see Cooper § 34; cf. coccinatos, 1. 96. 6.—media . . . Saepta: see on 2. 14.

5. — secat perhaps suggests difficulty or slowness of movement because of the press. But cf. the familiar secare viam, τέμνειν ὄδον.

4. Cordus: cf. 5. 26. 1; 5. 23.

8. He is perhaps the man whom Juvenal mentions in 1. 2; 3. 208.—alpha paenulorum: Cordus was ‘A No. 1’ among the exquisites whose specialty was the paenula (see on 1. 103. 5). The Greeks used the letters of the alphabet instead of numbers; hence alpha = primus.

5. grex togatus: i.e. the company of clients, attired in togas (see on 2. 29. 4). Grex is frequently used with a certain tinge of contempt for the clients, as for slaves and actors; cf. 2. 43. 13 n.; Iuv. 1. 46–47 cum populi gregibus comitum præmit hic spoliator pupilli. See Fried. SG. 1. 379 ff. — capillatus (grex): young slaves (pages), whose hair, by fashion’s decree, was allowed to grow long; cf. Petr. 70 pueri capillati attulerunt unguentum in argentea pelve.

6. recens: freshly upholstered with brand-new curtains (vela; cf. linteis) and straps; by the straps the litter (lectica, sella) hung from the carrying poles (asses). Sedan chairs are repeatedly mentioned in the literature of the Empire; see Beck. 3. 6 ff.; Marq. 736 ff.
oppigneravit modo modo ad Cladi mensam
vix octo nummis anulum, unde cenaret.

58
Pexatus pulchre rides mea, Zoile, trita.
Sunt haec trita quidem, Zoile, sed mea sunt.

66
Unus de toto peccaverat orbe comarum
anulus, incerta non bene fixus acu.
Hoc facinus Lalage speculo, quo viderat, ulta est,
et ecendid saevis icta Plecusa comis.

7 oppigneravit, pledged, pawned.
8 vix ... nummis, for barely eight sesterces; is surely hyperbolical; M. is seeking to emphasize how meanly the man lives when removed from the public eye.

58 Cf. 2. 16; 2. 19.— Meter: § 48.
1. Pexatus: Zoilus wears a toga pexa, i.e. a toga with nap carefully combed; M.'s toga is trita, 'smooth from long use', 'threadbare'; cf. 2. 44.1 emi seu puerum togamve pexam; Hor. Ep. 1. 1. 95–96 si forte subucula pexae trita subest tunicae ... rides. On the word pexatus see Cooper § 34.
2. quidem, yes, I grant you; quidem is often thus used, at all periods, both in prose and verse, to make a concession which is at once offset by a phrase with sed, tamen, or autem.— sed mea sunt: Zoilus did not pay his tailor. — On the pentameter ending see § 48, b.
66. The condition of the slave, hard enough at best, was aggravated when a slave-girl was unfortunate enough to be lady's maid to a high-strung, fastidious beauty. See Fried. SG. 1. 480; Beck. 2. 173 ff. Cf. Iuv. 6. 487–496; Ov. A. A. 3. 239–242.— Meter: § 48.
1–2. Unus ... anulus: the elaborate styles of hair-dressing fashionable under the Empire are attested by works of art and literary evidence; see e.g. Tert. De Cultu Fem. 2. 7. Lalage's hair was done up in a high ball-shaped mass (orbis: cf. Iuv. 6. 496), composed of separate ringlets (anuli) kept in place by hair-pins or bodkins (acus cri- nales). — Unus, only one, which could presumably be replaced quickly. — peccaverat: hyperbolical; the curl shares the slave's guilt (facinus, 3).
3. Lalage: Hor. C. 1. 22. 23 had used this name; cf. λαλαγή, 'prattle', 'babbling'. — speculo: of metal (see on 2. 41.8) and so no mean weapon. — quo viderat: in works of art the Roman woman is sometimes represented as holding in her hand a mirror in which she is watching the operations of her hair-dresser. See App. — viderat: sc. facinus.
4. saevis ... comis: for case see on templo, Lib. Spect. 1. 3.
5 Desine iam, Lalage, tristes ornare capillos, tangat et insanum nulla puella caput. 
Hoc salamandra notet vel saeva novacula nudet, ut digna speculo fiat imago tua.

69

Invitum cenare foris te, Classice, dicis: 
si non mentiris, Classice, dispeream.
Ipse quoque ad cenam gaudebat Apicus ire: 
cum cenaret, erat tristior ille, domi.

5 Si tamen invitus vadis, cur, Classice, vadis?
“Cogor” ais: verum est; cogitur et Selius. 
En rogat ad cenam Melior te, Classice, rectam.

_Saevis_ is a transferred epithet; cf. _peceverat_ t. N.; _tristes...capillos, 5._
— _Pleusa_: the slave hair-dresser (_ornatrix_); cf. _Ov._ A. A. 3. 239.
With the name cf. _plecto, πλέκω._

eiusdem (i.e. the salamandra) sanie... quacumque parte corporis humani consistat tota defluent pilis; 
Petr. 107 quae salamandra supercilium tua exsuscit? — _notet_, mark, brand, and so disgrace, by making 
hideous (i.e. bald); see on I. 3. 10.

8. _ut...tua_: ‘that your image may be as savage as the mirror itself’; see 3–4. — _digna_: the final syllable is lengthened by the two 
consonants at the beginning of the next word; cf. _Romana_, 5. 69. 3.
See A. 603, f., N. 1; GL. 703, Rem. 1; 
L. Müller, De Re Metrica, 390.

60. ‘Classicus is another Selius’. Cf. 2. 11. — _Meter_: § 48.

2. _si non...dispeream_: see on 2. 5. 1; cf. _Hor._ S. 1. 9. 47–48
_dispeream_ ni summosses omnis; 
Catull. 92. 2.

3. _Apicus_: in the early Empire 
M. Gavius Apicus became prover-
bial for all extravagances relating to 
the culinary art; cf. e.g. _Iuv._ 11. 
2–3; 4. 22–23; _Plin._ N. H. 10. 133.
Even in the fourth century Aelius 
Lampridius wrote that Elagabalus 
comedit saepius ad imitationem 
Apicii, and cenas vero et Vitellii et 
Apicii vicit. Many stories were 
current of him. See Fried. SG. 
3. 18; _Sen._ Ep. 95. 42; _Otto s.v._ 
_Apicus._

4. _tristior_, rather dismal.

6. _Cogor_: by the demands of 
etiquette or friendship. — _cogitur_: 
by hunger or meanness; a play on 
words. Cf. _Ter._ And. 658 _scio_: tu 
coactus tua voluntate es.

7. _cenam...rectam_: a regular, 
formal dinner; cf. 7. 20. 2 (Santra) _rectam vocatus cum cucurrit ad cenam_; 8. 49. 10 _promissa 
est nobis sportula, recta data est_; 
_Suet._ Dom. 7 _sportulas publicas 
sustulit, revocata rectarum cena-
rurum consuetudine_; _Beck._ 2. 204. — _Melior_: Aedius Melior, a friend 
of M. and Statius, apparently fa-
mous for elegance of life and as a 
litterateur; cf. § 20; _Stat._ Silv. 2. 3; 
and the dedication of Book II.
Grandia verba ubi sunt? si vir es, ecce, nega.

71


77

Cosconi, qui longa putas epigrammata nostra, utilis unguendis axibus esse potes. Hac tu credideris longum ratione colossōn et puerum Bruti dixeris esse brevem.

8. si vir es: cf Ov. F. 6. 594
si vir es, i, dicas exige dotis opes! Hor. Epod. 15. 12 si quid in Flacco vīri est. — nega: cf. Iuv. 14. 134 invitātus ad haec alīquī de ponte (i.e. a beggar) negabīt.

71. On one who, though he praised M., was really jealous of the poet. — Meter: § 48.

1. Candidius, more sincere, fairer; ironical. Contrast niger, ‘spiteful’.
— nihil: see on 1. 10. 3.
— Notavi: sc. candorem tuum, out of candidiūs . . . te. For notare = animadvertere cf. 5. 49. 7; Petr., very often, e.g. 29 notavi etiam in porticu gregem cursorum. It is possible also to put a comma after notavi, and then to regard 1–3 as paratactically, for notavi, si . . . lego, protinus aut Marsi te recitare aut scripta Catulli.

2. lego: evidently not at a formal recitatio, but at a dinner or the like.


4. Hoc . . . das, are you in acting thus doing me a favor? — tanquam . . . legas is subordinate to the ut-clause in 5.

6. ‘If you honestly wish me to shine by contrast, read your own distichs’.


1. Cosconi: a Cosconius is ironically praised in 3. 60.

2. utilis . . . potes: i.e. ‘you are a failure as a critic of literature; your proper sphere is menial work in a stable’. The expression has a proverbial ring; cf. Otto s.v. Axis.

3. ratione, theory, principle, canon.—colossōn: see 1. 70. 7–8 N.

4. puerum Bruti: a statue of a boy by Strongylion, greatly admired by Brutus the Tyrannicide; cf. 9. 50. 5; 14. 171; Plin. N. H. 34. 82.
5 Disce quod ignoras: Marsi doctique Pedonis saepe duplex unum pagina tractat opus.
Non sunt longa quibus nihil est quod demere possis, sed tu, Cosconi, disticha longa facis.

80
Hostem cum fugeret, se Fannius ipse peremit:
hic, rogo, non furor est, ne moriare, mori?

88
Nil recitas et vis, Mamerce, poeta videri.
Quidquid vis esto, dummodo nil recites.

90
Quintiliane, vagae moderator summe iuventae,

8. tu . . . facis: i.e. 'compared with the two pages of Marsus and Pedo your two verses are tedious'.
1. et, and yet, i.e. without running the gauntlet of public criticism.
2. 'The public will put up with any claim on your part, provided you do not inflict yourself upon it'.
90. A reply to a rebuke by Quintilian; Quintilian had said, 'Why waste your time on verses?' — Meter: §48.
1. Quintiliane: M. Fabius Quintilianus, the most famous rhetorician of his time (about 35–97), author of the Institutio Oratoria.
gloria Romanae, Quintiliane, togae,
vivere quod propero pauper nec inutilis annis,
da veniam: properat vivere nemo satis.

5 Differat hoc patrios optat qui vincere census
atriaque inmodicis artat imaginibus.
Me focus et nigros non indignantia fumos
tecta iuvant et fons vivus et herba rudis.

His birthplace, Calagurris, in Hispania Tarraconensis, was not far from Bilbilis; he was doubtless intimate enough with M. to justify him in rebuking the poet for idleness or fast living.—vagae...iuentae: the rising generation, which distinguished itself by excess in living as well as by a false literary style. Vagus here = unstable; in 4. 14. 7 it is used of the freedom of the Saturnalia.—moderator summe: for over twenty years Quintilian waged vigorous combat with the tendency of his age to false and meretricious style, esp. with Seneca; cf. Quint. 10. 1. 125 ff. Summe may allude to the illustrious character of Quintilian's cli- entage; Pliny the Younger and children of the imperial house were among his pupils, perhaps also Tacitus.

2. gloria...toga: either 'first among civilized' or 'glory of the Roman bar'. Quintilian practiced as a lawyer, though he was better known as a teacher. Togati often =advocati (see on 2. 29. 4). Cf. Aus. Commemoratio Professorum 1. 2 aller rhetoricae Quintiliane
togae.

3-4. vivere...vivere: cf. I. 15. 4, IN.; I. 103. 12.—pauper...annis: 'though poor (and so having reason to work) and not yet disabled by years (and so with power to work if I would).'

5. hoc: enjoyment, vita, as understood by M.—census, property; prop. 'ratings'.

6. atria...imaginibus: cf. 5. 20. 5-7. The atrium had become a show-place, crowded frequently not with the wax imaginæ of real ancestors, for rich men when libertini had no maiores, but with counterfeit presentments of almost anybody whose image the owner of a fine house chose to set up. See Beck. 1. 37.—artat, crowds, crams; prop. 'narrow', 'contracts'; the crowding of many objects into a given space seems to contract that space.

7. Me: 'I, whose wants are simple, can afford to enjoy life'. Cf. 10. 47 throughout.—focus: a real hearth in the old-fashioned atrium of M.'s house; this is clear from the allusion to the smoke; because of the fine marbles and paneled ceilings fires on a true hearth were unknown in the atria of the rich.

8. fons vivus: a spring of natural water, as distinct from water brought into a house by pipes. M. is perhaps thinking of his Nomentanum (§ 10) with its plain house and natural charms, though elsewhere (9. 18) he declares that this estate was none too well supplied with water. —rudis: uncultivated, natural; cf. Iuv. 3. 18-20.
Sit mihi verna satur, sit non doctissima coniunx,

9. verna satur: 'all I ask is a single house-born slave, who, because he is well fed, is not likely to run away'; cf. 3. 58. 22, 43-44; Paulus Nolanus C. 4. 15 verna satur ... morigera coniunx. — non doctissima coniunx: if M. is to have a wife at all, she is not to be a high-strung, fashionable dame, nor is she to be a blue-stockling; cf. II. 19. 1 quaeris cur nolim te ducere, Galla? Diserta es; Iuv. 6. 434-456; Fried. SG. I. 492 ff.

10. 'I want a life of peace, by day and night'. M. evidently liked to sleep; cf. 9. 68. 9-10; 10. 47. 9-11. — sine lite dies: cf. 5. 20. 6;

10. 47. 5. — Note carefully the metrical treatment of sit in these two verses. When a word is repeated in the same verse or in adjacent verses in the same or in similar forms the Roman poets incline to vary the metrical treatment (cf. § 54, b), unless some special purpose (rhetorical or logical emphasis, assonance, or the like) is to be won by repeating the word with the same metrical treatment. Here we have variation in 9, identity in 10; proper emphasis is thus given to sit, the important word of the prayer ('let me have', etc.).
LIBER III

2

Cuius vis fieri, libelle, munus?
festina tibi vindicem parare,
ne nigram cito raptus in culinam
cordylas madida tegas papyro
vel turis piperisve sis cucullus.
Faustini fugis in sinum? sapisti.
Cedro nunc licet ambules perunctus

2. For the author's address to his book cf. e.g. 1. 3, with notes; 2. 1; Ov. Tr. 1. 1; Stat. Silv. 4. 4.

1. Cuius... munus = cui vis, libelle, donari? Cf. Catull. 1. 1 cui dono lepidium novum libellum?

— munus, gift, but with the further suggestion that reception of the book would impose an obligation to defend it from criticism.

2. vindicem = patronum, defensorem; cf. 1. 53. 11.

3-5. ne... cucullus: 'unless you have some patron to sound your praises you will soon become waste paper for cooks and grocers'.

— nigram: sooty, grimy. — cordylas, tunny-fries, which were salted and smoked. After the cordyla was a year old, it was known as a thynnus.

— madida... papyro involves juxtaposition of effect and cause, 'wrap till your leaves are all wet'. For this use of scrolls cf. 4. 86. 8-10; 3. 50. 9-10; 13. 1. 1-3; Hor. Ep. 2. 1. 269-270; Pers. 1. 42-43 cedro digna... nec scombros mentuentia carmina nec tus. — papyro: parchment had not yet come into general use for books. — cucullus: here a conical bag or screw, of paper, resembling more or less the pointed cowl or hood (see on 1. 53. 4-5); such screws' grocers extemporized out of wrapping-paper before ready-made bags came into use.

6. Faustini: cf. 1. 25. M. mentions him often, and sent to him Book IV (see 4. 10). He was apparently rich; his villas are mentioned in 3. 58; 4. 57. The poet may intend some of these presentation copies as a polite hint to his friends to remember him substantially. — in sinum: i.e. for protection, as if Faustinus were a second Maecenas; cf. 1. 15. 10 N.; 3. 5. 7-8 est illi conjunx quae te manibus simulque excipiet. — sapisti: cf. 1. 117. 18 N.; 9. 10. 1-2.

7-11. For the papyrus roll see on 1. 53. 11; 1. 66. 10-11.

7. Cedro... perunctus: cf. 5. 6. 14-15; 14. 37, with notes; Pers. 1. 42, cited on 4 (the scholiast there says: mos apud veteres erat ut
et frontis gemino decens honore
pictis luxurieris umbilicis,
et te purpura delicata velet,
et coco rubeat superbus index.
Illo vindice nec Probum timeto.

4
Romam vade, liber: si, veneris unde, requiret,
Aemiliae dices de regione viae.
Si quibis in terris, qua simus in urbe, rogabit,
Corneli referas me licet esse Foro.
5 Cur absim, quaeret, breviter tu multa fatere:
“Non poterat vanae taedia ferre togae”.

chartae, in quibus nobilia carmina scribantur, oleo cedrino inungentur, quod et dui durabiles faceret et a\ningente conserverat; Ov. Tr. 3. 1. 13; Hor. A. P. 331-332 speramus carminis fingi posse linenda cedro et levi
servanda cupresso? — ambules: the book is now a traveler; in 1. 3. 11 it was a bird.
8. frontis ... honore: cf. Ov. Tr. 1. 1. 11 nec frangi geminae poli
antur pumice frontes; 1. 66. 10-11 N. Frontis is gen. sing.; the thought might be more simply expressed by
frontibus (duobus) decens ornatus.
10. purpura: the color of the parchment cover of the book.
11. coco ... index: cf. 1. 53. 11 N.; Ov. Tr. 1. 1. 7 nec titulus
minio nec cedro charta notetur; Catull. 22. 7; Tib. 3. 1. 9.
12. nec Probum = ne Probum guidem; see on 1. 109. 20. M. Va
erius Probus of Berytus was the most distinguished critic of his
time; see Rhein. Mus. 26. 488; 27. 63. Contrary to the usual custom of
the grammarians he does not seem to have been a teacher. M.’s
language implies that Probus was still alive.
4. For the general theme, the meager returns of a literary life, cf. 1. 76; 5. 56. For M.’s sojourn at
Forum Corneli see § 12. — Meter: § 48.
1. Romam vade: cf. Ov. Tr. 1. 1. 15-19 vade, liber, verbisque
meis loca grata saluta ... si quis
qui quid aegam forte requirat erit,
vivere me dices. — requiret: sc. Rama as subject.
2. Aemiliae ... viae: i.e. the
region traversed by the Via Aemilia.
This road ran from Ariminum on the
Adriatic via Placentia, Bon
tia, and Forum Corneli (modern
Imola). It was a continuation of
the Via Flaminia.
4. referas, reply.—Foro: abl.;
Corneli ... Foro is clearer than
Corneli Fori (loc.) would have been.
5. quaeret: see on 1. 70. 3;
1. 79. 2; cf. 3. 46. 5.
6. vanae: because it brings no
substantial returns. — taedia ...
togae: the nuisance of the daily
salutatio; cf. note on 2. 29. 4.
“Quando venit?” dicet: tu respondeto: “Poeta exierat: veniet, cum citharoedus erit”.

7
Centum miselli iam valete quadrantes, anteambulonis congiarium lassi, quos dividebat balneator elixus.

8. citharoedus (κιθαρύθδος): a player on the cithara or lyre, who added a vocal accompaniment. Popular musicians made vast fortunes. Cf. M.’s advice about a boy’s education, 5. 56; Iuv. 7. 175–177; Fried. SG. 3. 354; 3. 359 ff.

7. M. complains because a dinner is now given in place of the money sportula. Under the Empire the patron was expected to repay his clients by a dole of food or of money known as a sportula. In theory the sportula was a basket of victuals given in lieu of the old-fashioned invitation to a cena recta (2. 69. 7); when clients became numerous such a cena was seldom given. The money dole was 100 quadrantes = 25 asses = 6½ sestertii. Under Domitian, however, the cena recta was again in fashion; see Suet. Dom. 7. Meaning and false economy, however, characterized the new order of things, to judge from the cheap menu and the poor service that marked such cena rectae; cf 1. 20. 1; 3. 60. 1. A daily cena would not enable the client to shift for himself as the dole in hard cash did (see 3. 14; 3. 30. 1–4 sportula nulla datur; gratis conviva recumbis: dic mihi, quid Romae, Gargiliane, facis? unde tibi togula est et fuscae pensio cellae? unde datur quadrans? unde vir ex Chiones?). In a word, many of the clients could not live without the 100 quadrantes. The new arrangement did not last long, for there is no reference to it beyond this book; in Book IV the money dole is mentioned.—Meter: § 52. 1. Centum... quadrantes: cf. 6. 88. 3–4; Iuv. 1. 120–121 densissimam centum quadrantes lectica petit.

2. anteambulonis... lassi: see on 2. 18. 5; 10. 74. 3.—congiarium: prop. a gift of the measure of a congius (see on quin uncines... peractos, 1. 27. 2); here = prae mium, merces. The word is really an adj.; sc. denum.—lassi: i.e. tired out by forcing a passage for the lectica or sella of his patron. The clients attended their patron from early morning till he reached his home or the bath after business hours. Cf. 3. 36. 3–6 horridus ut primo semper te mane salutem per mediumque trahat me tua sella lutum, lassus ut in thermas decumam vel serius hora te sequar Agrippae; 10. 70. 13–14; Iuv. 1. 132–134.

3. quos... elixus: a difficult passage; balneator is variously interpreted. There was no uniform practice concerning the time and place of paying the sportula. Here, we may suppose, the distribution was made at some bathing establishment. It must have been in many cases convenient for the patron to pay off his clients before he bathed, that he might bathe at leisure and be rid of them for the
Quid cogitatis, o fames amicorum?

*nihil stropharum est: iam salarium dandum est*.

**12**

Unguentum, fateor, bonum dedisti
convivis here, sed nihil scidisti.
Res salsa est bene olere et esurire:
qui non cenat et unguitur, Fabulle,

hic vere mihi mortuus videtur.

day. The *balneator* is one of the
slaves of the patron who came to
the *thermae* to serve him in the
bath and to act as *dispensator* (Fried.)—elixus, *parboiled*, in the
heated *thermae*. The word
suggests also the discomfort of the
clients, and so reënforces *miselli*, 1, *lassi*, 2.

4. Quid cogitatis: addressed
to the clients at the bath. — *fames
amicorum* = *familici amici* (Fried.); cf. 3. 14. 1.

5. *regis*: see on 2. 18. 5.

6. *Nihil ... est*: the answer to
4; 'we can see through that', 'no
slippery trick here'; a figure bor-
rowed from the *palaestra*, where
the wrestlers smeared their naked
bodies with oil. Cf. *στρωφη* a twist,
a sudden turn by a wrestler to de-
ceive his antagonist, generally used
in the plural. — *salarium ... est*: the point lies in the humorous
suggestion of what was altogether
beyond expectation of realization.
— *salarium*, pension, fixed annual
salary.

**12.** 'Dinner-guests, who are
richly anointed but get nothing to
eat, are like dead folk'. The host
here seems to have been ambitious
to distinguish himself, but in a
wrong way, as if a modern host
were to lavish money on flowers,
but set a mean table. See 1. 20. Introd. — Meter: § 49.

1. Unguentum: perfumes and
flowers belonged to the *comissatio*;
see Beck. 3. 451. Cf. 10. 20. 18–
20; Hor. C. 2. 11. 13–17; Iuv. 11.
120 ff. — *fateor*: this verb is often
used paratactically in M.; cf. e.g. 5.
13. 1.

2. nihil scidisti: cf. 1. 43. 11.
— *scidisti* = *carpsisti*; *scissor* =
'carver', as e.g. in Petr. 36. We
have here a hyperbole, or, as some
old editors think, the *piece de résis-
tance* of the dinner was a mere
show-piece.

Catull. 12. 4–5 (to one who stole
the *mappae* of fellow-guests) hoc
salsum esse putas? fugit te, inepte! 
quamvis sordida res ei invenusta
est.

4. Fabulle: cf. 11. 35.

5. *mortuus videtur*: on the
extravagant use of perfumes at
funerals see Fried. SG. 3. 127; cf.
Iuv. 4. 108–109 et matutino sudans
Crispinus amomo quantum vix re-
dolent duo funera. The poet may
further hint that Fabullus's feast
might make a decent *silicernium*
or *epulum funebre* but not a dinner
for living men. Indeed Iuv. 5. 85
Romam petebat esuritor Tuccius profectus ex Hispania; occurrit illi sportularum fabula: a ponte rediit Mulvio.

Plus credit nemo tota quam Cordus in urbe. "Cum sit tam pauper, quomodo?" Caecus amat.

Perfrixisse tuas questa est praefatio fauces: cum te excusaris, Maxime, quid recitas?

so characterizes such a dinner: _postulat inqua_ ferais cena patella.

14. Cf. 3. 7, with notes. Spain contributed its share to the steady movement of provincials into Rome; see § 1. — Meter: §§ 50–51.

1–2. Romam . . . Hispania: both emphatic by position. — _esuritor_: from the _sermo plebeius_; see Cooper § 17.

4. _ponte_ . . . Mulvio: several miles north of Rome; by it the Via Flaminia, the great northern road from Rome to Ariminum, crossed the Tiber; cf. Cic. Cat. 3. 2. 5–6. See also on 3. 4. 4.


1. _credit_: M. plays on various meanings of _credere_: ‘give credit’, ‘trust in a financial way’, ‘confide (trust) in one’. — _Cordus_: perhaps the Cordus of 2. 57.

2. _quomodo_: sc. _plus credit_ . . . _urbe_ (cf. 1). We may also supply _decis_ (sc. _istud_), a colloquial usage seen e.g. in Roman comedy, as in colloquial Greek and familiar English. — _Caecus amat_, he’s blindly in love, he loves with his eyes shut, for the charms in which Cordus believes are imaginary. Cf. 8. 51. 1–2 _formosam sane, sed caecus diligit Asper; plus ergo, ut res est, quam videt Asper amat_; Hor. S. 1. 3. 38–40 _amatorem . . . amicae turpia decipiant caecum vitia aut etiam ipsa haec delectant._

18. A jeer at the excuses of a _recitator_. Cf. 4. 41; 6. 41.— Meter: § 48.

1. _Perfrixisse_ . . . _fauces_: the _recitatio_ made a great demand upon the throat; see Pers. 1. 13–18; Fried. SG. 3. 421. — _praefatio_: M. hints that Maximus was lying to win the indulgence of the audience. Cf. Tac. D. 20 _quius nunc feret oratores de infirmitate valetudinis suae praefantem? qualia sunt omnia fere principia Corvini._

2. _cum te excusaris_: a pun; _excusare_ = (1) ‘plead a thing as an excuse’ (cf. 1. 70. 17), (2) ‘excuse a person from a task’.
Dederas, Apici, bis trecenties ventri, sed adhuc supererat centies tibi laxum. Hoc tu gravatus, ut famem et sitim ferres, summa venenum potione perduxiti.

Nihil est, Apici, tibi gulosius factum.

Si temperari balneum cupis fervens, Faustine, quod vix Iulianus intraret, roga lavetur rhetorem Sabineium: Neronianas hic refrigerat thermas.


1. bis trecenties = sessenties centena milia sestertium, 60,000,-000 sestertii; see on 1. 103. 1. M. is prob. speaking in round numbers; see on 1. 43. 1.

2. centies ... laxum: a full 10,000,000 sestertii; cf. laxas ... opes, 2. 30. 4 N.

3. Hoc: i.e. the sum left to you; ablative. — famem et sitim: anything less than downright profusion was to Apicius only another name for slow starvation. — ferres = auferres, get rid of, by rendering impossible; see on pone, 1. 4. 2. But the rendering 'bear', 'endure', gives still better point. If ferre is read (see App.), hoc is acc.; render 'loath to endure this as but (ut) starvation and thirst'; gravari with inf. occurs in Cicero and Caesar.

4. summa = ultima, suprema (see on 1. 109. 17), as well as greatest; this potio was his greatest distinction. — perduxti = epotasti, quaffed. See App.

5. gulosius, more glutinous; cf. 7. 20. 1 nihil est miserius neque gulosius Santra. See on 1. 20. 3.

25. On Sabineius, most frigid of speakers. See on 2. 7. 1. — Meter: § 52.

1-2. temperari almost = refrigerari; cf. 10. 48. 3. — Faustine: cf. 1. 25. — quod ... intraret, (even so hot) that Julianus wotild, etc.

3. lavetur has middle force, = se lavet, though slaves in fact rendered the bather much assistance. Rogare with simple subjv. is common in M.; see Soed. 11. See also on 2. 14. 18.

4. Neronianas ... thermas: for these baths see 10. 48. 4; 7. 34. 4-5 quid Nerone peius? quid thermis melius Neronianis? — refrigerat is of course hyperbolic. For recitations at the baths see e.g. 3. 44. 13 N.; Hor. S. 1. 4. 74-76; Lanciai Anc. R. 90.

35. On a splendid piece of metal work. — Meter: § 49.
35
Artis Phidiaeae toreuma clarum pisces aspicis: adde aquam, natabunt.

38
Quae te causa trahit vel quae fiducia Romam,
Sexte? quid aut speras aut petis inde? refer.
"Causas" inquis "agam Cicerone disertior ipso
atque erit in triplici par mihi nemo foro".

5 Egit Atestinus causas et Civis — utrumque
noras —, sed neutri pensio tota fuit.

1. Phidiaeae: see on toreuma, below. — toreuma (τρεύμα): work
in relief, opus caelatum, opus asperum, in contrast to argentum puerum or argentum lève; see Beck.
2. 373 ff.; Smith D. of A. s.v. Caelatura. Cf. 4. 39. 4 N.; 8. 6. 15; Plin. N. H. 34. 54 (Phidias) primus artem toreuticén aperuisse atque
demonstrasse merito iudicatur. Phidias was the great Athenian artist of the age of Pericles. An
example of his skill was the chrys-elephantine statue of Athena in the Parthenon. See on 4. 39. 4.
We need not suppose that M. really believed that this piece was
actually from the hand of Phidias; the Romans liked to brag about
the antiquity of their plate, etc.: cf. e.g. 8. 6; Hor. S. 1. 3. 90—91
catillum Euandri manibus tritum. Render 'fish wrought by Phidias's
skillful hands', or 'fish wrought by hands skillful as Phidias's own'.

2. adde...natabunt: the fish are highly lifelike; cf. 3. 40. 1—2
inserta phialae Mentoris manu ducta lacerta vivit et timetur argentum; 8. 50. 1—2, 9—10. For the form
of the sentence see on 1. 70. 3; 1. 79. 2.

38. 'Rome is no place for a
good man'. Cf. Iuv. 7, esp. 1—12, 53—70, 105—123; 3. 21—57, 74—125.
— Meter: § 48.

1—2. Quae...inde: Sextus lacks the good sense of Tuccius
(3. 14). Cf. 4. 5. 1—2 vir bonus et pauper linguaque et pectore verus,
quid tibi vis, urbem qui, Fabiane, petis? — refer = (mihi) responde.

3—4. Causas...foro: cf. 1. 76, esp. 12, N. — triplici...foro: the
Forum Romanum, the Forum Cae-saris, east of the Capitoline, built
by Julius Caesar, and the Forum Augusti, still further east. These
three fora are often referred to
together; cf. e.g. 7. 65. 1—2; Stat.
Silv. 4. 9. 15; Sen. Ira 2. 9. 4; Ov.
Tr. 3. 12. 24. The Forum Transi-
torium (see on 1. 2. 8) was not
finished till ten years after this
epigram was published. In prose
we should have tribus foris (cf.
note on duplex...pagina, 2.
77. 6).

5—6. Atestinus...Civis: un-
known to us. — neutri...fuit:
they could not make ends meet,
much less get rich. — pensio, house
rent; cf. 3. 30. 3 fuscæ pensio cellae;
7. 92. 5. — fuit seems to imply that
M. VALERI MARTIALIS

“Si nihil hinc veniet, pangentur carmina nobis: audieris, dices esse Maronis opus”

Insanis: omnes gelidis quicumque lacernis sunt ibi Nasones Vergiliosque vides.

“Atria magna colam”. Vix tres aut quattuor istares aluit, pallet cetera turba fame.

“Quid faciam? suade: nam certum est vivere Romae”. Si bonus es, casu vivere, Sexte, potes.

43

Mentiris iuvenem tinctis, Laetine, capillis, tam subito corvus, qui modo cycnus eras.

they had by this time found something more remunerative or had left Rome. On the practice of law at Rome at this time see i. 76. Introd.; i. 98. 2 N.; Iuv. 7. 112–121, 141–145.

7–8. pangentur . . . nobis: ‘I’ll try my luck as poet’; pangentur = componere. — audieris: cf. 3. 4. 5 N.— Maronis: cf. Marone, i. 61. 2 N. In 10 as in 1. 61. 6 Ovid is mentioned by his cognomen.

9–10. gelidis: i.e. thin and threadbare; cf. 6. 50. 2 (Telesinus) errabat gelida sordidus in togula; 7. 92. 7.— ibi: i.e. at Rome; M. was writing in Cisalpine Gaul. See 3. 4. 1 N.

11–12. Atria . . . colam: ‘I’ll become a client to a millionaire’. The salutatio was held in the atrium; cf. 5. 20. 5; 9. 100. 1–2; Iuv. 7. 91–92 tu nobilium magna atra curas? — colam: cf. 10. 96. 13; 12. 68. 1–2 matutine cliens, urbis mihi causa relietae, atria, si sapias, ambitiosa colas? — res: i.e. toadying to the rich. — pallet . . . fame: cf. 1. 59. 1–2 dat Baiana mihi quadrantes sportula centum. Inter delicias quid facit ista famés?

13. certum est (mihi), I’m resolved.

14. Si bonus es: i.e. ‘if you are an all-round scoundrel, you may live well at Rome’, but, as Rader quaintly remarks, “si vir bonus es, fortean te venti pascent Romae”. — casu, by chance, by your wits, or (with regard to the other, more common meaning of the word) miserably, from hand to mouth. The point lies in the abrupt change of thought, the apodosis failing to show how a good man could do anything at Rome.

43. On an aged dandy.—Meter: § 48.

1. Mentiris = callide simulæ; cf. 6. 57. 1; Tib. 1. 8. 42–44 Heu sero revocatur . . . iuventa cum vetus infecta cana senecta caput. Tum studium formae est: comatum mutatur, ut annos dissimulat viridi cortice tincta nucis.— iuvenem: one in the prime of manhood.— tinctis, dyed.

2. corvus . . . cycnus: apparently proverbial; cf. 1. 53. 7–8.

3. Non omnes: ‘you may deceive your fellow-citizens, but death is none the less to be reckoned
Non omnes fallis; scit te Proserpina canum: personam capiti detrahet illa tuo.

Occurrit tibi nemo quod libenter, quod, quacumque venis, fuga est et ingens circa te, Ligurine; solitudo, quid sit scire cupis? Nimis poeta es.

Hoc valde vitium periculosum est. Non tigris catulis citata raptis, non dipsas medio perusta sole, nec sic scorpios improbus timetur, nam tantos, rogo, quis ferat labores?

Et stanti legis et legis sedenti.

In thermas fugio: sonas ad aurem.

with'. — Proserpina: as the priest clipped the forelock of the victim as a preliminary sacrifice, so Proserpina was supposed to cut a lock from the head of the dying man or woman (Verg. A. 4. 698), who was thought of as a victima Orci (Hor. C. 2. 3. 24).

4. personam: prop. 'a player’s mask'; here used figuratively, pretense; cf. Lucr. 3. 58 eripitur persona, manet res ('reality').

44. The literary bore was much in evidence in Rome (Iuv. 1. 17). M. here shows how the itch for writing may make a nuisance of a man otherwise amiable. Cf. 3. 45; 3. 50; 1. 29. Introd. — Meter: § 49. 1. quod: see on 2. 11. 1; for position see on nec, Lib. Spect. 1. 2.

4. quid sit, what it means.

6. tigris . . . raptis: cf. Iuv. 6. 270 tunc gravis illa viro, tunc orba tigride peior; Plin. N. H. 8. 66. The Romans at this time saw the tiger in the venationes; see 8. 26. — citata: i.e. when in full rush for the hunter.

7. dipsas (cf. δυσά): a venomous African serpent, so called, says the scholiast on Luc. 9. 718, quod percussos ('its victims') siti mori faciat. — medio . . . sole: i.e. parched by the tropical heat; cf. Luc. 9. 718 torrida dipsas; 9. 754 dipsas terris adiuta perustis. The heat adds to the poisonous power of the snake.

9. tantos . . . labores: i.e. 'as you seek to inflict on people'. — rogo: paratactic; see on 2. 14. 18; 3. 25. 3.

10. Note the chiasmus.

12. In thermas fugio: cf. 3. 25. 4 N.; Petr. 92 nam et dum labor, ait, paene vapulavi, quia conatus sum circa solium sedentibus carmen recitare, et postquam de balneo tanquam de theatro iectus sum. — sonas ad aurem: cf. 3. 63. 8; 1. 89.
Piscinam peto: non licet natare.
Ad cenam propero: tenes euntem.

15 Ad cenam venio: fugas sedentem.
Lassus dormio: suscitas iacentem.
Vis quantum facias mali videre?
Vir iustus, probus, innocens timeris.

45 Fugerit an Phoebus mensas cenamque Thyestae
ignoro: fugimus nos, Ligurine, tuam.
Illa quidem lauta est dapibusque instructa superbis,
ed nihil omnino te recitante placet.

5 Nolo mihi ponas rhombos mullumve bilibrem,
 nec volo boletos, ostrea nolo: tace.

13. Piscinam here seems to mean *baptisterium*, swimming-pool, into which M. plunges hoping to escape. — *non...natare*: Ligurinus follows him or sits on the edge and reads to him. On the *o* of *peto* and *dormio* (16) see § 54, c.

15. The much abused custom of reading poetry at dinner, esp. during the *comissatio*, gave Ligurinus an excuse for his action. M., in 5.78.25, as an inducement to a friend to accept an invitation to dinner, promises: *nec crassum dominus leget volumen*; cf. 11.52.16.—*fugas sedentem*: until the signal was given to recline on the dinner-couches the guests sat. M. means: 'You put me to flight before I have a chance to take my place on the lectus; I forego my dinner rather than endure your verses'.

16. *iacentem*: note the climax: *euntem...sedentem...iacentem*. The assonance at the beginning and the end of these vss. adds greatly to the effect; cf. 4.43.5-8; 10.35.11-12.

18. The point is made in the last word; instead of *timeris* we expect *coleris* or *diligeris*.

45. 'Fine as Ligurinus’s dinners are, his verses rob them of all charm'. Cf. 3.44; 3.50.—Meter: § 48.

1. *cenam...Thyestae*: Atreus, brother of Thyestes, served to Thyestes the latter's own sons.

3. *Illa*: the dinner of Ligurinus. —*dapibus* of itself marks the meal as rich and sumptuous; cf. *lauta* and *superbis*.

5-6. 'Spare our ears; we shall contentedly forgo your delicacies'. Cf. 6.48.—*ponas*: see 1.43.2 N. *Nolo...ponas* is the negative of the construction seen in *vis mittam*, 1.117.2; see note there.—*rhombos*: cf. 3.60.6; Hor. S. 1.2.115-116 *num esuriens fastidis omnia praeter pavonem rhombumque*? 2.2.95-96.—*mullum...bilibrem*: see on 2.43.11.—*boletos*: see 1.20.2 N.—*ostrea*: the oyster was
46

Exigis a nobis operam sine fine togatam.
Non eo, libertum sed tibi mitto meum.
“Non est” inquis “idem”. Multo plus esse probabo:
vix ego lecticam subsequar, ille feret;
in turbam incideris, cunctos umbone repellet:
invalidum est nobis ingenuumque latus;
quidlibet in causa narraveris, ipse tacebo,
at tibi tergemimum mugiet ille sophos;

much esteemed by the Romans; Plin. N. H. 32. 59 calls it palma mensarum. Cf. 12. 17. 4; 7. 78. 3–4
sumen, aprum, leporem, boletos, ostrea, mullos mittis; Iuv. 4. 139–143; Beck. 3. 338 ff.; Fried. SG.
3. 57.—tace: abrupt, yet withal a polite intimation that M. wishes no more invitations to dinner, un-
less Ligurinus’s silence is a part of the menu. Cf. 5. 78. 25, cited on
3. 44. 15; 11. 52. 16–18.

46. A facetious epigram in which M. virtually takes leave of
a patron, Candidus (see 2. 43, with notes), who had protested against
the poet’s attempt to excuse himself from the client’s officium by sending
a representative in his stead. See
1. 70, with notes.—Meter: §48.

1. Exigis: a strong expression; the verb is used of collecting taxes, debts, etc. Cf. exactor, ‘tax-gath-
er’.—operam... togatam: cf. 10. 82. 2 mane vel a media nocte to-
gatus ero; 2. 29. 4 N. For the transferred epithet see on 1. 15. 7.

3. probabo, I’ll prove (to you); cf. 9. 50. 1 ingenium mihi, Gaure,
probas sic esse pusillum; Soed. 31.

4. lecticam: see 2. 57. 6 N.—
subsequar: cf. 10. 10. 7; 3. 36. 3–6
ut... per medium... trahat me
tua sella latum, lassus ut in ther-
mas... te sequar Agrippae.

5. in... incideris: i.e. when
on foot. The great man was not always carried. For the form of
the vs. see on 3. 4. 5.—cunctos...
repellet: scant respect was
shown to common folk by the rich or their slaves and retainers. See
App.—umbone prob. = cubito or
corpoare; the umb of the shield was
sometimes used to repel a foe, etc.;
cf. Tac. Ann. 4. 51 miles contra de-
turbare telis, pellere umbonibus.
Umbone may, however, denote the
curbing of the street, and so stand
for the roadway itself; if so, it is abl. of separation. See Class. Rev.
7. 203; cf. Stat. Silv. 4. 3. 47. On
crowds in the streets of Rome see
Iuv. 3. 243–248.

6. invalidum... latus: for
that duty a stout set of ribs is
necessary.—ingenuum: a fine
play on words; prop. ‘free-born’,
th en ‘such as a gentleman should
have’, then ‘weak’, ‘delicate’, since
gentlemen are not inured to hard-
ship as slaves are. ‘Some things
clients are expected to do are be-
neath a gentleman!’ Cf. 10. 47. 6;
Ov. Tr. 1. 5. 71–72 illi corpus erat
durum patiensque laborum, invali-
dae vires ingenuaeque mihi.

7–8. quidlibet... sophos:
‘good form and self-respect pre-
clude my playing the rôle of a
lis erit, ingenti faciet convicia voce,
esse pudor vetuit fortia verba mihi.

"Ergo nihil nobis" inquis "praestabis amicus?"
Quidquid libertus, Candide, non poterit.

50
Haec tibi, non alia, est ad cenam causa vocandi,
versiculos recites ut, Ligurine, tuos.
Deposui soleas, adfertur protinus ingens
inter lactucas oxygarumque liber:
claqueur. But my libertus, not sparing his lungs, would ring the
changes on applause'. See Plin. Ep. 2. 14. 4-10. — narraveris,
chatter, babble; cf. 3. 63. 13; 8. 17.
3; Petr. 44 narratis quod nec ad
caelum nec ad terram pertinet.
Professor Shorey, on Hor. C. 3.
19. 3, calls this use "colloquial, al-
most slangy, like French 'Quést-
ce que tu chantes?'" — tergemi-
num = maximum. — sophos: see
1. 3. 7 N.; 1. 76. 10.
— facietconvicia = conviciaititur;
cf. Ov. Am. 3. 3. 41 quid queret et
toto facio convicia caelo?
10. No gentleman could afford
to bowl out on the streets. Cf.
Plaut. Most. 6-7 quid tibi, malum,
hic ante aedis clamatistiost? an ruri
censes te esse? — fortia = magna,
grandia, loud.
11. Candidus politely asks M.
if he is going to give up his patron.
12. Quidquid...poterit: sc.
ego amicus praestabo; the emphasis
is on amicus. 'As your friend (i.e.
if I receive a friend's treatment
from you) I'll do what only a gen-
tleman (6) and a friend can do'.
50. Cf. 3. 45. Introduct.; 3. 44; 6.
43; 11. 52. 16 N.; Pers. 1. 30-31 ecce
inter pocula quae superunt Romulidae
saturi quid dia poemata narrett;
2. versiculos: dim. of con-
tempt. — recites: if Ligurinus ate
anything, it is improbable that he
himself acted as recitator. It is
more likely that, as usual, recourse
was had to skilled slaves (anagno-
stae, lectores).
3. Deposui soleas: for the
sake of greater ease or to avoid
soiling the elegant stragula (2.
16 N.), sandals, which had been
taken by the guests to the house
of the host for use indoors, were
removed when the guests took
their places on the couches; so
poscere soleas comes to mean 'rise
from dinner'. For the soleae see
also on 1. 103. 6. — adfertur: a
slave forthwith brings in the ingens
liber; he does not even wait till
the promulis, during which the
lactua and the oxygarum were
served (4), is over.
4. oxygarum ( órgγραμ): one
of several varieties of caviare (ga-
rum), a condiment prepared with
fish (generally scomber) and vinegar.
5. perlegitur: note the force
of the prep.; Ligurinus does not
spare his guests. — fercula, courses.
Ferculum prop. denotes that on
which something is carried, e.g.
5 alter perlegitur, dum fercula prima morantur:
tertius est neque adhuc mensa secunda venit:
et quartum recitas et quintum denique librum;
putidus est, totiens si mihi ponis aprum.
Quod si non scombris scelerata poemata donas,
cenabis solus iam, Ligurine, domi.

52

Empta domus fuerat tibi, Tongiliane, ducentis:
abstulit hanc nimium casus in urbe frequens.
Conlatum est deciens. Rogo, non potes ipse videri

a tray, then that which is carried on
the tray, e.g. food; then a course.
Prima distinguishes the courses
proper, the main part of the dinner,
from the mensae secundae, the des-
sert.—morantur: we get the best
effect by supposing that the ser-
vice is purposely slow, to give time
for the reading. The verb is then
emotional; even the fercula are in
the plot to harass the guests.

6. The dessert was called mensa
secunda or mensae secundae, be-
cause it differed in kind from the
fercula that went before. It con-
sisted of bellaria, fruits, nuts, pas-
try, etc. There would naturally be
a pause before the mensae secun-
da; cf. Petr. 68 interposito deinde
spatio, cum secundas mensas Tris-
malchio iussisset adferri, sustule-
runt servi omnes mensas et alias
adtulerunt.

7. quartum . . . librum: see App.

8. ‘We have grown tired of
having your poetry as the caput
cenae, just as, though we all ap-
ciate a boar, we should dislike to
have it served to us four or five
times at a single dinner’.

9. scombris . . . donas: cf. 3.

52. On Tongilianus's way of
increasing his property.—Meter:
§ 48.

1. fuerat: the tense is correct;
the purchase preceded the loss, 2,
and the contributions, 3. Fui, fu-
eram, fuero, etc., are often used
for sum, eram, era, etc., in form-
ing the compound tenses of the
passive, in early Latin, in Silver
Latin, and in the sermo plebeius.—
ducentis: sc. milibus sestertium
(see on 1. 103. 1), 200,000 sestertii.
At this price the domus must have
been a plain house. Cf. 1. 117.
7 N.

4. nimium . . . frequens: even
after the Augustan age, despite
the activity of the night watch
(vigiles), Rome suffered greatly
from fires; cf. e.g. Iuv. 3. 197–222.
The loss fell heavily on persons of
moderate means, because fire-in-
surance associations were unknown
to the Romans. See Fried. SG.
1. 31 ff.; Lanciani Anc. R. 218 ff.
—casus, misfortune, explained by
incendisse, 4.

3. Conlatum est (tibi): i.e. by
friends.—deciens: five times his
loss!—potes . . . videri: i.e. are
not people excusable if they sus-
pect?
incendisse tuam, Tongiliane, domum?

58 Baiana nostri villa, Basse, Faustini non otiosis ordinata myrtetis viduaque platano tonsilique buxeto

4. incendisse... domum: i.e. in order to get a far better one. Cf. the modern trick of defrauding fire-insurance companies by firing buildings. See Iuv. 3. 212–222 (note the similar phraseology) si magna Asturici cecidit domus... tum geminus casus urbis, tunc odimus ignem. Ardet adhuc et iam accurrit qui marmorae donet, conferat inspensa; hic nuda et candida signa, hic aliud praecelarum Euphranorij et Polycliti, hic Asianorum vetera ornamenta deorum, hic libros habet et forulos medianique Minervam, hic modium argenti. Meliora ac plura reponit Persicus orborum lautissimus et merito iam suspectus tamquam ipse suas incenderit aedes; Liv. 38. 60. 9 collata ea pecunia a cognatis animisque et clientibus est L. Scipioni, ut, si acciperet eam, locupletior aliquanto esset quam ante calami-tatem fuerat (he had been condemned for peculatus).  

58. The ordinary Roman did not resort to the sea-shore or to the mountains to farm, nor could he boast of a rurinurbe, as Sparsus could (12. 57. 20 ff.). Faustinus could well afford to gratify his fancy here, for he had other villas which more rigidly corresponded to the prevailing fashions in such matters, e.g. one near Tibur (4. 57). Moreover, M. doubtless felt the need of utilizing to the full his own little Nomentanum (2. 38), and it was pleasant to have so distinguished an exemplar as Faustinus. The vivid description suggests personal acquaintance.—Meter: § 52.  

1. Baiana... villa: Baiae maintained for over 500 years its preëminence as the most popular pleasure resort of the ancient world. Here were displayed the utmost splendor of building and extravagance of living. See Fried. SG. 2. 118 ff.—nostri... Faustini: in 4. 10 Faustinus is carus amicus; M. sent him Books III–IV of the epigrams (see 3. 2; 4. 10), which Faustinus, as a poet (1. 25), doubtless had the taste to appreciate.  

2. otiosis, idle and so unprofitable, i.e. bearing no fruit.—ordinata: join with villa, i. 'Faustinus's villa is not set out with... and does not', etc. For the sort of villa Faustinus does not have at Baiae see Hor. C. 2. 15. 1–10.—myrtetis: Hor. Ep. 1. 15. 5 mentions the myrteta of Baiae.  

3. vidua... platano: the Romans thought of trees as (1) profitable, because they produced fruit, or because they afforded suitable support for the vine, or (2) as affording shade or pleasure to the eye. Hence the vine is spoken of as wedded to trees like the elm, which, because its foliage was not very dense, made a good support for the vine; trees which could not be so utilized, e.g. the myrtle and the plane, are spoken of as widowed (vidua) or unwedded (caelebs) or barren (sterilis). Cf. e.g. Hor. C. 4. 5. 30 vitem viduas dicit ad arbores; 2. 15. 4–5 platanusque caelebs
EPIGRAMMATA SELECTA

ingrata lati spatia detinet campi,

sed rure vero barbaroque laetatur.

Hic farta premitur angulo Ceres omni et multa fragrat testa senibus autumnis;

hic post Novembres imminente iam bruma

seras putator horridus refert uvas.

Truces in alta valle mugiunt tauri

vitulusque inermi fronte prurit in pugnam.

evinct almos; Verg. G. 2. 70; Inv. 8. 78. As a shade-tree the oriental plane-tree was a great favorite, because of its broad leaves (cf. Ten-nyson, "broad-leaved platan"). The myrtle and the plane were sometimes planted in stately rows. See Fried. SG. 2. 192; Henn 287 ff. — tonsili . . . buxeto: cf. Plin. N. H. 12. 13 primus C. Matus . . . divi Augusti amicus inventae nemora tonsil; see 1. 88. 5 N.; Henn 224 ff. On the word buxetum see Cooper § 20. — For the meter see § 52, b.

4. ingrata, thankless, unappre-
iciative, i.e. unproductive; cf. 10. 47. 4. — detinet: i.e. from profitable tillage; 'appropriates absolutely to itself'.

5. In sharp contrast to artificial, man-made landscapes this estate shows the true country, wild and rustic (barbaro): Cf. 10. 92. 3-4 has tibi gemellas, barbari decus luci, commendam pinus.

6. farta premitur, is packed down and pressed close.

7. multa . . . testa: cf. plurima . . . imago . . . amphora, 1. 70. 6 N. Testa = amphora, cadus; cf. 1. 53. 6 N. — senibus autumnis, old vintages. Senibus is here an adj.; cf. jama anus, 1. 39. 2; 6. 27. 8 amphora anus. For autumnus = 'fruits of autumn' (metonymy) cf. 2. 46. 2 cum breve Sicaniae ver (i.e. the new flowers) populantur apes.

8. post Novembres: in De-
cember, when the vintage is over, but before it becomes too inclem-
ent or cold to prune the vines. — imminente . . . bruma: the work may have been put off till just before the solstice (recall the ety-

mology of bruma); cf. 1. 49. 19-20 at cum December canus et bruma impotens Aquilonae raucu mugiet.

9. seras . . . uvas: the putator (vinitor) picks the grapes which, be-
cause they were unripe at vintage time, had then been left unplucked; cf. 1. 43. 3 N. Even in December this villa is fruitful! — putator: it is instructive to trace the process by which puto, which fundamen-
tally means 'cut' (cf. amputo), came to mean 'think'. — horridus, rough, true son of the soil.


11. vitulus . . . pugnam: the good blood of the sires (cf. truces . . . tauri) shows itself before the horns have had time to grow (inermi fronte). — inermi fronte: abl. abs., though its forehead, etc., or abl. of characteristic, hornless.

— prurit in pugnam: cf. Eng. 'itch for a fight'; Hor. C. 3. 13. 3-5 haedo cui frons turgida cornibus primis et venere mens. proelia de-
stinat.
Vagatur omnis turba sordidae chortis, argutus anser gemmeique pavones nomenque debet quae rubentibus pinnis et picta perdix Numidicaeque guttatae et impiorum phasiana Colchorum; Rhodias superbi feminas premunt galli,

12. **sordidae, lowly;** not necessarily ‘filthy’. M. is fond of using this adj. of outdoor things; cf. 10. 96. 4 ν.; 12. 57. 2 larem... villae sordidum (said of the No- mentanum).

13 ff. The list evidences the utility of the place; the members of the turba are all edible or at least fit to adorn a fashionable table.

13. **argutus, clear-sounding, shrill;** so often of the cry of a bird and of the human voice. Cf. 9. 54. 8 arguto passere vernal ager. The ancients liked shrill sounds. Used of mental qualities the word means ‘sly’, ‘sagacious’. The epithet may have become proverbial in this latter sense of geese, because geese were believed to have saved the Capitol from the Gauls. Fundamentally the word means ‘bright’ in the physical sense.—**anser: collective singular. —gemmei... pavones, spangled peafowl.** The peafowl, though long esteemed as a show-bird (cf. 1 Kings 10. 22; 2 Chron. 9. 21), did not become a table dish until a comparatively late time. The caprice of fashion enabled it to keep this place; its flesh is not comparable with that of many other fowls far less in demand. See 13. 70. Introd.; 13. 70. 2 N.; Henn 342 ff. With gemmei cf. 13. 70. 1 gemmantis... alas (pavonis); Phaedr. 3. 18. 7-8 nitor smaragdi collo praefulget tuo pictisque plumin gemmeam caudam explicas.

14. **nomen... quae (avis): the phoenicopterus, flamingo, esteemed for its plumage, as was the pavo. —rubentibus pinnis: cf. φωνεικα...πτερος. Bon vivants are only the tongue and brains of this bird. Cf. 13. 71. 1-2 dat mihi pinna rubens nomen, sed lingua gulosis nostra sapit.

15. **picta perdix; the spotted partridge;** cf. 13. 65. 1 pontitur Au- sonis avis haec rarissima mensis, —**Numidicae...guttatae, guinea-hens;** cf. Col. 8. 2. 2 Afri- cana est, quam plerique Numidicam dicunt, meleagridi similis, nisi quod rutilam galeam et cristam capite gerit, quae utraque sunt in mele- agride caerulea; Hehn 353-354.—guttatae, spotted. On this word see Cooper § 53, p. 233.

16. **impiorum... Colchorum: the legends of the Argonautic expedition, esp. such as concerned Medea, gave to the Colchians a reputation for dealing in poison and the black art generally;** cf. e.g. Hor. C. 2. 13. 8 ille venena Colcha... tractavit.—**phasiana (avis), the pheasant, named by the ancients from the river Phasis, in Colchis, the original home of the bird;** cf. 13. 72; Iuv. 11. 139 Scythiae vo- lucres.

17. **Rhodias... feminas: a breed of hens and cocks that came originally from Rhodes was much prized, the hens for size, the cocks for spirit. — premunt = calcant, tread.**
sonantque turres plausibus columbarum, gemet hinc palumbus, inde cereus turtur.

20 Avidi secuntur vilicae sinum porci matremque plenam mollis agnus expectat. Cingunt serenum lactei focum vernaet et larga festos lucet ad lares silva.

18. turres: pigeons make their homes by preference in the very tops of buildings; see Ov. Tr. i. 9. 7-8 aspicis ut veniant ad candida tecta columbarum, aspiciat nullas sor-dida turris aves? — plausibus co-lumbarum describes the noise made by the flapping of their wings; gemit (19) describes their cooing. Columba denotes the genus; palum-bus and turtur (19) give two species; see Hehn 335 ff.

19. gemit = queritur; cf. Hor. Epod. 2. 26 queruntur in silvis aves; Verg. E. i. 57-58 nec tamen interea raucae, tua cura, palumbes, nec gemere aeria cessabit turtur ab ulmo; Tennyson, "the moan of doves in immemorial elms". — cereus: i.e. fat and sleek, like wax to the sight, though there may be thought also of the plumage as soft to the touch. Still, the reference may be to color, yellow; cf. 13. 5. i cerea . . . ficedula; Verg. E. 2. 53 cerea pruna. See also on aureus . . . turtur, 3. 60. 7.

20. sinum: see on 1. 15. 10.

21. matrem . . . expectat: the lamb shut up at home waits for the return of the mother from the fields. — matrem . . . plenam: freely, 'the rich stores of its mother's milk'; plenam mollis is an effective juxtaposition. — expectat: i.e. shows by its bleating that it is waiting for (its mother).

22-23. The scene shifts within doors, to the atrium of the villa. Here was the focus (see on 2. 90. 7), near which stood the images of the Lares (see on 1. 70. 2); there sacrifices were made to the Lares. In the olden days everywhere, in later times in the country still, the house life centered there.

22. Cingunt serenum . . . focum: cf. Hor. Epod. 2. 65-66 postosque (at supper) vernaes . . . circum residentis Lares; S. 2. 6. 65-67. In our passage, probably (cf. 23), some special occasion is thought of, such as the Laralia or the dies natalis of the head of the house; at such times the Lares were specially crowned. See Preller-Jordan 2. 107; Marq.-Wissowa 3. 127-128. — serenum has regard not only to the good cheer of the fire, but to the well-kept condition of the hearth. See App. — lactei: either white-skinned, i.e. not tanned by exposure or outdoor labor, or, better, nursing, suckling; cf. γαλα-θηρός. — vernae: see on 1. 41. 2; 2. 90. 9.

23. larga . . . silva: the whole forest is drawn upon; there is no lack of fuel. Cf. 12. 18. 19-20; 1. 49. 27 vicina in ipsum silva descendet focum. — festos . . . ad lares: see on 22, and on lucet below. The epithet, however, seems conventional and may merely serve to mark the general sense of contentment in the house; it was like a continual holiday there! — lucet: the polished Lares would be especially resplendent in the firelight.
Non segnis albo pallet otio caupo,
25 nec perdit oleum lubricus palaestrita,
sed tendit avidis rete substrolum turdis
tremulave captum linea trahit piscem
aut ineditam cassibus refert dammam.
Exercet ilares facilis hortus urbanos,
et paedagogo non iubente lascivi
parere gaudent vilico capillati,

24. On this estate everybody busies himself! The Roman whose
land touched a highway was apt to
follow Varro’s advice, R. R. i. 2. 23
si ager (est) secundum viam et oppor-
tunus viatoribus locus, aedificandae
tabernae devorsoriae. See Fried.
SG. 2. 41; Beck. 3. 35. Our caupo
not only took charge of the taberna,
which in such a place would hardly
demand all his time, but did some-
thing outdoors that put the color
in his cheeks. — albo, whitening,
palae-making; transferred epithet.
Cf. i. 55. 14 vivat et urbanis albus
in officis; Fried. SG. 1. 37 ff.
25. perdit oleum: i.e. lose
(spend vainly) his time; cf. Iuv.
7. 99 perit hic plus temporis atque
olei (said of the historians, who get
nothing from their books). See
on 13. 1. 3.— lubricus: i.e. with
oil, which was smeared on the
naked bodies of the wrestlers.—
palaestrita: every great domus
(sometimes too the villa) had its
gymnasium or palaestra. This
palaestrita had come from town with
the familia urbana and, finding his
occupation largely gone, had taken
to the useful diversions of 26–28.
Epod. 2. 33–34 aut amite levi rara
tendit retia, turdis edacibus dolos.
27. tremula . . . piscem: cf.
i. 55. 9 et (qui licet) piscem tremula
salientem ducere saeta; Ov. M. 3.
586–587; 8. 217. Tremula = quiv-
ering. — linea = saeta, seen in
10. 30. 16; i. 55. 9, cited above.
28. cassibus: from casses; cf.
rete, plaga.— refert: sc. domum,
as a proof of his skill.— dam-
nam: to the Romans, who did not
eat beef and were surfeited with
swine's flesh, venison must have
been a delicacy. Cf. 13. 94. 2 N.;
1. 49. 23–24 ibi inligatas moltibus
dammas plagis mactabis; Iuv. 11.
120 ff. See 13. 94. Intròd.
29. Editors differ concerning
the interpretation of this vs., esp.
of hilares . . . urbanos.— Exercet,
keeps busy. — hilares . . . urbanos:
best taken of the familia urbana,
of whom some were regularly
brought from town to equip the
villa, when the master made a so-
journ in the country. — facilis,
easy to work; render, ‘the garden
provides easy work for’, etc. — On
the meter see § 52, b.
30. paedagogus . . . iubente:
i.e. without being driven to such
work, though the paedagogus lets
up somewhat with the tasks of
the paedagogium, or slave school,
in which vernae were trained to skilled
services. On such paedagogia see
Marq. 157–158; Beck. 2. 145 ff.
31. parere . . . vilico: i.e. do
whatever the farm-steward might
bid them do. — capillati: sc. pueri
= servi, and see 2. 57. 5 N.
et delicatus opere fruitur eunuchus. 
Nec venit inanis rusticus salutator: 
fert ille ceris cana cum suis mella 
metamque lactis Sassinatis; de silva 
somniculosos ille porrigit glires, 
hic vagientem matris hispidae fetum,
alia coactos non amare capones. 
Et dona matrum vimine offerunt texto 
grandes proborum virgines colonorum. 
Facto vocatur laetus opere vicinus

32. delicatus, effeminate. For 
the meter see § 52, b.
33–44. Faustinus is on friendly 
terms with the neighboring coloni. 
The coloni bring to him simple 
gifts; he entertains them in his 
turn.
33. inanis, empty-handed. In 
Rome clients not only came ina-
nes, but also expected the sportula. 
We need not infer that Faustinus 
maintained a daily salutatio of the 
city sort.
34. ceris ... cum suis: honey 
in the comb could not be adulter-
ated.—cana: light yellow, almost 
white.
35–36. metam ... Sassinatis: 
see i. 43. 7 N. The reference may, 
however, be to cheeses made on the 
farm of the giver; metae Sassinates 
was perhaps a trade term for cheeses 
of a peculiar shape and color. See 
App.—de silva ... glires: cf. 
Plin. N. H. 16. 18 fogum muri-
bus gratissimum est, et ideo animalis 
eius una proventus; glires quoque 
saginat.—somniculosos: cf. i3. 
59; Non. 119 Laberius in Aquis 
Caldis: et iam hic me optimus som-
nus premit, ut premitur glis.— 
porrigit: freely, 'proffers'.—gli-
res: dormice were accounted a 
delicacy; cf. Petr. 31 ponticuli etiam 
ferruminati sustinebant glires melle 
ac papavere sparsos.
37. hic: sc. porrigit, fert.— 
vagientem ... fetum, bleating 
kid; the kid bleats because taken 
from the mother; cf. 7. 31. 3 et fe-
tum querulae rudem capellae.
38. coactos non amare = ca-
stratos.
39–40. The wives of the coloni 
pay their respects indirectly, per-
haps to the wife of Faustinus. 
The simplicity and purity of the 
country are contrasted with the 
corruption of the metropolis. — 
vimine ... texto, in a basket 
of osiers. — grandes, well-grown, 
sturdy.
41. vocatur = adhibetur, i.e. ad 
cenam; cf. i. 20. 1 N.; i. 43. i. 
—laetus: i.e. satisfied because 
work is over, and anticipating the 
feast.
42–44. In contrast to what is all 
too common at a cena publica in 
the city, Faustinus spares no ex-
 pense to make this dinner fine; be-
sides, it is served to be eaten (nec 
... servat ... dapes; contrast i. 
103. 7; 10. 48. 17). Further, the 
delicacies are not alone for the 
host and a few particular friends,
nec avara servat crastinas dapes mensa; vescuntur omnes ebrioque non novit satur minister invidere convivae.

At tu sub urbe possides famem mundam et turre ab alta prospicis meras laurus, furem Priapo non timente securus, et vinitorem farre pascis urbano pictamque portas otiosus ad villam holus, ova, pullos, poma, casenum, mustum. Rus hoc vocari debet, an domus longe?

but all, even the slaves, are well treated (43; contrast e.g. 3. 60).

42. crastinas: proleptic; freely, ‘until tomorrow’, ‘for another dinner’. — dapes: cf. 3. 45. 3 N.

43-44. novit . . . invidere: for the const. cf. 7. 25. 8; 8. 18. 6; 10. 2. 12. — satur minister: the slaves who serve the dinner have so much to eat from what is left by their betters that they do not envy the guests their wine; cf. 2. 90. 9.

45. tu: Bassus, who had not chickens enough to keep him in eggs (3. 47. 14) or garden enough to raise the commonest vegetables, much less grain for his slaves. — sub urbe: cf. 3. 47 throughout. — famem mundam, elegant starvation, i.e. an estate where neatness and order obtain everywhere but there is nothing to eat. Cf. pictam . . . villam, 49.

46. turre ab alta: the rich liked to rear high palaces; cf. e.g. Hor. C. 1. 4. 13-14 pauperum tabernas regumque turre. Faustinus had his turre, but he had something else too. — meras laurus, nothing but laurels. The outlook is agreeable, yes, but the laurus is to be classed with the trees of 2-3.

47. furem . . . securus: ‘marauders will not prey on your gardens, Bassus, for no thief cares for bay leaves’. Cf. 10. 94, esp. 3-4.— Priapo: Priapus was the protector of gardens, vineyards, and country life in general. His statue, generally a rough red-stained Hermes of wood, was set up in gardens and served as a scarecrow for destructive birds. Cf. Verg. G. 4. 110-111 et custos furem atque avium cum fulce saligna Hellespontiaci servet tutela Priapi; Hor. S. 1. 8. 1 ff.; Ov. F. 1. 415.

48. vinitorem: cf. putator, 9. — pascis: pasco is prop. used of feeding beasts. — urbano, brought from town!

49. pictam . . . villam: a mere show-place, such as one might see in a (Pompeian) wall-painting. — otiosus: freely, ‘idly’, or ‘you idler’ The word contrasts the laziness and ineffectiveness of Bassus’s ‘farming’ with the busy scenes of Faustinus’s estate, where, without feeling any sense of strain, all work and make everything yield a profit.

50. Rus . . . domus longe: a country villa (cf. 1. 12. 3; 4. 64. 25) or a town house in the country.
Cum vocer ad cenam non iam venalis ut ante, 
cur mihi non eadem, quae tibi, cena datur?
Ostrea tu sumis stagno saturata Lucrino,
sugitur inciso mitulus ore mihi:
5 sunt tibi boleti, fungos ego sumo suillos:
res tibi cum rhombo est, at mihi cum sparulo:
aureus inmodicos turtur te clunibus implet,
ponitur in cavea mortua pica mihi.
— longe: i.e. far from where it naturally belongs. Longe seems to belong closely with domus, but prob. M. had est more or less definitely in mind. We have an adv. with a noun usually only (1) when the noun easily suggests a verb, as Verg. A. 1. 21 populum late regem (cf. regnantem), and (2) when the adv. is closely associated with an adj. and a noun, as Verg. A. 1. 13–14 Carthago, Italia contra Tiberinagque longe ostia; Liv. 21. 8. 5 tres deinceps turres; Iuv. 3. 34 quondam hi cornicines.
60. Rader wittily remarks that M. here "queritur etiam in recta cena non recte cenarii". Cf. 1. 20, with notes; 1. 43; 3. 7. — Meter: § 48.
1. vocer = adhibear; cf. 1. 20.
I. N. — ad cenam: sc. rectam; see 2. 69. 7 N. — non . . . venalis: i.e. not one whose company is weighed in the balance against so much hard cash, but one who is supposed to come as a friend. Cf. 3. 30. 1 sportula nulla datur; gratis conviva recumbis. — ut ante: i.e. as when we received the money dole.
3. Ostrea . . . Lucrino: cf. 3. 45. 6; 5. 37. 3; 6. 11. 5. The Lucrine oyster was in such repute that oysters were transplanted from other less favored localities to be fattened there. — stagno: after the construction of the Julian Harbor there could have been little tide from the Mediterranean in the Lacus Lucrinus; cf. 3. 20. 20 piger Lucrino nauculatur in stagno?
4. sugitur: the apology for oysters served to M. had been only half opened; he could only suck the juice from the shell, and in trying to do this he cut his mouth. Inciso . . . ore may, however, mean 'having cut a hole therein'. — mitulus: the common edible mussel.
5. boleti: see 1. 20. 2 N. — fungos . . . suillos: an inferior kind; cf. Iuv. 5. 146–148 vulibus ancipites fungi ponentur amicos, boletus domino.
6–8. Note striving for variety in te . . . implet, ponitur . . . mihi; so, less markedly, in 3–5. — rhombo: see 3. 45. 5 N. — sparulo: a fish unknown to us, but clearly inferior to the rhombus; cf. Ov. Hal. 106 et super aurata sparulus cervce refulgens. — aureus . . . turtur: cf. 3. 58. 19 N. Aureus may = very fine, first-rate, or may refer to the color of the flesh when cooked. — inmodicos . . . clunibus: the bird was very fat in the parts that appear to have been most esteemed; cf. Plin. N. H. 10. 140 postea culinarum artes, ut cutemes spectentur.
Cur sine te ceno, cum tecum, Pontice, cenem?
sportula quod non est prosit: edamus idem.

61
Esse nihil dicis quidquid petis, inprobae Cinna:
si nil, Cinna, petis, nil tibi, Cinna, negro.

63
Cotile, bellus homo es: dicunt hoc, Cotile, multi.
Audio: sed quid sit dic mihi bellus homo?
"Bellus homo est, flexos qui digerit ordine crines,
balsama qui semper, cinnama semper olet,
cantica qui Nili, qui Gaditana susurrat,

(i.e. by the guests at table). — in . . pica: M. assumes that the magpie was found dead in its cage, for the pica was not kept to be eaten, and as a pleasure bird would not be wantonly killed.
10. sportula... est: the subj. of prosit; see 3. 7, with notes. — quod: see 2. 11. 1 N. — prosit: sc. mihi or clientibus. — idem: cf. eadem... cena, 2.
61. M. gives Cinna, who had apparently resented his indifference (cf. inprobae Cinna), just what Cinna asks for, i.e. nil. — Meter: § 48.
1. quidquid petis: subj. of esse.
63. Cf. 1. 9; 2. 7; Fried. SG. i. 431–432. — Meter: § 48.
2. Audio: i.e. everywhere.
3. Cotilus answers, 3–12; M. makes him utterly condemn himself (cf. 13–14). — flexos... crines: i.e. curled on a calamistrum, curling-iron; cf. 10. 65. 6; 2. 36. 1. The fact that the Roman gentleman ordinarily did not wear a hat encouraged the fop in extravagant care of his hair. — ordine: abl. of manner, carefully, elaborately; cf. Ov. Am. 1. 11. 1–2 colligere incertos et in ordine ponere crines docta.
4. Another mark of effeminacy unconsciously acknowledged by Cotilus. Cf. 2. 12. 3–4 hoc mihi suspectum est, quod oles bene, Postume, semper; Postume, non bene olet qui bene semper olet. — cantica... Nili: obscene ditties from Alexandria or, more probably, from Canopus; see Fried. SG. 3. 335 ff.; 3. 345 ff. Canopus, which was connected with Alexandria by a pleasure canal, was notorious for vice; cf. Fried. SG. 2. 159. — Gaditana: sc. cantica or carmina; cf. 1. 41. 12 N.; 1. 61. 9 N. — susurrat, hums; note the onomatopoeia. Cf. sibilare, Eng. ‘hiss’, ‘buzz’, and like words.
6. in...modos: i.e. in changing attitudes called for by the varying musical measures (modi). In = in accordance (harmony) with, to keep time with. In this sense ad is commoner. For the Roman attitude toward dancing see on 2. 7. 5. Saltare, saltatio, included movements also with arms or hands; cf. Ov. A. A. 1. 595 (advice to a lover) si vox est, canta; si molia brachia, salta; 2. 305 brachia saltantis, vocem mirare canentis. — brachchia volsa: see on 2. 29. 6.

7. inter femineas...cathedras: e.g. at the recitations; cf. I. 76. 13 N. The upholstered reclining cathedra was essentially a woman’s chair; cf. Hor. S. 1. 10. 90-91 Demetri, teque Tigelli, disciplinarum inter iubeo plorare cathedras; Beck. 2. 348 ff.; Marq. 726 ff. — tota...luce: from morning to night; for the abl. cf. 7. 65. 3 viginti litigat annis; 2. 5. 1 N.

8. desidet, lounges idly away; cf. Sen. Ep. 7. 2 nihil vero tam damnosum bonis moribus quam in aliquo spectaculo desidere; Iust. 21. 5. 4 non contentus...consipi in popinis lupanaribusque, sed totis diebus desidere. — in aure sonat: i.e. half privately, confidentially; cf. 1. 89. 4. — sonat = garrit; cf. Prop. 1. 12. 6 dulcis in auro sonat.

9. The bellus homo receives billets-doux (tabellas: sc. amatorias) from every quarter, and is in demand at banquets, 11; cf. Ov. A. A. 1. 383 dum (illa) dat recipitque tabellas.

10. See 2. 41. 10 N. — pallia: one of the foreign types of dress that from the end of the Republic tended to take the place of the cumbersome toga. — refugit, avoids, shrinks from. For the trisyllabic verse-ending see § 48, b.

11. The bellus homo knows all the town gossip, and is a professional diner-out. Juvenal’s typical town woman was also a gad-about: cf. 6. 402-404 haec eadem novit quid toto fiat in orbe, quid Seres, quid Thracas agant, secreta novercae et pueri, quis amet, quis diripiatur adulter.

12. The bellus homo has at his tongue’s end the pedigrees of the favorite race-horses. See Fried. SG. 2. 333 ff.; Marq.-Wissowa 3. 511 ff.; Lanciani Anc. R. 213 ff. — Hirpini: Hirpinus (named doubtless from his birthplace, the country of the Hirpin, a well-known stock-raising region in southern Samnium) was a famous horse. He won the first prize 131 times; his grandsire Aquilo won first place 130 times, second place 88 times. Cf. Iuv. 8. 57 ff. nempse volucarem sic laudamus ecum, facili cui plurima palma ferveret et exultaret ruaco victoria circo;...sed venale pecus Coryphaei posteritas et Hirpini, si rara iugo victoria sedit.
Quid narras? hoc est, hoc est homo, Cotile, bellus? res pertricosa est, Cotile, bellus homo.

99
Irasci nostro non debes, cerdo, libello:
ars tua, non vita, est carmine laesa meo.
Innocuos permitte sales: cur ludere nobis non liceat, licuit si iugulare tibi?

13. Quid narras? M. interrupts abruptly. For narras see 3. 46. 7 N. — hoc . . . est: the repetition marks M.'s surprise and disgust.
14. res pertricosa: pred.nom.; placed first for emphasis, and that the epigram may end with the three words with which it begins. With pertricosa cf. tricae, and note on apinas, i. 113. 2. For per- see on perinane, i. 76. 10; Cooper § 31, p. 129.

99. The word cerdo (cf. the name Κέρδων) seems to have been not only a common noun, but to have been used as a contemptuous sobriquet for those engaged in small trade and handicrafts, those whom Cic. Flac. 7. 17 calls sutores et zonarii (see Duff on Iuv. 8. 182). The cerdo here ridiculed may be the man satirized in 3. 16; 3. 59 sutor cerdo dedit tibi, culta Bononia, munus, fullo dedit Mutinæ: nunc ubi copa dabit? We may suppose that he resented these epigrams; M. now, under the mask of an apology, makes matters worse. — Meter: § 48.

2. ars tua: i.e. 'your ars sutoria and your ars gladiatoria, along with the new rôle you are trying to play in society'. — non . . . meo: 'my thrusts are harmless, which is more than I can say for yours'; cf. note on iugulare, 4. — carmine laesa meo: cf. 3. 97. 2 (Chione) carmine laesa meo est. Laedere is thus repeatedly used of hurting with libelous or satirical verses.
3. Innocuos: cf. i. 4. 7; 7. 12. 9 ludimus innocui. — sales: cf. i. 41. 16 N. — ludere nobis: i.e. 'why may not we (I and those who with me enjoy the fun) have a ludus on our own account, as you have your munus? Surely a man who kills other men ought not to think himself mortally hurt when I make game of him'. For ludere cf. i. 41. 19; i. 113. 1.
4. iugulare: the cerdo did this as editor spectaculorum; cf. 3. 59, cited in Introd.; Lib. Spect. 29, with notes.
Prima salutantes atque altera conterit hora, 
exercet raucos tertia causidicos, 
in quintam varios extendit Roma labores, 
sexta quies lassis, septima finis erit, 
sufficit in nonam nitidis octava palaestris,

8. Addressed to Euphemus, with a presentation copy of Book IV for Domitian. To us the interest of the epigram lies in M.'s account of the routine of the Roman day. The dies civilis began at midnight and was twenty-four hours long; the dies naturalis extended from sunrise to sunset. With the introduction of sun-dials (solaria horologii) about 250 B.C. it became possible to divide the day into hours; these dials were, however, useless when the sun was obscured. Water-clocks (clepsydrae: see on 6. 35. i) subsequently came into use and fixed the division into horae. These horae, though of equal length at any given time of the year, were not horae of sixty minutes; they were much longer in summer than in winter. See Marq. 250 ff.; Beck. 2. 406 ff. — Meter: § 48.

1. Prima...hora: for the early hour of the salutatio cf. 2. 18. 3 N.; 10. 58. 11–12. — conterit, uses up, wastes; cf. Cic. De Or. 1. 58. 249 cum in causis et in negotiis et in foro conteramur. The word well expresses M.'s disgust with the officium; see 1. 70.

2. raucos is proleptic, till they are hoarse; it gives the effect of exercet; cf. Hor. S. 1. 4. 65–66 Sulpicius acer ambulat et Caprius rauci male cumque libellis (‘their indictments’); Iuv. 8. 59 exultat rauco victoria circo.

3. in quintam: i.e. to the end of the fifth hour, to midday.

4. quies lassis: with the sixth hour came cessation from work and then luncheon (prandium, merenda); in olden times this was the main meal, but later, when the formal cena became the main meal, this was a sort of second breakfast. See Beck. 3. 319 ff.; Marq. 266 ff. — septima...erit: the seventh hour was devoted to winding up the day’s work; cf. Hor. Ep. 1. 7. 46–48 strenuus et fortis causisque Philippus agendis clarus ab officiis octavam circiter horam dum redit.

5. Ordinarily the eighth hour was devoted to physical exercise and to the bath; cf. 10. 48. 1. After the great thermae were erected (see 2. 14. 11–12 N.), with ample apartments for the palaestra and for games of every sort, it became
imperat extractos frangere nona toros:
hora libellorum decima est, Eupheme, meorum, temperat ambrosias cum tua cura dapes et bonus aetherio laxatur nectare Caesar ingentiique tenet poca! parca manu.

fashionable to bathe there rather than at home, and exercise and the bath proper became virtually parts of one thing. — nitidis ... palaestris: the palaestra was prop. a place for wrestling, then the exercise itself; cf. note on palaestrita, 3. 58. 25. — nitidis: i.e. with oil; cf. 3. 58. 25 N.

6. imperat ... nona (hora): with regard to the dinner-hour custom is law. In the best prose only the pass. inf. is used with impero. See Soed. 13. — extractos ... toros: the bolster, piled high on the lectus, which was in itself a mere framework. See 2. 16. 1 N. Cf. Verg. A. 11. 66 exstructosque toros obtentu frondis inumbrant. — frangere: i.e. to disturb the perfect order and smoothness of the lecti, by taking their places on them (accumbere, discumbere); cf. 2. 59. 3 frange toros, pete vina, rosas cape, tinguere nardo.

7. hora ... meorum: i.e. ‘the tenth hour is the most favorable time for bringing my new book to the attention of the emperor’. Euphemus is not to force the book upon the emperor’s attention during the formal fercula, but to wait until the coming of the mensae secundae affords opportunity or the comissatio puts the tyrant in good humor. — Eupheme: a Greek freedman, tricliniarches or chief steward of the emperor, holding a position of importance and trust, esp. if he served also as the praegustator. The tricliniarches would seem to have remained on duty in the triclinium during the whole dinner; cf. Petr. 22 iam et tricliniarches experrectus lucernis occidentibus oleum infuderat. Here he may have introduced a reader (anagnostes) as an entertainer (acroama) to read from the new book (see 3. 50. 2 N.) and thus excite the interest of the emperor.

8. temperat: i.e. so plans and arranges as to have a dinner perfectly proportioned in all its parts. — ambrosias ... dapes: if Domitian were not yet in his own estimation a god, he was soon to be, and he must, according to M. and like flatterers, dine like a god; cf. 5. 8. 1; 10. 72; 8. 39. 1-4 qui Palatinae caperet convivia mensae ambrosiasque dapes non erat ante locus; hic haurire decet sacram, Germanice, nectar, et Ganymedea pocula mixta manu; Mommsen Staats. 2. 759, N. 3. — cura, anxiety to please, watchful care.

9. bonus ... Caesar: for M.’s flattery of Domitian see §§ 8-9; 36. — aetherio ... nectare: cf. notes on 8; Hor. C. 3. 3. 11-12 quos inter Augustus recumbens purpuro bibet ore nectar. — laxatur, unbends, i.e. throws off the cares of state; cf. animum laxare.

10. ingenti ... manu: i.e. with the hand that rules the world. — parca, sparing, temperate; cf. Suet. Dom. 21 prandebatque ad satiatementum ut non temere super cenam praeter Matianum mahlum et modicam in ampullam potiusculum suberet.
Tunc admitte iocos: gressu timet ire licenti ad matutinum nostra Thalia Iovem.

10

Dum novus est nec adhuc rasa mihi fronte libellus, pagina dum tangi non bene sicca timet, i puer et caro perfer leve munus amico, qui meruit nugas primus habere meas.

5

Curre, sed instructus: comitetur Punica librum spongea: muneribus convenit illa meis; non possunt nostros multae, Faustine, liturae emendare iocos: una litura potest.

11–12. Tunc admitte iocos: see end of notes on 5; cf. 10. 20. 19–21.—gressu...Iovem: as censor morum Domitian might for appearance's sake pose as the guardian of public virtue; see 1.4, with notes. —ire: i.e. to pay her respects to. For inf. with timet cf. 4.10.2; Tib. 4.21 nec iuvare time; Soed. 4.5.—licenti, bold, wanton.—matutinum: i.e. when busied with serious duties (cf. 1–3 above), and so not ready for lighter things such as ioci.—nostra Thalia: Thalia was the Muse of lighter poetry, esp. comedy; cf. 7.17.4; 9.26.8; 10.20.3.—Iovem: Domitian; cf. Stat. Silv. 1.6.25–26 ducat nubila Iuppiter per orbem et latis pluvias minet agris dum nostri Iovis hic ferantur imubes (i.e. presents).

IO. To the Faustinus of 1.25 M. sends the new book. Perhaps M. and Faustinus were friendly critics of each other's work.—Meter: §48.

1. Rasa...fronte: cf. 1.66.10 N.

2. tangi...timet: cf. timet ire, 4.8.11 N.—non bene sicca: the ink (atramentum) used by the Romans was made of soot and gum; hence before it dried thoroughly it could be easily removed by sponge and water.

3. I...et: here without the derisive force noted on 1.42.6.—leve munus: a gift insignificant in size and trifling, light, in subject-matter.

4. meruit...meas: because of his friendship and critical acumen.—meruit...habere: cf. 5.22.1 N.—nugas: cf. 1.113.6 N.

5. instructus: i.e. properly equipped; the slave is to have not merely the book, but also a Punica spongea, to erase the writing if need be. Cf. Suet. Cal. 20 (ferunt) eos...scripta sua spongea linguave delere iussos, nisi ferulis obiurgari aut flumine proximo mergi maluisissent.

7–8. liturae: cf. 1.3.9 N.—emendare, remove the faults (mendae) of.

14. M. wrote this epigram, it would seem, to accompany a copy of his poems which he sent to Silius Italicus as a present at the Saturnalia (see on 6). Ti. Catius Silius Italicus, who was born about 25, is better known to us as author of
Sili, Castalidum decus sororum, qui periuria barbari furoris ingenti premis ore perfidosque astus Hannibalis levisque Poenos magnis cedere cogis Africanis, paulum seposita severitate,

the Punica, a long epic poem on the Second Punic War, than as a rich lawyer, a centumvir, and an art critic. Yet it was only after he had amassed wealth and had attained consular rank that he withdrew from public life and devoted himself to literature. Beside other villas (one of which had been Cicero's) he had a Neapolitanum, and Friedländer thinks that M. made his acquaintance during the summer of 88, which M. seems to have spent near Naples; cf. 3. 58. Naturally Silius took Vergil as his model. He carried his esteem of Vergil almost to the point of worship, the more so, doubtless, after he had come into possession of the ground on which stood the tomb of Vergil; cf. 11. 48; Plin. Ep. 3. 7. 8. At the age of seventy-five, because he was suffering from an incurable malady, he starved himself to death. Cf. 7. 63.—Meter: § 49.

1. Castalidum... sororum: in M.'s flattery Silius is the glory not merely of the Italian Camenae but of the nine Muses, daughters of Zeus and Mnemosyne, to whom, as to Apollo, the Fons Castalia on Mount Parnassus was sacred; cf. 7. 12. 10 per genium Famae Castaliumque gregem; Apoll. Sidon. C. 1. 9 Castalidum chorus.

2-5. qui... Africanis: i.e. in the Punica; in this poem, naturally, the Scipios were national heroes.

2. periuria... furoris: Carthaginian patriotism is furor in a Roman's eyes; cf. 6. 19. 6 et periuria Punicī furoris; Sil. 1. 79 (Hamilcar) solers nutrīre furores. To the Romans Hannibal is always periurus, perfidus; cf. Hor. C. 4. 4. 49 perfidus Hannibal; Liv. 21. 4. 9 tantas viri (= Hannibalis) virtutes ingentia vitia aequabant, ... perfidia plus quam Punica; Stat. Silv. 4. 6. 77–78 semper atroc dextra periuroque ense superbus Hannibal; perfidos... astus Hannibalis, 3–4 below, with note. Punica fides was proverbial.—barbari: see on Lib. Spect. 1. 1.

3-4. ingenti... ore, with mighty utterance.—premis = opprimis, overwhelm, i.e. set forth in words of proper scorn; M. is paying a tribute to the realistic character of Silius's poem.—perfidos... Hannibalis: see on 2. Perfidos cannot be justly applied to Hannibal. It flattered Roman pride, however, to regard everything Carthaginian as naturally bad, and everything Roman as naturally good; cf. Val. Max. 5. 1. Ext. 6 si quidem illos Punico astu decepit, Romana mansuetudine honoravit. See App.—levis, fickle, false, to treaties, etc.; cf. Hor. C. 3. 9. 22 tu levior cortice.

6. paulum: i.e. during the brief period of the Saturnalia. The festival of Saturnus, which
dum blanda vagus alea December incertis sonat hinc et hinc frutillis et ludit tropa nequiore talo,

nostris otia commoda Camenis,

nec tora lege fronte, sed remissa lascivis madidos iocis libello.

occurred in December, after the harvest and the vintage (cf. etymology of Saturnus), was a time of general merrymaking and good-natured license. Business was suspended; the courts adjourned; schools closed; presents were exchanged; slaves enjoyed unusual liberties; the legal prohibition of gambling was suspended. The toga was laid aside and men appeared in the parti-colored synthesis with conical caps (pillei): these were worn by newly emancipated slaves. See Marq.-Wissowa 3. 586 ff.; Preller-Jordan 2. 15 ff.

7. blanda . . . alea: so alluring and seductive was gambling that men repeatedly defied the law (see on 6; cf. Hor. C. 3. 24. 58 vetita legibus alea); cf. 4. 66. 15; 5. 84. 2-4 (iam) blando male proditus frutillo, arcana modo raptus e popina, aedilem rogat uudus aleator. Blanda . . . alea is causal abl. with vagus; 'unrestrained, by reason of the allurements of the gaming-table' will give the sense. — vagus: a transferred epithet; it prop. applies to the people who in December under the charms of the gaming-table forget all restraint; see on 1. 15. 7.


9. ludit . . . talo: see App. — ludit, deceives, deludes the player; cf. Hor. C. 3. 4. 5-6. auditis an me ludit amabilis insania? — tropa (cf. τρόπωρ): a game played by throwing dice or nuts from a fixed distance into a hole in the ground or into a jar; in it tali were used, not tesserae. See Poll. Onom. 9. 193; Marq. 840. In Harper's Latin Dictionary tropa is wrongly regarded as an adverb. The tali (ἄστραγαλοι) were originally made out of the ankle-bones of animals; they were oblong, with rounded ends. The tesserae were cubes, marked as dice are marked to-day. The value of a throw of the tesserae depended on the sum of the points marked on the upturned faces; that of the tali depended on the faces on which the tali rested after the throw (specific values were assigned by the rules of the game to the various possible combinations). See Fried. SG. 1. 423 ff.; Marq. 847 ff. — nequiore: because the throw from the hand gave more chance for cheating than was afforded when the tesserae or tali were thrown from a dice-box.

10. commoda: an inv. lend. — Camenis: Camena frequently = Moïra, then it = 'poem', 'poetry'. Cf. 12. 94. 5; 7. 68. 1 meas Camenas.


12. madidos, overflowing with, steeped in; cf. 1. 39. 3-4 si quis Cecropiae madidus Latiaeque Nervae aritus.
13. forsan: M. may well be cautious, since Catullus seems to have died in 54 B.C., when Vergil was but sixteen years old. Further, Catullus's Passer (see on 14) was written probably as early as 60 B.C.

—tener... Catullus: cf. 7. 14. 3-4 teneri floravit amica Catalli Lesbia, nequitiiis passeris orba sui. Tener seems to have been a favorite epithet of writers of erotic verse; cf. Ov. A. A. 3. 333 et teneri possis carmen legisse Properti; Rem. Am. 757 teneros ne tange poetas. Love is the 'tender passion'.

14. magno... Maroni: M. delicately flatters Silius, by comparing him with Vergil. For the comparison of himself with Catullus see § 34. As Silii begins the epigram, so Maroni ends it; cf. 11. 48; 11. 52. For M.'s laudation of Vergil see on 3. 38. 8.—Passerem: for the two poems see on 1. 109. 1. They constitute the first real pieces in our present collection of Catullus's poems; Carmen 1 is dedicatory. M. himself may use Passerem for one or both of these pieces as typical of all Catullus's work (Paukstadt 5-6), or it may have been the fashion generally so to refer to them; the modern writer often names his volume of tales or verse from the first piece in the book. See also on 8. 55. 19.

15. This epigram pokes fun at a thick-headed fellow who asks M., in effect, for a loan of 5000 sestertii, though M. had the day before declined to accommodate him with 1000 sestertii.—Meter: § 48.

1. nummos: see 1. 66. 4 N.

2. in: freely 'for'; properly 'against'.—Caeciliane: if this Caecilianus is the man mentioned in 1. 20, he was a skinflint and a glutton.

3. Non habeo: not necessarily more than a polite refusal, which the dull Caecilianus interprets literally.—causatus, having set up as excuse. The verb belongs to poetry and Silver Latin; Cicero does not use it.

4. lancem... rogas: apparently for use at a dinner in honor of the coming friend.

5. Stultus... amice? 'You are either a fool who can't understand a plain answer (3), or a knave, minded to trick me out of my plate'.—amice: ironical.

6. milia quinque: i.e. the value of lanx and vasa. On the cost of such luxuries see Fried. SG. 3. 112 ff.—dabo: i.e. 'I might as well give them outright as to lend them to you'.
18.

Qua vicina pluit Vipsanis porta columnis
et madet adsiduo lubricus imbre lapis,
in iugulum pueri qui roscida tecta subibat
decidit hiberno praegravis unda gelu,
cumque peregisset miseri crudelia fata,
tabuit in calido volnere mucro tener.
Quid non saeva sibi voluit Fortuna licere?
aut ubi non mors est, si iugulatis, aquae?

18. The climate of Italy has undergone marked change; the incident described here could not occur today. This does not, however, supply reason for discrediting this pathetic story. For the thought, esp. in 7–8, cf. Hor. C. 2.13.13–14 quod quisque vitet numquam homini satis cautum est in horas.—Meter: § 48.

1. Qua... columnis: the reference is to the Porticus Vipsania, which stood in the Campus Martius; it lay on one side of the Campus Agrippae, and extended northwards from the Aqua Virgo along the Via Lata; see Platner 455.
The porta was an archway spanning a highway, one of the supports of the Aqua Virgo, the aqueduct built to supply the Thermae Agrippae. This aqueduct, after it reached Rome, was carried on arches from the Pincian Hill down into the Campus Martius. See Platner 98–99; Burn Journ. of Phil. 10.6; Baumeister 1514.—pluit: the aqueduct channel leaked.—Vipsanis: for the form see on 1.117.17.

2. madet... lubricus, is wet and slippery. With pluit... porta... imbre (1–2) cf. Iuv. 3.11 substitit ad veteres arcus madidumque Capenam (portam), said of the gate in the old Servian Wall wet with the drip from the Rivus Herculanus, a branch of the Aqua Marcia.

3. in... pueri: the boy apparently kept looking up at the icicles as he approached, thus exposing his throat. Roscida is hardly a successful epithet if M. meant it as an attempt to deprive the death of its horror. Cf. 1.88.6 n.

4. uma: forceful substitute for stiria (cf. stilla), the common word for icicle (cf. 7.37.5).

5. peregisset... fata: cf. 5.37.15–16.

6. mucro: prop. point of sword or dagger, then dagger, sword. The metaphor is effective. So too is the epithet tener; this mucro is at once deadly and yielding. Mucro tener involves oxymoron.

8. iugulatis is to be taken literally, cut throats. ‘Who is safe anywhere, if water, naturally soft and fluid, becomes like steel, if water, that, when it causes death at all, does so by suffocation, takes to cutting throats as does the armed assassin’.

26. Postumus, one of those patrons who paid with no definite regularity (Beck. 2.207), had apparently resented M.'s long-continued neglect of the officium (see 1.70, with notes). M. virtually bids him a long farewell.—Meter: § 48.
26
Quod te mane domi toto non vidimus anno,
vis dicam quantum, Postume, perdiderim?
tricenos, puto, bis, vicenos ter, puto, nummos.
Ignosces: togulam, Postume, pluris emo.

30
Baiano procul a lacu, monemus,
piscator, fuge, ne nocens recedas:
sacris piscibus hae natantur undae,

1–2. mane . . . non vidimus: i.e. 'I have not in a whole year presented myself at your salutation'. —toto . . . anno: for const. see on 2. 5. 1.—Postume: for position see on 1. 16. 2.

3. tricenos . . . nummos: 'I may on two occasions have lost 30 sestertii, and thrice I may have missed 20'. The loss for the year was thus 120 sestertii. By this time there had been a return to the money sportula; see 3. 7, with notes; 6. 88. Note that more than the 100 quadrantes might be given, esp. if the dole was not a daily one; cf. 9. 100; 10. 27.

4. Ignosces: i.e. 'for my plain speaking and my severance of our old relations'.—togulam . . . emo: 'your dole will not even pay for a toga, and a scanty one at that, much less help me to get food and drink'. Togulam is dim. of contempt. The client watched his sportula account closely; cf. Iuv. 1. 117–120 sed cum summus honor finito computet anno, sportula quid referat, quantum rationibus addat, quid facient comites quibus hinc toga, calceus hinc est et panis fumusque domi?

30. From the end of the Republic fish-ponds and game-preserves (piscinae, stagna, vivaria) were essential to the typical villa. See e.g. Varr. R. R. 3. 3. 10; Plin. N. H. 9. 170; Hor. C. 2. 15. 2–4; Macr. Sat. 3. 15. 6. M. had doubtless seen a fish-pond on the estate of Domitian near Baiae, where he may have heard the story told here, or one that gave rise to it. He makes use of it as an excuse for again playing court flatterer (4. 27 is addressed to Domitian).

—Meter: § 49.

1–2. Baiano . . . lacu: the piscina is compared with the Lucrine Lake itself, unless Domitian actually laid claim to the fish of the Lucrine also. —monemus . . . fuge: for examples of such para-taxis (instead of monere ut or ne) see Soed. 12.—piscator: any hypothetical poacher; M. is sounding a general warning.—ne . . . recedas: a final clause: 'that you may not go away a guilty thing'. M. might have put his thought affirmatively, ut purus recedas; cf. 14.—nocens = sacrilegus, damnatus; cf. impius, 8. M. talks as if Domitian were a god and his estate a temple; see on 4. 8. 9 ff. Cf. sacrificis, 3; sacrilegos . . . hamos, 12.

3. sacris: see preceding note. Through the deification of the
qui norunt dominum manumque lambunt illam, qua nihil est in orbe maius:
quid quod nomen habent et ad magistri vocem quisque sui venit citatus?
Hoc quondam Libys impius profundo, dum praedam calamo tremente ducit,
raptis luminibus repente caecus captum non potuit videre piscem,
et nunc sacrilegos perosus hamos Baianos sedet ad lacus rogator.
At tu, dum potes, innocens recede
iactis simplicibus cibis in undas et pisces venerare delicatos.

emperor sacer often virtually = imperial; cf. e.g. Lib. Spect. 24. 2
cui lux prima sacri muneris ista fuit. — natantur: cf. Ov. Tr. 5. 2. 25–26 quot piscibus unda natatur, ...tot premor adversis. In 14. 196. 2 we have the active used with accusative.
4. norunt: cf. 10. 30. 21–24. —
dominum: Domitian. — manum ... lambunt: they expect him to feed them; cf. Plin. N. H. 32. 16.
e manu vescentur pisces in pluribus quidem Caesaris villis.
5. qua ... maius: cf. 4. 8. 10
ingenti ... manu. — For the meter see § 49, d.
6 ff. Amos may be correct in thinking that Domitian had put out the eyes of some one who had been caught fishing in his piscina. M., however, represents the cruelty of the tyrant as an act of providence.
6–7. ad magistri ... citatus: cf. Plin. N. H. 10. 193 pisces ... audire ... palam est, utpote cum planus congregari feros ('the creatures') ad cibum adsuetudine in
quisusdam vivariis spectetur, et in piscinis Caesaris genera piscium ad nomen venire, quosdamque singulos.
...citatus: cf. 10. 30. 23. Vss. 6–7 may be freely rendered, 'nay, more, they have', etc.
8. impius: see on nocens, 2. —
profundo: cf. 10. 37. 15 illic piscoso modo vix educta (lina) profundo.
9. calamo tremente: cf. 3. 58. 27 N.; 10. 30. 16; 1. 55. 9.
10. luminibus: the use of humer in the sense of 'the light of the eye', 'the eye', is mostly poetical: cf., however, Cic. Tusc. 5. 39. 114
Democritus luminibus amissis alba scilicet discernere et atram non poterat.
The ancients often charged loss of sight to the gods as a punishment for iniquity.
13. rogator = mendicus; cf. 10. 5. 4.
14. innocens recede: cf. ne nocens recedas (2), with note.
15. simplicibus: i.e. casting in only harmless food, instead of sacrifici hamis and bait.
16. pisces venerare: because they are the property of a divine
32
Et latet et lucet Phaethontide condita gutta, ut videatur apis nectare clusa suo.
Dignum tantorum pretium tulit illa laborum: credibile est ipsam sic voluisse mori.

39
Argenti genus omne conparasti, et solus veteres Myronos artes,
solus Praxitelas manum Scopaeque, 
solus Phidiaci toreuma caeli, 
5 solus Mentoreos habes labores, 
nec desunt tibi vera Gratiana,

to supply the demand for antique 
works of art 'originals' were manu-
factured; see Fried. SG. 2. 176 ff.; 
3. 308 ff.; Beck. i. 41 ff.
2. veteres . . . artes, old (and 
therefore genuine) masterpieces (cre-
ations) of Myron. Artes is used here 
of the results of skill (metonymy); 
cf. Hor. C. 4. 8. 5-8 artium quas 
aut Parrhasius protulit aut Scopas, 
hic saxo, liquidis ille coloribus; Stat. 
Silv. i. 3. 47 vidi artes veterumque 
manus. Cf. the use of labores, 5. If 
genuine, these articles of virtu were 
about five hundred years old, for 
Myron flourished in the fifth cen-
tury B.C. He ranked among the 
greatest artists, as sculptor, statu-
ary, and engraver. He excelled in 
the delineation of animals; much of 
his work was in bronze. His most 
famous creations were the statue 
of a cow and the Discobolus, both 
in marble. Cf. 8. 50. 1; Luv. 8. 102-104 et cum Parrhasii tabulis 
signis Myronis Phidicae vive-
bat ebur, nec non Polycliti multus 
ubique labor, rarae sine Mentore 
mensae; Fried. SG. 3. 310.
3. Praxitelas: Greek form of 
genitive. Praxiteles, one of the 
most famous Greek sculptors and 
workers in bronze, was born at 
Athens about 400 B.C. As Phidias 
was the head of the earlier Attic 
school, so Praxiteles and Scopas 
represent the later. Praxiteles' 
most famous piece was the Venus 
of Cnidos. His Hermes was also 
famous and is yet extant, at Olym-
pia in Greece. Cf. Priap. 10. 2-4 
non me Praxitelas Scopase fecit, 
nec sum Phidiaca manu politus, 
sed lignum rude vilicus dolavit,— 
manum, handiwork, used esp. of 
finishing touches by artist or writer; 
so xelp. Cf. Verg. A. 1. 455-456 
artificiumque manus intra se ope-
rumque labore miratur; Petr. 83 
Zeuxidos manus; Stat. Silv. 1. 3. 47, 
cited on 2.—Scopae: Scopas of 
Paros—architect, statuary, sculp-
tor of the fourth century B.C. See 
on Praxitelas above.
4. Phidiaci . . . caeli: see on 
2; cf. 3. 35. 1 N. Phidias, the great-
est sculptor and statuary of the 
Greeks, was born about 490 B.C. 
His friendship with Pericles made 
him a sort of art director in the 
erection of the greatest structures 
at Athens, Elis, and Olympia.— 
N. H. 34. 56 hic (Polyclitus) consu-
masse hanc scientiam iudicatur et 
toreumatic sic erudisse, ut Phidias 
apernisse.—caeli: the chisel or 
burin of the engraver (caelator) 
or sculptor; cf. 10. 87. 15-16 mirator 
veterum senex avorum donet Phid-
iasi toreuma caeli.
5. Mentoreos . . . labores: 
Mentor, who lived in the fourth 
century B.C., seems to have been 
the greatest of the caelatores; cf. 
e.g. 8. 51. 1-2; 9. 59. 16; Fried. SG. 
3. 311-312.—labores either de-
notes the results of his separate 
endeavors (metonymy; see on 
artes, 2) or is a pluralis maiestatis.
6. vera Gratiana (vasa): silver-
ware, apparently Italian, named 
from the maker or from some one 
who had popularized it. Plin. N. H. 
33. 139, writing of the whims of 
fashion, says: nunc Furniana, nunc
nec quae Callaico linuntur auro,
nec mensis anaglypta de paternis.
Argentum tamen inter omne miror
QUARE NON HABEAS, Charine, purum.

41
Quid recitaturus circumdas vellera collo?
conveniunt nostris auribus ista magis.

Clodiana, nunc Gratiana... nunc
anaglypta asperitatatemque exciso
circa linearum picturas quae ipsum.
See Marq. 695.

7. quae... auro: i.e. the
chrysendeta; see on 2. 43. 11.—
Callaico... auro, Spanish gold;
the Callaici (Gallaeci) inhabited
Gallaecia in Hispania Tarraconensia. Cf. 14. 95. 1-2 (on a phiala
auro caelesta) quamvis Callaico
rubeam generosa metallo, glorior
arte magis, nam Myos iste labor;
10. 16. 3.—linuntur, are inlaid,
are lined.

8. anaglypta (vasa)=ān̄οβνυ-
πται, ἀνάγλυφα, i.e. silver vessels
ornamented in bas-relief; see Plin.
N. H. 33. 139, cited on 6; note on
toreuma, 3. 35. 1; Iuv. 14. 62 hic
leve argentum, vasa aspera terget
alter.—paternis: they are heir-
looms.

9-10. Since Charinus had ar-
 genti genus omne (i), he of course
had the kind technically known as
argentum purum (see on 3. 35. i).
M., however, hints that after all
none of his ware is purum, i.e.
‘pure’, ‘clean’; all has been defiled
by the touch of Charinus, a homo
imperitus. See Introd. M. may be
hinting, too, that the claims made
by Charinus for the genuineness
of his plate would not bear inves-
tigation.

41. On a reader who appeared
before the public with a woolen

M. VALERI MARTIALIS

4. 39; 7

Meter: § 48.

1. Quid... collo? men some-
times wore such focalia as a piece
of affectation or effeminacy; cf.
Hor. S. 2. 3. 254-255. In 12. 89
Charinus on pretense of earache
wraps a cloth about his head: quod
lana caput alligas... non aures
addo; sed dolent capilli. If this man
is actually hoarse, his croaking
will offend the audience (2); ele-
gance of presentation constituted
no small part of the successful
recitation. For pretenses at reci-
tations see 3. 18, with notes.

2. ista: contemptuous, as often.
M. alludes not only to the possible
physical disability of the man, but
to the feebleness of his poetry.
Cf. 14. 137. 1-2 si recitaturus dedero
tibi forte libellum, hoc focale tua
adserat auriculas.—In vellera collo
(sc. tuo) nostris auribus ista
the chiasmus emphasizes the double
contrast.

44. A picture of Vesuvius be-
fore and after the famous eruption
of 79. This eruption destroyed Sta-
biae, Pompeii, and Herculaneum,
and made a waste of the Vesuvian
slope, which up to that time had
been famous for fertility. In 63 an
earthquake had given warning that
the normal quiet of the mountain
was at an end. See Plin. Ep. 6. 16;
6. 20; Dio Cass. 66. 21-23; Mau-
Hic est pampineis viridis modo Vesbius umbris:
presserat hic madidos nobilis uva lacus,
haec iuga quam Nysae colles plus Bacchus amavit,
hoc nuper Satyri monte dedere choros,
haec Veneris sedes, Lacedaemone gratior illi,
hic locus Herculeo nomine clarus erat.
Cuncta iacent flammis et tristi mersa favilla
nec superi vellent hoc licuisse sibi.

Encaustus Phaethon tabula tibi pictus in hac est:

1. pampineis . . . umbris: cf. Verg. (?) Cop. 31 pampinea . . . umbra; Flor. r. 11. 16. 5 hic (in Campania) amici vitibus montes Gaurus, Falernus, Massicus, et pulcherrimus omnium Vesviusus, Aetnae ignis imitator.—modo: hardly ten years had elapsed since the eruption.—Vesbius: this form and Vesvius seem to belong to the sermo familiaris.

2. presserat: a strong word, = oppresserat, had overwhelmed, i.e. had filled to overflowing; see on 1. 4. 2. — madidos: proleptic, till they were filled full. —nobilis uva: cf. 5. 78. 19 succurrent tibi nobiles olivae.—lacus: vats into which the grape juice flowed as it came from the press; cf. Cato R. R. 25 in dolia picata vel in lacum vina-rium picatum.

3. Nysae colles: Nysa (Nyssa) was the name of many places in Asia Minor and the Islands famous for the growth of the vine, or associated with Bacchus myths.

4. Satyri: connected with Bacchic worship as satellites of the god.

5. haec . . . sedes refers to Pompeii in particular; Venus was the patron goddess of that town. See Mau-Kelsey 266; 344.—Lacedaemone: Cythera, where Venus was believed to have first touched land after rising from the foam of the sea, was off the southern coast of Lacedaemon.

6. locus . . . erat refers to Herculeanum, which was reputed to have been founded by Hercules when he was on his way back from Spain after stealing the oxen of Geryones (see on 5. 49. 11).

7. tristi, dismal; a transferred epithet, since the sense is rather sorrow-causing.

8. nec: as in 1. 109. 20; see note there. — superi: the gods, even Vulcan himself, might well lament such a display of power. —licuisse sibi: cf. 4. 18. 7 N.; 7. 21. 4; Anthol. Lat. 2. 1362. 6 hoc quoque non vel-let mors licuisse sibi.

47. 'Why burn Phaethon a second time?' — For an allusion to the story of Phaethon see 4. 32. — Meter: § 48.

1. Encaustus (ὑγαυστός), burned in, encaustic. In encaustic work the colofs were burned in with the help of a medium of melted
quid tibi vis, dipyrum qui Phaethonta facis?

49

Nescit, crede mihi, quid sint epigrammata, Flacce, qui tantum lusus illa iocosque vocat.
Ille magis ludit, qui scribit prandia saevi
Tereos aut cenam, crude Thyesta, tuam,
aut puero liquidas aptantem Daedalon alas,

wax mixed with oil. We know less about it than about any other kind of painting practiced in ancient times; see Smith D. of A. 2. 392 ff.; Middleton, Remains of Ancient Rome, i. 97.

2. dipyrum, twice exposed to fire; cf. ἵθρυσος.

49. Epigram versus epos (and tragedy); a defense of epigram as a serious form of literature. Epi-
gram deals with real life, epos with that which is legendary and imaginary. Cf. i. 9. 4; see § 33.—Meter: § 48.

1. crede mihi: i.e. ‘I am serious in this judgment; the prevailing opinion is due to ignorance’. Cf. § 19, on the relation of M. to Statius; also § 40.—Flacce: it is uncertain how far we can identify persons of this name in M.

2. tantum, only.—lusus: cf. i. 113. 1 N.; Tac. D. 10 epigrammatum lusus.—iocos: cf. i. 4. 3 N.

3-4. Ille . . . qui: M. may be thinking of Statius; see Introd. M. may have resonated some words in Statius’s Praefatio to Book II of the Silvae (addressed to Atedius Melior): scis a me leves libellos quasi epigrammatis loco scriptos (cf. Praefatio to Book IV of the Sil-
vae). Statius was engaged on the Thebais between 80 and 92; some parts of the poem had doubtless been heard at recitations. For M.’s general thought cf. 8. 3; 9. 50. 1-4 ingenium mihi, Gaurt, pro-

bas sic esse pusillum, carmina quod faciam quae brevitate placent. Con-

fiteor: sed tu, bis sensis grandia libris qui scribis Priami proelia, magnus homo es? 5. 53. 1-4 Col-

chida quid scribis, quid scribis, amice, Thyesten? quo tibi vel Nioben, Basse, vel Andromachen? materia est, mihi crede, tuis aptissima chartis Deucalion vel, si non placet hic, Phaethon; luv. 1. 2-14.—prandia . . . Tereos: see on Atthide, i. 53. 9. Note acc. in prandia; the best prose commonly shows abl. with de after scribo, but cf. Liv. 21. 1. 1 licet mihi praeferi . . . bellum me scripturum.—crude Thyesta: see

3. 45. 1 N. Crudus prop. = ‘bloody’, then ‘merciless’, crudelis; it is used with special reference to such can-

5. puero: Icarus. The story was not only a favorite with the epic writers (cf. e.g. luv. 1. 52), but was acted in a realistic way.—liquidas, melting, molten, is pro-

leptic, and refers to the melting of the wax by the sun’s rays (Schrev.) or to the ultimate fate of Icarus when he fell into the sea. In any case the adj. points out how worthless was Icarus’s support.
pascentem Siculas aut Polyphemon oves.
A nostris procul est omnis vesica libellis
Musa nec insano syrmate nostra tumet.
"Illa tamen laudant omnes, mirantur, adorant".
Confiteor: laudant illa, sed ista legunt.

54
O cui Tarpeias licuit contingere quercus
et meritas prima cingere fronde comas,

6. pascentem . . . Polyphemon: M. seems to have in mind
Vergil's picture of the Cyclops;  
cf. A. 3. 655-659 summo cum  
monste videmus ipsum inter pecudes  
vasta se mole moventem pastorem  
Polyphemum, etc.
7. A . . . libellis: not an extravagant claim, when we consider  
the current exaggerated taste in  
epos and tragedy. — vesica: prop.  
‘bladder’; here used figuratively  
for bombast, fustian. See § 35.
8. Musa . . . nostra: cf. nostra  
Thalia, 4. 8. 12 n. — insano syr- 
mate: the syrma (σύρμα) was the  
long trailing robe of the tragic  
actor, assumed, as was the high  
boot (cothurnus), to magnify his  
height; cf. Iuv. 8. 228-229 ante  
pedes Domiti longum tu pone Thy-  
estae syrma vel Antigonae personam  
vel Melanippae. Used figuratively  
the word denotes tragedy or the  
fine frenzy appropriate to tragedy.  
Cf. 12. 94. 3-4; Iuv. 15. 30-31.
9. Flaccus's rejoinder. — Illa:  
epos and tragedy. Mark the climax  
in the verbs.
10. ista legunt: a higher tribute  
than mere mouth praise, which de- 
mands a minimum of time and  
pains, “with of course the implied  
and very sound criticism that it is  
not so easy to write what shall be  
easy to read” (Saintsbury 1. 260).
— ista, what lies before you (a  
meaning common in M.; cf. 1. 70.  
18 N.), i.e. ‘my epigrams’, or, if ista is  
contemptuous (cf. 4. 41. 2 N.), what  
you decry.
54. The poet advises Collinus,  
as true disciple of Epicurus, to  
make the most of life; literary  
fame cannot stay the hand of  
fate for a single day. — Meter:  
§ 48.
1. Tarpeias = Capitolinas. The  
Mons Tarpeius was but a part of  
the Mons Capitolinus. It was in  
honor of Jupiter Capitolinus that  
Domitian instituted the quinquen- 
nale certamen or agon Capitolinus.  
Cf. 9. 3. 8 quid pro Tarpeiae frondis  
honore (tibi solvere) potest? 9. 40.  
1-2 Tarpeias Diodorus ad coronas  
Romam cum peteret Pharo relicta.  
— quercus: the victors received  
chaplets of oak leaves; cf. 4. 1. 6;  
Iuv. 6. 387-388. Hence quercus =  
quercus coronas.
2. meritas (from mereor): i.e.  
that have fairly earned the poet's  
crown; render by deserving, or by  
deservedly. — prima . . fronde: cf.  
Verg. A. 8. 274 cingite fronde comas.  
Prima may mean that Collinus won  
a prize for Latin poetry at the first  
Agn Capitolinus, held in 86, or it  
may mean the highest of all the  
prizes given in that year. See  
Fried. SG. 3. 426.
si sapis, utaris totis, Colline, diebus
extreminque tibi semper adesse putes.

5 Lanificas nulli tres exorare puellas
contigit: observant quem statuere diem.
Divitior Crispo, Thrasea constantior ipso
lautior et nitido sis Meliore licet,
nil adicit penso Lachesis fusosque sororum
explicat et semper de tribus una secat.

3. sapis: cf. 1. 15. 11 n.; Hor. C. 1. 11. 6—7 sapias, vina liqueas, et spatio brevi spem longam resecex.
— totis ... diebus: 'lose no moment of a single day; enjoy every one'. For the sentiment cf. 1. 15; 5. 20; 7. 47.


5. Lanificas ... puellas: the Parcae, Clotho, Lachesis, and Atropos, represented, both in literature and in art, as spinning and cutting off the thread of life; cf. 6. 58. 7—8 si mihi lanificae duicunt non pollo soores stamina; Iuv. 12. 64—66. — exorare, to prevail on, i.e. to lengthen life. Exorare puellas recalls Ovid's exorare puellam, which ends a hexameter in A. A. 1. 37; F. 4. 111; see Zingerle 23.

7. Divitior Crispo: Vibius Crispus, as orator and spy (delator) under Domitian, became enormously rich and held many high offices. He was consul twice, curator aquarum, and proconsul of Africa. His wealth is variously estimated at from 200 to 300 million sesterici. See 12. 36. 8—9; Tac. H. 2. 10; Suet. Dom. 3; and esp. Iuv. 4. 81—93. — Thrasea: P. Thrasea Paetus, one of the noblest Stoics of his time, opposed the despotism of Nero, and was put to death by Nero in 66. Cf. e.g. 1. 8. 1—2; Tac. Ann. 16. 21. See also 1. 13, with notes; § 38 fin.

8. lautor ... Meliore: see 2. 69. 7 n.— lautor, more elegant.
— nitido: because of oil or clear complexion, well-kept, sleek. In Stat. Silv. 2. 3. 1—2 Melior is nitidus. — licet, although; logically the first word of 7—8. See on 1. 70. 17.

9. penso: pensum prop. = a given quantity of wool weighed out (cf. pendere) to a slave for a day's spinning, then a spinner's task. Here it denotes the parcel of wool allotted to a given man's life. Cf. 10. 44. 5—6 gaudia tu differs, at non et stamina differat Atropos atque omnis scribitur hora tibi; Sen. Herc. Fur. 181—182. — Lachesis: see 1. 88. 9 n.— fusos, spindles.

10. explicat, unrolls, unwinds.
— de tribus una: Atropos; cf. 9. 76. 6—7 invidit de tribus una soror et festinatis incidit, stamina pensis. — secat: see App.

57. M., who has been sojourning at Baiae or in the neighborhood, compares Baiae and Tibur, the two popular resorts. — Meter: § 48.
57

Dum nos blanda tenent lascivi stagna Lucrini
et quae pumiceis fontibus antra calent,
tu colis Argei regnum, Faustine, coloni,
quo te bis decimus ducit ab urbe lapis.

Horrida sed fervent Nemeaei pectora monstri
nec satis est Baias igne calere suo;
ergo sacri fontes et litora grata valete,
Nympharum pariter Nereidumque domus.

1. blanda, charming, seductive;
   cf. Stat. Silv. 3. 5. 96 sive vaporiferas, blandissima litora, Baias.—
lascivi... Lucrini: see 3. 60. 3. N.
   During the season Baiae was a scene of festivity and of almost unbridled license; cf. e.g. Prop. 1. 11. 27; Sen. Ep. 51. 3.

2. quae... calent: the whole region is volcanic. The hot mineral springs which gush from the tufa rocks at various points seem first to have made the place famous as a health resort.—pumiceis: i.e.
   that issue from the porous rocks. Pumex is used of soft porous rock in general.—antra: either natural or artificially made in furtherance of the medical treatment given at the springs. Since the poet was there so late in the year (5) it would appear that he was taking the waters for some malady. Cf. Stat.
   Silv. 3. 1. 144-145 Ipsae pumiceis virides Nereides antris exiliunt ultro.

3. colis... coloni: Faustinus (1. 25; 3. 58) doubtless had a villa near Tibur, where he was at this writing, enjoying the coolness of the hill.— offences... coloni: tradition declared that Tibur was founded by Tiburnus, Coras, and Catillus, sons of Catillus, who was himself son of the Argive prophet Amphiaraus; cf. e.g. Hor. C. 2. 6. 5
   Tibur Argeo positum colono. See App.

4. bis decimus... lapis: see
   1. 12. 3-4 N.

5. Horrida, shaggy.—fervent...monstri: the Nemean lion after it was slain by Hercules was placed in the zodiac as the sign Leo. In the breast of Leo is Regulus, an especially brilliant star; cf. Plin. N. H. 18. 271 regia in pectoris Leonis stella; Hor. C. 3. 29.
   19-20 et stella vesani Leonis (furi), sole dies referentes siccos.—monstri: sprung from Typhon and Echidna.

6. satis est... calere: for const. cf. 11. 41. 8 te satis est nobis adnumerare pecus.—igne=calore.
   — suo: the southern latitude, not to speak of the heat of the sulphur baths, made Baiae warm long before August.

7. sacri: in ancient poetry all springs are sacred, because, as Servius says on Verg. E. 1. 52, omnibus aquis nymphae sunt praeidentes.
   Cf. 8. Besides, these springs were prob. sacred to Aesculapius.—litora grata: no coast in the Roman world was so charming as that around the Bay of Naples.

8. Nympharum...domus refers to sacri fontes, Nereidum...domus to the litora grata.
Herculeos colles gelida vos vincite bruma,
nunc Tiburtinis cedite frigoribus.

59

Flentibus Heliadum ramis dum vipera repit,
fluxit in opstantem sucina gutta feram,
quae, dum miratur pingui se rore teneri,
concreto riguit vincita repente gelu.

5

Ne tibi regali placeas, Cleopatra, sepulcro,
vipera si tumulo nobiliore iacet.

9. Herculeos ... bruma: i.e. 'as a winter resort you surpass Tibur'. For Tibur and Hercules see I. 12. 1 N.—vincite: the so-called permissive use of the imp.; the sense is, 'for all I care you may surpass Tibur in the depth of winter'. For a like use of the fut. ind. cf. 5. 42. 1 N.; Hor. C. 1. 7. 1; Smith's edition of Horace's Odes. Introd. § 79.—bruma: see 3. 58. 8 N.

10. Tiburtinis ... frigoribus, the cool days at Tibur. By contrast with Baiae Tibur reminds one of the winter's cold, for which frigus is often used; cf. 1. 12. 1 gelidas ... arces; 5. 34. 5; 7. 65. 1; Hor. S. 2. 6. 45 matutina parum cautus iam frigora mordit.

59. Cf. 4. 32, with notes. Vipera (1) can hardly be taken literally; some small creeping thing more or less resembling a vipera may have been caught as described, or may have been artificially inclosed in a substance resembling amber.

— Meter: § 48.

1. Flentibus ... ramis: see on 4. 32. 1; cf. Stat. Silv. 5. 3. 85-86 cunctos Heliadum ramos lacrimosaque germina.

2. fluxit ... feram: cf. 6. 15. 2, cited on 4. 32. 2.—opstantem: i.e. as it blocked the way of the drop.—feram is justified by vipera; render by creature.

3. miratur ... teneri: miror with inf. occurs in Cicero.— rore = umore, aqua. Amber, though viscid, is clear like ros or nectar. Cf. nectar = 'amber', 4. 32. 2.

4. concreto, thickened, hardening. Concretus is one of many deponent pf. participles of intr. verbs; cf. adultus, cautus, coalitus, cretus. Coniurati, conspirati, 'conspirators', belong here.—gelu: here the thickening of the amber through atmospheric influence.

5. Ne ... placeas, do not pride yourself; cf. 1. 72. 6; 5. 57. 1 cum voco te dominum, noli tibi, Cinna, placere.—regali ... sepulcro: for case see on templo, Lib. Spect. 1. 3. Cleopatra finally shut herself up with her treasures in a splendid structure — which seems to have been intended for a mausoleum—and made away with herself there, in order that she might not be taken to Rome to adorn Augustus's triumph.—Cleopatra: her career was cut off as abruptly as was the life of the vipera. M. may have thought of her here because of the story that she died by the bite of an asp; see Suet. Aug. 17, with Schuckburgh's note.
Iuli iugera pauc\-a Martialis
hortis Hesperidum beatiora
longo Ianiculi iugo recumbunt:
lati collibus eminent recessus,
et planus modico tumore vertex
caelo perfruitur sereniore
et curvas nebula tegente valles
solus luce nitet peculiari:
purus leniter admoventur astris
celsae culmina delicata villae.

Hinc septem dominos videre montis

64. A description of the estate of Iulius Martialis on the Ianiculum. Cf. 1. 15. — Meter: § 49.
1. iugera pauc\-a: cf. 31.
2. hortis Hesperidum: these gardens were variously located, sometimes on an island in the ocean on the western verge of the world, sometimes in northern Africa near Mt. Atlas (because the Hesperides were accounted daughters of Atlas) or near Cyrene.
3. longo . . . iugo: the Ianiculum is a long ridge or succession of summits on the west bank of the Tiber. For estates on the hills of Rome see on 1. 85. 2. — recumbunt reflects the quiet retirement of the site, esp. as viewed from a distance.
4. lati . . . recessus: i.e. broad, level stretches that run far back stand out in sharp relief on the several hills or summits of the ridge. Collibus is ablative. — eminent: freely, 'are conspicuous'; lit. 'stand out from'. See App.
5. planus . . . vertex: the summit was level or almost level. — modico tumore: abl. of characteristic, gently swelling. A prose writer would say, more exactly, planus vel potius modico tumore.
6. perfruitur, enjoys in an exceptional degree (per-).
7. curvas, winding. — nebula tegente, though the mist, etc.
8. solus: see App.—peculiari, peculiarly its own.
9-10. puris . . . villae: the roofs and gables of the house, itself on the top of the iugum, rise one above the other in fairy-like fashion till, as seen from below or against a distant sky, they seem to pierce the clouds. — puris: above the fog and smoke of the neighboring town; cf. 8. 14. 3-4 specularia puros admittunt soles et sine faece diem. — admoventur astris: cf. Lib. Spect. 2. 1 hic ubi sidereus propius videt astra colossus; Ov. M. 1. 316 mons ibi verticibus petit ardus astra duobus.—delicata: cf. 7. 17. 1 ruris bibliotheca delicati (of this same rus). Render by graceful, fairy-like, dainty.
11. Hinc: the villa must have been on the northern point of the Ianiculum to command this
et totam licet aestimare Romam, Albanos quoque Tuscolosque colles et quodcumque iacet sub urbe frigus, Fidenas veteres brevesque Rubras, et quod virgineo cruore gaudet Annae pomiferum nemus Perennae. Illinc Flaminiae Salariaeque gestator patet essedo tacente,

bird’s-eye view of Rome and the country beyond. — septem . . . montis: just what hills M. meant we cannot say. The list commonly given in modern books — Capitolinius, Palatinus, Aventinus, Caelius, Esquillinus, Viminalis, Quirinalis, i.e. the hills of the Servian city — is not given in any ancient author. The first enumeration of seven hills dates from the time of Constantine. The phrase septem montes seems to have arisen from Septimontium, name of an ancient festival in Rome, for which see e.g. Platner 39-41; Burm, Rome and the Campagna, 37.— dominos, that rule the world; cf. Prop. 3. 11. 57 septem urbs alta iugis tota quae praesidet orbi; dominae . . . Romae, 1. 3. 3 N.

12. aestimare: i.e. to measure with the eye.

13. Tuscolos . . . colles: Tusculum (modern Frascati) lay on a spur of the Alban mountains, about ten miles southeast of Rome, just north of Mt. Algidus, which may be referred to here.

14. quodcumque . . . frigus: esp. Tibur; cf. 4. 57. 10 N. — sub, near, not ‘below’ (for these places all lay higher than Rome). — frigus, cool spot; concrete for abstract.

15. Fidenas veteres: Fidenae lay high, between the Tiber and the Anio, on the Via Salaria, about five miles northeast of Rome. At this time it was a broken-down place; cf. Hor. Ep. 1. 11. 7-8; Iuv. 10. 100.— breves . . . Rubras: Rubra saxa or ad Rubras was a small town on the Via Flaminia about nine miles from Rome; the reddish color of the tufa rock gave the place its name.

16-17. The Romans themselves had no clear notion of the origin of the festival of Anna Perenna, which was celebrated on the Ides of March, apparently in an orchard near the first milestone on the Via Flaminia. It was the occasion for unbridled license of tongue and action. See Ov. F. 3. 523 ff., 675-676, 695; Preller-Jordan 1. 343 ff.; Roscher Lex. See App.

18. Flaminiae Salariaeque: sc. viae. For the Via Flaminia, named from C. Flaminius, who fell at Trasumenes, see on 3. 14. 4. The Via Salaria left Rome at the Porta Collina and ran through the Sabine country and Picenum to the Adriatic.

19. gestator: here rider, not ‘bearer’. See on 3. 14. 1. — patet . . . tacente, is in full view though one does not hear the car; cf. 10. 6. 6 (quando erit) tota . . . Flaminia Roma videnda via? The essedum was a vehicle that more or less resembled the British or Belgic war
ne blando rota sit molesta somno, quern nec rumpere nauticum celeuma nec clamor valet helciariorum, cum sit tam prope Mulvius sacrumque lapsae per Tiberim volent carinae.

Hoc rus, seu potius domus vocanda est, commendat dominus: tuam putabis, tam non invida tamque liberalis, tam comi patet hospitalitate:

chariot of the same name, apparently in having but two wheels and no top; see Fried. SG. 2, 36 ff.; Beck. 3. 15. Cf. the modern trade and fancy names given to vehicles, e.g. ‘victoria’, ‘brougham’.  

ne ... somno: the final clause is very effective; what is really the effect or result of the distance it ascribes to the essedum as its deliberate purpose.— blando ... somno: i.e. of people in the villa. — rota ... molesta: cf. Hor. Ep. 1. 17, 7 si te pulvis strepitusque rotarum (in Rome) laedit.  

rumpere: cf. 14, 125. 1 si matutinos facile est tibi rumpere somnos; Iuv. 6. 415-416 nam si latratibus alti rumpuntur somni. With rumpere ... valet cf. 8. 32. 6. The const. is common in poetry, but very rare in Cicero and Caesar. — celeuma (κελευμα): the call of the κελευτής or fugleman, who gives the stroke to the rowers. There was much shipping on the Tiber in ancient days; see Lanciani Anc. R. 235 ff. — clamor ... helciariorum: the cries of the bargemen who towed (cf. ἔλκων, ἔλκων) the ships or lighters against the river from Ostia. Cf. Apoll. Sidon. Ep. 2. 10. 4-6 curvorum hinc chorus helciariorum respon- santibus alleluia ripis ad Christum levat amnicum celeuma. Helciarius belongs to the sermo plebeius; see on salarium, 1, 41. 8.  

23-24. cum, although.— Mul- vius (pons): see on 3. 14. 4. The noises here referred to were due to the passing of vehicles across the bridge at night and of boats beneath it, and the disturbance created by beggars, etc., but esp. to the fact that under the Empire the people were accustomed to congregate there for nocturnal merrymaking; cf. Tac. Ann. 13. 47. — sacrum ... Tiberim: see on sacri fontes, 4. 57. 7. As the spring had its nymph, the river had its god. Cf. Liv. 2. 10. 11 tum Cocles “Tiberine pater”, ait, “te sancte precor, haec arma et hunc militem propitio flumine accipias” — lapsae: freely, ‘gliding’.  

25. Hoc rus: with its villa; cf. 1. 12. 3 N. — domus: regularly of the city mansion; here palace. Cf. 3. 58. 51 N.  

26-28. commendat dominus: the charm of the host adds to the other attractions. — tuam putabis ... hospitalitate: a good example of parataxis. Far less forceful would be tam non invida ... hospitalitate ut tuam (domum esse) putes. — liberalis, gracious, hospitable; sc. domus (est).
credas Alcinoi pios Penates
aut facti modo divitis Molorchi.
Vos nunc omnia parva qui putatis
centeno gelidum ligone Tibur
vel Praeneste domate pendulumque
uni dedite Setiam colono,
dum me iudice praeferantur istis
Iuli iugera paucA Martialis.

68

Invitas centum quadrantibus et bene cenas:

29. Alcinoi ... Penates: i.e. the house of Alcinous, king of the Phaeacians, who royally entertained Ulysses. See Od. 7–12.

30. facti ... Molorchi: i.e. of a Molorchus who had not only the kindly spirit of the original Molorchus, but wealth as well. Molorchus of Cleonea dwelt in or near the Nemean Forest and, though in poor circumstances, entertained Hercules when the latter was hunting the Nemean lion. Cf. 9. 43. 12–13; Stat. Silv. 3. 1. 29.

31. omnia ... putatis, you who find no acreage large enough. — parva: pred. accusative.

32. centeno ... ligone: i.e. with a hundred slaves, each with his hoe. Note the sing. of the distributive adjective, a poetic usage; cf. Iuv. 1. 64–65 cum iam sexta cervice feratur ... cathedra. See App. on 16. — gelidum ... Tibur: cf. 4. 57. 10 N.

33–34. Praeneste: modern Palestrina, one of the oldest towns of Latium; it lay on the edge of the Apennines, about twenty-three miles east of Rome. The roses and the nuts of the region were highly esteemed. — domate: poets and prose writers both often speak of the farmer, etc., as 'taming' the soil or the woods. — pendulam ... Setiam: Setia from its lofty position on the Volscian mountains, in Latium, overlooked the Pomptine Marshes; as seen from a distance by the traveler on the Via Appia it must have seemed to hang from the mountain-side. Cf. pendentia Mansolea, Lib. Spect. 1. 5 N. Setian wine ranked among the best; cf. 4. 69. 1; 10. 74. 10–11; 13. 112. 1 pendula Pomptinos quae spectat Setia campos. — uni ... colono: i.e. 'make one vast estate, if you will, out of all Setia'.

36. Iuli ... Martialis: cf. 1. M. imitates Catullus in thus ending a poem with a verse like the first verse; cf. 2. 41; 7. 17; Paukstadt 34.

68. Sextus was one of those who, when they invited their clients to a dinner, ate and drank the best themselves, but treated the clients shabbily. Cf. 1. 20; 1. 43; 3. 7; etc. — Meter: § 48.

1. Invitas ... quadrantibus: i.e. 'you invite to a dinner so poor that the daily dole (100 quadrantes) would pay for it'. Centum quadrantibus is instr. abl. (= an abl.
ut cenem invitor, Sexte, an ut invideam?

69

Tu Setina quidem semper vel Massica ponis, Papyle, sed rumor tam bona vina negat: diceris hac factus caelebs quater esse lagona: nec puto nec credo, Papyle, nec sitio.

75

O felix animo, felix, Nigrina, marito atque inter Latias gloria prima nurus,

of price) with invitas, you entertain. — et = et tamen.

2. Cf. 12. 29. 13-16.


1. Setina (vina): cf. 4. 64. 34 N. For the pl. (vina) see A. 100, b; GL. 204, NN. 5-6; L. 1108. After the supply of Caecuban failed, the wine of Setia held first place; cf. 8. 51. 19 N.; 10. 74. 10-11; 13. 112; Iuv. 10. 25-27 sed nulla aconita bibuntur fictilibus: tunc illa time, cum pocula sumes gemmata et lato Setiniun ardebit in auro; 5. 33-37; Beck. 3. 434 ff.; Marq. 449 ff. — Massica: the Mons Massicus lay near the sea and divided Latium from Campania; the Ager Falemus was contiguous to it, in Campania. Horace mentions this wine several times; cf. C. 2. 7. 21; 3. 21. 5; Verg. G. 2. 143. — ponis: see 1. 43. 2 N.

2. rumor, Madame Rumor, town talk. — tam bona (poni): i.e. as many people suppose. Bona = (1) good, of fine bouquet, (2) harmless. People believe that there is poison in Papylys's cups. Poisoning was a common way of committing murder in ancient times, since it was not possible to prove scientifically that poison had been administered. There was a permanent quaestio de sicaris et veneficis at Rome as early as Sulla's time. Cf. 8. 43; Iuv. 1. 69-72.

3. diceris: i.e. 'rumor says that four of your wives in succession drank poison mixed with your fine wines'. — caelebs: used of a widower (viduis) as well as of a bachelor. — lagona: a long-necked, wide-mouthed, big-bellied jar or jug of Spanish earthenware that seems to have been placed at times upon the table, at times to have served for storage, as did the amphora.

4. nec sitio virtually negatives nec ... credo, which was said ironically. This nec = et tamen non, i.e. the vs. = quamquam non puto vina tua non bona esse, ea bibere tamen nolo.

75. 'Nigrina, wife of Antistius Rusticus, surpassed in conjugal devotion the storied Euadne and Alcestis'. In 9. 30 we learn that she carried the bones of her husband from Cappadocia, where he had died, to Rome. — Meter: § 48.

1. animo = indole.

2. Latias = Romanas. — nurus: prop. 'daughters-in-law'; the poets, however, often use the word of young married women. Cf. e.g.
te patrios miscere iuvat cum coniuge census, 
gaudentem socio participique viro.

5 Arserit Euhadne flammis iniecta marit
 nec minor Alcestin fama sub astra ferat:
 tu melius: certo meruisti pignore vitae, 
 ut tibi non esset morte probandum amor.


3. patris . . . census is the property that Nigrina had inherited and that was secured to her by law; this she nevertheless shared with her husband. By M.'s time the emancipation of women was an accomplished fact; women married more and more frequently sine conventione, in which case their property (the dos excepted) did not become the property of their husbands. See Fried. SG. 1. 467-468.

—miscere = communicare, or else coniugis is briefly put for coniugis censibus (= bonis). Such comparison compendiaria is common both in Latin and in Greek. Latin is capable of saying oculus equi elephanto (= quam elephanti oculus) maior est.

4. socio participique: i.e. as companion and partner (of joys and earthly goods). — viro = marito, 1.

5. Arserit Euhadne: cf. Hyg. Fab. 243 Euadne . . . propter Capaneum coniugem qui apud Thebas perierat in eadem pyram se coniicit; Ov. A. A. 3. 21 ff. Verg. A. 6. 447 places her among the heroines of the lower world. Arserit may be meant to suggest not merely Euadne's physical sacrifice, but her passionate love. The subjv. here is volitive (subjv. of will) with concessive force, 'let Euadne have', etc., = though Euadne, etc. — iniecta: pass., but with middle force.

6. minor, in less measure, less freely.—Alcestin: when the oracle declared that Admetus, king of Pherae in Thessaly, must die unless some one should die in his stead, his wife Alcestis offered herself. The story has been immortalized by the Alcestis of Euripides; see also Hyg. Fab. 243.—sub astra ferat: cf. Lib. Spect. 1. 6 (nec) laudibus inmodicis Cares in astra ferant; Ennod. C. 2. 12. 10 quod vincens aevum nomen ad astra ferat. The devotion of Nigrina shines by contrast with Juvenal's picture of marital infidelity and heartlessness; cf. Iuv. 6. 653-654 spectant (sc. women in the theater) subuentem fata mariti Alcestim et, similis si permutatio detur, morte viri cupiant animam servare collatae.

7-8. 'You need not die vici-
ously to prove your devotion; by your living you have gained greater glory than they gained by their dying'. Cf. 1. 8. 5-6 nolo virum facili redempti qui sanguine famam; hunc volo, laudari qui sine morte potest. — melius: sc. fecisti. — certo, unmistakable, genuine. — vitae may be regarded either as gen. of definition or as subjective gen.; pignore vitae = 'a pledge supplied by your living'. — ut . . . amor: a result clause; meruisti (7) = effectisti. We might rewrite certo . . . amor thus: certo pignore, vita non morte, effectisti ut tibi esset probandum amor.
Hospes eras nostri semper, Matho, Tiburtini.
Hoc emis; imposui: rus tibi vendo tuum.

Si vis auribus Atticis probari,
exhortor moneoque te, libelle,
um docto placeas Apollinari.
Nil exactius eruditiusque est,
sed nec candidius benigniusque:
si te pectore, si tenebit ore,
nec rhonchos metues malignorum,
nec scombris tunicas dabis molestas;

79. M. intimates that Matho,
who has so frequently and for so
long spunged upon him at his
villa, might well assume that it be-
longed to him. In Roman law
possession of property for a given
time gave legal title to it. — Meter:
§ 48.
1. nostrí . . . Tiburtini: sc. praedí. M. must refer to his No-
mentanus (2. 38 N.), which may
have been midway between No-
mentum and Tibur.
2. emis: prob. ironical. ‘Better
buy the place outright; and yet, if
I were to sell it to you, that would
be a cheat, for it is yours already’.
— imposui, I have cheated you, in
charging you anything for it. Cf.
3. 57. 1 callidus imposuit nuper mihi
copo Ravennae. — rus: see App.

86. Cf. 1. 3; 3. 2. — Meter:
§ 49.
1. auribus Atticis: ears of
people most critical, who recognize
only the highest standards. As
Athens represented the high-water
mark of everything Greek, Atti-
cus came to mean ‘preëminent’,
‘learned’, ‘critical’; cf. 3. 20. 9
leporé tinctos Attico sales narrat?
Cic. Or. 7. 23 (Demostenes) quo ne
Athenas quidem ipsas magis credo
fuisse Atticas.
3. docto: cf. 1. 25. 2 N. —
Apollinari: apparently Domitius
Apollinaris, consul designatus in 97.
Cf. 7. 89; 10. 30.
4. Nil: see on 1. 10. 3.
5. candidius, fairer (in judg-
ment); cf. 8. 28. 15-16 sed licet
haec primis nivibus sint aemula
dona, non sunt Parthenio candi-
diora suo.
6. pectore . . . tenebit: i.e.
‘s shall appreciate you’. — tenebit
ore: i.e. ‘shall talk favorably about
you’.
7. rhonchos: cf. 1. 3. 5. N.
8. scombris . . . molestas: cf.
3. 2. 4 N.; 3. 50. 9. The term
tunica molesta, ‘shirt of pain’
(Duff), a tunic or shirt smeared
with pitch in which criminals were
burned (cf. 10. 25. 5-6; Iuv. 1.
155-157) is here humorously ap-
plied to the paper in which the fish
are wrapped. Cf. 13. 1. 1.
si damnaverit, ad salariorum

10. curras scrinia protinus licebit,
inversa pueris arande charta.

9. salariorum: cf. 1. 41. 8 N.

10. scrinia: see i. 2. 4 N. Here
the scrinia are boxes in which the
dealers in salt fish (9) and school-
masters keep their scrap-paper
(see on 11). With ad . . . scrinia
cf Catull. 14. 17-18 ad librario-
um curram scrinia.

11. inversa . . . charta: papy-
rus (see i. 25, 7-8; note on charta,
1. 66. 7) was prepared to carry
writing on but one side. The un-
used side often served as scrap-
paper or as wrapping-paper; cf. 8.
62 1 scribit in aversa Picens epi-
grammata charta; Iuv. i. 4-6; Plin.
Ep. 3. 5. 17. — pueris: either
clers of the tradesmen, who com-
puted accounts on the reverse side,
or schoolboys, who wrote exercises
thereon. See Marq. 815, NN. 3-4,
for mention of an Egyptian papy-
rus now in Leyden which has a
child’s school exercises on the un-
used side. arande = scribende,
but with ironical force, to mark the
rough service to which the papyrus
will be put. Aro, ‘write’, is rare,
but Cicero, Pliny the Younger, and
Suetonius use exaro in this sense.
Note the case; strictly we should
have the nom.; to agree with the
subject of curras, but since 1-10
are directly addressed to the book,
the voc. is natural enough; it is,
besides, far more effective.
LIBER V

8

Edictum domini deique nostri quo subsellia certiora fiunt et puros eques ordines recept dum laudat modo Phasis in theatro,

Phasis purpureis rubens lacernis, et iactat tumido superbus ore

"Tandem commodius licet sedere, nunc est reddita dignitas equestris,

8. At Rome in the theater people sat in classes; the senators sat in the orchestra, the knights (equites) in the first fourteen rows (gradus, subsellia) back of the senators, the populace back of the knights. This privilege of the knights dates at least from the Lex Roscia, carried through by L. Roscius Otho, tribunus plebis in 67 B.C. The law was naturally unpopular, since it unseated many persons who had occupied desirable seats on equal terms with the knights. Hence persistent attempts were made to circumvent it; Phasis is a representative of a large class. At various times attempts were made to give new force to the old enactment, e.g. by the Lex Iulia of Augustus (Suet. Aug. 44) and by the edict which Domitian as censor morum issued in 89 or at the end of 88 (Suet. Dom. 8). Allusions to the whole matter are numerous; cf. e.g. 5. 14; 5. 27. 3-4 bis septena tibi non sunt subsellia tanti ut sedes viso pallidus Oceano (a dissipator, 'usher'); Iuv. 3. 153 ff.; Hor. Ep. 1. 1. 62 ff. See Fried. in Marq.-Wissowa 3. 531 ff.; 3. 534 ff.—Meter: § 49.

1. domini deique: used here for the first time; cf. 10. 72. 3. Domitian so styled himself, according to Suet. Dom. 13. See also 4. 8. 8 ff., with notes; Mommsen Staats. 2. 759.

3. puros ... ordines: i.e. rows of seats uncontaminated by the rabble. Cf. 9.—eques: collective singular.

4. Phasis: perhaps a fictitious name (§ 38), coined to stigmatize a freedman who, as slave, had been brought from Colchis. Perhaps, however, the man's resplendent attire reminded M. of a pheasant (phasis). See on 3. 58. 16.

5. purpureis ... lacernis: see 2. 29. 3 N.; cf. the pl. lacernas in 12. M. is perhaps hinting that Phasis was all clothes.

6. tumido, vaunting.

7. commodius, more comfortably, more decently; explained by 9.
turba non premimir nec inquinamur",

haec et talia dum refert supinus,
illias purpureas et adrogantes
iussit surgere Leitus lacernas.

9

Languebam: sed tu comitatus protinus ad me
venisti centum, Symmache, discipulis;
centum me tetigere manus aquilone gelatae:
non habui febrem, Symmache, nunc habeo.

13

Sum, fateor, semperque fui, Callistrate, pauper,
sed non obscurus nec male notus eques,

10. supinus: i.e. lolling lazily
on the comfortable equestrian seat.
12. surgere: i.e. to leave the
equestrian seats.—Leitus: a dis-
signator, mentioned repeatedly; cf.
5. 14. 11; 5. 25. 1-2 quadringenta
ibi non sunt, Chaerestrate: surge,
Leitus ecce venit; st! fuge, curre,
late.

9. M. tells how the visit of a
prominent physician made him
seriously ill.—Meter: § 48.

1-2. Languebam, I was feeling
a little dull, I was under the
weather. — comitatus... discip-
ulis: there were no hospitals in
Rome; hence Symmachus turned
M.'s bedchamber into a clinic.
Symmachus seems to have had
notoriety, if not fame: cf. 6. 70.
4-6. On medical practice at Rome
see Fried. SG. 1. 339 ff.; Marq.
771 ff. For the syntax cf. Verg. A.
1. 312 ipse uno graditur comitatus
Achate.

3. centum... gelatae: every
pupil felt M.'s pulse.—aquilone
gelatae: the tramontana was
blowing at the time.

4. nunc habeo: i.e. 'they gave
me fever and ague'. For the pen-
tameter-ending in 2 and 4 see
§ 48, b.

13. Callistratus was evidently
a Greek, probably a freedman, per-
haps an eques (see on 2, 6). That
he was boastful and vain may be
assumed from the tone of M.'s
remarks.—Meter: § 48.

1. Sum... pauper: on M.'s
poverty see §§ 8-11; 14-15; 36.
In 10. 76 (where Maevius prob. is
a substitute for Martialis) he com-
plains that the poet freezes in an
ugly garb, while the jockey shines
in splendid clothes. It is alto-
gether improbable that M. ever
possessed the equestrian census
(400,000 sestertii), though this was
small enough compared with the
enormous fortunes amassed by
some of the freedmen, esp. such
as were in favor with the emperors
(see on 6). M., however, had equest-
rian rank; cf. 5. 17. 2; 9. 49. 4; § 8.

2. non... eques: that the ordo
equester had sunk very low at this
time is well known; cf. Iuv. 3. 153 ff.
sed toto legor orbe frequent et dicitur "Hic est", quodque cinis paucis, hoc mihi vita dedit.

5 At tua centenis incumbunt tecta columnis et libertinas arca flagellat opes magnaque Niliaca servit tibi gleba Syenes tondet et innumerus Gallica Parma greges.

Hoc ego tuque sumus: sed quod sum non potes esse:

10 tu quod es e populo quilibet esse potest.

— male notus = ignotus. It may also mean evilly known (infamis), and contain a reference to the proverbially iniquitous means used by the freedmen (e.g. Callistratus) to enrich themselves.

3. sed ... est: for M.'s fame see §§ 39-40. — toto ... orbe: cf. i. 1, with notes; Ov. Am. I. 15. 8 in toto semper ut orbe canar. — frequentis is prop. used of crowded places, then of persons or things that gather or are collected in numbers (e.g. frequentes senatus). Here the use is odd, for M., in order to cling to his contrast of ego and tu, says in the pass. what he could have said more clearly in the active: me toto orbe homines legunt frequentes. Render by 'throng of readers'. — Hic est: cf. i. 1. 1 N.; Shakespeare, 1 Henry the Fourth, 3. 2. 47-48 "But like a comet I was wonder'd at, That men would tell their children, 'This is he'"; Otto s.v. Digitus.

4. quod ... dedit: cf. i. 1. 4–6 N.; Herrick 624 "I make no haste to have my numbers read: Seldome comes Glorie till a man be dead".

5-8. 'You are rich, yes, but obscure'.

5. tua ... columnis: M. may be thinking of the many columns of the peristylium or tecta may = domus (synecdoche). In the atrium and the peristylium, long before M.'s time, expensive and multi-colored marbles were used. Cf. Hor. C. 2. 18. 3–5; Verg. A. 7. 170 tectum angustum, ingens, centum sublime columnis.

6. libertinas ... opes: the wealth and arrogance of the freedmen were proverbial. On the rule of the freedmen see Fried. SG. 1. 392 ff.; Merivale, chap. 50. Hence libertinas may merely = ingentes, immensas. But in this context the word prob. serves rather to score Callistratus's insignificance; see on male notus, 2, and cf. the analysis of 5–8. — flagellat: cf. 2. 30. 4 N.

7. magna ... Syenes: Rome relied largely on Egypt for its supply of grain. Syene (modern Assuan) was a Roman frontier town on the east bank of the Nile just below the Lesser Cataract. The famous syenite, which was quarried there, made the place well known. For the gen. form Syenes see on i. 70. 10. — servit tibi, ministers to you, yields you wealth.

— gleba: prop. a clod turned up by the plow; hence, virgin or rich soil, such as the Nile valley afforded in a good season.

8. tondet: sc. tibi; 'you know where your next toga will come from: I don't'. — Gallica Parma: cf. 2. 43. 4 N.

9–10. quod sum: i.e. distinguished, though poor. — quod es: i.e. insignificant, though rich.
Sedere primo solitus in gradu semper tunc, cum liceret occupare, Nanneius bis excitatus terque transtulit castra, et inter ipsas paene tertius sellas post Gaiumque Luciumque consedit. Illinc cucullo prospicit caput tectus oculoque ludos spectat indecens uno.

14. Cf. 5. 8, with notes.—Meter: § 52.

1. primo...gradu: the first of the fourteen rows of seats in the theater assigned to the equites.
2. cum...occupare: i.e. before Domitian's edict was issued. —occupare: occupo often = 'get the start of (somebody or something else)'; cf. Cic. Cato M. 16. 56 Ahala Sp. Maelium...occupatum interemit. Here it is used of getting a seat by coming early. Render, 'when the practice was, first come, first served'.
3. excitatus: we may perhaps supply e somno, and suppose that Nanneius pretended to be asleep when the usher approached.—transtulit castra: i.e. moved on. Leitus' keeps Nanneius on the march, as a general keeps an enemy moving by hanging on his rear. As used of an individual, the phrase is prob. part of the slang of the camp (sermo familiaris). Cf. Prop. 4. 8. 28 multato volui castra movere toro.
4-5. inter...consedit is pure hyperbole, sheer fun; all attempts to interpret the words literally involve absolute disregard of the known conditions and arrangements of the Roman theater. Sellas apparently = 'sittings', 'sitting-places'; inter...sellas marks a contrast with sedere (1), and thus makes consedit (5) a bit of grim humor (sat! took his position!). Formerly, Nanneius had a full, comfortable seat; now all he has is a place between two seats! —paene tertius: more grim humor; he was almost in line with the other two, yet after all very far from having seats as they had. —post...Lucium: the Romans used the names Gaius, Lucius, Seius, and Titius as the names John Doe and Richard Roe are now used, esp. by lawyers. Cf. the Digesta passim; 1uv. 4. 13-14 nam quod turpe bonus Titio Seioque decebat Crispinum; and the response of the bride in the wedding ceremony quando tu Gaius, ego Gaia. Here Gaius and Lucius are true knights, fully entitled to seats in the fourteen rows. —que...—que: a combination almost wholly confined to poetry; common in M. —consedit keeps up the military figure of 3; consido is often used of a general or army taking a given position.
6. cucullo...tectus: he seeks to hide his face; cf. 1. 53. 4 N. We may suppose that there was nothing in Nanneius's garb to attract the usher's attention; cf. 5. 8. 5, 11.
7. oculo...indecens uno, an unsightly, one-eyed creature, gives the result of cucullo...caput tectus (6); oculo...uno is causal abl. —spectat: see 1. 4. 5 N.
Et hinc miser deiectus in viam transit subsellioque semifultus extremo
et male receptus altero genu iactat equiti sedeque Leitoque se stare.

20
Si tecum mihi, care Martialis,
securis liceat frui diebus,
si disponere tempus otiosum
et verae pariter vacare vitae,
nec nos atria nec domos potentum
nec litis tetricas forumque triste

8. miser: mock sympathy.—
diectus: also a military term, used
of an enemy dislodged from his position.—viam: either one of the pas-
sages running between the blocks of seats (cunei), technically known
as scalae, or, more probably, one of the praecinctiones. Two or three of
the latter commonly ran round the theater, partly to separate the dif-
ferent classes of seats, partly to facilitate ingress and egress. The
vina afforded standing room to people not having regular seats.—
For the caesura see § 52, c.

9. subsellio ... extremo may
mean the end of a row, or, better,
the last of the fourteen rows of the
knight's (contrast primo ... gradu,1).
Nanneius clings desperately to the
equestrian seats; to go further back
is to be lost in the rabble. — semi-
fultus, only half supported.

10. male receptus: freely,
'resting uncomfortably'. — altero,
one, almost = alterutro. — iactat,
boasts (cf. 5. 8. 6); with stare, 11, it
= asserts; it need not imply speech.

11. equiti: collective singular.
— sedere: i.e. that he has a real
seat as an eques; cf. 1, and note on
4-5. — Leito: see 5. 8. 12 n. —
stare: as he evidently had a right
do, in the via, 8.

20. Cf. 1. 15, with notes.—
Meter: § 49.

1-10. Si ... liceat ... nosse-
mus ... essent: M. has combined
two different conditional forms:
(1) si ... liceat ... norimus ... sint,
and (2) si ... liceret ... nossemus ...
essent. Fusion (confusion) of syn-
tactical forms is common at all
periods of Latin.

3. disponere ... otiosum: cf.
Plin. Ep. 4. 23. 1 ex communibus
amicis cognovi te, ut sapientia tua
dignum est, et disponere otium et
ferre.

4. verae ... vitae: cf. vivere,
14; notes on 1. 15. 4; 1. 103. 12;
2. 90. 3. — pariter, in each other's
company.

5. domos potentum: houses
to which clients, such as M. was,
must resort at the daily levee; cf.
1. 70. 13; 12. 18. 4-5; Hor. Epod.
2. 7-8 forumque vitat et superba
civium potentiorum limina.

6. tetricas: cf. 10. 20. 14 n. —
triste: because associated with
funerals, litigation, and money
nossenumus nec imaginest superbas,  
sed gestatio, fabulæ, libelli,  
Campus, porticus, umbra, Virgo, thermæ,  
hacc essent loca semper, hi labores  
Nunc vivit necutet sibi bonosque  
soles effugere atque abire sentit,  
qui nobis percutnt et inputantur.  
Quisquam viverè cum sciæt, moratet?  

Mane domi nisi te voluit merueque videre,  
sint mihi, Paule, tuae longius Esquiliae.  

losses. In the forum the funeral oration (laudatio funebris) was pronounced; the Centumviri met in the Basilica Iulia; many of the brokers (argentarii) did business there. Cf. foro abire, foro cedere, 'become bankrupt'.

7. imagines superbas: see 2. 90. 6 N.; 3. 38. 11 N.; Sen. Ben. 3. 28. 2 qui imagines in atrio exponunt et nomina familiae suæ longo ordine ac multis stemmatum inligata flexurus in parte prima aedium collocant, non notit magis quam nobiles sunt?

8. gestatio: a place of exercise, then the exercise taken in a gestatio; cf. 1. 12. 5–8. — For the -8 see § 54, c. — fabulae, conversation.

9. Campus: see 2. 14. 3–4 N. — porticus: these colonnades were frequently flanked by rows of trees, which added to their beauty and comfort; see on 2. 11. 2; 2. 14. 3–4. 10. — Virgo: for this aqueduct see on 4. 18. 1. — The continuous diaeresis here (§ 49, d) is most effective; it makes each item named stand out distinctly. So in 10 semper stands out.

11–12. necutet = neuter or ne alterter quidem, neither of which is metrically admissible here. — bonos . . . soles: such days ought to be put to a better use. For soles in the sense of dies cf. Hor. C. 4. 5. 7–8 gratior it dies et soles melius nitent.

13. pereunt: cf. 10. 58. 7–8. — et = et lenem. — inputantur: i.e. 'are charged up to our account by the Fates, who keep the score'; cf. 10. 30. 26–27; 10. 44. 5–6 gaudia tu differs, at non et stamina differt Atropos atque omnis scribitur (= inputatur) hora tibi.

14. Quisquam is used chiefly in negative sentences; hence the vs. = num quis. . . moratet. The thought is, Martialis, vivere nesciatus, ego et tu.

22. M. complains that his patron Paulus has treated him unfairly. — Meter: § 48.

1. Mane: at the salutatio.— merui . . . videre: mereō with inf. occurs also in Ov., Iuv., Quint.; cf. 4. 10: 4.

2. sint: subjv. of wish; for the structure of 1–2 cf. 2. 5. 1–2. Sint = absint. Down to the end of
Sed Tiburtinae sum proximus accola pilae, qua videt anticum rustica Flora Iovem:
5 alta Suburani vincenda est semita Clivi et numquam sicco sordida saxa gradu, vixque datur longas mulorum rumpere mandras

the Republic the Mons Esquiline was not a favorite place of residence. The eastern part (the Campus Esquiline), outside of the Agger of Servius, was the place of execution and a common burial-plot where the bodies of the poor were disposed of under circumstances most revolting; see Lanciani Anc. R. 64 ff. Maecenas, the patron of Horace, bought the place, covered the burial-pits (puticuli) with thirty feet of earth, and laid out there the famous Horti Maecenatiani, in which he built his great palace. By M.'s time many rich people lived there. Cf. Iuv. 3. 69 ff. M. could not, for metrical reasons, use Esquiline.

3. Sed: 'but as a matter of fact I live far enough away'. — Tiburtinae ... pilae: an unknown object, prob. a monument erected at a street-crossing. See Jordan Archael. Zeit. 4. 71; Baumeister 1532.
4. qua ... Iovem: the Aedes Florae here referred to was on the northern side of the Quirinalis, prob. facing the Capitolium Vetus, which lay to the south of it. See Hülsen Rhein. Mus. 49. 407 ff.; 49. 419; Baumeister 1532.—rustica Flora: the worship of Flora was common enough in the rural districts, e.g. among the Sabini and the Marsi, before it was brought to Rome. Rustica may, however, refer to the temple, which, according to some, lay outside the Agger of Servius and so was in the country.

See Preller-Jordan 1. 431; Roscher Lex. M. at this time dwelt in lodgings on the Quirinalis (see 1. 117. 6 N.); later he seems to have owned a modest house there. See 9. 97. 7–8; Hülsen Rhein. Mus. 49. 396; Brandt 30.

5. alta ... Clivi: the Clivus Suburbanus led from the Subura up the Esquiline; cf. 10. 20. 4–5. It seems to have been both steep and narrow (cf. semita); hence locomotion was difficult in the crowds that swarmed in and out of the Subura. — vincenda = supra...; cf. Verg. G. 3. 270 superant montes et flumina tranant.

6. et ... gradu: the way is not only steep but muddy. Many of the aqueducts entered Rome by way of the Esquiline, and the dripping from countless pipes added to the mud. See Burn Journ. of Phil. 10. 2. On the press and filth of the streets see 10. 10. 7–8; Iuv. 3. 243–248.—gradu: collective sing.; the reference is to steps or stages in the steep grade of the street.

7. mandras: mandra (cf. ἡμβάρδα) prop. = an inclosed space, esp. for cattle — 'pen', 'stable'; then a 'herd' or 'drove' of animals. Here the reference is to pack-animals strung out along the narrow semita (longas), blocking it. Cf. Iuv. 3. 237 statitis convicia mandrae, the wrangling of drivers whose pack has been brought to a stop in the streets.—rumpere = perrumpere; see on pone, 1. 4. 2.
quaeque trahi multo marmora fune vides.

Illud adhuc gravius, quod te post mille labores,

Paula, negat lasso ianitor esse domi.

Exitus hic operis vani togulaeque madentis:
vix tanti Paulum mane videre fuit.

Semper inhumanos habet officiosus amicos:
 rex, nisi dormieris, non potes esse meus.

8. trahi multo ... fune: i.e. being dragged through the Subura up the ascent; cf. Iuv. 3. 257–260.

9. Illud ... gravius, this is a hardship still more trying. Illud is explained by quod ... domi; ille often thus refers to what follows. — adhuc: this use of adhuc to strengthen a comparative is somewhat late; cf. Iuv. 8. 36–37 si quid adhuc est quod fremat in terris violentius. — labores: sc. meas.

10. negat ... domi: cf. 2. 5. 5 N.; Tib. 2. 6. 48 haec (i.e. his domina) negat esse domi; Sen. Brev. Vit. 14. 4 quam multi per refertum clientibus atrium prodire vitabunt et per obscuros aedium aditus profugient? quasi non inhumanus sit decipere quam exclusere; Hor. Ep. I. 5. 30–31.

11. operis vani: cf. 4. 26 and many other walls of M. concerning the unprofitableness of the officium; Iuv. 5. 76–79. — togulae: dim., because the toga of the poor client is scanty and threadbare; see on 4. 26. 4. — madentis either = sweating (cf. sudatrix toga, 12. 18. 5 N.), or is to be explained by a reference to 6.

12. vix tanti: cf. 1. 12. 11 N.; 2. 5. 7–8. For like const. (with inf.) cf. 8. 69. 3–4. — videre: i.e. (even) to see.

13. officiosus, a man who answers duty’s call; said of Paulus, in part ironically, because he wholly fails to do his duty by his clients, in part seriously, because, as M. intimates, though he is patron to M. and others, he is still a client to others above him. For this state of things cf. 2. 32. 7–8 non bene, crede mihi, servo servitum amico: sit liber, dominus qui volet esse meus; 2. 18, with notes. — amicos: ironical; cf. Sen. Ben. 6. 33. 4 non sunt isti amici qui agmine magno ianuam pulsant, qui in primas et secundas admissiones digeruntur.

14. rex: cf. 2. 18. 5 N.; 1. 112. 1–2 cum te non nossem, dominum regemque vocabam; nunc bene te novi: iam mihi Priscus eris. — nisi dormieris: i.e. ‘later (until I can reach your house), instead of starting forth early yourself to dance attendance on some other man’.

24. On a popular gladiator. In Rome the great gladiators and jockeys (aurigae, agitatores) were in their day heroes; cf. Lib. Spect. 29. 3 N. Hermes was evidently for a time a darling of the people. — Meter: § 49.

1. Hermes, Helius (5), Advolans (6) are prob. stage names (§ 38). They may, however, be genuine slave names (gladiators were either captives or slaves); owners named slaves sometimes from the places of their nativity (cf. Afer, Syrus, etc.), sometimes
24

Hermes Martia saeculi voluptas,
Hermes omnibus eruditus armis,
Hermes et gladiator et magister,
Hermes turba sui tremorque ludi,
Hermes, quem timet Helius, sed unum,
Hermes, cui cadit Advolans, sed uni,
Hermes vincere nec ferire doctus,
Hermes subpositicius sibi ipse,
Hermes divitiae locariorum,

5-6. Helius . . . Advolans: star gladiators. Helius (cf. ἰδωσ) is resplendent (in his armor) as the sun; Advolans flies at (cf. advolare) his opponent.—sed: true adver-
sative conjunction; some wrongly compare sed in 1.43.9. The thought is: Herme timet Helius sed (eum) unum (timet). Cf. 6. — cui: dat. of interest, 'for whom' = 'before whom'.

7. vincere . . . doctus: he is so skillful that he can render his foe hors de combat without giving him the fatal stroke, and so magnani-
mous that he prefers to do this. The inf. with ptc. or adj. is common in poetry, e.g. in Vergil's Eclogues and Horace's Odes; cf. 6. 52. 4.

8. subpositicius . . . ipse: Hermes is never worn out or wounded and so never needs a sub-
stitute, i.e. a fresh gladiator who takes the place of one killed or compelled to retire from the con-

5-6 silvarumque tremor, tacita qui fraude solebat ducere nec rectas Cacus in antra boves.

after some deity or mythological personage. — Martia: prop. sol-
dierly; freely, 'prince of gladiators'. Cf. 2. 75. 8 Martia non vidit maius harena nefas. — saeculi, of the age. — The repeated omission of the verb (est) makes the epigram virtually a prolonged ejaculation.

2. omnibus . . . armis: most gladiators were trained to fight in some particular way (e.g. as retiarii or Thraeces; see on Lib. Spect. 29. 5) and were content to distin-
guish themselves therein. On the gladiatorial schools see Fried. SG. 2. 376 ff.

3. gladiator . . . magister: Hermes not only fights, but teaches others, either as a magister of a ludus gladiatorius, or as a private trainer (lanista).

4. turba . . . ludi: freely, 'the terror and awe of his own school'. Hermes maintains perfect disci-
ple and the rigorous training so necessary to the making of the great gladiator. The only turba in Hermes's school he himself makes; the mere sight of him causes every one there to tremble. Cf. 5. 65.

5-6 silvarumque tremor, tacita qui fraude solebat ducere nec rectas Cacus in antra boves.
Hermes cura laborque ludiarum, 
Hermes belligera superbus hasta, 
Hermes aequoreo minax tridente, 
Hermes casside languida timendus, 
Hermes gloria Martis universi, 
Hermes omnia solus et ter unus.

Quod alpha dixi, Corde, paenulatorum
 te nuper, aliqua cum iocarer in charta,

at least a part of the sittings was
commonly reserved and sold; see
Marq.-Wissowa 3. 492-493. Locarii
were persons who speculated in seats by reselling places they
had bought, or persons who, going
early, took possession of free sit-
tings which others were glad to
buy of them. For the word see on
salariorum, 1. 41. 8.

10. cura...ludiarum: Her-
mes is the ‘anxious care’ and the
‘toil’ of the ludiae, i.e. the object
of their anxious care and toil; cf.
Hor. C. 1. 17. 18-20 fide Teia dices
laborantes in uno Penelope vitre-
amque Circe; 1. 14. 18 nunc
desiderium curaque non levis (said
of the ship of state). The mean-
ing of ludia is uncertain. The
scholiast on Iuv. 6. 104 defines it as =
ludis serviens (an ancilla in
the service of the ludus gladiato-
rius?), gladiatoris suxor. It might
also stand for a ballet-dancer,
pantomimist (cf. ludius).

11. M. makes Hermes a repre-
sentative of three different classes
of gladiators, distinguished here,
as in actual combat, by their armor;
 cf. 2, with note. — belligera...
hasta: Hermes is now a veles or
Samnis. — superbus: freely, ‘ex-
ulting in’.

12. aequoreo...tridente: i.e. as
retarius, who sought to
throw a rete over his foe and then
kill him with a three-pronged
spear, such as Neptune is repre-
sented in art as using; hence

13. casside...timendus: the
obscurity of this vexed passage,
which is prob. corrupt, is hardly
lessened by the attempts of com-
mentators to see in languida a
reference to the armor of an an-
dabata (who, as he fought, wore a
helmet that wholly covered his
eyes), or to the drooping crest of
a Samnite’s helmet.

15. omnia solus, all things in
his single self; cf. Ov. Her. 12:
161-162 deseror, amisitis regno
patriaque, domoque, coniuge, qui
nobis omnia solus erat. — ter unus,
thrice unique, as champion in three
kinds of fighting (11-13). Various
editors suggest that M. is thinking
of τρισμένος, an epithet of the
god Hermes. — For the meter see
§ 49. d.

26. Cordus had apparently re-
sented 2. 57. 4; M. now seeks to
placate him. — Meter: § 52.

1. alpha...paenulatorum: see 2. 57. 4 N.

2. charta: see 1. 25. 7 N.
si forte bilem movit hic tibi versus, dicas licebit beta me togaturum.

29
Si quando leporem mittis mihi, Gellia, dicis "Formonsus septom, Marce, diebus eris"
Si non derides, si verum, lux mea, narras, edisti numquam, Gellia, tu leporem.

34
Hanc tibi, Fronto pater, genetrix Flaccilla, puellant oscula commendo deliciasque meas,


4. *togaturum:* men too poor to wear the more fashionable raiment (*paenula, lacernae*).

29. It was a popular notion that the eating of hare would have the effect, at least for a limited period, of adding to one's good looks. This view may have arisen from the confusion of *lepus*, 'hare', and *lepis* (*lepis*), 'charm', 'grace'. Cf. Plin. N. H. 28. 260; Ael. Lamprid. Alex. Sev. 38. — Meter: § 48.

1. *leporem mittis:* the hare was accounted a delicacy; cf. 13. 92. 1–2 inter ovem turdus, si quid me iudice certum est, inter quadrupedes mattea prima lepus. In 7. 20. 4–5 M. says of a glutton *ter poscit apri glandulas, quater lumbum, et utramque coxam leporis et duos armos.

2. *Formonsus:* the earlier spelling of *formosus.* — Marce: the poet himself.

3. *lux mea:* ironical. For the phrase cf. 7. 14. 7–8 lux mea non capitur nugis neque moribus istis nec dominae pectus talia damna movet; Catull. 68. 132 lux mea se nostrum contulit in gremium.

34. Cf. 5. 37; 10. 61. M. commends to Fronto and Flaccilla, his parents (§ 6), now in the underworld, the little Erosion. The child, who had apparently been a petted *verna* in M.'s house, had just died, and had in all probability been buried on the poet's estate. The name Erosion means 'Little Love'. For M.'s love of children see § 38; for his possession of a slave see § 11. For the type of epigram here represented see § 26 (1). Brandt, however, thinks that M. wrote this and other epigrams (e.g. 6. 28; 6. 52; 7. 96; 10. 61) for pay. Cf. Van Stockum 28. In that case Fronto and Flaccilla would be the parents of the person for whom M. wrote the epigram. — Meter: § 48.

1. *Fronto... Flaccilla:* parents of M.; so Fried. Einl. 11; Van Stockum 7; Teuffel, § 322, 1. See on inter... *patronos*, 7.

2. *oscula... delicias:* in app. to *hanc... puellam.* For *oscula* see on 1. 109. 2. Here it is a term of endearment; cf. German Kößchen. — *delicias:* see on 1. 109. 5.
parvola ne nigras horrescat Eration umbras
oraque Tartarei prodigiosa canis.

5 Inpletura fuit sextae modo frigora brumae,
vixisset totidem ni minus illa dies.
Inter tam veteres ludat lasciva patronos
et nomen blaeso garriat ore meum.
Mollia non rigidus caespes tegat ossa nec illi,

Terra, gravis fueris: non fuit illa tibi.

3. parvola: cf. 5. — ne . . .
horrescat: the dark specters and
monsters of Orcus, esp. Cerberus,
with his three (or more) heads and
terrific bark, would be apt to
frighten a little child.

5-6. Inpletura fuit . . . vixisset . . . ni: for the conditional
form see A. 517, d; GL. 507, Rem.
3 (a). — sextae . . . brumae: i.e.
she almost saw for the sixth time
the winter solstice; cf. 3. 58. 8 n.;
7. 65. 1 te bis decumae numerantem
frigora brumae. — totidem = sex;
join with dies. — minus: i.e. than
the number necessary to complete
the full sixth year; cf. 5. 37. 15-16;
6. 28. 7-8.

7. Inter . . . patronos marks
the contrast between the sedate
old folks and the sportive
child. The patroni are Fronto and Flaccilla (§ 6). Veteres
could hardly be
used of Eration’s own parents. —
ludat lasciva: freely, ‘sport and
frolic’. The natural jollity of
the child is such that even the gloom
of the lower world cannot conquer
it. On earth she had frolicked with
M. (cf. 5. 37. 17); now she must be
content with older persons. — pa-
tronos: in general sense, protectors.

8. blaeso . . . ore: the poet sees
in the girl’s lisp only added charm;
cf. 10. 65. 10.

9-10. Mark the antithesis in
Mollia and rigidus, illi and tibi.
EPIGRAMMATA SELECTA

37

Puella senibus dulciort mihi cycnis,
agna Galaesi mollior Phalantini,
concha Lucrini delicatior stagni,
cui nec lapillos praeferas Erythraeos

nec modo politum pecudis Indicae dentem
nivesque primas liliumque non tactum,
quaeret vicit Baetici gregis vellus
Rhenique nodos aureamque nitellam

1. senibus...cycnis: M. pictures the grace and beauty of Eroton by a series of comparisons. If senibus = white with age, candidis, then M. is ascribing to Erotion the brilliant whiteness of skin (candor) so much admired by the Romans at this time; cf. 1. 115. 2 loto candidior puella cycno; Verg. E. 7. 37–38 Galatea, thymo mihi ducior Hyblae, candidior cycnis. But since swans were believed to have a wonderful power of song just before death (cf. 13. 77), M. may mean rather that the child had a sweet voice. Senibus has adj. force; see on 1. 66. 7; 3. 58. 7.

2. agna...Phalantini: cf. 2. 43. 3 N.—agna...mollior: cf. Iuv. 8. 15 et Euganea quantumvis mollior agna, said of a man.

3. concha...stagni: i.e. the pearl in the oyster shells taken from the Lucrine Lake. Cf. 3. 60. 3 N.

4. cui: Erotion was a pearl; all ocean could not show her like.

lapillos...Erythraeos: pearls from eastern seas. For lapillos see 1. 109. 4 N. The name Mare Erythraeum, which in later days was restricted to the Arabian and Persian Gulfs and to the sea south and east of Arabia, to Herodotus and the men of an earlier time included also the Indian Ocean. Cf. 9. 2. 9 splendet Erythraeis perlucida moecha lapillis; 9. 12. 5; Stat. Silv. 4. 6. 17–18 o bona nox!...nox et Erythraeis Thetidis signanda lapillis!

5. nec...dentem: the ivory of the elephant's tusk, like the diamond, is most valuable when cut and artificially polished. — modo, newly, freshly.—pecudis: applied to the elephant as gregarious; bellua marks his size and ferocity.—dentem: see on 1. 72. 4; 2. 43. 9. Mark the dactyl in the first and third feet.

6. nives...primas, virgin snow; cf. 1. 115. 3. 'Whiter than snow' has been proverbial in many literatures; cf. e.g. 12. 82. 7 N.; Ov. Pont. 2. 5. 37–38 (pectoris) lacte et non calcata candidiora nive; Psalms 51. 7; Otto s.v. Nix.—lilium...tactum: cf. 1. 115. 3; Prop. 2. 3. 10 lilia non domina sint magis alba mea.

7–8. quae...nitellam: Erotion's auburn or reddish tresses rivaled in color the wool of Baetica or the hair of the maidens of the Rhineland. Wool was sometimes valued because of its native color; this varied with localities: see Beck. 3. 280. The flocks raised in the valley of the Baetis (modern
— fragravit ore, quod roserarum Paesti,
quod Atticarum prima mella cerarum,
quod suncorurn rapta de manu gleba —
cui conparatus indecens erat pavo,

Guadalquivir) had fleeces of a
golden yellow that was much liked
at Rome; cf. Tert. Pall. 3 nec de
ovibns dico Milesis et Seligitis et
Altinis, aut quis (= quibus) Tu-
rentum vel Batetca elnet natura
colorante. — Rheni... nodos: the
yellow hair of the Germans was
well known in Italy and was im-
ported into Rome for the use of
women not naturally blond, as was
also Dutch pomade (spuma Batava,
caustica), which was used to bleach
the hair to the fashionable hue.
 Cf. 5. 68. 1-2 Arctoa de gente comam
tibis, Lesbia, mist, ut seires quanto
sit tua flava magis. Many of the
German tribes had peculiar ways
of arranging their hair; these may
have been somewhat imitated at
Spect. 3. 9 crinibus in nodum torti
venere (Romam) Sicambri; Sen. Ira
3. 26. 3 nec rufus crinis et coactus
in nodum apud Germancos virum
dedecet. — Rheni: the name of a
river often stands for that of the
people living in the country watered
by it (metonymy); cf. Hor. C. 3.
29. 25-28 tu curas... quid regnata
Cyro Batra parent Tanaisque discors (i.e. the Scythians). — auream
... nitellam: Servius interprets
Verg. G. 1. 181 saepe exiguus mus
by nitella, mus agrestis robeus.

9-11. 'Her breath was as frag-
rant as roses, or honey, or amber'.
M. breaks the string of relative
clauses by inserting here an in-
dependent clause; 1-13, be it noted,
are in app. with Erotion, 14. — ore
= breath, odor (metonymy). — quod
... Paesti: sc. fragrat. Note that
fragro is now construed with the
acc. (quod; cf. hoc in 3. 65. 9, cited
below); the abl. is the ordinary
const. with the verb (cf. ore). It
should be noted that neuter pro-
nouns (and adjectives) are freely
used in the acc. sing., even in prose,
with verbs that commonly require
some other construction. — roser-
rum: there was a steady demand
at Rome for roses, esp. in con-
nection with dinners, so great a
demand in fact that even the rose-
farms of Paestum could not supply
it, though the plants bloomed twice
a year. Cf. 6. 80. 6; 12. 31. 3; Verg.
G. 4. 119 biferique roseria Paesti;
Prop. 4. 5. 61 viidi ego odorati victura
roseria Paesti. — quod... cer-
arum: i.e. 'fragrance such as honey
has when first taken from combs
filled by Attic bees'. — prima may
mean new, fresh, such honey being
more redolent than honey which has
been exposed to the air, or,
simply, the very finest, prime. Mt.
Hymettus near Athens was famous
for its bees and its marble; cf.
7. 88. 8 n. — quod... gleba;
Roman women frequently carried
in their hands bits of amber or
balls of glass or crystal, to cool the
hands; when warmed by the hand
amber gave forth a pleasant odor.
Cf., then, 3. 65. 5-9 quod myrtus,
quod messor Arabis, quod sucina
trita... hoc tua... basia fragrunt;
Iuv. 6. 573; Beck. 3. 267. — sucin-
norum: see on 4. 32; 4. 59. 1. —
rapta de manu: i.e. still warm and
fragrant from contact with the
hand. — gleba, bit, piece; see on
5. 13. 7.

12. cui... pavo: cf. Ov. M.
13. 802 (Galatea) laudato pavone
inamabilis sciurus et frequens phoenix, adhuc recenti tepet Eration busto, quam pessimorum lex amara fatorum sexta peregit hieme, nec tamen tota, nostros amores gaudiumque lususque. Et esse tristem me meas vetat Paetus pectusque pulsans pariter et comam vellens "Deflere non te vernulae pudet mortem? ego coniugem" inquit "extuli et tamen vivo, notam, superbam, nobilem, locupletem". Quid esse nostro fortius potest Paeto? ducentiens accipit et tamen vivit.

superbior. See 3. 58. 13 N.—indecess; cf. 5. 14. 7 N.

frequens phoenix: compared to Eration, the phoenix, one of the rarest of birds, was a common thing. Concerning this fabulous bird, to which tradition ascribed a resplendent plumage, many different beliefs were current throughout the east. M. seems to have in mind the common opinion that it appeared in Egypt but once in five hundred years. See Tac. Ann. 6. 28; Hdt. 2. 73. For frequens see on 5. 13. 3.—For the cæsura see § 52, c.

adhuc...busto: Eration's ashes are hardly yet cold. — bustum, prop. the place where the funeral pyre was set up, here almost = the pyra itself.

sexta...tota: cf. 5. 34. 5–6 N.; 10. 61. 1–2. Sexta = only (but) the sixth. The abl. is temporal; in prose we should have in sexta hieme, etc. M. means that Eration sex tantum hienes vixit nec eas quidem totas.

nostros...lusus: cf. 5. 34. 2 N.

Et, and yet, but.

pectus...vellens: cf. 2. 11. 5 N.— pariter: sc. mecum. The vs. = 'though he shows as much grief outwardly as I'.—que joins vetat, 18, and inquit, 21.

vernulae: the dim. marks, objectively, the contempt of Paetus for the slave; M. makes the dim. express, subjectively, his own affection for the child.

extuli: cf. 4. 24. 2.—vivo = (1) manage to live; (2) enjoy life. Cf. I. 15. 12 N.

superbam: a natural epithet of a woman with blue blood in her veins (nobiliis) and independently rich (locupletis); cf. 5. 35. 6 equiti superbó, nobili, locupleti.—locupletem: the climax well marks the mercenary basis of Paetus's regard as contrasted with that of M.'s affection for Eration.

Quid...Paeto: M. might have said nil esse nostro fortius potest Paeto (see on 1. 10. 3).

ducenties: i.e. 20,000,000 sesterii; see on 3. 22. 1.—et tamen vivit: bitterly ironical play on et tamen vivo, 21. Cf. 2. 65. 1–6 Cur tristiorem cernimus Saleiamum? "An causa levis est?" inquit.
Supremas tibi triciens in anno signanti tabulas, Charine, nisi
Hyblaeis madidas thymis placentas.
Defeci: miserere iam, Charine:
5 signa rarius, aut semel fac illud mentitur tua quod subinde tussis.
Excussi loculosque sacculumque:

"Extuli uxorem" O grande fati crimen! o gravem casum! illa, illa
dives mortua est Secundilla, centena decies quae tibi dedit dotis? nollem
accidisset hoc tibi, Saleiane.—For
the caesura see § 52, c.

39. M., under pretense of pok-
ing fun at himself as a legacy-hunter,
satirizes the class. See 1. 10. In-
trod. To the contemporaries of
the poet who knew him as a chronic
beggar and hanger-on the epigram
must have seemed double-pointed.
— Meter: § 49.

1-2. Supremas... tabulas =
testamentum, last will and testa-
ment; cf. 6. 63. 3. The will was
generally written on tablets of wax
(tabulae; tabellae). — triciens in
anno: hyperbolic; whenever Char-
inus thinks he is about to die
or gets out of sweet-cakes (3), he
announces his intention to make a
new will. — signanti = obsignanti.

3. Hyblaeis... placentas:
the placenta (cf. πλακοῦς) was a
small fancy sweet-cake, the essen-
tial elements of which were cheese
and honey; cf. e.g. Hor. Ep. 1. 10.
11 pane egeo iam mellitis potiores
placentis. It was an appropriate
present for a man racked by a
cough. See 11. 86. 1-3. These
cakes were expensive; the region
of Mt. Hybla in Sicily vied with
Hymettus in producing the finest
and most costly honey. Cf. 5. 37.
10 N.; 9. 26. 4. The quality of the
honey was largely due to the sup-
ply of flowers that the bees liked,
esp. thymum: cf. Ov. Tr. 5. 13. 22
(prius) careat dulci Trinacris Hy-
bla thymo; Verg. E. 7. 37, cited on
5. 37. 1.

4. Defeci: 'I've no more money
for bait in the shape of placentae'.
Hor. Ep. 1. 4. 11 has non deficits
crumena of a purse that fails not.

5-6. Here the main thought
comes in the middle of the epig-
gram, with a double couplet before
and after. See Paukstadt 33-34.
Cf. note on 12. 24. 11.—semel: i.e.
o'once for all die and show that
your cough is not a pretense used to
excite in us false hopes and thereby
bring to yourself more cakes'.—
mentitur: freely, 'lyingly suggests
(promises)'. — subinde, repeated;
see 1. Other rich men had learned
Charinus's trick; cf. 2. 40; Sen.
Brev. Vit. 7. 7 quot (dies) illa annos
(abstulit) efferendis hereditibus lassa?
quot illae ad invitantam avaritiam
captantium simulatus aeger? —

7. Excussi... sacculum: 'I've
rattled all the money-coffers at
home and shaken out my purse.
Result: not a copper for cakes is
left!' Loculus sometimes denotes a
receptacle for money (= arca),
Cröeso divitior licet fuissem,  
Iro pauperior forem, Charine,  
si conchem totiens meam comesses.

42  
Callidus effracta nummos fur auferet arca,  
prosternet patrios impia flamma lares:  
debitor usuram pariter sortemque negabit,

sometimes a coffer or case having compartments in which anything,  
e.g. keys, rings, jewels, may be kept. Cf. 14. 12. 1–2 hos (= eburneos)  
nisi de flava loculos implere moneta non decet: argentum vilia ligna  
ferant; Hor. Ep. 2. 1. 175 gestit  
énim nummum in loculos demittere; Iuv. 1. 89–90 (loculi versus  
area). — sacculus (dim. of saccus,  
‘bag’), purse (crenuma); cf. Iuv. 14.  
138–139 interea pleno cum turget  
saccus ore, crescit amor nummi;  
Catull. 13. 7–8 nam tui Catulli  
plenus sacculus est aranearum  
(‘cobwebs’).

8. Croeso: the Lydian monarch, whose riches became a proverb  
(cf. ‘as rich as Croesus’), though  
beside modern multimillionaires  
Croesus would seem poor indeed;  
cf. e.g. ii. 5. 4; Iuv. 14. 328–329  
nec Croesi fortuna unquam nec  
Persica regna sufficient animo;  
Catull. 115. 3–6; Otto s.v. Croesus.  
— licet fuissem: see on 1. 70. 17.  
The secondary sequence (fuissem)  
is rare, but cf. 9. 91. 3 astra licet  
proprius, Palatia longius essent.  
Here the plpf. is correct, because  
M. means etiam si Croeso divitior  
fuissem.

9. Iro pauperior: proverbial;  
cf. ‘as poor as Lazarus’. Irus was  
a nickname given to Arnaeus, a  
poverty-stricken hanger-on at  
the court of Ulysses in Ithaca, who  
was used as a go-between by the

suitors of Penelope; cf. e.g. 6. 77. 1  
cum sis tam pauper quam nec misera-  
bilis Iros; Ov. Tr. 3. 7. 42 Irus  
et est subito qui modo Croesus erat.  
— See § 33 (p. xxix, notes 2 and 3).

10. conchem: cf. κογγος; a sort  
of pea-soup made by boiling lentils  
with the pods, naturally a very  
cheap food. In Iuv. 3. 292–293 the  
footpad who holds up Umbricius  
cries insultingly unde venis? . . .  
cuius aceto, cuius concce tumes?

42. ‘Riches take wings; cheat  
Fortune while you may, by giving  
to friends’. This may be more  
than a taking paradox, namely a  
pólite and artful beggar’s plea. —  
Meter: § 48.

1. effracta . . . arca: cf. Hor.  
Ep. 1. 17. 54 aut istam effractam  
et subducta viatica plorat. — aufer-  
et: the fut. ind. here has permis-  
sive force (see on 4. 57. 9), let the  
thief, etc., what if the thief, etc.—  
nummos = pecuniam; see on 1.  
66. 4. — arca: see on 1. 76. 5.

2. patrios, ancestral; because  
it is the old homestead its destruc-  
tion will seem the more dreadful;  
note the juxtaposition of patrios  
and impia. Cf. Hor. Epod. 2. 3  
paterna rura bobus exercet suis. —  
lares: see on 1. 70. 2.

3. debitor . . . negabit: i.e. ‘the  
debtor will snap his fingers in your  
face and your investment will be  
a dead loss’. — usuram: the fee  
for the use of money (cf. utor),
M. VALERI MARTIALIS

non reddet sterilis semina iacta seges:

5 dispensatorem fallax spoliabit amica,
mercibus extractas obruet unda rates;
extra fortunam est quidquid donatur amicus:
quas dederis, solas semper habebis opes.

43
Thais habet nigros, niveos Laecania dentes.
Quae ratio est? emptos haec habet, illa suos.

47
Nunquam se cenasse domi Philo iurat, et hoc est:

interest. Faenus, 'interest', is from the root which gives femina, and so is prop. 'breed of (barren) metal'. — sortem, principal.

4 non reddet ... seges: the crop may utterly fail, not even paying for the seed sown. Cf. Tib. 2. 3. 61-62 at tibi dura Ceres ... persolvat nulla semina certa fide.

5 dispensatorem ... amica: the house steward may fall into the toils of a crafty sweetheart (amica generally = meretrix), who will fleece him well not only out of his own savings (peculium) but out of his master's money too, to which, as confidential treasurer and accountant, he has access; cf. Priap. 68. 13 haec eadem socium tenera spoliavit amica.

6 mercibus ... rates: cf. Hor. C. 3. 29. 60-61 ne Cypriae Tyriaeque merces addant avaro diritis maris. — unda: note the sing.; M. writes as if one great billow is to buoy the ship. Cf. Ov. Tr. i. 2. 34 dunque lognor, vulgus obruit unda meos; Her. 7. 78 ignibus eretos obruet unda deos? M. may have consciously or unconsciously reproduced Ovid; see Zingerle 14.

7. extra fortunam est: i.e. out of Fortune's reach.

8. solas ... opes: cf. Plaut. Mi. 673-674 nam in mala uxore atque inimico si quidsumas ('spend'), sumptus est: in bono hospite atque amico quaestus est quod sumitur.

43. Meter: § 48.

2. ratio, explanation. — emptos: cf. 1. 72. 3-4 N.; 9. 37. 3 nec dentes aliter quam Serica nocte reponas (i.e. lay aside when going to bed).

47. On a man who, while lying, told the truth. 2. 11 is on a similar theme. — Meter: § 48.

1. se ... iurat: Philo, as if doubtful of his reputation for veracity, thinks it best to back his word by an oath. — cenasse: note the tense. Philo is taking oath to past events; hence the pf. is entirely correct. Cf. 8. 44. 12; 10. 39. 1; 11. 62. 1. The const. with pres. inf. (6. 12. 1) is quite similar. In all these cases iurare = cum iure iurando adfirmare. The common const. of iuro, 'promise with an oath', with fut. inf., is very different. — hoc est: i.e. 'it is true', 'it is as he says'.
non cenat, quotiens nemo vocavit eum.

49

Vidissem modo forte cum sedentem
solum te, Labiene, tres putavi;
calvae me numeros tuae fefellit:
sunt illinc tibi, sunt et hinc capilli,
quales vel puerum decere possunt;
nudumst in medio caput nec ullus
in longa pilus area notatur.

Hic error tibi profuit Decembri,
tunc cum prandia misit Imperator:
cum panariolis tribus redisti.

2. non cenat: when he is not invited out, he goes without dinner.

49. M. satirizes the greediness of Labienus. Though Labienus's head was wholly bald on top, it had an abundance of curly hair on the sides. Hence, as seen from the rear, he presented the appearance of three men in a row, a calvus between two capillati, a bald-headed man with a shorter curly-headed man on each side. M. is of course speaking hyperbolically; yet at night (see on 8) the illusion would be not impossible. Cf. 10. 83. Since Book V was addressed to the emperor (see 5. 1), who was himself bald and doubtless shared the Roman sensitiveness on the subject of baldness (see on 1. 72. 8), M. here and elsewhere seems to approach very near to the danger-line. — Meter: § 49.

1. sedentem: perhaps in the Amphitheatrum Flavium.

3. calvae... fefellit: 'I made a mistake concerning the number of heads your bald head numbered'. For calva as noun cf. 10. 83. 2.

5. vel, even; a common use, especially with adjectives.

6–7. nudumst... notatur: cf. 10. 83. 2–3; Petr. 109 quod som formae decus est, cecidere capilli, vernantesque comas tristis abegit hiems. Nunc umbra nudata sua iam tempora (temples of the head) maerent areaque attritis ridet adulta pilis.

8. Decembri: i.e. at the time of the Saturnalia, apparently in 88, when Domitian supplied refreshments to the whole people in the amphitheater by night; see Stat. Silv. 1. 6.

10. panariolis: baskets for bread, etc. The dim. suggests something fancy and delicate. Cf. Stat. Silv. 1. 6. 31–34 hi panaria candidasque mappas subvectant epulasque lautiores; illi marcida vina largiuntur: Idaeos totidem putes ministros (i.e. the cupbearers were all rivals of Ganymedes in grace). — redisti: the contents of the panariola or sportellae might be eaten at once or taken away. Labienus evidently took his home.
Talem Geryonem fuisset credo.
Vites censeo porticum Philippi:
si te viderit Hercules, peristi.

53
Colchida quid scribis, quid scribis, amice, Thyesten?
quo tibi vel Nioben, Basse, vel Andromachen?
materia est, mihi crede, tuis aptissima chartis

11. Talem... credo: 'I believe
Geryon must have looked like you'.
One of the Labors of Hercules
was to steal the cattle of Geryon
(Geryones), a fabulous triple-bodied
Titan who lived on an island (Ery-
theia) of the western sea, and to kill
the monster himself. See § 33.

12. Vites censeo: M. is fond of
using verbs signifying command,
urge, ask, etc., with the simple
subjunctive (i.e. with subjunctive without ut or ne).
The subjunctive in such cases is
paratactic; cf. moneo + paratactic
imperative, 4. 30. 1–2 N. See also on 2.
14. 18; 3. 25. 3.— porticum Philippi:
this portico lay in the southern
part of the Campus Martius, just
northwest of the Porticus Octaviae;
it seems to have been erected
around a temple of Hercules
Musarum rebuilt by L. Marcus Phi-
lippus; see Platner 355.

13. si... peristi: the temple
and the portico contained various
representations of Hercules in
marble and in relief.— peristi,
you are a dead man! The thought
is: 'If Hercules catches sight of
you, he will take you for Geryon
returned and will slay you forth-
with'. Peristi is thus used fre-
quently in comedy; the use comes,
perhaps, from the sermo plebeius.
Yet the pf. is thus employed at
times most effectively in dignified
style; cf. e.g. Hannibal to his troops,
Liv. 21. 43. 2 si... eundem (ani-
um) mox... habueritis, vicimus,
milites. So again Liv. 21. 44. 9.

53. M. advises a man who is
determined to write on tragic or
epic themes to take subjects meet
for his finished work, e.g. Deucalion
or Phaethon. Since these names
typify destruction by water and
fire respectively, M. is hinting that
Bassus's poetry deserves to per-
ish by water or by fire.— Meter: § 48.

1. Colchida: prop. 'a (the)
Colchian woman' (Medea); here a
tragedy in which Medea is heroine.
— Thyesten: see on 3. 45. 1.

2. quo tibi... Andromachen?
a curious idiom, in which the dat.
seems to be a dat. of interest,
and the acc. to be exclamation;
see A. 397, d, N. 2; GL. 343, 1;
L. 1150. Cf. Hor. Ep. i. 5. 12 quo
mihi fortunam, si non conceditur
uti? — quo = to what end; lit.
'whither'. Render, 'Of what use
to you is', etc.— Nioben: because
Niobe, daughter of Tantalus and
sister of Pelops, being mother of
six boys and six girls, dared to
disparage Leto (Latona), who had
borne to Zeus only Apollo and
Artemis, her children were slain by
Apollo and Artemis and she herself
was metamorphosed into stone.—
Andromachen: wife of Hector,
the son of Priam.
Deucalion vel, si non placet hic, Phaethon.

56

Cui tradas, Lupe, filium magistro quaeris sollicitus diu rogasque.
Omnes grammaticosque rhetorasesque devites moneo: nihil sit illi
5 cum libris Ciceronis aut Maronis;
famae Tutilium suae relinquit;
si versus facit, abdices poetam.
Artes discere vult pecuniosas?
fac discat citharoedus aut choraules;
10 si duri puer ingenii videtur,
praeconem facias vel architectum.

4. Deucalion with his wife Pyrrha were believed to have been sole survivors of the great world-flood; see e.g. Ov. M. 1. 253 ff. — Phaethon: see on 4. 32. 1.
56. M. seeks to dissuade Lupus (see io. 48. 6) from educating his son for a literary career. The profits of a career, he urges, are in inverse proportion to its respectability. Cf. 1. 76; 6. 8, with notes.—Meter: § 49.
3. grammaticos ... rhetorases: see on 2. 7. 1, 4. On the unproductiveness of such careers see Iuv. 7. 215 ff., 150 ff.; Fried. SG. 1. 322 ff. — rhetorases: this Greek form of the acc. is somewhat rare.
4-5. devites moneo: note parataxis here and in fac discat, 9; see on vites censeo, 5. 49. 12. — nihil ... Maronis: i.e. let him not devote himself to oratory or to poetry. Cicero held a place in the training of the rhetor similar to that held by Vergil in the school of the grammaticus.
6. Tutilium: a rhetorician, apparently a contemporary and kinsman of Quintilian; cf. Quint. 3. 1. 21; Plin. Ep. 6. 32. 1. — suae refers to Tutilius, not to the grammatical subject; see A. 300, 2, N.; GL. 309, 2; L. 2337. The vs. = suam Tutilius famam habeat.
7. abdices: i.e. disinherit him; use every means to steer him into some other channel. — poetam: M. comically affects to think of a poet (!) as one beyond redemption.
8. This vs., whether interrogative or declarative, is the protasis to 9; see on 1. 70. 3; 1. 79. 2; 1. 107. 3; etc.
9. fac ... citharoedus in sense = fiat citharoedus; see on devites moneo, 4. — citharoedus: see 3. 4. 8 N. Note the nom.; we may supply esse, or take the nom. as in the predicate, 'make him learn as citharoedus', etc. — choraules: a flute-player (tibicen) who accompanied a choral dance.
10. duri ... ingenii: we should say 'thick-headed'.
11. praeconesm: see i. 85. Introd.; cf. 6. 8.
58

Cras te victurum, cras dicis, Postume, semper.
Dic mihi, cras istud, Postume, quando venit?
quam longest cras istud? ubi est? aut unde petendum?
numquid apud Parthos Armeniosque latet?
iam cras istud habet Priami vel Nestoris annos.
Cras istud quanti dic mihi posset emi?
Cras vives? hodie iam vivere, Postume, tardum est:
ille sapit, quisquis, Postume, vixit heri.

64

Sextantes, Calliste, duos infunde Falerni,
tu super aestivas, Alcime, solve nives,

58. The point in this epigram is made by the unexpected contrast of heri and cras. Cf. 1. 15, with notes; Pers. 5. 67-70 sed cum lux altera venit, iam cras hesternum consumpsimus: ecce aitud cras egerit hos annos et semper paulum erit ultra.—Meter: § 48.


3-4. longest = longe est; M. is fond of using longe with sum. Parthia and Armenia stand here for the uttermost ends of the earth.

5. iam... annos: cf. 2. 64. 1-3 dum... non decernis, Laure, quid esse velis, Peleos et Priami transit (= transiit) et Nestoris aetas; 6. 70. 12-14.

7. hodie... tardum est: cf. 1.15. 11-12; 8. 44. 1-2 Titus, moneo, vive; semper hoc serum est; sub paedagogo coeperis licet, serum est. See App.

64. 'Since death spares not emperors, it behooves us commer folk too to remember that we must die' Cf. 5. 58.—Meter: § 48.

1. Sextantes: see 1. 27. 2 N.—Calliste: Callistus and Alcimus are slaves.

2. tu... nives: for the dilution of wine see on quincunce, 2. 9. The wine was generally poured into the crater through a column or saccus filled with ice or snow. Cf. 9. 22. 8; 12. 17. 6; 14. 103 (on a column nivarium) Setinos, moneo, nostra nive frange trientes; Sen. Ep. 78. 23 o infelicem aegrum! Quare? quia non vino nivem diluit, quia non rigorem potionis suae, quam capaci scypho miscuit, renovat fracta insuper glacie. Cf. Petr. 31 discuvimus pueris Alexandrinis aquam in manus nivatam infundentibus for still greater luxury. —super: adv. —aestivas: i.e. snow kept till summer. The adj. marks the time of the year. —solve = dissolve; see note on pone. 1. 4. 2.—Alcime: see 1. 88.
pinguescat nimio madidus mihi crinis amomo lassenturque rosis tempora sutilibus:
3 tam vicina iubent nos vivere Mausolea, cum doceant ipsos posse perire deos.

Saepe salutatus nunquam prior ipse salutas: sic eris aeternum, Pontiliane, vale.

3. pinguescat ... amomo: i.e. 'let my hair drip richly with pomade'. This pomade is to be redolent with *amomum* (ἄμωμον), an eastern spice-plant from the leaves of which a fragrant perfume was made. Cf. Stat. Silv. 1. 2. 111-112 nec pingui crinem deducere amomo cessavit mea, nate, manus.

4. lassentur: hyperbole; 'make my temples ache with', etc., i.e. supply roses without stint. See 5. 37. 9 N. Chaplets artificially constructed of separate rose-leaves sewed on strips of the inner bark of the linden (*philyra*) were much in fashion; cf. e.g. 9. 90. 6 frontem sutilibus ruber coronis; Hor. C. 1. 38. 2 dissipient nixae philyrae coronae; Beck. 3. 443 ff.

5. tam: with vicina. — Mausolea: see Lib. Spect. i. Introd., 5-6 N. Here the reference is prob. to the Mausoleum Augusti, built by Augustus in 27 B.C. at the northern end of the Campus Martius where the Via Flaminia approached the Tiber. It served as an imperial sepulcher until Hadrian erected the Mausoleum Hadriani across the Tiber. See Platner 363-364. — For the pl. see on 1. 70. 5.

6. deos: i.e. emperors and grandees; cf. Hor. S. 2. 6. 51-53 qui-cumque obivis est me consulit: O bone (nam te scire, deos quoniam proprius contingis, oportet), num- quid de Dacic audisti?

66. M. declares that, since Pontilianus never honors him with a *salve* or *ave*, he shall be as good as dead to him hereafter. — Meter: § 48.

1. salutatus: by *salve* or *ave*.

66. — salutas: cf. 3. 95. 1 nunquam dicis "Have" sed reddis, Naevole, semper.

2. sic, under these circumstances; virtually therefore. — aeternum vale: a formula used in addressing the dead. *Aeternum* goes with *vale*, either as adv. = *in aeternum*, or as acc. of the thing effected (inner object). *Aeternum vale* together count as an adjectival or participial phrase, pred. nom. to *eris*, such as *in aeternum salutatus, mortuus*. Cf. Stat. Silv. 3. 3. 208-209 salve supremae, senior mitissime patrum, supremumque vale; Verg. A. 11. 97-98 salve aeternum mihi, maxime Palla, aeternumque vale.

69. A condemnation of Marcus Antonius for the murder of Cicero. In the proscriptions that followed the formation of the so-called Second Triumvirate, Cicero was slain to satisfy the hatred of Antonius. This hatred dated from the execution, in 63 B.C., of Lentulus, the Catilinarian conspirator, who had married Iulia, the mother of Antonius; the feeling was intensified by Cicero's Philippic Orations. — Meter: § 48.
Antoni, Phario nil obiecture Pothino
et levius tabula quam Cicerone nocens,
quid gladium demens Romana stringis in ora?
hoc admisisset nec Catilina nefas.

5 Impius infando miles corrumpitur auro
et tantis opibus vox tacet una tibi.
Quid prosunt sacrae pretiosa silentia linguae?
incipient omnes pro Cicerone loqui.

1. Phario = Aegyptio; Pharos
was an island near Alexandria
upon which Ptolemy Philadelphus
erected a great lighthouse. Cf. 4.
11. 4 Phariae coniugis (= Cleopatra)
arma.— nil obiecture: be-
cause Antony's crime was worse
even than Pothinus's (see next
note).— Pothino: a eunuch,
regent in place of the young king
of Egypt, Ptolemy Dionysus, brother
of Cleopatra. Aided by Achillas,
commander of the Egyptian troops,
and Theodotus, a Greek sophist,
he brought about the assassination
of Pompey the Great. After his de-
fate at Pharsalus in 48 B.C. Pompey
set out for Egypt, hoping to find
refuge there with the young king,
but just as he stepped ashore near
Alexandria he was murdered.

2. levius: adv., modifying no-
cens, 'less deeply guilty'.—tabula:
sc. proscriptorum, the proscription
list; cf. Iuv. 2. 28 tabulam Sullae,
— Cicerone: i.e. the murder of
Cicero. For the abl. see on tem-
pio, Lib. Spect. r. 3. M. means
that Antony outraged the feelings
of the world more by the murder
of Cicero than by the death of all
the rest of the proscribed.

3. demens Romana: juxta-
position of effect and cause. 'Bar-
brarians murdered Pompey; you
slew a Roman'.— Romana . .
orae: M. writes as if all Roman
elocution had been silenced by the
death of its chief representative
(ora = lips); cf. Val. Max. 5. 3. 4 ac
protinus caput Romanae eloquentiae
et pacis clarissimam dexteram per
summum et securum otium ampu-
tavit. — On the metrical value
of the final a in Romana see on digna,
2. 66. 8; L. Müller, De Re Metrica,
390.

4. nec = ne . . . quidem; see on
1. 109. 20. — nefas: the murder of
Cicero is classed with crimes
against the gods; cf. impius and
infando, 5. Note the juxtaposition
in impius infando, and cf. sacrae, 7,
with note.

5. Impius . . . miles: C. Popili-
lius Laenas, a tribunus militum,
who had once been defended by
Cicero on a capital charge.

6. et . . . tibi: 'and in return for
outlay prodigious a single tongue
was silenced, to please you (alone).
Laenas received 1,000,000 sestertii.
— tantis = tantis quantas pepen-
disti. Tantus, talis, tot, etc., are often
used of size, quality, number, etc.,
with which every one is familiar;
so we use 'such' and 'so' with
adjectives like 'great', 'many', etc.
when we might say simply 'great',
'fine', 'many', etc.
Pompeios iuvenes Asia atque Europa, sed ipsum
terra tegit Libyes, si tamen ulla tegit.
Quid mirum toto si spargitur orbe? iacere
uno non poterat tanta ruina loco.

7. sacrae: M. speaks as if
Cicero had been deified or listed
among the heroes of earth. Cf.
3. 66. 2.—pretiosa: the silentia
cost 1,000,000 sestertii, yet earned
for Antony only general execration.
8. pro Cicerone: and so
against Antony! Cicero cannot
defend himself, but all the world is
his champion. Hence Antony will
forever hear countless tongues,
not merely una . . . vox (6). Pro
might also be taken, less effect-
vively, as = in place of.

74. The extinction of the Pom-
peii, father and sons, under circum-
stances most tragic, could hardly
fail to make a deep impression,
even in an age hardened by the
horrors of repeated proscriptions.
For the death of Pompeius Magnus
himself see on 5. 69. 1. His sons
fought against Caesar at Munda
in Spain in 45 B.C., but were de-
feated there; Cnaeus was captured
there and put to death. Sextus, the
younger son, maintained a powerful
naval force for several years, but
was finally caught by the soldiers
of Antonius near Miletus in Asia
and killed, 35 B.C. — Meter: § 48.

r. ipsum: i.e. Cn. Pompeius
Magnus, the father.
2. Libyes: cf. Cybeles, i. 70.
10 N.—si . . . tegit: for the lan-
guage, which apparently implies a
doubt whether Pompey was really
buried, cf. P. Terentius Varro Ata-
cinus (in Anthol. Lat. 414) marmo-
reos Licinum tumulo iacet, at Cato
parvo, Pompeius nullo; Luc. 1. 685.

In describing Priam's end in A. 2.
557–558 Vergil perhaps had such
a view of Pompey's fate in mind.
Yet such language may merely
mean that Pompey was not fortu-
nate enough to receive full, formal
burial; cf. Luc. 10. 380–381 tumul-
turque e pulvere parvo adspice, Pom-
peii non omnia membra tegentem.
In point of fact Pompey's head was
cut off and his body was thrown out
on the shore; a freedman buried his
remains. With 1–2 cf. Sen. in an
epigram (see Bahr. P. L. M. XLIII.
10 = Anthol. Lat. 400) Magne, pre-
mis Libyam, fortes tua pignera nati
Europam atque Asiam.

3. toto . . . orbe: cf. Petr. 120
tres tulerat Fortuna duces, quos
obruit omnes armorum strue di-
versa feralis Enyo. Crassum Par-
thus habet, Libycu iacet aequore
Magnus, Iulius ingratus perfudit
sanguine Romam, et quasi non pos-
set tot tellus ferre (i.e. bear in one
place) sepulcre, divisit cineres.—
spargitur: as subject supply Pom-
peii domus, or, what amounts to the
same thing, tanta ruina (out of 4).
—iacere: used here, as often,
with the suggestion of 'lying in
death'; cf. the epigram cited on 4.

4. tanta ruina: cf. note on 3,
and an epigram ascribed to Sen.
(Anthol. Lat. 456 = Bahr. P. L. M.
XLIII. 66) diversis iuvenes Asia
atque Europa sepulcris distinctis;
infida, Magne, iaces Libya. Dis-
tribuit magnos mundo Fortuna se-
pultos, ne sine Pompeio terra sit
ulla suo.
76

Profecit poto Mithridates saepe veneno, toxica ne possent saeva nocere sibi: tu quoque cavisti cenando tam male semper ne posses unquam, Cinna, perire fame.

81

Semper pauper eris, si pauper es, Aemiliane: dantur opes nulli nunc nisi divitibus.

76. 'Hunger can have no more effect on Cinna than poison had on Mithridates the Great, king of Pontus, who, when reduced to extremities, failed in the attempt to poison himself, because he had so thoroughly accustomed himself to antidotes that the poison would not work'. See Plin. N. H. 25. 5. — Meter: § 48.

1-2. Profecit... ne: M. has chosen to use a purpose clause instead of the clause of result which is the usual construction with facio and its compounds; numerous parallels to M.'s construction may, however, be found, even in good prose.

3. semper outdoes saepe, i; Cinna's preparation was more thorough even than that of Mithridates.


81. Cf. 1. 103. 3; Matthew 13. 12; Iuv. 3. 208–222. — Meter: § 48.
Praetores duo, quattuor tribuni, septem causidici, decem poetae cuiusdam modo nuptias petebant a quodam sene; non moratus ille praeco dedit Eulogo puellam.

Dic, numquid fatue, Severe, fecit?

Quod non sit Pylades hoc tempore, non sit Orestes

8. M. writes ostensibly on choosing a son-in-law with an eye to business (cf. Iuv. 3.160-161 quis gener hic placuit censu minor atque puellae sarcinulis impar?), but really on the meager returns from certain respectable professions, especially literature. Cf. 5.56, with notes.

1-2. praetores: see App. — duo...quattuor...septem...decem: the numerical climax is suggestive. Fried. notes that the number of suitors increases in inverse proportion to the probable income that men of the given class may hope for.—tribuni: see 5.13.1 N.—causidici: see 1.98.2 N.; 4.8.2.

3. cuiusdam: sc. puellae; cf. nuptias Maronillae, 1.10.1 N.

5. praeco: cf. 5.56.11 N. The senex (4) was sure that any and every praeco had wealth; he could not be sure of finding even one wealthy man among a host of representatives of the so-called respectable professions.—Eulogo: a name specially coined (cf. ἐῦ + ἄγος) as appropriate for an auctioneer who must at least not underestimate what he sells (see § 38 fin.).

6. numquid...fecit: note that M. has treated this question as independent of dic. This usage, easy and natural after an inv. (we may print dic: numquid...fecit?), is common in comedy. —fatue...fecit: ironical. How far Severus is to be identified with others of like name in M. is uncertain, though Silius Severus, son of Silius Italicus, the poet, may be meant here. See Spiegel II 27; Fried. on 2.6.3.

II. 'Real friendship is based on mutual respect. Old-time friendship cannot be expected unless there is a return to old-time equality of relations'. Cf. 1.43; 2.43; 3.60.
miraris? Pylades, Marce, bibebat idem, nec melior panis turdusve dabatur Orestae, sed par atque eadem Cena duobus erat.

5 Tu Lucrina voras, me pascit aquosa peloris: non minus ingenua est et mihi, Marce, gula. Te Cadmea Tyros, me pinguis Gallia vestit: vis te purpureum, Marce, sagatus amem? ut praestem Pyladen, aliquid mihi praestet Oresten.

10 Hoc non fit verbis, Marce: ut ameris, ama.

The friendship of Orestes, son of Agamemnon, and Pylades was proverbial; see Otto 258. Orestes and Pylades were cousins.—Meter: § 48.

2. idem: i.e. that Orestes drank. Cf. notes on 1. 20; 3. 60.

5. Lucrina: see 3. 60. 3 N.—aquosa peloris: the giant mussel, prob. coarse and insipid.

6. non minus: sc. quam tibi.—ingenua, genteel, delicate; such as properly belongs to one high-born. Cf. 10. 47. 6; 12. 3. 6.—et = etiam, also, a meaning found in Plautus and Terence, in the Augustan poets, and in post-Augustan Latin.

7. Cadmea Tyros: Cadmus was commonly supposed to have been a Phæcian. Here Tyrian purple is meant. Cf. Prop. 3. 13. 7 et Tyros ostrinos (= purpureos) praebet Cadmea colores.—pinguis Gallia: i.e. Gallia Cisalpina; see on 2. 43. 4; 5. 13. 8. Pinguis = thick, coarse, or, perhaps, greasy. For the latter sense we may compare Iuv. 9. 28–30 pingues aliquando lacernas, munimenta tauge, duri crassique coloris et male percussas textoris pectine Galli accipimus. Pinguis is a transferred epithet; it describes Gallia in terms better fitted to describe the products of that district.

8. purpureum: i.e. when clothed in Tyrian purple.—sagatus, clad in a sagum; see 1. 3. 8 N. The sagum is not fit garb for a gentleman in town.

9. ut...Oresten: ‘if I am expected to be a Pylades, I must have my Orestes’.—praestem = reddam, praebem. It is not necessary to supply me with praestem or se with praestet.


17. Cinnamus, the freedman, is anxious to remove all reminders of his servile condition; hence he seeks to change his name, for a freedman’s very name was calculated to betray his old condition almost as effectually as would the mark of a branding-iron. Cf. 6. 64. 26 stigmata nec vafra delebit Cinnamus arte; 2. 29. 9–10 N. In the case of the cognomen, which directly represented the old slave name, the change was comparatively easy and increasingly common. See Cannegieter 25ff.; Fried. SG. I. 200.—Meter: § 49.
6. 28. 6]  EPIGRAMMATA SELECTA  155

17
Cinnam, Ciname, te iubes vocari.
Non est hic, rogo, Cinna, barbarismus?
Tu si Furius ante dictus esses,
Fur ista ratione dicereris.

28
Libertus Melioris ille notus,
tota qui cecidit dolente Roma,
cari deliciae breves patroni,
hoc sub marmore Glauca humatus
iuncto Flaminiae iacet sepulcro,
castus moribus, integer pudore,

1. Ciname: for fanciful slave names see on 5. 24. 1. If this man is the Cinnamus qui torsor fueras tota notissimus urbe et post hoc domi-

næ munere factus eques (7. 64. 1–2), he is prob. to be identified with the upstart barber in Iuv. 1. 24; 10. 225. See Mayor on Iuv. 1. 24.

3. For the diaeresis see § 49, d.

4. Fur: a fine pun. Fur was branded on the forehead of a slave given to pilfering (see 2. 29. 9–10N.); hence fur is a common term of abuse in comedy. Trifur also oc-
curs, once, in Plautus.—ista ratio-
one, on that principle, by that plan, i.e. by changing names in this way.

28. An epitaph-epigram (§ 26) on Glauca, a freedman of Atedius Melior (see 2. 69. 7 N.). Cf. 6. 29. On this Glauca Statius wrote a long poem (234 vss.): see Silv. 2. 1.


Silv. 2. 1. 175–178 plebs cuncta nefas et praevia fierunt agmina, Flaminio quae limite Mulvius agger trans-
vexit, immortus flammis dum tri-
stibus infans traditur.

3. deliciae, pet; cf. 1. 109. 5 N.;
Stat. Silv. 2. 1. 70–75 tu domino requies portiusque senectae, tu modo deliciae, dulces modo pectore curae, etc.—breves: the boy, like the rose, was short-lived; cf. 1. 43. 6 N.;
Hor. C. 2. 14. 22–25 neque harum, quas colis, arborem te praeter invi-
as cupressos uta brevem domi-
num sequitur.

4. humatus = sepultus.

is common in poetry with iun gere, miscere, and verbs of like meaning.
—iuncto in sense = proximo; the tombs generally lay very close to the viae.

6. castus . . . pudore: the boy was good, quick-witted, and handsom e; cf. (on the same boy) 6. 29.

5–6 moribus hoc (his freedom) for-
maequo datum: quis blandior illo?
Stat. Silv. 2. 1. 39–43 hinc me forma
rapit, rapit inde modestia praecox et
pudor et tenero probitas maturior
velox ingenio, decore felix.
Bis senis modo messibus peractis
vix unum puer adplicabat annum.
10 Qui fles talia, nil flesas, viator.

35
Septem clepsydras magna tibi voce petenti
arbiter invitus, Caeciliane, dedit.
At tu multa diu dicis vitaeisque tepentem
ampullis potas semisupinus aquam.

aevo. O ubi (est) purpureo suffusus
sanguine candor . . . et castigatae
collecta modestia frontis?
7. For the chiasmus cf. 1. 4. 8;
6. 8. 1; 10. 47. 6, 8.
8–9. Bis . . . annum: i.e. the
child was not yet thirteen years old.
Cf. Stat. Silv. 2. 1. 124–125 Herceu-
leos annis aequare labores coeperat
adsurgens sed adhuc infantia mixta.
8. messibus: cf. 6. 70. 1. For the
dat. with adplicabat = addebat,
see on the dat. with inpecto, 5.
10. Qui . . . viator: for like mor-
tuary invocations to the passer-by
see 10. 61. 5–6; 7. 96. 6; C. I. L.
passim. — fles is here trans., sweep
over; this use appears but once in
Cicero, but is common everywhere
in poetry and in post-Augustan prose.

35. On a tedious lawyer, who
drank much water while pleading
1. Septem clepsydras: as in
modern courts of justice, the time
allowed to pleaders at the bar was
limited. At Athens, and later at
Rome, the time was measured by
the clepsydra (κλεψύδρα), a kind of
horologium, consisting of a vessel
so arranged that water escaped
from it slowly through one or more
apertures in the bottom (cf. the
modern hour-glass). Cf. 8. 7. 1–4;
Plin. Ep. 2. 11. 14 dixi horis paene
quintae, nam duodecim clepsydris
quas spatiassimas acceperam sunt
additae quattuor; Marq. 792; 798.
— magna . . . voce petenti: Caec-
ilianus seems to have overawed
the judge by his arrogant manner.

2. arbiter: prob. here used for
any index, though sometimes the
arbiter was a sort of referee in a
civil suit appointed by a praetor.

3–4. At tu, etc.: 'but then you
are a lengthy, aye, and a thirsty
speaker.' — multa diu: Caecili-
 anus has many heads to his speech
and dwells long on each. — tepen-
tem . . . aquam: as the water flasks
would prob. be filled with fresh
water before the speaker began,
the mention of the warm water calls
attention anew to the length of the
plea. — ampullis: long-necked
vessels used for water, oil, or wine;
see 14. 110; Marq. 649, Fig. 15.—
potas: Caecilianus’s energy and
lengthy pleading have made him
thirsty and have irritated his throat
(cf. 5). To drink during a speech
was bad form; cf. Quint. 11. 3. 136
bibere aut etiam esse (eat) inter a gen-
dum, quod multis moris fuit et est
quibusdam, ab oratore meo procul
absit. — semisupinus: to drink
from an ampulla, esp. if the con-
tents were low, one must throw his
head well back.
5. *Ut tandem saties vocemque sitimque, rogamus, iam de clepsydra, Caeciliane, bibas.*

41. *Qui recitat lana fauces et colla revinctus, hic se posse loqui, posse tacere negat.*

48. *Quod tam grande sophos clamat tibi turba togata, non tu, Pomponi, cena diserta tua est.*

51. *Quod convivaris sine me tam saepe, Luperce,*

5–6. *saties vocem:* the water may temporarily afford relief to Caecilianus's throat, but to stop speaking altogether will be the surest way. By drinking up his time (at Athens *ʊδωρ*, which = *aqua*, came actually to denote the time represented by the outflow of the water in the clepsydra), he can kill two birds with one stone. — *roga-mus ... bibas:* for the parataxis see on 3. 25. 3; 5. 49. 12.

41. On the recitations in general see 1. 3. 5; 1. 76. 13; 3. 50. 2. With this epigram cf. 3. 18; 4. 41, with notes. — *Meter:* § 48.

1. *lana ... revinctus:* the man seems to have worn a neck-cloth (*focale*) to protect his throat. See 3. 18, with notes. — *fauces ... revinctus:* for the acc. with the pf. pass. ptc. cf. the poets passim.

2. *se posse loqui ... negat:* i.e. because of the bad condition of his throat. — *posse tacere negat:* because of his passion for speaking.

48. 'Any *recitator* will be praised if he is known to give good dinners'. — *Meter:* § 48.

1. *Quod:* see on 2. 11. 1.— *grande sophos* seems to be an echo of the sham applause only too common at the recitations; cf. 1. 3. 7 N. Pomponius evidently wished to be accounted a littérature. — *turba:* such applauders were dubbed *laudiceni or σοφοκλείς*; see 2. 11. Introduct.; 1. 20. 1. The audience at the recitation wore the conventional toga. Note the triple alliteration.

2. *cena* refers either to the hoped-for *cena popularis* (1. 20; 1. 43) or to the *sportula* (3. 7, with notes). Cf. Petr. 10 *multo me tur-pior es tu hercul, qui, ut foris cenares, poetam laudasti.* On the insincerity of the hearers see Sen. Ep. 95. 2 *recitator historiam ingen-tem adulit, minutissime scriptam, artissime plicatam et, magna parte perlecta, “Desinam” inquit “si vultis”; acclamatur: “Recita, re-cita” ab his qui illum obmutescere illic cupiunt.*

51. Luperceus seems to have invited M. to dinner only when he had reason to believe that the poet would not come. — *Meter:* § 48.

1. *convivaris:* *convivari* implies more than *cenare* would.
inveni noceam qua ratione tibi.
Irascor: licet usque voces mittasque rogesque—
"Quid facies?" inquis. Quid faciam? veniam.

52

Hoc iacet in tumulo raptus puerilibus annis
Pantagathus, domini cura dolorque sui,
vix tangente vagos ferro resecare capillos
doctus et hirsutas excoluisse genas.
5 Sis licet, ut debes, tellus, placata levisque,
artificis levior non potes esse manu.

2. noceam . . . tibi: i.e. 'to annoy you and so to get even with you'.
3. usque, repeatedly, continually; cf. 9.48.4; 12.82.12. — voces . . . roges: a climax. — voces: see 1. 20. 1 N. — mittas: i.e. send a special messenger with an urgent request. — rogesque: we may suppose that M. pauses here (aposiopesis), unable at first to think of a suitable revenge.
4. Quid facies? Lupercus breaks in, unable to bear the suspense. — veniam: the point lies in the unexpected turn in the thought; compliance, instead of the expected indignant refusal, is forthcoming. 'I will be revenged by coming', says M.

1. Hoc . . . tumulo: a variation of the conventional hic iacet; cf. 6. 28. 4–5. Tumulus is here not merely the swelling hillock of earth and turf, but = sepulcrum, as in 4. 59. 6.
2. Pantagathus, All-Good, is apparently a nickname; cf. πανραγάββος. — domini . . . sui: half chi-

asic in order. — cura: while alive; cf. 5. 24. 10 N. — dolor: now that he is dead; see on 6. 63. 7.
3–4. vix . . . doctus: his skill was so great that one could hardly feel the blade. For barbers of a different sort see 7. 83; 11. 84. — vagos, straggling. — ferro = novacura. — resecare and excoluisse depend on doctus; see on 5. 24. 7; cf. Ov. M. 11. 182 solitus longos ferro resecare capillos. — excoluisse: cf. Tib. 1. 8. 9 quid tibi nun molles prodest coluisse capillos. Note the pf. here, but the pres. in 3; the two tenses seem to denote exactly the same time. See on eripuisse, 1. 107. 6. Resecuisse would be impossible in hexameter verse.
5. tellus: vocative. For sis . . . tellus . . . levisque see on 5. 34. 9–10. For the syntax in sis licet see on sic licet excuses, 1. 70. 17.
6. artificis: cf. Tib. 1. 8. 12 artificis docta subsecuisse manu?

55. On the basis of the paradox that he who is always redolent of perfumes smells ill (cf. 2. 12) M. intimates that Coracinus uses perfumes because he is naturally offensive to delicate nostrils or has been made so by his vices. — Meter: § 49.
Quod semper casiaque cinnamoque
et nido niger alitis superbae
fragras plumbea Nicerotiana,
rides nos, Coracine, nil olentis:
5 malo, quam bene olere, nil olere.

Mentiris fictos ungumento, Phoebe, capillos
et tegitur pictis sordida calva comis;

1. casia . . . cinnamo: cf. 3.63.
4 N.; Plin. N. H. 13. 18 ergo regale
unguentum appellatum, quoniam
Parthorum regibus ita temperatur,
constat myrobalano, costo, amomo,
cinnamo, comaco . . . casia, etc.
Beck. 3. 159 ff.

2. nido . . . superbae: i.e.
black with ointment got from the
nest of the phoenix; cf. 9. 11. 4;
10. 16. 6; Plin. N. H. 12. 85 cinnamo-
num et casias fabulose narravit
antiquitas princepsque Herodotus
avium nidi et privatim phoeniciis
. . . ex invis rupibus arboribusque
decuti; Tac. Ann. 6. 28. On the
phoenix itself see on 5. 37. 13.—
niger: cf. 12. 17. 7 circumfusa rosis
et nigra recumbit amomo; 12. 38. 3
crime nitens, niger unguento.

3. fragras here takes acc.; see
on 5. 37. 9.—plumbea may in
itself = vile, worthless, because
adulterated (see on 10. 74. 4); cf.
10. 49. 5 plumbea vina. In that
case sc. unguenta (see next note).
But this meaning does not fit the
context; the perfumes of 1–2 are
all good. It is better, then, to
supply vasa with Nicerotiana and
to see a reference to the fact that
this perfume was prepared, or at
least stored, in leaden jars; cf.
Plin. N. H. 13. 19 sol inimicus iis
(unguentis), quam ob rem in umbra
conduntur plumbeis vasis. Plum-
bea then = pretiosa.—Nicerot-
tiana: Nicers and Cosmus (cf.
cosmicum) were well-known per-
fumers whose names stand for their
wares; cf. 9. 26. 2 N.; 12. 65. 4; 10.
38. 8; Apoll. Sidon. C. 9. 322–326
bonos odores, nardum ac pingua
Nicerotianis quae fragrant alaba-
stra tincta srosis, Inde cinnamon ex
rogo petitur quon Phoenix iuvenescit
occidendo.

4. Coracine: perhaps a hu-
morous coinage suggested by his
appearance; cf. niger, 2, and cora-
cinus, 'raven-black', ἴχθυς.
Fried., however, would identify him
with the wretch of 4. 43.

5. Cf. 2. 12. 3–4 hoc mihi su-
spectum est, quod oles bene, Postu-
me, semper: Postume, non bene olet
qui bene semper olet.

57. M. ridicules Phoebus, who
was bald but by a skillful use of
pomade imitated hair. Cf. 12. 45.
— Meter: §48.

6. 74. 2–4 calvam trifilem semitatus
('having made paths in') unguento
fodit . . . tonsis ora laxa lentiscis,
mentitur. For mentiri with acc.
see on 3. 43. 1; 5. 39. 6.

2. pictis . . . comis: the black
ointment (6. 55. 2) had the appear-
ance of paint.—sordida: dirty
tonsorem capiti non est adhibere necesse:
radere te melius spongea, Phoebe, potest.

63
Scis te captari, scis hunc qui captat avarum,
et scis qui captat quid, Mariane, velit;
tu tamen hunc tabulis heredem, stulte, supremis
scribis et esse tuo vis, furiose, loco.

5 "Munera magna tamen misit". Sed misit in hamo;
et piscatorem piscis amare potest?
hicine, deflebit vero tua fata dolore?
si cupis ut ploret, des, Mariane, nihil.

with pomade instead of being washed clean (*nitidus*); cf. 10. 83. 2, 11. — calva: see 5. 49. 3 N.
4. spongea: rather than by razor or shears.
63. M. ridicules the stupidity of Marianus in allowing himself to be victimized by a legacy-hunter. See 1. 10, with notes; 11. 44.— Meter: § 48.
1. avarum (esse), is moved by avarice rather than by friendship.
2. quid . . . velit: cf. 8. 27. 1-2
munera qui tibi dat locupleti, Gaure,
sequite, si sapis et sentis, hoc tibi ait "Morere".
3. tabulis . . . supremis: cf.
5. 39. 1-2 N.; 5. 32. 1-2
quadrantem Crispus tabulis, Faustine, supra
non dedit uxori.
4. esse tuo . . . loco: i.e. 'to succeed to your wealth and social standing'.
5. Munera . . . misit: Mari-
anus's rejoinder.— Sed . . . in
hamo: the munera were but bait;
cf. 4. 56. 3-6
sordidus nihil est,
nihil est te sparcus uno, qui potes
insidias dona vocare tuas: sic avidis
fallax indulget piscibus hamus,
callida sic stultas decipit esca feras.
The figure antedates M.; cf. Hor.
S. 2. 5. 23-26 captes astutus ubique
testamenta senum, nee, si vafer unus
et alter insidiatorem praeroso fuge-
rit hamo, aut spera deponas aut
artem illusus omittas; Sen. Ben.
4. 20. 3.
7. fata: cf. 1. 42. 1 N.— dolore:
dolor is often used of grief for the dead; cf. 6. 52. 2. For the thought cf. Pub. Syr. 221 heredis fletus sub
persona (mask) risus est.
8. des nihil: if Marianus leaves the captator nothing, the latter will
mourn truly, not, to be sure, at
Marianus's death, but over his dis-
appointment and his wasted efforts;
cf. Iuv. 13. 134
ploratur lacrimis
amissa pecunia veris.
70. 'An invalid's existence is no life at all. The proper measure of
life is not mere length of days,
as old Cotta knows, who, though
sixty-two, has never been ill and
still laughs at the doctors'. Cf.
notes on 1. 15. 12; 1. 103. 12; 2. 90. 3.
It has been inferred from this epigram that M. himself was at this
time not well; see § 14.— Meter:
§ 49.
Sexagesima, Marciane, messis acta est et, puto, iam secunda Cottae, nec se taedia lectuli calentis expertum meminit die vel uno;

ostendit digitum, sed inpudicum, Alconti Dasioque Symmachoque. At nostri bene computentur anni et quantum tetricae tulere febres aut languor gravis aut mali dolores a vita meliore separrentur:

infantes sumus, et senes videmur.

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1. messis = aestas = annus; cf. 6. 28. 8.

2. et joins the numeral adjectives in 1-2.— Cottae: so-called dat. of agent.

3. taedia . . . calentis: said of one suffering from protracted fever.— calentis, feverish.

4. expertum: sc. esse.— vel: as in 5. 49. 5. For its use with an adj. cf. Plaut. Trin. 963-964 te tribus verbis solo. Vel trecentis.

5. digitum . . . inpudicum: the middle finger was called inpudicus and infamis, because in a certain obscene and insulting gesture the middle finger projected from the clenched fist; cf. Priap. 56. 1-2 et inpudicum ostendis digitum mihi minanti; Iuv. 10. 52-53 cum Fortunae ipse minaci mandaret laqueum mediumque ostenderet unguem. Ostendere digitum (medium, infamem, inpudicum) = 'jeer at', 'make fun of', or 'insult', according to the context.— sed: cf. 1. 43. 9 N.

6. Alconti: a Greek surgeon practicing in Rome; cf. 11. 84. 5. His name seems to have typified skillful medical practice; cf. Aus.

Epigr. 73 medicus divis fatisque potenter Alcon.— Dasio . . . Symmacho: also medici. For Symmachus cf. 5. 9. 1 N. On medici and chirurgi see Beck. 2. 139.

7-10. At . . . computentur . . . separrentur: a volitive subjunctive, serving virtually as protasis to 11; see on i. 70. 3; i. 79. 2.— bene, fairly, rightly; explained by 8-10, which in effect = 'by deducting from . . . what fever', etc.— quantum (temporis) . . . dolores is subj. of separrentur. 10.— tulere = abstulere, have taken away; see on i. 4. 2.— languor: weakness resulting from disease; cf. 5. 9. 1 N.; Iuv. 3. 232-233 ipsum languorem peperit cibus imperfectus. — dolores: both bodily and mental; hence both pain and sorrow, distress.— vita meliore: i.e. true living; cf. 15.— separrentur: see App.

II. infantes: i.e. as measured by the limited health and happiness of our existence.— et = and yet, et tamen. M. might have written quamquam senes videamur, or, still more effectively, quamvis senes videamur.
Aetatem Priamique Nestorisque
longam qui putat esse, Marciane,
multum decipiturque falliturque.
15 Non est vivere, sed valere vita est.

80
Ut nova dona tibi, Caesar, Nilotica tellus
miserat hibernas ambitiosa rosas;
navita derisit Pharios Memphiticus hortos,
urbis ut intravit limina prima tuae,
5 tantus veris honos et odorae gratia Florae,
tantaque Paestani gloria ruris erat,

12. Aetatem, life-span, viewed
as a whole, without regard to the
stages of life; so often. Cf. e.g.
Cic. Tusc. 3. 25. 61 acta aetas ho-
nette ac splendide tantam adfert
consolationem ut, etc.—Priamia
Nestoris: cf. 5. 58. 5; Iuv. 10. 246-
247 rex Pylius, magno si quidquam
credid Homero, exemplum vitae suit
da cornice secundae.

80. This epigram seems to
have been prompted by the ar-
rival in Rome of a messenger who
brought to the emperor a present
of winter roses from Egypt, only to
find that the gift which the sender
thought so rare was deprived of its
value by an abundance of home-
grown flowers. This was due either
to an open winter (Fried. thinks it
was the winter of 89-90) or to the
increased culture of winter roses
in the greenhouses of the rich in
town. On the demand for roses in
Rome see 5. 37. 9 N.—Meter: § 48.
1. Ut = tamquam or quasi; ut
nova = in the thought that they
were a rarity. See Gilbert Q. C. 10.
—Nilotica tellus: the Nile was
almost literally Egypt; cf. Nile, 10;
1. 61. 5 N.; Luc. 9. 130 Nilotica rura.

2. hibernas ... rosas: cf. 4.
29. 4; 13. 127; Sen. Ep. 122. 8;
Macr. Sat. 7. 5. 32.—ambitiosa:
I.e. eager to gratify the emperor by
something unique, something that
no other quarter could offer.

3-4. navita: archaic and poet-
ical for nauta; the word is ap-
propriate because the messenger had
come over seas.—derisit: I.e. lost
all admiration for.—Pharios: see
on 5. 69. 1.—Memphiticus =
Aegyptius; Memphis was impor-
tant enough to stand for all Egypt.
Cf. 14. 38. 1 dat chartis habiles cala-
mos Memphiticus tellus.—hortos:
here esp. of rose-gardens. The Ro-
man horti greeted the messenger
even before he had got within the
Servian Wall; the greatest of the
parks, the Horti Pompeiani, Horti
Lucullani, Horti Sallustiani, had
been laid out beyond the Agger
of Servius. However, limina prima,
4, may be understood literally, for
there were many smaller, though
elegant, horti, within the walls.

5. honos, grace, charm, beauty.

6. Paestani ... ruris: cf. 5.
37. 9 N.; 9. 60. 4; Verg. G. 1. 168 si
t e digna manet divini gloria ruris.
sic, quacumque vagus gressumque oculosque ferebat, tonsilibus sertis omne rubebat iter.

At tu Romanae iussus iam cedere brumae mitte tuas messes, accipe, Nile, rosas.

82

Quidam me modo, Rufe, diligenter inspectum, velut empor aut lanista, cum vultu digitoque subnotasset, "Tune es, tune" ait "ille Martialis, cuius nequitias iocosque novit aurem qui modo non habet Batavam?"

7. vagus: freely, in his wanderings; an important word. The messenger could see roses wherever he turned; he had no need to search for them as for rarities.

8. tonsilibus sertis: see 5. 64. 4 N.—omne...iter: the very streets were ruddy with chaplets exposed for sale.

tu Romanae: juxtaposition. —cedere, yield precedence to.—brumae: perhaps used to show that even the dead of winter did not interfere with the supply of roses; cf. 3. 58. 8 N.

tuas messes: i.e. frumentum. Egypt and Africa fed the Roman populace.—accipe...rosas: sc. nostras or a nobis, for, says M. to the Nile, 'you cannot hope to rival ours'.

82. M. has not forgotten how to pose elegantly as a beggar. See § 10. —Meter: § 49.

diligenter inspectum: inspecte is frequently used for a close, (half) professional examination; cf. 9. 59. 3; Sen. Ep. 47. 16 quemadmodum stultus est, qui ecum empturus non ipsum inspicit, sed stratum eius ac frenos; Iuv. 3. 44-45 ranarum viscera numquam inspexi (i.e. as augur, haruspex).—empor aut lanista: the former is the ordinary non-professional buyer, the latter buys to secure proper material for the gladiatorial school. Each would in his way exercise great care.

cum...subnotasset: the man eyed M. and felt him all over.

tune...tune: effective repetition, picturing the man's doubts of M.'s identity.—ille: cf. 1. I. I N.

5. nequitias: cf. 1. I09. I N.; 11. 16. 7—tu quoque nequitias nostri lususque libelli...legas; 5. 2. 3—tu, quem nequitiae procatores delectant nimum salesque nudi, lascivos lege quattuor libellos.—iocos: cf. 1. 4. 3; 4. 49. 2.—novit: the subj. is the antec. of qui, 6; everybody who has good literary taste and a critical ear knows M.

6. aurem...Batavam: the revolt of the Batavi (Hollanders) during the reign of Vitellius had not been forgotten. The Romans thought of the Batavi as brave fighters (Tac. Germ. 29) and as
Subrisi modice levique nutu
me quem dixerat esse non negavi.
"Cur ergo" inquit "habes malas lacernas?"

10 Respondi: "quia sum malus poeta".

Hoc ne saepius accidat poetae,
mittas, Rufe, mihi bonas lacernas.

88

Mane salutavi vero te nomine casu
nec dixi dominum, Caeciliane, meum.

manufacturers of soap; see 5. 37.
8 n.—qui modo non habet in-
volves an interesting fusion of syn-
tactical forms. M. might have said
simply, either cuius ... novit aurem
qui non habet Batavam (the form of
our text, minus modo), or cuius ne-
quitas iocosus quistibet novit, modo
non (classical dummodo ne) aurem
habet Batavam. Two points, then,
deserve especial notice: (1) modo
= 'only', as in the so-called clauses
of proviso with modo or dummodo,
and (2) the mood of habet; with
modo, 'only', the subj. was to be
expected. The ind. became pos-
sible only when the combination
became idiomatic and its origin
was forgotten. Cf. Cic. Cat. 4.8.16
Servus est nemo, qui modo tolerabili
condicione sit servitutis; Flacc. 27.
64 quamquam quis ignorant, qui
modo umquam mediocriter res istas
scire curavit.

9. Cur ... lacernas? better
clothes, thinks the man, should go
with distinction such as M. has
won. For such clothes cf. 2. 29.
3 n.; 2. 43. 7.

10. malus poeta: poor poet
exactly gives the play on words.
M. of course wishes Rufus to think
especially of malus as poverty-
stricken; cf. malas, 9.

rr. M., becoming serious, uses
poetae without epithet, as = true
poet; note bonas in 12 and cf.
Hor. S. 1. 4. 1 Eupolis atque Cra-
tinus Aristophanesque poetae.

88. 'The poor client pays in
hard cash for any lapse in etiquette'.
Caecilianus was a good specimen
of the punctilious patron.—Meter:
§ 48.

1. salutavi ... casu: 'thought-
lessly and without unintentional sligh-
t I addressed you with Salve, Caec-
iliane'; see on 2.

2. nec ... meum: good form
required the client to say Salve,
domine, or Salve, rex; M. had failed
to make it plain that he recognized
Caecilianus as his superior. Cf.
e.g. 1. 112. 1-2 cum te non nossem,
dominum regemque vocadam: nunc
bene te novi: iam mihi Priscus eros;
Iuv. 8. 160-161 Idumæae Syro-
phoenix incola portae hospitae ad-
fectu dominum regemque salutat;
Beck. 2. 194 ff. Since dominus
prop. denoted a master of slaves,
its use as a term of polite address
in ordinary society spread but
slowly; Augustus (Oros. 6. 22) and
Tiberius (Suet. Tib. 27) allowed no
one to apply the term to them. See
also Suet. Aug. 53, with Peck's
note.
Quanti libertas constat mihi tanta requiris?
centum quadrantes abstulit illa mihi.

3. libertas: see preceding note.
'I played the freeman', says M.,
'when I failed to call you dominus;
I had to pay for that freedom'. —
constat: cf. 1. 103. 10 N. Note the
mood of constat: the question is
put directly, requiris being brought
in unexpectedly, almost parentheti-
cally; see on 6. 8. 6. We might
put a question mark after tanta. —
tanta is ironical.

4. Centum quadrantes: for
the importance of the money dole
to the client see 3. 7, with notes.
LIBER VII

3
Cur non mitto meos tibi, Pontiliane, libellos?
ne mihi tu mittas, Pontiliane, tuos.

16
Aera domi non sunt: superest hoc, Regule, solum
ut tua vendamus munera: numquid emis?

17
Ruris bibliotheca delicati,
vincam videt unde lector urbem,
inter carmina sanctiora si quis
lascivae fuerit locus Thaliae,

hos nido licet inseras vel imo

3. In some cases, thinks M., like exchange is undesirable; at
the least such exchange would work injustice. Cf. 5. 73 throughout.—
Meter: § 48.

16. With characteristic adroitness M. makes the very boldness
and humor of his "grotesque joke" (Spiegel) a mask behind which the
beggar hides. See § 10. For Regulus see i. 12. Introd.—Meter: § 48.

17. Written to accompany an author's copy of Books I–VII (cf. 6)
sent to Iulius Martialis (cf. 1. 15, with notes) for his library. The
bibliotheca is that of the villa described in 4. 64.—Meter: § 49.

1. Ruris . . . delicati: cf. 4. 64. 10 N. — bibliotheca: from the end
of the Republic the bibliotheca was a regular part of the rich man's
country-house. Trimalchio boasts thus (Petr. 48): duas bibliothecas
habeo, unam Graecam, alteram Latinam. See Beck. 2. 418 ff.; Marq.
114, esp. note 4; Lanciani Anc. R. 179 ff. Little if any reading, how-
ever, was done in the bibliotheca itself; it was used simply for the
storage of books.

2. vicinam . . . urbem: cf. 4. 64. 11–12 N.

3. carmina sanctiora: i.e. the
work of poets whose carmina have
received a place in the sacred canon;
Cf. Hor. Ep. 2. 1. 54 adeo sanctum
est vetus omne poema.

4. lascivae . . . Thaliae: see
4. 8. 11–12 N.

5. nido . . . imo: the poet's
gift craves only a humble place
in the library, near the floor. For
nido see 1. 117. 15 N.; Beck. 2. 421.
— vel imo: cf. vel uno, 6. 70. 4 N.
septem quos tibi misimus libellos auctoris calamo sui notatos: haec illis pretium facit litura. At tu munere, delicata, parvo quae cantaberis orbe nota toto, pignus pectoris hoc mei tuere, Iuli bibliotheca Martialis.

21

Haec est illa dies, quae magni conscia partus
Lucanum populis et tibi, Polla, dedit.

7. auctoris . . . notatos: i.e. corrected by the author himself after it had left the hands of the copyist, and so enhanced in value; cf. 1. 3—10. Of badly made copies there was in antiquity much complaint. Autograph copies, too, were prized.—calamo: cf. 7. 11. 1-2 cogis me calamo manuque nostra emendare meos, Pudens, libellos.

8. pretium . . . litura: 'my gift has at least one claim to value: I have corrected these books myself'. For books as gifts cf. 9. 99. 6-8 i., liber, absentis pignus amicitiae. Vilis eras, fateor, si te nunc mitteret emptor; grande tui pretium muneris auctor erit; Hor. C. 4. 8. 11-12 carmina possimus donare et pretium dicere muneri.

9. munere . . . parvo: partly causal, partly instrumental abl. with cantaberis; to join the phrase with delicata, as some do, in the sense of 'charming because of my gift', seems hardly consistent with 5.—delicata: voc.; see App. Its position seems due to the effort to secure juxtaposition with parvo; compared with the existing charm (1-2) of the library M.'s gift is small; yet it will add to the fame of the collection.

10. orbe . . . toto: cf. 1. 1. 2 N. —nota: pred. nom. with cantaberis, 'will be sung to fame'.


21. An epigram addressed to Polla Argentaria, widow of M. Annaeus Lucanus, the brilliant but ill-starred young poet (see 1. 61. 7-8 N.). His great wealth and literary fame excited the jealousy of Nero, who sought to ruin his reputation and to clip his poetic wings. Accordingly, Lucan took part in Piso's conspiracy against Nero. For a graphic account of his enforced suicide see Tac. Ann. 15. 70.—Meter: § 48.

1-2. haec . . . dedit: it is the anniversary of Lucan's birthday. Cf. 7. 22; 7. 23. —conscia: cf. Verg. A. 4. 167—168 fulsere ignes et conscius aether conubiis. Render by well aware of, witness of. —populis, the nations, suggests that Lucan's fame was wide-spread. —et tibi . . . dedit: i.e. 'as your husband'. Her devotion became proverbial. See Apoll. Sidon. Ep. 2. 10. 6 reminiscere quod saepe versum Corinna cum suo Nasone complevit, Lesbia cum Catullo . . . Argentaria cum Lucano, Cynthia cum Propertio,
Heu! Nero crudelis nullaque invisior umbra, debuit hoc saltem non licuisse tibi.

25

Dulcia cum tantum scribas epigrammata semper et cerussata candidiora cute nullaque mica salis nec amari fellis in illis gutta sit, o demens, vis tamen illa legi!

5 Nec cibus ipse iuvat morsu fraudatus aceti nec grata est facies cui gelasimus abest. Infanti melimela dato fatuasque mariscas, nam mihi, quae novit pungere, Chia sapit.

Delia cum Tibullo. Polla seems to have befriended M. In io. 64 he addresses her as regina.

3. nulla ... umbra: i.e. 'hated for Lucan's as for no other's death'; umbra is causal ablative. For the thought cf. 5. 69. 2 levius tabula quam Cicerone nocens, with notes.

4. licuisse: cf. 4. 44. 8 N.; an ironical allusion to Nero's witciscm (Suet. Ner. 37): elatus inflatusque tantis velut successibus (murders and tyrannical acts) negavit quemquam primum scisse quid sibi liceret. Note the tense; the pres. inf. is the regular use after all tenses of verbs of obligation, propriety, etc., but the pf. is sometimes used, by assimilation, after past tenses of such verbs. See also on eripuisse, 1. 107. 6.

25. Addressed to a man who wrote epigrams which, though pretty and elegant, lacked point and sting.— Meter: § 48.

2. cerussata ... cute: see i. 72. 6 N.— candidiora: perhaps used here of the clear unaffected style of the writer (cf. Quint. io. 1. 121 tam candidum et lene et speciosum dicendi genus), though that sense conveys a compliment rather than the expected criticism. Probably, therefore, the sense is rather 'more pallid,' and so 'more feeble-looking'. M. is then hinting that the public prefers epigrams that have piquancy and a wanton spice; 'more spotless' will render the point.

3. nulla ... salis: see i. 41. 16 N. The figurative use of sal, mel, fel is common. To these words Pliny probably refers in Ep. 3. 21, cited in § 38.

5-6. Nec ... abest: dull uniformity is unattractive; one's food, for instance, needs a little spice. — morsu: 'bite', i.e. pungency; cf. pungere, §. gelasimus: a dimple produced by a smile; cf. γελασίως, from γελάω.

7. Infanti ... mariscas: sweets please only babies; adults have more discrimination. — melimela: see i. 43. 4 N.— mariscas: figs large but inferior, well characterized by fatuas, 'silly', 'insipid'; cf. 11. 31. 8 fatuas ... placentas.

8. quae ... pungere: cf. note on morsu, 5.— Chia: sc. ficus; here it typifies the epigramma mordens (Domit.).
36. M. again acts the beggar gracefully. He suggests to his benefactor that it is a scant beneficence to protect the farm-house if the farmer is neglected. — Meter: § 48.


2. rudis . . . villa: a farm-house (M.’s own) at best rough and ill-made; rudis may, however, picture the result of age and neglect. Cf. also rudis . . . porticus, 1. 12. 5 N. — hibernis . . . aquis: winter cold is added to the discomfort of water.

3–4. plurima . . . tegula: see on 1. 70. 6. — subitos . . . nimbos: i.e. even the sudden hard showers. M.’s complaint had been made, apparently, during the winter, and relief had come before the spring rains. — effundere, shed.

5. Horridus is a common epithet of winter (personified) and of bad weather; cf. 7. 95. 1 bruma est et riget horridus December; Verg. G. 3. 442–443 horrida cano bruma gelu. — December: M. thinks of the Saturnalia as a good time to appeal to Stella for another present.

6. Stella: L. Arruntius Stella; see 1. 61. 4 N. — tegis: a pun on tegula, 4, spite of the difference in quantity. See on 9. 6. 4. — tegis agricolam: i.e. with a new toga.

43. M. tells Cinna that to promise without fulfilling the promise is worse than to refuse outright. — Meter: § 48.

1. Primum, of first importance. Primum est = maxime volo, and so may be construed with ut and the subjunctive.

2. ut . . . neges: i.e. ‘if you cannot comply with promptness’. Cf. 6. 20. 1–4 mutua te centum se-stertia, Phoebie, rogavi, cum mihi
Diligo praestantem; non odi, Cinna, negantem: 
sed tu nec praestas nec cito, Cinna, negas.

47
Doctorum Licini celeberrime Sura virorum, 
cuius prisca graves lingua reduxit avos, 
redderis — heu, quanto fatorum munere! — nobis, 
gustata Lethes paene remissum aqua.

Perdiderant iam vota metum securaque flebat 
Tristitia et lacrimis iamque peractus eras:

dixisses "Exigis ergo nihil?" Inquiris, dubitas, cunctaris meque diebus 
teque decem crucias: iam rogo, Phoebe, nega; 6. 30.

47. M. congratulates L. Licinius Sura on his restoration to 
health after a sickness in which his 
life had been despaired of. Sura, 
who came from Hispania Tarraconensis, was orator, soldier, states- 
man, natural philosopher, thrice 
consul under Trajan, and a close 
friend of that emperor. As Ver- 
ginius Rufus won fame by thrice 
refusing the purple, Sura may be 
said to have distinguished himself 
by virtually making two emperors, 
Trajan and Hadrian.—Meter: § 48.

1. Doctorum...celeberrime: 
Sura seems to have been a learned 
naturalist and philosopher; cf. Plin. 
Ep. 4. 30.

2. cuius...avos: i.e. when 
Sura spoke he seemed to represent 
the orators of a time long past 
and in himself to bring back the 
worthies of a better age, men who 
possessed the typical Roman 
gravitas.—prisca...lingua may 
have reference to quaint or archaic 
phraseology, but more prob. sug- 
gests the old-fashioned directness 
of speech that formed so marked 
a contrast to the rhetorical and 
poetic prose of M.’s time, e.g. of 
Seneca.

3. heu belongs closely with 
quanto, ‘by the mighty, ah me! by 
the too mighty gift of the Fates’. 
In his rejoicing M. shudders as he 
thinks how near Sura came to 
death; that near approach of death 
made the munus Fatorum need- 
lessly great.

4. Lethes: the famous river of 
the under-world; cf. Hor. C. 4. 7. 
27-28 nec Lethaeae valet Theseus 
abrumper e caro vincula Piritho. 
Had Sura tasted this river, he had 
forgotten all the affairs of earth, 
even all his friends; see Verg. A. 
6. 713-715. For the form of the 
gen. cf. Cybeles, i. 70. 10 N.; 5. 
13. 7.

5-6. Perdiderant...metum: 
i.e. ‘our prayers (vows) had lost 
the element of fear; we no longer 
fear that you would die, for to 
us you seemed already dead’.— 
secura...Tristitia: the Romans 
freely personified mere abstract 
qualities. M. means that the ex- 
pected loss was so great that Tris- 
titia herself shared in the general 
hopelessness and manifested her 
feelings not merely in look but by 
tears.—secura, in calm despair 
(Steph.).—lacrimis...eras:
non tuit invidiam taciti regnator Averni
et raptas Fatis reddidit ipse colus.
Scis igitur quantas hominum mors falsa querelas
moverit, et frueris posteritate tua.
Vive velut rapto fugitivaque gaudia carpe:
perdiderit nullum vita reversa diem.

freely, our tears had already dispatched you; i.e. ‘we thought you dead and lamented accordingly’. M. may mean that the friends of Sura were so sure of his death that the conclamatio was actually uttered. See App.

7. invidiam: cf. I. 12. 9-10 N. Even Pluto, pictured ordinarily as illacrimabilis, dared not risk the odium that Sura's taking-off would involve. — taciti ... Avernii: near the Lacus Avernus, which lay just back of the Lacus Lucrinus, the poets placed the entrance to the lower world; hence they used Avernus in both numbers for the infernal regions. Cf. Verg. A. 6. 126 facilis descensus Averno; Ov. Am. 3. 9. 27 hunc quoque summa dies nigro submersit Averno. Avernus is tacitus because it is ordinarily thought of as the abode of silent specters, but there is a reference also to the mundane Avernus, over which, said the poets, e.g. Verg. A. 6. 237-242, the silence of death brooded, because of the pestilential exhalations from the lake.

8. Fatis: ancient conceptions of the Parcae were very indeterminate, and the use of Fata = Parcae became increasingly common from the Augustan epoch, until the two terms were practically synonymous. See Preller-Jordan 2. 193-194; Roscher Lex. s.v. Moira. For the Parcae as spinners see on I. 88. 9; 4. 54. 5. — colus: prop. ‘distaffs’; here = fila or pensa (see 4. 54. 9 N.).


10. frueris ... tua: cf. Plin. Ep. 2. 1. 1 (Verginius Rufus) triginta annis gloriae suae supervixit; legit scripta de se carmina, legit historias, et posteritate suae interfuit.

11. Vive ... carpe: i.e. make the most of this new lease of life. — rapto: here a noun; cf. the idiom rapto (ex rapto) vivere. This new span of life is like plunder stolen from Pluto himself, which Pluto may at any moment seek to recover; hence one who wishes to get full use of it must use it at once. — fugitiva ... gaudia: cf. i. 15. 8 N. — carpe: cf. Hor. C. i. 11. 8 carpe diem; Ov. A. A. 3. 661 aliae tua gaudia carpent.

12. perdiderit ... diem: i.e. a life (= chance to live) that has been given back, when it seemed to have gone out forever, cannot afford to lose a single opportunity for enjoyment. Perdiderit is best taken as subj. of command. The pf. tense in such commands is rare; by dwelling on the completion of the act commanded it gives a tone of urgency. See A. 439, N. 1; GL. 263, 3 N.; L. 1549.

48. Another peep at a cena publica (cf. I. 20; I. 43; etc.). A fashionable trick is used as a cover for downright meanness; the food is passed around to the guests by slaves, instead of being brought in
In a more formal way on the fercula, and the process is so hurried that the guests can do little more than taste the viands. See Beck. 3. 368 ff.; Marq. 321 ff. — Meter: § 49.

1. Cum, although. — mensas, as often = orbes (cf. 2. 43. 9 N.; 1. 103. 8 N.). At an earlier period the table was literally removed at the end of each course (ferculum); cf. the idioms mensa prima, mensae secundae, mensas remove, etc. It would be possible also to say that Annius did not have the dishes placed on the single table that was brought into use, but had them handed round by slaves, because he wished to save his orbes; perhaps, however, he really had none!

— trecentas: cf. 1. 43. 1 N.

2. pro, in place of, in lieu of.

3. transcurrunt . . . lances: i.e. the dishes seem animated and to be on the run; they fairly fly (as borne by the attendants). — gabatae: apparently dishes deeper than the flat lanx; cf. 11. 31. 18—19 inplet gabatas paropsidesque et leves scutulas cavasque lances. The etymology of the word is uncertain.

4. vobis . . . habete: cf. 2. 48. 8 et thermas tibi habe Neronianas, and the formula of divorce, res tuas tibi habeto. — lauti almost = divites, reges (see on 2. 18. 5).

54. M. begs Nasidianus to dream no more, or to keep his dreams to himself; otherwise attempts to ward off their evil effects will utterly ruin the poet. — Meter: § 48.

1. Semper . . . narras: i.e. 'you recount to me daily at the salutatio nothing but your dreams of me'. In view of the constitutional superstition of the Romans, it was but natural that ominous dreams should disquiet them, and that they should seek to ward off the evils that such visions were supposed to prognosticate. M. may be speaking wholly seriously of himself (cf. then Plin. Ep. 1. 18), or he may be merely laughing at the superstition of others.

2. quae . . . meum: either 'such that they stir', etc., or 'to stir', etc., i.e. the clause may be taken either as consecutive or as final.

3. prior . . . venit: the wine of two seasons has been utterly used up in attempted propitiation. Prior in sense = proximi anni. — sed et: see 1. 43. 9 N.
exorat noctes dum mihi saga tuas,
5 consumpsi salsasque molas et turis acervos,
decevere greges, dum cadit agna frequens,
non porcus, non chortis aves, non ova supersunt.
Aut vigila aut dormi, Nasidiane, tibi.

59
Non cenat sine apro noster, Tite, Caecilianus:
bellum convivam Caecilianus habet.

63
Perpetui nunquam moritura volumina Sili
qui legis et Latia carmina digna toga,

4. exorat: conative present, has been trying to appease (exorcise); cf. Ov. Tr. 2.22 exorant magnos carmina saepe deos. — saga: cf. 11.49. 7–8 amphora nunc petitur nigri cariosa Falerni expiet ut somnos garrula saga tuos.
5. salsas . . . molas: i.e. the money expended in buying the cakes and incense (Domit.). Spelt, ground and salted, was in sacrifice sprinkled over the victim; cf. Tib. 1.5.13–14 ipse procuravi ne possent saeva nocere somnia ter sancta deveneranda mola.
6. frequens = plurima; see on 1.70.6.
8. vigila: i.e. keep awake. — dormi . . . tibi: i.e. ‘dream about yourself’.
59. Caecilianus is one of the gluttons who prefer to partake of a formal dinner alone. See 1.20, with notes. — Meter: §48.
1. apro: see 1.43.2 n.; Inv. 1.94; 1.140–141 quanta est gula quae sibi totos ponit apros, animal propter convivam natum!
2. bellum convivam: Caecilianus has one guest, a pig! M. insinuates that host and guest are well matched. For bellus see on 1.9.
63. To a reader of Silius Ital. Cf. 4.14, with notes. M.’s fulsome praise of Silius in this and other epigrams may not have been wholly disinterested; Silius was rich. Plin. Ep. 3.7.5 says: (Silius) scribatur carmina maiore cura quam ingenio. — Meter: §48.
1. Perpetui, immortal; cf. 6.64.10 (nugas) quas et perpetui dignantur scrinia Sili. — volumina: Silius’s Punica.
2. Latia . . . toga: i.e. which may risk comparison with the greatest Latin models. Toga here denotes Rome and all that Rome stands for, with a special reference, of course, to matters of poetic genius and style.
M. Valerii Martialis

Pierios tantum vati placuisse recessus
credis et Aoniae Bacchica serta comae?

Sacra cothurnati non attigit ante Maronis
implevit magni quam Ciceronis opus:
hunc miratur adhuc centum gravis hasta virorum,
hunc loquitur grato plurimus ore cliens.
Postquam bis senis ingentem fascibus annum
rexerat adserto qui sacer orbe fuit,

3–4. The thought is: 'Do you fancy that he gave heed only to poetry?'—Pierios ... recessus: see i. 76. 3 N.—vati: cf. i. 61. 1 N.
—Aoniae ... comae: Aonia = Boeotia; hence deus Aonius = Bacchus, and the Aonides are the Muses (cf. Aonidum turba = Musae omnes in 7. 22. 2). Thus Aoniae ... comae denotes garlands such as are worn by Bacchus and the Muses (who are often named together).—Bacchica serta: cf. i. 76. 5–7; Ov. Tr. i. 7. 2 demi meis hederas, Bacchica serta, comis.

5–6. Sacra ... opus: i.e. Silius did not begin to imitate Vergil in epic poetry until he had rivaled Cicero in eloquence.—Sacra (carmina): the poet, as the favorite of Bacchus, Apollo, and the Muses, is sacer, a kind of Musarum sacerdos. Cf. Hor. C. 3. 1. 1–4; 4. 9. 28 vate sacro.—cothurnati: here lofty (in style), not simply 'tragic'; see 8. 3. 13 N. Cf. 5. 5. 8 grande cothurnati pone Maronis opus.—Maronis ... Ciceronis: cf. 4. 14. 14; 5. 56. 5; 11. 48.

7. hunct ... virorum: the centumviral court (cf. 1. 76. 12 N.) had to do with civil cases, i.e. with questions of ownership of land, etc. As a symbol of ownership a hasta was set up where the centumviri met. Cf. the like use of a spear at auctions, esp. at the sale of booty in the camp, prob. the original use; see Blackstone 2. 20. This spear came to stand for the court itself; cf. Quint. 5. 2. 1 partibus centumviralium quae in duas hastas divisae sunt. The vs. praises Silius for eloquence; cf. Plin. Ep. 9. 23. 1 frequenter agenti mihi evenit ut centumviri, cum diu se intra iudicum auctoritatem gravitatemque tenuissent, omnes repente quasi victi coactique consurgerent laudamentque.—gravis, reverend, is a transferred epithet; it pictures rather the iudicum gravitas (cf. Pliny above).

8. hunc ... cliens: his clients thank him from full hearts, because he wins his cases. For the syntax in hunc loquitur see on loquitur, i. 61. 8.—plurimus ... cliens: see on 1. 70. 6.

9–10. Postquam ... rrexerat: i.e. after the year of his consulship, 68, the year of Nero's death.—bis senis ... fascibus: twelve lictors with fasces preceded the consul in public.—ingentem (annum): explained by adsereto ... fuit; the year was preeminently great, because then the world was freed from Nero's tyranny.—adsereto ... orbe: for adserere see notes on 1. 15. 9–10. Cf. Plin. N. H. 20. 160 Iulium Vindicem, adsertorem illum a Nerone libertatis. Adsereto ... orbe is best taken as an abl. abs., equivalent to a causal clause. Translate,
emeritos Musis et Phoebο tradidit annos proque suo celebrat nunc Helicona foro.

73

Esquiliis domus est, domus est tibi colle Dianae, et tua Patricius culmina Vicus habet, hinc viduae Cybeles, illinc sacra Ar Vestae, inde novum, veroem prospicos inde Iovem.

‘which was hallowed by the freeing of the world’. — sacer: the men of a later day thought of the annus mirabilis (cf. 9) with something of the grateful reverence with which men of a far earlier day looked back on the Mons Sacer.

11.emeritos...annos: freely, ‘the years of his retirement’; the figure is derived from the thought of a soldier who has served out his campaigns and has retired from the public service. Emeritos is from emerere, and = qui stipendia emeriti erant. Cf. Óv. M. 15. 226–227 emeritus medi i quoque temporis annis labitur occiduae per iter decline senectae; Plin. Ep. 3. 7. 6 (of Silius) novissine ita suadentibus annis ab urbe secessit sequre in Campania tenuit. — Musis et Phoebο: see on I. 70. 15; I. 76. 5.

12. pro...suo...foro: Silius is devoting himself to poetry rather than to the law and public life. — suo, which he had made his own; there had been no one to dispute his preëminence as a pleader. — celebrat, frequents. The word suggests intimate and continued association, and so balances suo.

73. ‘For a patronus to live everywhere is almost as bad as it is for him to live nowhere, so far as the appearance of the client at his levee is concerned. Maximus has too many town houses!’ On the numerous villas of the Romans see Fried.SG. 3. 99ff. — Meter: §48.

1. Esquiliis: see 5. 22. 2 n. — colle Dianae: i.e. the Aventine, called Diana’s hill because on it was the chief seat of the worship of Diana, a temple said to have been founded by Servius Tullius (Liv. 1. 45). Cf. 12. 18. 3; 6. 64. 13 Aventinae vicinus Sura Dianae.

2. Patricius...Vicus: this street ran from the Subura northeast; see Platner 425.

3–4. The best effect is got by supposing that M. is mentioning four other houses of Maximus; cf. Iuv. 14. 274–275 tu propter nille talenta et centum villas temerarius; I. 94–95 quis totidem erexit villas...avus? Others suppose that M. is giving the outlooks commanded by the three houses of 1–2, but they find great difficulty in adjusting four outlooks to three houses, and in determining to what portions of 1–2 hinc, illinc, inde refer. Besides, if M. mentions only three houses in all, ubique in 6 is flat because too exaggerated. — viduae: because her beloved Attis is dead; cf. Catull. 63. — Cybeles...sacraia: cf. I. 70. 10 n. — novum...Iovem: the Capitoline temple of Jupiter, rebuilt after the destructive fire of 80; cf. Suet. Dom. 5 plurima et amplissima opera incendio absumpita restituit, in quis
5 Dic ubi conveniam, dic qua te parte requiram: quisquis ubique habitat, Maxime, nusquam habitat.

79

Potavi modo consulare vinum.
Quaeris quam vetus atque liberale?
Ipso consule conditum: sed ipse qui ponebat erat, Severe, consul.

81

"Triginta toto mala sunt epigrammata libro".

(= quibus) et Capitolium, quod rur- 
sus arserat.—veterem... iovem: 
the Capitolium Vetus on the Collis
Quirinalis; see 5. 22. 4 N.—pro-
spicis: cf. 2. 59. 2 ex me Caesareum 
prospicis ecce tholum. On the site
of this villa see Hülsen Rh. Mus.
49. 408.

5. qua... parte: sc. urbis.
6. Maxime: the whole epigram
has a ring of reality, but the man M.
has in mind cannot be identified.— 
2. 2 nusquam est, qui ubique est;
Tert. Praes. Her. 10 ero itaque nus-
quam, dum ubique convenior.

79. M. writes humorously of
the wine served at a recent dinner.
He calls it vinum consulare, as if
it were good wine, put up long be-
fore (2), but hastens to explain that
the consul involved is the consul
of the current year. The wine, after
all, was but vinum hornum.
— Meter: § 49.

1. consulare vinum: ampho-
rae, esp. those containing good
wines, were often marked with the
names of the consuls in whose year
the wine was made. Roman hosts
prided themselves on having old
and good wines; cf. e.g. 3. 62. 2 sub
rege Numa condita vina bibis; Iuv.

5. 30–31 ipse capillato diffusum con-
sule potat calcatamque tenet bellis
socialibus uvam; Petr. 34 allatæ
sunt amphorae... quarum in cer-
vicius pittacia erant affixa cum hoc
titulo: Falernum Opimianum anno-
rum centum. Vinum Opimianum,
made in 121 B.C., was especially
famous.

2. liberale, generous, such as a
gentleman should drink. See 4.
64. 27 N.

3. Ipso consule: M. writes as
if he were going to add Opimio (see
on 2) or the name of some other
consul whose year was famous for
its vintage.—conditum, stored up,
in the amphorae, which were placed
in the wine-room (apotheca), which
was so situated that the smoke from
the bath furnace could play round
the jars; the smoke was supposed
to hasten the mellowing of the
wine. See on 12. 82. 11.

4. ponebat: cf. I. 43. 2 N.—Se-
vere: see 6. 8. 6 N.

81. M. intimates, in reply to
the criticisms of Lausus, that there
is no good wheat without chaff.
Cf. 7. 85; 7. 88.—Meter: § 48.

1. Triginta toto: juxtaposi-
tion, due surely to M. himself rather
than to Lausus, for the words as
Si totidem bona sunt, Lause, bonus liber est.

83

Eutrapelus tonsor dum circuit ora Luperci expingitque genas, altera barba subit.

85

Quod non insulse scribis tetrasticha quaedam, disticha quod belle pauca, Sabelle, facis, laud, nec admiror. Facile est epigrammata belle scribere, sed librum scribere difficile est.

86

Ad natalicias dapes vocabar,

they stand would naturally mean, 'In your whole book (but, only) thirty epigrams are bad'; M. does not fairly state Lausus's criticism (which ran, 'There are fully thirty bad epigrams in your book'; Lausus, we may be sure, did not use totus at all in his criticism), but phrases it in such a way as at once to remove its sting.

2. bona: i.e. as measured by the tests of point, wit, variety, etc. applied to the epigram; cf. 1. 16; 7. 90.


1. Eutrapelus (cf. eutrapelos): prop. 'Nimble', a man who is skillful, who can turn himself to anything; here, however, the name is "κατ' ἄντιφρασιν" factum (Van Stockum 59), i.e. given on the principle of contrasts.

85. M. comments again on the difficulty of composing an array of epigrams all on a high level of excellence; see 7. 81, with notes. — Meter: § 48.

1–2. insulse: note the etymology, and cf. 1. 41. 16 N.; 3. 99. 3. —tetrasticha...disticha: Greece affected not only the subject-matter and the spirit, but also the rhetorical terminology of Latin literature. — belle: see on 1. 9; § 7.

3. nec = et tamen non. — epigrammata: sc. pauca, suggested by quaedam, i. 9, 1. 9.

86. M. is resentful because Sextus omitted him from the list of guests invited to his birthday dinner. — Meter: § 49.

1. natalicias dapes: the birthday (natalis dies), as sacred to the Genius, was carefully kept (cf. 7. 21, with notes); frequently there was a sacrifice to the Genius; cf. Iuv. 11. 83–85. Sometimes the patron sought on this day to discharge his social obligations en masse by giving a cena publica; cf. 10. 27. 1–2. In recognition of the day the guests were expected to bring presents to the host. — dapes: the occasion would demand something fine; cf. 3. 45. 3 N. — vocabar: note the tense: 'was invited year after year'; cf. 4.
essem cum tibi, Sexte, non amicus:
quid factum est, rogo, quid repente factum est,
post tot pignora nostra, post tot annos

5 quod sum praeteritus vetus sodalis?
Sed causam scio: nulla venit a me
Hispani tibi libra pustulati
nec levis toga nec rudes lacernae.
Non est sportula, quae negotiatur;
pascis munera, Sexte, non amicos.
Iam dices mihi "Vapulet vocator".

2. non amicus: much less a sodalis (5).
4. pignora: sc. amicitiae.—
    nostra: freely, mutual. Post...
    postquam inter nos tot pignora dedimus.
5. quod...praeteritus: cf. Cic. Phil. 2. 16. 41 fratris filium
    praeterit..., te quem nunquam
    viderat aut certe nunquam salutaverat fecit heredem.—vetus sodalis: cf. 1. 15. 1 N.; 2. 30. 3.
6. venit a me: i.e. 'on your last birthday, if not on sundry like occasions'.
7. Hispani...pustulati: i.e. a piece of silver plate, weighing a pound.
    Cf. 10. 57. 1.—pustulati: prop. 'blistered'. See Forcellini Lex. s.v. Pustula. The pustulati
    presumably appeared during the process of refining or as a result of that process; if so, render pustulati
    by 'refined'. For silver as a product of Spain see Plin. N. H. 33. 96.
    Cf. 8. 50. 6 niveum felix pustula vincitebur; Suet. Ner. 44 (Nero)
    exigit ingenti fastidio et acerbitate nummum asperum, argentum pustulatum.
    Since, however, pustulati ought to refer to the final appearance of the plate when it is sent to Sextus, the word may mean 'blistered' in the sense of asperi; the
    Romans liked such plate. See on 3. 35. 1.

8. levis toga: a smooth toga, made of smooth thin cloth (cf. toga rasa, 2. 85. 4) or of cloth with long
    silky nap (toga pexa, 2. 58. 1). Toga trita (2. 58. 1), tritae lacernae (7. 92. 7),
    are different. — rudes: unused, and so new.—lacernae: see 2. 29. 3 N.
9. sportula: i.e. 'an actual (genuine) present', 'true entertainment'. See 1. 20. 1; 3. 7.—quae
    negotiatur, which trades and traffics; a hospitality bestowed for value received or to gain an ex-
    pected return is no hospitality at all. Cf. 6. 48; Sen. Ben. 4. 13. 3 non
    est beneficium, quod in quaestum mititur — hoc dabo et hoc recipiam —
    auctio est. Note the gender of quae; strictly, in such a generalizing formula we should have quod; the fem.
    is due to the attraction of the subject pron. to the gender of the pred. noun (sportula), the normal usage.
10. pascis...amicos: 'it is for presents, not for friends, that your board is spread' (Steph.).
    Sextus was of like mercenary mind with Clytus (8. 64), who multiplied birthdays for what was to be got
    out of them.
11. Iam, by this time, 'when I have told you plainly what I think
Fertur habere meos, si vera est fama, libellos
inter delicias pulchra Vienna suas:
me legit omnis ibi senior iuvenisque puerque
et coram tetrico casta puella viro.

5 Hoc ego maluerim quam si mea carmina cantent
qui Nilum ex ipso protinus ore bibunt,
quam meus Hispano si me Tagus impleat auro
pascat et Hybla meas, pascat Hymettos apes.

of such treatment'. — dices mihi: the excuse was probably well-worn
and not invented to suit a single
case. — vocator = invitator, the
slave who issued the invitations.
In this sense the word seems to
be as technical as nomenclator or
dissignator. Cf. Plin. N. H. 35. 89
Apelles invitatus (by the trick of a
court fool) ad cenam venit indignan-
tique Ptolemaeo et vocatores suos
ostendenti, ut diceret a quo eorum
invitatus esset, adrepto carbone ex-
tincto e foculo imaginem (of the man
who played the trick) in parieta

88. M. pits the opinion of the
literary world about himself against
that of Lausus. Cf. 7. 81. For

2. delicias: see 1. 109. 5 N. —
pulchra Vienna: on the Rhone,
in Gallia Narbonensis (modern
Vienne). By this time Latin writers
were read everywhere throughout
the provinces (Beck. z. 454; Marq.
827-828); cf. 5. 13. 3; 1. 1. 1-2; 10.
104; 8. 3. 4-8.

4. tetrico ... viro: as vir here
= maritus, so puella = uxor, with
the further suggestion that the
wife is young. Cf. 10. 35. 1. M. is
adroitly insisting that his epigrams
are above reproach; though the
husband is stern and the wife young
and chaste, she openly reads M.'s
books. See 1. 4, with notes.

5. Hoc ... maluerim: a com-
pliment to Vienna. That town was
a near-by rival of Lugdunum (a lit-
erary center: see Iuv. 1. 44; Suet.
Calig. 20), and M. may have in
mind the whole region in which
the two towns lay. — mea car-
mina cantent: cf. 2. 7. 5; 3. 63. 5.

6. qui ... bibunt: the people
inhabiting the ill-defined terra
incognita lying to the south of civi-
zized Africa, to which the name
Aethiopia was applied. Cf. Lib.
Spect. 3. 5 qui prima bibit deprensi
fiuma Nili.

7. meus ... Tagus: i.e. 'the
stream of my native Spain'. The
Tagus shared with the Pactolus,
the Ganges, etc., the reputation of
being gold-bearing; cf. 10. 17. 4;
10. 96. 3; 12. 2. 3; Luc. 7. 755 qui-
quid Tagus expulit auri; Iuv. 3. 55;
14. 298-299; Otto s.v. Tagus. —
me ... impleat: i.e. 'were to en-
rich me'.

8. Hybla: see 5. 39. 3 N.; cf.
Ov. Tr. 5. 6. 38 florida quam multas
Hybla suetur apes. — Hymettos:
see 5. 37. 10 N.; 13. 104 hoc tibi
Thesei populatrix misit Hymetti
Pallados a silvis nobile nectar
apis.
Non nihil ergo sumus nec blandae munere linguae
decipimur: credam iam, puto, Lause, tibi.

89
I, felix rosa, mollibusque sertis
nostri cinge comas Apollinaris,
quas tu nectere candidas, sed olim —
sic te semper amet Venus — memento.

90
Iactat inaequalem Matho me fecisse libellum:
si verum est, laudat carmina nostra Matho;
eaequales scribit libros Calvinus et Umber:
eaequalis liber est, Cretice, qui malus est.

10. credam...tibi: ironical, and so to be interpreted by contraries; M. really means that now he must believe that there are not thirty bad pieces in his book (7. 81. 1 N.). We may, however, take M. seriously, by giving full heed to the note on triginta toto, 7. 81. 1.

89. Domitius Apollinaris (see on 4. 86. 3) seems to have been popular. Plin. Ep. 2. 9, addressing him, says: diligeris, coleris, frequentaritis. — Meter: § 49.

1-2. I...que...cinge: see 1. 42. 6 N.; here there is, of course, no derisive force. Further, the conjunction is -que, not et. — felix: i.e. in being thus distinguished. — rosa: see 5. 37. 9 N.; 5. 64. 4 N.

3. candidas = cum candidae factae erint. — sed olim: i.e. 'but in future (= distant) days'. The two words contain a prayer that comae candidae will be long in coming to Apollinaris. For olim said of the future, a rare use, cf. Quint. 10. 1. 104 vir saeculorum memoria di-gnus, qui olim nominabitur; Verg. A. 1. 20, 234.

4. sic, under those circumstances, in that case, then, i.e. 'if you fulfill my commands'. With sic... Venus cf. the use, common in the sermo familiaris, of amare in asseverations, e.g. sic (ita) me Iuppiter amet (amabit). The rose was sacred to Venus; see Preller-Jordan 1. 433.

90. Cf. 7. 81; 7. 85. — Meter: § 48.

1. Iactat, cries wildly, flings * abroad the statement; for iacto of wild utterance cf. e.g. Verg. A. 1. 102 talia iactant... procella velum adversa ferit. — Matho: cf. 4. 79 for possible identification. For final /if see § 54, c.

3. aequales: i.e. equally dull in all parts; successful only in maintaining a dull level of mediocrity (Saintsbury 1. 261). — Calvinus: see App.

92. 'Baccara is always profuse in promising help, but is never able to see when help is needed'. Cf. 2. 43. — Meter: § 48.
“Si quid opus fuerit, scis me non esse rogandum”
uno bis dicis, Baccara, terque die.
Appellat rigida tristis me voce Secundus:
audis et nescis, Baccara, quid sit opus;
pensio te coram petitur clareque palamque:
audis et nescis, Baccara, quid sit opus;
esse queror gelidasque mihi tritasque lacernas:
audis et nescis, Baccara, quid sit opus.
Hoc opus est, subito fias ut sidere mutus,
dicere ne possis, Baccara, “Si quid opus”.

Conditus hic ego sum, Bassi dolor, Urbicus infans,

3. Appellat, duns; cf. Quint. 5. 13. 12 heres eras et pauper et magna pecunia appellabaris a creditoribus. — rigida tristis: juxtaposition of cause and effect; for tristis see on 4. 44. 7. — Secundus: a money-lender; cf. 2. 44. 7 septem milia debo Secundo.
4. et = et tamen.
5. pensio: see 3. 38. 6 n. — coram: with te. ‘You cannot plead ignorance, for my landlord duns me before your very eyes and speaks in no whisper’.
6. audis et nescis: the repetition (cf. 8) intensifies the sarcasm.
7. tritas: the opposite of rudes, 7. 86. 8; see note there.
9. sidere: instr. abl.; translate ‘that you may of a sudden be rendered dumb by (the influence of) some star’. Cf. 2. 7. 4 N.; 11. 85. 1 sidere percussa est subito tibi, Zoile, linguæ; Liv. 8. 9. 12 ibi haud secus quam pestiferò sidere iti pavecabant. The evil influence was called sideratio, a term first used of a blight upon vegetation, then applied to sudden paralysis; see Plin. N. H. 17. 222. Belief in astrology was widespread at Rome.
10. See App.

96. A sepulchral epigram (§ 26); cf. 5. 34; 6. 28; 6. 52. If M. wrote such epigrams for money (see 5. 34. Introd.), they may have been actually cut upon the tombs themselves.
— Meter: § 48.

1. Conditus = sepultus. Cf. an epitaph on Vergil by Palladius (Bähr. P. L. M. 4. 133, p. 122) conditus hic ego sum, cuius modo rustica musa per silvas, per rus venit ad arma virum; Verg. A. 3. 67–68. — Bassi: perhaps Saleius Bassus, the poet, of whom Quint. 10. 1. 90 says: vehemens et poeticum ingenium Saleii Bassi fuit nec ipsum senectute matuirit. Tac. D. 5 calls him absolutissimus poeta. — dolor: see 6. 52. 2 n. — Urbicus: the name indicates that the babe was probably a verna or freed-child.
cui genus et nomen maxima Roma dedit. 
Sex mihi de prima deerant trieteride menses, 
ruperunt tetricae cum male pensa deae. 
5 Quid species, quid lingua mihi, quid profuit aetas? 
Da lacrimas tumulo, qui legis ista, meo: 
sic ad Lethaeas, nisi Nestore serior, undas 
on eat, optabis quem superesse tibi. 

98 
Omnia, Castor, emis: sic fiet, ut omnia vendas. 

2. genus . . . dedit seems to mean that the child was born in Rome. — nomen: Urbicus. Rome is often called simply urbs (Urbs), 'the City.' — maxima Roma: cf. i0. 58. 6; dominae . . . Romae, i. 3. 3 N.; Prop. 4. 4. 1 maxima Roma. 
3. trieteride (cf. τηρετήρια): the child was thirty months old. Cf. i0. 53. 3. 
4. ruperunt . . . deae: the goddesses are the Parcae; see on 4. 54. 5; 7. 47. 8. — tetricae: cf. 4. 73. 6 moverunt tetricas tam pia vota deas; 7. 88. 4. — male = maligne. See App. — pensa: cf. 4. 54. 9 N. Verses 3-4 give a good example of cum inversum; see A. 546, a; GL. 581; L. 1869. Cf. 8. 3. 9. 
5. species, beauty; cf. Curt. 7. 9. 19 cum specie corporis aequaret Hæphaestionem. — lingua, my baby voice. — aetas, my tender years. 
7. sic: cf. 7. 78. 4 N.—Lethaeas . . . undas: see 7. 47. 4 N.; Verg. (?). 
Cul. 214—215 at mea manes viscera Lethaeas cognit transnare per undas. — nisi . . . serior: i.e. until he has surpassed Nestor's proverbial age. Cf. 5. 58. 5 N.; 6. 70. 12 N.; Sen. Apocol. 4 vincunt Tithoni, vincunt et Nestoris annos. — serior: see App. 
8. non eat: for non in wishes or commands see on 2. 18. 8.— quem: verses 1-6 suggest filius (tuus) as antec. to quem, but M. has purposely made his language vague, to give it wider scope. To the Romans there was something peculiarly sad in the death of children (even adult children) before the death of the parents. With 7-8, then, cf. e.g. Plaut. Asin. 16-19; Ter. Heau. 1030 ff.; Plin. Ep. 1. 12. 
11 decessit superstitionibus suis; 3. 7. 2; Iuv. io. 247; Tac. Agr. 44; Cic. Cat. M. 23. 84; and many passages in the inscriptions. 
98. "If for mere wantonness you buy so fast, For very want you must sell all at last" (Bouquet). — Meter: § 47. 
99. M. begs Crispinus to say to Domitian a good word for his book. 
Crispinus is the low-born Egyptian whom Juvenal so unmercifully castigates (1. 26-29) and who as a freedman at Rome played his infamous part so well. He was at first a fish-peddler, but became princeps equitum, and apparently for a time praefectus praetorio, under Domitian. See Mayor's notes on Iuv. i. 26-29. — Meter: § 48.
Sic placidum videas semper, Crispine, Tonantem
nec te Roma minus quam tua Memphis amet:
carmina Parrhasia si nostra legentur in aula
— namque solent sacra Caesaris aure frui —,
dicere de nobis, ut lector candidus, aude:
“Temporibus praestat non nihil iste tuis,
nec Marso nimium minor est doctoque Catullo”.
Hoc satis est: ipsi cetera mando deo.

1. Sic is explained in full by the
si-sentence in 3-7. — placidum: sc. tibi. — semper: i.e. always, as at present; a timely wish at a period when men rose to favor or lost all at a tyrant’s whim. — Tonantem: i.e. Domitian, identified with Iuppiter Tonans; cf. sacra aure, 4; ipsi deo, 8; 4. 8. 9 N.; 5. 8. 1 N.; 9. 86. 7 aspice Tarpeium Palatinumque Tonantem; 12. 15. 6 haec sunt pocula quae decent Tonantem.

2. Memphis = Aegyptus; see 6. 80. 3 N. Cf. verna Canopi, Iuv. 1. 26, said of Crispinus.

3. Parrhasia ... aula: Domitian’s palace on the Palatine. The name Parrhasia was applied to a part of Arcadia; hence — because, said tradition, the Arcadian Evander settled on the Palatine — Parrhasius = Palatinus, ‘imperial’. Cf. 7. 56. 2 Parrhasiam mira qui struis arte domum; 12. 15. 1 quid-Parrhasia nitebat aula; Verg. A. 11. 31 Parrhasio Euandro. — aula = regia, palatio; Prop. 4. 11. 5 te licet orantem fuscae deus audiat aulae.

4. solent: sc. carmina nostra, — sacra ... aure: cf. 4. 30. 3 N.

dicere ... aude: cf. 4. 8. 7-12, with notes. — ut ... candidus: i.e. as an impartial critic. Cf. 2. 71. 1 N.

6-7. non nihil = aliquid = aliquid magnum. — iste: ‘the man whose poems you are reading’; see on 1. 70. 18; 4. 49. 10. — Marso: see 2. 71. 3 N.; 2. 77. 5 N. — nimium = multo; a colloquialism. — docto ... Catullo: see on 1. 61. 1; 1. 109. 1; 2. 71. 3; 4. 14. 13. For docto see 1. 25. 2 N.

8. cetera: i.e. ‘the proper monetary or other recognition of my genius’. — deo: Domitian; see on Tonantem, 1,
LIBER VIII

3

"Quinque satis fuerant, nam sex septemve libelli est nimium: quid adhuc ludere, Musa, iuvat? sit pudor et finis: iam plus nihil addere nobis Fama potest: teritur noster ubique liber, et cum rupta situ Messalae saxa iacebunt altaque cum Licini marmora pulvis erunt,

3. M. adroitly excuses himself for writing more epigrams and for not undertaking the more serious and ambitious forms of poetry. In 1–8 he seems to reply to the Muse, who has urged him to resume his writing; in 11–22 we have her convincing rejoinder.—Meter: § 48.

2. adhuc = etiam nunc, still, yet.


4. teritur . . . liber: see on 1. 1. 1–2; 5. 13. 3; 7. 88. 2. Teritur = is thumbed, is read; cf. 11. 3. 3–4 n.; Hor. Ep. 2. 1. 91–92 aut quid haberet quod legeret teretetque viritim publicus usus?

5–6. 'My literary fame will outlast the splendid Mausolea of the rich'—rupta situ . . . iacebunt, shall be corroded and shall lie in ruins. Here and in 10. 2. 9–12 (see notes) M. has his eye on Hor. C. 3. 30. 1–2 exegi monumentum aere perennius regalique situ pyrami-
dum altius, but in Horace situ prob. means 'site'; he is thinking of 'pyramids built by the hand of kings'.—situ: prop. 'position'(cf. sino, pono, which contains sino), then the mold that gathers on things that lie long in one position, then decay, corrosion, as here.—Messalae saxa: the cognomen Messala (Messalla) belonged to the most distinguished family of the Gens Valeria; of that family the most celebrated member was M. Valerius Messala Corvinus, orator, poet, historian, grammarian, patron of letters, intimate friend of Tibullus (cf. Tib. 4. 1; passim), much esteemed by Horace. At Philippi he fought with the Republicans, but later sided with the Triumvirs and at Actium commanded a part of Octavianus's fleet; he was consul in 31, but soon afterward retired to private life.—Licini: Licinus was one of the richest of the freedmen (see 2. 29. Introd.). Julius Caesar brought him from Gaul as a slave, and made him his dispensator. He was emancipated probably by Caesar's will, for he is spoken of as a freedman of Augustus. Sent by Augustus in 15 B.C. to govern his
me tamen ora legent et secum plurimus hospes
ad patrias sedes carmina nostra feret”.

Finieram, cum sic respondit nona sororum,
cui coma et unguento sordida vestis erat:
“Tune potes dulcis, ingrate, relinquere nugas?
Dic mihi, quid melius desidiosus ages?
an iuvat ad tragicos soccum transferre cothurnos,
aspera vel paribus bella tonare modis,
native Gaul, he amassed enormous
wealth by plundering it; cf. Sen.
Ep. 1.107.19 modo Licinum divitis, 
Apicium censis, Maecenatem delicis 
provocant; Juv. 1.109. His monument
on the Via Salaria near the
second milestone was a show-piece.

877–878 quaque patet domitis Romanæ 
potentia terris ore legar populi. On literature in the provinces see on 7. 88. 1. — plurimus 
hospes: see on 1. 70. 6.
8. feret: i.e. from Rome.
9. Finieram cum: an example
of cum inversum; see on 7. 96. 3–4. 
— nona sororum merely = one of 
the Muses nine, not the ninth (last) 
Muse. The reference is to Thalia, 
the patroness of comedy and lighter 
poetry in general; cf. 1. 70. 15; 2. 22.
1–2 quid mihi vobiscum est, o Phoebæ 
novemque sorores? ecce nocet vati 
Musa iocosa suo; 12. 94. 3; 4. 8.
12 N.
3. 1. 5–7 hic ego dum spator tectus 
memoralibus umbris, quod mea quaer-
rebam Musa movert oper; venit 
odoratos Elegeia nesa capillos. — 
sordida, streaming; drenched. 
Thalia, as the Muse of Comedy, is
appropriately described in terms
often used of those who are on
pleasure bent; cf. e.g. the mention
of perfumes in Horace in connection
with feasts.

11. Tune . . . nugas: ironical
and indignant.— dulcis: i.e. ‘which 
Rome loves to read and talk about’. 
Note the juxtaposition dulcis in-
grate. M. fails after all to appreci-
cate what he owes to the world
for its favor (3 ff.); if he did not,
he could not talk as in 1–3.
12. desidiosus: cf. 1. 107. 2 N.
The vs. = cum desidiosus sis, nil 
melius ages. For the parataxis in
this vs. see on numquid . . . fecit, 6. 8. 6.
13. an: frequently used after
such a question as that in 12, to
set forth an alternative which to
the writer is really unthinkable.
Cf. e.g. Hor. S. 1. 10. 74–75 an tua 
demens vilitus in ludis dictari 
carmina mails? — soccum . . . co-
thurnos: as the low-soled soccus
worn by comic actors came to denote 
comoedia or light poetry in general
(e.g. epigrams), so the high buskin
(cothurnus) worn by tragic actors
(at least in later times; see K. K.
Smith in Harv. Stud. 1.6) came to
stand for tragodia. Cf. e.g. 7. 63.
5–6 N.; 12. 94. 3; Ov. Rem. Am.
375–376 grande sonant tragici: 
tragicos decet ira cothurnos; usibus 
e mediiis soccus habendus est; Pont.
4. 16. 29–30 Musaque Turrani tra-
gicis immixa cothurnis et tua cum 
socco Musa, Melissa, levi.
14. aspera . . . modis: i.e. to
write epic poetry in hexameter
praeg. ut tumidus rauca te voce magister
oderit et grandis virgo bonusque puer?
Scribant ista græves nimium nimiumque severi,
quos media miseres nocte lucerna videt.
At tu Romano lepidos sale tinge libellos:
adgnoscat mores vita legatque suos.

verse.—paribus . . . modis: hexameters, which, as contrasted with
the lines of the elegiac couplet, are
approximately equal in length. Cf.
Hor. A. P. 73-75 res gestae regum-
que ducumque et tristia bella quo
scribi possent numero monstravit
 Homerus: versibus impariter funti-
tis querimonia primum, post etiam
inclusa est voiti sententia compos;
Ov. Tr. 2. 220 imparibus . . . car-
mina factura modis.—tonare, to
thunder forth. The verb is appropri-
ately used of the epic style, but
it carries also, probably, a side
thrust at the prevailing fashion of
reading such poems at the reci-
tations; cf. 7. 23. 1-2 cum bella
tonanti ipse dares Latiae plectra
secunda lyrae; Iuv. x. 12-13 Fronti-
onis platanis convulsaque marmor
clamant semper et adsiduo rupiae
lectore columna (Juvenal was writ-
ing especially of tragedy and epos).
M. may be thinking of Statius: see
4. 49. 3 N.; 11. 3. 8.

15. praeg. . . . magister: 'that
the pompous grammaticus
may dictate your works till he is
hoarse'. That magister = gram-
maticus (see on 2. 7. 4) seems clear
from 16. Oral teaching, dictation,
and memory work played a greater
part in ancient teaching than in
our times. M. seems to have his
eye on Hor. S. i. 10. 74-75, cited
on 13. On the use of the poets
in Roman schools see Fried. SG.
3. 378 ff.; Beck. 2. 101 ff.; Marq.
105 ff. — tumidus . . . magister:
cf. 10. 104. 16, though there magister
has a different sense; Ov. M. 8. 396
talia magniloquum tumidus memora-
verat ore.— rauca . . . voce, till
his voice is hoarse, is proleptic, as in
4. 8. 2; it gives the result of prae-
Raucus seems frequently to be
contemptuous; cf. 4. 8. 2; i. 41. 9;
7. 31. 1 raucae shortis aves.

16. grandis virgo: cf. 3. 58. 40.
— bonus: an important adj. here;
even a well-behaved boy will loathe
tragedy and epos.

18. 'Writers of such long-drawn-
out epics have to burn the midnight
oil'. M. implies that time and toil
enter more largely into such poetry
than do genius and poetic art. Cf.
Ov. Am. 3. 9. 29-30 durat opus va-
tum: Troiani fama laboris tardaque
noturno tela retexta dolo; Iuv. 7. 99
perit hic (in the labor of historians)
plus temporis atque olei plus.—
miseros: because of tedious and
tolights labor.— lucerna: prop.
'lamp', then nocturnal labor; cf.
Iuv. i. 51 haec ego non credam Ve-
nusina digna lucerna?

— lepidos sale: the former word
may refer to the verse itself, the
latter to the spice put into it. Cf.
i. 11. 20. 9-10 absolvis lepidos nim-
rius, Auguste, libellos, qui scis Ro-
mana simplicitate loqui.— sale:
see 1. 41. 16 N.

20. 'Continue to hold a mirror
up to nature and let society see
itself'. Cf. 10. 4. 7-10 guid te vana
Angusta cantare licet videar is avena,  
dum tua multorum vincat avena tubas”.

5
Dum donas, Macer, anulos puellis,  
desisti, Macer, anulos habere.

6
Archetypis vetuli nihil est odiosius Aucti  
— ficta Saguntino cymbia malo luto—,
argenti fumosa sui cum stemmata narrat garrulus et verbis mucida vina facit:

5 "Laomedontae fuerant haec pocula mensae: ferret ut haec muros-struxit Apollo lyra; hoc cratere ferox commisit proelia Rhoetus cum Lapithis: pugna debile cernis opus;

deep but long, bearing more or less resemblance to a skiff.

3-4. fumosa, smoke-begrimed, i.e. "time-honored", "genuine". Cf. 2.90.7 N.; Sen. Ep. 44.5 non facit nobilem atrium plenum fumosis imaginibus; Iuv. 8.7-9 (quis fructus) posthac multa contingere virga fumosos equitum cum dictatore magnistros, si coram Lepidis male vivitur. See App.— stemmata (cf. στέμματα), family trees. The word prop. = 'chaplets', 'wreaths'. Here, however, it is used of pedigrees, genealogical charts painted on the walls of the atria of distinguished families; the names in these charts were surrounded by painted garlands and were joined together in such a way as to make clear the interrelations of the members of the family. The stemmata were distinct from the imaginers (2.90.6 N.); see Duff on Iuv. 8.1; Lendrum in Hermathena 6.360. Hence stemmata frequently = nobility, high birth, as here; cf. 4.40.1 atria Pisonum stabant cum stemmate toto; Iuv. 8.1 stemmata quid faciunt, quid prodest, Pontice, longo sanguine censeri.— narrat garrulus: Auctus talks much because after all his plate is not genuine; he tries by a wealth of details to carry conviction. Besides, his garrulity is a natural failing of the vetulus (1).

—verbis . . facit: for politeness' sake the guests must listen and praise, without drinking (15-16). Meanwhile the wine becomes vapid.
hi duo longaevo censentur Nestore fundi:

10 pollice de Pylio trita columba nitet;

hic scyphus est, in quo misceri iussit amicus
largius Aeacides vividiusque merum;

hac propinavit Bitiae pulcherrima Dido

in patera, Phrygio cum data cena viro est’.

15 Miratus fueris cum prisca toreumata multum,
in Priami calathis Astyanacta bibes.

ille furentes Centauros leti domuit,
Rhoetumque Pholumque et magno
Hylaem Lapithis craterem minantem.—ferox: cf. Luc. 6. 39. Rhoete ferox; Ov. M. 12. 235–244.—debile, weakened, i.e. dented, mutilated (because of misuse); cf. 7. 20. 12
debilis boletus, said of a mushroom that has been bitten.—cernis
opus: can any man refuse to believe what he sees?—opus: the
crater; cf. 3. 35. 1 N.

9. longaevo . . . Nestore: i.e. because Nestor once owned them.

See 5. 58. 5; 6. 70. 12.—censentur: see I. 61. 3 N.; Iuv. 8. 1, cited on 3.
—fundt, cups. Fundus prop. = ‘the bottom’ of anything; here, however, the part seems put for the whole (synecdoche), the depth of the vessel being emphasized. Auctus professes to have the famous drinking-cup of Nestor, which, according to Hom. II. 2. 622 ff., had two fundi (νυθεύες) and four handles (πύαρα).

10. pollice . . . nitet: the same visible proof as in 8. The thumb of the user would rub on the columna which ornamented the handle.

11. scyphus (cf. ἐκβόσος): a big deep tankard; no ordinary poculum would serve such a hero. Cf. Sen. Ep. 83. 23 intertemperantia bibendi et ille Herculaneus ac fatalis scyphus
condidit (Alexandrum); Hor. Epod. 9. 33 capaciores adfer huc, puer, scyphos.

12. largius . . . vividius: M. has in mind Hom. II. 9. 201 ff. The scyphus is a crater in Homer; we seem here to have a slip on the part of Auctus. “Perhaps M. means a sneer at the ignorance of his host” (Steph.).—Aeacides: here Achilles.

13–14. propinavit: cf. 2. 15. 1–2 quod nulli calicem tuum propinas, humane facis, Horme, non superbe.

—Bitiae . . . patera: cf. Verg. A. 1. 723–740 for the banquet given by Dido to Aeneas at Carthage. Verses 737–738 explain propinavit; in Greece and Rome one who would drink another’s health drank lightly first himself and then passed the cup to the one whom he would honor. The other must drain the cup.—pulcherrima Dido: cf. Verg. A. 1. 496 forma pulcherrima Dido; 4. 60.—patera: a round saucer-like vessel (the φάλην).

—Phrygio . . . viro: Aeneas; in Verg. A. 4. 103 Aeneas is Phrygio marito.

15. Miratus fueris: i.e. ‘shall have expressed your wonder in words of praise’; mirari here = admirari.—prisca toreumata: cf. 3. 35. 1 N.

16. Priami calathis: i.e. old enough to have been owned by
9

Solve re dodrantem nuper tibi, Quinte, volebat lippus Hylas, luscus vult dare dimidium.
Accipe quam primum; brevis est occasio lucri:
si fuerit caecus, nil tibi solvet Hylas.

10

Emit lacernas milibus decem Bassus
Tyrias coloris optimi: lucri fecit.
“Adeo bene emit?” inquis. Immo: non solvet.

Priam.—calathis (cf. κάλαθος): prop. vase-shaped baskets for fruit, wool, etc. But the word was used for drinking-cups of similar shape; cf. 9. 59. 15; 14. 107. 1–2 nos (= calathos) Satyri, nos Bacchus amat, nos ebria tigris, perfusos domini lambere docia pedes.—Astyanacta bibes: i.e. new (and here inferior) wine, wine as young as Astyanax, son of Hector, grandson of Priam. Such wealth and such plate demand wine of corresponding value and excellence. Cf. 10. 49. 3–5 propinas modo conditum Sabinum et dixit mihi, Cotta, “Vis in auro?” Quis quam plumba vina volt in auro?

9. A fling at Hylas, who will not pay his debts.—Meter: § 48.

1. S olve re dodrantem: i.e. to pay three fourths of a sum due. Solve re is often used of paying debts.

2. lippus, bleary-eyed, i.e. when he was but half blind (in one eye: see next note). The Romans often used lippus in derision because they thought that lippitudo was due to irregular living; see Kiessling on Hor. S. 1. 1. 120.—luscus, one-eyed, i.e. when he had entirely lost the sight of the eye affected.

3. brevis...lucr i: aphoristic in ring; cf. Pub. Syr. 449 occasio aegre offertur, facile amittitur; Cato Dist. 2. 26 fronte capillata, post est occasio calva (cf. Eng. ‘take time by the forelock’).

10. On Bassus’s easy way of providing himself with fine clothes.
—Meter: § 52.

1. lacernas: if we take the pl. literally, we shall regard Bassus as a dandy who must have a large supply of clothes with a proper range of color; see on 2. 29. 3; 2. 43. 7. The pl. may, however, be pluralis maiestatis (see on 1. 70. 5); in that case Bassus bought but one lacerna.—milibus decem: i.e. at 10,000 sesterii apiece (if the first view suggested on lacernas above is correct). Cf. 4. 61. 4–5iam fabulamur, milibus decem dixit emptas lacernas munus esse Pompullae; Fried. SG. 3. 72 ff.; Marq. 509 ff.

2. coloris optimi: cf. 2. 29. 3 N. —lucr i: despite the price he has made money. Lucr i is pred. gen. of possession, ‘made...gain’s’; cf. compendi facere, ‘shorten’.

3. Adeo bene: i.e. so shrewdly, at such a good bargain; cf. Sen. Ben. 6. 15. 4 praeterea nihil vended tori debet qui bene emit. Contrast male emere.—Immo: see 1. 10. 3 N. —non solvet: his shrewdness consists not in buying well but in avoiding payment. See on 8. 9. 1.
12
Uxorem quare locupletem ducere nolim quaeritis? uxori nubere nolo meae.
Inferior matrona suo sit, Prisce, marito: non aliter fiunt femina virque pares.

13
Morio dictus erat: viginti milibus emi.
Redde mihi nummos, Gargiliane: sapit.

12. M. tells his friend Terentius Priscus (see 12. 3) why he does not marry a Roman fortune.—Meter: § 48.
2. uxori . . . meae involves a very fine play on viro nubere, the phrase ordinarily used of a woman's marriage; contrast in matrimonium ducere, uxorem ducere, said of the man. When I marry', says M., I don't propose to play the woman's part'. Cf. 10. 69. 1-2 custodes das, Polla, viro, non accipis ipsa: hoc est uxorem ducere, Polla, virum (uxorem is subject). Roman comedy shows many examples of husbands in subjection to richly dowered wives; cf. e.g. Plaut. Men. 766-767; Asin., passim.
3. Inferior . . . marito: i.e. ready to do his will, as the rich wife of a poor man, who feels her financial independence, is not apt to do; cf. Ov. Her. 9. 32 si qua voles apte nubere, nube pari; Iuv. 6. 460, 136-141; Hor. C. 3. 24. 19-20 nec (among the tribes of the North) dotata regit virum coniunx nec nitido fidit adultero. Several hundred years before M.'s time Anaxandrides had written: πένθις . . . τὴν γυναῖκα πλούσιαν λαβόν ἔχει δέ-στοιναν, ὁδ γυναῖκ' ἔτι. See Fried. SG. i. 468 ff.
13. Even cultured Romans had a strange liking for fools, dwarfs, idiots, jesters, especially if some physical deformity was added to a mental defect or peculiarity (cretins); Suetonius takes pains to note (Aug. 93) that Augustus did not share this liking. They were much in evidence at meal-times, when they were subjected to all sorts of insult and abuse. Cf. such words as scurra, nanus, fatuus, morio, and see Beck. 2. 148 ff. Cf. also the court fools of mediæval times. M. feels that he was cheated by Gargilianus (a praeco or mango), because the 'fool' for whom he had paid a large price turned out to have good sense and was therefore worth no more than an average slave. M. can hardly be writing of himself; the keeping of such fools was a luxury, and the price named in 1 was high. —Meter: § 48.
2. nummos: see 1. 66. 4 N.
14. To an unnamed patron, who took better care of his plants and fruit-trees than of his clients. On the horti of the rich see 6. 80. 3 N.; Mayor's exhaustive note on Iuv. i. 75. —Meter: § 48.
Pallida ne Cilicum timeant pomaria brumam mordeat et tenerum fortior aura nemus, hibernis objecta Notis specularia purus admittunt soles et sine faece diem,

5 at mihi cella datur non tota clusa clusa fenestra,

1. Pallida: not inaply used of the greenish-yellow color of growing things; cf. χρυσός and the note on 1.41.4. — pomaria: prop. ‘fruit-gardens’, ‘orchards’. If the word bears this sense here, the identity of the trees in these Cilicum . . . pomaria is unknown. The Romans understood the use of hot-houses to which the sun was admitted through glass or mica; cf. 6.80, with notes; 8.68; Plin. N. H. 19.64. Some, however, have held that the pomaria did not contain fruit-trees, but oriental saffron plants (crocus: see Hehn 255ff.), the Crocus sativus, popular among the Romans because of its odor and its yellow hue, seen in the stigmas; among Orientals it vied with purple as a dye. The best came from Cilicia; cf. 3.65.2 quod de Corycio (‘Cilician’) quae venit aura croco. But nemus, 2, and arboris, 8, point rather to trees than to plants; besides, the Crocus is (at least to-day) very hardy. If, then, M. had the Crocus in mind, he was using pomaria loosely, and exaggerating in nemus and arboris, and was using tenerum, 2, ironically, representing his patron as taking particular care of a plant hardy enough to look for itself.

— brumam: see 3.58.8 N.

2. mordeat, nip with frost; cf. Hor. S. 2.6.45 matutina parum cautos iam frigora mordent; Shakespeare, Hamlet 1.4.1, ‘The air bites shrewdly; it is very cold’. — tenerum: i.e. not indigenous to Italy, flourishing only in an Oriental clime.

3–4. hibernis . . . Notis: a southern exposure enabled the hot-house to profit to the fullest extent by the winter sun.—specularia: window-panes made of talc or mica (‘isinglass’, lapis specularis; the best came from Spain and Cappadocia) or glass (vitrum). They were in common use. Cf. Plin. Ep. 2.17.4 egregium hue (porticus) adversus tempestates receptaculum, nam specularibus ac mullo magis imminentibus tectis munimentur; Beck. 2.315; Marq. 757–758. — puros . . . soles: cf. 4.64.9 N. — sine faece: the prep. phrase here = an adj., a usage not uncommon in Silver Latin, esp. in phrases with sine. — diem = lucem.

5. cella, den, garret, cabinet, a marked contrast to a house big enough for a nemus (2). Cella is always used of a small apartment, frequently of the abode of a poor man, or slave, or prostitute; cf. Eng. ‘cell’; 3.30.3 fuscae pensio cellae; Luv. 7.28 qui facis in parva sublimia carmina cella. — non . . . fenestra: i.e. ‘not only are my quarters contracted, but they are not tight at that: the one window admits cold wind’. — non totā, incomplete, ill-fitted. For the phrase non tatus cf. 9.68.9; 9.82.5. Non . . . fenestra is really oxymoric; we should say, far less effectively, ‘but imperfectly closed (i.e. protected) by its window’.
in qua nec Boreas ipse manere velit.  
Sic habitare iubes veterem crudelis amicum?  
arboris ergo tuae tutior hospes ero.

17

Egi, Sexte, tuam pactus duo milia causam:  
misisti nummos quod mihi mille, quid est?  
"Narrasti nihil" inquis "et a te perdita causa est".  
Tanto plus debes, Sexte, quod erubui.

18

Si tua, Cerrini, promas epigrammata vulgo,

6. nec: see on 1. 109. 20.—  
Boreas = Aquilo, the very wind  
that brings lowering or wet weather  
and cold. Cf. 7. 36. 5.

7. veterem is here used most  
strictly, of something that has long  
existed and still exists; cf. Hor. S.  
2. 6. 80–81 rusticus urbanum mu-  
rem mus paupere fertur accepisse  
cavo, veterem vetus hospes amicum.  
The position of amicum empha-  
sizes M.'s question.

8. arboris: collective sing.; see,  
4. 64. 32 N. — tutor: i.e. 'in less  
danger of perishing than in my  
windy garret'. Cf. 7. 36 in full. —  
hospes: pred. nom., as a guest.

17. The protest of a lawyer  
who wanted a thousand sesterces  
as a relief to his feelings. For M.  
as a lawyer see § 9 fin. But M.  
need not be speaking of himself;  
see 8. 13. Introd.— Meter: § 48.

1. pactus duo milia: on law-  
eyers' fees sees 1. 76. Introd.; 1.  
98. 2 N.; Fried. SG. 1. 327 ff.

2. nummos: cf. 1. 66. 4 N. —  
quod: see 2. 11. 1 N.; 3. 44. 1. The  
vs. = 'What do you mean by send-  
ing', etc.

3. Narrasti nihil: 'you made  
no statement of facts even, much  
less did you make a plea'. This  
interpretation rests on the use  
of narratio as a technical term of  
rhetoric for a formal statement of  
facts; such a statement is a neces-  
sary part of a lawyer's plea. It may  
well be, however, that Sextus was  
using narrasti in the sense explained  
in the note on 3. 46. 7; if so, the  
sense is: 'what you said was worth-  
less, yes, worse than worthless (a te  
. . . est)'. Sextus, then, charges M.  
at first with leaving his case indicta,  
then with deliberately betraying it.

4. quod erubui (sc. narrare):  
i.e. 'because I was ashamed to  
"make a statement" of so shame-  
less a case, and so saved you more  
than you would have won, had you  
gained your case at such a cost'.

18. Cerrinius was one of the  
many poetasters whose verses have  
long since perished. M.'s high-  
flown praise is not to be taken  
in such cases at its face value.—  
Meter: § 48.

1. promas . . . vulgo suggests  
that Cerrinius has an abundant  
store of epigrams on which he can  
draw at will, as a butler or house-  
wife draws on the supply of wine;  
cf. e.g. Hor. Epod. 2. 47 et horna
vel mecum possis vel prior ipse legi, sed tibi tantus inest veteris respectus amici, carior ut mea sit quam tua fama tibi.

5 Sic Maro nec Calabri temptavit carmina Flacci, Pindaricos nosset cum superare modos, et Vario cessit Romani laude cothurni, cum posset tragico fortius ore loqui.

Aurum et opes et rura frequens donabit amicus:
qui velit ingenio cedere, rarus erit.

dulci vina promens dolio; Plaut. Pseud. 608 condus promptus sum, procurator peni.

2. vel... legi: see App.—vel... vel is effective; it implies that the choice lies with Cerrinus himself.—mecum: as an equal.—prior (me): as even superior.

3. veteris... amici: cf. 8. 14. 7 N.

5. Maro: Vergil; cf. 1. 61. 2 N.—Calabri... carmina Flacci: i.e. Horace’s lyric poetry. Horace, however, was not a Calabrian; he was born at Venusia, near the boundary between Lucania and Apulia. Hence he says (S. 2. 1. 34), perhaps with a touch of humor, sequor hunc (= Lucilius), Lucanus an Apulum ances; cf. 12. 94. 5. M. seems strangely ignorant or careless at times in matters of fact. He gives Arpi, instead of Arpinum, as the birthplace of Cicero (4. 55). See also on 1. 61. 5; § 35 fin. For Horace see also 1. 107. 4.

6. Pindaricos... modos: as if to show how easily Vergil might have distanced Horace in lyric poetry, M. says that he could have eclipsed Pindar himself, with whom Horace expressly disclaimed rivalry (C. 4. 2. 1-4, 25-32). Pindar, a Greek lyric poet, of Thebes in Boeotia (about 520-450 B.C.), was consummate master of every form of lyric poetry.—modos: cf. Hor. C. 4. 2. 9-12; Ep. 1. 3. 12-13 fidibusne Latinis Thebanos aptare modos studet auspicie Musa, an...?

7. Vario: L. Varius Rufus, friend of Maecenas, Vergil, and Horace, one of the literary executors of Vergil, was, at the beginning of the Augustan epoch, the greatest epic writer at Rome. He distinguished himself also in tragedy; his Thyestes, which was acted at the games held in honor of Actium and for which Augustus paid him a million sesterces, in public opinion divided with Ovid’s Medea the honor of being the greatest Roman tragedy. See e.g. 8. 55. 21; 12. 3; Hor. S. 1. 10. 43; C. 1. 6; Quint. 10. 1. 98.—laude: abl. of specification, or, better, abl. of separation, ‘yielded from’, etc.—cothurni: cf. 8. 3. 18 N.

8. fortius: frequently used as a rhetorical term with reference to vigor of style.—ore: cf. Hor. C. 4. 2. 7-8 ferret inmensusque ruit profundo Pindaros ore.

9. frequens... amicus: cf. 14. 122. 1 ante frequens, sed nunc rarus nos donat amicus.

10. ingenio cedere: this demands a personal sacrifice, which the giving of aurum, opes, or rura
EPIGRAMMATA SELECTA

23

Esse tibi videor saevus nimiumque gulosus,
qui propter cenam, Rustice, caedo cocum:
si levis ista tibi flagrorum causa videtur,
ex qua vis causa vapulet ergo cocus?

24

Si quid forte petam timido gracilique libello,
inproba non fuerit si mea charta, dato,

does not of necessity involve.—
With the epigram as a whole cf. 11. 10. 1-2 contulit ad saturas in-
gentia pectora Turnus. Cur non ad Memoris carmina? Frater erat.

1. gulosus: cf. 7. 20. 1-2 nihil est miserius neque gulosius Santra. Rectam vocatus cum cucurrit ad cenam, etc.; 3. 22. 5 N. See also on 1. 20. 3.
2. Rustice: perhaps a jeering epithet, rather than true name, 'you simple fool', 'you rustic, unacquainted with the ways of city folk'. —caedo: we get the best effect by taking this word at its fullest value, of cutting through the skin (see on flagrum, 3), though in practice caedo often bore a sense less severe, even when used of flog-
ging. The vs. thus = 'for meting out punishment so severe for of-
fense so trifling'.
3. levis: in sharp contrast to flagrorum. The flagrum or flagel-
lum (ironical diminutive) was a cat o' nine tails, or knout, at times knotted with bits of metal or bone. Verbs like caedere, scindere, rum-
pere, and secare are used to de-
scribe its effect; cf. Hor. S. I. 3. 119 horribili...flagello; I. 2. 41-42 ille flagellis ad mortem caesus.

4. ex qua...causa: i.e. except failure to get up good dinners. M. grimly challenges Rusticus's esti-
mate of the value of a cena and of the shortcomings of a cook who
fails to do his duty.—vis...va-
pulet: for syntax see on vis mit-
tam, 1. 117. 2. With the epigram
as a whole cf. 3. 43. 1-4; 3. 94. 1-2
esse negas coctum leporem poscisque
flagella: mavis, Rufe, cocum scin-
dere quam leporem; Petr. 49.

24. 'Olympian Zeus does not
resent petition, even though he
must deny the request. Our mun-
dane Jupiter should not do less'.
See 4. 8. 8; 7. 99; § 8.—Meter:
§ 48.
1. timido: cf. 5. 6. 7-8 admirat
 timidam brevemque chartam intra
limina sanctioris aulae.—gracili:
used with libello in the more gen-
eral sense of that word (cf. I. 1. 3;
13. 3. 1 in hoc gracili Xenionum...
libello), though M. seems to be
thinking also of libellus = 'peti-
tion'. Cf. 5. 6 throughout.
2. inproba: prop. 'not accord-
ing to the standard'; here, accord-
ing to the sense of libello (1), it =
lacking in literary merit, or, morally
bad (and so calculated to offend
Domitian as censor morum: see
1. 4. Introd.), or, annoying, rude,
unreasonable.
et si non dederis, Caesar, permitte rogari:
offendunt nunquam tura precesque Iovem.

5 Qui fingit sacros auro vel marmore vultus,
non facit ille deos: qui rogat, ille facit.

29
Disticha qui scribit, puto, vult brevitate placere:
quid prodest brevitas, dic mihi, si liber est?

32
Aëra per tacitum delapsa sedentis in ipsos
fluxit Aratullae blanda columba sinus.
Luserat hoc casus, nisi inobservata maneret
permissaque sibi' nollet abire fuga.

3. permitte rogari: for inf. with permitto see Soed. 16, for many examples; cf. e.g. 10. 30. 25.
5-6. 'The true worshiper is not the man who is content with making a graven image of his god, but the man who prays to him because he believes that the god can and will answer prayer'.
5. fingit: the verb is used primarily of what is fashioned in clay; it especially designates the work of men's hands.
29. On true brevity. 'Brevity becomes prolixity when a man who writes epigrams because the epigram is short and so more likely to be read writes a whole book of them'. Cf. 7. 85; 1. 110. 1-2 scribere me quereris, Velox, epigrammata longa. Ipse nihil scribis: tu breviora facis. — Meter: § 48.
1-2. Aëra... delapsa: the dove was not driven by stress of weather to seek refuge, but came of its own accord. Delapsa and fluxit finely picture the easy, gentle (unaffrighted, voluntary) movement of the bird. — blanda columba: cf. 11. 104. 9 basia me capiunt blandas imitata columbas; Ov. Am. 2. 6. 56 oscula dat cupidò blanda columba mari ("its mate"). The fact that Venus's own bird comes to Aratulla hints at her charms.— sinus, bosom, or, more probably, lap (gremium); see on 1. 15. 10.
3-4. Luserat... nisi: 'this had been a mere freak of chance (as it was not), but for the fact that', etc. For the mood of luserat
5 Si meliora piae fas est sperare sorori
et dominum mundi flectere vota valent,
haec a Sardois tibi forsitan exulis oris,
fratre reversuro, nuntia venit avis.

35
Cum sitis similes paresque vita,
uxor pessimia, pessimus maritus,
mirror non bene convenire vobis.

43
Effert uxores Fabius, Chrestilla maritos,

see on 5. 34. 5-6. — hoc: acc. of
effect (inner object); see on 5. 66. 2.
inobservata: i.e. though not
detained in any way. — maneret
... nollet: M. uses the impf. to
emphasize the long continuance of
the bird’s stay; see A. 517, a; GL.
597; L. 2092; 2094, b.
5. meliora: the pardon and
return of the exiled brother.
6. dominum mundi: Domic-
tian. See 1. 4. 2 N. — flectere: cf.
11. 91. 12; Verg. A. 6. 376 desine
fata deum flecti sperare precando.
— flectere ... valent: for constr.
see on 4. 64. 21-22.

7-8. Sardois ... oris: oris is
used appropriately of an island.
Banishment to an island (which
ordinarily meant one of the very
small islands), as taking one from
the centers of culture and life, was
looked upon as little better than a
living death. Further, Sardinia
was proverbially unhealthy. — for-
sitan ... venit: in Cicero forsitan
( = fors sit an = ‘it would be prob-
lematical whether’) naturally is
construed only with the subjv.; the
constr. with the ind. belongs chiefly
to poetry and to post-Augustan
prose. — exulis ... venit: freed
frommetrical restrained M. might
have said exulis fratri reversuri
nuntia venit, or, better, exulem fra-
trem reversurum esse nuntia venit.
Exulis and fratrem denote the same
person. Exulis is obj. gen. with
nuntia; logically, of course, the
real object of nuntia is the idea
involved in reversuro. — nuntia: pred.
nom.

35. “Both man and wife as bad
as bad can be: I wonder they no
better should agree” (Hay). —
Meter: § 49.

1. pares ... vita, well-matched
in conduct; cf. Macr. S. 7. 7. 12
similibus enim similia gaudent;
Cic. Cato M. 3. 7 pares autem ve-
tere proverbio cum paribus facillime
congregantur; Otto s.v. Par.

2. Note the chiasmus; cf. 1.
4. 8; 6. 28. 7; 8. 43. 1.

3. mirror ... convenire: for
the syntax see on 4. 59. 3. — non
... vobis, that you do not agree per-
factly. Convenire is impersonal;
cf. Petr. 10 intellege nobis convenire
non posse.

43. M. suggests that a sure
way of ridding the world of such
adepts at poisoning as Fabius and
Chrestilla are will be to make them
funereamque toris quassat uterque facem.

Victores committe, Venus, quos iste manebit exitus una duos ut Libitina ferat.

50

Quis labor in phiala? docti Myos anne Myronos?

man and wife, that they may try their skill on each other. See 4. 69; 9. 15; 9. 78. funera post septem nupsit tibi Galla viorum, Picentine; sequi vult, puto, Galla viros.—Meter: § 48.

1. Effert: cf. 4. 24. 2. — Chrestilla: fem. dim. of Chrestus (cf. χρηστός = utilis, bonus); the name is derisive, given κατ’ ἀντιφασιν (see on 7. 83. 1). For the chiasmus in this vs. see on 8. 35. 2.

2. funeream ... facem: not only was a fax used to light the funeral pyre, but torches were carried at funerals, a survival, probably, from the time when all funerals took place at night, as did those of slaves and the poor even in M.’s time. Cf. Verg. A. 11. 142–144 Arcades ad portas ruere et de more vetusto funereas raupure facies; lucet via longo ordine flammarum et late discriminat agros. —toris: the lectus genialis of both houses. Cf. Ov. M. 6. 430–431 Eumenides tenuere facies de funere raptas, Eumenides stravere torum (at the marriage of Progne and Tereus). We have either a dat. of interest (disadvantage), a bit of grim humor, or a free use of the local abl. (= super toros).

3–4. Victores committe: M. compares Fabius and Chrestilla to gladiators who have vanquished their opponents and must now fight each other to a finish. Since illicit love has been the motive of the murders committed by them, M. appropriately calls on Venus to act as editor spectaculorum, in a fight sine missione; see Lib. Spect. 29, with notes.—committe: a term from the arena; cf. Iuv. 1. 162–163 secures licet Aenean Rutulumque ferocem committas. For the casura in 3 see § 52, c. — quo ... ferat: the antec. of quo is duos, 4; iste ... exitus is death by poisoning (cf. 1–2); in manebit M. turns prophet. Render, ‘that two, who will surely die themselves by poison, two, I say, one bier may bear away’. For the sense given to iste (‘that which you have in mind’, or the like), see on 1. 70. 18. It is possible, also, to make victores the antec. of quo, and regard vs. 4 as a result clause explanatory of iste, which then virtually = talis. — Libitina: prop. goddess of funerals; see e.g. Hor. C. 3. 30. 6–7 non omnis moriar multaque pars mei vitabit Libitiam. Here the word = a bier, feretrum, sandapilia (metonymy). — ferat = auférat; see on 1. 4. 2.

50. M. goes into raptures over a phiala presented to him by his friend Istantius Rufus. — Meter: § 48.

1. Quis labor (est): i.e. ‘what artist made it?’ Cius labor est would have been simpler. Labor is very aptly used of the severe toil of the caelator; cf. 4. 39. 5; 14. 95, cited below. — phiala (φιάλη): a saucer-like drinking vessel, generally of gold or silver, like the patera. See 8. 6. 14; 14. 95 (on a phiala aurea caelata) quamvis Callaico
Mentoris haec manus est an, Polyclite, tua?
Livescit nulla calagine fusca nec odit
exploratores nubilá massa focos;
5 vera minus flavo radiant electra metallo,
et niveum felix pustula vincit ebur.
Materiae non cedit opus: sic alligat orbem,

rubeam generosa metallo, glorior arte magis, nam Myos iste labor.—
Myos: Mys was a master engraver, 
a contemporary of Phidias and 
Parrhasius.—anne: see A. 332, c, 
N. 2; GL. 457, 1, N. 2.—Myronos: 
see 4. 39. 2 N.
2. Mentoris: see 4. 39. 5 N.— 
manus: see 4. 39. 3 N.—Poly- 
clite: Polyclitus rivaled Phidias as 
a sculptor; cf. 9. 59. 12; 10. 89; 
Fried. SG. 3. 309 ff. Fried. remarks 
on this vs. that the names of famous 
artists were very freely used by the 
Romans, esp. in connection with 
works of the sort here described.
3-4. Livescit . . . fusca (sc. 
phiala or massa): the surface is clear and undimmed; 
therein it differed from most of the 
antiques.—nullä: M. might have 
said livescit ulla calagine fusca. 
—nec odit . . . focos: it is no 
dun lump of metal that has to be 
tested to prove its genuineness or 
that has cause to fear such tests. 
In Latin, sentences containing 
negatives are often so much con- 
densed that a literal rendering con- 
vveys a false impression. Here 
translate: 'no blackness makes it 
swart and tarnished; there is no 
cloud upon its whole mass, and it 
shrinks not from', etc.—explora-
tores . . . focos, crucibles, furnaces; 
exploratores is adj., testing (see on 
1. 66. 7; 3. 58. 7; 5. 37. 1). Cf. 
Claud. III Cons. Hon. Praef. 11-12 
exploratores oculis qui pertulit ignes 
sustinuitque acie nobiliore diem.

5. vera . . . metallo most natu-
rally = 'real amber is less resplen-
dent than the yellow metal of this 
phiala'. If this rendering is right, 
the phiala must be of gold or of 
the metal called electrum. Yet it is 
not likely that M. would receive a 
phiala of gold, unless it were like 
the unsubstantial one of 8. 33. 
Further, the comparison with 
amber lacks point unless this cup 
were composed of electrum. The 
basis of this metal was gold, but 
it resembled amber because of the 
silver (1/3 or more) which entered 
into it. So far as syntax goes, the 
vs. may = 'real amber shines with 
a luster less golden' than the luster 
of this cup.—electra: for the pl. 
see on 4. 69. 1.
6. et . . . ebur: from this it 
appears that silver was used some- 
where on the surface of the phiala. 
—felix pustula: cf. 7. 86. 7 N. 
Felix apparently = an adv.; it 
describes the happy combination 
of metals.

7-8. opus, workmanship; cf. 
Ov. M. 2. 5 (of the palace of the 
Sun) materiam superabat opus.— 
sic . . . nitet: 'so the moon binds 
together her orb when at her largest 
she shines with all her torch'. The 
poets often thus speak of the moon 
as binding together her horns into 
an orb; cf. Ov. M. 7. 530-531 iunctis 
explovit cornibus orbem luna. The 
important word in 7-8 is materiae; 
this is illustrated at length in 9-16 
by the description of the graver's
plurima cum tota lampade luna nitet.  
Stat caper Aeolio Thebani vellere Phrixi  
cultus: ab hoc mallet vecta fuisset soror;  
hunc nec Cinyphius tonsor violaverit et tu  
ipse tua pasci vite, Lyae, velis.  
Terga premit pecudis geminis Amor aureus alis,
Palladia et tenero lotos ab ore sonat:
sic Methymnæo gavisus Arione delphin
languida non tacitum per freta vexit onus.
Imbuta egregium digno mihi nectare munus
non grege de domini, sed tua, Ceste, manus;
Ceste, decus mensae, misce Setina: videtur
ipse puer nobis, ipse sitire caper.
Det numerum cyathis Istanti littera Rufi,
auctor enim tanti muneras ille mihi:

here on her son, or the tiny figure
may have been of gold. Cf. Ov.
Rem. Am. 39 movit Amor gemmatae
aureus alas. Note that aureus is
often used in poetry of things per-
fect after their kind.

14. Palladia ... lotos: Pallas's
pipe; cf. Fest. 119 Lotos: arboris
genus, ex cuius materia frequenter
tibiae fiebant. Minerva was ac-
counted the inventor of certain
wind instruments; cf. Ov. F. 6.697—
698. See App.

15. Methymnæo ... Arione:
the wonderful story of Arion, of
Methymna in Lesbos, the distin-
guished player on the lute (cithara),
may be read in Cell. 16. 19; Ov. F.
2. 79 ff.; etc. — gavisus ... del-
phin: remarkable stories were
told of the dolphin, giving to the
creature attributes almost human.

16. languida ... freta: Arion
quieted the waters by his strains;
Ov. F. 2. 116 aequoreas carmine
mulcet aquas, and the stories of
Orpheus.—non tacitum ... onus:
the burden (Arion) was melodious.
The thought of 13–16 lies primarily
in 14 and in non tacitum onus, 16.
Verses 15–16 = 'so 'twas no voice-
less burden that the dolphin', etc.

17. Imbuat, fills (for the first
time), christen (Steph.). Imbuo is
often thus used of doing something
for the first time. The subj. is
munus, 18. — nectare: see 4. 32.
2 N.; cf. 3.82.24 Opimianum nectar.

18. grege: see 2. 43.13. — de:
postpositive, for metrical conven-
ience. This is common enough
in poetry, esp. with a dissyllabic
preposition. Further, grege de
domini somewhat resembles the
common prose usage by which a
monosyllabic preposition stands
between an adj. and a noun.—
domini: Rufus, not M., for M.
probably had no great array of
slaves (grex). We may suppose
that M. received the gift at Rufus's

table.

19. decus mensae: Cestus is
a very Ganymedes in beauty and
skill.—Setina: see 4. 69. 1 N.
Setia, a town of Latium, overlooked
the Paludes Pomptinae. Its wine
was a favorite with most of the
emperors. For the pl. (sc. vina)
see on 4. 69. 1.

20. Such nectar is enough to
make even the goat and his rider
look thirsty.

21–22. Det ... Rufi: whenever
a health was proposed, the number
of cyathi must coincide with
the number of letters in the name of
the person honored; cf. 1. 71.1–2;
9. 93. 3–4.—cyathis: see 1. 27.
2 N.—Istanti ... Rufi: see App.
si Telethusa venit promissaque gaudia portat, servabor dominae, Rufe, triente tuo;

si dubia est, septounce trahar; si fallit amantem, ut iugulem curas, nomen utrumque bibam.

55

Temporibus nostris aetas cum cedat avorum creverit et maior cum duce Roma suo, ingenium sacri miraris deesse Maronis nec quemquam tanta bella sonare tuba.

— littera: collective sing., used apparently for metrical convenience.
— auctor... mihi: M. means that the phiala must first be used to toast Rufus, since it was a gift from him.

23. Telethusa: M.'s amica (real or pretended).

24. servabor is a middle; 'I shall watch myself, I shall drink so as not to lose my head'. — triente tuo: instr. abl., 'by (confining myself to) the third of your name', i.e. by drinking but four cyathae, representing the letters of the voc. Rufae, necessarily used in addressing the person whose health was to be drunk.

25. si dubia est: i.e. if by her delay she makes her coming doubtful. — septunce trahar, I shall be allured by, i.e. shall be tempted to the extent of, seven cyathae, answering to the voc. Istanti. Cf. 3. 82. 29 septunce multo deinde perditus sterit. For this use of trahere cf. Verg. E. 2. 65 trahit sua quemque voluptas. — fallit amantem: cf. Ov. M. 4. 128-129 ne fallat amantem, illa reedit.

26. iugulem curas: so we talk of 'killing (drowning) care'. — curas: i.e. 'my chagrin at her failure to come'.

55. M.'s theory of the making of a great literature is very simple: Vergils will spring up like mushrooms, provided Maecenases supply the seed and fructify the soil (5). Cf. 1. 76; 1. 107; 3. 38.— Meter: § 48.

r-2. Temporibus... suo: for like flattery of Domitian see 5. 19. 1-5. In fact, with slight exceptions, e.g. under Agricola in Britain, Rome suffered great loss in prestige and territory under Domitian. See 1. 70. 6 n. M. doubtless hoped that this flattery would bear fruit and help literature as represented by himself. — cum: prob. since; though will also fit the context. — maior: pred. nom. with creverit, which = facta sit. — cum: here the prep. — suo, her beloved; see on 1. 13. 1; cf. Ov. Tr. 4. 2. 66 laeta-que erit praesens cum duce turba suae.

3. sacri: cf. 5. 60. 7 N.; 1. 12. 3 N. — deesse: dissyllabic, to suit the meter. Cf. 10. 48. 10; deerunt, 5. So deest becomes a monosyllable; cf. 7. 34. 6 non deest protinus, ecce, de malignis.

4. sonare: cf. 7. 23. 1; 8. 3. 14; Stat. Silv. 4. 2. 66-67 cum modo Germanas acies modo Daca sonantem proelia Palladio tua me manus
5 Sint Maecenates, non deerrunt, Flacce, Marones
Vergiliumque tibi vel tua rura dabunt.
Iugera perdiderat miseræa vicina Cremonae
flebat et abductas Tityrus aeger oves;
risit Tuscus eques paupertatemque malignam
reppulit et celeri iussit abire fuga:

induit auro. See App.—tuba: see 8. 3. 22 N.

5. Maecenates: this wall over the increasing lack of patronage —
a wall that grew louder and louder as the years progressed — had an element of sincerity. Cf. i. 107. 3—4; ii. 3. 6—10; iv. 2. 3; iuv. 7. 94 ff. — deerrunt: see on deesse, 3.— Flacce: not to be identified with certainty, but perhaps the Flacus of 4. 49. 1; 10. 48. 5.

6. Vergilium . . . dabunt: ‘even your farm (i.e. your money properly bestowed) could produce a Vergil as easily as it raises corn or olives. You yourself may have honor like that of Maecenas, if you will but pay for it’. — rura: cf. i. 12. 3. N.

7—8. Iugera . . . oves: in 41 B.C., after the success of the Triumvirs, nearly 175,000 veterans had to be provided with land. The resultant confiscations of land embraced regions far distant from Rome and involved in ruin not only the foes of the Caesarians, such as Cremona, but in some cases their adherents, as, for example, Mantua and the surrounding region. Vergil himself was ejected from his estate, but he recovered it by grace of Octavianus. Tityrus, the shepherd of Vergil’s first Eclogue, is Vergil himself, who has regained the land he had lost.— miseræa: because of the ruin of the town and the small landholders brought about by the confiscations.— vicina Cremonae: M. is thinking of Verg.

E. 9. 28 Mantua, vae, miseræae nimium vicina Cremonae. The Triumvirs meant to confiscate only the lands of Cremona, but since these were not ample enough, Mantuan territory was taken. In fact the two towns were about forty miles apart.— Tityrus: cf. Apoll. Sid. C. 4. 1—8.— aeger: cf. Verg. E. 1. 12—13 en, ipse capellas proinus aeger ago, said by Meliboeus, the shepherd who, less fortunate than Tityrus, is leaving the farm of which he has been dispossessed. M. is again inaccurate; see on 8. 18. 5.

9—10. risit . . . eques: M. is again inaccurate (see on 8); Maecenas had nothing to do with the restoration of Vergil’s farm (his name does not occur in the Eclogues; he was not yet a factor in the Roman state. See i. 107. 4 N.). Vergil’s benefactors at that time were Asinius Pollio, Alfenus Varus, and Octavianus. Later, however, Maecenas did much for Vergil, as he did for Horace.— eques: though the Tuscan ancestors of Maecenas were of very high rank (cf. Hor. C. 3. 29. 1 Tyrrenia regum progenies; i. 1. 1 Maecenas altavis editis regibus), at Rome he never aspired to be more than an eques; cf. e.g. 12. 3. 2 Maecenas, altavis regibus ortus eques; Hor. C. 1. 20. 5 cari Maecenas eques; 3. 16. 20 Maecenas, equitum decus.— abire: the subject is paupertatem, 9.

11—12. vatum . . . esto: as if worry about material things were
“Accipe divitias et vatum maximus esto;  
tu licet et nostrum” dixit “Alexin ames”.
Adstabet domini mensis pulcherrimus ille  
marmorea fundens nigra Falerna manu,  
et libata dabat roseis carchesia labris,  
quae poterant ipsum sollicitare Iovem.
Excidit attonito pinguis Galatea poetae  
Thestylis et rubras messibus usta genas;

the only hindrance to great literary  
achievement. Cf. Iuv. 7. 52-73,  
94-97. — vatum: cf. 1. 61. 1 N. —  
nostrum... Alexin: Alexis is  
the beautiful slave boy of Vergil’s  
second Eclogue. M. speaks as if  
Maecenas had given the boy to  
Vergil, or at least owned him and  
invited Vergil to share with him  
the society of the boy. But see notes  
on 9–10. Other ancient writers  
say the boy belonged to Pollio.  
Cf. 8. 73. 9-10; 6. 68. 6 hic amor,  
hic nostri vatis Alexin erat.
13. domini: Maecenas; verses  
13–16 seem to explain that the gift  
was made while Vergil was dining  
with Maecenas. M. may, however,  
be rather describing what happened  
in Vergil’s house after the gift; in  
that case adstatab = adstare solebat.  
Verses 13–16 will then give the  
result of 12. This view fits dabat,  
15. better. — pulcherrimus: cf.  
Verg. 2. 1 formosum Alexim.
14. marmorea... manu: the  
boy was fair-skinned; marmorea =  
candida; cf. Petr. 126 (of a woman)  
iam mentum, iam cervix, iam ma-  
nus iam pedum condor intra auri  
gracile vinculum positus: Parium  
marmor extinxerat. — nigra Fa-  
lerna: Falernian wine, though fine,  
was at this time hardly ranked by  
epicures with some other kinds,  
e.g. Setian and Caecuban. It was  
darker (dark red) than some others;  
cf. 9. 22. 8; 8. 77. 5 candida nigre-  
scant vetuio crystalla Falerno.
15. libata... labris: the fa-  
vorite drinks first; the wine touched  
by his lips (15) seems better. —  
carchesia (cf. καρχήσια): a splen-  
did drinking beaker of Greek origin,  
somewhat narrower in the middle  
than at the top or the bottom. The  
word is generally found in the pl.;  
cf. e.g. Verg. A. 5. 77.
17–20. Once in possession of  
Alexis, Vergil forgot his country  
loves, chubby Galatea and sun-  
burned Thestylos, i.e. he aban-  
doned bucolic poetry to write an  
epic, which should in its scope and  
fulfillment be commensurate with  
the glory of imperial Rome, whose  
origin it sought to immortalize.
17. Excidit (sc. memoria), was  
forgotten, a sense common in Silver  
Latin; cf. too Verg. A. 1. 25–26 ne-  
dum etiam causae irrarum... exci-  
derant animo; Prop. 3. 24. 20, cited  
below on poetae. The position and  
the tense give the force of ‘forth-  
with forgot’. The same idea is  
differently expressed in 19.—atto-  
nito, inspired; cf. Verg. A. 7. 580  
attonitae Baccho matres; Hor. C.  
3. 19. 14 attonitus vates. — pinguis,  
plump, and so coarse.—poetae:  
dat.; cf. Prop. 3. 24. 20 exciderant  
surdo tot mea vota Iovi.
18. Thestylis: as Galatea is  
more chubby than the city beauty
protinus **Italiam** concepit et **Arma virumque**, qui modo vix Culicem fleverat ore rudi.

Quid **Varios** Marsosque loquar ditataque vatuum nomina, magnus erit quos numerare labor?

Ergo ero Vergilius, si munera Maecenatis des mihi? Vergilius non ero, Marsus ero.

57

Tres habuit dentes, pariter quos expuit omnes, ad tumulum Picens dum sedet ipse suum,

liked to be, so such tan as reddened the cheeks of Thestyli city maidens carefully avoided; cf. 5. 37. 1 N.; Hor. Epod. 2. 41-42 *perusta solibus perniciis xnor Apuli.* For Thestyli cf. Verg. E. 2. 10-11.

19. **Italiam** concepit *(animo)*, he had a vision of, etc. **Italiam** and **Arma virumque** stand at the beginning of the second and the first verses of the Aeneid as the poem is commonly printed. Some Mss., however, put four other verses before **arma virumque**, and those verses are recognized by some ancient Roman authorities. See the editors of Vergil, e.g. Conington, and, for a recent discussion, Fitz Hugh, Proc. Amer. Phil. Ass. 34 (1903), pp. xxxii-xxxiii. The ancients were not wont to mention a given work by a set title, but referred to it in some less technical but no less direct way, as, for instance, by quoting the opening words. Cf. 14. 185. 1-2 *accipfe facundí Culicem, studiose, Maronis, ne nucibus positis Arma Virumque legas.* See also on Passerem, 4. 14. 14.

20. vix . . . rudi: his early inspiration scarcely sufficed to enable him to sing, in unpolished verse, the dirge of a gnat and similar lowly themes. Cf. the themes of the Carmina Minor ascribed to Vergil. A poem called Culex is extant, but scholars are divided in opinion whether it was written by Vergil or by some one who sought to imitate his style. For a very recent and excellent discussion of this question see Mackail in Classical Review, 22. 65-73.

21. **Varios:** see 8. 18. 7 N. — **Marsos:** cf. 2. 71. 3; 2. 77. 5; 7. 99. 7. — *loquar:* used with acc. as in r. 61. 8; see note there. — *ditata:* transferred epithet, for it logically modifies vatuum. M. ends as he began; given generous patrons, we shall always have good poetry in plenty.

23-24. M. answers 'a hypothetical objection that his argument proves too much. — Ergo: see r. 41. 2 N.


1. Tres . . . dentes: they were the last, too. — pariter . . . expuit: as the result of a single cough; cf. Priap. 12. 1. 8-9 *Quaedam, Cumaeae soror, ut puto, Sibyllae, . . . hesterna quoque luce dum precatur, dentem de tribus excravit unum.*

2. tumulum . . . suum: his family monument beside one of
collegitque sinu fragmenta novissima laxi oris et adgesta contumulavit humo.

3. collegit: as one might for mercy's sake collect and cover unburied bones of some unfortunate who had not received proper burial. — sinu: i.e. of his toga; see on 1. 15. 10. Picens cherishes the fragmenta. A Roman reader would remember that after the body was burned on the funeral pyre the bones were carefully gathered, sometimes at least in a mourning robe; cf. Tib. 3. 2. 19 ff. — laxi, loose, flabby.


5. Ossa . . . heres: 'though his heir by and by fail to gather', etc.— Ossa . . . legat: cf. e.g. Suet. Aug. 100 reliquias (Augusti) legerunt primores equestris ordinis, tunicati et discincti pedibusque nudis, ac mau-soleo considerunt. — quondam is here said of the future, a rare use; cf. Verg. A. 6. 876–877 nec Romula quondam ullo se tantum tellus iactabit alumnō. — defuncti (vītā): euphemistic for mortui; prop. one who has discharged the duties of life and has been mustered out, as veterans are mustered out.

6. praestitit officium: he has buried himself so far as his teeth are concerned. For the phrase cf. Prop. 2. 18. 14 (Aurora) invitum et terris praestitit officium.

69. 'Post-mortem glory, at least of some sorts, is not worth dying for'. — Meter: § 49.

1. Miraris: see 8. 6. 15 n.— veteres: used esp. of ancient writers, 'the writers of the good old days'; cf. Hor. Ep. 2. 1. 19 ff., 50–89; Quint. 9. 3. 1 ut veteres et Cicero præceipue. For the terms veteres, antiqui, etc., as applied to writers in the pages of Silver Latin, and the admiration which, beginning even in Cicero's time, was bestowed in increasing measure on the antiqui until in Hadrian's time the archaizing tendency became supreme, see Knapp, Studies in Honour of Henry Drisler, 126–141.

2. nec . . . poetas: Vacerra did not waste time on the recitations.

3. Ignoscas petimus: for the syntax see on 5. 49. 12.

4. perire: stronger than mori; cf. 5. 10, esp. 11–12 vos tamen o nostri ne festinate libelli: si post fata venit gloria, non propro; 1. 1. 4–6, with notes.

73. 'Love has ever been the poet's inspiration. Give me what Propertius and others had and I
EPIGRAMMATA SELECTA

73

Istanti, quo nec sincerior alter habetur pectore nec nivea simplicitate prior, si dare vis nostrae vires animoque Thaliae et victura petis carmina, da quod amem.

5 Cynthia te vatem fecit lasciva, Properti, ingenium Galli pulchra Lycoris erat, 

Lesbia dictavit, docte Catulle, tibi:

too will write worthily’. If the person here addressed is the man of 8, 50, the kindness ascribed to him there may have emboldened M. to ask for more.— Meter: § 48.

2. nivea = candida; see 2.71.1. — simplicitate: cf. 1. 39. 4 (Decianus) vera simplicitate bonus. — prior: cf. 12.44. 4 pectore non minor es, sed pietate prior. In writing 1–2 M. may have had in mind Hor. S. 1. 5. 41–42 (Vergil and Varius) animae qualis neque candidiores terratulit neque quis me sit devincitor alter.

3. nostrae . . . Thaliae: cf. 4. 8. 12 N.

4. victura: cf. 1. 25. 7; Ov. Am. 3. 1. 65 das nostro victurum nomen amoris. — quod amem: i.e. some deliciae.

5–8. M. mentions, though not in chronological order, the greatest Roman writers of erotic elegy and the women who inspired their verses.

5 Cynthia: so Propertius calls his mistress; her true name was Hostia. (In the Latin poets such a ‘nom de plume’ regularly has the same metrical value as the name for which it is a substitute). She was “the mistress of his life, the directress of his inspiration” (Postgate). — lasciva: see App. Cf. Ov. Tr. 2. 427 sic sua lascivo cantata est saepe Catullo femina cui falsum Lesbia nomen erat.

6. ingenium: cf. 8. 55. 3.— Galli: the ill-starred C. Cornelius Gallus was, if we may judge from ancient testimony, a worthy rival of the others here named. His love for Lycoris was the burden of the four books of erotics that we know he wrote. His work has, however, perished, unless Mackail is right in ascribing some at least of the Carmina Minora current under Vergil’s name to Gallus; see Class. Rev. 22. 65–73. With 5–6 cf. 12. 3. 5–6.

7. arguti, melodiosus; cf. 6. 34. 7 arguto Catullo; 3. 58. 13 arguti anser (see note there); Hor. Ep. 2. 2.90 qui (‘how’) minus argutos vexat furor iste poetas? — Nemesis succeeded Delia as Tibullus’s mistress; cf. Ov. Am. 3. 9. 31 sic Nemesis longum, sic Delia nomen habeunt.

8. Lesbia: Clodia, wife of Q. Caecilius Metellus Celer, sister of Cicero’s bitter enemy, P. Clodius Pulcher. She was to Catullus “the mastering passion of his life” (Merrill). — dictavit: cf. Anthol. Lat. II. 937. 1 scribenti mi dictat Amor monstratque Cupido; Ov. Am. 2. 1. 38 carmina purporeus quae mihi dictat Amor.— docte: cf. 1. 61. 1 N.
non me Paeligni nec spernet Mantua vatem, 
si qua Corinna mihi, si quis Alexis erit.

76

"Dic verum mihi, Marce, dic amabo; 
nil est quod magis audiam libenter"
Sic et cum recitas tuos libellos
et causam quotiens agis clientis,
oras, Gallice, me rogasque semper.
Durum est me tibi, quod petis, negare;
vero verius ergo quid sit audi:
verum, Gallice, non libenter audis.

9. Paeligni and Mantua stand
for those who appreciate good
poetry. Ovid was born at Sulmo in
the region of the Paeligni (1.61.6),
Vergil in the neighborhood of
Andes near Mantua.

10. Corinna: the name under
which the mistress of Ovid passed.
—Alexis: see 8.55.12 N.

76. M. declines to favor Gal-
icus with the honest criticism of
his verses and legal speeches which
Gallicus (dishonestly) invites.—
Meter: §49.

1. Marce: the praenomen was
used in familiar address. Cf. 5.63.
1-2 "quid sentis", inquis, "de no-
stris, Marce, libellis?" sic me solli-
citus, Pontice, saepe rogas.—amabo,
I beg of you, please, do (lit. 'I shall
love you, if’, etc.). The word thus
used belongs to the sermo famili-
aris; it occurs chiefly in comedy,
being used there by women or in
speeches addressed to women. Cf.
Apoll. Sid. C. 9.1 dic, dic, quod peto,
Magne, dic, amabo. Perhaps M. is
hinting that Gallicus is effeminate.

7. For the diaeresis see §49.d.—
vero verius, truer than the truth it-
self, has a proverbial ring; cf. 6.30.6
vis dicam tibi veriora veris? Sen.
Ep. 66.8 nihil invenies rectius recto,
non magis quam verius vero, quam
temperato temperatius; Q. N. 2.34.2
vero verius nihil est.
LIBER IX

6

Dicere de Libycis reduci tibi gentibus, Afer, continuis volui quinque diebus "Have";
"Non vacat" aut "dormit" dictum est bis terque reverso: iam satis est: non vis, Afer, havere: vale.

10

Nubere vis Prisco: non miror, Paula; sapisti. ducere te non vult Priscus: et ille sapit.

II

Nomen cum violis rosisque natum,

6. 'I have wanted to congratulate you, Afer, on your safe return to Rome, but can never gain admission to your presence. If I may not say to you "How do you do?" let me say "Farewell"'.—Meter: §48.

1. reduci: cf. Verg. A. i. 390-391 namque tibi reduces socios classemque relatam nuntio.—Afer: perhaps a rich freedman, who has returned to Rome after revisiting his native land.

2. Have: the inv. serves as a noun in acc., object of dicere, i.

3. Non . . . dormit: words of the ostiarius; cf. 2. 5. 5 N.; 4. 8. 4 N.; 5. 22. 10.—bis terque, in the light of 2, must = identidem.—reverso: sc. mihi.

4. havere: perhaps a pun on Afer is intended (spite of the difference in quantity: see on 7. 36. 6).—vale: cf. 5. 66. 2 N.

10. About two people who show worldly wisdom in desiring things diametrically opposed to each other. Priscus was well-to-do and apparently of high social standing; Paula is apparently the mulier infamis of 1. 74, etc.—Meter: §48.


II. Flavius Earinus was a freedman and eunuch of Domitian, and his cup-bearer or praegustator. Here, as in 9. 12; 9. 13, M. plays upon his name. The play was rendered possible by the fact that Earinus could be referred to iapivbi (from iap = Latin ver, 'spring'). See Saintsbury 1. 263.—Meter: §49.

1. cum . . . natum: i.e. in spring. Cf. 9. 12. 1–2 nomen habes teneri quod tempora nuncupat anni,
cum breve Cecropiae ver populantur apes; 9. 16. 4 nomine qui signat tempora verna suo. — violis rosisque: cf. Ov. Tr. 4. 1. 57 vere prius flores, aestu numerabis aristas.

2. pars . . . anni: as coming into sharp contrast, both within and without doors, with winter, which was horrida in an especial degree to the Romans; cf. 9. 13. 2 N.; horridus . . December, 7. 36. 5. See Lowell's essay, A Good Word for Winter.

3. Hyblam . . . flores: see 5. 39. 3; 5. 37. 10.

4. nidos . . . superbae: cf. 5. 37. 13; 6. 55. 2 N.


6. Cybeles puer: Attis; cf. 7. 73. 3 N. For the form Cybeles cf. 1. 70. 10 N.; 5. 13. 7.

7. qui . . . Tonanti: Ganymedes; see 2. 43. 13–14. Cf. 9. 16. 6 nec (Earinus) Ganymedeas mallet habere comas. 'Attis and Ganymedes would gladly exchange names with Earinus'.

8. quod: sc. nomen. — Parrhasia . . . aula: cf. 7. 99. 3 N.; 9. 12. 8 (Earinus, nomen) quod decet in sola Caesaris esse domo; 9. 16. 3 ille puer tota domino gratissimus aula, also said of Earinus.

9. respondent: the ind. after sones, 8, is most effective.—Veneres Cupidinesque: another echo of Catullus. See Catull. 3. 1 lugete, o Veneres Cupidinesque; 13. 12 donarunt Veneres Cupidinesque. Veneres is pluralis matris (see on 1. 70. 5); Venus is the incarnation of all charms and graces. See also on 11. 13. 6.

10. non rudi: i.e. polished, refined, perfect, fitting the name.

12. contumax, stubborn, unyielding, defying every effort to work Ἐάρινας, Ἐάρινη, into hendecasyllabic verses (both forms are impossible also in hexameters). Syllaba may refer to the first syllable of the name Earinus (cf. 13–15), or may be collective sing., used
Dicunt Eiarinon tamen poetae, 
shed Graeci, quibus est nihil negatum 
15 et quos *Apes* *Apes* decet sonare:
nobis non licet esse tam disertos, 
qui Musas colimus severiores.

13
Si darem autumnus mihi nomen, Oporinos essem, 
horrida si brunae sidera, Chimerinos; 
dictus ab aestivo Therinos tibi mense vocarer: 
tempora cui nomen verna dedere quis est?

15
Inscripsit tumulis septem scelerata virorum 
se fecisse Chloe; quid pote simplicius?

of hendecasyllabic verse in general. 
In the latter case cf. r. 61. 1; 10. 9. 1 
undenis pedibusque syllabisque.
13-14. poetae... Graeci: the 
Greek poets used the form elapivos, 
and so escaped the metrical diffi-
culties of eapivos (see on 12).
15. *Apes* *Apes*: cf. Hom. II. 
5. 31 *Apes*, *Apes* βροτολογεί, μαι-
φόνε, τειχευτληγα, with Leaf's 
note. Cf. Lucil. 354-355 (Marx) 
scribemus "pacem: placide; lanum, 
aridum: acetum", *Apes*, "Apes 
Graeci ut faciunt. M. forgets that 
Roman poets handle the quantity of 
proper names with great free-
dom, esp. in names of Greek origin; 
cf. e.g. Verg. E. 6. 44 clamassent, ut 
litus "Hyliā, Hyliā" omne sonaret.
17. Musas... severiores: 
i.e. poetry more subject to rule, 
less disposed to lend itself to poetic 
license. — severiores = more aus-
tere, more strict-laced. 
13. As in 9. 11, the point lies 
in the difficulty of putting the name 
of Flavius Earinus into verse. Here 
Earinus is represented as speaking. 
— Meter: § 48.
1. Oporinos: cf. ῥπωρυβς, 
ῥπωρα = the latter part of the sum-
mer (late July, August, and early 
September).
2. horrida: see 7. 36. 5 N.; 9. 
11. 2 N. — sidera, season, weather. 
Cf. Amm. Marc. 27. 12. 12 sidere 
flagrante brumali.—Chimerinos: 
cf. χευερυβς. Χευαν = hiems.
3. Therinos: cf. θερυβς. θερος 
= aetas.
4. tempora... dedere: cf. 
9. 11. Introd.
15. On poisoning in ancient 
Italy see on 4. 69. 2; 8. 43. — Meter: 
§ 48.
1. tumulis: see 6. 52. 1 N. — 
virorum: see 7. 88. 4 N.
2. se fecisse: the point lies in 
a play on fecisse. In accordance 
with the usual form Chloe would 
have had cut on the monuments of 
the septem viri the words CHLOE 
FECIT (sc. tumulum, monument-
atum). M., perhaps, intimates that
Est mihi — sitque precor longum te praeside, Caesar—
rus minimum parvi sunt et in urbe lares.
Sed de valle brevi quas det sitientibus hortis
curva laboratas antlia tollit aquas:
sicca domus queritur nullo se rore foveri,
cum mihi vicino Marcia fonte sonet.

the more appropriate ellipsis for such a poisoner would be scelerus. But in certain contexts feci is almost a technical term, ‘I am guilty’; cf. Iuv. 6. 638 ff. sed clamat Pontia “Feci, confiteor, puérisque meis aconita paravi... facinus tamen ipsa peregi”; 4. 12 et tamen alter si fessisset idem.— simplicius, truer; cf. nivea simplicitate, 8. 73. 2 N.

18. The poet petitions Domitian for the privilege of tapping the Aqua Marcia (without the payment of water rent) for his house in town. See §§ 8; 10.— Meter: § 48.

1. Est... Caesar: cf. 1. 108. 1—2 est tibi—sitque precor multos crescatque per annos — pulchra... domus. M. is praying (1) that the rus may long be his, (2) that Domitian may have a long reign.— longum: sc. mihi; longum in sense = div; cf. 1. 31. 7—8 utque tuis longum dominusque puere fruierung munerebus.

2. rus minimum: the Nomentanum; see 2. 38. 1 N.; 4. 79. 1.— parvi... lares: a small house will make small demand upon the great aqueduct. The chiasmus, which brings minimum and parvi together, emphasizes M.’s poverty. — lares: see 1. 70. 2 N.; 1. 76. 2. At this time even the plural of lar was used of a single house, interchangeably with penates; cf. 8; 9. 61. 5, 15. For M.’s city houses see § 11.

3. de valle brevi: i.e. from a spring or stream in a vale on the Nomentanum. Iuv. 3. 226—227 hortulus hic (in the country) puteus brevis nec reste movendus in tenuis plantas facili diffunditur haustu is similar in language, but the tone is quite different; see on 4. 4—6. ‘But, though I can get water on my country estate (only, to be sure with great labor), I have none at all in my city house’. — laboratas... aquas: ‘though the valley from which my water supply comes is not deep (3), serious toil is after all necessary to raise the water’. — antlia (cf. áwrλa) here prob. = tolleno, an old-fashioned well-sweep, which would bend (curva) with the weight of the full bucket. — sicca: the city house (domus) is absolutely without water supply. — rore = aqua, as often in poetry; cf. Verg. A. 6. 230—231 spar... rore... haustu... viros; Hor. C. 3. 4. 61—62 (Apollo) qui rore puro Castal... lavit crinis solutos. The word suggests that the supply is limited or that water is gently applied in some way. — foveri: often used of applying healing (prop. ‘warm’) remedies to the human body; then used generally as = fresken, cheer, etc. — cum, although. — Marcia: the aqueduct known as Aqua Marcia, which, because of the poor quality of the water supplied by the Anio Vetus and the inadequacy of the Aqua Appia, Q. Marciius Rex was empowered to construct in 144 B.C.
Quam dederis nostris, Auguste, penatibus undam, Castalis haec nobis aut Iovis imber erit.

19

Laudas balnea versibus trecentis cenantis bene Pontici, Sabelle: vis cenare, Sabelle, non lavari.

22

Credis ob haec me, Pastor, opes fortasse rogare propter quae populus crassaqüe turba rogat, ut Setina meos consumat gleba ligones et sonet innumera compede Tuscus ager,

Its water was highly esteemed.—

fonte: one of the many fountains which the aqueducts supplied.—

sonet: his inability to use the water is the more exasperating in that he can hear it as it leaps or spouts.

7–8. Quam . . . undam . . . hacc: the antec. is thus regularly incorporated in the relative clause when the relative clause precedes.

—Auguste: regular title of the reigning emperor.—penatibus: see on lares, 2; cf. 4. 64. 29. —undam = aquam, lympha, a use frequent in the poets (with the suggestion of plentiful supply; contrast note on rore, 5); cf. 6. 42. 19–20 quae (the Marcia) tam candida, tam serena lucet ut nullas ibi suspiceris undas.—Castalis . . . nobis: i.e. not only because of the clearness and purity of the water, but because the material help will inspire poetic effort. M. is here referring in complimentary terms to Domitian’s literary aspirations; in 5. 6. 18 he calls Domitian dominus novem sororum.—Iovis imber: cf. 5. 8. 1 N.; 8. 24.

19. ‘Sabellus is a dinner-hunter’. Cf. 2. 11. —Meter: § 49.

1. balnea: see 2. 14. 11–12 N. —trecentis: cf. 1. 43. 1 N.

22. M. professes to despise the reasons which prompt the vulgar crowd to crave wealth. His own reasons for desiring it, which are made more forceful by his abruptness (16), may be after all only a hint of what he hopes that others will do for him. —Meter: § 48.

1. haec: i.e. desire for landed estates, fine furniture and plate, outward display, etc., described in 3–14.

2. populus here = vulgus, those who see in wealth only means for vulgar enjoyment. Of this class the rich freedmen afforded daily a lively illustration. See App. —crassa, coarse, gross, thick-headed.

3. Setina: see 4. 64. 33–34 N. This word is the most important in this vs., which = ‘that the soil which wears out . . . may be that of Setia itself’.—gleba: see 5. 13. 7 N. —ligones lit. = hoes, mattocks, but, as in 4. 64. 32, carries a secondary reference to the slaves who handle them.

4. sonet . . . ager: the great estates were tilled by slaves, the
ut Mauri Libycis centum stent dentibus orbes
et crepet in nostris aurea lamna toris,
nec labris nisi magna meis crystalla terantur
et faciant nigras nostra Falerna nives,

least reliable of whom by day
worked in chain-gangs and were
loaded with fetters, and 'at night
were housed in horrible quarters
(frequently underground) known
as ergastula. — sonet: cf. Tib. 2.
6. 25-36 spes etiam valida solatur
compede vinctum: crura sonant
ferro, sed canit inter opus. — innumera
compede: the slaves on
the great estates (latifundia) were
numbered by the hundred. For
innumerus with the sing. cf. 8.
53. 2 in numero quotiens sìva leone
furit; see also on 1. 70. 6.—
compede: cf. Ov. Pont. 1. 6. 31-32
haec facit, ut vivat fossor quoque
compede vinctus liberaque a ferro
crura futura putet; Íuv. II. 80;
Tib. 2. 6. 25; cited on sonet above.

5. Mauri . . orbes: see on 2.
43. 9; 7. 48. 1. — Libycis . .
dentibus: see on 1. 72. 4; 2. 43. 9; 5.
37. 5.

6. crepet ... lamna: the
exposed parts of the lectus were
veneered with expensive woods or
covered with plates of gold or silver
(lamnae) or with gold leaf (bractea).
But this interpretation makes crepet
difficult to explain; how could
firmly fastened lamnae rattle? Per-
haps M. means 'that gold plate may
rattle over my dinner-couches
(tables)'. For this use of lamna
see Ov. F. 1. 208 at levis argenti
lammina crimen erat (i.e. to own
silver plate, thin plate, too, of little
weight, once exposed one to criti-
ciasm). In this case lamna suggests
the delicacy and value of the plate.
— toris = lectis, or rather mensis;
see 2. 16. 1, 3.

7. nec . . terantur = et nulla
(pocula) nisi magna, etc., 'that no
goblet, save huge goblets of pure
crystal, shall be fretted by my lips'.
— crystalla (i.e. pocula): see 1.
53. 6; 10. 66. 5.

8. nigras . . nives: cf. 8. 55.
14 N.; 8. 77. 5 candida nigrescunt ve-
tulo crystalla Falerno. Nigras
is pred. accusative.

9. canusinatus: i.e. attired in
a paenula (see 1. 103. 5-6 N.) of red
or dark Canusian wool, the ordi-
nary livery of lecticarii. The region
about Canusium in Apulia pro-
duced excellent wool; cf. 14. 127;
Suet. Ner. 30 canusinatis mulio-
nibus. Even the slaves of the rich
wear luxurious clothing. — nostro
. . . sudet: i.e. 'sweat under my
litter-poles'. For the sedan-chair
(lectica, sella) see on 2. 57. 6; 3. 46. 4.
— Syrus: Syrians and Cappa-
docians were much in demand as
lecticarii, though some preferred
Medes or Germans.

10. sit . . frequens: i.e. accom-
panied by a great retinue of well-
clad clients; cf. 2. 57. — culto,
natty, well-dressed. — frequens,
throaged; see on 5. 13. 3.

11-12. aestuet . . velis: i.e. be
able to give a great banquet where
quem permutatum nec Ganymede velis,
ut lutulenta linat Tyrias miula lacernas
et Massylen virga gubernet ecum.

15 Est nihil ex istic: superos ac sidera testor.
Audet facundo qui carmina mittère Nervae
dallia donabit glaucina, Cosme, tibi,
Paestano violas et cana ligustra colono,
Hyblaeis apibus Corsica mella dabit:
5 sed tamen et parvae nonnulla est gratia Musae;
appetitum posito vilis oliva lupo.
Nec tibi sit mirum, modici quod conscia vatis
iudicium metuit nostra Thalia tuum:

by one who had the finest of red
roses.—cana ligustra: cf. Ov.
M. 13. 789 candidior folio nivei,
Galatea, ligustri; Verg. E. 2. 18 alba
ligustra cadunt.

4. Hyblaeis apibus: see on
5. 39. 3; 7. 88. 8.—Corsica mella: 
Corsican honey was so inferior that 
the bees of Hybla would despise 
it; cf. 11. 42. 3–4; Ov. Am. 1. 12.
9–10; Plin. N. H. 30. 28 cum melle
Corsico, quod asperrimum habetur.

5–6. sed ... lupo: ‘but still there
is a demand for common
products; fine fish and common
relishes may go together; though
one cannot rival Nerva, he need
not maintain absolute silence’.—
et = etiam, even.—appetitur
...lupo: i.e. people who rive
over the lupus do not think the
less of the vitis oliva.—posito:
cf. 1. 43. 2 N.—lupo: cf. 2. 37. 4:
2. 40. 4; 10. 30. 21; 11. 49. 9 nunc
et emam grandemve lupum mul-
lumve bilibrem.

7. tibi: Nerva.—modici ... vatis: to our feeling modici carries
the main part of the thought; we
should say, ‘conscious of the
mediocrity of the poet’.—vatis:
Martial.

8. iudicium: critical acumen,
literary taste.—nostra Thalia:
see on 4. 8. 12; 8. 3. 9.
ipse tuas etiam veritus Nero dicitur aures,
lascivum iuvenis cum tibi lusit opus.

Cappadocum saevis Antistius occidit oris
Rusticus. O tristi crimine terra nocens!
Rettulit ossa sinu cari Nigrina mariti
et questa est longas non satis esse vias,
cumque daret sanctam tumulis quibus invidet urnam,
visa sibi est rapto bis viduata viro.

Gellius aedificat semper: modo limina ponit,
nunc foribus claves aptat emitque seras,
nunc has, nunc illas reficit mutatque fenestras.

Dum tantum aedificet, quidlibet ille facit,
oranti nummos ut dicere possit amico
unum illud verbum Gellius "Aedifico".

9. ipse... aures: the efforts of Nero to pass for poet and musician are well known.

10. lascivum... opus: cf. on 1. 4. 8; 4. 14. 12. — iuvenis, in the days of his youth. Nero was but thirty-one when he died. — lusit: cf. 1. 113. 1. N.; 8. 3. 2; Hor. C. 4. 9. 9
si quid olim lusit Anacreon.


1. saevis... oris: cf. 6. 85.
3-4 (of another man) impia Cappadocum tellus et numine laevo visa tibi cineres reddit et ossa patri.

Rettulit... sinu: she assumed personal charge of the cinerary urn, carrying it as something too precious to be intrusted to another. So Agrippina, the widow of Germanicus, bore his ashes from Syria to Rome; see Tac. Ann. 2. 75.

4. longas... vias: it was a last mournful privilege — too soon over — to bear and guard the ashes of her dead. For the rhyme see § 48, c.

5. sanctam: because it contains the ashes of a sanctus homo.

3. Rettulit... sinu: she assumed personal charge of the cinerary urn, carrying it as something too precious to be intrusted to another. So Agrippina, the widow of Germanicus, bore his ashes from Syria to Rome; see Tac. Ann. 2. 75.

4. Dum tantum = dummodo; cf. tantum, 'only', with subjv. in 10. 34. 6; 11. 84. 12.
Heredem cum me partis tibi, Garrice, quartae
per tua iurares sacra caputque tuum,
credimus — quis enim damnet sua vota libenter? —
et spem munerebus fovimus usque datis,
inter quae rari Laurentem ponderis aprum
misimus: Aetola de Calydone putes.
At tu continuo populumque patresque vocasti;
ruptat adhuc aprum pallida Roma meum:
ipse ego — quis credat? — conviva nec ultimus haesi,
sed nec costa data est caudave missa mihi.
De quadrante tuo quid sperem, Garrice? nulla
de nostro nobis uncia venit apro.

48. M. humorously relates how,
though he threw out his best bait as
a captator (see 1. 10; 5. 39; 6. 63), he
himself was caught.— Meter: § 48.
1. Heredem . . . quartae = heredem ex quadrante. A sole heir
was heres ex asse; cf. 3. 10. 5 idem
tem moriens heredem ex asse reliquit.
—me: sc. fore. — Garrice: see App.
3. quis . . . vota: i.e. what man
would not give his hopes a chance?
4. spem: i.e. of a fat legacy.
— fovimus, nursed; cf. 9. 18. 5 N.
—usque: as in 6. 51. 3.
5. rari . . . aprum: the flavor of
the Laurentian boar was not, how-
ever, accounted as fine as that of
the Umbrian and Tuscan animals.
Cf. Hor. S. 2. 4. 42 nam Laurens
malus est, ulvis et harundine pin-
guis. For the boar at the cena see
1. 43. 2 N.
6. Aetola . . . putes: the an-
imal made one think of the Caly-
donian boar, that ravaged Aetolfa
about Calydon until it was slain by
Meleager. Cf. 13. 93 (aper) gui Di-
medeis metuendus saetiger agris
Aetola cecidit cuspid e talis erat; Iuv.
5. 114-116 ante ipsum . . . flavi
dignus ferro Meleagri spumat aper.
7. populumque patresque: as
if the dinner were an imperial ban-
quet to which the mob, as well as
the elite, were bidden; cf. 8. 49.
7–8 vescitur omnis eques tecum popu-
lusque patresque et caput ambrosias
cum diuce Roma dapes.
8. pallida: either because of
overeating or from the disgusting
but common use of emetics. See App.
9. ipse ego: doubly emphatic:
'I, the one man of all who deserved
to be invited, was left out!' — nec
= ne . . . quidem; see on 1. 109. 20.
—haesi: sc. lecto. The word sug-
gests that not even the smallest
part of a couch was given to M.
10. nec: as in 9.—costa . . .
cauda: the meanest parts. Verses
9–10 = 'Not only was I not invited,
but not even a morsel was sent to
me to my house'.
11–12. De quadrante: see on 1.
—tuo and nostro are the impor-
tant words, standing in emphatic
EPIGRAMMATA SELECTA

52

Si credis mihi, Quinte, quod mereris, natalis, Ovidi, tuas Aprilis ut nostras amo Martias Kalendas. Felix utraque lux diesque nobis, signandi melioribus lapillis! hic vitam tribuit, sed hic amicum. Plus dant, Quinte, mihi tuae Kalendae.

59

In Saeptis Mamurra diu multumque vagatus, hic ubi Roma suas aurea vexat opes,

contrast; uncia too is important. The whole = ‘Why should I hope to get the whole of the promised fourth of your property? You gave me not one twelfth of my boar!’

52. M. declares that the birthday of his friend Q. Ovidius has brought him more than has his own. Q. Ovidius (§ 20) was a country neighbor of M. at Nomentum. Fried. thinks it probable that he and M. were clients of Seneca and owed to him their little estates. It is said that Ovidius voluntarily accompanied into exile another friend, Caesonius Maximus, who was banished in connection with Piso’s conspiracy. See Fried. SG. 3: 443.—Meter: § 49.

1. quod mereris: freely, as you deserve. Strictly, however, quod is the rel. pronoun; its antec. is the clause natalis . . . Kalendas, 2–3.

2. natalis: see 7. 86. 1 N.—Aprilis: sc. Kalendas.


4–5. Felix, lucky, and so worthy of the meliores lapilli.—melioribus lapillis: i.e. with white counters; unlucky days were dies atrī. The custom of marking lucky days with white stones or white marks (cf. Eng. ‘red-letter days’) and unlucky days with black marks was regarded as of eastern origin; it was referred to the Scythians, the Cretans, and the Thracians. Cf. e.g. 8. 45. 2; 12. 34. 5–7; Pers. 2. 1–2 hunc, Macrine, diem numera meliore lapillo qui tibi labentis apponit candidus annos; Plin. Ep. 6. 11. 3 o diem laetum notandumque mihi candidissimo calculo; Tib. 1. 7. 63–64 at tu, natalis, multos celebrande per annos, candidior semper candidiorque veni; Catull. 107. 6 o lucem candidiorem nota; 68. 148; Hor. C. 1. 36. 10; ἡεκὴν φόος; German Den Tag will ich mir im Kalender rot anstreichen.—signandi: the pl. is natural enough, since (uterque) dies, 4, virtually = ambo dies.

6. hic . . . hoc: for the more frequent hic . . . ille.

7. Plus: i.e. than my own.

59. A shopping picture, whose scene is the great bazaar, the Saepta Julia (see 2. 14. 5 N.). A pretended purchaser (a man!) makes endless trouble for the salesfolk but in the end buys next to nothing.—Meter: § 48.

2. aurea: in the Saepta the golden splendor of Rome could be
inspexit molles pueros oculisque comedit, non hos, quos primae prostituere casae, sed quos arcanae servant tabulata catastae et quos non populus nec mea turba videt. Inde satur mensas et opertos exuit orbes expositumque alte pingue poposcit ebur, et testudineum mensus quater hexaclinon seen, as it were, massed. Cf. Ov. A. A. 3. 113-114 nunc aurea Roma est et domiti magnas possidet orbis opes; Aus. Ord. Urb. Nob. 1. prima urbes inter, divum domus, aurea Roma.— vexat, harries, i.e. subjects to grievous wear and tear at the whim of buyers. Rome is said to do what her sons do; see on 1. 15. 7.

3. inspexit: cf. 6. 82. 2 n.; 10. 80. 1-2 plorat Eros, quotiens maculosa poca murrae inspicit (in the Saepia) aut pueros nobilissime citrum.— molles, soft, effeminate. Such beautiful boys were serviceable as cup-bearers and pages (9. 22. 11-12 n.). They commanded fabulous prices.— oculis... comedit: cf. 1. 96. 12 spectat oculis devorantis dracos.

4. quos... casae: whom the slave-pens, first seen on entering the bazaar, exposed to the vulgar gaze.

5. arcanae... catastae: the catasta (knudosos) was the scaffold or elevated stage on which the slave was exposed for sale. Cf. 10. 76. 3-4. To render inspection easier, it was sometimes made to revolve. On this arcana catasta 'private sales' took place. The catasta, if movable, was probably made of wood. But see below, on tabulata.— servant, reserve.— tabulata: prop. 'planking', 'flooring'; then, often, 'story' (of a building, siege tower, etc.). Perhaps, then, the pl. tabulata looks to the various stories of the building, each of which had its catasta; in that case the primae catastae were on the ground floor.

6. populus almost = vulgus; cf. 9. 22. 2. — mea turba: i.e. 'common folks like myself'.

7. satur: i.e. with looking (cf. oculis... comedit, 3). — opertos... orbes: see 2. 43. 9; 7. 48. 1. The expensive tables were covered with gausape to keep them from being scratched; cf. 14. 139. 1 nobilis villosa tegant tibi lintea citrum.— exuit: Mamurra has the covers removed that he may properly inspect the tables.

8. expositum... ebur: he has the ivory supports, that hung above the tables, taken down. See 1. 72. 4 n.; 2. 43. 9; 5. 37. 5.— alte: the harder they are to get down, the better Mamurra is pleased. — pingue: greasy, oily, with the oil with which the ivory was rubbed and polished.

9. testudineum... hexaclinon: the orbis required a different sort of dinner couch from that needed with the old-fashioned rectangular mensa. Hence a new style of lectus, called sigma (from its resemblance to the Greek letter C, Sigma) or stibadium, was forthcoming. The sigma was not restricted to three persons; cf. 10.
ingemuit citro non satis esse suo.

Consuluit nares an olerent aera Corinthon
culpavit statuas et, Polyclite, tuas,
et turbata brevi questus crystallina vitro
murrina signavit seposuitque decem.

Expendit veteres calathos et si qua fuerunt
pocula Mentorea nobilitata manu,
et viridis picto gemmas numeravit in auro,

48.6. The hexaclinon could accommodate six. That the sigma might in elegance match the orbis, it was inlaid or veneered with silver, ivory, or tortoise-shell. Cf. Dig. 32. 100. 4 lectos testudineos pedibus inargentatos.—quater: as if he could not give up the thought of buying. Ingemuit, 1o, also marks his pretended interest.

10. ingemuit...esse: for construction see on 1. 70. 8.—citro = orbis. See on 2. 43. 9.

11. Consuluit...Corinthon: the manufacture of the ware known as aes Corinthium was even in antiquity one of the lost arts. Naturally, imitations were sold. Connoisseurs professed to identify the genuine ware by its peculiar smell. The story of the origin of this ware given in Plin. N. H. 34. 6 (cf. 34. 8 on the tria genera) appears fanciful. See Beck. 1. 43.—Corinthon: acc. of effect (inner object); see on 5. 66. 2.

12. culpavit: perhaps to air his special knowledge of art; perhaps he questions their genuineness, to get a better price. For Polyclitus see 8. 50. 2 N.

13. brevi...vitro, by a speck of common glass.

14. murrina (vasa): vessels of mura. Some hold that mura was fluorspar, others that it was red and white agate (the most probable view), still others argue that it was porcelain. It is clear from Plin. N. H. 33. 5 that it was a mineralsubstance found in the East; hence it cannot have been porcelain (which is a manufactured product). Pompey the Great first brought such vessels to Rome as part of the booty of the Mithridatic War. Enormous sums were paid for pure murrina; Nero paid for a capis murrina 1,000,000 sestertii. Cf. 3. 26. 2—3 aurea solus habes, murrina solus habes, Massica solus habes et Opimi Caecuba solus; Iuv. 7. 133 empturis pueros, argentum, murrina, villas.—signavit: i.e. he had them marked with his seal.—decem: an important word; he acted as if he were going to make a very elaborate purchase.

15. Expendit: i.e. he held in his hand and examined critically. —veteres is emphatic; age added value. Cf. 8. 6, with notes.—calathos: see 8. 6. 16 N. —si qua = quaecumque, omnia qua. The words imply that such cups were scarce.

16. Mentorea...manu: see 4. 39. 5 N.

17. viridis...gemmas: i.e. emeralds (smaragdi), which were in high esteem; cf. 4. 28. 4; 5. 11. 1—2; 11. 27. 10 (me...poscat amica) aut virides gemmas sardonychase pares. See Fried. SG. 3. 79.—
M. VALERI MARTIALIS

quidquid et a nivea grandius aure sonat.
Sardonychas veros mensa quaesivit in omni
et pretium magnis fecit iaspidibus.
Undecima lassus cum iam discederet hora,
asse duos calices emit et ipsce tulit.

60
Seu tu Paestanis genita es seu Tiburis arvis,
seu rubuit tellus Tuscula flore tuo,
seu Praenestino te vilica legit in horto,
picto . . . in auro: the gold is re-
splendent (picto) with the emeralds
which adorn it. Such Oriental
ornamentation came much into
N. H. 33. 5 turba gemmarum pota-
mus et smaragdis teximus calices;
Iuv. 10. 26–27 tunc illa (poison)
time, cum pocula sumes gemmata.
— numeravit: he is bound to get
the worth of his money.
18. quidquid . . . sonat: he
counted also the big pearls or drops
in a pendant such as might adorn
a woman's ear. See 1. 109. 4 N.;
Iuv. 6. 458–459 cum virides gem-
mas collo circumdedit et cum auribus
extensis magnos commisit elenchos;
Fried. SG. 3. 81 ff.—grandius may
be adv. with sonat, or adj. with
quidquid.
19. Sardonychas: cf. 4. 28. 4;
5. 11. 1–2. — veros: see App. —
mensa . . . in omni: i.e. of the
sellers of gems.
20. pretium . . . fecit, set a
price on, he made an offer for. Cf.
1. 85. 7 N. — magnis . . . jaspi-
dibus: the size adds to the value.
See 5. 11. 1; Verg. A. 4. 261 illi
(Aeneas) stellatus iaspide fulva
enis erat; Iuv. 5. 43–45.
22. asse . . . emit: the point
lies in the contrast. He spends one
copper coin, whereas the goods he
had examined or had caused to be
laid aside for him were worth mil-
ions of sestertii. He had spent a
day to accomplish what might have
been done in a minute or two;
despite his airs he was not accom-
panied by a single pedisecus, where-
as a retinue of slaves would have
been necessary to carry the numer-
ous articles he had pretended to
be so anxious to purchase.
60. To a rose-chaplet sent by
M. to his friend Caesius Sabinus
of Sassina. In 7. 97. 2 M. calls
Sabinus montanae decus Umbriae,
and then says (5–7): instant mille
licit premantique (cum) curae, no-
stris carminibus tamen vacabit,
num me diligsit ille.—Meter: § 48.
1. The repeated seu in 1–4
shows that M. does not know where
the roses that he has bought in
Rome grew, and that it does not
matter.—Paestanis . . . arvis:
cf. 5. 37. 9 N.— Tiburis: Tibur ap-
pears, however, to have been more
famed for fruit than for roses.
2. tellus Tuscula: Tib. 1. 7. 57
has Tuscula tellus; see on Tuscu-
los . . . colles, 4. 64. 13.—fiore: col-
lective singular; see on 1. 41. 6.
Plin. N. H. 21. 16 genera eins (the
EPIGRAMMATA

Baetis quoque metallo: lopraer Tartesiacis seen. cf. 14. 1 cf. public the plane-tree, meo: is N. because pulchrior aristocratic In Nomentano 2'.

11. dives. veterrima 223 writing aedibus Aedibus 8. 2 ruris: Campani —— placidum. and te nutritor cf passedinSpainonlybyGades. 28. comercial —— tessia —— 1.61.8-9. 7. 28. tree' the a more occidentalism Julius Caesar in the peristylium of a house at Corduba in Spain. On the plane-tree, 'the aristocratic tree' of antiquity, see Hehn 283 ff.

— Meter: § 48.

1. Tartesiacis = Hispanis; cf. 7. 28. 3; 8. 28. 5; Sil. 13. 674 Tartessia tellus; 15. 5-6.

2. dives... Corduba: as a commercial center Corduba was surpassed in Spain only by Gades. See 1.61.8-9. — placidum... Baetin: cf. 8. 28. 5-6 an Tartesiacus, stabuli nutritor Hiberi, Baetis in Hesperia te quoque lavit ove? In writing placidum M. speaks from observation. — amat: because of its beauty and its commercial advantages.

3-4. vellera... pecus: the sheep of this region had wool of a golden or blond hue; cf. 5. 37. 7-8; 12. 63. 3-5 (Corduba) albi quae superas ovum Galassi nullo murice nec cruore mendax, sed tinctis gregibus colore vivo; 14. 133. — nativo pallent... metallo: the wool has the pale yellow hue that Spanish gold possesses; cf. Ov. M. 11. 110 saxum quoque palluit auro; Catull. 64. 100. On pallor, pallidus, see on 1. 41. 4; 8. 14. 1; cf. 8. 44. 10. — limit = inaurat (Rader). The sheep seem coated with gold, but the gold has life (viva)! There is no thin artificial gilding (bratteae) here such as is seen on animals in public spectacles or in temples (see Fried. SG. 2. 401-402), but nature's own genuine work. — Hesperium, Spanish; cf. 8. 78. 6 Hesperio qui sonat orbe Tagus.

stat platanus densis Caesariana comis, 
hospitis invicti posuit quam dextera felix, 
coepit et ex illa crescere virga manu. 
Auctorem dominumque nemus sentire videtur: 
sic viret et ramis sidera celsa petit, 
dumque fugit solos nocturnum Pana per agros, 
saepe sub hac latuit rustica fronde Dryas. 
Saepe sub hac madidi luserunt arbore Fauni 
terruit et tacitam fistula sera domum, 
atque oluere lares comissatore Lyaeo

6. platanus: the name is derived from πλατύς, because of the broad leaves of the tree. “Der Ruhm des Platanenbaums erfüllt das ganze Alterthum” (Hehn); cf. Plin. N. H. 12. 6 quis non iure miretur arborem umbras gratia tantum ex alieno petitam ore? platanus haec est.—densis . . . comis: Caesar was praetor in Further Spain in 61 B.C. If set out then, the tree was now over 150 years old.

7. hospitis: Caesar would seem to have been asked by his host to set out the tree as a reminder of his visit. — posuit, set out.


9. Auctorem . . . videtur: i.e. whatever Caesar put hand to felt his power and responded to his touch; nature’s realm, as well as his fellowsmen, acknowledged him as dominus.—nemus: the tree is so large that it might almost be mistaken for a whole nemus; cf. Ov. M. 8. 743–744 stabat in his ingenis annoso robore quercus, una nemus. See App.

10. ramis . . . petit: if one standing in the peristylium viewed the tree at close range this hyperbole would seem literally true.


11–12. fugit . . . Pana . . . Dryas: there was ever need for the nymphs to be on the lookout for Pan; cf. Hor. C. 3. 18. 1 Faune, nympharum fugientum amator.—Pana: the Greek Pan rather than the Roman Faunus.—rustica . . . Dryas: some wood nymph, e.g. Echo or Pitys, whom Pan loved. Cf. Ov. M. 8. 746 saepe sub hac Dryades festas duxere choreas. For the position see on 1. 53. 8.

13. madidi: see 1. 70. 9.

14. terruit: i.e. has often roused the sleeper by a music that seemed unearthly.—fistula sera: i.e. the strains of a Faun playing in the dead of night on the pipe of Pan (σφιγγά); cf. Verg. E. 2. 32–33 Pan primus calamos cera consingere pluris instituit.

15. atque . . . Lyaeo: ‘yea, more; the God of Wine himself held his revels beneath its branches, till the whole house was fragrant with wine’.—lares: cf. 9. 18. 2 N.—comissatore Lyaeo: abl. abs., ‘when Bacchus himself was the reveler’.

16. effuso . . . mero: poured out to make libations or spilled in
crevit et effuso laetior umbra mero, 
hesternisque rubens dejecta est herba coronis 
atque suas potuit dicere nemo rosas. 
O dilecta deis, o magni Caesaris arbor, 
ne metuas ferrum sacrilegosque focos; 
perpetuos sperare licet tibi frondis honores: 
non Pompeianae te posuere manus.

68

Quid tibi nobiscum est, ludi scelerate magister, 
invisum pueris virginibusque caput?

revelry. It was supposed that the
*platanus* liked wine and throve
the better when wine was poured
about it. See the story in Macr. 
S. 3. 13. 3.—*laetior*: freely, *more*
beautifully, *more luxuriantly.*

17. hesternis . . . coronis: i.e.
the turf was littered (lit. bent
down) with the dinner chaplets of
yesterday’s banquet (see 5. 64. 4 N.).
—rubens: pred. nom., and pro-
leptic, ’till it grew red’; the roses
were flung in such profusion that
the grass (*herba = gramen*) ap-
ppeared red.

18. atque . . . rosas heightens
the effect of *rubens*; the garlands
lay mingled together in inextricable
confusion.

20. ne . . . *focos*: ‘no man will
ever lay ax to your root; to make
fire-wood of you would be to com-
mit sacrilege by outraging Divus
Caesar; the *focus* itself would lose
its sacred character, if used to con-
sume you’. —*ferrum = securim.*

21. perpetuos belongs logically
with *frondis* rather than with
*honores.*

22. non . . . manus = non enim
Pompeianae (sed Caesaris) te posu-
ere manus. Caesar was everywhere
successful, Pompey’s line had been
overwhelmed by failure and death.
See on 9; cf. 5. 69; 5. 74.

68. To a schoolmaster whose
noisy school near M.’s house on
the Collis Quirinalis spoiled the
poet’s morning nap. On Roman
teachers see Fried. SG. 1. 318 ff.
—Meter: § 48.

1. Quid tibi . . . est: ‘what
have you to do with us? why plague
us?’ Cf. 2. 22. 1 quid mihi vobiscum
est, o Phoebé novemque sorores? —
ludi . . . magister: a teacher in
the elementary school (= γραμµα-
tatôs), in distinction to the gram-
maticus, who taught the school next
higher in rank, the school of gram-
mar and literature. Cf. 10. 62. 1; 
12. 57. 5.—scelerate: M.’s pa-
tience, if not his health, has been
severely tried, and he curses the
schoolmaster. On M.’s fondness
for sleep see on 2. 90. 10.

2. invisum . . . caput: cf. 8. 3.
15-16. —pueris virginibusque: 
the rising generation, those young
and teachable; cf. 3. 69. 7-8; Hor.
C. 3. 1. 4 virginibus puerisque cauto.
—*caput = vita = homo*; cf. Hor. C.
1. 24. 1-2 quis desiderio sit pudor
ant modus tam cari capitis? on
which Professor Shorey remarks:
“This use of caput is warm with
Nondum cristati rupere silentia galli:

murmure iam saevo verberibusque tonas.

Tam grave percussis incudibus aera resultant,

causidicum medio cum faber aptat equo,

mitor in magnio clamor furtit amphitheatro,

vincenti parmae cum sua turba favet.

feeling, whether of love or hate’”,

and cites Shelley, Adonais 3, “Thaw

not the frost which binds so dear

a head”. Кápa and кēfal[y] are similarly used.

223. 1–2 surgite: iam vendit pueris
iunctacula pistor cristataeque sonant
undique lucis aves; Ov. Am. 1. 13.
17–18 tu (Aurora) pueros somno
fraudas tradisse magistris ut sube-
ant tenerae verbæ saevo mansis.
—murmure, grumbling, scolding.
—verberibus . . . tonas: discipline
was severe in Roman schools and
the ferula was often in use; cf.
10. 62. 10 ferulaeque tristes,
sceptra paedagogorum; 14. 80; Iuv.
1. 15 et nos ergo manum ferulae
subduimus, ‘I too have gone to
school’. Hor. Ep. 2. 1. 70 has im-
mortalized one of his teachers as
plagiosus Orbilius; Marq. 113; Wil-
kins 49–50. — For the early hour at
which Roman schools began cf. 9.
29. 7 matutini cirrata caterva ma-
gistri; 12. 57. 4–5 negant vitam ludi
magistri mane; Iuv. 7. 219–227
(‘work, teacher, work from mid-
night and then remit part of the fee
agreed on’) dum modo non pereat
totidem olfecisse lucernas quot sta-
bant pueri, cum totus decolor esset
Flaccus (Horace) et haereret nigro
fuligo Maroni (Vergil); Ov. Am.
1. 13. 17, cited on 3.

5. Tam grave, so loudly. Note
varying forms of expression in 5–6,
7–8. —aera: equestrian statues
(cf. 6) were ordinarily of bronze.

6. causidicum: see 1. 98. 2.—
aptat: i.e. rivets the statue of the
man to the back of the horse (cast
separately), to complete the equest-
rian statue. For equestrian statues
of lawyers see Iuv. 7. 124–128;
Fried. SG. 1. 327 ff.

7. in magnio . . . amphithe-
atro: the Flavian amphitheater
had at this time been finished
about fourteen years. See Lib.
Spect. 1.—clamor: the noise of
cheering, applause. The factiones
of the theater and the amphithe-
ater (see Fried. SG. 2. 388 ff.) were
noisy enough, though not quite so
violent and lawless as those of the
circus (10. 48. 23 N.); cf. Lib. Spect.
29. 3 missio saepe viris magni
camore petita est. —furtit: it is not
only a mob (tura, 8), but like an
enraged wild beast. Cf. Sil. 16. 319–
328 (describing a race in the circus)
tollitcr in caement furlali turbine
clamor . . . hic studio furtit acri
equi, furtit ille magistri.

8. parmae: for Thraeci (me-
tonymy); the gladiators known as
Thraeces carried a parma (see
on Lib. Spect. 29. 5). Not only
individual gladiators but whole
classes of gladiators had their
special adherents. Those who
favored the Thraeces were known as
pamularii, those who supported
the Samnites and the mirmillones
were called scutarii. Though the
excesses of the factiones of the
amphitheater never equaled those of
the circus, the spirit was the same;
Vicini somnum — non tota nocte — rogamus, nam vigilare leve est, pervigilare grave est. Discipulos dimitte tuos: vis, garrule, quantum accipis ut clames, accipere ut taceas?

81

Lector et auditor nostros probat, Aule, libellos, sed quidam exactos esse poeta negat. Non nimium curo, nam cenae fercula nostrae malim convivis quam placuisse cocis.

88

Cum me captares, mittebas munera nobis: postquam cepisti, das mihi, Rufe, nihil. Ut captum teneas, capto quoque munera mitte, de cavea fugiat ne male pastus aper.

cf. Quint. 2. 11. 2 Alius (i.e. another rhetorician) percontanti Theodoreus an Apollodoreus esset “Ego” inquit “parmularius sum”. — sua: see on 5. 56. 6.

9. non tota nocte: see on 8. 14. 5; 2. 5. 1.

10. pervigilare: the emphasis is on the prefix, throughout the live-long night. Cf. Plaut. Amph. 314 continuas has tris noctes pervigilavi.

12. clamas: derisive, bawl (not teach); cf. clamor, 7.

81. On an envious rival poet. Jealousy and petty spite seem to have had free course with the writers of antiquity. See Fried. SG. 3. 451 ff. — Meter: § 48.

1. Lector, the private reader, and auditor, the hearer at a recitation or a dinner, together typify everybody except the poet of 2.— probat, approves. — Aule: the use of the praenomen implies that M. is addressing some one with whom he is intimate (see on 8. 76. 1).

Giese, 28, identifies Aulus with Aulus Pudens. See 12. 51.

2. quidam ... poeta: perhaps the quidam of 9. 97. 1.—exactos, finished, polished; cf. 4. 86. 4 nil exactius eruditiusque est. See Saintsbury 1. 263–264.

3–4. nam ... cocis: ‘the literary feast I serve is meant for the public (convivis) rather than for rival poets (cocis)’. M. thus insinuates that the poeta of 2 is cocus rather than true vates.

88. To a legacy-hunter (see 1. 10; 5. 39) who, having caught his prey, ceased to feed it. — Meter: § 48.

1. mittebas: note the tense; ‘you were always sending presents’.

2. postquam cepisti (me): i.e. ‘after you found that I had made you a legatee in my will’.

4. de cavea ... aper involves a metaphor where a simile would seem to us more natural; so often
Rumpitur invidia quidam, carissime Iuli, quod me Roma legit, rumpitur invidia, rumpitur invidia, quod turba semper in omni monstramur digito, rumpitur invidia, rumpitur invidia, tribuit quod Caesar uterque ius mihi natorum, rumpitur invidia, rumpitur invidia, quod rus mihi dulce sub urbe est parvaque in urbe domus, rumpitur invidia, rumpitur invidia, quod sum iucundus amicis,}

in Latin. M. means, 'lest, if you give me nothing more, I shall break away from you (i.e. erase your name from my will), as a boar when starved breaks out of his cage'. The captator is here, as often, represented as a hunter (more often still he is pictured as a fisherman); cf. Tac. Ann. 13. 42. 7 Romae testamenta et orbos velut indagine eius (Seneca) capi; Hor. Ep. 1. 1. 77–79 sunt qui . . . excitiant senes quos in vivaria mittant.


1. Rumpitur invidia: cf. Verg. E. 7. 25–26 hedera crescentem ornate poetam, Arcades, invidia rumpantur ut ilia Codro; Ter. Ad. 369 disrumpor (with anger or chagrin); Phaedr. 1. 24. 2–10 (the story of the frog that sought to rival the boar); Otto s.v. Rumpo. — quidam: see 9. 81. 2 N. — carissime Iuli: prob. Iulius Martialis; see 1. 15; 4. 64; note on 1. 107. 1.

2. quod . . . legit: cf. 1. 1. 1–2 N.; 3. 95. 7–8; 8. 61. 1, 3–7 livet Charinus, rumpitur, furit, plorat: . . . non iam quod orbe cantor et legor totò, nec . . . quod spargor per omnes Roma quas tenet gentes, sed quod sub urbe rus habemus aestivum vehimurque mulis non ut ante conductis.

3. turba . . . in omni: i.e. on the street, at the ludi, etc.

4. monstramur digito: cf. Pers. 1. 28 at pulchrum est digito monstrari et dicier "Hic est"; Hor. C. 4. 3. 22 quod monstror digito praeterentium; Plin. Ep. 9. 23. 4. See also on 1. 1. 1.

5–6. tribuit . . . natorum: see § 8. The ius trium liberorum was frequently granted to people who had fewer than three children or had no children at all (this was M.'s case). The emperors here meant are almost certainly Titus and Domitian; the latter apparently confirmed what Titus had promised or given. Mommsen, however, Staats. 2. 888. 4, thinks the emperors were Vespasian and Titus.

7. rus . . . sub urbe: the Nomentanum; see 2. 38, with notes; 9. 18. 2; 9. 60. 6; 8. 61. 6–7, cited on 2. — dulce: because affording a refuge from the distractions and discomforts of the town. Cf. 3. 20. 18 an Pollionis dulce currit ad quartum?

8. parva . . . domus: see 9. 18. 2.
quod conviva frequens, rumpitur invidia, rumpitur invidia, quod amamur quodque probamur: rumpatur quisquis rumpitur invidia.

Denaris tribus invitas et mane togatum observare iubes atria, Basse, tua, deinde haerere tuo lateri, praecedere sellam, ad viduas tecum plus minus ire decem.

Trita quidem nobis togula est vilisque vetusque: denaris tamen hanc non emo, Basse, tribus.

2. observe, keep my eyes always on, dance attendance on.
3. praecedere sellam: i.e. as an antambulo (cf. 3. 7. 2 N.), a duty the more galling because it was ordinarily performed by slaves. See also 2. 57. 6 N.
4. viduas: such women were much exposed to the arts of the legacy-hunters, esp. if childless; cf. 2. 32. 6 respondes “Orba est, dives, annus, vidua”; Iuv. 3. 127–130. Vetulas (see App.), shriveled-up old women, also makes excellent sense. — plus minus ...

decem: cf. 8. 71. 4 venerunt plusve minusve duae (this latter passage well illustrates the rule that the omission of quam after plus, minus, longius, and amplius is normally without influence on the construction).
5. trita: see 2. 58. 1 N. — togula: the dim. may imply that the toga was not voluminous enough to be fashionable, or may give an effect like ‘my poor (sorry) toga’. Cf. 3. 30. 3 unde tibi togula est et fuscae pensio cellae; 4. 26. 4 N.; 4. 66. 3. — vetus: in town one ought not to wear one toga long; cf. 10. 96. 11–12 quattuor hic (at Rome) aestate togae pluresve terminantur, auctunnis tibi (in Spain) me quattuor una tegit. With the whole vs. cf. Ov. M. 8. 658–659 sed et haec vilisque vetusque vestis erat. See App.
Festinata prior decimi mihi cura libelli
elapsum manibus nunc revocavit opus.
Nota leges quaedam, sed lima rasa recenti;
pars nova maior erit: lector, utrique fave,
lector, opes nostrae, quem cum mihi Roma dedisset,
"Nil tibi quod demus maius habemus" ait.
"Pigra per hunc fugies ingratae flumina Lethes
et meliore tui parte superstes eris.

1-2. Festinata prior: the publication had been hurried, apparently,
et to get the book ready for the Saturnalia of 96. Festinata contains
the logical subject of revocavit; render, 'the hastewhich marked
the publication of the earlier edition... recalled (i.e. made it necessary to recall)'.
The syntax, then, is that seen in the familiar anno urbis conditae, or in angebant...
Sicilia Sardiniae amissae, Liv. 21. 1. 5.—cur: the work of preparation and anxiety for the success of the book; cf. 1. 25. 6 N.; 1.66. 5.
Festinata...cura: is really oxymoric.
elapsum: the book slipped out as if by stealth, or like an escaping bird (1. 3. 11 N.); it was not emissus, i.e. deliberately sent out after full preparation.
3. Nota, familiar, because they appeared in the first edition.—lima, revision; cf. Ov. Tr. 1. 7. 30
defuit et scriptis ultima lima meis; Hor. A. P. 291 limae labor.—rasa:
a figure suggested by the literal sense of lima; cf. Ov. Pont. 2. 4.
17-18 utque meas limas raseret amicus non semel admonitus facta litura tuo est.
4. utrique (parti): the nova pars of 4, the nota quaedam of 3.
5. opes nostrae: in app. with lector: 'you, reader, are everything to me; your favor makes or mars my position'.—quem: the lector; so hunc, 7.
6. Nil...habemus: literary fame rather than wealth or prelum is the greatest gift that Rome can bestow.
7. Pigra...flumina: everything in the lower world lacks the activity associated with the life of earth. Flumina is pluralis materia.—Lethes: see 7. 47. 4 N.
8. meliore...parte: i.e. 'your fame'; the poet's work is his true self. Cf. Hor. C. 3. 30. 6-7 multaque pars mei vitabit Libitinam; Ov. Am. 1. 15. 42 vivam, parsque mei multa superstes erit; M. 15. 875-876 parte tamen meliore mei super
Marmora Messallae findit caprificus et audax
10
dimidios Crispi mulio ridet equos:
at chartis nec furta nocent et saecula prosunt,
solaque non norunt haec monumenta mori.".

5
Quisquis stolaevae purpuraevae contemptor
quos colere debet laset impio versu,

"alta perennis astra ferar, nomenque
erit indelebile nostrum.
9-12. See 8. 3. 5-8, with notes.
9-10. Marmora denotes the
monument itself (synechdoche). —
Messallae: see 8. 3. 5 N. — findit
... ridet: the tense makes it easy
to take Messallae and Crispi in a
generic sense, i.e. as standing for
the rich and noble in general. —
findit caprificus: cf. Iuv. 10. 143-
146 laudis titulique cupidio haersuri
saxis cinerum custodibus, ad quae
discutienda valent sterilis mala
robora fici, quandoquidem data sunt
ipsis quoque fata sepulcris. —
audax: the mulio is a rude dolt,
who has no respect even for death
and its tokens and fears them not.
— dimidios = dimidiatos, broken,
mutilated; cf. Iuv. 8. 4-5 (quid
prodest ... ostendere) Curios iam
dimidios umerosque minorem Cor-
vinum et Galbam auriculis nasque
carentem. — Crispi: see on findit
... ridet, 9. M. was probably think-
ing of C. Passienus Crispus, the
second husband of Agrippina, who
was mother of Nero by her for-
mer husband. Cf. 12. 36. 8-9. —
equos: part of a work of art, e.g.
a quadriga, that surmounted the
monument.
11. nec ... et: see on 8. 50. 11.
— furta: sneak thieves cannot ap-
propriate to themselves what be-
longs to the whole world, what
every man is guarding. — saecula,
the ages, the generations. See 1.
107. 5.
12. norunt . . mori: see 8.
18. 6.
5. A denunciation of all who
publish libels on the great. If the
foul-mouthed poet of 10. 3 is re-
ferred to here, M. had a personal
basis for his indignation in that
this poet had circulated his work
under M.'s name. See 10. 3. 1-6.
— Meter: § 52.
1. Quisquis: here an adjective;
normally the word is a substan-
tive. — stolae: i.e. pure woman-
hood, as typified by honorable
matrons; the stola was as charac-
teristic of the matrona as was the
toga of the male citizen. The
courtesan had to wear a toga. —
purpurae: men of rank and posi-
tion, senators and magistrates dis-
tinguished by the purple of the
tunica laticlavia and the toga prae-
texta respectively. Cf. 8. 8. 4 (to
Janus) purpura te felix, te colat
omnia hominis.
2. laesit: at all periods laedo
was virtually a technical term for
injuring by scurrilous or libelous
writing or utterance. — impio:
freely, ribald, licentious; the word
is really far stronger, as implying
an offense against heaven. Caric-
taturists and libelists in verse
were much in evidence under the
erret per urbem pontis exul et clivi,  
interque raucos ultimus rogatores  
5 oret caninas panis inprobi buccas;  
illi December longus et madens bruma  
clususque fornix triste frigus extendat;  
vocet beatos clamitete felices  
Orciniana qui feruntur in sponda.  
10 At cum supremae fila venerint horae

Empire, as early as the time of Augustus; cf. Tac. Ann. i. 72. 4.  
Domitian had issued an edict against lampoons (i. 4. 7 N.; Suet.  
Dom. 8); this explains why M.  
is so eager to prove that cer-  
tain lampoons current under his  
name are not really his.  

3-5. With these verses cf. Ov.  
ib. 113-114 exul, inops erres, alie- 
naque limina lustres, exiguumque  
petas ore tremente cibum.  
3. pontis ... clivi: gradients  
in great highways gave beggars a  
favorable place to intercept and  
harry travelers (cf. 2. 19. 3-4 N.).  
Many bridges, owing to extreme  
elevation in the center, offered two  
such gradients. Cf. Iuv. 5. 8 nulla  
crepido vacat? Nasquam pons?  
(i.e. as a place to beg); Sen. Vit.  
Beat. 25. 1. We have metaphor  
again, not simile (see on 9. 88. 4);  
M. prays that the libelous poet may  
be as poor as a beggar who,  
exiled from the ordinary (profitable)  
haunts of beggars, can only wan- 
der about the world.  
4. raucos: i.e. with unremitting  
begging.—rogatores: cf. 4. 30. 13 N.  
5. caninas ... buccas: i.e.  
mouthfuls of bread fit only for  
dogs; coarse bread made of barley  
was sometimes fed to dogs. Cf.  
Iuv. 5. 10-11 ('why be a client')  
cum possit (‘one can’) honestius ...  
sordes farris mordere canini?  

6-7. ‘May he not only starve,  
but freeze’.  
6. madens bruma: M. prays  
that the bitterness of the dead of  
winter may be intensified by damp-  
ness and rain. See 3. 58. 8.  
7. clusus matches longus and  
madens, 6 ; hence this vs. = ‘may  
even the arches be closed against  
him and so prolong’, etc. The  
language is hyperbolic; if even  
arches are to be closed against the  
man, where can he hope for shel- 
ter?—fornix: collective singular.  
In such places, normally always  
open, beggars could generally find  
a refuge, sorry though it was; M.  
prays that even this resource may  
be denied to the libelous poet.—  
extendat: M. prays that the tor- 
ture of the libelist may be long  
drawn out.  
8. clamitet: sc. eos esse.  
9. Orciniana: Cooper, § 36 a,  
pp. 144 ff., holds that forms in  
-anus belong to the sermo plebeius.  
—sponda: prop. the framework  
of a bed or couch, then a ‘bed’,  
‘couch’, used by the living rather  
than by the dead. Here Orciniana  
... sponda = sandapila, the plain  
bier, used for burying the bodies of  
the poor or unfortunate.—ferun- 
tur = efferuntur; see 4. 24. 2; 8.  
43. 1.  
10. fila: of the Fates; see 4.  
54. 5; 7. 96. 4.
diesque tardus, sentiat canum litem abigitque moto noxias aves panno.
Nec finiantur morte suppllicas poenae, sed modo severi sectus Aeaci loris, 
15 nunc inquieti monte Sisyphi pressus, nunc inter undas garruli senis siccus delasset omnis fabulas poetarum, et cum fateri Furia iussisset verum, prodente clament conscientia "Scripsi".

10

Cum tu, laurigeris annum qui fascibus intras,

11. tardus: emphatic by position; 'slow may it be in coming'.
—sentiat ... litem: i.e. may he realize, before death releases him, that the dogs are already fighting for his body and that he will be deprived of honorable burial.

12. abigat: i.e. may he be compelled to drive away. — noxias ... aves: vultures; such birds often attack the dying. — panno, rags.

13. supplicas is the noun and depends on poenae, but may be best rendered by an adj., suppliant, abject. Translate, then, 'and let not his punishment be ended even by an abject death'.

14. modo: coordinate with nunc ... nunc, 15-16; see on 9. 46. 1-2. — sectus: cf. e.g. Hor. Epod. 4. 11 sectus flagellis hic triumviralibus; Iuv. 10. 316; Ov. Am. 2. 7. 22; see on 8. 23. 3. — Aeaci: Aeacus, Minos, and Rhadamanthus were the fabled judges of men in the lower world; cf. Iuv. 1. 9 quas tortueat umbras Aeacus; Ov. Ib. 187-188.

15. inquieti: in the lower world Sisyphus is ever rolling a huge stone (monte) up a steep incline;

cf. 5. 80. 10-11 nam securus erit nec inquieta lassi marmora Sisyphi videbit. On earth, as king of Corinth, Sisyphus had been notoriously wicked.

16. nunc ... siccus: i.e. may he suffer the torments of Tantalus, condemned in the lower world to endless thirst and hunger, though he stood in water and though tempting viands were displayed before him or hung over his head. — garruli: he could not keep the secrets he had learned at the banquet to which he had been invited by Jupiter.

17. delasset personifies the fabulas and turns them into executioners; 'may he bring into play, aye, till he wears them to exhaustion, all the punishments told of in the tales of the poets'.

19. Scripsi: sc. the libels which he attributed to others. M. writes as if the confession, wrung from the man by the Fury, were to be the severest punishment of all.

10. Another wail from the poor dependent. See 2. 18.—Meter: §48.

1. laurigeris ... intras: at this time the consuls took office
mane salutator limina mille teras,
hic ego quid faciam? quid nobis, Paule, relinquis,
qui de plebe Numae densaque turba sumus?

5 Qui me respiciet, dominum regemque vocabo?
hoc tu — sed quanto blandius! — ipse facis.
Lecticam sellamve sequar? nec ferre recusas

on January 1. They were escorted from their homes by a sort of triumphal procession to the Capitol; the fasces (see 7. 63. 9 n.) carried by the litors seem to have been decorated with bay or laurel, as in a true triumph. Cf. Claud. IV. Cons. Hon. 14—15 nec te laurigeras pudeat, Gradive, secure pacata gestare manu; Mommsen Staats. 1. 414 ff.

2. mane salutator: cf. 1. 70; 3. 4. 6; 4. 8. 1; 9. 100. 1.—limina...teras: for consuls and praetors who stooped to be clients cf. Iuv. 1. 99—102 iubit a praecone vocari (to receive the sportula) ipsos Trogiums, nam vexant limen et ipsi nobiscum: "Da praetori, da deinde tribuno"; 1. 117—120; 3. 126—130. See also on 2. 18. 2; 5. 22. 13.—limina mille: hyperbole; but cf. Sen. Brev. Vit. 14. 3.—teras: cf. 2. 11. 2; 8. 44. 4 sed omne limen conteris salutator. Cf. vexant limen, Iuv. 1. 100, cited above.

3. hic = Romae. — nobis, as defined by vs. 4, is in sharp contrast to tu, i, as defined there by laurigeris...intras.

4. de plebe...turba: plain Romans, poor and numberless. For metrical convenience, perhaps, M. here substitutes the name of the second king of Rome for that of Romulus; cf. Iuv. 10. 72—73 sed quid turba Remi? But since Numa was famed for his piety, M. may well mean by this verse, 'we, the host of pious, honest (though poor) sons of Rome'. Cf. 5. 38. The theme of Juvenal's third Satire ('Rome is no place for a man at once poor and honest') may then be compared. Join de plebe with sumus (= eissistimus), not with turba; the prepositional phrase = an adj., plebeii (see on 8. 14. 3—4).—densa...turba: cf. 1. 20. 1; Iuv. 1. 120—121 densissima centum quadrantes lectica petit. Here the phrase = 'the lower classes', 'the masses', countless in number, and not worth individualizing.

5. Qui...respiciet: 'who will look condescendingly upon me', 'who will give me nothing but a patronizing glance'; cf. Iuv. 3. 184—185 quid das ut Cossum aliquando salutes, ut te respiciat clauso Veiento labello?—dominum regemque: pred. acc. The primary object of vocabo is (eum), antec. of qui. Cf. 2. 18. 5; 2. 68. 2 quem regem et dominum prius vocabam; 4. 83. 5.

6. sed may be taken as in 1. 117. 7, or as true adversative conjunction.

7—8. Lecticam...sequar: see 2. 57. 6 N.; 3. 46. 4; Fried. SG. 1. 384.—nec...et: see on 8. 50. 11; 10. 2. 11; 'you are willing even
per medium pugnas et prior ire lutum.
Saepius adsurgam recitanti carmina? tu stas et pariter geminas tendis in ora manus.
Quid faciet pauper, cui non licet esse clienti? dimisit nostras purpura vestra togas.

Ducit ad auriferas quod me Salo Celtiber oras, pendula quod patriae visere tecta libet,
in blowing kisses or in applause'; cf. 1. 3. 7 N.; Iuv. 3. 104–106 (the Greekling) semper et omni nocte dieque potest . . . iactare manus, laudare paratus; Quint. 2. 2. 9, cited above; Plin. Ep. 6. 17. 2 surdis mutisque similes audiebant; non labra diduxerunt; non moverunt manum, non denique adsurrexerunt.

12. dimisit: an effective word, because it understates the case. M. says 'has dismissed', i.e. 'has relieved'; he means 'has ousted'. — purpura vestra: the toga praetexta (see 10. 5. 1 N.) of clients who are magistrates has taken the place of the plain white togas of common folks.

13. Who Manius, the poet's countryman, was cannot be determined; the use of the praenomen implies intimacy (see on 8. 76. 1; 9. 81. 1). See § 41. — Meter: § 48.
1–2. Ducit . . . me Salo: several epigrams in this book voice M.'s longing for his native country; cf. 10. 96; 10. 104. For the Salo see § 2. — auriferas . . . oras: cf. 12. 18. 9 auro Bibilis et superba ferro. In Rome there were no auriferae orae for M. — quod . . . quod: cf. 2. 11. 1 N. M. says 'My going to Spain, my resolve to
tu mihi simplicibus, Mani, dilectus ab annis et praetextata cultus amicitia,
tu facis, in terris quo non est alter Hiberis dulcior et vero dignus amore magis.
Tecum ego vel sicci Gaetula mapalia Poeni et poteram Scythicas hospes amare casas.
Si tibi mens eadem, si nostri mutua cura est,
in quocumque loco Roma duobus erit.

16

Dotatae uxorì cor harundine fixit acuta,
sed dum ludit, Aper: ludere novit Aper.

visit home are due to you'. — penda- 
dula . tecta: Bilbilis was 
perched on an elevation above the 
river; § 2. Cf. note on pendentia,
Lib. Spect. 1, 5; 1. 61. 11-12 N.; 4.
64. 33. — patriæ. . . tecta: an ad-
ditional motive for bidding fare-
well to Rome.
3. simplicibus . . . ab annis:
i.e. 'from the time we lived the 
simple, provincial life of our 
Spanish home'.
4. praetextata: freely, youth-
ful, boyish. Their friendship began 
early, when they wore the toga 
praetexta together.
5. in terris . . . Hiberis: i.e. in 
all Spain. For the pl. cf. 12. 18. 11-
12 Celtiberis haec sunt nomina cras-
siora terris.
7-8. 'With you I would brave 
the dangers and solitude of the 
most barbarous regions'. For this 
proverbial test of friendship cf. e.g. 
Catull. 11. 1-12; Hor. C. 2. 6. 1-4.
7. vel: see 10. 20. 21. — sicci . . . Poeni: i.e. any point of Africa, 
as the confused allusion to the Ga-
tuli and the Carthaginians shows.
The Romans habitually picture 
Africa as savage and dangerous 
(by reason of its wild animals and 
its uncivilized tribesmen). — sicci: 
because the desert was near. —
mapalia: these rude dwellings 
would afford scant comfort to men 
who knew the luxury of Rome. 
But the companionship of his 
friend would make M. oblivious 
8 aedificia Numidarum agresti-
um, quae mapalia illi vocant, ob-
longa incurvis lateribus tecta quasi 
avium carinæ sunt.
8. poteram: see on poteras, 1.
3. 12.
9. si nostri . . . est (tibi): i.e. 
'if you return my love'. Cf. Ov.
M. 7. 800 mutua cura . . . duos 
habebat; F. 2. 64 mutua cura tui;
Tib. 3. 1. 19 illa mihi referet, si no-
stri mutua cura est. — nostri: ob-
jective gen. with cura.
10. quocumque = quovis, quo-
libet, i.e. omni; in 1. 2. 1 ubicunque 
= ubique; in 1. 41. 18 cuique =
cuis.
16. Aper, while playing (!), 
shot his rich wife through the 
heart. — Meter: § 48.
2. Aper may involve a pun on 
aper; if so, Aper is as dangerous
Si donare vocas promittere nec dare, Gai,
vincam te donis muneribusque meis.
Accipe Callaicis quidquid fudit Astur in arvis,
aurae quidquid habet divitis unda Tagi,
quidquid Erythraea niger inventit Indus in alga,
quidquid et in nidis unica servat avis,
quidquid Agenoreo Tyros inproba cogit aheno:
quidquid habent omnes, accipe, quomodo das.

as a boar. —_judere:_ a good play on _ludit_; _‘Aper is a sportsman’_ (B. and L.). For inf. with _novit_ cf. 7. 25, 8; 10. 33. 9–10.

7. M. professes a benevolence equal to that of Gaius. —_Meter:_ § 48.

1. _Si . . . dare:_ _promittere nec dare_ is obj. of _vocas, donare_ is pred. acc.; ‘if you call promising . . . giving’.

3. _Callaicis . . . arvis:_ see 4. 39. 7 _N._ —_quidquid:_ here, as in 4–8, suggestive of plenty, ‘all that’.

—_Astur:_ the country of the Astures, in Hispania Tarraconensis. This was the richest gold-bearing district in Spain; cf. Plin. N.H. 33. 78; Sil. 1. 231 ff.

4. _Tagi:_ see 7. 88. 7 _N._

5. _quidquid . . . in alga:_ i.e. pearls. M. may mean that pearls are so plentiful along that coast as to be found in the seaweed on the shore. But we get a closer parallelism with 3–4 and 6 by thinking rather of weeds rooted on the bottom of the sea, among which the diver gropes for the pearly oysters. _Invenit,_ which regularly implies careful search, agrees well with this picture. It may be noted that the ancient Hebrew (and, we may suppose, Phoenician) name of the Mare Erythraeum meant _‘Sea of Weeds (Reeds)’_; and the Greco-Roman name has by some been taken to refer to red seaweed seen through the water.—_Indus:_ M. is using _Erythraea_ freely; see on 5. 37. 4.

6. _quidquid . . . avis:_ i.e. perfumes from the nest of the phoenix; see on 5. 37. 13; 6. 55. 2. —_unica . . . avis:_ see 5. 37. 13 _N._; Ov. Am. 2. 6. 54 _et vivax phoenix, unica semper avis._

7. _quidquid . . . aheno:_ i.e. the finest Tyrian dye. —_Agenoreo . . . aheno:_ i.e. in Phoenician caldrons; Agenor was the reputed father of Cadmus. Cf. 2. 43. 7 _N._; Sil. 7. 642 _purpura Agenoreis saturata micabal aenis._ —_inproba, tricky_ (see on 1. 53. 10; 8. 24. 2); the Phoenicians (e.g. the Carthaginians) were from very early times accounted most deceitful. There may, however, be special reference to counterfeit dye.

20. M., addressing his Muse (cf. 3), sends through her a copy of his book to Pliny the Younger. Pliny seems to have been much pleased and to have manifested his appreciation by supplying M. with the means (_viaticum_) of returning to Spain. See § 38. Plin. 3. 21. 5 cites _vss._ 12–21 of this epigram. Pliny was one of the greatest lawyers of his time, and frequently pleaded
M. VALERI MARTIALIS

20

Nec doctum satis et parum severum, sed non rusticulum nimis libellum facundo mea Plinio Thalia i, perfer: brevis est labor peractae altum vincere tramitem Suburae. Illic Orpheus protinus videbis udi vertice lubricum theatri

before the centumviri (see on 1. 76. 12; 7. 63. 7). — Meter: § 49.
1. Nec doctum satis: i.e. for so great a scholar, who knows good poetry; cf. i. 25. 2 N. — parum severum: not austere enough for a lawyer, esp. a lawyer of such strict morality as Pliny. Pliny came from Gallia Cisalpina; in Ep. 1. 14. 4-6 he speaks in the highest terms of the morality of that district. Cf. 11. 16. 7-8 tu quoque nequitias nostri lususque libelli ..., puella, leges, sis Patavina licet.
2. non ... nimir: the book after all has a fair share of urba- nitas; see 1. 41. Introd.
3. facundo ... Plinio: cf. Introd.—mea ... Thalia: cf. 4. 8. 12 N.
4-5. i, perfer: see 7. 89. 1 N. — peractae ... Suburae: the Subura (the most important thoroughfare between the region about the Fora and the eastern part of the city) was traversed before the trames was entered. See 5. 22. 5 N. The path, though steep, is soon mounted. Render, ‘it is easy, after you have gone through the Subura, to climb its steep path (i.e. the steep path that leads out of it)’. — vincere = superare, as in 5. 22. 5. Pliny’s home was on the Esquiline; cf. Plin. Ep. 3. 21. 5 (Martialis) adloquitur Musam, mandat ut domum meam Esquiliis quaerat, adeat reverenter.
6-7. Illic: i.e. on the Esquiline. — Orpheas ... theatri: on the north side of the Esquiline was a Lacus Orphei, a fountain with a semicircular pool (theatri) into which the water fell. In or on this fountain was a representation of Orpheus playing, surrounded by the entranced birds and beasts. Jordan, Top. 2. 127, is probably correct in locating it near the churches S. Lucia in Orfeo and S. Martino in Orfeo near the Thermae Traiani. See K. and H. Formae Urb. R. — udi: i.e. besprinkled with the spray of the fountain. See on theatri below.— vertice: the Orpheus figure rose above the others. Orpheus doubtless stood erect; the beasts, soothed by the music, crouched before him.— theatri: we may easily see in this word two ideas at once. M. has in mind, in part, a semicircular pool (see above), perhaps with steps similar to the gradis of a theater, but he is thinking more of the beasts giving ear to Orpheus’s performance; Orpheus is actio or rather musicus, the beasts and the eagle are audi- tores spectaculi in theatro. In writing udi M. had in mind especially this latter train of ideas. The vs. = ‘standing, slippery with moisture, at the top of (above) the theater-like pool and the listening beasts’.
mirantisque feras avemque regis, raptum quae Phryga pertulit Tonanti, 10 illic parva tui domus Pedonis caelata est aquilae minore pinna. Sed ne tempore non tuo disernam pulses ebria ianuam videto: totos dat tetricae dies Minervae, 15 dum centum studet auribus virorum hoc quod saecula posterique possint Arpinis quoque comparare chartis. Seras tutior ibi ad lucernas:

8. avem . . . regis: the eagle, bird of Jupiter.
9. raptum . . . Phryga: Ganymedes; cf. 2. 43. 13.
10. Pedonis: Pdeo Albino- vanus; see 2. 77. 5.
11. caelata . . . pinna: i.e. adorned with a graven eagle whose plumage spreads less widely' (i.e. than that of the avis regis, 8).
14. tetricae: this adj. seems to have been conventionally applied to Minerva; cf. Apoll. Sidon. C. 9. 142 atque inter tetricae choros Minervae. Cf. also 5. 20. 6 litis tetricas forumque triste. — Minervae: cf. 1. 76. 5 N.
15. centum . . . virorum: Pliny repeatedly mentions his practice before this court; cf. e.g. Ep. 2. 14. 1 destringor centum viralibus causis, quae me exercent magis quam delectant.
16. saecula: see 10. 2. 11 N.
17. Arpinis . . . chartis: i.e. the speeches of Cicero, who was born at Arpinum. Pliny did in fact use Cicero as his model; cf. Plin. Ep. 1. 5. 12 est enim mihi cum Cicerone aemulatio nec sum contentus eloquentia saeculi nostrri. Tacitus, too, in his earlier works, esp. the Dialogue, took Cicero as his model. In this they show the influence of Quintilian; see 2. 90. 1 N.
18. Seras . . . lucernas: i.e. the closing hours of the dinner, when the wine flowed and there was a tendency to unbend, 19 (the comis-satio). — tutor ibis: M. may have in mind Ov. M. 2. 137 medio tutis-simus ibis. — ad: best taken simply as = io; it may, however, be taken as in the phrase ad lunam, for which cf. Iuv. 10. 21 motae ad lunam tre-pidabis harundinis unbram; Petr. 103 notavit sibi ad lunam tonsonem intempestivo inhaerentem ministere- rio.
haec hora est tua, cum furit Lyaeus,
20 cum regnat rosa, cum madent capilli:
tunc me vel rigidi legant Catones.

21

Scribere te quae vix intellegat ipse Modestus
et vix Claranus quid, rogo, Sexte, iuvat?
Non lectore tuis opus est, sed Apolline libris:
ijudice te maior Cinna Marone fuit.
5 Sic tua laudentur sane: mea carmina, Sexte,
grammaticis placeant, ut sine grammaticis.

19. haec . . . tua: cf. 4, 8, 7-12.
For this use of *hora* cf. Sil. 12. 193
perge, age, fer gressus; dexter deus
horaque nostra est. — Lyaeus: see
1. 70. 9; 8. 50. 12; 9. 61. 15.
20. cum regnat rosa: for roses
at the *comissatio* see 5. 64. 4 N.; 9.
61. 17. — madent: i.e. with ointments
(see on 3. 12. 1); cf. Petr. 65
oneratusque aliquot coronis et un-
guento per frontem in oculos fluente
praetorio loco se posuit (at table).
21. tunc . . . Catones: even a
Cato unbends at the *comissatio* and
has an ear for something light and
sportive. — *vel = etiam.* — rigidi,
sten, strictly moral; cf. *severum,*
1; Sen. Ep. 11. 10 elige itaque Cat-
nonem: si hic tibi videtur nimiris rigi-
dus, elige remissioris animi virum
Laelium.— legant . . . Catones:
cf. Praef. to Book I; 11. 2. 1-2 triste
supercilium durique severa Catonis
frons; Sen. Ep. 97. 10 omne tempus
Clodios, non omne Catones feret;
Otto s.v. Cato.
21 This unknown Sextus is a
type of the versifiers who imagined
that obscurity of subject matter
and display of erudition were
proofs of inspiration. — Meter:
§ 48.
1-2. quae . . . Claranus: i.e.
what even a professional gram-
marian can scarcely understand.
Modestus is generally identified
with Julius Modestus, freedman of
C. Julius Hyginus, himself a freed-
man of Augustus. Fried., however,
identifies him with Aufidius Mo-
destus, mentioned by Plutarch as
a contemporary. So Teuffel, § 282.
1. Claranus is placed by Teuffel,
§ 328. 4, under Domitian.
3. Apolline: i.e. an interpreter.
Apollo was ἕγγυτος, interpreter
and expounder of the future to
men. ‘Your books need some
divine power to explain their
meaning’.
4. maiore . . . fuit: a proof of the
assertion of 3. — Cinna: C. Hel-
vius Cinna, contemporary of Catul-
lus, wrote a long erudite poem
95. 1-2 Zymrna mei Cinnae nonam
post denique messem quam coepta est
nonamque edita post hiemem. His
“fancy for out-of-the-way words we
can see, even in the petty wreck-
age of his work that time has fated
to us” (Saintsbury 1. 264).
5. Sic, on that principle (cf. 5.
66. 2; 7. 89. 4), i.e. that obscurity
affords a better title than clearness
to popular appreciation.
6. ut: sc. _placeant_, a clause of
result, ‘in such wise, however, that
Iam numerat placido felix Antonius aevo quindecies actas Primus Olympiadas praeteritosque dies et tutos respicit annos nec metuit Lethes iam propioris aquas. Nulla recordanti lux est ingrata gravisque, nulla fuit cuius non meminisse velit. Ampliat aetatis spatum sibi vir bonus: hcc est vivere bis, vita posse priore frui.

they shall please (the world), etc. M. means: 'I have no objection to the recognition of scholars, provided that scholars do not have a monopoly of appreciation; I would have the common reader able to enjoy my poetry because it is free from book-learning.'—sine grammaticis = sine interprete (Domit.).

23. M. congratulates Antonius Primus on his advanced age and his success in life.—Meter: § 48.
1. placido felix . . . aevo, blessed in the calm of his old age. His earlier years had been somewhat checkered. Born at Tolosa in Gaul, he was a man of affairs, but utterly unscrupulous, cruel, and a turncoat in his political and personal relations. He was banished from Rome under Nero because of forgery, but was restored to favor by Galba. He then supported Otho, and finally rendered important service to Vespasian against Vitellius. Cf. 10. 32; in 10. 73 M. thanks him for a new toga.
2. quindecies . . . Olympiadas: if Olympiadas is to be understood literally, Antonius would be but 60 years old; yet he seems to have been much older than that in 98. Fried, therefore holds that M. uses Olympias = lustrum, a space of five years. The word clearly bears this sense in 4. 45: 4, being interchanged there with quinquennium, 3. In 7. 40. 6 it may perfectly well be interpreted of a period of four years, though the passage is more effective if we take the word of the longer period. In this M. perhaps follows Ovid's example; see Pont. 4. 6. 5 in Scythia nobis quinquennis Olympias acta est. Ovid's reckoning of a single Olympiad as covering five years is quite in accord with the Greco-Roman practice of counting in both ends of a period of time; M.'s use here and in 4. 45. 4 is strange and forced.
3-4. praeteritos: join with both annos and dies; tutos also modifies both nouns, as pred. acc. Antonius 'looks back on . . . and finds them safe.'—tutos: an important word, in view of Antonius's checkered experiences; it suggests that the years actually lived are safely one's own, whereas the future is wholly uncertain. See App. If totos is read, the sense is 'he surveys all his life and yet finds nothing to make him fear death'. Nec, 4, then = et non tamen.—Lethes . . . aquas: see 7. 47. 4; 7. 96. 7; 10. 2. 7.
5-6. lux = dies.—meminisse: for the tense see on eripuisse, 1. 107. 6.
7-8. Ampliat, increases, adds to. — spatum: the span or course of
25

In matutina nuper spectatus harena
Mucius, inposuit qui sua membra focis,
si patiens durusque tibi fortisque videtur,
Abderitanae pectora plebis habes,
5 nam cum dicatur tunica praesente molesta
"Ure manum", plus est dicere "Non facio".

life (a figure from the race-course).
— bonus contains the logical subject; the sense is 'virtue adds years to a man's life'. M. explains in hoc . . . frui, which = hoc enim est, etc. Hoc is explained mainly by what follows, "vita . . . frui.

25. The Roman stage had become horribly realistic in its degeneracy. "Comedy must be actual shame, and tragedy genuine bloodshed... It was the ultimate romance of a degraded and brutalized society" (Farrar, Early Days of Christianity, i. 69). M. writes as if he had witnessed this stage scene, in which a condemned criminal was compelled to enact the story of Mucius Scaevola and actually burn off his hand in a slow fire to save himself from the excruciating death by the tunica molesta (see on 4. 86. 8). 8. 30 is on the same theme. In Lib. Spect. 7 a malefactor is torn to pieces on a cross by a wild boar. See Fried. SG. 2. 408-410. — Meter: § 48.

1. matutina . . . harena: vena
tiones, executions, and exhibitions such as that described here took place during the morning hours; cf. 8. 67. 3.—spectatus: cf. 1. 4. 5 N.; 1. 43. 11; 5. 14. 7.

2. Mucius: the unfortunate man plays the rôle of C. Mucius Scaevola, who, when caught in a plot to assassinate King Porsenna, and threatened with being burned alive, showed his contempt of the king's threats by thrusting his hand in a sacrificial fire conveniently near, and holding it there until it was burned off. See i. 21; Liv. 2. 12.

3. patiens . . . videtur: cf. i. 21. 5. The subj. of videtur is Mucius, 2.

4. Abderitanae . . . habes: i.e. 'you are as great a fool as the veriest Abderite'. The people of Abdera in southern Thrace were proverbially stupid, though the city produced several men of ability, e.g. Democritus the philosopher (see Iuv. 10. 47-50); cf. Cic. Att. 7. 7. 4 id est 'Αβδωντρικόν ('foolish'), nec enim senatus decrevit nec populus iussit me imperium in Sicilia habeere; Otto s.v. Abdera.

5. dicatur: the subj. is ure manum; so dicere non facio is subj. of est, 6.—tunica . . . molesta: i.e. as an alternative to burning off his hand. Cf. Sen. Ep. 14. 5 cogita hoc loco carcerem et cruces et ecelos et uncum et adactum per medium hominem qui per os emergeret stipitem et distracta in diversum actis curribus membra, illam tunicam alimentis ignium et inlitam et textam, et quicquid aliud praeter haec commenta saevitia est.

6. plus, the more heroic thing.
— Non facio, 'I am not doing it', is more effective than non faciam or facere nolo.
Natali, Diodore, tuo conviva senatus
accubat et rarus non adhibetur eques
et tua tricenos largitur sportula nummos:
nemo tamen natum te, Diodore, putat.

O temperatae dulce Formiae litus,
vos, cum severi fugit oppidum Martis
et inquietas fessus exuit curas,
Apollinaris omnibus locis praefert.

27. Although Diodorus invites
the best society to his birthday
dinner, men refuse to forget that
he was a base-born slave. On the
libertini see 2. 29. Introd.; 5. 13.
6 N.—Meter: § 48.

1. Natali . . . tuo: see 7. 86. 1 N.
—Diodore: the Greek name
implies that he was a freedman.—
conviva: pred. nom., in the sing.
because the senate is there en masse.

2. rarus . . . eques: the neg. be-
longs very closely with the verb,
‘few indeed are the knights who
fail to get an invitation’. adhibere
aliquem cenae is idiomatic.

3. tua . . . sportula here prob.
denotes apophoreta, things given to
the guests to be carried away; see
14. 37. Introd.—tricenos . . . num-
mos: if this is to be taken literally,
this sportula was larger than the
normal centum quadrantes, but
smaller than the dole of tres de-
narii mentioned in 9. 100. 1 (see
note there).

4. nemo . . . putat: ‘people
think of you precisely as if you
had never seen the light at all’.
Cf. Petr. 58 ergo aut tace aut melia-
rem voli molestare, qui te natum
non putat; Sen. Apocol. 3 nemo
enim unquam illum natum putavit.
In the view of Roman law slaves
had no parents; hence M. means:
‘you have no parents, you were
never born at all; you have no
right to celebrate a dies natalis’.

30. M. rallies his friend Domi-
tius Apollinaris (see on 4. 86. 3; 7.
89) on maintaining a villa in a
charming place (Formiae), to be
enjoyed after all only by his slaves,
while he himself slaved in town, too
busy to enjoy life.—Meter: § 52.

1. O . . . litus: Formiae is voc.
(cf. vos, 2); litus is in app. with it.
Formiae lay on the coast of Latium
and was easy of approach by the
Via Appia; many Romans had
villas there. At his villa there
Cicero was murdered; see 5. 69. 5
N. The town was well sheltered,
lying in a recess of the Sinus Caiet-
tanus (cf. 11–15). — dulce . . .
litus: because of the mild climate
and delightful outlook.

2. severi: Mars is the natural
foe of rest and relaxation.—op-
pidum is seldom used of Rome.
Fried. cites Liv. 42. 36; Varr. L. L.

3. inquietas fessus: juxtapos-
tion of cause and effect.
Non ille sanctae dulce Tibur uxoris
nec Tusculanos Algidosve secessus,
Præneste nec sic Antiumque miratur,
non blanda Circe Dardanisve Caieta
desiderantur, nec Marica nec Liris,
nec in Lucrina lota Salmacis vena.

5. sanctae ... uxoris: Apollinaris had married a woman of
Tibur, or else his wife owned a
villa there. — sanctae: esteemed and beloved for her virtues. —
dulce Tibur: cf. i. 12. 1 N.; 4. 57.
10. On the beauty of Tibur (mod-
ern Tivoli) see e.g. Hare, Days
Near Rome, i. 193 ff.

6. Tusculanos ... secessus:
see 4. 64. 13 N.; Fried. SG. 2.
107 ff. — Algidos: rare as adj. ex-
cept with Mons; cf. Ov. F. 6. 722
in campis, Algida terra, tuis. The
poets (esp. Horace) not infre-
cently convert place names into
adjectives, without adding the
proper adjectival termination or
suffix. In some of these cases,
however, the adj. use may after
all be the original use, and the
substantival use may have arisen
through ellipsis of some obvious
noun; so we may suppose Algidas
Mons to have given way to a
shorter and more convenient Al-
gidus. The eastern slopes of the
Alban Hills, known as Mons Algi-
dus, afforded favorite sites for vil-
las; cf. Sil. 12. 536 amoena Algida.

7. Praeneste: see 4. 64. 33 N.
Tibur (Tivoli), Tusculum (Frascati),
and Praeneste (Palestrina) were
the most fashionable hill resorts
15-17 hos Praeneste sacrum, nemus
hos glaciale Dianae Algidas aut hor-
rens aut Tuscula protegit umbra,
Tiburis hi lucos Anienaque frigora
captant; Suet. Aug. 72; Iuv. 14.

86-90. — Antium: delightfully sit-
uated on a promontory, nearer to
Rome than was Circeii or Caieta,
Antium was the favorite of more
than one emperor. See Fried. SG.
2. 110.

8. blanda Circe: i.e. the Cir-
ceian promontory (about midway
between Antium and Caieta),
named after the enchantress Circe,
who, story said, had dwelt there;
see Preller-Jordan i. 410. M. writes
blanda, as if Circe were still there,
or as if her charms were reflected
in the loveliness of the region.
For the metonymy in Circe cf.
Marica, Liris, Salmacis, 9-10.—
Dardanis ... Caieta: the pro-
montory and town of Caieta on the
Sinus Caietanus were said to have
derived their name from the fact
that Aeneas’s nurse, Caieta, was
buried there; see Aen. 7. 1-2 tu
quoque litoribus nostris, Aenea nu-
trix, aceternam moriens famam,
Caieta, dedisti.

9. desiderantur: i.e. so long as
Apollinaris can stay at Formiae.
— nec Marica nec Liris: the
nymph Marica had a temple in a
sacred grove not far from Min-
turnae near the mouth of the
Liris, the river between Latium
and Campania. Cf. 13. 83; Hor.
C. 3. 17. 7: Preller-Jordan i. 412.
10. in Lucrina ... vena: ‘the
nymph who bathes in (= dwells
in) the Lucrine waters’. Salmacis,
a Carian nymph, fell in love with
Hermaphroditus, who bathed in
Hic summa leni stringitur Thetis vento, nec languet aequor, viva sed quies ponti pictam phaselon adiuvante fert aura, sicut puellae non amantis aestatem mota salubre purpura venit frigus. 

Nec saeta longo quuerit in mari praedam, sed e cubilib lectuloque iactatam spectatus alte lineam trahit piscis.

15. mota . . . purpura, through the movement of; etc. — purpura: prob. a 'fan' (flabellum) of peacock's feathers; such fans were much used by Roman women. Fried. interprets of a purple palla, 'cloak'.

16. saeta, fish-line, made of hair; cf. 1. 55. 9 et piscem tremula salientem ducere saeta; Ov. Hal. 34-35 atque ubi praedam pendentem saetis avidus rapiit. — longo . . . in mari: i.e. far out at sea; longo = longinguo.  
17-18. sed . . . piscis: he can throw his fish-line either from his cubiculum or from his triclinium. — cubili: see App. — lectulo: Plin. Ep. 9. 7. 4, describing two of his villas on the Lacus Larius, says: ex illa possis disputare piscantes, ex hac ipse piscari hamumque de cubiculo ac paene etiam de lectulo ut e naucula iacere. Probably Apollinaris' villa, like many around the Bay of Naples, was extended out over the water; cf. Hor. C. 2. 18. 18; 3. 1. 33. — spectatus alte: either 'seen deep down in the water' or 'seen from a height'. In either case the phrase emphasizes the clearness of the water (and perhaps the size of the fish).
Si quando Nereus sentit Aeoli regnum,
ridet procellas tuta de suo mensa:
piscina rhombum pascit et lupos vernas,
natat ad magistrum delicata murena,
nomenclulator mugilem citat notum
et adesse iussi prodeunt senes mulli.

Frui sed istis quando Roma permittit?
quot Formianos inputat dies annus
negotiosis rebus urbis haerenti?
O ianitores vilicique felices!
dominis parantur ista, serviunt vobis.

19. Si . . . regnum: i.e. whenever a storm rages, thus preventing sea-fishing. — Nereus (prop. name of the son of Oceanus) often = mare; cf. note on Thetis above.
20. tuta de suo, safe (from) by virtue of its own resources. Apollinaris's table has a supply independent of the sea (21–24).
21. piscina: here a salt-water fish-pond; such piscinae were a comparatively late fad. Cf. Plin. N. H. 9. 170; Macr. S. 3. 15. 6; Beck. 3. 57 ff. — rhombum: see 3. 45. 5 N.; 3. 60. 6. — lupos: see 9. 26. 6 N. — vernas: i.e. home-raised in the piscina. On the word see 1. 41. 2; 2. 90. 9; 3. 58. 22. Here it is virtually an adjective.
23. nomenclulator: prop. the slave whose business it was to know the names of those whom his master was likely to meet, esp. at the salutatio, and to remind his master of their names (see Beck. 2. 156; 198), but here the slave who could call the fish-friends of his master by name. Nomenclator is the usual spelling; with the text cf. navita (= nauta), 6. 80. 3. — mugilem . . . notum: cf. 4. 30. 3–7, with notes.
24. senes: adj., the primary use. See also on 1. 66. 7; 3. 58. 7; 5. 37. 1. The word plays the same rôle as notum, 23; master and fish are old friends. — mulli: see 2. 43. 11 N.
25. istis; these delights. — permittit: sc. Apollinaris. See App.
26. Formianos . . . dies: delightful days spent at Formiae. — inputat, charges up to the account of. This use of inputo is post-Augustan; cf. Iuv. 5. 14–15 fructus amicitiae magnae cibus: inputat hunc rex, et quamvis rarum tamen inputat.
27. negotiosis . . . urbis: cf. e.g. Hor. S. 2. 6; Plin. Ep. 1. 9. — haerenti: general, 'to one who devotes himself to'.
28. felices: because they are always at Apollinaris's (praedium) Formianum.
Addixti servum nummis here mille ducentis, ut bene cenares, Calliodore, semel.
Nec bene cenasti: mullus tibi quattuor emptus librarum cenae pompa caputque fuit.
Exclamare libet: "Non est hic, inproba, non est piscis: homo est; hominem, Calliodore, comes".

Haec mihi quae colitur violis pictura rosisque quos referat voltus, Caediciane, rogas?
Talus erat Marcus mediis Antonius annis Primus: in hoc iuvenem se videt ore senex.

31. M. satirizes the gluttony of his time by an epigram on a gourmand who, to get money to buy a big mullet, sold a slave. — Meter: § 48.
1. *Addixti, sold.* *Addicio* prop. = 'knock down to the highest bidder', i.e. 'sell by auction'; here and elsewhere it merely = *venumdare, vendere*. Note the (contracted) form: cf. 12.16.1 *addixti, Labiene, tres ageilos.* — *here*: see on 1.43.2.
2. *Calliodore*: evidently a freedman. — *semel*: i.e. for once at least.
3. *Nec* = *et tamen non.* — *mul- lus*: see 2.43.11 N. M. means: 'All you had as the *pièce de résistance* of your dinner (!) was a four-pound mullet'.
4. *pompa caputque*: the chief dish, which the perverted and depraved taste of the time required should be striking because of rarity, size, cost, or display of the culinary art. — *pompa*: it was brought into the triclinium with great ceremony, as the wine was carried into Nasidienus's banquet in Hor. S. 2. 8. 13-15 *ut Atticavirgo cum sacris Cereris procedit fuscus Hydaspes Caecubae vinum ferens*. Cf. 12. 62. 2-10 *cernis ut Ausonio similis tibi pompa macello pendeat; Petr. 60 avidius ad (hanc) pompan manum porreximus*; Knapp Class. Rev. 10. 427-428. — *caput*: cf. Cic. Tusc. 5. 34. 98 *ubi cum tyrannus cenavisset Dionysius, negavit se iure* ('broth') *illo nigro, quod cæna caput erat, delectatum*.
5. *Exclamare libet*: cf. 2. 75. 9 *exclamare libet "Cruelis, perfide, praedo..."*; Iuv. 8. 29-30 *exclamare libet populus quod clamat Osiri invento.*
6. *homo... comes*: cf. Iuv. 4. 25-26 *hoc pretio squamae (emptae sunt)? potuit fortasse minoris pis-cator quam piscis emi.* — *comes*: from *comedo*.

1. *Haec (pictura)*: subj. of *re- ferat*, 2. — *colitur... rosis*: chap- lets were hung about the picture.
3. *mediis...annis*: i.e. in his prime; cf. *invenem*, 4.
4. *ore, likeness*: prop. the face shown in the picture.
5 Ars utinam mores animumque effingere posset!
pulchrior in terris nulla tabella foret.

35
Omnes Sulpiciam legant puellae
uni quae cupiunt viro placere,
omnes Sulpiciam legant mariti
uni qui cupiunt placere nuptae:
5 non haec Colchidos adserit furorem,
diri prandia nec refert Thyestae,
Scyllam, Byblida nec fuisse credit:
se castos docet etpios amores,
lusus, delicias facetiasque.
10 Cuius carmina qui bene aestimarit

5. Ars... posset: cf. the verses written by Ben Jonson to accompany the Droeshaut engraving of Shakespeare printed in the first folio of Shakespeare's works: "O, could he but have drawn his wit As well in brasse as he hath hit His face, the print would then surpass All that was ever writ in brasse".

35. Sulpicia, whose wedded love is commemorated here, was a contemporary of M. and wrote erotic elegy. Cf. 10. 38. 2; Teuffel, § 323. 6, 7.— Meter: § 49.
1. puellae: for the thought cf. 7. 88. 3-4. Puella is used of a (young) wife in poetry and post-Augustan prose; cf. 7. 88. 4 N. See below on 3. 20.
2. uni... placere: i.e. who are faithful to their marriage vows.
3. mariti proves clearly the sense to be ascribed to puellae, 1.
5. Colchidos... furorem: she does not appropriate as her theme the lust and crimes of a Medea.—Colchidos: see 5. 53. 1 N.—adserit: see on 1. 15. 9.
6. diri... Thyestae: see 3. 45. 1 N.; cf. Apoll. Sidon. C. 23. 277 sive prandia quis refert Thyestae.
7. Scyllam... credit: Sulpicia does not credit certain stories of impure love; much less does she deem them worthy of her song. For Byblis see Ov. M. 9. 454-455.
8. docet: Sulpicia is like a moral teacher or preacher.—pios amores: see App.
9. lusus: Domitian thinks of dalliance "inter coniuges". This sense is possible enough after amores, 8; ludere is likewise used of amorous playing. But we may rather interpret lusus by the nouns that follow and think then of 'frolics' in general. In any case the adjectives of 8 must be carried over into this verse.—delicias, charming badinage (Steph.).—facetias: wit and humor.
10-12. bene, fairly.— aestimarit... dixerit: for the tenses
nullam dixerit esse nequiorem; nullam dixerit esse sanctiorem; tales Egeriae iocos fuisset udo crediderim Numae sub antro.

Hac condiscipula vel hac magistra esses doctor et pudica, Sappho, sed tecum pariter simulque visam durus Sulpiciam Phaon amaret.

Frustra, namque ea nec Tonantis uxor

see A. 516, c. N.; L. 1627.—nequiorem: cf. lusus, 9, iocos, 13; see 1. 109. 1 N.; 6. 82. 5 N. For the marked similarity of 11 and 12 cf. 3. 44. 14-15; 4. 43. 7-8 iuro per Syrios tibi tumores, iuro per Be-recyntios furores; 5. 24. 5-6, etc. This usage, common in M., occurs chiefly in his hendecasyllabics, the meter Catullus made so peculiarly his own; Catullus himself was fond of such repetitions (cf. e.g. 1. 3 Passer, etc.). See on 2. 41. 3-4; 1. 109. 1; § 34.—sanc-tiorem: cf. 10. 30. 5.

13. Egeriae: one of the old Italian Camenae, who was said to have assisted King Numa in establishing the religion of Rome. See Liv. 1. 19. 5; Ov. F. 3. 275. She is variously spoken of as the coniunx or the amica of Numa; one tradition declared that he met her in a spelunca near the Porta Capena at Rome; another made the grove of Aricia their rendezvous. See Preller-Jordan 2. 129; Roscher Lex.

14. udo> because of the water running from the spring in the cave.

15-16. 'Sappho might have learned both wisdom and good morals, had she been so fortunate as to be a schoolmate or pupil of Sulpicia'. Sappho and Alcaeus were the chief representatives of the Æolic school of lyric poetry. Brilliant Sappho surely was; modern scholars refuse to accept the view once current which represented her as immoral.—esses: for tense see on amaret, 18.—doctor: see on 1. 25. 2; 1. 61. 1; etc. —pudica, following doctor, has comparative force.

17. sed: there would have been loss to Sappho to offset her gain. —tecum...visam: i.e. 'had you and Sulpicia been seen together by Phaon'.

18. durus: i.e. toward Sappho. —amaret: we might have had amasset (the protasis is in visam, 16); so for esses, 16, we might have had fuisses. But M. is writing as if Sappho were alive; we have in the unreal condition, then, a usage akin to that seen in the historical present. It would be possible, also, to say that we have a 'future less vivid' condition (of the si plus pres. subjv. type) used of the past; see on posses, 1. 41. 17.

19. Frustra (amaret): 'Phaon would have loved her in vain; nay, no god even could win her from Calenus'. —ea: Sulpicia.—Tonantis: see 10. 20. 9 N.—Tonantis uxor: Juno. Uxor and puella (20) are pred. nominatives.
nec Bacchi nec Apollinis puella erepto sibi viveret Caleno.


Septima iam, Phileros, tibi conditur uxor in agro: plus nulli, Phileros, quam tibi, reddit ager.

Bacchi: join with puella. — puella here has a different sense from that seen in 1; render by 'lass', 'love'. We may suppose that Jupiter is mentioned in 19 for his majesty, which none could share with him save by wedlock, and that Bacchus and Apollo are named for their youthful beauty, which was, according to story, the undoing of many maids who did not become uxores of these gods.

ereto . . . Caleno = a protasis in plpf. subjunctive. — viveret: on this same wedded life see 10. 38. 1-3, 9-14.

Lesbia is wrong about her age'. — Meter: § 48.

Consule . . . Bruto: i.e. in the first year of the Republic.

rege Numa: at a time far antedating Brutus.

namque: see App. — saecula, generations, centuries; nom., though some make it acc. See 1. 107. 5; 5. 24. 1. — narrant, tell the story.

Prometheo . . . luto: of the many confused Prometheus myths M. has used that which represents Prometheus as having created man out of clay; he thus created Pan-
Vitam quae faciant beatiorem, iucundississe Martialis, haec sunt: res non parte labore, sed relicta, non ingratus ager, focus perennis, lis numquam, toga rara, mens quieta, vires ingenuae, salubre corpus,


2. Martialis: Iulius Martialis; see on 1. 15; 4. 64; 5. 20; etc.

3. res = res familiaris, money, wealth, a frequent meaning, esp. in poetry. — relicta: i.e. by kinsfolk or friends; we should say inherited. Cf. Hor. Epod. 2. 1 ff. beatus ille qui . . . paterna rura bobus exercet suis, solutus omni faenore. M.'s point is made clear by Plat. Rep. 330 B-c; there Socrates declares that those who have inherited their wealth are generally free from the vice of caring too much for it. Excessive regard for wealth keeps one from using it.

4. non ingratus: see 3. 58. 4 N.; Cic. Cato M. 15. 51 terra, quae numquam recusat imperium nec unquam sine usura reddit quod acceptit. — focus perennis stands for an unfailing supply of food and the fuel necessary to cook it (metonymy); cf. Tib. 1. 1. 5-6 mea mea panpertas vitae traducat inerti, dum meus adsiduo luceat igne focus.

5. lis, lawsuits, though less formal disputes may be included; cf. 2. 90. 10. — toga rara: the toga was costly in itself and in the expense of keeping it clean (1. 103. 5 N.), heavy, and in warm weather hot. The disposition to disuse it, by laying it off temporarily within one's own house or in the country, or by substituting for it in public something lighter, like the lacerna, was natural and tended to increase (3. 63. 10 N.). Men, however, had to wear it at the various ludi, and the client was burdened with it when he danced attendance on his patron (2. 29. 4 N.). With the text cf. 1. 49. 31 nusquam toga (of life in Spain); 10. 51. 6 o soles, o tunicata quies (in the country)! 12. 18. 17; Íuv. 3. 171-172 pars magna Italiae est, si verum admittimus, in quae nemo togam sumit nisi mortuus; Plin. Ep. 5. 6. 45 nulla necessitas togae (at his Tuscan villa). — quieta: i.e. free from worry.

6. ingenuae: see 6. 11. 6 N.; Óv. Tr. 1. 5. 71-72 illi corpus erat durum patiensque laborum: invallidae vires ingenuaeque mihi. M. desires such strength as is needed by a gentleman, i.e. by one who does not depend on sheer physical force for his livelihood. The word may, however, = innatae, kypheis. — salubre corpus: cf. Sen. Ep. 10. 4 roga bonam mentem, bonam valetudinem animi, deinde tunc corporis; Petr. 61 omnes bonam mentem bonamque valetudinem sibi optarunt; Íuv. 10. 356 orandum est ut sit mens sana in corpore sano. Note the chiasmus in this vs.; cf. 8. 2. 6; Paukstadt 31.
prudens simplicitas, pares amici, convictus facilis, sine arte mensa, nox non ebria, sed soluta curis,
non tristis torus, et tamen pudicus, somnus, qui faciat breves tenebras:
quod sis esse velis nihilque malis;
summum nec metuas diem nec optes.

48
Nuntiat octavam Phariae sua turba iuvencae,

7. simplicitas: cf. 8. 73. 2 nivea simplicitate; 11. 20. 10 qui scis Romana simplicitate logui; 1. 39. 3-6 si quis ... vera simplicitate bonus ... erit. — pares: perhaps of equality in rank, wealth, etc., with the thought that friendship is possible only between equals; perhaps, rather, well-matched, congenial. For the latter sense cf. Hor. Ep. 1. 5. 25 (‘come to dinner with me: I will see to it’) ut coeat par iungaturque pari; Cic. Cat. M. 3. 7 pares autem vetera proverbio cum paribus facil-lime congregantur.

8. facilis: because the amici are pares. — sine arte mensa: a plain, old-fashioned dinner, plainly served, such as 10. 48 describes.

9. nox ... curis: i.e. let there be just wine enough at the comissatio to make us forget the burdens of life.

10. tristis, prudish.

11. somnus ... tenebras: i.e. sound, unbroken sleep. See on 2. 90. 10; 9. 68. 1.

12-13. quod sis: pred. nom. to esse velis. — sis: subjv. because dependent on other subjunctives (attraction). — velis ... optes: these four subjunctives of wish or prayer, coming as they do after a long array of nouns in app. to haec,
et pilata redit iam subiitque cohors.

Temperat haec thermas, nimis prior hora vapores halat et inmodico sexta Nerone calet.

5 Stella, Nepos, Cani, Cerialis, Flaccce, venitis? septem sigma capit: sex sumus; adde Lupum. Exoneraturas ventruras mihi vilica malvas

Roscher Lex. — turba: the worship of Isis was very popular; the word covers priests as well as devotees. Cf. 12. 28. 19 linigeri fugiant calvi sistatique turba.

2. pilata . . cohors: an obscure verse, of uncertain text and variously interpreted; see App. It is perhaps hopelessly corrupt. Fried., following Gronovius, interprets pilata as ‘equipped with pila’ (cf. Verg. A. 12. 121) and pilata cohors as a cohort of the Praetorian Guard, which has just been relieved from duty by another cohort (see Marq.-Wissowa 2. 476. 7) and on its way back to the Castra Praetoria has approached M.’s dwelling on the Quirinal. But we have no proof that the watch was regularly changed at the eighth hour; further, the change of tense and the omission of the terminus ad quern (domum meam, or the like) are very harsh and very unlike M.’s usually limpid style. Scaliger read atque pilata, and made pilata cohors the company of devotees of Isis with shaven heads (pilata = depilata = calva; see 12. 29. 19, cited on 1) returning to the temple from a religious procession. The temple of Isis in the Campus Martius would probably be visible from M.’s lodging on the Quirinal.

3. Temperat: i.e. from the eighth hour the water is more tempered and agreeable than at an earlier hour, prob. because that hour suited the greatest number of bathers. On the bathing hours see Beck. 3. 152 ff.; Marq. 269 ff. — haec: sc. hora. — thermas: see 2. 14. 11—12 N.; 4. 8. 5. — nimios . . vapores: heat too great for the ordinary bather, shown by excess of steam.

4. inmodico . . Nerone: i.e. the baths of Nero (see 3. 25. 4), popular with the exquisites, and apparently heated earlier and to a higher temperature than the other thermae. For the metonymy cf. 9. 61. 15 N.; 10. 24. 11 post hunc Nestoria (i.e. such a life as Nestor might have lived) nec diem rogabo.

5. Stella: see 1. 61. 4 N.; 7. 36. 6. — Nepos: a friend and city neighbor of M. — Cani: see 1. 61. 9 N. — Cerialis: Iulius Cerialis; on his poetry see 11. 52. 17—18. — Flaccce: prob. the Flaccus of 4. 49; 8. 56; etc. — venitis: it is now time for dinner. The word is semi-technical; cf. 11. 52. 2; Plin. Ep. 1. 15. 1 heus tu promittis ad cenam nec venis! The usual hour for dinner was the ninth; see 4. 8. 6—7 N.; 11. 52. 3; Marq. 297—298.

6. sigma: cf. 9. 59. 9 N.; 14. 87. 1—2 accipe lunata scriptum testudine sigma; octo capit; veniat quisquis amicus erit. — Lupum: cf. 5. 56.

7. vilica: perhaps the wife of the vilicus on his Nomentanum; see 19; cf. 9. 60. 3. — Verses 7—12 tell what was served during the gustus (see I. 43. 3—8 N.; I. 103. 7—8). — malvas: esteemed as a
adtulit et varias, quas habet hortus, opes, in quibus est lactuca sedens et tonsile porrum; nec deest ructatrix mentha nec herba salax; secta coronabunt rutatos ova lacertos, et madidum thynnii de sale sumen erit. Gustus in his; una ponetur cenula mensa, haedus, inhumani raptus ab ore lupi,
et quae non egeant ferro structoris ofellae, et faba fabrorum prototomique rudes; pullus ad haec cenisque tribus iam perna superstes addetur. Saturis mitia poma dabo, de Nomentana vinum sine facea lagona, quae bis Frontino console trima fuit. Accendent sine felle ioci nec mane timenda libertas et nil quod tacuisse velis:

lupo, with Smith’s note; Prop. 4. 4. 54 nutrit inhumanae dura papilla lupae. Shorey on Hor. Epod. 2. 60 remarks that “there was a belief that the wolf selected the best, and that τὰ λύκοβρωτα were the most toothsome (Plut. Sympos. 2. 9)”.

15. ferro, knife.—structoris = scissoris; carving had been reduced to an art; see 3. 12. 2 N.; Iuv. 5. 120–124; Beck. 3. 369 ff.; Marq. 146. — ofellae: small bits of meat, cuts; cf. 12. 48. 17. Ofellae were sometimes very elaborately prepared; see Apic. 7. 265. The word, a dim. of ofa, belongs to the sermo plebeius; see Cooper, § 41.

16. faba: food of the poor; cf. Hor. S. 2. 6. 63–64 o quando fava Pythagorae cognata simulique uncta satis pingui ponentur holuscula lardo? Beck. 3. 358; Fried. SG. 1. 295. — fabrorum: with faba; logically it = an adj., simplex. — prototomi: i.e. early sprouts, esp. of caulis and coliciuli; cf. Col. 10. 369 sed iam prototomos tempus decidere caules.—rudes: perhaps common, simple, perhaps young.

17. cenis . . . superstes: i.e. the ham would now be served for the fourth time. Among the rich to serve the same food more than once was accounted niggardly. Cf. I. 103. 7; 3. 58. 42; Iuv. 14. 129–133. In Petr. 41 a boar is pilleatus, because cum heri summa cena eum vindicasset, a convivis dimissus est itaque hodie tamquam libertus in convivium revertitur.

18. Saturis (vobis): i.e. “after you have fared well on the substantial part of the dinner” The mensae secundae come now (18–20); see 3. 50. 6 N.

19. Nomentana . . . lagona: for M.’s Nomentanum see 2. 38; 9. 18. 2; etc.; for lagona see 4. 69. 3 N. M. hints that he had raised this wine himself and that therefore it has value, though in itself a common sort of wine.—sine faceae: added as further compensation for the fact that the wine was none of the best.

20. quae . . . fuit: M. is speaking playfully (see on 7. 79. 1); it has some age, too, to recommend it.—bis . . . consule: bis replaces the normal iterum, a rare use. The date meant is 98 or 97; see Klein 52. Gilbert Rh. Mus. 40. 216 differs.—trima: see App.

21–22. Accendent in sense = addentur.—nec . . . libertas: nec = et non; et non mane timenda is then restrictive, as sine felle is with ioci. The thought is: ‘there will be freedom of speech, yes, but not the sort that calls for repentance the day after’ M. is thinking of the dangers that beset men under rulers like Tiberius and Domitian,
50

Frangat Idumaeas tristis Victoria palmas,
plange, Favor, saeva pectora nuda manu;
mutet Honor cultus et iniquis munera flammis

when innocent remarks of a private conversation were purposely misconstrued and when traps were set to tempt men to utter words that turned out to be their death-warrants (see on 1. 27. 6-7). It is instructive to find M. talking under Nerva as if such dangers still threatened men. — tacuisse velis: see on 1. 107. 6.

23. de...loquatur: i.e. ‘let my guests discuss harmless matters’. There were originally two factiones circi, i.e. two companies that provided the horses, chariots, and jockeys; these were the White (albata) and the Red (ruzzata). To these were soon added the Green (prasina) and the Blue (veneta). Domitian added two, the Gold and the Purple. The spectators championed the various colors, showing passionate enthusiasm and hatred of rival partisans. See Gibbon, chapter 40. 2, on the great riot in Constantinople in 532. See 9. 68. 8 n.; Fried. SG. 2. 336 ff.; Marq.-Wissowa 3. 517 ff.; Lanciani Anc. R. 213-217. — prasino...veneto: sc. colore; cf. 11. 33. 1-2 saepius ad palmam prasinus post facta Neronis pervenit et victor praemia plura refert; 14. 131. 1-2 si veneto prasino vaves, quid coccina sumes? ne fias ista transfiga sorte vide; Plin. Ep. 9. 6, in full.

24. faciunt...reum: i.e. because of what he has unwittingly said. Note shift of moods in 21-24.

50. On the death of Flavius Scoporus, a famous charioteer (auriga, agitator) of the circus. See Fried. SG. 2. 327; 515. In 10. 74. 5 and 11. 1. 16 Scoporus is spoken of as living; this epigram, then, was written for the second edition of Book X (see 10. 2. Introd.). Fried. thinks that Scoporus died between December 96 and the summer of 98. — Meter: § 48.

1. Frangat...palmas: since Victory’s favorite son has at last met a conqueror in death, ‘let Victory mourn and lay aside all symbols of success’. — Idumaeas...palmas: parts of Judaea produced fine palms; cf. Verg. G. 3. 12 primus Idumaeas referam tibi, Mantua, palmas. For the bestowal of the palm, symbol of victory, on the victorious charioteer cf. Iuv. 8. 57-59 nempe volucrem sic landa- mus ecum, facili cui plurima palma fervet et exultat raaco victoria circo; Marq.-Wissowa 3. 522.

2. plange...pectora: a common expression of grief, prob. Oriental in origin; cf. Ov. M. 6. 248-249 aspicit Alpenor laniataque pectora plangens advolat. For display of grief at funerals see Beck. 3. 503-504; 512 ff. — Favor: the applause or favor of the spectators personified; cf. Plin. Ep. 9. 6. 2 nunc favent (spectatores) pan co (i.e. their favorite colors).

3. mutet...cultus: i.e. put on mourning. — munera: pred.
mitte coronatas, Gloria maesta, comas.

5 Heu facinus! prima fraudatus, Scorpe, iuventa occidis et nigros tam cito iungis equos. Curribus illa tuis semper properata brevisque cur fuit et vitae tam prope meta tuae?

53

Ille ego sum Scorpus, clamosi gloria circi, plausus, Roma, tui deliciaeque breves,

acc.; cf. Val. Flac. 3. 312–313 et socios luzstrate rogos; date debita caesis munera, quae nostro misisset Cysicus igni; Suet. Iul. 83; Beck. 3. 527–528.

4. mitte . . . comas: Glory is not merely to rend her hair (scindere comas), but to offer it to the dead man. In coronatas there is an allusion to the victorious drivers received crowns.

5–6. prima . . . occidis: Scorpus died at 27 (see 10. 53. 3); cf. Ov. M. 10. 196 laboris, Oeibalide, prima fraudate iuventa. — nigros . . . equos: M. writes as if Scorpus were to continue in the lower world his earthly occupations. Objects in Hades were conventionally dark-hued. Various commentators make Pluto appropriate Scorpus as his own charioteer; for Pluto's black horses cf. Ov. M. 5. 359–361.

7. illa: i.e. of the circus; join with meta, 8. The metae were sets of cone-shaped turning-posts, three in each set, at the ends of the spina, the low wall which ran down the race-course for about two thirds of its length, to divide it into two parts. One set marked the close of the race. — properata, quickly traversed.

8. et = etiam, quoque; it adds vitae to illa, 7. — meta: for the fig. use cf. Ov. Tr. 1. 9. 1 detur inoffensam vitae tibi tangere metam; Verg. A. 10. 471–472 etiam sua Turnum fata vocant metasque dati pervenit ad aevi; 12. 546 hic tibi mortis erant metae.— prope: note the adv. with fuit. Sum, as meaning 'exist', was originally construed only with an adverb. Certain adverbs (bene, male, aegre, clam, ut, sic, ita, aliter, contra, prope, procul) are used with the verb in classical prose; in colloquial language many others are so used (see on pulchre esse, 12. 17. 9).

— We might set a colon after 7 and supply fuit; this, however, would be harsh. Yet the mixture of the literal and the fig. sense of meta in one sentence in our interpretation is also harsh.


1–2. clamosi . . . circi: cf. 10. 50. 1–2 N.; Aus. Epitaph. 33 (35). 1 clamosi spatiosa per aequora circi; Sen. Ep. 83. 7 ecce Circensium obstrepet clamor; subita aliqua et universa voce feriuntur aures meae. — gloria . . . plausus . . . breves: cf. 9. 28. 1–2 dulce deus scaena, ludorum fama, Latinus ille ego sum, plausus deliciaeque tuae. — plausus: Rome had applause for no one else; cf. Favor, 10. 50. 4 N. — deliciae: see 1. 109. 5 N.; 7. 88. 2. — breves: cf. 10. 50. 7–8 N.; 6. 28. 3.
invida quem Lachesis raptum trieteride nona, 
dum numerat palmas, credidit esse senem.

54
Mensas, Ole, bonas ponis, sed ponis opertas;
ridiculum est: possum sic ego habere bonas.

57
Argenti libram mittebas; facta selibra est,
sed piperis. Tanti non emo, Sexte, piper.

58
Anxuris aequorei placidos, Frontine, recessus

3. Lachesis: subject of both
verbs in 4; cf. i. 88. 9 N.; 4. 54. 9.
— raptum... nona: i.e. he was but
27 years old. Raptum emphasizes
the cruelty of his untimely taking-
off; cf. i. 88. 1-2 Alcime, quem
raptum domino crescentibus annis
Lavicana levi caespite velat humus;
C.I.L. III. Suppl. 8376 militia insigni
raptus trieteride sexta. —
trieteride: see 7. 96. 3 N.

4. numerat palmas: see 10.
50. 1 N. According to C.I.L. 6. 2.
10048 Scopus won 2048 victories.
— credidit... senem: cf. 4. 73. 8
seque mori post hoc credidit ille
senem. — senem: i.e. a fit subject
447-449 quid numeras annos? vixi
maturior annis: acta senem factum:
haec numeranda tibi, his aevum
fuit implendum, non segnibus an-
nis; Curt. 9. 6. 19 ego... non annos
meos, sed victorias numero: si nu-
mera fortunae bene computo, diu
vixi.

1. Mensas: see 7. 48. 1-2. —
opertas: see 1. 43. 2 N. — ponis: see 9. 59. 7 N.

2. ego: emphatic; 'even a poor
man like myself'.

57. To a patronus, whose
present at the Saturnalia has dimin-
ished from year to year. Cf. 8. 71.
— Meter: § 48.
1. Argenti libram: prob. a
small piece of plate. — mittebas
= olim mittere solitus es.

2. sed piperis: as in 1. 43. 9.
Facta... piperis = facta non modo
selibra sed etiam piperis est.
— Tanti = argenti libra; M. humor-
ously represents the current gift,
selibra piperis, as bought by the
argent libra he received in other
days, and so says 'I am not in the
habit of buying pepper for twice
its weight in silver'. Cf. 4. 26. 4;
9. 100. 6.

58. M. makes his excuses for
failing to pay his respects to Front-
inus (see 10. 48. 20) at Rome as
he had at Anxur. — Meter: § 48.
1. Anxuris aequorei: Anxur
was an old Volscian town, situated
where the Via Appia touched the
sea at the southern end of the
Paludes Pomptinae. Tarrācēna,
its Roman name, cannot stand
et propius Baias litoreamque domum,
et quod inhumanae cancro fervente cicadæ
non novere nemus flumineosque lacus
dum colui, doctas tecum celebrare vacabat
Pieridas: nunc nos maxima Roma terit.
Hic mihi quando dies meus est? iactamur in alto
urbis et in sterili vita labore perit,
dura suburbani dum iugera pascimus agri
vincinosque tibi, sancte Quirine, lares.
in dactylic verse. — placidos . . .
recessus: a marked contrast to
the bustle and drive of Rome (6–8);
cf. 10. 51. 6–8 o tunicata quies! o
nemus, o fontes solidumque ma-
dentis harenæ litus et aequoreis
splendidus Anxur aquis. — reces-
sus, retreat; cf. secessus, 10. 104. 14;
Iuv. 3. 4–5 (Cumaæ) janua Baiarum
est et gratum litus amœni secessus.
2. propius Baias, a nearer
Baiæ, involves a metaphor and the
use of adv. with a noun (see on 3.
58. 51). ‘Anxur is a second Baiæ,
aye, more than a second Baiæ, for
it is nearer to Rome’. See Gilbert
Q. C. 2, N. 2. — litoream . . .
domum: a seaside villa with the com-
forts of a town palace (domus).
3. inhumanæ: applied to the
cicadæ because their presence
always betokens heat; cf. e.g.Verg.
E. 2. 13 sole sub ardenti resonant
arbusta cicadis. The cicada (rē-
tîd) is not the grasshopper, but a
hemipterous insect which lives on
trees (its American representatives
are the harvest-fly and the seven-
teen-year locust); cf. Plin. N. H.
11. 95 cicadæ non nascentur in rari-
tate arborum . . . nec in campis nec
in frigidis aut umbrosis nemoribus.
— cancro fervente: i.e. at the hot
period, when the sun is in the sign
of the zodiac called Cancer and
the cicadæ are unusually noisy; cf.
Ov. M. 10. 126–127 solisque vapore
concava litorei fervebant bracchia
cancrī.
4. non novere: the grove is so
cool that the cicadæ are not found
there; see on 3. — flumineos . . .
lacus: prob. the canal that ran from
Forum Appi through the Paludes
Pomptinae to Anxur. In 10. 51. 10
M. says this same villa videt hinc
puppes fluminis, inde maris. Flu-
men is used elsewhere of a canal.
Horace's amusing account of expe-
riences on this canal (S. i. 5. 11–23)
is known to all classical readers.
5. colui = incolui. — vacabat
(mihi): impersonal, 'I had leisure'.
6. Pieridas: see i. 76. 3 N.—
maxima Roma: see i. 3. 3 N.;
7. 96. 2. — terit: cf. 4. 8. 1 N.
7. Hic: at Rome. — iactamur
in alto: 'I am storm-tossed on the
sea of city life'.
8. sterili: see i. 76. 14 N.
9–10. See §§ 10–11. — subur-
bani . . . agri: see on 2. 38; 9. 18.
2; 9. 60. 6; 9. 97. 7. — dura . . .
iugera: see i. 85. 2; cf. sterili . . .
labore, 8.— pascimus: i.e. 'I keep
the farm, it does not keep me'. Cf.
9. 18, with notes; 10. 96. 7.— vicin-
os . . . lares: the temple of Quir-
inus was on the western slope of
the Collis Quirinalis and evidently
Sed non solus amat qui nocte dieque frequentat limina nec vatem talia damna decent.
Per veneranda mihi Musarum sacra, per omnes iuro deos: et non officiosus amo.

61

Hic festinata requiescit Erotation umbra,
crimine quam fati sexta peremit hiems.
Quisquis eris nostri post me regnator agelli,
manibus exiguis annua iusta dato:
sic lare perpetuo, sic turba sospite solus
flebilis in terra sit lapis iste tua.

not far from M.’s town house.—lares: see i. 70. 2; 9. 18. 2 n. Lanciani, P. and Chr. Rome 192, thinks that M. did not live in his own house here, but “was the guest of his wealthy relative and countryman, Valerius Vegetus, cos. 91 A.D., whose city residence occupied half the site of the present building of the Ministry of War on the Via Venti Settembre”. Cf. Hulsen Rh. Mus. 49. 396 ff.

11-12. nocte dieque: for metrical reasons this order is frequent in verse; cf. 11. 55: 6; Iuv. 3. 105. Nocte emphasizes the earliness of the salutatio.—vatem: see i. 61. 1 n.; 8. 55. 11.—damna: constant attendance on patrons involves loss of time that might be put to profitable use; cf. i. 70. 17-18.

13. veneranda logically belongs with Musarum rather than with sacra. Per . . . sacra = ‘by my art that I am bound to love above all else’.

14. et non officiosus: ‘even though I am remiss in discharging my duty as a client’.—officiosus: cf. i. 70. 2 n.

61. On Erotation. See 5. 34; 5. 37. M.’s anxiety lest the subsequent owner of the Nomentanum should neglect the tomb of Erotation was increased by his intention to leave Rome and return to Spain.

—Meter: § 48.

1. festinata: i.e. that overtook her all too soon; cf. 2; 5. 34. 5-6.
—umbra: sc. monumenti, tumuli; local ablative.

2. crimen . . . fati: cf. 11. 93. 3-4 o seclus, o magnum facinus crimenque deorum, non arsit pariter quod domus et dominus; Stat. Silv. i. 4. 17 nec tantum induerint fatis nova saecula crimen.—sexta . . . hiems: see 5. 34. 5-6.

3. regnator, master. As rex = patronus, so regnum = ‘the (a) rich man’s estate’; cf. 12. 31. 8; 12. 57. 19.—agelli: dim. of affection.

4. manibus exiguis = manibus huinis tam parvae puellae. Manes = ‘the spirits of the good’; cf. Preller-Jordan 2. 66; Roscher Lex. With exiguis cf. parvola, 5. 34. 3.—annua iusta: rites in honor of the dead were celebrated on the anniversary of the death, and at the Parentalia (February 13-21); see Preller-Jordan 2. 98 ff.

5-6. lare . . . sospite: abl. abs. with causal force.—perpetuo: i.e.
Ludi magister, parce simplici turbae:
sic te frequentes audiant capillati
et delicatae diligat chorus mensae,
neor calculator nec notarius velox
5
maiore quisquam circulo coronetur.
Albae leone flammec calent luces
tostamque fervens Iulius coquit messem:

remaining in the undisturbed possession of your family. — turba,
your household; cf. Inv. 14. 166–167 saturabat glaebula talis patrem
tpsum turbanque casae. — flebilis
= either flendus (freely, cause for tears), or fleetus, bemoaned. Cf. Hor.
C. 1. 24. 9. The sense is 'may no one else in all your household die'.
Cf. 6. 28. 10.

62. An appeal to schoolmasters to deal gently with their pupils in summer. Cf. 9. 68. — Meter:
§ 52.
1. Ludi magister: see 9. 68. 1.
— simplici, tender, youthful. See on 2.
2. sic = quod si feceris; see on
7. 89. 4.—capillati: boys wore
their hair long till they laid aside
the toga praetexta. See 2. 57. 5; 3.
58. 30–31; 9. 29. 7 nec matutini cir-
rata caterva magistri.
3. delicatae: transferred epithet; it would be used more properly of the children who sit at the
master's table. See on 1. 15. 7.
Perhaps, however, delicatae pictures the result of te... diligat,
'love you till they count your table
their heart's delight'. Cf., then,
deliciae = 'pet', and note the juxta-
position of effect and cause.
4. calculator: a teacher of
arithmetic; in reckoning, counters
calculi) were moved back and
forth on a reckoning-board (aba-
cus). Cf. also Isid. Orig. 10. 43 cal-
culator (est, 'is derived') a calculis,
id est lapillus minutis, quos antiqui
in manu tenentes numeros compo-
neeant; Beck. 2. 101; Marq. 97. —
notarius, a shorthand writer.
Stenography (notae Tironianae),
which had been brought to a high
state of perfection by this time,
seems to have been in great demand
in the courts, in the schools, and
even in the houses of the well-to-
do; see 14. 208.
5. circulo: a ring of people,
here of pupils; cf. chorus, 3; 2. 86.
11–12 scribat carmina circularis Pa-
laemon, me raris inوات auribus
placere.— coronetur: cf. 10. 48.
11 N.
6. Albae... luces, cloudless
days. With the ys. cf. 4. 57. 5 N.
7. tostam, till it is parched;
cf. note on delicatae, 3.—Iulius
(mensis): July. The months long
known as Quintilis and Sextilis
were named Iulius and Augustus
in honor of Julius Caesar and
Augustus.—coquit: cf. Pers. 3.
5–6 siccas insana canicula messes
iam dudum coquit. We might also
render this vs. by 'is positively
cooking the parched earth'.
8–10. M. is playful; she cannot
find words strong enough to ex-
press his horror.
M. VALERI MARTIALIS

262

cirrata loris horridis Scythae pellis, qua vapulavit Marsyas Celaenaeus, ferulaeque tristes, sceptra paedagogorum, cessent et Idus dormiant in Octobres: aestate pueri si valent, satis discunt.

65

Cum te municipem Corinthiorum

8. cirrata... pellis, the Scythian's skin ringleted (tufted) with bristling thongs; is grimly humorous for 'the cat-o-nine-tails of curling Scythian leather'. M. seems to be thinking of a flagellum; see on 8. 23. 3. Another view is that the instrument consisted of but one lash, whose side (sides) was (were) cut into short strips which hung loose about it. When this lash had been wet, by blood, perspiration, or otherwise, these tags of leather (loris) would curl up (cirrata) and stand out stiff and hard (horridis) till they were wet again, and so when the scourge was first brought into use on any occasion they would have much the same effect as the loading of the flagellum (8. 23. 3 N.).—Scythae is gen. sing. masc. The Scythians were typical barbarians; Hdt. 4. 64 describes the uses to which they put the skins which they stripped from their dead foes. M. thinks of the Scythian as fit source of the lashes with which schoolmasters flog boys (see on 9. 68. 4).

9. qua: i.e. the like of that which Apollo used to flog Marsyas, before he flayed him alive for having dared to vie with him in musical skill.—vapulavit: this verb is regularly pass. in sense, though always active in form.—Celaenaeus: Apollo and Marsyas contended at Celaenae in Phrygia. Xenophon Anab. 1. 2. 8 mentions the flaying of Marsyas (but not the flogging).

10. ferulae: rods fashioned from the giant fennel (νάρθυξ) were used as an instrument of punishment in schools; cf. Iuv. 1. 15 ergo manum ferulae subduximus; Suet. Gramm. 9 si quos Orbilius ferula scuticae cepit.—sceptra: cf. Aus. Ep. 14. 1 Ausonius, cuius ferulam nunc sceptra verentur.

11. Idus... in Octobres: this passage is often taken to imply that schools were regularly closed from July to October (see editors on Hor. S. 1. 6. 75); but no such inference concerning school practice can be drawn from a single man's appeal to the schoolmaster to give a long vacation — unless indeed it be the inference that such vacation was exceptional: else why the appeal?

12. valent, keep their health.

65. M. resents the familiarity of Charmenion, a Greek fop, and threatens retaliation in kind.—Meter: § 49.

1. municipem prop. designates a citizen of a free town; Corinth, however, was in M.'s day a colonia, established by Julius Caesar. The old city, which was destroyed by L. Mummius in 146 B.C., had been accounted the most luxurious and
iactes, Charmenion, negante nullo, cur frater tibi dicor, ex Hiberis et Celtis genitus Tagique civis? an voltu similis videmur esse?
Tu flexa nitidus coma vagaris, Hispanis ego contumax capillis, levis dropace tu cotidiano, hirsutis ego cruribus genisque; os blaesum tibi debilisque lingua est, nobis filia fortius loquetur: tarn dispar aquilae columba non est, nee dorcas rigido fugax leoni. Quare desine me vocare fratem, ne te, Charmenion, vocem sororem.

7. contumax capillis: contumax is a transferred epithet; it prop. belongs with capilli, 'I with my stubborn Spanish locks'.
8. dropace: for depilation cf. 2. 29. 6 N.; 3. 74. 1 psilotho faciem levas et dropace calvam.
10. os blaesum: cf. 5. 34. 8. Charmenion's lisping was probably an affectation.
11. filia . . . loquetur: 'my daughter (should I have one) will', etc. See § 15; Gilbert Q.C. 15. See also App.
12. aquilae columba: the king of birds is contrasted with one of the weakest of birds; cf. Hor. C. 4. 4. 31–32 neque imbellem feroces progenerant aquilae columbam; German Adler brüt en keine Schwächlinge.
66. On a cook whose beauty fitted him for a higher place. Cf. 12. 64. — Meter: § 48.
Quis, rogo, tam durus, quis tam fuit ille superbus, 
qui iussit fieri te, Theopompe, cocum?
Hanc aliquid faciem nigra violare culina 
sustinet, has uncto pollut igne comas?

5 Quis potius cyathos aut quis crystalla tenebit?
qua sapient melius mixta Falerna manu?
Si tam sidereos manet exitus iste ministros,
Iuppiter utatur iam Ganymede coco.

72
Frustra, Blanditiae, venitis ad me
adtritis miserables labellis:

1. durus, rugged, boorish, blind to physical graces.—superbus, arrogant, perhaps in slighting beauty wholly, perhaps rather in decreeing that his very cooks must be beautiful, expensive slaves.

3-4. nigra . . . culina: cf. 3. 2.
3.—violare: cf. i. 53. 6.—violare . . . sustinet: for the constr. cf. Iuv. 14. 127–128 neque enim omnia sustinet (‘brings himself to’).
panis consumere frusta.—uncto, greasy, sooty with grease.

5-6. cyathos: see 1. 27. 2; 8. 59. 21.—crystalla: see 9. 22. 7.—tenebit: i.e. as cup-bearer. —qua . . manu: with mixta. Even the best wine can be improved by right handling.—Falerna: see 4. 69. 1; 8. 55. 14.

7. sidereos, beautiful, excellent, superlative; cf. 9. 36. 10 tantaeque sidereos vix capit anla mares; Hor. C. 3. 9. 21–22 sidere pulchrrior ille est; and the name Asterie (e.g. in Hor. C. 3. 7).—exitus = eventus, fate, lot. —iste: contemptuous.

8. utatur: hortatory, ‘let Jupiter forthwith use’, etc. The thought is, ‘if you with your beauty are to be but a cook, Jupiter ought to degrade Ganymedes to a like position’, i.e. ‘you are as worthy to be cup-bearer as is Ganymedes himself’.

72. While asserting that the flattery which was expected by Domitian and hence was fashionable under him is not in place under the present régime, M. actually flatters the new emperor (Rader). If this epigram was a part of the first edition of Book X, Nerva is the emperor referred to (Stobbe Phil. 27. 637); if it was written for the second edition of the book, Trajan is meant (Momsen Herm. 3. 121; Fried., Einleitung, 64). Nerva died in January 98.—Meter: § 49.

1. Frustra: Van Stockum, 37–38, holds that Book X was written in the year in which Nerva succeeded Domitian, and sees then in 1–4 one of the chief reasons that influenced M. to leave Rome, i.e. the realization that his occupation was gone. But see § 14.

2. adtritis: freely, shameless, debased; prop. ‘worn’, i.e. by kissing the throne or the feet of the
dicturus dominum deumque non sum. Iam non est locus hac in urbe vobis; 

ad Parthos procul ite pilleatos
et turpes humilesque supplicesque
pictorum sola basiate regum. Non est hic dominus, sed imperator,

per quem de Stygia domo reducta est
siccis rustica Veritas capillis. Hoc sub principe, si sapis, caveto
verbis, Roma, prioribus loquaris.

Iam parce lasso, Roma, gratulatori, 
lasso clienti: quamdiu salutator

monarch after the Oriental fashion (cf. 5–7). Still, in 8. 59. 2 sub adrita fronte; 11. 27. 7 cum perfrictum frontem posuitque pudorem; Iuv. 13. 241–242 quando recepit eictum semel adrita de fronte ruborem? the thought seems to be of a face (forehead) rubbed so smooth that it cannot show shame (that shame will not cling to it, so to say).

3. dominum deumque: see 5. 8. 1 n.

4. For the diaeresis at every foot see § 49, d.

5. pilleatos, hatted, in marked contrast to the Roman, who ordinarily wore no hat.

7. pictorum: a derisive term, used of Oriental kings as attired in gaudy splendor (parti-colored or embroidered garments, gold, and jewels); we might say 'embroidered'. — sola: sc. pedum.

8–9. Non ... dominus: see on 5. 8. 1. — sed ... sed: for double or triple sed or at thus used cf. Hor. S. 1. 3. 32–33; Ov. M. 5. 17–18; 507–508. So occasionally in English we find repeated 'but'.

10. per quem: i.e. who by his actions as a senator made men believe that Veritas had actually returned to earth.—de Stygia domo: truth had perished from the earth, and was with the dead, beyond the Styx in Orcus.

11. siccis . . . capillis: i.e. Truth with all the simple, rugged virtues of the country. siccis ... capillis prop. = 'with locks not drenched by perfumes'; the perfumes stand for the excesses of the town (see on 2. 95. 5; 3. 63. 4; 3. 12. 1).

12–13. caveto . . . loquaris: for the syntax see A. 450; 565; N. 1; GL. 548, N. 3; L. 1711.

74. Another wail from the long-suffering client. — Meter: § 52.

1. gratulatori = salutator; cf. 2.

2. quamdiu, how much longer.
anteambulones et togatulos inter centum merebor plumbeos die toto, cum Scorpus una quindecim graves hora ferventis auri victor auferat saccos? Non ego meorum praemium libellorum — quid enim merentur? — Apulos velim campos; non Hybla, non me spicifer caput Nilus, nec quae paludes delicata Pomptinas ex arce clivi spectat uva Setini. Quid concupiscam quaeris ergo? dormire.

3. anteambulones: cf. 2. 18. 5 N.; 10. 10. 8.— togatulos: note the dim.; cf. the noun tosgula in 4. 26. 4; 11. 24. 10—11 ut tibi tuorum sit maior numerus togatulorum. — inter: for the postposition see on 8. 50. 18.

4. centum . . . plumbeos' (nummos): for the daily dole cf. 3. 7. 1 N. Plumeus is prop. used of leaden (i.e. counterfeit) coins; then it is used of anything mean and worthless; cf. 6. 55. 3 N.; Petr. 43 in manu illius plumbum aurum fiebat. M. in his bitterness denounces the dole not only as paltry, but as paid in counterfeit coins. Plumeos, then, is contrasted with auri, 'pure gold', 6.

5—6. 'Compare by contrast the enormous gains of Scopus, the successful auriga'. See 10. 50; 10. 53.—cum: either since or although fits the context. — una . . . hora: i.e. as the result of a single race in the circus. — quindecim . . . saccos: i.e. bags or purses of money; quindecim seems to be used indefinitely; cf. 11. 6. 12—13 bibenti succurrent mihi quindecim poetae. For the gains of charioteers cf. e.g. Iuv. 7. 113—114 si libet, hinc centum patrimonia causidicorum, parte alia solum ('estate') russati pone Lacertae. — ferventis, resplendent, shining, as if fresh from the mint. See App.

7—8. Non . . . velim: 'I would not crave (ask for)'; sc. si quis me roget quid velim. — Apulos . . . campos: the plains of northern Apulia afforded excellent pasturage in winter and spring, when the wind called Atabulus did not blow; on great estates in Apulia the very finest wool was produced; cf. e.g. 2. 46. 6; 8. 28. 3.

9. Hybla: cf. 5. 39. 3 N.; 7. 88. 8.—spicifer . . . Nilius: see 1. 61. 5 N.; 6. 80. 10. Egypt was one of the main sources of the grain supply of Rome. — caput, captivates, charms, with visions of wealth.

10—11. quae: the antec. is uva, 11.—delicata: because Seitan wine was the very finest (see on 4. 64. 34; 4. 69. 1). — ex arce clivi . . . Setini: cf. pendulam Setiam, 4. 64. 33 N.—uva = vinea.

12. dormire: almost as difficult as money for the client to secure, on account of the early hour of the salutatio. Cf. 12. 57 passim; 12. 68. 5—6 otia me somnusque iuvant, quae magna negavit Roma mihi. The poor in general found it hard to sleep in Rome, since they had to live near the busy quarters;
Hoc, Fortuna, tibi videtur aequum?
civis non Syriaeve Parthiaeve
nec de Cappadocis eques catastis,
sed de plebe Remi Numaeque verna,
iucundus, probus, innocens amicus,
lingua doctus utraque, cuius unum est
sed magnum vitium, quod est poeta,
pullo Maevius alget in cucullo,
cocco mulio fulget Incitatus.

see e.g. 12. 57; 12. 68; Iuv. 3. 232–238.

76. 'The slave muleteer is res-
splendent in scarlet, while the poor
poet, free-born Roman though he
is, freezes in an ugly paenula'. Cf.
1. 76; Iuv. 7.—Meter: § 49.

2. non Parthiae: i.e. no
despised Oriental; see Lib. Spect.
1. 1 N.; 2. 29. Introd.; 10. 27;
Fried. SG. 1. 229–233.—Syriæ:
here prob. used in its wider sense,
to embrace all the region between
the Mediterranean and the Tigris.
The literature of the time abounds
in references to Syrian slaves;
many of them, when freed, became
rich; indeed some of them were the
richest men in the Empire. Cf.
2. 29. Introd.

3. de . . . eques catastis: i.e.
now a knight, but once a slave of
the poorest sort (see on 9. 59. 4–6);
 cf. Tib. 2. 3. 59–60 regnum iste tenet
 quem saepe coegit barbara gypsatos
ferre catasta pedes.

4. de . . . verna: i.e. a knight
of the people of Remus, true son
of Numa; sc. eques with de plebe
Remi. For verna see on 1. 41. 2.
M., emphasizing one part of its
true force, takes it as (verus)
filius.—plebe Remi: cf. Iuv. 10.

73 turba Remi.—Numæ: see 10.
10. 4 N.

5. innocens: i.e. not malignus.

6. lingua . . . utraque: a com-
mon expression for Greek and
Latin, as if all other languages
were unworthy of consideration;
cf. e.g. Hor. C. 3. 8. 5 docte ser-
mones ('literature', 'lore') utriusque
linguæ; Stat. Silv. 5. 3. 90 gemina
plangat Facundia lingua.—doct-
tus: see 1. 61. 1 N.; 8. 73. 8.

8. pullo . . . cucullo: the hood
of the ugly paenula (or of a lacerna);
see 1. 53. 5 N.—Maevius: this
name, prop. that of an enemy of
Vergil (cf. Serv. on Verg. E. 3. 90
Maevius et Bavius pessimi fuerunt
poetae, inimici tam Horatio quam
Vergilio), became proverbial for a
poetaster. Here, as in cuis . . .
poeta, 6–7, M. is humorously giv-
ing the world's view of poets, in-
cluding himself.—alget: for the
language cf. Iuv. 1. 74 probitas
laudatur et alget. On literature as
a means of support see 1. 76; 6. 8.
2; 10. 74. 4–5; Fried. SG. 3. 429.

9. cocco: see 2. 29. 8 N.—mu-
lio: if Incitatus is the right reading,
mulio prob. = muleteer; Incitatus
then is a slave name, possibly given
kai' αντιφασιν (see on 7. 83. 1),
83

Raros colligis hinc et hinc capillos
et latum nitidae, Marine, calvae
campum temporibus tegis comatis,
sed moti redeunt iubente vento
reddunturque sibi caputque nudum
cirris grandibus hinc et inde cingunt:
inter Spendophorum Telesphorumque
Cydae stare putabis Hermerotem.
Vis tu simplicius senem fateri,
ut tandem videaris unus esse?
calvo turpius est nihil comato.

because he was so slow. But since
Incitatus was the name of a favorite
race-horse (Suet. Cal. 55), *mulio
Incitati*, a conjecture of P. Faber,
should perhaps be read; *mulio* then
= **auriga**, *agitator*.

83. On a bald-headed man who
brushed his hair from the sides of
his head, so as to cover as far as
possible the exposed parts. Cf.
5. 49, with notes. — Meter: § 49.
1. hinc et hinc: see 4. 14. 8 N.
2-3. latum . . . campum: cf.
5. 49. 3, 6-7; 6. 57. 2.— nitidae:
cf. 4. 54. 8. — temporibus . . . co-
matis: instr. abl., a grotesquely
humorous way of saying that Ma-
rinus combs the hair back from
the temples.
4. redeunt: i.e. to their proper
place, the temples.
7-8. inter . . . Hermerotem:
i.e. one will surely think that a bald
head is flanked by two heads which
nature has favored with plenty of
hair. Cf. 5. 49. 1-7. Some see a
reference to three statuettes, but the
vss. have more point if three living
men are referred to. — **Cydae . . .
Hermerotem**: prob. best taken
as = ‘Hermeros, slave (freedman,
son) of Cydas’, whose baldness
was well known at Rome (Fried.).
For the expression cf. Verg. A.
1. 41 Aiasis Oilei; 6. 36 Deiphobe
Giauci; Plin. Ep. 6. 16. 8 Rectinae
Tasci (‘Rectina, wife of Tascus’);
Ter. And. 357 huius Byrriam (a
slave); the Didascalia to Ter. And.
modos fecit Flaccus Claudi, ‘the
music was composed by Flaccus,
slave of Claudius’. The gen. is pos-
sessive; there is no ellipsis.
9. **Vis tu . . . fateri**: for this
use of *vis* or *vis tu* with inf. to
express an urgent command or
exhortation cf. Hor. S. 2. 6. 92, with
Bentley’s note; Petr. ili vis tu
reviviscere? vis discuso muliebri
errore, quam diu licuerit, lucis com-
modis frui? Iuv. 5. 74-75 vis tu
consuetis, audax conviva, canistris
impleri panisque tui novisse colo-
rem? Cic. Fam. 4. 5. 4 visne tu te,
Servi, cohiber et meminisse homi-
inem te esse natum? — **simplicius**
= both more naturally and more
frankly (see on nivea simplicitate,
8. 73. 2).

ii. calvo . . . comato, a bald-
headed man with luxurious hair.
Cf. 1. 72. 8 N.
89

Iuno labor, Polyclite, tuus et gloria felix, Phidiaeae cuperent quam meruisse manus, ore nitet tanto, quanto superasset in Ide iudice convictas non dubitante deas.

5 Iunonem, Polyclite, suam nisi frater amaret, Iunonem poterat frater amare tuam.

94

Non mea Massylus servat pomaria serpens regius Alcinoi nec mihi servit ager,

89. On the Juno of Polyclitus. For Polyclitus see 8. 5o. 2 N.; cf. Iuv. 8. 1o3-1o4 Phidiaeae vivebat ebur, nec non Polycliti multus ubique labor. — Meter: § 48.

1. labor: cf. 8. 5o. 1 N.; Iuv. 8. 1o4, cited in Introd. — labor . . . felix: cf. 8. 53.13 unde tuis, Libye, tam felix gloria silvis; 9. 44. 2 opus laborque felix. — tuus: for the quantity see § 54, a; cf. 7. 44. 1 Maximus ille tuus, Ovidi, Caesonius hic est.

2. Phidiaeae . . . manus: i.e. which Phidias would be proud to have made. — manus: cf. 4. 39. 3 N.

3-4. ore . . . deas: freely, ‘is resplendent with such marvelous beauty that the judge on Ida’s slopes would have shown no hesitation and she would have surpassed’, etc.; more literally, ‘with a beauty thanks to whose marvelousness the judge’, etc. M. declares Polyclitus’s statue superior in beauty to Juno herself. Quanto supplants the protasis to superasset, and in sense = quantum si habuisset (Iuno ipsa). — in Ide: Mt. Ida (Ide) in Asia Minor, the scene of the iudicium Paridis (Verg. A. 1. 27). — superasset . . . deas: i.e. would have surpassed not only the real Juno and Minerva, who both lost in the actual iudicium Paridis, but also Venus, who won. — iudicium . . . non dubitante: in the famous contest Paris hesitated long. — convictas: a strong word, used most frequently of convicting persons of crime or error or of refuting their claims; superasset . . . convictas = ‘would have refuted all their claims to beauty and have surpassed’.

5. frater: Jupiter was brother and husband of Juno; see Verg. A. 1. 46-47.

6. poterat: see on poterar, 1. 3.12; cf. 11. 3. 7.

94. This epigram was apparently written to be sent with a present of fruit. — Meter: § 48.

1-2. ‘My fruits are not like those of the garden of the Hesperides, or those which Alcinous set before Ulysses’. — Massylus . . . serpens: see 4. 64. 2 N. For Massylus see 9. 22. 14 N.; here the word is used loosely; the Hesperides were generally located farther to the west, near Mt. Atlas. — Alcinoi . . . ager: see 4. 64. 29 N. Cf. Hom. Od. 7. 117 ff.; Iuv. 5. 151-152 (poma) qualia perpetuus
sed Nomentana securus germinat hortus
arbore nec furem plumbea mala timent.

5 Haec igitur media quae sunt modo nata Subura
mittlemus autumni cerea poma mei.

96 Saepe loquar nimium gentes quod, Avite, remotas
miraris, Latia factus in urbe senex,
auriferumque Tagum sitiam patriumque Salonem
et repetam saturea sordida rura casae.

Phaeacum autunmns habebat, cre-
dere quae possis subpreeta sororibus
Afiris; Verg. G. 2. 87 pomaque et
Alcinoi silvae; Ov. Am. 1. 10. 56
praebat Alcinoi poma benignus
ager. — servit: cf. 5. 13. 7 N.

3-4. Nomentana logically modifies hortus rather than arbores.
However, to put two adjectives with hortus and leave arbores un-
modified would be inartistic, as destroying the balance of the sen-
tence. Cf. e.g. Hor. C. i. 9. 7-8
deprome quadrimum Sabina . . .
erum diota. — securus: M.'s
garden tempts no thieves; cf. 4;
3. 58. 47 N. — plumbea: see on 6.
55. 3; 10. 74. 4. The apples of the
Hesperides were aurea.

5-6. 'All I can do, therefore, is
to send you some apples from—the
Subura'. — media . . . Subura:
M.'s apples are like 'fish caught
with a silver hook'. The markets
of the Subura were convenient to
M.'s house on the Quirinalis (cf. 5.
22. 5 N.). Cf. 7. 31. 9-12 quidquid
vilicus Umbrer aut colonus aut rus
marmore tertia notatum aut Tusci
tibi Tusculum mittunt, id tota mihi
nascitur Subura. For the phrase-
ology cf. 12. 21. 5 nulla nec in media
cerabit nata Subura. — cerea, ripe,
mellow-looking. For the color cf.
3. 58. 19 N.; Verg. E. 2. 53
addam
cereas pruna.

96. M. again voices his discon-
tent with the conditions of life in
Rome and longs for his old Spanish home. L. Stertinius Avitus was
consul in 92, from the Kalends of
May (Klein 50); see also 1. 16;
§ 17; Fried. SG. 3. 443.

1. loquar . . . quod involves
indirect discourse; M. is quoting
Avitus. For position of quod ('be-
cause') see on nec, Lib. Spect.
1. 2. — gentes . . . remotas is
explained by 3-4. For the acc.
with loqui, 'to speak of', see on
1. 61. 8.

2. Latia . . . senex: see § 14;
cf. 10. 103. 7-8 quattuor accessit tri-
cesisina messibus aestas . . . moenia
dum colimus dominae pulcherrima
Romae; 10. 104. 9-10; 12. 34. 1.

7. 88. 7 N.; Stat. Silv. i. 3. 108 limo
splendente Tagus. — sitiam is
to be taken partly in its literal, partly
in its figurative sense; thirst after
gives both senses.

4. repetam: 'I am ever revis-
ting, in imagination and hope of
return'. — satureae . . . casae:
farms and houses are poor, but
plenty reigns in them. Fried. re-
marks on 1. 49. 28 that M. often
5 Illa placet tellus, in qua res parva beatum
me facit et tenues luxuriantur opes:
pascitur hic, ibi pascit ager; tepet igne maligno
hic focus, ingenti lumine lucet ibi;
hic pretiosa fames conturbatorque macellus,
mensa ibi divitiis ruris operta sui;
quattuor hic aestate togae pluresve teruntur,
autumnis ibi me quattuor una tegit.
I, cole nunc reges, quidquid non praestat amicus
cum praestare tibi possit, Avite, locus.

uses sordidus of outdoor objects
without meaning to ridicule them
(see also on 3. 58. 12). The word
then means merely plain, simple;
city throgs and things are nitida.

5. tellus: poetic for regio or
terra. Van Stockum sees here one
of M.'s two chief reasons for leaving Rome. For the other see 10.
72. 1 N. — res: see 10. 47. 3 N.—
parva beatum: effective juxtaposition. For beatum see 1. 103.
3 N.

6. tenues ... opes: i.e. persons
of small means (metonymy).
Tenuis is often used as the opposite of
dives, locuples; cf. Cic. Invent.
I. 25. 35 servus sit an liber,
pecuniosus an tenuis; Hor. Ep. i.
20. 20 me libertino natum patre et
in tenui re.

7. pascitur hic: cf. 10. 58. 9 N.
— tepet: freely, is scarcely made
warm. — maligno, spiteful, i.e.
'niggardly', 'scanty'. 'Fuel is so
dear I cannot get sufficient to keep
warm'. Cf. Verg. A. 6. 270 per in-
certam lunam sub luce maligna.

8. focus: see on 2. 90. 7; 3. 58.
22. — ingenti ... ibi: cf. 1. 49. 27
(said of Spain) vicina in ipsum
silva descendet focum; 3. 58. 23
larga festos lucet ad lares silva
(said of Baiae).

9. pretiosa fames: in Rome it
is costly to starve to death! Cf.
Iuv. 3. 166-167 (Romae) magno
hostitium miserabile (constat),
magno servorum ventres et frugi
cenula magn. — conturbator ...
macellus: the market bankrupts
men; cf. 7. 27. 10 conturbator aper;
rationem (rationes) conturbare, 'to
become bankrupt'. Conturbator is
effective; nouns in -tor commonly
suggest the repeated performance
of an act; conturbator ... macellus
thus = macellus qui rationes contur-
bare solet. — macellus: this masc.
form is very rare; here, probably,
it is due to attraction to the gender
of conturbator.

10. operta, buried.

11-12. With these vss. cf. note
on toga rara, 10. 47. 5; 4. 66. 3-4
(of the country) Idibus et raris
togula est excussa Kalendis duxit
et aestates synthesis una decem. —
autumnis ... quattuor: for the
constr. see on 2. 5. 1.

13-14. I ... nunc: distinctly
scornful; see on 1. 3. 12.— reges:
see 1. 103. 3 N.; 2. 18. 5; 3. 7. 5.
There is a contrast between this
scornful reges and locus, 14; 'in
Spain a place (the very ground)
gives you what in Rome patrons (!)
deny'. — praestat: cf. 3. 46. 11.
I nostro comes, i, libelle, Flavo longum per mare, sed faventis undae, et cursu facili tuisque ventis Hispanae pete Tarraconis arces: illinc te rota tolet et citatus altam Bilbilin et tuum Salonem quinto forsitan essedo videbis. Quid mandem tibi quaeris? ut sodales paucos, sed veteres et ante brumas triginta mihi quattuorque visos ipsa protinus a via salutes et nostrum admoneas subinde Flavum, iucundos mihi nee laboriosos secessus pretio paret salubri,

I04. By Flavus, who is about to return to Spain, M. sends one or more copies of his book to his old home friends. See § 14. — Meter: § 49.

2. longum per mare: Flavus prob. sailed from Ostia to Tarraco. — sed . . . undae is in effect a prayer for safe arrival; the gen. is one of characteristic.

3. tuis: i.e. favorable, auspicious; cf. 1o. 20. 19; 1o. 2o. 12 tempore non tuo.


5. altam Bilbilin: see 1. 61. 11-12 N.; 1o. 13. 1-2; § 2. — Salonem: see 1. 49. 12; 1o. 13. 1; § 2.

7. quinto . . . essedo: i.e. after five days’ journey, whether M. is thinking of a single car harnessed five times, or means that a new essedum will be hired daily; after five stages will preserve the ambiguity. — essedo: see 4. 64. 19 N. — forsitan: i.e. if good time is made; for forsitan with ind. see on 8. 32. 7-8.

9-10. ante brumas . . . visos: see on 1o. 96. 2; triginta . . . brumis ante visos would be the usual expression; see L. 1394. — brumas: see 3. 58. 8 N.; 5. 34. 5.

11. ipsa . . . a via: i.e. without delay; cf. the familiar ex itinere oppugnare (adgredi), e.g. in Caes. B. G. 1. 25. 6; 2. 6. 1; 2. 12. 2; 3. 21. 2.

12-14. adnoneas . . . paret: for constr. see on 5. 56. 4.

14. secessus: prop. ‘retirement’, but here place of retirement, retreat; cf. Iuv. 3. 4-5 ianua Baiae rum est (Cumae) et gratum litus amoeni secessus; Plin. Ep. 1. 3. 3; and often; Ov. Tr. 1. 1. 41 carmina secessum scribentis et otia quaerunt. — salubri, healthful, i.e.
15 qui pigrum faciant tuum parentem.
Haec sunt. Iam tumidus vocat magister
castigatque moras, et aura portum
lavavit melior: vale, libelle:
navem, scis, puto, non moratur unus.

moderate, reasonable; cf. Plin. Ep. 6.30.3 attendimus ergo ut quam
saluberrime refiantur; 1.24.4
praedilium istud quod...tam salu-
briter emerit.
15. pigrum: i.e. able to indulge
in repose because freed from the
exactions of a client's life; cf. 12.
18.10. — parentem: the libellus
(1) is M.'s offspring; cf. Ov. Tr.
1.7.35 orba parente suo...volu-
mina; Pont. 4.5.29 quidque pa-
rens ego vester agam.
16. Haec sunt: sc. quae tibi
mando (cf. 8). — tumidus, impe-
rious.—magister: sc. navis; so
often. Cf. e.g. Verg. A. 5.176 ipse
gubernaculo rector subit, ipse ma-
gister; 1.115.
17-18. portum...lavavit: i.e.
has made the harbor (seem) more
spacious by allowing ships to sail.
The tense implies that Flavus's
vessel is already late in getting
under way.
19. navem...non moratur
unus: cf. 'time and tide wait for no
man'. — scis puto: this parenthet-
ical use of scio comes from the
sermo familiaris; cf. 12.88.1 Ton-
gilianus habet nasum, scio, non ego.
See Soed. 28.
Liber XI

3

Non urbana mea tantum Pimpleide gaudent otia nec vacuis auribus ista damus, sed meus in Geticus ad Martia signa pruinis a rigido teritur centurione liber
dicitur et nostros cantare Britannia versus.

Quid prodest? Nescit sacculus ista meus. At quam victuras poteramus pangere chartas quantaque Pieria proelia flare tuba, cum pia reddiderint Augustum numina terris, et Maecenatem si tibi, Roma, darent!

3. M.'s excuse for not being a greater literary light. Cf. 1. 107; 8. 3; 8. 55.—Meter: § 48.

1–2. Non urbana . . . otia: i.e. not only the leisure class in Rome. —otia: abstract for concrete (metonymy); see 1. 107. 3 N. —Pimpleide = Musa; Pimplea (Pimpla) was a fountain sacred to the Muses. —ista: as in i. 70. 18; 4. 49. 10.

3. in Geticis . . . pruinis: in the camps on the northern frontiers of the empire. For Geticis . . . pruinis cf. Iuv. 5. 50 (aqua) frigidior Geticis petitur decocta pruinis. On the early dissemination of Latin literature see on 1. 1. 2; 7. 88. 2; Beck. 2. 454; Marq. 827–828.

4. a rigido . . . centurione: 'even rough centurions, chosen primarily for brute strength, thumb my epigrams'. —teritur: cf. 8. 3–4.

5. Britannia stands for the western frontiers of semi-civilization, as the land of the Getae (3) stands for the eastern.

6. sacculus: see 5. 39. 7 N.; the dim. is grimly humorous.

7. quam: with victuras; freely, what immortal; cf. 1. 25. 7; 10. 2. 11.—poteramus: see on poteras, 1. 3. 12; cf. 10. 89. 6.

8. quanta . . . tuba: M. intimates that he might have competed successfully with the great representatives of the epos, had contemporary patronage matched the patronage of Vergil's days. —Pieria . . . tuba: cf. 10. 64. 4 Pieria caneret cum fera bella tuba; 8. 3. 14, with notes.

9. cum . . . reddiderint, seeing that (since) they have, etc. The
EPIGRAMMATA SELECTA  

5

Tanta tibi'est recti reverentia, Caesar, et aequi quanta Numae fuerat: sed Numa pauper erat. Ardua res haec est, opibus non tradere mores et, cum tot Croesos viceris, esse Numam.

Si redeant veteres, ingentia nomina, patres, Elysium liceat si vacuare nemus, te colet invictus pro libertate Camillus, aurum Fabricius, te tribuente, volet,

clause gives the reason why M. utters the regret expressed in 10. —reddiderint Augustum: i.e. have restored Augustus to us in the person of Nerva. Augustus was a patron of literature, perhaps at the suggestion of Maecenas.

4. Croesos: see 5. 39. 8 N.

5. veteres...patres: the worthies of the past who made Rome great.

6. Elysium...nemus: for the delights of Elysium see e.g. 7. 40. 4 Elysium possidet ambo nemus; Verg. A. 6. 673-675 nulli certa domus; lucis habitamus opacis riparumque toros et prata recentia revis incolumus. —liceat: sc. eis = veteribus patribus.

7. te colet: the fut. ind., with its prophetic tone, is very effective after si...redeant... liceat si, 5-6. —invictus pro libertate, undaunted champion of liberty. Tradition said that when the Gauls had got possession of all Rome save the Capitol, 390 B.C., Camillus forgot his private wrongs, accepted appointment as dictator, collected an army, and defeated the Gauls. Again in 367 B.C. he forced the invading Gauls to retire. He long held place with Curius Dentatus, the Decii, and Fabricius as a national hero; cf. e.g. Hor. C. 1. 12. 39-44.

8. aurum...volet: i.e. he will not spurn it as he did when Pyrrhus, king of Epirus, tried to bribe him with an offer of money, or when the Samnite ambassadors offered him a large sum (Gell. 1. 14).
te duce gaudebit Brutus, tibi Sulla cruentus imperium tradet, cum positurus erit, et te privato cum Caesar Magnus amabit donabit totas et tibi Crassus opes.

Ipse quoque infernis revocatus Ditis ab umbris si Cato reddatur, Caesarianus erit.

— te tribuente: i.e. 'such is your reputation for honor that Fabricius would feel certain that an offer of gold from you could not be a bribe'. Cf. Claud. Panegyr. Manl. Theod. Cos. 163–165 nunc Brutus amaret vivere sub regno, tali succumberet aulae Fabricius, cuperent ipsis servire Catones.

9. te . . . Brutus: i.e. 'Brutus, who helped to expel Tarquin, will (would) welcome your leadership'.

— Sulla cruentus: Sulla's merciless proscription of the defeated Marian long made his name synonymous with cruelty. Cf. Sen. Suas. 6. 3 civilis sanguinis Sullan sitis in civitatem redit.

10. imperium: his dictatorship. — positurus = depositurus. In 79 B.C. Sulla unexpectedly resigned his dictatorship and retired to private life. M. accommodates the mood and tense of positurus erit to those of tradet (see on te colet, 7).

II–12. et te . . . opes: i.e. 'all the men composing the so-called First Triumvirate — Julius Caesar, Pompey the Great, and Crassus — will (would) lay aside their personal ambitions, and as private citizens give you their warm esteem' — amabit: i.e. 'will love you, though they hated and fought each other'.

— totas . . . opes: i.e. 'for you Crassus will impoverish himself'. Crassus was known as Dives, because of his enormous wealth; to that wealth he owed his place in the Triumvirate.

13. infernis . . . umbris: cf. 4. 16. 5 magnus ab infernis revocetur Tullius umbris.

14. si . . . reddatur . . . erit: for moods see on te colet, 7.

Cato: see I. 42. 4 N. — Caesaranus: i.e. a supporter of Nerva; Cato killed himself to escape the rule of Julius Caesar.

13. An epigraphic epigram (§§ 22; 26–27), written as if for the tomb of Paris, the very popular pantomime of Domitian's time, put to death by Domitian because of a liaison, supposed or real, with the empress Domitia. He is not to be confounded with the Paris who was put to death by Nero. Paris was probably merely his stage-name; actors often assumed the names of distinguished predecessors. On tombs along the viae see I. 88. Introd. — Meter: § 49.

I. Flaminium: on the Via Flaminia see 3. 14. 4 N.; 4. 64. 18. The Mausoleum Augusti was quite near this road, between it and the Tiber; the tombs began immediately outside the Servian Wall.
urbis deliciae salesque Nili,
ars et gratia, lusus et voluptas,
Romani decus et dolor theatri
atque omnes Veneres Cupidinesque
hoc sunt condita, quo Paris, sepulcro.

Donasti, Lupe, rus sub urbe nobis,
sed rus est mihi maius in fenestra.
Rus hoc dicere, rus potes vocare?
in quo ruta facit nemus Dianae,
at the very foot of the Capitoline.
—teris: cf. 2. 11. 2; 10. 10. 2.—
viator: for such addresses see on
6. 28. 10.

3. deliciae: cf. 1. 109. 5 N.; 7. 88. 2; 10. 53. 2.—sales...Nili:
for sales cf. 1. 41. 16 N.; 3. 99. 3; 7. 25. 3. Paris would seem to have
been born in Egypt. The Alexandrians were especially noted for
obscene witticisms; cf. 1. 61. 5 N.;
3. 63. 5; 4. 42. 3–4; Quint. 1. 2. 7.

dolor: see on 6. 63. 7.

6. Veneres Cupidinesque:
see 9. 11. 9. The Latin poets used
the pl. of Amor, Cupido, in part at
least because Greek writers had
pluralized "Epso. Cf. Ov. F. 4. 1
geminorum mater Amorum; Hor.
C. 1. 19. 1 mater saeva Cupidinum.
For the pl. Veneres see Ellis on
Catull. 3. 1.

7. condita: for the gender see
A. 287. 3, 4; GL. 286. 1. The pl. is
due to the long array of subjects.
—With 3–7 cf. the epitaph of Plau-
tus, given in Gell. 1. 24. 3: postquam
est mortem aptus Plautus, Comedia
luget, scaena est deserta, dein risus,
 ludus, iocusque et numeri innumerai
simul omnes conlacrimarunt.

18. On a farm that was not
worth as much as a good lunch-
eon. The epigram may well be a
jest, based on a Greek original
(Brandt 31; Spiegel 2. 30).—
Meter: § 49.

1. rus: see 1. 12. 3; the hyper-
bole throughout suggests that this
rus is purely imaginary. It is not
easy to refer it to the Momentanum
(see § 10; note on 8. 61. 6; 9. 97. 7;
9. 18. 2; 10. 58. 9), as Van Stockum,
84, and others refer it.—sub
urbe: the rus is a suburbanum.

2. rus... in fenestra: i.e. in
the potted plants on the window-
ledge of his town residence; cf. Plin.
N. H. 19. 59 iam in fenestris suis
plebs urbana imagine hororum coti-
diana oculis rura praebebant ante-
quam praefigi prospectus omnes
cogit multitudinis innumerarum saeva
latrocinatio. Iuv. 3. 270, in speak-
ing of rimosae et curta vasa as falling
fenestris, may have this custom in
mind.

4. ruta: for the rue as an em-
blem of insignificance cf. Petr. 37
quemvis ex ipsis... in rutae folium
coniciet; 58 nec sursum nec deor-
sum non cresco, nisi dominum tuum
in rutae folium conieiore; Luke 11.
42 "Ye tithe mint and rue". The
hyperbole is intensified if we sup-
pose that M. had in mind the grove
argutae tegit ala quod cicadae,
quod formica die comedit uno,
clusae cui folium rosae corona est,
in quo non magis inventur herba quam Cosmi folium piperve crudum,
in quo nec cucumis iacere rectus,
nec serpens habitare tota possit.
Urucam male pascit hortus unam,
consumpto moritur culix salicto,
et talpa est mihi fossor atque arator.
Non boletus hiare,
non mariscae
ridere aut violae patere possunt.
Fines mus populatur et colono tamquam sus Calydonius timetur,
et sublata volantis ungue Prognes
in nido seges est hirundinino;

of Diana near Aricia (see 2. 19. 3 N.).
On the worship of Diana among country folk see Preller-Jordan i.
312 ff.

5. argutae: cf. 3. 58. 13 N.; 8.
73. 7 N.—cicadae: see 10. 58. 3 N.
7. clusae ... est: i.e. which could be surrounded (covered) by
the leaf of a rose-bud that has not yet opened. For this sense of corona see on coronabunt, 10. 48. 11.
It seems unnecessary to see in corona an unknown technical sense such as 'parterre' (Fried.; Gilbert).
9. Cosmi folium: prob. a leaf of spikenard, from which was extracted the famous unguentum foliatum or nardinum; see 9. 26. 2
See App.—crudum: i.e. the green fruit, as distinct from the dried fruit that was imported. Pepper was an
Oriental product.

10. nec ... rectus: it must stand on end! Perhaps, however, M. is thinking of the vine rather than of the fruit. The runners of the
cucumber tend to grow in straight lines; on this rus, however, they have to curve.—rectus, at full length (or, perhaps, straight).
14. talpa ... arator: i.e. a
ground mole can do all the digging and plowing of which the rus admits.
15. mariscae: see App. Cf. 7.
25. 7.
16. ridere: i.e. to split open, as
the mouth opens when one laughs aloud.

17-18. Fines ... populatur: burlesque use of military language.
—sus Calydonius: see 9. 48. 6 N.
19-20. sublata ... hirundinino: 'my whole crop can be swept off by a swallow (whose flight will not be disturbed by the
II. 42. 2] EPIGRAMMATA SELECTA 279

22 non est dimidio locus Priapo.
Vix implet cocleam peracta messis
et mustum nuce condimus picata.

25 Errasti, Lupe, littera sed una,
nam quo tempore praedium dedisti,
mallem tu mihi prandium dedisses.

35
Ignotos mihi cum voces trecentos,
quare non veniam vocatus ad te
miraris quererisque litigasque.
Solus ceno, Fabulle, non libenter.

42
Vivida cum poscas epigrammata,
mortua ponis lemmata. Quid fieri, Caeciliane, potest?

... effort) and stored within her nest'.
— Prognes: see 4. 49. 3 N.; 1. 70.
io N. (on Cybeles). — seges: spec-
cifically the grain crop. This crop
is all straw and no wheat.

22. Priapo: see 3. 58. 47 N.

24. nuce: i.e. in a nutshell in-
stead of in an amphora. The mu-
stum was regularly racked off from
the vat (dolium), where the grape
juice had been allowed to ferment,
into amphorae. — picata: the
stopper of the amphora was often
sealed with pitch; M. with extrava-
gant humor hints that, if one takes
such precautions with a nut as
one takes with the amphora, one
nut will securely hold all the wine
grown on the rus.

25. una, only one.

27. mallem ... dedisses: for mallem see A. 442, b; GL. 258 and
N. 1; for dedisses see on is mittam,
1. 117. 2. The whole = utinam tu
mihi ... dedisses. — prandium:
‘when you gave me a field, I wish
you had given me a feed’ (P. and S.).

35. M. objects to his loneli-
ness amid a crowd of strange
guests at a cena popularis (see 1.
1. cum, although. — voces:
see 1. 20. 1 N.; 1. 43. 1. — trecen-
tos: cf. 1. 43. 1 N.; 9. 19. 1; 11. 65. 1.
2. vocatus ad te: see App.

4. Solus: for the play on solus
cf. Cic. Off. 3. 1. 1 Publ. Scri-
onem ... dicere solitum scripsit
Cato ... numquam se ... minus
solum (esse) quam cum solus esset.

42. ‘No worthy poem is pos-
sible without a worthy theme’. The
epigram shows that M. wrote in
some sense “to order”. Cf. 5. 34.
Introd. Perhaps 10. 47 was written
on a lemma propounded by his
friend: quae beatiorem vitam fa-

2. lemmata (ɪmɪmata), themes.
The word prop. denotes the mat-
ter, substance of a sentence, as dis-
tinct from its style, then ‘theme’
Mella iubes Hyblaea tibi vel Hymettia nasci
et thyma Cecropiae Corsica ponis api!

44
Orbus es et locuples et Bruto consule natus:
esse tibi veras credis amicitias?
Sunt verae, sed quas iuvenes, quas pauper habebas:
qui novus est, mortem diligit ille tuam.

48
Silius haec magni celebrat monumenta Maronis,
iugera facundi qui Ciceronis habet.
Heredem dominumque sui tumulive larisve
non alium mallet nec Maro nec Cicero.

in general; then, since the subject
(e.g. of an epigram) is indicated
by its title, it = 'title'; cf. 14. 2.
3-4 lemmata si quaeris cur sint
adscripta, docebo: ut, si malueris,
lemmata sola legas; 10. 59. 1 con-
sumpta est uno si lemmate pagina.
—Quid fieri: see App.

3. Mella . . . Hyblaea: see on
5. 39. 3; 7. 88. 8; 9. 11. 3; 9. 26. 4;
10. 74. 9.—Hymettia: see 5. 37.
10 N.

4. et = et tamen. — thyma . . .
Corsica: see 9. 26. 4 N.—Cecro-
piac, Attic; see 1. 25. 3 N.; Verg.
G. 4. 270 Cecropium thymum.

44. Another warning against
the captatores.—Meter: § 48.

1. Orbis: for attentions to
orbi (orbae) see 1. 10; 2. 32. 5-6
retinet nostrum Laronia servum:
respondes "Orba est, dives, anus,
vivua" (i.e. 'I dare not risk offend-
ing her by trying to get your slave
for you'); 1. 49. 34 imperia vidua-
rum; Sen. Ad Marc. 19. 2 in civitate
nostra plus gratiae orbitas confer
quam eripit.—Bruto consule na-
tus: i.e. very old; cf. 10. 39. 1 N.

4. novus (sc. amicus): i.e. 'ac-
quired since you became rich'.

48. On the honor paid by
Silius Italicus to the tomb of Ver-
gil. Silius had secured and re-
deemed from neglect the ground
near Naples hallowed by Vergil's

Plin. Ep. 3. 7. 8 multum ubique (i.e.
in Silius's various villas) . . . imagi-
num, quas non habebat modo verum
etiam venerabatur, Vergili anto
mones, cuius natalem religiosius
quam suum celebrabat, Neapoli
maxime.

2. iugera . . . habet: which of
Cicero's numerous villas had come
into the possession of Silius is
not clear. De Rossi thinks, with
reason, that an inscription found
near Tusculum proves that it
was the Tusculanum; Nissen and
Schmidt argue for the Arpinum,
Teuffel for the Cumanum.—iu-
gera: see 1. 85. 2 N.

4. non . . . Cicero: for Silius's
devotion to Cicero see 7. 63. 5-6 N.
Cenabis belle, Iuli Cerialis, apud me; condicio est melior si tibi nulla, veni. Octavam poteris servare; lavabimur una: scis quam sint Stephani balnea iuncta mihi.

Prima tibi dabitur ventri lactuca movendo utilis, et porris fila resexta suis, mox vetus et tenui maior cordylia lacerto, sed quam cum rutae frondibus ova tegant; altera non deerunt tenui versata favilla, et Velabrensi massa coacta foco,

52. An invitation to Iulius Cerialis (see 10. 48. 5) to attend a plain dinner. Cf. 10. 48; 5. 78; Plin. Ep. 1. 15; Hor. S. 2. 2; Ep. 1. 5. — Meter: §. 48.

1. belle: see 2. 7. 7 N.; II. 34. 4 cenabit belle, non habitabit Afer. M. has in mind Catull. 13. 1 cenabis bene, mi Fabulle, apud me.

2. condicio: a broad term, like 'proposition'; here invitation, engagement. Cf. Plaut. Cap. 179–180 (Ergasilus the parasite accepts Hegio's invitation to dinner) nisi qua meliorem adferet quae mi atque amicis placeat condicio magis; Hor. Ep. 1. 5. 27–28 nisi cena prior potiorque puella Sabiniunum detinet adsumam (eum: i.e. 'I will add him to our dinner-party').

3. Octavam (sc. horam): the bathing hour; see 4. 8. 4–5; 3. 36. 5–6. The usual dinner hour was the ninth; see 4. 8. 6–7; 10. 48. 1. — Octavam ... servare: i.e. 'you can bathe at your usual time'. — una: adv., together.

4. quam ... iuncta mihi: cf. 6. 28. 5 iuncto Flaminiae iacet sepulcro.— Stephani balnea: private baths; cf. 14. 60. 2 si clara Stephani balnea luce petes.

5. lactuca: see 10. 48. 9 N.

6. porris ... suis: the green tops of the chives (sectile porrum: see on 10. 48. 9); cf. 13. 18. 1–2 (on porri sectivi) fila Tarentini graviter redolentia porri edisti quotiens, oscula clusa dato.

7. vetus: perhaps full grown (cf. maior), perhaps smoked, salted. — cordyla: see 3. 2. 4 N.; 13. 1. 1. — lacerto: see 10. 48. 11 N. The lacertus is commonly part of a plain, or even mean meal; accessories (here eggs and rue) were needed to make the fish palatable. Cf. 12. 19. 1–2 in thermis summis lactucis, ova, lacertum et cenare domi se negat Aemilius.

8. sed: a saving qualification. — quam = talem ut eam. — cum ... tegant: cf. 10. 48. 11 N.

9. altera: sc. ova. — deerunt: dissyllabic; see 8. 55. 3 N. — tenui ... favilla: i.e. eggs thoroughly roasted in a thin bed of hot ashes; cf. Ov. M. 8. 607 ovaeque non acri (i.e. not excessively hot) leviter versata favilla.

10. Velabrensi ... foco: prob. smoked cheese (caseus fumus), for the making of which the cheesemongers of the Velabrum (between
et quae Picenum senserunt frigus olivae.

Haec satis in gustu. Cetera nosse cupis?
mentiar, ut venias: pisces, conchylia, sumen
et chortis saturas atque paludis aves,

quaec nec Stella solet rara nisi ponere cena.

Plus ego polliceor: nil recitabo tibi,
ipse tuos nobis relegas licet usque Gigantas
Rura vel aeterno proxima Vergilio.

59

Senos Charinus omnibus digitis gerit
nec nocte ponit anulos

the Palatine and the Tiber) had a
well-deserved reputation. Cf. 13. 32
non quemcumque focum nec fumum
caseus omnem, sed Velabrensem qui
bibit, ille sapit. For such cheese
the goat’s milk was best; cf. Plin.
N. H. 11. 240–241. — coacta: per-
haps merely manufactured (prop.
‘coagulated’, ‘curdled’, ‘solidified’),
perhaps forced, i.e. ripened arti-
ficially (Steph.). For the former
sense cf. in a way 10. 17. 7 N.; for
the latter cf. 10. 36. 1 inproba Mas-
siliae quidquid fumaria cogunt.

11. quae . . . olivae: such olives
were not the best; cf. 7. 31. 4 nec
iam frigoribus pares (‘a match for’)
olivae. For the olives of Picenum
see i. 43. 8 N.; 9. 26. 6.

12. gustu: see on i. 43. 3–8;
i. 103. 7–8. — Cetera: the cena
proper.

13. mentiar . . . venias: ‘I’ll
make lying promises to get you to
come’ — pisces, by contrast with
7–8, ‘fine fish’, e.g. the mullet. —
conchylia, oysters. See 3. 45. 6 N.
— sumen: see 10. 48. 12 N.

14. chortis . . . aves: i.e. do-
mestic fowl; cf. 3. 58. 12; 9. 54. 11

chortis. — saturas, fat, is to be
taken twice with aves. — paludis
aves: esp. wild geese and ducks.

15. nec = ne . . . quidem; see on
1. 109. 20. — Stella: see on i. 61. 4.

16. ego: emphatic; it implies
that the promises of 13–15 are
made by many. — nil . . . tibi: the
value of this promise appears from
3. 50. 7 (see notes); 5. 78. 25 nec
crassum dominus leget volumen.

17. licet: see on 1. 70. 17. It
is possible to put a heavier stop
after tibi, 16, and to interpret ‘but
you yourself may’, etc. — Gigan-
tas: Cerialis had written a Gigan-
tomachia as well as an agricultural
poem (Rura, 18), in both imitating
Vergil. On Vergil’s immense in-
fluence on subsequent poets see
Fried. SG. 3. 454 ff.

10. 26. 7 sed datur aeterno victurum
carmine nomen.

59. On Charinus’s ostentatious
display of his finger-rings. On the
use of rings see Beck. 3. 244 ff.;
Müller Hdb. IV 2, p. 930. — Meter:
§§ 50–51.

a Greek freedman.
nec cum lavatur. Causa quae sit quaeritis?
Dactyliothecam non habet.

67
Nil mihi das vivus; dicis post fata daturum:
si non es stultus, scis, Maro, quid cupiam.

80
Litus beatae Veneris aureum Baias,
Baias superbae blanda dona naturae,
ut mille laudem, Flaccus, versibus Baias,
laudabo digne non sati satis tamen Baias.

Sed Martialem malo, Flaccus, quam Baias;

4. Dactyliothecam (cf. δακτυλοθήκη): cf. 14.123 (a dactyliotheca speaks) saepè gravis digitis elabitur anulus unctis, tua mea fiet sed tua gemma fide; Plin. N. H. 37.11.—non habet: Charinus is too poor to have so many rings and a jewel-casket too.

67. M., playing the role of beggar, says, 'If you don't give, I shall have to take the attitude of a captator'. See i.10.—Meter: §48.

1. post fata = post mortem; i.e. 'by your last will and testament'; see on i.42.1.—daturum: sc. te esse; the omission of both subj. and esse with the fut. inf. is common, esp. in Livy.

2. quid cupiam: i.e. 'your speedy death'.

80. A somewhat obscure epigram, since it is not clear whether Martialem, 5, denotes the poet himself or his friend Iulius Martialis (see i.15, with notes; 4.64; etc.), and since the text is disputed in 7. Flaccus seems to have asked M. to come to visit him at Baiae (cf. 6).—Meter: §52.

1. Litus...aureum: cf. Iuv. 3.4–5 Ianua Balearum est(Cumae) et gratum litus amoeni secessus; Stat. Silv. 3.5.96 vaporiferas, blandissima litora, Baias. For Baiae in general see 3.58.1n.—Veneris: on the Venus-cult in this locality see C.I.L. 10.3692. Certain ruins are still pointed out as those of the temple of Venus at Baiae, but the identification is uncertain. Baiae belonged to Venus, surely, as the home of pleasure and revels of all sorts.—aureum: see 8.50.13n.

2. superbae...naturae: as if nature was proud of her gift to men.—blanda, alluring; cf. 4.57.1; Stat. Silv. 3.5.96, cited on 1.

3. ut, although; see on 2.41.4.

—Flaccus: see 4.49.1; 8.55.5; 10.48.5.

5. Martialem: it is far more natural to think here of Iulius Martialis (see Introd.) than of the poet himself. Verses 1–5 = 'I know how lovely Baiae is, but I prefer to remain here with Martialis'. See on 7.
optare utrumque pariter inprobi votum est.  
Quod si deorum munere hoc tibi detur,  
quid gaudiorum est Martialis et Baiae!

84

Qui nondum Stygias descendere quae rer ad umbras  
tonsorem fugiat, si sapit, Antiochum.  
Alba minus saevis lacerantur brachia cultris,  
cum furit ad Phrygios enthea turba modos,

6. optare ... pariter: i.e. to wish for the society of my friend  
and the life at Baiae at the same time. — inprobi, unreasonable,  
shameless. The vs. = ‘I am not unreasonable enough to crave both  
together; hence I give up Baiae’.

7. Quod ... detur: it is clear  
from 5-7 that Martialis was not at  
Baiae. Perhaps he was in his fine  
villa on the Ianiculum (see 4.64),  
but we have no means of deciding  
the point. — tibi: see App.

8. quid gaudiorum = quantum  
gaudiorum, quanta gaudia.

84. On a bad barber. Cf. 7.83.  
Until about 300 B.C. the Romans  
did not shave; Plin. N. H. 7.211  
states that barbers came from Sicily  
with other Greek innovations. On  
the care of hair and beard see Beck.  
Brev. Vit. 12.3 quis est istorum (the  
dandies) qui non malit rem publicam  
suam turbari quam comam? qui non  
sollicitor sit de capitis sui  
decore quam de salute? qui non  
comptior esse malit quam honestior?  
Barbers not only shaved and cut  
hair, but were manicures.—Meter:  
§ 48.

1. Stygias ... umbras: cf. 1.  
101.5 ne tamen ad Stygias famulius  
descenderet umbras; 1.114.5; 12.  
90.3; 1.36.5 infernas ad umbras;  
9.29.2 ad infernas aquas. See  

6.126 facilis descensus Averno.  
For quaeo with inf. see on 1.2.2.

2. Antiochum: some freedman. For fancy names given to  
slaves see on 5.24.1.

3-4. lacerantur: the Bellonarii,  
priests of the Asiatic goddess Bel- 
lona, whose worship was intro- 
duced into Rome from Comana in  
Cappadocia about 100 B.C., cut  
their arms and thighs with knives  
(see Preller-Jordan 2.386; Marq.-Wissowa 3.76); the self-mutilation  
of the devotees of Cybele is well  
cum aliquis secundi lacertos suis  
artifex brachia atque umeros su- 
spensa manu cruentat. There is a  
fine double juxtaposition in the  
verse; the adjectival elements are  
bringt together at the beginning,  
the substantival at the end. —ad  
... modos: the Oriental music  
produced by the cornu, cymbala,  
tympana, and tibiae is horribly dis- 
cordant to western ears, and seems  
fit concomitant to fanatical rites.  
—Phrygios: the worship of  
Cybele (the Magna Mater) was  
brought to Rome from Pessinus, a  
town in a part of Galatia that  
originally belonged to Phrygia.  
For the orgiastic worship of Cybele  
see e.g. Ov. F. 4.212-214 aera deae  
comites raucaque terga movent;  
cymbala pro galeis, pro scutis tym- 
pana pulsant: tibia dat Phrygios, ut
mitior implicitas Alcon secat enterocelas
fractaque fabrili dedolatossa manu.
Tondeat hic inopes Cynicos et Stoica mente
. collaque pulverea nudet equina iuba;
hic miserum Scythica sub rupe Promethea radat:
carnificem nudo pectore poscet avem;
ad matrem fugiet Pentheus, ad Maenadas Orpheus,
Antiochi tantum barbarata tela sonent.
Haec quaeCumque meo numeratis stigmata mento,
dedit ahte, modos; Ib. 453-454 at-
tonitusqueseessestquosCybeleia
mater incidit ad Phrygios vilia
membra modos. The Phrygian
pipes (tibiae) were distinguished
from the Lydian and the Dorian
measures.— enthea turbab: the
wild mob of frenzied worshipers.
Cf. 12. 57. 11 nec turba cessat ent-
heata Bellonae. Entheus (εγρεος) is
common in the post-Augustan
poets, esp. of the Maenads and
others who participate in orgiastic
rites.
5. implicitas . . . enterocelas: i.e.
strangulated hernia. — Alcon:
see 6. 70. 6 N. On Roman surgery
see Fried. SG. 1. 341 ff.
6. dedolat, chops away, a pur-
purposely rough word to describe
the removal of splinters of bone
preparatory to setting or dressing.
7. Tondeat, clip, is in sharp
contrast to radat, 9. Antiochus
should confine himself to cutting
hair; even then he should select
only such mortals as can endure
much. Philosophers were often
bearded; cf. e.g. Hor. S. 1. 3. 133-
134 vellunt tihi barbam lasciv{i
pueri; Pers. 1. 133 si Cynico bar-
bam petulans nonaria vellat.
9. miserum . . . radat: for the
story that Prometheus was fastened
to a rock of the Scythian Caucasus
and torn by an eagle (vulture) cf.
e.g. the Prometheus of Aeschylus.
The imperatival-subjunctive clause
serves as a protasis; see on 1. 70.
3; 1. 79. 2; 1. 107. 3; etc. So 12 is
protasis to 11.
10. 'Prometheus will clamor for
the eagle to escape Antiochus'.—
carnificem: cf. Sil. 1. 173 carnifi-
caeve manus. — poscet: for mood
and tense see on te colet, 11. 5. 7.
11. ad . . . Pentheus: Pentheus
will regard his mother, Agave, as
more merciful than Antiochus,
though she and his sisters, think-
ing him a beast, in their frenzy tore
him to pieces, because they dis-
covered him watching their Bac-
chanalian orgies. As king of
Thebes he had opposed the intro-
duction of the rites of Bacchus. —
ad . . . Orpheus: Orpheus was
torn to pieces by the Thracian
women when they were engaged
in a Bacchanalian orgy. — Maena-
das (Μαναδες, 'the raving ones');
the Thracian Bacchanals, who re-
sented Orpheus's devotion to his
dead wife Eurydice.
12. tantum = 'only', modo,
dum; cf. note on dum tantum, 9.
46. 4.— barbara tela: his nova-
cula; cf. saevis . . . cultris, 3.
14. pyctaee: this word is from
the Greek; pycts, pyctes = πυκτος.
The Latin word is pugil. The
caeotus, boxing-gloves, were well
in vetuli pyctae qualia fronte sedent,
15 non iracundis fecit gravis unguibus uxor:
  Antiochi ferrum est et scelerata manus.
Unus de cunctis animalibus hircus habet cor:
  barbatus vivit, ne ferat Antiochum.

86
Leniat ut fauces medicus quas aspera vexat
  adsidue tussis, Parthenopae, tibi,
mella dari nucleosque iubet dulcesque placetas
  et quidquid pueros non sinit esse truces.

5 At tu non cessas totis tussire diebus:
  non est haec tussis, Parthenopae, gula est.

calculated to cut and bruise; a
leather strap, in which plummets
of lead and iron were fastened,
was wrapped round and round the
hands; cf. e.g. Verg. A. 5. 401-408.
15. gravis, disagreeable (with a
hint that her physical prowess is
not to be despised in a brawl).
16. est: since the logical sub-
ject, stigmata (13), is rather remote,
the verb naturally takes the number of the pred.
nominatives. — scele-
rata manus: cf. Sil. i. 173, cited
on 10.
17. cor, judgment, sense, a mean-
ing common in early Latin, and
seen in cordatus and the name Corculum; cf. 3. 27. 4 et mihi cor
non est, et tibi, Galle, pudor; 2. 8.
5-6 quod si non illum (the copyist)
se me peccasse putabis, tunc ego te
credam cordis habere nihil. See
Cic. Tusc. i. 9. 18.
86. M. insinuates that Par-
thenopaeus feigns illness because
he likes the remedies administered.
— Meter: § 48.
1. fauces: the upper throat;
gula is the gullet. See further the
note on 6.
2. Parthenopae: the former
slave name of some freedman; on
fanciful slave names see on 5. 24. 1.
The original Parthenopaeus was
son of Meleager and Atalanta.
3. mella . . . nucleos . . .
placentas: these are all things
whose lubricity and sweetness
would tend to allay tickling and
irritation due to cold. Cf. Plin.
N. H. 22. 108 (mel est) faucibus, ton-
sillis, anginae omnibusque oris de-
sideris utilissimum. — placetas:
see 5. 39. 3 N. The remedies are at
once palatable and substantial.
4. quidquid . . . truces: i.e.
whatever keeps children in good hu-
mor; cf. Hor. S. 1. 1. 25-26 ut puere
olim dant crustula blandi doctores,
elementa velint ut discere prima.
6. gula: ‘your disease lies be-
low the part of the throat that the
doctor is treating’ (see on 1). For
the play on words cf. 2. 40. 8 o
stulti, febrem creditis esse? gula est.
For gula, ‘gluttony’, see on 1. 20.
3. 3. 22. 5.
91. A tender epitaph-epigram
(see § 26) on Canace, a little slave
girl, who seems to have died of
II. 92. 2]

EPIGRAMMATA SELECTA

91

Aeolidos Canace iacet hoc tumulata sepulcro,
ultima cui parvae septima venit hiems.
Ah scelus, ah facinus! properas qui flere, viator,
non licet hic vitae de brevitate queri:
tristius est leto leti genus: horrida vultus
apstulit et tenero sedit in ore lues,
ipsaque crudeles ederunt oscula morbi,
nec data sunt nigris tota labella rogis.
Si tam praecipiti fuerant ventura volatu,
debuerant alia fata venire via,
sed mors vocis iter properavit cludere blandae,
ne posset duras fleetere lingua deas.

92

Mentitur qui te vitiosum, Zoile, dicit:
non vitiosus homo es, Zoile; sed vitium.

cancer of the lip.— Cf. 5. 34.—
Meter: §48.
1. Canace: the Canace of legend was a daughter
of Aeolus. On the name here cf. Antiochum, II.
84. 2 N.; Parthenopaee, II. 86. 2 N.
3. Ah... facinus: cf. II. 93. 3
oscelus, o magnum facinus crimenque deorum.— qui: the antec. is tibi, to be supplied
with licet, 4.—
viator: cf. II. 13. 1 N.
4. non licet... queri may mean either 'you may not weep
because her life was short', since
her death was a mercy, or 'you may
not weep merely over the shortness
of her life', since her life was
not merely short but full of suffering.
In the one case M. says 'Weep
not at all', in the other he says
'WEEP not till you know how
much there is to lament'.
5. leto: a poetic word, suggestive
of annihilation.
6. lues: a wasting disease, here
prob. cancer; cf. I. 78. 1—2
indignas premeret pestis cum tabida fauces
inque suos vultus serperet atra lues; I. 101. 6
ureret... cum scelerata lues.
7. oscula: see I. 109. 2 N.; cf.
labella, 8.
9—10. Si... debuerant: a
simple condition.— volatu: cf.
Eng. 'wings of fate' and like
expressions.— fata: see 7. 47. 8 N.;
I. 42. 1 N. For position see on I.
53. 8; 9. 61. 11—12.
11. blandae, persuasive; cf. 4.
57. 1; 8. 32. 2; II. 80. 2.
12. deas: the Parcae.
92. A fling at Zoilus. See 2.
16; 2. 19; 2. 58.— Meter: §48.
2. non... vitium, you are
depravity personified; cf. Iuv. 2. 34—
35 nonne igitur iure ac merito vitia
ultima ('bad men') fictos contem-
nunt Scauros?
Liber XII

3
Quod Flacco Varioque fuit summoque Maroni Maecenas, atavis regibus ortus eques, gentibus et populis hoc te mihi, Prisce Terenti, fama fuisse loquax chartaque dicet anus:
5 tu facis ingenium, tu, si quid posse videmur, tu das ingenuae ius mihi pigritiae.

6
Contigit Ausoniae procerum mitissimus aulae

1. Flacco: see 1.1.07.4 N.; 8.18.5.—Vario: cf. 8.18.7 N.; 8.55.21.—summo...Maroni: see 1.1.07.4 N.; 5.56.5; 11.52.18 aeterno Vergilio.
2. Maecenas...eques: cf. Tuscus eques, 8.55.9, with note.—atavis regibus ortus: cf. Hor. C.1.1.1 Maecenas, atavis edite regibus.
3. gentibus et populis: on M.'s wide-spread fame cf. 1.1; 5.13; 9.97.2; §40.—hoc: predic. acc. with fuisse.
4. fama...loquax: cf. Lib. Spect.1.8 fama loquetur, and note on charta... below.—charta...anus: cf. Catull. 68.46 (=68 b.6) facite haec charta loquatur anus. For anus as adj. (=annosa, 'long-lived') cf. 1.39.2 quales prisca fides famaque novit anus. Such a charta contains victura carmina, 8.73.4, vividum...carmen, 12.61.1.
5. ingenium (mihi): cf. 8.73.5-6 N.—si quid...videmur is more modest than quidquid or quidcumque posse videmur. Sc. facis with tu...tu.
6. ingenuae...pigritiae: i.e. a gentlemanly leisure; cf. sense of ingenuus in 10.47.6; 6.11.6.
6. M. lauds the changed conditions under the emperor Nerva. Cf. 11.5; 8.70.—Meter: §48.
1. Ausoniae...aulae: see on Parrhasia...aula, 7.99.3. Ausonius often merely = Romanus; cf. 8.53.5 in Ausonia...harena; 12.62.9 Ausonio maceo; 13.65.1 Ausoniis mensis.—procerum denotes the men who have held high positions or have glorified their country, and so is more inclusive and more complimentary than principum or Caesarum would have been.—mitissimus: Nerva repressed the delatores, lessened taxation, protected the senate, and recalled the exiles. Contrast Sulla cruentus, 11.5.9.
Nerva: licet toto nunc Helicone frui: recta Fides, hilaris Clementia, cauta Potestas iam redeunt; longi terga dedere Metus.

Hoc populi gentesque tuae, pia Roma, precantur: dux tibi sit semper talis, et iste diu.

Macte animi, quem rarus habes, morumque tuorum, quos Numa, quos hilaris possit habere Cato.

2. licet . . . frui: i.e. under a good emperor men of letters are encouraged to do their best; the Muses have a fair and full chance. There is a personal compliment also to Nerva; cf. 9. 26, with notes; 8. 70. 7–8. See App.—Helicone: see 1. 76. 9 N.; 7. 63. 12.

3. recta Fides: that the adj. is not superfluous is shown by the familiar phrase bona fides.—hilaris Clementia: if a Nero or a Domitian ever showed clemency or mildness, it was but a freakish perversity of a nature thoroughly depraved; Nerva's benignity was characteristically cheerful.—cauta: i.e. that observes due metes and bounds.—Potestas is legal, constitutional power; potestas is personal authority, illegal or extra-constitutional. In Italian potestà = 'a magistrate'.

4. longi . . . Metus: M. is thinking primarily of Domitian's long reign of 15 years, 81–96 (see on this reign Tac. Agr. 3, cited in Introduction, p. xxxii, n. 1). Still, from 14, when Tiberius succeeded Augustus, till Nerva ascended the throne, with the exception of the administrations of Vespasian and Titus (69–81), Rome had had little government that made patriots happy or hopeful. Longi = diuturni.—Metus: for the pl. see 1. 15. 7 N.

5. pia Roma: the real object of the Roman's worship was Rome; his pietas embraced not simply patres and dei, but patria. Hence temples were erected to (dea) Roma; see Preller-Jordan 2. 353 ff.

6. dux: often applied to the emperor in the poetry of the Empire, in place of the more formal princeps; cf. 12. 11. 6.—et iste diu (tibi dux sit): cf. Hor. C. 1. 2. 45–46 (of Augustus) servus in caelum redeas diuque laetus intersis populorum Quirini. *Iste = Nerva; see on 1. 70. 18.

7–8. Macte . . . Cato: 'all hail to a soul and to a character which are in these days rare indeed, aye, were known only in far distant times'.—Macte animi: cf. Stat. Silv. 5. 1. 37 macte animi; Theb. 2. 495 macte animi, tantis dignus qui crederis armis. Animi may be gen., in imitation of the gen. of source much used in Greek in connection with words (interjections) and expressions of emotion; it may, however, be locative (animi is certainly locative in a number of phrases). Macte is more often used with the abl. cf. the familiar macte virtute. The origin and nature of macte itself are uncertain; see A. 340, c, and N.; GL. S. 54, c; 325, Rem. i; Conington on Verg. A. 9. 641.—rarus: cf. 10. 78. 2 ibit rara fides amorque recti; Iuv. 8. 27–28 rarus civis.—morum . . . tuorum: cf. 11. 5. 3.—Numa (habuit): see 10. 10. 4; 11. 5. 2. Nerva was religious.—hilaris . . . Cato,

Habet Africanus miliens, tamen captat:
Fortuna multis dat nimis, satis nulli.

Parthenio dic, Musa, tuo nostroque salutem,
a Cato grown cheerful (B. and L.); Nerva has the uprightness and the probity of Cato the Censor (see 10. 20. 21) without his asperity and narrowness.—hilaris = si hilaris sit. For the real Cato M. had little sympathy; cf. 11.2.1-6.

9-10. Largiri, praestare: to win distinction in any way, even by true beneficence, was dangerous under a Domitian. Such beneficence betokened wealth; wealth such emperors craved. Note the four expressions for giving, rising to a climax in 10; largiri and largitio often enough, when used alone, suggest rather bribery.—faciles ... dei: see 1. 103. 4 N. vix: even from faciles dei money is not always easy to get.

II. sub principe duro: esp. Domitian. For M.'s treatment of the dead Domitian see § 36. — For the meter see § 47, i.

12. temporibus ... malis: Iuv. 4.80 uses temporibus divis of Domitian's reign of terror.

10. On a specially avaricious captator.—Meter: § 52.

1. miliens: sc. centena milia (see 3. 22. 1 N.); the amount is 100,000,000 sestertii.

2. Fortuna ... nulli: proverbial; cf. German Das Glück gibt vielen zu viel, aber niemandem genug; Publ. Syr. 174 Fortuna nimium quem foveat stultum facit; Otto s.v. Fortuna 12; 13. Similar in thought is Hor. Ep. 1. 2. 56 semper avarus eget; Sen. Ep. 94. 43 avarus animus nullo satiatur lucro; Otto s.v. Avarus. Petronius makes a freedman say: nemini nil satis est.

II. A sort of epistolary epigram. Parthenius had been cubicularius or high chamberlain at the palace under Domitian. See Fried. SG. 1. 114 ff. He helped to assassinate Domitian, but later (in 97) met a horrible death at the hands of the Praetorians. M. had used his good offices to introduce Book V to the emperor (5. 6. 1). The brevis libellus in whose interest he now asks Parthenius's help (7) cannot be Book XII, for that book did not appear until after Parthenius's death. Perhaps the reference is to the selection from books X-XI of which M. writes in 12. 4. The poem accords honor to Parthenius's literary ability, to which M. pays tribute in several other places.—Meter: § 48.

1. dic ... salutem, greet; a variation of the formula S.D. or S.P.D. (= salutem plurimam)
nam quis ab Aonio largius amne bibit?
cuius Pimpleo lyra clarior exit ab antro?
quam plus Pierio de grege Phoebus amat?
et si forte — sed hoc vix est sperare — vacabit,
tradat ut ipse duci carmina nostra roga
quattuor et tantum timidumque brevemque libellum
commendet verbis "Hunc tua Roma legit".

17
Quare tam multis a te, Laetine, diebus
non abeat febris quaeris et usque gemis.
Gestatur tecum pariter pariterque lavatur;
cenat boletos, ostrea, sumen, aprum;

dicit) used in the headings of letters.— tuo: see on suo, i. 13. 1.
2. Aonio ... amne: the springs of the Muses on Mt. Helicon.
See i. 76. 9 n.; 7. 63. 4.
3. Pimpleo ... antro: the Pierian grot which the Muses loved;
to this, figuratively speaking, Parthenius resorted for inspiration.
Cf. ii. 3. i; Catull. 105. i (poeta) conatur Pipleum scandere montem.
— lyra, lyric strains (metonymy). — clarior: pred. nom. to exit, 'issues'. We should
use an adverb.
4. Pierio de grege: see i. 76. 3; io. 58. 5–6; cf. 9. 86. 3 cum grege
Pierio maestus Phoebogque querebar.
— Phoebus: as patron of art, music, etc.; see i. 70. 15; 1. 76. 5;
7. 63. ii.
5. si forte ... vacabit: a compliment, but it suggests that
Parthenius had many important duties; cf. ii. 1. 6 (of Parthenius)
nec Musis vacat, aut suis vacaret.
est = licet, is possible; cf. ii. 98. i
effugere non est, Flaccæ, basiatores.
6. tradat ... duci ... roga:
cf. 4. 8. 7–12.— duci: see 12. 6. 6 N.
7–8. quattuor ... tantum ... verbis, with just four words.—
timidum ... libellum: in 5. 6
M., requesting Parthenius to present Book V to Domitian, says in
7–8: admittas timidam brevemque chartam intra limina sanctioris
aulæ.— brevem might easily be applied to any of the separate
books. Brevem ... libellum gives
the effect of a double diminutive.
17. To Laetinus, a high-liver,
who feeds his fever so well that it
will not leave him. Laetinus may
be the man of 3. 43. 1.— Meter:
§ 48.
1. tam multis ... diebus:
for the abl. see on 2. 5. i.
3. Gestatur: cf. i. 12. 8 n.; Inv.
7. 178–179 (porticus) in qua geste-
tur dominus quotiens pluit; Sen.
Ep. 15. 6 gestatio et corpus concutit
et studio non officit: possis legere,
possis dictare, possis loqui, possis
audire.— tecum ... pariterque:
see App. Note the chiasmus.

4. boletos: see i. 20. 2 n.; 3.
60. 5.— ostrea: see 3. 45. 6 n.—
sumen: see io. 48. 12 n.— aprum:
see i. 43. 2, etc.
M. Valerii Martialis


6. per . . . aquam: on the cooling of wine see on 2. 1. 9-10; 5. 64. 2. — Caecuba: see 4. 69. 1 n.

7. circumfusa rosis: at a dinner roses were not only used for chaplets but were scattered about the triclinium. See on 5. 37. 9; 5. 64. 4; 6. 80. — nigra . . . amomo: see 5. 64. 3; 6. 55. 2 n. — recumbit: cf. 3. 50. 3; 4. 8. 6; 10. 27. 2.

8. pluma: i.e. down pillows; cf. 10. 14. 6 dormiat in pluma nec meliore Venus; Prop. 3. 7. 50 fulillum (erat) pluma versicolore caput; Iuv. 1. 158-159 velatur pensilibus plumis; 10. 360-362 potiores Herculis aerumnas credat saevoque labores et venere et cenis et pluma Sardanapali. — toro: torus is used here for the vestes stragulae or stragula laid upon it; see 2. 16. 1-3.

9. Cum sit ei pulchre: i.e. 'since your fever fares so well'. The idiom pulchre esse is from the sermo familiaris; cf. Hor. S. 2. 8. 18-19 quis (= quibus) cenantibus una, Fundani, pulchre fuerit tibi nosse laboro; Plaut. Mer. 583-584 quin ergo imus atque obsionti curamus, pulchre ut simus? See on 10. 50. 8. Bene (melius) esse is far commoner: cf. e.g. Hor. S. 2. 2, 120-121 bene erat non piscibus urbe petitis, sed pullo atque haedo; 2. 8. 3-4 sic ut mihi nunquam in vita fuerit melius. See App.

10. Damam: Dama seems to be used in a half conventional way for any slave, as Gaius stands for any free citizen (see on 5. 14. 5); cf. e.g. Hor. S. 1. 6. 38-39 tune Syri, Damae, aut Dionysi filius, audes deicere de saxo cives aut tradere Cadmo? Pers. 5. 76 hic Dama est non tressis agaso.— vis . . . eat: see on vis mittam, 1. 117. 2. — eat = abeat, 2. Danysz, 60, sees the influence of Catullus in this similarity of the beginning and the end of an epigram.

18. 'While you, Juvenal, are still bearing the burden of life in Rome, I am happy in Spain'. For M.'s return to Spain see §§ 14-15. Cf. 1. 49. There seems no good reason to doubt that this Juvenal is the famous satirist; see § 19. Juvenal's third satire may then be compared advantageously with this epigram, not only because it presents Juvenal's ideal of country life, but because it enables us to see what M. had gained. — Meter: § 49.

1. Dum . . . erras: i.e. stroll about at random, in leisurely fashion, in contrast to his definite destinations (liminii, 4) and his
clamosa, Juvenalis, in Subura aut collem dominae teris Dianae, dum per limina te potentiorum
5 sudatrix toga ventilat vagumque maior Caelius et minor fatigant, me multos repetita post Decembres accepit mea rusticumque fecit auro Bilbilis et superba ferro.
10 Hic pigri colimus labore dulci
Boterdum Plateamque — Celtiberis

breathless hurry as client on the way to the salutatio, 3-6. Juvenal was perhaps gathering materials for his Satires; he writes himself (1.17-18, 45-80) as if he were on the street, composing as he moved about. Juvenal’s first book of Satires did not appear till 101 (Fried. SG. 3.492), whereas this book of epigrams was published as early as 101 or 102. At this time Juvenal may have been a pleader by necessity; cf. facunde . . . Juvenalis, 7.91.1. — forsan et erras: see on 8.32.7-8.
2. clamosa . . . Subura: the dense population and busy trade of the Subura made it the noisiest part of Rome; cf. 7.31.9-12; 10.20.4-5; 10.94.5.
3. collem . . . Dianae: see 7.73.1 N. — teris: see 2.11.2 N.
4. limina . . . potentiorum: cf. 1.70.13; 5.20.5. Translate by ‘at portal after portal of the great’.
5. sudatrix toga: for references to the discomfort of wearing the toga see on 3.4.6; 10.47.5; cf. 17 below. For sudatrix see Cooper, §17, p. 69. Juvenal fans himself with his toga, but gets no relief; even his toga is sweating. Contrast algentem . . . togam, 12.36.2 N.

6. maior Caelius: the Mons Caelius proper, in distinction from the Caeliolus, which M. designates as Caelius Minor. It is not clear to what portion of the Caelius the name Caeliolus was applied. Many great palaces stood on the Caelian, especially after the emperors had preempted the Palatine, e.g. those of Mamurra, the Pisones, and the Laterani.


9. auro . . . ferro: cf. 4.55.11-12, 14-15; 1.49.3-4.
10-12. pigri: cf. 10.104.15 N. — colimus: ‘instead of dancing attendance upon a patron (cf. color atrium, 3.38.11). I reverence the wood-nymphs at Boterdum’, i.e. ‘I visit Boterdum for pleasure’. Boterdum was somewhere near Bilbilis and had a grove; it was prob. a place of resort for the people of the town. Cf. 1.49.7-8. Platea, too, was near Bilbilis; cf. 4.55.8-13 Nos Celtis genitos et ex Hibeiis nostrae nomina duriora terrae grato non pudeat referre versu: saevo Bilbilin optimam metallo, quae vincit Chalybasque Noricosque, et ferro Plateam suo sonantem. — Celtiberis . . . terris: cf. 1.49.1 vir
haec sunt nomina crassiora terris; 
ingenti fruor inproboque somno quem nec tertia saepe rumpit hora, 
et totum mihi nunc repono quidquid ter denos vigilaveram per annos. 
Ignota est toga, sed datur petenti rupta proxima vestis a cathedra. 
Surgentem focus excipit superba 
vicini strue cultus iliceti,

Celtiberis non tacende gentibus.— 
crassiora, rougher and more uncouth; cf. 4. 55. 8-13, cited above on 11; 4. 55. 21-29 Turgontique 
lacus Perusiaeque, et parvae vada 
pura Tutilissae, et sanctum Buradonis ilicetum, per quod vel piger 
ambulat viator, et quae fortibus ex 
colit iuwencis curvae Manlius arva 
Vativersae. Haec tam rustica, de 
licate lector, rides nomina? rides 
licebit: haec tam rustica malo quam 
Butuntos.

13. inprobo: see on 1. 53. 10; 
8. 24. 2; 11. 80. 6.

14. nec = ne . . . quidem; see 
on 1. 109. 20. — rumpit: cf. 1. 49. 
35-36 non rumpet altum pallidus 
sonnum reus, sed mane totum dormies.— For the diaeresis see §49. d.

15. totum agrees with quidquid . . . annos taken as a noun. On 
M.'s craving for sleep when he was 
in Rome see on 2. 90. 10; 9. 68. 1; 
10. 47. 11; 10. 74. 12. Cf. also Hor. 
S. 2. 6. 60-63 o reus, quando ego te 
adspiciam? quandoque licebit nunc 
veterum libris, nunc somno et iner 
tibus horis ducere sollicitae incunda 
oblia vita?. For sleep in Spain 
see 1. 49. 35 (cited on 14); 12. 68. 
5-6. Cf. too Plin. Ep. 7. 3. 2 quin 
ergo aliquando in urbem redis? . . . 
quousque vigilabes cum voles, dor 
mies quam diu voles? quousque 
calcei nusquam, toga feriata ('on a 
holiday')? — repono: prop. used, 
as here, of paying a debt.

16. See on 7.

17. Ignota . . . toga: see on 5. 
— peteni: i.e. 'as I call for my 
clothing upon rising in the morn 
ing'.

18. rupta . . . cathedra: plain 
tunics and broken chairs go to 
gether in the country. — proxima 
vestis includes the tunica (which 
was frequently worn in the country 
as an outer garment) and possibly 
a lacerna (see 2. 29. 3 n.). Proxima 
vestis denotes, as we might say, 
the first clothes that come to hand, 
clothes easy to find on the cathedra 
where they had been left at bed 
time, instead of being carefully 
folded and put away by a special 
slave (vestiplica) in a press (prelum), 
as was done in houses of the rich 
in Rome (2. 46. 3). The manners 
of Bilbilis were doubtless simple, 
but it is grotesque to imagine, as 
some have done, apparently in all 
seriousness, that M. wrapped him 
self in a stragulum or chair-cover.

19. superba, royal. At Rome 
the client freezes, as he hurries 
through the wintry air to his pa 
tron's house.

20. vicini . . . iliceti: i.e. good 
fuel, and easy to get; cf. 1. 49. 27
21 multa vilica quem coronat olla.
24 Dispensat pueris rogatque longos
25 levis ponere vilicus capillos.
Sic me vivere, sic iuvat perire.

21
Municipem rigidi quis te, Marcella, Salonis
et genitam nostris quis putet esse locis?
tam rarum, tam dulce sapis. Palatia dicent,
audierint si te vel semel, esse suam:

vicina in ipsum Silva descendet focum (at Bibilis).—cultus, graced, honored; M. writes as if the wood
were a sacrifice offered to the hearth (i.e. the Lares).—iliceti: see on
buxeto, 3. 58. 3.
21. vilica: see 9. 60. 3 N.; 10. 48. 7.—coronat: see on corona-
bunt, 10. 48. 11.
24-25. Dispensat...vilicus: the farm-steward himself (see 2.
11. 9) portions out the food (demen-
sum, cibaria) to the slaves; for this
purpose on great estates and in
town palaces a special official was
provided. At Bibilis the slaves may
eat in the atrium, a practice
common in the more primitive
times.—rogat...capillos: the
meaning is not plain. Many mod-
ern editors supply puerorum with
capillos and me with ponere. But
M.'s slaves at Bibilis cannot have
been capillati in the sense borne
by that word in 2. 57. 5; 3. 58. 30-31;
such slaves belong to luxurious
city life. Why then does the vilicus
urge M. to have their hair cut? that
they may be graduated, so to say,
into the ranks of grown-up slaves
liable to work? But to insist on
that idea is to spoil the epigram;
freeness from work, ease of living,
is its keynote. We must then sup-
ply suos with capillos; the beardless
steward (levis, 25) thinks himself
grown-up. This fits the picture
well enough; since little or no
serious work is needed, a simple
boy may be vilicus. It must be
confessed, however, that the ellip-
sis of me is very harsh.—rogat...
pone: rogat seems to have
the force and the constr. of iubet
(cf. 1. 109. 13); verbs of command-
and-often take the inf. in poetry.—
ponere = deponere; cf. 11. 5. 10;
Tv. 3. 186 crinem hic deponit amati.
26. vivere: see 1. 15. 12 N.
21. A tribute to Marcella, his
Spanish patroness; see § 15.—
Meter: § 48.
1. rigidi...Salonis: see 10.
13. 1; 10. 96. 3; 10. 104. 6. Rigid
is a transferred epithet. M. habitu-
ally represents his country as un-
couth; cf. note on 10. 65. 3-4.
3-4. tam...sapis: i.e. 'culture
such as yours is rare anywhere, aye,
it is to be found only in Rome'.—
rarum...dulce: acc. of effect
(inner object); see on 5. 66. 2.—
Palatia: i.e. Rome, as the seat of
the highest culture of the world.
For the pl. see 1. 70. 5 N.; cf. Ov.
A. A. 3. 119 Palatia fulgent. With
Palatia...suam cf. 11. 53. 1-4
(of Claudia Rufina, the British
nulla nec in media certabit nata Subura
nec Capitolini collis alumna tibi,
nec cito ridebit peregrini gloria partus,
Romanam deceat quam magis esse nurum.
Tu desiderium dominae mihi mitius urbis
esse iubes: Romam tu mihi sola facis.

O iucunda, covinne, solitudo,

wife of Pudens) Claudia caeruleis
cum sit Rufina Britannis edita,
quam Latiae pectora gentis habet!
Quale deus formae! Romanam cre-
dere matres Halides possunt, Athi-
des esse suam.—vel, even; see 10.
19. 21 N.—esse: the subject te is
to be got out of the te actually
written in the verse.

5-6. nulla nec... nec: for this
type of double neg., common
enough at all periods, both in prose
and in verse, see A. 327; GL. 445;
L. 1661.—in media... Subura:
i.e. in the very heart of Rome; cf.
Iuv. 10. 155-156 “Actum”, inquit
(Hannibal), “nihil est, nisi Poeno
milite portas (Romae) frangimus et
media vexillum pono Subura”;
Apoll. Sidon. C. 23. 235-237 et te
seu Latialiter sovantem tamquam
Romulea satum Subura, seu, etc.—
tibi: for syntax see A. 413, b, N.;
GL. 346, N. 6; L. 1186.

7-8. These vss. are obscure. If
the text is sound, the best inter-
pretation, perhaps, is that of Rader:
‘not soon will any (other) maiden
born outside of Rome itself, even
though she is the best that foreign
lands can show, smile (at her
birth on her parents) better fitted
to be a daughter of Rome’. In
ridebit M. is perhaps thinking of
Verg. E. 4. 60ff., itself a difficult
passage. There Vergil says to the
child whose birth is to mean so
much to the world, Incipe, parve
puer, risu cognoscere matrem. See
the editors there; Fowler Harv.
Stud. 14. 17-35. For M. and Ver-
gil see § 33; he knew well that his
contemporaries were thoroughly
conversant with Vergil’s poems.
Yet, after all, we may well take
the vss. more simply: ‘not in long
ages will there be a smiling, high-
born maiden of foreign birth more
fit’, etc.—peregrini...partus
involves metonymy, ‘a maid that
is the fairest flower of’, etc.

9-10. For the discontent visible
here with his life in Spain see § 15.
—dominae...urbis: see 1. 3.
N.; 3. 1-5; 9. 64. 4.

24. In praise of a covinus, a
present from his friend Aelianus.
The covinus was properly a Brit-
ish war-chariot; here, however, it
is a traveling vehicle much like the
esseunt (4. 64. 19 N.); it was two-
wheeled and topless; it had but
one seat and could accommodate
only two persons. See Beck. 3.
18ff.; Marq. 734. For the Roman
tendency to name vehicles some-
what fancifully see on 4. 64. 19.—
Meter: § 49.

1. solitudo: the covinus was
an unpretentious vehicle; the
traveler might drive himself, thus
getting rid of any eavesdropping
carruca magis essedoque gratum
facundi mihi munus Aeliani!
Hic mecum licet, hic, Iuvate, quidquid
in buccam tibi venerit loquaris:
non rector Libyci niger caballi
succinctus neque cursor antecedit;
nusquam est mulio: mannuli tacebunt.
O si conscius esset hic Avitus,
aurem non ego tertiam timerem.
Totus quam bene sic dies abiret!

muleteer, and there was no call for
display of outriders or footmen.
2. carruca . . . gratum: the
carruca was an ambitious convey-
ance; it was prob. larger and
heavier and more expensive even
than the typical raeda. See 3.62.
5; 3. 47. 13-14; Dig. 34. 2. 13(14)
carruca dormitoria (prob. for night
travel).
3. facundi . . . Aeliani: we
cannot identify Aelianus; the adj.
would suggest a lawyer or rhetori-
cian. Giese and Gilbert, however,
make him the author of a work on
Roman military tactics (Tactique
Thetaupla). Hirschfeld, Verwaltung-
gesch. 224. 29, and others think that
M. had in mind Casperius Aelianus,
commander of the Praetorians un-
der Domitian and Nerva. He was
apparently a fellow-countryman of
M. (Fried.), for the present was
evidently made in Spain.

4-5. Iuvate: some Spanish
friend. — quidquid . . . venerit:
a phrase of the sermo familiaris =
quidquid venerit in mentem. Cf.
Cic. Att. 1. 12. 4 tu velim saepe ad
nos scribas; si rem ullam habeis,
quod in buccam venerit scribito; 7.
10 tu, quaeso, crebro ad me scribe
vel quod in buccam venerit. See
Otto s.v. Bucca.

6-7. rector . . . cursor: for
African drivers and outriders see
9. 22. 14 N. Rector = driver. —
cursor, a fore-runner, who, girded
for running (succinctus) and often
expensively and gaudily attired,
preceded the carriage of the gran-
de (cf. the anteambulo of the
lectica; see on 2. 18. 5; 3. 7. 2.; 10.
74. 3); see Fried. SG. 2. 35 ff.;
Marq. 150. N. 6. Cf. Iuv. 5. 52-53
tibi pocula cursor Gaetulus dabit,
atn nigri manus ossea Mauri; Petr.
28 hinc involutus coccina gausapa
lectiae impositus est praeecedentibus
phaleratis cursoribus quattuor.

8. nusquam . . . mulio: see
on 1; cf. 11. 38 mulio viginti venit
modo milibus, Aule. Miraris pre-
tium tam grave? surdus erat. —
mannuli tacebunt: the ponies
will betray no secrets. Mannuli
(dim. of manus) were small Gallic
horses or ponies prized by the
well-to-do for speed and endur-
ance; cf. Plin. Ep. 4. 2. 3 habebat . . .
mannulos multi et iunctos et solu-
tos; Prop. 4. 8. 15. For the word
see Cooper, § 41.

9. conscius: pred. nom., to
share my secrets. — Avitus: L. Ster-
tinius Avitus; see § 17.

10. Paukstadt, 33-34, sees in this
and other epigrams of M. (e.g. 5.20)
Sexagena teras cum limina mane senator, esse tibi videor desidiosus eques, quod non a prima discurrem luce per urbem et referam lassus basia mille domum.

5 Sed tu, purpureis ut des nova nomina fastis aut Numidum gentes Cappadocumve regas:

an imitation of Catullus, because the poet places the important part of his theme in the middle of the epigram (4–8) with an equal number of verses before and after the chief matter. Cf. note on 5. 39. 5–6.

29. A rejoinder to the senator who had charged M. with neglect of his duties as a client. — Meter: § 48.

1. Sexagena: see on i. 43. 1;
3. 22. 1.—teras...limina: cf. 8. 44. 4 sed omne limen conteris salutaris. On teras see 10. 10. 2; 11. 13. 1.—senator: for the attendance of the great or high-born on the salutatio see 10. 10. 2 N.

2. desidiosus: see 1. 107. 2.—eques: on M. as eques see 5. 13. 1–2 N.

3. a prima...per urbem: on the early hour of the salutatio see 4. 8. 1 N.; cf. 9. 92. 5–6 Gaius a prima tremebundus luce salutat tot dominos.—discurrem: cf. 4. 78. 3 discurris tota vagus urbe.

4. basia mille: a poor return for a day's service at best uncomfortable (cf. 8–10). Kissing was common in ancient Rome. Not only intimate friends, but mere acquaintances were greeted in this fashion. See 11. 98 entire, esp. 1 ff. effugere non est ('is possible'), Flacc. basilares: instant, morantur, persecuntur, occurrunt et hinc et illinc, usquequaque, quacumque. See Beck. i. 88; Lanciani Anc. R. 270 ff.

5–6. Sed tu: sc. teris limina. purpureis...regas: i.e. 'that you may get a consulship and so have your name recorded in the Fasti Consulares and subsequently obtain a province with its opportunities for wealth and exercise of power'.—purpureis...fastis: the official lists of the higher magistrates, who wore the toga praetexta (in purpureis, then, we have a fine transferred epithet); cf. 11. 4. 5–6 et qui purpureis iam tertia nominata fastis, Jane, refers Nervae; Apoll. Sidon. Ep. 8. 8. 3 licet tu...fastos recolas purpurissatos.—nomina: the pl. is strictly correct; the free Roman had at least three names, praenomen, nomen, cognomen.—Numidum: Numidia was organized at first as a province called Africa Nova, but in 30 it was united with the province of Africa as a senatorial province governed by a proconsul. See Marq.-Wissowa 1. 466. This form of the gen. pl. belongs to poetry; see Neue-Wagener, Formenlehre, i. 34–35. The form in -um is older than the longer form in -arum; it is in no sense a contraction of the latter. See App.—Cappadocum: after 70 Cappadocia and Galatia were united as a single province governed by a consular legatus; see Marq.-Wissowa 1. 367.—regas: a strong verb, used to mark a rule that required more or less display of military force. See App.
at mihi, quem cogis medios abrumpere somnos
et matutinum ferre patiquelutum, quid petitur? rupta cum pes vagus exit aluta
et subitus crassae decidit imber aquae
nec venit ablatis clamatus verna lacernis,
accedit gelidam servus ad auriculam
et "Rogat ut secum cenes Laetorius" inquit.
Viginti nummis? non ego: malo famem

7. cogis: conative present; see A. 467; GL. 227, N. 2; L. 2301. — medios . . . somnos: for
the language cf. Ov. Am. 2. 10. 19
at mihi saevus amor somnos abrum-
pat inerres; Verg. G. 3. 530 nec
somnos abrumpit cura salubris.
For the saltatio as foo to sleep
cf. 10. 70. 5 non resalutantes video
nocturnus amicos; 12. 18. 12-16 N.
8. matutinum . . . lutum: cf.
3. 36. 3-4 horridus ut primo semper
te mane salutem per mediumque
trahat me tua sella lutum; 10.
10. 8 N. — ferre patique: half
idiomatic; cf. Lucr. 2. 291 (sed ne
mens ipsa) devicta quasi hoc co-
gatur ferre patique; Hor. Ep. 1. 15.
17 rure meo possum quidvis per-
ferre patique.
9. vagus exit: the foot is no
longer held snuggly by the broken
shoe, but, so to say, roams at will;
cf. Ov. A. A. 1. 516 nec vagus in
laxa pes tibi pelle natet. M. fre-
quently uses vagor and vagus to
describe tramping about Rome;
cf. 1. 2. 6; 4. 78. 3 discurris tota
vagus urbe. — aluta here = calceo;
see 2. 29. 8 N.; cf. Ov. A. A. 3. 271
pes malus in nivea semper celetur
aluta. With rupta . . . aluta cf.
1. 103. 5-6; Iuv. 3. 149-150 rupta
calceus alter pelle patet.
10. crassae . . . aquae: a per-
fectedownpour; cf. Ov. Am. 3. 6. 8
(of a river) et turpi crassas gurgite
volvis aquas. See Zingerle 15. —
decidit: cf. Tib. 1. 2. 30 cum multa
decidit imber aqua.
11. nec . . . lacernis: the
poet's lacerna (see 2. 29. 3 N.; 2. 43.
7) had been taken by a fine house-
slave, and now, when he calls lust-
ily for it, the slave takes his time,
leaving M. unprotected in the rain.
This vs. matches rupta . . . aluta,
9. — verna: see I. 41. 2 N.; 2. 90.
9. The word might refer to M.'s
own pedieicus; if so, see § 11.
12-13. accedit: i.e. 'while I am
waiting for the rain to cease'. —
servus . . . inquit: the patron
does not condescend to give the
invitation in person; the invitation
is thus as mean as the meal to
which it bids M. See on 1. 20; I.
43; etc. Verses 9-14 'when I am
without good shoes, and cloak-
less too, some one bids me come
forthwith) through the rain to a
worthless dinner'.
ccenem (deliberative subjv.): 'what,
dine on twenty sesterces?' Note
the hyperbole; the patron will not
spend twenty sesterces on the
whole dinner! The sum named, if
expended upon each guest, would
provide an ample repast. — malo
. . . mereamur (16): see on vis
mittam, 1. 117. 2. — quam, than.—
merces: i.e. 'the pay for our ser-
VICES as clients'. The commercial
15 quam sit cena mihi, tibi sit provincia merces, et faciamus idem nec mereamur idem.

31 Hoc nemus, hi fontes, haec textilis umbra supini palmitis, hoc riguae ductile flumen aquae, prataque nec bifero cessura rosmaria Paesto, quodque viret Iani mense nec alget holus, word well marks the commercial character of the amicitia at this time, as does mereamur, 16.

16. nec: = et tamen non.—mereamur, earn; cf. stipendium merere (mereti).

31. On the home which Marcella (see 12. 21) gave to M. after his return to Spain. It must have been in marked contrast to the Nomentanum (cf. 2. 38; 1; g. 18; 2; etc.), to judge from the charming description of 1-6. See § 15. — Meter: § 48.

1-2. Hoc ... hi ... haec ... hoc, yonder; M. points to object after object. — nemus is more than silvae; the estate has wood-land that affords a good place to keep stock. Cf. νέμος. — fontes: the estate has good natural springs, an independent water supply; contrast the situation on his Nomentanum and at his city house (9. 18).

— haec ... palmitis: i.e. the dense shade afforded by the inter-woven shoots and leaves of the vine; the words suggest not simply a cool retreat from summer heat, but a supply of wine. Cf. Hor. C. 1. 38. — supini palmitis: the Romans ordinarily trained the vine about trees (3. 58. 3 N.) or over poles; the former arrangement constituted an arbus tum, the latter a vinea. M. seems to have had a vinea; hence supini, low-lying (prop. ‘lying on its back’). This adj., however, might well describe a vineyard on a terrace or hillside; cf. Hor. C. 3. 4. 23 Tibur supinum. — hoc ... aquae, yonder channeled stream of fertilizing water. M. points to some aqueduct that was tapped for purposes of irrigation; the abundant flow gives rise to the hyperbole in flumen. — riguae: active in sense; cf. Verg. G. 2. 485 rigui ... in vallibus annes. Irrigation was commonly practiced in ancient Greece and ancient Italy; see e.g. Cic. Cato M. 15. 53 quid ego irigationes ... proferam, quibus fit multo terra fecundior and F. G. Moore’s note there: “The art was learned by the Romans from its past-masters, the Etruscans”. — ductile: cf. aquae ductus, ‘aqueduct’.

3. prata: cf. I. 88. 6 N. = nec = ne ... guidem; see on 1. 109. 20. — bifero ... Paesto: see 5. 37. 9 N.; 6. 80. 6; 9. 60. 1. For a similar hexameter-ending cf. Verg. G. 4. 119; Prop. 4. 5. 61.

4. viret ... alget: the winter climate of central Spain is distinctly more severe than that of Rome, but the local conditions at Bilbilis in general or on M.’s farm there in particular may have been especially favorable; it is probable, also, that M. had paid much less attention to the possibilities of winter
5 quaeque natat clusis anguilla domestica lymphis, quaeque gerit similes candida turris aves, munera sunt dominae: post septima lustra reverso has Marcella domos parvaque regna dedit.

Si mihi Nausicaa patrios concederet hortos, Alcinoo possem dicere "Malo meos".

vegetables at Rome than at Bilbilis; in that case he might have regarded here as a rare phenomenon what had been common enough at Rome, though he knew it not.

5. anguilla domestica, tame eels, kept prob. in a preserve or reservoir (piscina: cf. clusis... lymphis); cf. 10. 30. 21-24. For the collective sing. see 3. 58. 13; 7. 89. 1; 4. 64. 32.—lymphis: this word denotes clear water and suggests that the reservoir was constructed by damming a rivulet from one of the fonts (1). Metrical considerations precluded putting the antec. in this verse at the end, as in 4, 6.

6. gerit: i.e. gives a home to. similis...aves: i.e. white doves. Cf. 3. 58. 18 n. With similis sc. sibi = turri.—candida turris: cf. Col. 8. 8 totus autem locus et ipsae columbarum cellae poliri debent albo tectorio, quoniam eo colore praecipue delectatur hoc genus avium; Ov. Tr. 1. 9. 7.

7. dominae: on the strength of this word some (e.g. Brandt 35; Van Stockum 39) have held that Marcella was M.'s wife; see § 15. Domina was indeed used by the husband in addressing his wife, but it was also used by clients of their patronesses. Cf. dominus = patronus (see on 2. 18. 5). All M.'s expressions concerning Marcella can easily be explained as the utterances of beneficiary concerning benefactor.—post...lustra: see 12. 18. 15-16 n. — reverso: sc. mihi.

8. domos: see App.—parva...regna: regna often in poetry = domain (cf. note on 10. 61. 3). But the sense may rather be that M. proudly feels himself at last a true rex, i.e. a dives, a homo beatus (see on 2. 18. 5), even though his realm is small; cf. 4. 40. 3 praetulimus tantis solum te, Postume, regiis; 12. 48. 16; 12. 57. 19.

9. Nausicaa: the lovely daughter of Alcinous, king of the Phaeacians (see 4. 64. 29 n.; 10. 94. 2). In this comparison M. seems to have in mind the fruit-producing virtue of his garden; cf. Priap. 16. 3-4 (pompa) qualia credibile est spatiantem rure paterno Nausicaam pleno saepe tulisse sinu; Stat. Silv. 1. 3. 81 quid bifera Alcinoi laudem pomaria? —For the final â of Nausicaa see § 54, a; cf. 14. 187. 2 nec Glycerâ pueri, Thais amica fuit.

34. M.'s thoughts after his return to Spain must have reverted often to Rome; see § 15 fin. In Rome he had suffered much (3), but the balance had been after all on the side of enjoyment. Of one phase of that enjoyment, the possession of friends, M. is thinking especially. The poem then means: 'Leaving Rome was worse than I thought; I didn't realize what I was going to lose by breaking the ties of my friendships at Rome. Verily, friendships are a nuisance;
Triginta mihi quattuorque messes tecum, si memini, fuere, Iuli, quarum dulcia mixta sunt amaris, sed iucunda tamen fuere plura, et si calculus omnis huc et illuc diversus bicolorque digeratur, vincet candida turba nigriorem. Si vitare velis acerba quaedam et tristes animi cavere morsus, nulli te facias nimis sodalem: gaudebis minus et minus dolebis.

Libras quattuor aut duas amico

they make one suffer so at parting'.
— Meter: § 49.
1. Triginta . . . messes: see 12. 18. 16 N. For messis = annus (metonymy) cf. 6. 70. 1; 10. 103. 7 quattuor accessit tricesima messibus aestas.
2. Iuli: for Iulius Martialis see 1. 15; 4. 64; 5. 20. 1; etc.
5-6. si calculus . . . digeratur: for the custom of marking days with stones of different colors see 9. 52. 4-5 N. — diversus bicolorque: pred. nom., giving the result of huc et illuc . . . digeratur; we may render, freely, 'in two heaps so that the two colors show'. The two colors are white (for the dulcia and iucunda of 3-4), black (for the amara of 3). — For the diaeresis in 5 see § 49, d.
8-12. The second person is generalizing (we should say 'one'); in such cases the subjv. is the usual mood; cf. note on 1. 15. 5.
9. animi . . . morsus: torture of soul, due to separation, temporary or permanent.
10. sodalem: see 1. 15. 1 N.; 7. 86. 5; 2. 43. 15; 10. 104. 8.
11. gaudebis minus: i.e. 'you (one) will lack the undeniable pleasures of friendship'. — minus dolebis: separation from persons not sodales will give no pain.
36. M. reminds Labullus, a patronus otherwise unknown, who had perhaps boasted of his generosity, that his self-congratulation is not justified, for, measured by the standards of the past, his generosity becomes downright meanness.
— Meter: § 49.
1. Libras: sc. argenti; silver plate was a common present, e.g. at the Saturnalia. Cf. 2. 44. 1-2; 2. 76. 1; 7. 86. 7; 8. 71. 1-2 quattuor argenti libras mihi tempore brumae misisti; 10. 15. 7-8; 10. 57. 1-2. The value of such plate was estimated by
algentemque togam brevemque laenam, interdum aureolos manu crepantes possint ducere qui duas Kalendas, quod nemo, nisi tu, Labulle, donas, non es, crede mihi, bonus. Quid ergo? ut verum loquar, optimus malorum es. Pisones Senecasque Memmiosque weight; the weight was sometimes engraved on the plate itself; cf. C. I. L. 3. 1. 1769; Petr. 31 tegebant asellum duae lances, in quam marginibus nomen Trimalchionis inscriptum erat et argenti pondus; Fried. SG. 3. 123-124; 163 ff. — The accusatives in 1-3 are objects of (donat ... ) donas, 5. — quatuor ... duas: i.e. only four, just two.

2. algentem ... togam: a toga so thin that it freezes itself! how can it keep any one warm? Cf. 4. 34. 2 quisquis te niveam dicit habere togam; 14. 135. 2 cum teget algentes alba lacerna togas; contrast sudatrix toga, 12. 18. 5 N. — brevem ... laenam: the laena was a garment of the sagum or lacerna type (see 2. 29. 3 N.; 2. 43. 7), not easy to distinguish from the lacerna. It was heavier than the toga and seems to have been worn over it, or even over the lacerna, perhaps as a weather garment. Under the Empire it was used as a thick warm outer garment instead of the toga. It might be of various colors, and was held in place by a brooch or clasp at the shoulder. Cf. Inv. 3. 282-284 quamvis improbus annis atque mero ferves cavet hunc quem coccina laena vitari iubet et comitum longissimus ordo; Pers. 1. 32 circum umeros hyacinthina laena est; Beck. 3. 221. — brevem: too short for style or warmth; cf. brevis toga, 10. 15. 7; togula, 4. 26. 4; etc.

3. aureolos ... crepantes: cf. 5. 19. 14 qui crepet aureolos forsit an unus erit. The aureus, a gold coin equivalent to 100 sestertii or 25 denarii, corresponded to an English sovereign or to an American half-eagle. See Hultsch 308 ff.; Hill, Handbook 54. The dim. marks M.'s contempt (see on 4. 26. 4; 5. 37. 20); the noun thus plays the rôle played by the adjectives in 1-2. On the other hand manu crepantes, which suggests that the money was real (it rang true), plays the part filled by the nouns of 1-2. We thus get very pleasing as well as subtle variety.

4. ducere = producere, protractare; we may, however, render by last, endure, as if the verb were here intransitive. Cf. 4. 66. 4 duxit ... aedilates synthesis una decem. The vs. is artificial; M. might have said, more simply, quibus possis ducere duas tantum Kalendas. See on catenati ... labores, 1. 15. 7. — Kalendas = menses (synecdoche).

5. nemo: sc. donat; quod nemo, nisi tu, Labulle, donat is the commoner form.

6. non ... mihi: cf. 1. 41. 2.

7. ut ... loquar, to speak plainly, not to mince matters. See A. 532; GL. 545; Rem. 3; L. 1962. — optimus ... es: for the thought cf. Sen. Ep. 79. 11 nec enim bonitas est pessima esse meliorem.

8. Pisones: the Pisones, though of a plebeian gens, constituted an old and very illustrious
et Crispos mihi redde, sed priores:

fies protinus ultimus bonorum.

Vis cursu pedibusque gloriari?

Tigrim vince levemque Passerinum:
nulla est gloria praeterire asellos.

39

Odi te, quia bellus es, Sabelle:
res est putida bellus et Sabellus;

family. M. is thinking of its last
great representative, C. Calpurni-
us Piso, after whom the great
conspiracy against Nero in 65 was
named; see § 9; Fried. SG. i.
249 ff.; Merivale chap. 53. This
Piso was noted for his liberality;
see Tac. Ann. 15. 48. There ap-
pears no reason to doubt that the
liberality of the patrons had been
steadily diminishing for a gen-
eration; see Fried. SG. i. 381.
— Senecas: see § 9; i. 61. 7 N.; 4.
40. 1–2 atria Pisonum stabant cum
stemmate toto et docti Senecae ter
numeranda domus. The three
Senecas alluded to in 4. 40, as
perhaps here also, were the phi-
losopher, an older brother Junius
Gallio, and a younger brother
Annaeus Mela. Junius Gallio is
believed to be the proconsul of
Achaia before whom St. Paul ap-
peared at Corinth (Acts 18. 12);
see e.g. Teuffel, § 268. 7. To the
philosopher M. probably owed his
Nomentanum; see § 10.— Mem-
mios: C. Memmius Regulus,
consul in 63, was prob. in M.’s
thoughts.

9. Crispos: see 4. 54. 7 N.
With Pisones... Crispos cf. Iuv.
5. 108–111 nemo petit (nume) modi-
cis quae mittebantur amicis a Se-
beca, quae Piso bonus, quae Cotta
solebat largiri, namque et titulis et
fascibus olim maior habebatur do-
nandi gloria.— priores: none of
their stingy descendants, but lib-
eral givers like to those of the
good old days. For Seneca’s idea
of liberality cf. e.g. Ben. 2. 1. 1 sic
demus quomodo vellemus accipere,
ante omnia libenter, cito, sine uila
dubitacione; 2. 1. 2 proximus est
a negante qui dubitat. Pubilius
Syrus has bis dat qui cito dat.

10–13. ‘Would you win true
fame as a benefactor? Be willing
to outdo worthy contestants’.

— Tigrim... Passerinum: fam-
sous race-horses; see 7. 7. 8–10.
On the public furor over such an-
imals see Fried. SG. 2. 335 ff.
— levem, light-footed, swift.— asel-
los: dim. of contempt; see on au-
reolos, 3. For the thought cf. Hor.
S. 1. 1. 90–91 infelix operam per-
das, ut si quis asellum in Campo
doceat parentem currere frenis?
M. is not thinking of the stupidity
of the ass, but of his lack of speed.

39. M. jeers at Sabellus (see
7. 85; 9. 19), playing on his name.
Note the similarity of verse termi-
nation, after the manner of Catul-
lus (see on 1. 109. 1; 2. 41. 3–4).
— Meter: § 49.

1. bellus: see 1. 9, with notes;
3. 63.

2. putida, rotten, decaying, and
so disgusting; the word perhaps
bellum denique malo quam Sabellum.
Tabescas utinam, Sabelle, belle!

46
Difficilis facilis, iucundus acerbus es idem:
nec tecum possum vivere nec sine te.

51
Tam saepe nostrum decipi Fabullinum
miraris, Aule? semper homo bonus tiro est.

54
Crine ruber, niger ore, brevis pede, lumine laesus

suggests that Sabellus was suffering from some offensive malady, a result of excesses; tabescas, 4, may point the same way (but see note there). In 3. 98; 6. 33; 12. 43, a Sabellus, perhaps the man named here, is described as filthy and licentious. — bellus: sc. homo.

3. bellum ... Sabellum: M. works to a climax; 'in short (denique) Sabellus is worse than a bellus homo'. One may, however, get a far better effect by seeing a play on bellum, 'war'; 'I prefer war with all its horrors to Sabellus'.

4. Tabescas: see on putida, 2. The inference there stated is of course not inevitable; the vs. may be only a sort of informal devotio. — Tabescas ... belle is as oxymoric as tabes bella would be. This view seems more effective than the other interpretation (good as that is), got by omitting the comma after Sabelle and taking belle as adjective.


1. Difficilis, capious, hard to get along with.

2. nec tecum ... sine te: cf. Ov. Am. 3. 11. 39 sic ego nec sine te nec tecum vivere possum; Hor. C. 3. 9. 24 ('spite of your faults') tecum vivere amem, tecum obeam libens.

51. 'Good men are ever unso-phisticated'. — Meter: §52.


54. A pen picture of Zoilus. See 2. 16; 2. 19; 2. 58. — Meter: §48.

1. Crine ruber = rufus. Red hair is proper to one who had been a slave; cf. the conventional red-haired wigs and masks worn by the actors who personated slaves in comedy (see e.g. Ter. Phorm. 51). — niger ore = nigra facie, swarthy. Perhaps M. is hinting that this nigra facies is but a reflection of the malignity of the inner man. Cf. Hor. S. 1. 4. 85 hic niger est, hunc tu, Romane, caveto, and the secondary meaning of μῆλας. — brevis pede: one (foot =) leg is shorter than the other. As manus often = 'arm', so pes often = 'leg', or = crus, the lower part of the
rem magnam praestas, Zoile, si bonus es.

57

Cur saepe sicci parva rura Nomenti laremque villae sordidum petam quaeiris? Nec cogitandi, Sparse, nec quiescendi in urbe locus est pauperi: negant vitam ludi magistri mane, nocte pistorum aerarium marculi die toto;

2. rem...praestas, you are a veritable miracle.—si...es: i.e. 'if in spite of such an exterior you are a man of morals'.

57. 'The poor man has no adequate relief from the noises of the town'. — Meter, § 52.

1. sicci...Nomenti: on M.'s Nomentanum see 2. 38. 1 N.; etc. Sicci indicates that the soil was unproductive, for the water supply was poor; see 9. 18. 5 N.—parva rura: see 9. 18. 2; 9. 97. 7. There was little at the Nomentanum, and that little was but mediocre.

2. larem...sordidum: for lar (lares) see 1. 70. 2 N.; 1. 76. 2; 9. 18. 2; etc. —sordidum logically modifies villae rather than larem; for its meaning see 10. 96. 4 N.

3. cogitandi: on the time-stalking exactions of life in town see Plin. Ep. 1.9; Hor. Ep. 2.2.65-80 (the latter passage ends with tu me inter strepitus nocturnos atque diurnos vis canere et contracta sequi vestigia vatum?).—quiescendi includes freedom from such noises as preclude literary work, but primarily refers to opportunity to sleep; cf. then 10.74. 12 N.; 12. 18. 15-16 N. Plin. Ep. 9.6.1 welcomes the Ludi Circenses only because they attracted such crowds that the town was quiet enough to admit of some literary work. The extreme narrowness of the streets and the tendency of shopkeepers to encroach more and more on the highway itself added to the press and the resulting confusion and noise; see Fried. SG. 1. 27 ff.

4. vitam: i.e. such life as is worth the living; see 1.15.4.12 N.

5. ludi magistri mane: see 9. 68, with notes.—mane, nocte together give the parts of the night and so together balance die toto, 6; we need not be troubled because M. does not mention these parts in proper sequence.—pistorum, bakers, who had then, as now, to prepare their wares in the night. They seem also to have cried their wares before daylight; see 14. 223. 1-2 surgite: iam vendit pueros intestacula pistor cristataque sonant undique lucis aves.—Note the chiasmus.

6. aerarium, brasers, copper-smiths.—marculi: a comparatively rare word; cf. Lucil. 1165-1166 Marx (=1181-1182 Lachmann) et velut in fabrica sereus cum marculus ferrum timitu multo cum magnis...ictibus tundit.
hinc otiosus sordidam quatit mensam
Neroniana nummularius massa,
illinc palucis malleator Hispanae
tritum nitenti fuste verberat saxum;
nec turba cessat entheata Bellonae,
nec fasciato naufragus loquax trunco,

7. otiosus, lounging; he spends much of his time waiting for custom. — sordidam, dirty, whether in the literal sense, or in the figurative, mean, paltry. — quatit mensam: when business is dull, the nummularius (8) shakes the table and the coins, that the chink of the money may attract the attention of possible customers. The man is a money-changer (at least this is the usual sense of nummularius); his table is in the open air. Money-changers were frequently called mensarii. See Marq.-Wissowa 2. 66 ff.

8. Neroniana . . . massa, with his supply of money of Nero's coinage; massa, prop. 'lump', 'bar', 'ingot', is frequently used of money in quantity; cf. the etymology and uses of 'bullion'. It is probable that Nero's coinage is singled out for mention because he debased the currency. He reduced the denarius to $\frac{3}{5}$ lb. (3.41 gr.) of silver, the aureus to 7.4 gr. of gold. From Augustus's time the aureus had contained 7.8 gr. of gold; this again was the average weight long after Nero's time (Hultsch 311; 318; Hill, Handbook 53-54). After the old coinage had been restored, the mensarii were doubtless often called upon to make exchange between the debased and the better currency. The debased coinage on the table of this man is a part of the characterization of the small curb-stone broker. Neroniana . . . massa seems to be abl. of char., with the usual adjectival force ('tricky', 'cheating'). P. and S., however, thinking that a money-changer could not make noise enough to interfere with sleep, interpret nummularius of a 'coiner', striking out coins with hammer and die. This agrees well with 9-10, and makes Neroniana . . . massa an easy instr. abl., but there seems no authority for taking nummularius as 'coiner'.

9. palucis, gold-dust. This is a Spanish word, of uncertain spelling; see Harper's Latin Lexicon s.v. Ballux. See App. Hultsch thinks, perhaps rightly, that this man hammered Spanish gold-dust into leaves of gold which he used for gilding. On the word see Cooper, § 17.

10. tritum, worn, i.e. by the fustis. — nitenti, i.e. bright with the particles of gold adhering to it. — fuste, beetle, of wood.

11. entheata = fanatica, an epithet applied to priests of Cybele, Isis, Serapis, and Bellona. Cf. 11. 84. 4 furii ad Phrygios enthea turba modos, with notes; Iuv. 6. 511—512 ece furentis Bellonae matrisque deum chorus intrat. See Preller-Jordan 2. 386. On the word see Cooper, § 80.

12. fasciato . . . trunco: a common street sight in antiquity was the shipwrecked sailor, real or pretended, begging alms, sometimes singing or telling his tale of woe. Such beggars often carried a piece of the wrecked vessel or a picture
a matre doctus nec rogare Iudaeus, nec sulphuratae lippus institor mercis.

15 Numerare pigri damna quis potest somni? dicet quot aera verberent manus urbis,

of the wreck; cf. Pers. 1. 88-90 men moveat (nausfragus)? ... cantet si naufragus, assem protulerim? cantas, cum fracta te in trabe pictum ex umero portes? Iuv. 14. 301-302 mersa rate naufragus assem dum rogat et picta se tempestate tuetur; Phaedr. 4. 22. 24-25 ceteri tabulam suam portant rogantes victum. Here fasciato... truncus is commonly interpreted of a picture of the ship-wreck painted on a fragment of the lost vessel, wrapped in bands to protect it. But the picture would have effectiveness only because uncovered and visible to every passer-by. Besides, truncus is commonly used not of a fragment of anything, but of the thing from which a part is cut, e.g. of the trunk stripped of branches, not of the several branches. Further, on this view it is difficult, if not impossible, to explain the syntax of fasciato... truncus. It is better, then, to regard the phrase as an abl. of characteristic, to render by 'the wordy mariner of the swathed (bandaged) body', and to suppose that the man, feigning great bodily injury, has his body wrapped in bandages, pretending, perhaps, to have lost an arm or a leg. For a similar trick cf. 7. 39. 5-9 quam (podagram) dum volit nimis adprobare veram et sanas limit obligatque plantas incedtitque gradu laborioso...desit (=desit) fingere Caecus podagram (i.e. he became lame in very fact).

13. a...Iudaeus: in the Latin poets the Jew is a professional beggar or fortune-teller; see Fried. SG. 3. 617 ff. Because of prejudice and enactments against them, esp. after the destruction of Jerusalem by Titus, they were virtually forced to beg in order to live. Cf. Iuv. 3. 13-16 nunc sacri fontis nemus et delubra locantur Iudaeis, quorum cophinus, faenumque supellex, omnis enim populo mercedem pendere iussa est arbor et sicut is mandicit silva Camenis.

14. sulphuratae...mercis: see 1. 41. 4-5 N. — institor, peddler; cf. 7. 61. 1; Ov. A. A. 1. 421-422 institor ad dominum veniet distinctus emacem, expediet mercis teque sedente suas; Hor. C. 3. 6. 30. — lippus: see on 8. 9. 2. Here, however, the lippitudo may be due to the sulphur fumes, if the institor mended broken glassware (see on 1. 41. 4-5).

15. pigri...somni: sleep such as a man enjoys who thinks that he has a right to be lazy and to live a life of inglorious ease. Cf. 12. 62. 1-2 antiqui rex magne poli mundique prioris, sub quo pigra quies nec labor ullus erat. The question serves as protasis to 16; 'if any man tells...he will also be able to tell', etc.

16. quot...urbis: i.e. how many tinkling cymbals or brazen instruments are used in Rome to exorcise the evil spirits that, as men believe, have bewitched Luna. Cf. Iuv. 6. 442 ff.; Liv. 26. 5. 9; Ov. M. 4. 332 ff.; Tib. 1. 8. 21 ff.; Tac. Ann. 1. 28; etc. The din was intended to drown out the incantations by which the magicians (cf. 17) had affected the moon and so to break their spell.
cum secta Colcho Luna vapulat rhombo. Tu, Sparse, nescis ista nec potes scire, Petilianis delicatus in regnis, cui plana summos despicit domus montes et rus in urbe est vinitorque Romanus — nec in Falerno colle maior autumnus — intraque limen clausus essedo cursus,

17. Colcho rhombo: i.e. is tortured and sorely wounded by the magician’s circle or wheel. — Colcho: because Medea, famed for her magic skill, was a Colchian, Colchus or Colchicus = magicus; see 3. 58. 16 N. — vapulat: for the meaning see on 10. 62. q. — rhombo (cf. ῥομβος): cf. 9. 29. 9—10 quaenunc Thessalico lunam deducere rhombo... sciet. The Latin name for the rhombus was turbo; cf. e.g. Hor. Epod. 17. 7, with Smith’s note. The turbo was a small lozenge-shaped board, to one end of which was attached a cord; it was whirlèd round and round to make a loud buzzing noise; the witch meanwhile chanted her incantations. The instrument (known as a ‘bull-roarer’) is still in use in this way among uncivilized peoples.

19. Petilianis... regnis: see 12. 31. 8 N. Though the estate of Petilius had passed into the hands of Sparsus, still, after a custom which to this day has abundant illustration, it is known by the name of him who conferred distinction upon it by owning or inhabiting it. In Iuv. 3. 212—222 the magna Asturici domus seems now to be owned by a man named Persicus. The exact reference may be to Q. Petilius Cerialis Caesius Rufus, consul suffectus in 70 and again in 74 (Klein 43—44), or to his son or brother, Q. Petilius Rufus, consul in 83 (Klein 47, N. 4). — delicatus: i.e. living luxuriously; see on 4. 30. 16.

20. cui... domus: see 1. 117. 7 N.—plana... domus: an obscure phrase. It seems least unsatisfactory to say that the adj. carries the main thought; the sense is then ‘the levels (roof) of your house (palace) look down on the mountain tops’; cf. then 4. 64. 10—12, with notes.

21. rus in urbe: i.e. country enjoyed in town; cf. 8. 68. 1—2 qui Corcyraei vidit pomaria regis, rus, Entelle, tuae praefetet ille domus; 3. 58. 45. This rus in urbe was apparently as large as that of Iulius Martialis (4. 64) was small; it had ground enough for a large vineyard (22) and an ample gestatio (23). On the great horti in Rome see 6. 80. 3 N.; 3. 58. 2—4. — Romanus = urbanus, in urbe ipsa. A far commoner epithet of a vinitor in Italy would be Campanus.

22. Falerno colle: see 4. 69. 1 N.; 5. 64. 1.—autumnus = vindemania, vintage; cf. 3. 58. 7.

23. limen: i.e. of the range of buildings or of the estate. Cf. 12. 50. 5 (on a highly ornamental mansion) pulvereumque fugax hippodromon ungula plaudit. — clusus: freely, ‘private’. The other reading, lotus, ‘spacious’, also yields a good sense. See App. — essedo: see 4. 64. 19 N. — cursus: i.e.
et in profundo somnus, et quies nullis
offensa linguis, nec dies nisi admissus.
Nos transeuntis risus excitat turbae,
et ad cubile est Roma. Taedio fessis
dormire quotiens libuit, imus ad villam.

67
Maiae Mercurium creastis Idus,
Augustis redit Idibus Diana,
Octobres Maro consecravit Idus:

gestatio, curriculum (hippodromos),
porticus; see on 1. 12. 5.
24. in profundo somnus: cf. the quietude of the Ianiculum; see 4. 64. 18-23. Even at a distance from the city great pains were taken to insure easy sleep; cf. e.g. Plin. Ep. 2. 17. 22 (of a cubiculum in his villa at Laurentum) non maris murmure, non tempestatum motus, non fulgorum lumen ac ne diem quidem sentit, nisi fenestris apertis.
28. imus ad villam: cf. Hor. Ep. 1. 17. 6-8 si te grata quies et primam somnus in horam delectat, si te pulvis strepitusque rotarum, si laedit cauponae, Ferentinum ire iubebo.—On the meter see § 52.
67. Another tribute to Vergil. See on verses 3-4; § 33.—Meter: § 49.
—Mercurium creastis: i.e. for the Romans, esp. from the time when the first temple was dedicated to Mercury (then revered as the god of trade) on the Ides of May, 259 B.C.; see C.I.L. 1, p. 393; Marq.-Wissowa 3. 367; 575. M. calls the festival observed annually on May 15 in honor of Mercury the dies natalis of the god; cf. Fest. 148 Maiis Idibus mercatorum dies festus erat, quod eo die Mercurii aedes esse deducta.
2. Augustis . . . Idibus: there was a festival of Diana on August 13. It was a slave's holiday; her temple on the Aventine was a slave's sanctuary. Cf. Fest. 343 servorum dies festus vulgo existimatur Idus Aug.; quod eo die Ser. Tullius, natus servus, aedem Dia- nae dedicaverit in Aventino. See Preller-Jordan 1. 316 ff.; Marq.-Wissowa 3. 581. For the form of the adj. Augustus see on Algidos, 10. 30. 6.—Diana here = 'Diana's festival'.
3. Octobres . . . Idus: cf. Donatus (Suet.) Vita Verg. 2 natus est Cn. Pompeio Magno M. Licinio Crasso primum consulibus Iduum Octobrium die.—Maro consecravit: cf. Comparetti 49: 'Vergil was then already (i.e. by M.'s time) the saint of poets; and, of all the apotheoses of the Roman Empire, this
Idus saepe colas et has et illas,
5 qui magni celebras Maronis Idus.

80
Ne laudet dignos, laudat Callistatus omnes:
cui malus est nemo, quis bonus esse potest?

82
Effugere in thermis et circa balnea non est
Menogenen, omni tu licet arte velis.
Captabit tepidum dextra laevaque trigonem,
deification of Vergil, though ill-defined in its origin and exaggerated in its effects, was, without doubt, the only one inspired by a really generous sentiment”. Note that M. speaks as highly of Vergil as he does of Mercury and Diana.

4. saepe colas: the subject may be wholly indefinite; still it is easy to think that M. had in mind Silius Italicus. Cf. 4.14, with notes; 11.48; 11.50. — has: the Ides of October. — illas: the Ides of May and August. For the custom of honoring the memory of a great man by observing his birthday cf. 7.21, with notes; 7.86.1 N.; 10.27.1; Iuv. 5.36–37 (vinum) quale coronati Thrasea Helvidiusque bibebant Brutorum et Cassi natalibus; Sen. Ep. 64.9 quidni ego magnorum virorum et imaginem habeam incitamenta animi et natales celebrem? quidni ego illos honoris causa semper adeptem? M.’s regard for Vergil seems to have been something deeper than the high, but conventional, esteem in which his name was held by M.’s contemporaries; cf. 3.38.8; 5.56.5; 4.14.14 magnop... Maroni; 11.52.18 ueterno... Vergilio; 12.3.1 summo... Maroni; 14.186.1 inmensum... Maronem (but see note there).

80. ‘Callistatus praises without discrimination’.— Meter: § 48.

r. Ne... dignos: ‘that he may not praise the worthy only’, ‘that he may not confine his praise to the worthy’ (to do that is to run risk of offending those who are not praised); sarcastically interpreted, the clause = ‘that he may not praise the worthy at all’. This form of wit, which consists in a sarcastic ascription of purpose in a given act, a purpose which of course the actor never in fact entertained at all, appears elsewhere in Latin, e.g. several times in Horace.

2. quis... potest: sc. ei, a dat. of interest, ‘in the eyes of him’.

82. On a persistent dinner-hunter, who resorts to the lowest means to gain his end. Cf. 2.11; 2.14. — Meter: § 48.

r. Effugere... non est: see on 12.11.5; cf. 11.98.1 effugere non est... basiatores.

2. Menogenen: doubtless a freedman. — licet: cf. 1.70.17 N.
3–4. Captabit... pilas: to translate this passage is easy enough, but our knowledge of Roman ways of playing ball is too limited to enable us to interpret it with certainty. On the general subject see Beck. 3.171 ff.; Marq. 841 ff.;
inputet acceptas ut tibi saepe pilas,

Smith D. of A. 2. 421 ff.; McDaniel Trans. Am. Phil. Ass. 37. 121–134. The trigon (τριγώνον) or pila trigonalis was a game played by three persons who stood in the form of an equilateral triangle. The ball used was the ordinary pila; each player had a ball. It would seem that a player might arbitrarily strike or throw the ball to either of the other two players (i.e. there was no necessary routine of throws); hence, since a player might be compelled at any moment to handle two or even three balls simultaneously or nearly so, to play the game well one must be as skillful with the left hand as with the right. Cf. 14. 46. 1–2 si me (= pilam trigonalem) mobilibus expulsare sinistris, sum tua. Tu nescis? ruistine, redux pilam. The phrase captabit . . . pilas is grimly humorous; Menogenes carries his capitatio so far that he is captator ipsarum pilarum! — tepidum, warm, in the sense of warming, causing perspiration; ball and game are described in terms of their effects (transferred epithet). The trigon was a very active game; hence the players stripped wholly or nearly so for the play. Cf. 4. 19. 5–9 seu lentum ceroma teris tepidumque trigona, sive harpasta manu pulverulentant rapis, plumea seu laxi partiris pondera folls.—inputet . . . pilas: the obscurity (see on 3) lies here. The vs. seems to = ‘that he may charge up his many catches against you’. It is clear that Menogenes helps some player by catching balls that the player ought himself to catch, and that he charges his skill in doing this against the player, as entitling him to a dinner. According to Marq. 844 there were in the trigon three persons, standing one behind each player, whose business it was to stop the balls missed and in the shortest possible time to get them back into the hands of the player, and three other persons to keep score; cf. C.I.L. 4. 1936 Amianthus Epaphra Ter- tius ludant; cum Hedysto Incundus Nolanus petat (i.e. collect the balls missed); numeret Citus et Acus Amiantho; Petr. 27. In this view Menogenes is not a player at all, but a member of the second group of three; he assists one player by catching the balls that player misses. This is substantially McDaniel’s view (published after the above was written; see Trans. Am. Phil. Ass. 37. 126–128); Menogenes is thus a ‘chaser’ or ‘backstop’, whose attentions it is impossible for the players to escape, particularly since such attentions, when rendered by the right person, were most helpful and welcome (as they are in tennis to-day). But it seems hardly likely that under such circumstances he would be called upon to display much skill and activity (cf. 3), unless the man he is trying to assist were a very poor player. It remains then to suppose that Menogenes is a player proper, who plays into the hands of his patron by displaying extraordinary activity and skill and thus taking, in place of the other, balls he might not be able to handle. For a hint of this view see Smith D. of A. 2. 425. But why does one who wants to escape Menogenes engage with him “in anything so voluntary as a game of ball” (McDaniel), and why should any one else enter into a game so unfairly conducted or remain therein? Finally, McDaniel (129–130) interprets the passage cited
5 colliget et referet laxum de pulvere follem,
et si iam lotus, iam soleatus erit;
lintea si sumes, nive candidiora loquetur,
sint licet infantis sordidiora sinu;
exiguos secto comtem dente capillos

48. 13 inputet ipse deus nectar mihi,
fiert acetum, 'let Jupiter charge against me...and it will become',
etc.—acceptas, caught, intercepted; accipere pilam was a technical
phrase, like our 'catch a ball'.
5. colliget...follem: another way of playing ball, practiced apparently
in an open court (cf. de pulvere) with the folli, a large but
light ball, filled merely with air; cf., then, the modern basket-ball. This
light ball was struck by the fist or palm or forearm, affording exercise
less violent than that given by the trigon, and so adapted to the needs
of boys and older men; cf. 14. 47.
1–2 ite procul, iuvenes; mitis mihi (= folli) convenit acetas; folle decet
pueros indere, folle sene. The man Menogenes is helping is old.—
colliget et referet, will pick out of the dirt and return to the player.
Colliget...follem involves zeugma,
since colligere...folle is not a natural phrase; M. is thinking
rather of colligere pulvereum, i.e.
the vs. = follem laxum tam ardente referet ut pulvereum ipsum colligat.—laxum: this adj. is regularly
used of the folli as soft, spreading;
 cf. 4. 19. 7, cited on 3; 14. 45.
1–2 (on the pila paganica) haec
quae difficili turget paganica pluma
folle minus laxa est et minus arta
pila.
6. et si, although.—iam lotus...
soleatus: i.e. already bathed
and dressed for dinner; he will
not hesitate to risk spoiling his
best clothes.—soleatus: see 3. 50.
3 N.
7. lintea...sumes: i.e. to
rub down, after exercise and bath
are both over. Linteae = mantelia
(mantilla), towels brought to the
bath by slaves for the master's
use; cf. Ap. M. 1. 23 ac simul ex
promptuario oleum unctui et linteae
tersui ac cetera huic eidem usu
profer ociter et hospitem meum per-
duc ad proximas balneas; Petr. 28
itaque intravimus balneum...iam
Trimalchio unguento perfusus ter-
gebatur, non linteis, sed palliiis ex
lana mollissima factis.—nive can-
didiora (esse); cf. 4. 42. 5 sit nive
candidior; 5. 37. 6 N.; 7. 33. 2 can-
didiora prima...nive; Catull. 80.
1–2 quare rosea ista labella hiberna
fiunt candidiora nive; repeated in
Ov., e.g. Am. 3. 5. 11 candidiori nici-
bus. We may supply esse or take
loquetur as in 1. 61. 8; 10. 96. 1 and
candidiora as pred. accusative to
ea = linteae.
8. licet: as in 2.—sinu: the
front of an infant's outer garment;
freely, bib.
9. exiguos...capillos:
'though the locks you are comb-
ing with the toothed ivory are scanty indeed'. Exiguos carries
the emphasis. Note position of the adj. and the noun at the ends
of the verse; see on argutis...libellis, 1. 1. 3.—dente: collective
sing., = pectine (synecdoche). It is
possible also to take dente as =
'ivory'; cf. 5. 37. 5 N. In either
case secto = cut, sawn. Combs were
often made of boxwood.
10. Achilleas . . . comas: M. may be thinking of the tradition told e.g. by Hyg. Fab. 96 that Thetis, mother of Achilles, to keep him out of the Trojan War, sent him in his early boyhood to the court of Lycomedes king of Scyros, to grow up there in female attire among the daughters of the king. Here his hair grew long. Cf. 5. 48. 5–6 talis depressus Achilles deposuit gaudens, matre dolente, comas. Homer gives to Achilles, as to the other heroes, ξανθή κίονη, fair golden hair, which, because it was in fact less familiar to the Homeric people than dark hair, was accounted the ideal of youthful beauty. Again, in Homer certain of the Greeks are καρηκομώντες, long-haired. M. may be thinking of all this, or of the convention of the Greco-Roman stage by which all fighting men were represented as long-haired; cf. Plaut. Mil. Glor. 61–64 rogitatione (me mulieres) "Hicine Achilles est?" . . . "Immo eius fraeter", inquam, "est". Ibi illarum altera "Ergo mecanor pulcher est" inguit mihi "et liberalis: vide casaries (‘hair’) quam decet!" In art Achilles is generally represented with his helmet on, so that his hair is for the most part concealed. In an Attic vase-painting of the sixth century B.C., in which Achilles and Ajax are represented as playing a game of backgammon (?), Achilles’s hair is abundant, hanging below the helmet (see Schreiber-Anderson Pl. XXXVI, Fig. 8).

11. fumosae: amphorae carefully pitched (see 11. 18. 24 N.) were exposed to the smoke and heat of the bath-room furnace, because this process was supposed to hasten the mellowing of the wine; cf. 7. 79. 3 N.; Ov. F. 5. 518 promit fumoso condita vina cado; Hor. C. 3. 8. 9–12 hic dies anno redeunte festus corticem adstrictum pice dimovebit amphorae fumum bibere institutae consule Tullo. — feret ipse: he will do a slave’s work. — tropin de faecae: the very dregs of the dregs, the residuum at the very bottom of the amphora, which is compared to bilge-water in the bottom of a ship (cf. τροπίς = carina, ‘keel’). The point of this vs. cannot be clearly determined. Can feret = auferet (see on 1. 4. 2), and is the meaning that he will carry away the dregs as if they were a treasure (to be drunk later, as Santra carries off food to be eaten later: see 7. 20)? Ipse will then suggest that the patron drinks the rest. Still, feret may merely mean ‘will endure’, ‘will put up with’. — faecae: see 1. 103. 9 N.

12. frontis . . . tuae: editors generally take this verse in close connection with 11 and suppose that the tropis was rubbed on the patron’s skin or taken by him as an emetic, with frontis umor as the result. In this case Menogenes carries the lees for another’s use. But 12 need not have any connection at all with 11; the vs. is most effective if taken by itself, as a crowning example of Menogenes’s sycophancy. — usque: see 9. 48. 4 N.; Menogenes can never be moderate in his services; for him ne quid nimis has no meaning.
12.94-6] EPIGRAMMATA SELECTA

perpessus dicas taedia mille "Veni!"

92
Saepe rogare soles qualis sim, Prisce, futurus,
si fiam locuples simque repente potens.
Quemquam posse putas mores narrare futuros?
dic mihi, si fias tu leo, qualis eris?

* 94
Scribebamus epos; coepisti scribere: cessi,
aemula ne starent carmina nostra tuis;
transtulit ad tragicos se nostra Thalia cothurnos:
aptasti longum tu quoque syrna tibi;
filia lyrae movi Calabris exculta Camenis:
plectra rapis nobis, ambitiose, nova;

14. Veni: i.e. to dinner (cf. 11. 52. 2 N.); abruptly said in self-defense; we should have expected rather a curse.
1. Prisce: probably Terentius Priscus (see 8. 12. 3 N.; 12. 4), despite Friedländer’s objections.
4. qualis eris: for the ind. after the inv. dic mihi, whereas in 1 after rogare soles we have the subjv., see on 6. 8. 6; 6. 88. 3.
94. ‘Imitation is the sincerest form of flattery, but, Tucca, it can be carried too far’. — Meter: § 48.
1. Scribebamus epos: placed at the head of the various departments of literature; so Quint. 10. 1. 46; 10. 1. 85 places epic at the head of Greek and Latin literature.
2. This vs. is not to be taken too seriously.
3. transtulit . . . cothurnos may well = ‘I shifted from comedy to tragedy’, i.e. ‘I tried comedy, then tragedy’; in that case he says nothing of Tucca’s comedies. But nostra Thalia need mean no more than ‘my poetic genius’ (cf. 4. 8. 12; 7. 17. 4); in that case comedy is not mentioned at all here or anywhere else in the epigram, unless it is suggested by epigrammata, 9. For the language of this vs. see 8. 3. 13 N.; 8. 18. 7; 5. 30. 1 Varro, Sophocleus non infitane cothurno; Ov. Tr. 2. 393 impia nec tragicos tetigisset Scylla cothurnos; Am. 1. 15. 15.
4. longum . . . syrna: see 4. 49. 8 N.
5. fila lyrae movi = lyrica (carmina) scripsi; lyric poetry was, in theory, written to be sung or chanted. — Calabris . . . Camenis: see 8. 18. 5 N. — Camenis: see 4. 14. 10 N.
6. plectra: the plectrum (cf. πλήκτρον, πλήκτω) was a quill or stick, generally of ivory or gold, used to strike (pick) the chords of the lyra (‘lyre’); cf. e.g. Hor. C. 2. 13. 26–28 et te sonantem plenius
audemus saturas: Lucilius esse laboras;
ludo leves elegos: tu quoque ludis idem.

Quid minus esse potest? epigrammata fingere coepi:
hinc etiam petitur iam mea palma tibi.

Elige quid nolis — quis enim pudor omnia velle? —
et si quid non vis, Tucca, relinque mihi.

auraeo, Alcaee, plectro dura navis,
dura fugae mala, dura belli.—
rapis = eripis; rapio and its com-
ounds constantly suggest rude
force and haste.— nobis may be
construed with rapis, or with nova,
or with both; in any case the sense
is ‘you snatch the quill out of my
hands before I have had time to
become accustomed to its use’.

7. audemus saturas: under
the Empire to write satire, at least
such personal satire as Lucilius
wrote, was dangerous; see Iuv. I.
151-171. Audemus may, however,
have a very different point, i.e. it
may mean that to venture another
form of literature was to draw on
himself once again Tucca’s rivalry;
that is a danger to make any man
flinch! For audemus cf. Hor. A. P.
382, cited on 9, and Eng. ‘venture’
in similar connections.— Lucilius:
C. Lucilius, who died in 103 B.C.
The date of his birth is disputed;
he was born at Suessa Aurunca.
He was a member of the Scipionic
circle at Rome. That he was a
writer of great vigor and boldness
we know both from the extant
fragments of his works and from
the testimony of the ancient writ-
ers themselves. He converted the
miscellany or medley that had long
been known as Satura into a poem
of which personal invective was an
essential feature. Further, he made
the heroic verse (the hexameter)
the vehicle of that invective; in
modern literatures the heroic verse
of a given nation has become the
vehicle of its satire. Hence modern
and ancient writers both regard
Lucilius as the typical satirist. See
e.g. Hor. S. 1. 4. 1-13; 2. 1. 62ff.;
Quint. 10. 1. 93; Iuv. I. 165-167;
Pers. I. 114. Of his thirty books of
Saturae about 1400 verses remain.
M. thus naturally makes Lucilius
rather than Persius or his friend
Juvenal the typical satirist.—esse
laboras: for the constr. cf. e.g. 10.
3. 11 cur ego laborem notus esse tam
prave?

8. ludo: cf. I. 113. 1; 8. 3. 2; 9.
26. 10. The verb particularly fits
the erotic elegy of Ovid, Tibullus,
and Propertius.

9. minus: i.e. lower in the
literary scale.— epigrammata:
for M.’s opinion of the epigram
see 4. 49.— fingere, compose, a
common meaning; cf. Hor. C. 4. 2.
27-32 ego apis Matinae more modo-
que...parvus carmina fingo; A.P.
382 qui nescit versus tamen autet
fingere; Suet. Tit. 3 (peritissimus
Titus erat) Latine Graeceque, vel in
orando vel in fingendis poematibus.

10. mea palma: i.e. ‘my fame’,
‘my reputation’; see 10. 50. 1; 10.
53. 4.

11. quis... velle: an ironical
query, in sense an exclamation
rather than a question; ‘tis a strange
modesty (i.e. ‘tis no modesty at all)
to wish’, etc. Pudor prop. = ‘regard
for the proprieties’, such respect
for public opinion as restrains one
from doing wrong.
Ne toga cordylis et paenula desit olivis
aut inopem metuat sordida blatta famem,
perdite Niliacas, Musae, mea damna, papyros:
postulat ecce novos ebria bruma sales.

On Books XIII-XIV see § 13. They come in time between the Liber Spectaculorum and Book I of the Epigrams; they were published at the Saturnalia of 84 or 85 (perhaps one collection appeared in each of these years). The separate pieces were intended as sentiments or labels attached to gifts at the Saturnalia or to favors given to guests at dinner; they thus represent the earliest stage of the epigram (§§ 22; 26), being in theory written on the gift itself. For such a purpose they would find a ready sale. Nearly all the Xenia are presents that cater to the needs of the inner man. — Meter: § 48.

1. Ne... olivis: cf. 3. 2. 4-5 N.
   — cordylis: see 3. 2. 4 N.; 11. 52. 7.
   — paenula: see 1. 103. 5-6 N.

2. aut... famem: cf. 14. 37. 2.
   — sordida: the blatta loves dark, musty places.—Verses 1-2 perhaps mean 'That fish and olives may have clothes, though I have none, that roaches may have food, though I myself starve'

3. perdite... papyros: i.e. 'inspire me to fill (destroy) paper enough to satisfy these demands'.

— perdite: cf. 2. 1. 4; 6. 64. 22-23 audes praeterea quos nulius noverit in me scribere versiculos miserar et perdere chartas; Iuv. 1. 17-18 stulta est clementia, cum tot ubique vatibus occurras, perituras parcere chartae; 7. 99 perit hic (in writing history) plus temporis atque olei plus. In this sense perire is the pass. of perdere; the use is a reflection of the proverbial oleum et ope-ram perdere; see Otto s.v. Oleum.

— Niliacas... papyros: see 3. 2. 4, 7 N. The Nile valley was the chief source of papyrus. This was so abundant and cheap that it long held its place against parchment (membrana: see 1. 2. 3 N.; 1. 66. 11) as a substance on which books were written, spite of the superior advantages of parchment (see on 14. 188. 1). — mea damna: i.e. both in paper and in time spent in filling it, with the secondary thought that the toil after all brings no adequate return.

4. novos... sales: i.e. a new collection of witticisms. The Saturnalia (see 4. 14. 6-7) was a season of relaxation and festivity for all classes; wine flowed freely then. Cf. 14. 1. 9 sed quid agam
5 Non mea magnanimo depugnat tessera talo
    senio nec nostrum cum cane quassat ebur;
    haec mihi charta nuces, haec est mihi charta fritillus:
    alea nec damnum nec facit ista lucrum.

potius madidis, Saturne, diebus;
Stat. Silv. i. 6. 1-7 (on the Kalendae Decembres) et Phoebus pater et
severa Pallas et Musae procul iei feriatae: Iani vos revocabimus
Kalendis, etc.; Sen. Epit. 18. 4 hoc
muito fortius est, ebric ac vomitante
populo siccum ac sobrium esse (i.e. at the Saturnalia). — sales: see
1. 41. 10; 7. 25. 3.

5-6. ‘My gambling stakes at the Saturnalia will be small, mere
child’s play’ On gambling at the Saturnalia see 4. 14. 6-8 N.— mea
... talo: on tesserae and tali see 4.
14. 9 N.— mea ... nostrum: such
change of number is not uncommon, even in prose. — magnanimo ...
 talo: i.e. gambling that is reckless, for high stakes. With the use of
magnanimo cf. Iuv. i. 88-89 aea
gundo hos animos (habuit)? Note
the fine double juxtaposition; the
adjectives are brought together at
the beginning of the verse, the
nouns at the end, as in 11. 84. 3.
See App. — depugnat: note the
force of the prep. For the thought
cf. Amm. Marc. 14. 6. 25 ex turba
vero imae sortis et paupertinae ... nonnulli ... pugnator aleis cer-
tant. — senio ... ebur: ‘my dice-
box concerns itself neither with the
best nor with the worst throw’, i.e.
‘I don’t gamble at all’—senio, the
six-throw, the six. The best throw
with the tesserae (iactus Venereus
or basilicus) was made when three
sixes were turned up, the worst
throw (canis, canicula, iactus dam-
nosus) was made when three aces
(uniones) were turned up. Cf. e.g.
Pers. 3. 48-50 etenim id summum,

quid dexter senio ferret scire, erat
in voto, dannosa canicula quantum
raderet. — cum cane: cum with
abl. is used at times where et and
the proper case (here the nom.)
might be employed. In prose M.
might have said nostrum ebur nec
senio nec canis quassat.— ebur:
the ivory dice-box (see on fritil-
lus, 7) or the dice themselves.

7. nuces here has a double
meaning: (1) sport, amusement
(children played with nuts, esp. at
the Saturnalia, which was a school
vacation; cf. the proverb relin-
quere nuces, ‘to come to man’s es-
tate’); (2) gains, from gambling
(among children, and in friendly
sport between older people, where
money was not risked, nuts were
often the stake). Cf. 4. 66. 15-16
subposita est blando numquam tibi
tessera talo, alea sed parvae sola
fuere nuces; 14. 19. 1 alea parva
nuces et non dannosa videtur. See
Preller-Jordan 2. 17. — fritillus:
see 4. 14. 8 N.; 5. 84. 3.

8. alea is to be taken in the
double sense of gambling and
children’s play; see on nuces, 7.
... damnum ... lucrum: common
technical terms of business; cf.
Eng. ‘profit’ and ‘loss’. See e.g.
Hor. S. 2. 2. 95-96 grandes rhombi
patinaeque grandas ferunt una cum
damno dedecus; Sen. Apocol. 12 fin.
vosque in primis qui conscimus magna
parastis lucra fritillo; Pub. Syr.
297 lucrum sine damno alterius fieri
non potest.

3. ‘Talk about presents!
Here’s a book full, and for but a
3

Omnis in hoc gracili Xeniorum turba libello constabit nummis quattuor empta tibi.
Quattuor est nimium? poterit constare duobus et faciet lucrum bibliopola Tryphon.
Haec licet hospitibus pro munere disticha mittas, si tibi tam rarus, quam mihi, nummus erit.
Addita per titulos sua nomina rebus habebis: praetereas, si quid non facit ad stomachum.

1. gracili: here, as often, M. appears to use a word in a double sense, as (1) slender, slight, physically (gracilis... libello gives the effect of a double dim.), (2) simple, unadorned in style. For the latter sense cf. Quint. 12. 10. 66 sed neque his tribus quasi formis ('kinds of style') inclusa eloquentia est, nam... inter gracile validumque tertium aliquid constitutum est; Gell. 6. 14. 1–3; Hendrickson, The Origin and Meaning of the Ancient Characters of Style, A. J. P. 26. 249–290, esp. 268–276, 288–289.
2. constabit: see i. 103. 10 N. —nummis quattuor: four paterces. The price is low (see on i. 66. 4; i. 117. 17), but if we consider the value of slaves and remember that a large number could copy at the dictation of a single reader, there is no reason to question it.
3. poterit... duobus: i.e. there is an edition still cheaper. Cf. Stat. Silv. 4. 9. 7–9 noster purpureus novusque charta et binis decoratus umbilicis praeter me mihi constitut decussis (to asse: perhaps Statius is joking).
4. et = et tamen. —bibliopola Tryphon: cf. 4. 72. 1–2 exigis, ut donem nostros tibi, Quinte, libellos: non habeo, sed habet bibliopola Tryphon. Tryphon was publisher also for Quintilian; see the epistle addressed to him by Quintilian as preface to the Institutiones. See also on i. 2. 7.
7. titulos: the lemmata or titles of the various couplets; see ii. 42. 2 N. The vs. shows that the lemmata in this book are genuine. —rebus: the various objects described in the book.
70. A protest against the eating of a bird so beautiful as was the peacock. We must not take the protest too seriously, especially if we recall 13. 1. Intro.; the giver of a pavo would hardly question seriously the propriety of his own gift. For similar humor, frequent enough in these two books, cf. e.g. 13. 87; 13. 94. On the pavo see 3. 58. 13 N. In Varro's time a single egg of the pavo was worth five denarii, and a bird fifty denarii. Cf. Suet. Tib. 60 militem praetorianum ob surreptum e viridiario pavonem
70

Pavones

Miraris quotiens gemmantis explicat alas et potes hunc saevo tradere, dure, coco?

77

Cycni

Dulcia defecta modulatur carmina lingua cantator cycnus funeris ipse sui.

87

Murices

Sanguine de nostro tinctas, ingrate, lacernas induis, et non est hoc satis: esca sumus.

capite puniit. That the Romans raised these birds extensively we know from Varro and Columella. See Beck. i. 109; Mayor on Iuv. i. 143. — Meter: § 48.


2. et = etiamen. — potes, have you the heart? (cf. dure). On the use of the peacock at dinner see 3. 58. 13 N. Hortensius the lawyer first had one served at dinner. Later, it was for a season indispensable to an up-to-date cena; gluttons who tired of the fleshy parts served up the brains or tongues of the birds.

77. For the song sung by the swan, esp. at its death, see on § 37. 3; cf. Ov. Her. 7. 1—2 sic ubi fata vocant, udis abiectus in herbis ad vada Maenandri concinit albus olor; Sen. Phaed. 302 dulcior vocem moriente cycno. — Meter: § 48.


2. cantator . . . sui: the bird supplies in himself a substitute for the conventional praeficae and nenia.

87. The lament of the murices. — Meter: § 48.

1. Sanguine . . . nostro = purpura (see 2. 16. 3 N.). — ingrate: cf. dure, 13. 70. 2: 'instead of showing gratitude you eat us' (cf. 2). — lacernas: see 2. 29. 3 N.; 2. 43. 7.

2. esca sumus: the mollusk from which the purple dye was extracted was edible.
EPIGRAMMATA SELECTA

94

DAMMAE

Dente timetur aper, defendunt cornua cervum:
inbelles dammae quid nisi praeda sumus?

126

UNGENTUM

Unguentum heredi numquam nec vina relinquas:
ille habeat nummos, haec tibi tota dato.

94. The damma cannot be identified with certainty. It may have been the chamois (cf. Plin. N. H. 8. 214 on the various kinds of capræ: sunt et dammae et pygargi et strepisicerotes multaque alta haurt dissimilia; sed illa Alpes, haec transmarini situs mittunt), or, perhaps, an antelope. They appeared in the venationes of the Empire; M. had prob. seen them there. See Fried. SG. 2.544. In 4. 35.1 dammae fight in the arena; in 1. 49. 23-24 M. says they were hunted in Spain. They are mentioned here because they were good to eat; Iuv. I. 120-122 at nunc dividibus cenandii nila voluptas, nil rhombus, nil damma sapit, putere videntur unguenta altae rosae. See also on 3. 58. 28. — Meter: § 48.

1. Dente, tusk; cf. 11. 69. 9 (on a dog killed by a boar) fulmineo spumantis apri sum dente perempta; Ov. M. 10. 550 fulmen habent aeres in aduncis dentibus apri. For the thought cf. Hor. S. 2. 1. 52-53 dente lupus, cornu taurus petit: unde nisi intus monstratum?
2. inbelles: cf. Isid. Orig. 12. 1. 22 damula vocata, quod de manu effugiat: timidum animal et imbelle (i.e. the word damula, dammula is derived from de + manus!); Hor. C. 1. 2. 11-12 superiecto pavidae naturunt aequore dammae.

126. M. urges his reader to be an Epicurean (in the sense in which many Romans — e.g. Horace — understood that term) and to use up in self-enjoyment what he can, while he may. — Meter: § 48.

1. unguentum and vina, which suggest the comissatio (see on 1. 27. 1; 3. 12. 1; 10. 20. 20), typify the pleasures of life. With the vs. as a whole cf. 8. 77. 3-8; Hor. C. 4. 7. 19-20 cuncta manibus aedae fugient heredis amico quae dedercis animo;
2. 3. 19-20 cedes et extructis in altum divitiis potietur heres (therefore enjoy life while you may', 13-16); 2. 14. 25-28 absuet heres Caecuba dignior servata centum claribus et mero tinguat pavimentum superbo, pontificum potiore cenis (the ode is addressed to "a man of wealth, surrounded by all the comforts... of life, but perhaps a trifle overcareful in the use of his means" (Smith)); Ep. 1. 5. 13-14 parcus ob heredis curam minimique severus adsidet insano.
2. nummos: i.e. only 'such money as you can not eat or drink or spend in any way upon yourself'.

SELECTA
Dat festinatas, Caesar, tibi bruma coronas: quondam veris erat, nunc tua facta rosa est.

127. This piece naturally and appropriately follows 126. On the use of roses at Rome see on 5. 37. 9; 10. 20. 20; on the coronae conviviales (sutiles) see on 5. 64. 4; 9. 61. 17. — Meter: § 48.

1. festinatas, forced; freely, early. The garlands are made of roses raised under glass in hot-houses; see 8. 14. I-4 N.; 4. 22. 5 condita sic puro numerantur lilia vitro. — bruma: on the word see 3. 58. 8; 5. 34. 5. For winter roses cf. 6. 80, with notes; Macr. S. 7. 5. 32 nec sic admitto varietatem, ut luxum probem, ubi quae-runtur aestivae nives et hibernae rosae.
[LIBER XIV]

APOPHORETA

37

SCRINIUM

Selectos nisi das mihi libellos,
admittam tineas trucesque blattas.

Vergilius in Membranis

Quam brevis inmensum cepit membrana Maronem!

37. On this book see 13. i. Introd. The pieces of this book were written to accompany dinner favors (apophoreta) which the guests carried away in their napkins (mappae); for such apophoreta cf. e.g. 10. 27. 3 n.; Petr. 56; 60. — Scrinium commonly denotes, as here, a receptacle for books, cylindrical in shape, a larger capsæ; cf. 1. 2. 4 n. For other book receptacles see 1. 117. 15 n. — Meter: § 49.

1. Selectos: i.e. few and choice. — mihi: the scrinium speaks; this device M. often uses in this book.

2. tineas ... blattas: see 6. 61. 7 quam multi tineas pascunt blattaque diserti; Iuv. 7. 24-26 quae componis dona Veneris ... marito (i.e. 'give to Vulcan to burn') aut clude (in scrinio) et postos tinea pertunde libellos. For the use of oil of cedar to preserve books from insects see 3. 2. 7 n. Plin. N. H. 13. 86, quoting Cassius Hemina concerning some books found in the coffin of King Numa when it was dug out of the Ianiculum, says: mirabantur aliœ, quomodo illi libri durare possent, ille ita rationem reddebat ... libros citratos fuisse, propsectoterea arbitrarier tineas non tetigisse.

186. On a miniature or pocket edition of Vergil, a parchment codex. On these handy editions in parchment see 1. 2. 3-4, with notes. Cf. 14. 188. — Meter: § 48.

1. brevis ... membrana: since one could write on both sides of parchment (see 1. 2. Introd.) and in a very fine hand (things not easily done well on papyrus), a small parchment book would hold much. — inmensum, voluminous; note the antithesis with brevis. But the word also refers to Vergil's literary greatness; see 12. 67. 3-4 n., and cf. Hor. C. 4. 2. 7-8 inmensusque ruit profundo Pindaros orae. The emphasis is intensified by the juxtaposition of the two adjectives.
ipsius vultus prima tabella gerit!

187

Mevánδρou Θοi's

Hac primum iuvenum lascivos lusit amores; nec Glyceria pueri, Thais amica fuit.

188

CICERO IN MEMBRANIS

Si comes ista tibi fuerit membrana, putato

2. The value of the copy was further enhanced by a portrait of Vergil on the first page. Before the end of the first century portraits of popular authors were common not only in the public libraries, along with statues in marble and bronze, but in their works. M. himself enjoyed this distinction (see O. Crusius in Rh. Mus. 44.455). See Fried. SG. 3. 239 ff. Varro produced a work called Imagines, which contained 700 such portraits; see Teuffel, § 166. 5. — vultus, features, looks; see 1. 53. 2 N.

187. On the Thais, a play of Menander. Menander, who flourished during the latter part of the fourth century B.C., was the greatest representative of the New Attic Comedy; this is attested both by his reputation among the Greeks and by the use made of his plays by Roman playwrights, esp. Afranius, Caecilius, and Terence. The play here meant was named after Thais, the Athenian hetaera, who was famous not only for her wit and beauty, but as having been the mistress successively of Alexander the Great and Ptolemy, king of Egypt. — Meter: § 48.

1. Hac: sc. fabula or dramatis persona; render by 'in this play' or 'under the guise of this character'; instr. ablative. The gift in this case was a copy of the play. — lusit: see 1. 113. 1; 8. 3. 2; 9. 26. 10.— lusit amores: for syntax see on 5. 66. 2.

2. nec . . . fuit: 'and in fact not Glyceria, but Thais was the love of his youth'. — Glyceria: a name often adopted by the hetaerae (cf. the meaning of Πυκήνα). A woman of this name is said to have been the mistress of Menander. — For the quantity of Glyceri see § 54, a. — pueri: i.e. of Menander in his youth, when he is said to have been unusually handsome. — Thais . . . fuit: not to be taken literally. M. rather means that Menander fell in love with the heroine of his comedy.

188. A parchment pocket edition of Cicero is recommended as a handy traveling companion. Cf. 14. 186. Introd. One could not well handle a papyrus volume in a wagon. There is nothing here to show how much of Cicero was included in the edition to which M. refers; contrast note on 14. 190. 2. Fried., however, maintains that we are to think of several volumes. — Meter: § 48.

1. comes: see 1. 2. 1–2 N.
carpere te longas cum Cicerone vias.

189

**MONOBYBLOS PROPERTI**

Cynthia, facundi carmen iuvenale Properti, acceptit famam, nec minus ipsa dedit.

190

**TITUS LIVIUS IN MEMBRANIS**

Pellibus exiguis artatur Livius ingens, quem mea non totum bibliotheca capit.


189. The Monobiblos (Μονοβιβλός) was the first book of Propertius. That book, begins with the word Cynthia, the assumed name of Propertius’s mistress (see on 8. 73. 5); the name Cynthia is given to the book in at least one Ms. of Propertius. For Roman ways of referring to books see on 4. 14. 14; 8. 55. 19. — Meter: § 48.

1—2. Cynthia . . . famam: for the thought cf. 8. 73. 5 N. Cynthia here suggests the woman rather than the book; she has been immortalized by Propertius’s work. — facundi: see on 1. 61. 8. — acceptit: sc. a Propertio. — nec . . . dedit: sc. Propertio. But for his mastering passion for Cynthia, says M., Propertius would have missed immortality.


1. Pellibus shows clearly that the book is written on parchment (membrana). — exiguis . . . ingens: antithesis similar to that in brevis immensum in 14. 186. 1; the antithesis is helped here, too, by word-order, though in a somewhat different way; the contrasted expressions, treated as wholes, are set at the opposite ends of the verse. — artatur . . . ingens: cf. 1. 2. 3 N.

2. totum throws light on 1, and shows that M. has in mind an epitome of Livy. We still know of at least two epitomes of Livy; recently an Oxyrhynchus papyrus has given us a fragment of an epitome not identical with that previously known. The epitome of our text may, however, well have been in several volumes; see 14. 188. Introd. The practice of making epitomes of lengthy works was well established, by the Augustan age and became increasingly common later. — capit: note the mood; M. talks as if he had already tested the matter.
326

M. VALERI MARTIALIS [14. 194. 1

194

LUCANUS

Sunt quidam qui me dicant non esse poetam, sed qui me vendit bibliopola putat.

195

CATULLUS

Tantum magna suo debet Verona Catullo, quantum parva suo Mantua Vergilio.

208

NOTARIUS

Currant verba licet, manus est velocior illis: nondum lingua suum, dextra peregit opus.

194. For Lucan see on 1. 61. 7–8; 7. 21. — Meter: § 48.

1. Sunt . . . poetam: quidam implies that this was not the consensus of critical opinion. These quidam may have echoed an older depreciation of Corduba as a literary center; see Fried. S. G. 3. 379–380. See on unicum, 1. 61. 7.

2. putat: sc. me esse poetam. 'The rapid sale of my books is proof enough of what the world in general thinks'.

195. On Catullus see 1. 61. 1 n.; 2. 71. 3; 4. 14. 13; § 34; etc. — Meter: § 48.

1. magna . . . Verona: Verona was great only by comparison with parva Mantua (see 8. 73. 9); Mantua can hardly be said to have had any place in Roman history until a comparatively late time, except in so far as Vergil's career made the town known as his birthplace. See 1. 61. 1–2, with notes. — suo, her beloved; see on 1. 13. 1; 8. 55. 2. Cf. 10. 103. 5 nec sua plus debet tenui Verona Catullo ('than Bilbilis to me').


CRITICAL APPENDIX

For a brief account of the more important Mss. see Introd. §§ 42 ff. For a more complete account see the Praefatio of Professor W. M. Lindsay’s critical edition of Martial in the Scriptorum Classicorum Bibliotheca Oxoniensis; Lindsay, Ancient Editions of Martial; Friedländer, Einleitung, 67–108. Only the more important variants can be cited here. For a more complete apparatus criticus see the editions of Friedländer, Lindsay, and J. D. Duff (in Postgate’s Corpus Poetarum Latinorum). When the name of a modern scholar follows a reading, it is to be understood that the reading is a conjectural emendation by that scholar. To save space, where all or a majority of the best Mss. of a given class support a reading, no specific reference to separate Mss. is ordinarily given. Since Lindsay’s text is the latest, its readings are given where they differ from those followed in this book. The reading given in black-face type is that of the text in this edition.

ABBREVIATIONS

a = all or some of the best Mss. of the A-class (§ 43).
m = some inferior Mss.
A = Codex Leidensis (Vossianus) 56. See § 46.
B = “ Leidensis 121.
C = “ Leidensis 89.
E = “ Edinburgensis. See § 46.
F = “ Florentinus Mediceus.
f = “ Florentinus (on fifteenth century paper). See § 44.
G = “ Gudianus Wolfenbuttelensis 57.
H = “ Vindobonensis. See § 43.
L = “ Lucensis 612. See § 44.
Ly = Lindsay’s edition.
P = Codex Palatinus Vaticanus 1696. See § 44.
Q = “ Arundellianus 136. See § 44.
R = “ Leidensis (Vossianus) 86. See § 43.
T = “ Thuaneus (Colbertinus or Parisinus) 8071. See § 43.
V = “ Vaticanus 3294. See § 46.
X = “ Parisinus (Puteanus) 8067. See § 46.
CRITICAL APPENDIX

Liber Spectaculorum

1. 2 Assyrius Alciatus adsiduus T Q m 3 Iones Scaliger honores T Q m If this is read, templo is local abl., and honores will denote the temple itself, the works of art it contained, etc., thought of together as a complex honor to Trivia 4 deum T Q m deion T Delon J. F. Gronovius Ly 7 cedit cedat Q m 8 loquetur loguatur Q m

29. 5 parma Wagner possita...palma H positam...palmam R palma seems unlikely in view of palmis in 9 (Fried.) 9 utrique (after misit) Scaliger utrisque H utriusque R 8 te sub Scaliger tibi H R

Book I

3. 5 rhonchi L m ronchi L Q runt H iuvenesque senesque aE iuvenesque senisue c Early (not later) Latin shows -is in nom. pl. of declension 3; see A. 73 and footnote; GL. 38, 1

10. r Gemellus T b venustus or gemellus venustus c As a coinage to represent some disguise (see on 8. 73. 5), Venustus (cf. pulchra in 3) is more probable than Gemellus, but the latter is better attested 4 petitur a c appetitur L Q

12. r Herculei gelidas b (L) c (E) herculeas gelidi T 5 umbras T c auras b (L) 10 par tam parta L Q 12 deos b c deum T

13. r traderet traheret c (E) 2 strinxerat T b traxerat c (E)

15. r sodales b sodalis c (E) 5 quod b (L) quaec c 10 fluent b m fluent c (E) 12 nimis minis L

25. 2 pectore pectine O. Mueller; see Hermes, 12. 304

27. 2 quincunces qui nunc est c (E) 3, 7 Procille procille c procelle b (L)

29. 3 si tua vis dici L. Martens, Festgabe für W. Crecelius (Elberfeld, 1881), 27 ff. 4 si dici meavis L. Martens, ibid. hoc b c haec Q m en (eme) Schn.

41. 6 madidum calidum Heinsius tepidum Mordtmann (cf. 1. 103. 10; 5. 78. 21) 11 urbicus Urbicus Scriverius 17 posses possis Scriverius 1621

42. r fatum factum T 4 fatis G satis T Q c (E) Most modern editors read fatis (abl.); cf. fatum, 1. But satis has the support of at least two classes of Mss. Besides, the sentence profits by an adv. balancing nondum, 3. If, however, satis is read, further changes are, for metrical reasons, necessary, e.g. satis hoc edocuisse C or satis hoc vos docuisset X Scriverius
43. 3 tardis seris Flach (cf. 3. 58. 8) 6 grana T mala c (E) 7 lactantis lactantes T XV lactentes c (E G) Sassina sasina (sasina) T fuscina c (E) fiscina Scrivener 10 armato amato T

53. 3 carmina crimina c (E) 4 interpositus c interposito b (L) uillo Heinsius uilis b (L) vilio c (E) vili ... unco Scrivener 9 multisona dulcisona Heinsius Atthide alite T

61. 1 syllabas syllabos O. Crusius in Rh. Mus. 47. 71 3 Aponi aponi b (L) apono c (E) apona m 5 Apollodoro Apollinari Giese 15 plaudit b gaudet c (E) ... unco Scrivener 9 multisona dulcisona Heinsius Atthide alite T

66. 3 constet b (L) constat c (E) 4 sophos nummis nummis sophos b (L Q) 10 punicata punicata b (L Q) 11 umbilicis umbilicis c (E) ...

70. 5 veneranda venerando c (E) 10 tholus b c torus T 13 ne T b nec c (E) See on Lib. Spect. 1. 2; App. on 7. 92. 10 limenque lumengue T 15 proprius c (E) potior T amet amat b (L) 17 sic b si c (E) excuses excuses Ly Forms like causa, divissio (i.e. with double s after a long vowel) were used by Cicero and Vergil, but by Quintilian's time were uncommon; see Quint. 1. 7. 20

72. 3 sibi b tibi c (E) ... unco Scrivener 9 multisona dulcisona Heinsius Atthide alite T

76. 3 cantusque chorosque b (L) cantus citharamque c Ly 6 omnes inter Köstlin (i.e. haec inter fenerat una deos) 8 varias varios b (L) vario Schmieder 9 dearum deorum c (E) 10 sed perinane c semper inane b 11 Permesside nuda permesside nuda b permessidis unda c (E) parnaside nuda Q 12 proprius proprius L divitiumque divitiumque c (E) ...

88. 3 accipe ac aspice b (L) Pario parvo T Fario (Phario) E m 5 faciles T c fragiles b (L) 7 accipe, care acum pectore T monimenta b (L c (E) monimenta c momenta T 8 vivet b c vivit T 9 perneverit supremus Lachesis peruenerit annus T Q E ... unco Scrivener 9 multisona dulcisona Heinsius Atthide alite T

89. 2 garris m garrire L E Ly garrire, the better attested reading, would depend on licet. But the repetition Garris ... garris, 1–2, is more in M.’s manner; see on 10. 35. 11–12; 3. 44. 16 5 adeoque b adeone c (E) ...

93. 1 Aquinus in lemm. of L amicus b (L) 2 adisse c abisse b (L) 4 plus tamen est b inscriptum est c (E) legis b leges c (E) 6 raro raros b quos raros Rooy ... unco Scrivener 9 multisona dulcisona Heinsius Atthide alite T

103. 4 riserunt Aiserunt archetype of the C-class (according to Ly) audierunt Heinsius 6 est et Heinsius terre que quarque b bisque quarque c (E) 7 semper c (E) tibi nunc b (L) 8 cenas ... duas mensas ... duas Rooy 11 in ius, o illuso (out of inluso) b (L) iniusto c (E)
I07. carissime clarissime P

I09. Issa Ipsa P Q L B1 lapillus capillus c (E) collo
nix a nesca c (E) monet et rogat b rogat et
monet elevaci c (E) 19-21 Issam Ipsam P Q L

I17. 6 velit velis c uaelis E Pete petes c (E) The fut.
ind. often enough is equivalent to an abrupt inv.; the usage belongs
to colloquial style Arectum arrectum (through adrectum, arect-
tum) c (E) See Renn 57 17 denaris c denariis L (unmetrical)

Book II

I. 2 perlegeretque perlegerete P2 peragit a L Q peraget
c (E)

5. 3 disiungunt a distinguunt (or distinguunt) b (L) c (E)

7. Attice attice a attale b (L) c (E) 5 Attice attice a b
attale c (E) 6 es arte et arte b (L) 7 facias tamen facis tamen
b (L) c (E) facis attamen Q

11. 2 seram c sera b (L) Ly prints seram, but thinks sera may
be right 10 cenat b c cena est T

14. 5 tum c (E) tunec b (L) 7 hinc hic Scriverius nam
thermis iterumque iterumque lavatur b (L) nam ther-
mis iterumque iterumque lavatur c (E) nam thermis iterum ternis ite-
umque lavatur Heinsius 15 tepidae tepida b (L)

18. 8 Maxime maxime a b postume c (E) but the lemma shows
Ad Maximum Ly thinks that Postume may have been an old variant
in 1, 8

20. 2 iure vocare R dicere iure c (E)

29. 1 terentem c (and L) tenentem P Q F Marcelliano b
marcellino G (perhaps rightly, says Ly. See Müller, De re metrica, 299)
marcelliniano E (which perhaps arose, as Ly suggests, out of Mar-
celliano) 8 laesum album Young Class. Rev. 6. 305 pingit b
cingit c (E) stringit Heinsius

30. felixque ac fidusque b (L) The latter reading may be cor-
rect, either in the sense of ' (once) faithful ' or with ironical force

38. reddit reddet c

41. T gives a different order, thus: 9, 10, 12, 11, 6, 7, 13-23 6 et
nam T severos saevos T lugentique b (L) c (E) lugen-
tive a piumve a piumque b (L) c (E)

43. 2 sonas sonas? (with Κωνδ φων! in 1) Duff Parma
terra c (E) Ly compares 2. 46. 6, though with hesitation

57. 7 Cladi Salmasius gladi b (L) claudi c (E)
CRITICAL APPENDIX

66. 2 incerta inserta Heraldus 3 quo b F c quod T 4 et cecidit caeditur et Heinsius saevis sectis Merula ["with her hair (i.e. scalp) cut" (P. and S.)] Plecusa plecusa or plecussa a c phlegusa (L) or phleusa b comis genis Markland (who also read sectis for saevis) 6 tangat tangit T tangito Heinsius 8 tua a b (L) tuo c (E)

71. 1 candidius b c gallidius T (a mere graphic blunder for callidius) 2 lego a b legis c (E) 5 istud a c illud b (L)

BOOK III

2. 4 madida c madidas b (L) 5 piperisve b (E) piperisque c (E) 11 rubeat rubeas c (E) 12 vindice indice c (E)

4. 1 requiret requirit T 3 rogabit b (L) rogarit T rogavit c (E) 5 absim a c absit b (L) quareet, breviter quae breviter quaeret E breviter quaeret X B G 7 respondeto responde poetae c (E)

12. 3 falsa T Q C G

22. 2 sed or set b (L) et c Ly 3 ferres c (E) The other Mss have ferre 4 summa sumpta Heinsius perduxti Scriverius duxisti b (L) perduxit c (E) 5 nihil b (nichil L) nullum c (E)

25. 4 hic c is L Ly si P

38. 3 disertior c (E) disertius b (L) But discretior T 7 pant-gentur tangentur c (E)

43. 3 fallis a b fallis c (E)

44. 4 quid quod b (L) c (E) 12 sonas ad aurem tenes euntem c (E); cf. 14 13 licet T b sinus c (E) 14 tenes euntem sonas ad aurem c (E); cf. 12 15 fugas fuga T c (E) 18 probus a c bonus b (L) 3

45. 3 illa a c ista b (iste L) 5 rhombos a b rhombum c (E)

46. 5 cunctos cuneos Turnebus Heinsius Schn. 7 causa a c causam b cena [coena] Hartman Mnemos. 25. 338

50. 5 perlegitur b (L) perletor G1 porrigitur X C G2 pergetor E 6 neque b (P Q) nec E Ly venit b (P Q) fuit c (E) 7 librum b (L P Q) bruma c (E A V B2 G) broma X βρωμα Gilbert Q. C. i., ii. 1 promis Fried. Acad. Alb. Regim. 1878, I, p. 4; id. ibid. 1878, II, p. 3 drama and deinde (for denique) poema Heinsius

52. 1 ducentis ducenis Scriverius

58. 16 phasiana phasianae c (E) 21 agnus E A G annum X annus B anius C 22 serenum perennem Mordtmann (cf. 10. 47. 4) 26 subscripto c subdole b (L) 35 Sassinati; de silva Sassinate de silva Mss Ly (with ; after silva) This reading is possible enough; the Romans pastured their cattle largely in the woods; see e.g. Smith on

71. 1 candidius b c gallidius T (a mere graphic blunder for callidius) 2 lego a b legis c (E) 5 istud a c illud b (L)

BOOK III

2. 4 madida c madidas b (L) 5 piperisve b (E) piperisque c (E) 11 rubeat rubeas c (E) 12 vindice indice c (E)

4. 1 requiret requirit T 3 rogabit b (L) rogarit T rogavit c (E) 5 absim a c absit b (L) quareet, breviter quae breviter quaeret E breviter quaeret X B G 7 respondeto responde poetae c (E)

12. 3 falsa T Q C G

22. 2 sed or set b (L) et c Ly 3 ferres c (E) The other Mss have ferre 4 summa sumpta Heinsius perduxti Scriverius duxisti b (L) perduxit c (E) 5 nihil b (nichil L) nullum c (E)

25. 4 hic c is L Ly si P

38. 3 disertior c (E) disertius b (L) But discretion T 7 pant-gentur tangentur c (E)

43. 3 fallis a b fallis c (E)

44. 4 quid quod b (L) c (E) 12 sonas ad aurem tenes euntem c (E); cf. 14 13 licet T b sinus c (E) 14 tenes euntem sonas ad aurem c (E); cf. 12 15 fugas fuga T c (E) 18 probus a c bonus b (L) 3

45. 3 illa a c ista b (iste L) 5 rhombos a b rhombum c (E)

46. 5 cunctos cuneos Turnebus Heinsius Schn. 7 causa a c causam b cena [coena] Hartman Mnemos. 25. 338

50. 5 perlegitur b (L) perletor G1 porrigitur X C G2 pergetor E 6 neque b (P Q) nec E Ly venit b (P Q) fuit c (E) 7 librum b (L P Q) bruma c (E A V B2 G) broma X βρωμα Gilbert Q. C. i., ii. 1 promis Fried. Acad. Alb. Regim. 1878, I, p. 4; id. ibid. 1878, II, p. 3 drama and deinde (for denique) poema Heinsius

52. 1 ducentis ducenis Scriverius

58. 16 phasiana phasianae c (E) 21 agnus E A G annum X annus B anius C 22 serenum perennem Mordtmann (cf. 10. 47. 4) 26 subscripto c subdole b (L) 35 Sassinati; de silva Sassinate de silva Mss Ly (with ; after silva) This reading is possible enough; the Romans pastured their cattle largely in the woods; see e.g. Smith on
Hor. C. 1. 31. 5 Sassinatis, de silva Heinsius Sassinatis; e silva Rooy
39 vimine offerunt Heinsius vimine ferunt L E

60. 1 vocer a D vocor b (L) c (E) 4 sugit tur a b sumitur c (E)
5 suillos c pasillos T b 6 at T c et b (L)
63. 6 modos c choros b (L) This may be the correct reading
9 missas missa c (E)

99. 3 innocuos b (L) c (E) non nocuos T ludere a b laedere c
(see on 3. 99. 2; 10. 5. 2) 4 liceat, licuit b (Q) licuit, liceat T c (E)

Book IV

8. 1 conterit c continet b (L) 6 extractos c (E) excelsos b (L), probably a gloss on extractos 11 gressu timet ire gressu me-
tire P f gressum metire L E
14. 4 astus b fastus c (E) 9 tropa Brodaeus popa b (L) rota c (E)
18. 2 madet manet c (E)
30. 1 monemus b recede (i.e. a lacu recede) c (E) 13 rogator rogatur E
32. 3 laborum malorum b (L)
39. 3 manum c manus P Q 6 Gratiana grantiana b (L) gra-
niana c (E) Grattiana Postgate
41. 2 ista illa b (L)
44. 6 nomine T b numine c (E)
49. 1 nescit T nescis b (L) 2 illa b (L) c (E) ista T vocat a c
putas b (L)

54. 2 cingere tinge re (doubtless from contingere, 1) b fronde
fronte b (L) 5 nulli c nullis b (L) Q 10 secat Heinsius neget b
negat c (E) L Ly negat may well after all be right; it fits well with nil
adicit penso, 9, and even better with lanificas ... contigit, 5-6

57. 1 lucrini b c neronis T 2 calent latent b (L) 3 Argei
Heinsius argio T argivi b (L) argoi c (E)

59. 2 gutta a gemma b (L) c (E)
64. 4 eminent b (L) imminent c This text P. and S. interpret as =
"wide sweeps (reaches, or hollows) overlook the hills on the other
side of the Tiber". But this inartistically anticipates 10 ff. Further,
such a qualification of collibus as P. and S. suppose should be clearly
indicated by the author, not left to the reader to supply 8 solus
solis G Schn. This may be the correct reading 16 virgineo cruore:
a troublesome passage, generally regarded as corrupt. Heinsius con-
jected virgineo canore, virgineo rubore, or virginea cohorte, based
on Ovid's testimony (see Commentary) to the license and immorality
connected with the festival. Precisely because of this, I believe that *virgine cruore* may stand for the loss of virginity by the girls who went there. Munro's conjecture, *virgine nequiore*, which has the merit of making good sense, is further supported by the tendency of M. to use a sing. instead of the plural; cf. e.g. 1.70.10; 9.22.4; 9.22.10 i8 illinc b illic c (E) 19 patet b (Q) iacet c (E) 32 centeno c contento (contentum) b (Q)

69. 1 ponis b c potas T 2 Papyle L E Pamphile Renn 58
75. 4 participique c (E) participeque P participemque L Q participe T See Gilbert Rh. Mus. 39.518 5 injecta injecta T b (L) injecta c (E) 7 certo certe Q pignore pignora c (E) vitae b c famam T (cf. 6)
79. 2 rus b ius c (E)

Book V

8. 3 recepit recipit b 5 rubens b (L) ruber c Ly
14. 4 paene tertius semitertius Hartman Mnemos. 24.339
11 sedere Scrivener se dedere L Q E Leotoque letoque b (L)
2.1142 11 necuter sibi Schn. neuter sibi b (L) nec ut eius ibo c (E)
22. 5 Suburani suburbani L E 7 mulorum murorum b (L) rumpere b vincere c (E)
34. 3 parvola (parvula) ne a (R T) c (E X) F pallida nec b (L) paulula ne Scrivener
37. 5 Indicae dentem indicentem T indicae gentem c (E)
12 pavo pano T b pavus c (E) 22 notam noram c (E) Schenkl,
putting a period after 21, read noram superbam (eam), nobilem, locu-
pletem., and gave the verse to M. The passage thus treated is, however,
far less effective
42. 7 quidquid (quicquid) b (L) squid c (E)
49. 5 possunt a b (L Q) possint c (E) 9 tunc b (L) c (E)
185) Ly
56. 4 devites divites b (L) c (E) 6 Tuti1ium utilium c (E)
relinquat b (L) reliquias c (E)
58. 3 longest longe est b (L) longe (without est) c Ly (though he
suggests that longest should perhaps be read) 6 posset b (L) possit c
7 tardum b (L) serum c Ly This may be the correct reading
64. 5 tam b iam c (E)
76. 1 poto toto b (L) c (E)
81. 2 nulli T nullis b (Q) F c (E) Ly nullius R
Book VI

8. 1 praetores praecones T This reading would hopelessly ruin the epigram 6 dic, numquid digno nequid b (L) dignum quid c (E)
28. 6 integer c innocens b (E) 8 messibus mensibus b (L)
9 adpticabat applicarat (?) Postgate

35. 3 dicis R b (L, corrected from ducis) ducis T
51. 4 inquis b inquit T c (E) Ly inquit is possible enough (supply Lupercus as subject), but is less effective than inquis. We may get a still better effect by setting a question-mark after inquis

70. 10 separentur Mss separetur J. D. Duff

80. 8 tonsilibus T R b textilibus c (E) sutilibus Scraverius
82. 6 Batavam habebat avam F Boetam Ruhnken Cf. Gilbert Rh. Mus. 39. 520; Müller, De re metrica, 287

Book VII

3. 2 ne . . . mittas b nec . . . mittas R nec . . . mittis c (E)
17. 9 delicata c (E) Q See Munro Jour. of Phil. 9. 219 dedicata b (L)

21. 1 quae magni R Q c magni quae b (L) Ly
47. 5 flebat flebant Postgate 6 Ly regards this verse as corrupt; he prints †tristitia et lacrimis iamque peractus eras †: Tristitia tristia P Q et lacrimis tristia cum lacrimis Scraverius illacrimans Gilbert a lacrimis Munro (this phrase he connects with secura) Tristitia examinis Zingerle iamque peractus Ly thinks that iam reparatorius may perhaps be read 8 raptas ruptas Gronovius

54. 1 mera E F mihi B P Q mala Gilbert Rh. Mus. 40. 212 nova Rooy tua Schn.²
85. 3 belle felle b (L)
86. 7 Hispani argenti c (E) 8 levis c tenuis b (L) This reading, however, is contrary to M.'s practice of writing a spondee in the first foot of a hendecasyllabic verse; see § 49, a

88. 9 blandae b blande L (in late times e often replaced ae) blandi c (E) magnae T

90. 3 Calvinus calvianus T Cluvienus Schn.² (see Philol. 3. 331)
92. 1 scis T c tibi b (L) 2 uno bis T c bis nobis b (L) 10 ne b F c nec T B V non E nec may well enough be read; after an affirmative clause of purpose nec (not neve) is common enough, even in good prose. If nec is read, omit the comma after 9 si quid opus Gilbert Q. C. 1 quid sit opus Mss

96. 4 male Heinsius mala Mss 7 serior b (L) serius c (E)
CRITICAL APPENDIX

Book VIII

3. 19 Romano lepidos b (L) romanos lepidos T romanos lepidos c (E) romanos lepidos G 22 tubas tubam c (E)

6. 1 Aucti F and the lemmata of E (AVCTI) and of T (AVTI) as well as the gloss abrò in E (where the text reading is studiosius illo) make for Aucti as against Eucti b (L) illo c 3 fumosa Lipsius and most editors furiosa Mss Ly cariosa Heinsius It seems impossible to interpret furiosa. The note in B. and L. ("possibly ‘maddening in its antiquity’") seems absurd 5 Laomedontae laomedontae c (E)

10. 3 solvit c (E X) solvit b (L)

14. 4 sine faece b c sine sole R

17. 3 narrasti navasti A. Palmer, Hermathena, 9. 165

18. 1 si sic c (E) 2 possis poscis b (L) 6 nosset b c pos- sit T The reading of T may perhaps, as Ly suggests, have arisen out of an original posset (cf. 8)

32. 3 hoc casus occasus T L E 4 sibi T c (E) F diu b (P Q f)

50. 7 orbem urbem b (L) 14 Palladius et Heinsius Palladius Mss Ly The word, however, seems everywhere else to be feminine 21 Istanti Munro instanti b instantis c (E) See App. on 8. 73. 1

55. 4 sonare tonare Heinsius 5 sint b c (E) sunt T If sunt is read, see on 1. 79. 2 21 dictataque dictataque c (E) L Q dicata- que T 23 ergo ero b (L) c (E) ergo ego T

57. 1 expuit c expulit b (L)

73. 1 Istanti Instanti b (L) stant c (E) See App. on 8. 50. 21 5 lasciva b (L) lascive c Ly (with comma after fecit) pulchra (6) and formosa (8) make for lasciva

Book IX

11. 12 rebellas b (rebella L) F repugnas c (E)

15. 1 tumulis b tumulo c (E)

18. 4 tollit ducit c (E)

22. 2 populus b (L) vulgus c (E) vulgus is probably a gloss on populus 3 ut Setina vos et ina c (E) On the basis of the reading of c Oudendorp wrote quo Setina 14 massyleum b (mossileum virga L) This seems a better reading than the Mss Massyla meum, which is kept by Ly (who thinks that the reading of b arose out of Massylæum = Massyla meum); the local epithet fits ecum far better than it would suit virga 15 superos ac sidera superos ad sidera c (E) sideraque et supera b (L)

30. 5 daret sanctam dare sanctis c (E)
CRITICAL APPENDIX

46. 3 nunc illas R c aut illas b (L) mutatque R mutatue b mutuatue L. On punctuation of 3–4 see J. S. Reid Class. Rev. 11. 351 and Friedländer’s note on these verses.

48. 1, II Garrice Gallice c (E), but De Garrico is in the lemma of c 8 pallida Doua; Heinsius callida T b (Q; calida L) E Ly So too B. and L., who interpret callida Roma as “the Roman gourmet”, thus understanding callida of Rome’s knowledge of table-dainties; cf., then, in a way, the description of Montanus in Iuv. 3. 139–142 nulli maior fuit usus edendi tempestate mea: Circenis nata forent an Lucrinum ad saxum Rutupinove edita fundo ostrea callebat primo prendere morsu (note especially callebat in 142). But after all callida, thus interpreted, does not square with the note on 5

59. 13 vitro nitro b (L) 19 veros Aldus vero b viro c (E)

60. 6 putet putat c (E) pudet T

61. 1 Tartesiacias tarpesiacis c (E) 9 nemus b suum c (E) 11–14 The order of verses differs in the Mss. P Q have in sequence 13, 14, 11, 12; this order Ly adopts. E has 14, 11, 13, 12. The order adopted in this edition is due to Munro (see Friedländer’s notes on this epigram), who calls attention to the fact that in the Ovidian passage which M. evidently has in mind (M. 8. 746–748 saepe sub hac Dryades festas duxere chorae, saepe etiam manibus nexis et ordine trunci circuiere modum) the verses beginning with saepe immediately follow each other 12 la-
tuit b placuit c (E), possibly the correct reading. The thought then is that, though the nymph fled, Pan caught up with her.

68. 4 tonas T sonas b (L) tonos E 6 causidicum medio...
equo b (P) c causidico medium... equum T medico L Q

81. 4 malim T c mallem b (L)

88. 2 cepisti b coepisti R desisti c (E)

100. 4 viduas b (L) vetulas c (E) 5 vetusque b (F) putris-
que c (E) See Lindsay Anc. Ed. M. 20

Book X

2. 4 utrique c ubique b (L) 11 et saecula T R nec saecula
b (L) c (E) nec saecula desunt Burmann

5. 3 urbem b c urbis T

10. 3 hic ego dic ego Heinsius 5 respiciet respiciet descripti c (E)
eb (L) set c (E) et may stand perfectly well after nec, 7; frequently
after a negative sentence et and -que have (apparently) adversative
force. For the position of et see on Lib. Spect. 29. 2 ire b (L) isse
C Ly iste c (E) For the tense of isse, if read, see on eripuisset, 1. 107. 6
13. 3 Mani, dilectus b mansuetus c (E) Mani consuetus Schn. Ly thinks the reading of E may have arisen out of an original Mani consuetus. Consuetus, however, is not a very happy reading; it too readily suggests the phrase consuescere cum aliquo, which, though used at times in an honorable sense, is more often employed in malam partem. Diligo, on the other hand, is always a noble word, denoting affection based on esteem. 8 hospes b hoste E hostis X hos et T

17. 7 cogit coxit Heinsius

20. 2 tamen b (L) talia c (E) Ly thinks this reading may have arisen out of Thalia (thalia) in 3 15 studet b (L) vacat c (E) studet is supported by the Mss of Plin. Ep. 3. 21

21. 2, 5 Sexte sexte c (sextae E) crisse b (L) 6 ut b et c (E)

23. 3 tutos b (tusos L) c (E) totos T

25. 3 durusque tibi fortisque a b fortisque tibi durusque c (E)

27. 3 et b c at T

30. 17 cubili b (L) cubiculo c (E) 25 permittit b (L) permit- tis c Ly With this reading Roma must be set off by commas

31. 1 ducentis T c (E) trecentis b (L) 6 comes T c voras b (L)

32. 5 posset b possis c (E)

35. 8 pios amores b (L) probos amicos c (E) probos amores Ly 18 amaret b amarat L (corrected to amaret) amarat c See Gilbert Q. C. 23

39. 1 quod T b quid c (E) 3 namque, ut T c nam qui b (L, but without ut) narrant T b narres c (E)

47. 1 faciant T c (E) faciunt b (L) beatiorem c beatorum T (Ly thinks this may have arisen out of beatorum) iocundiorum b (L) This reading, thinks Ly, may be due to the proximity of iucundissime in 2

48. 2 redit iam subiitque cohors Paley and Stone This reading is given by Fried. in his text redit iamque subitque cohors Mss Ly redit iam aere iubente (or sonante) cohors Wagner (see Fried. Rec. loc. Mart. 7) et pila iam, tereti iam subit orbe (or aere) trochus Heinsius 3 nimios . . . vapore b (P) nimio . . . vapore c (E) XI rutatos ructatos T ructacos f roctatos L roratos P r . . . atos Q 20 trima Heinsius See Hermes, 3. 122 (Haupt) prima L E Ly Paley and Stone, who retain prima, interpret it as meaning ‘either which was first laid down in the second consulship of Frontinus’, or ‘which was the choicest product of that year?’. It is hard to see, however, how they get the first interpretation; the other gives too high praise to the wine, praise out of keeping with the spirit of the epigram (unless we suppose playful irony, and so interpret by contraries) 21 accedent P Q f (but accedant L) accedunt T 23 de prasino conviva meus venetoque
loquatur T (see Lindsay Anc. Ed. M. 14) de prasino scutoque mens conviva loquatur b (L) This Gruter followed, except that in place of scutoque he conjectured Scorpoque de prasino conviva mens scipioque loquatur c (E) Ly thinks that scipioque in the reading of c may have arisen out of an original Scorpoque 24 faciunt T c (E) facient b

50. 7 semper Κατωνῆ A. Palmer, Hermathena, 9. 165 ff.
65. 11 filia b fistula Schn.2 nobis nil Laco fortius loquetur Munro nobis ilia fortius loquentur Haupt Opus. 3. 562 ilia . . . loquentur Gilbert

66. 4 polluit palluit R igne b ille R

74. 6 ferventis flaventis Heinsius
83. 4 iubente iuuyente c iuuante C
89. 1 labor, Polyclite, tuus tuus, Polyclite, labos Heinsius 2 me-ruisse peperisse Heinsius
96. 9 macellus b macelli c (E)

Book XI

3. 1 Pimpleide pieride b (L) pipeide c (E) 10 darent Heinsius daret Mss

5. 7 te colet Q tholet E A te volet X tolet V
18. 9 Cosmi T costi c E This may well be the correct reading; it would give far greater symmetry to the verse, in view of the Eastern origin of piper; both references would then be to Eastern plants
12 urucam T c (E) erucam b (eruca L) 15 mariscae aristae Gilbert Rh. Mus. 40. 218 myricae Fr. Schoell

35. 2 ad te L E a te m
42. 2 quid T F c qui b (L) Ly This is a very effective reading; translate, '(.but) how can that be done?' Quid? Gilbert Rh. Mus. 40. 219
52. 13 conchylia c (conchilia E) coloeiphia b (L) This may be corrupted from colœpia, 'knuckles of beef or pork'
80. 6 improbi c (E) improbum b (L) 7 tibi mihi Gilbert Q. C. 2; so too in his second edition, in the critical notes on this passage tamen Munro

84. 1 umbras T Q undas L c (E) 2 fugiat a b fugiet c (E)
4 furit fuerit T fugit c (E) and L (corrected to furit) 5 mitior b (micior L) c (E) mitius T 10 nudò b c duro a Ly
86. 6 haec a b (hec L) hoc c (E)
91. 3 qui c (quia E) quid b (L)

Book XII

3. 4 dicet c dit b (L) 5 videmur videntur c (E) 6 mihi minus c (E)
6. 2 toto tuto Gilbert Friedländer would compare 12. 5. 3 ha-
bes b haben c (E) F 11 nunc hunc c (E) This wholly impossible
reading arose easily out of confusion of H and N
17. 3 tecum pariter pariterque P Q f tecum pariter tecumque
T Ly tecum pariterque b (L) A tectum pariterque c 9 cum sit ei
pulchre b (L) cum si te pulcre c (E) sit tam N cum recubet pulcre
T Ly
18. 1 erras eras L Q 24 dispensat pueris c dispensant pueri
b (L)
29. 1 sexagesa Voss sexaginta Mss 6 Numidum numa-
dum b Nomadum Schn. Ly regas Heinsius petas b Ly regas is
far the better reading 11 ablatis oblatis Heinsius
31. 5 lymphis T c nymphis b (L) nympha = aqua is possible in
poetry 8 has . . . domos b c has . . . dapes T hos . . . lares
Heinsius
34. 1 messes b menses L c (E) 3 quarum b quorum c (E)
8 velis b (L) c (E) voles T
57. 5 magistri a c magister b (L) 9 palucis Friedländer palu-
dis b (L) c (E) balucis Turnebus Heinsius 22 colle b monte c (E)
23 clausus c (E) latus b (L) Ly
82. 4 acceptas b exceptas c (E) 5 laxum lapsum Q 5, 12 col-
liget G colligit L E 10 dicet dices c (E) 11 feret bibet Hart-
man tropin m propin Mss
94. 5 Calabris calabris T doctis b (L) c (E) 9 potest b
potes a c (E) fingere coepi a P scribere coepi L Q f fingere possis
hac c (E) 10 palma T fama b c (E) forma L

Book XIII

I. 5 talo b (L) c (E) telo T Ly This is a possible reading; gam-
bling is often enough described in military terms (cf. e.g. Iuv. 1. 90-92
posita . . . luditur arca. Proelia quanta illic dispensatore videbis armigeri! •
Cf. also depugnat in our text, with note
3. 4 faciet b c faciat T Ly
77. 1 defecta c defacta a deficiens b (L)

Book XIV

37. 1 selectos T constictos b (L) c (constictos E)
187. 1 hac a c haec b E
189. 1 iuvenale T R c iuvenile Q F 2 nec b c (E) non T R
194. 1 dicant T P c diciunt R Q
INDEX OF PASSAGES CITED IN THE NOTES

The various works cited are indicated by the abbreviations used in the notes.

This index supplies material for interesting and instructive study. When all allowances have been made for personal bias of an editor for certain parts of Latin literature and for his consequently greater familiarity with such parts, the illustrative passages cited by him in his Commentary throw much light on the range of his author's interests, subject-matter, reading, etc. Thus, what is said in § 33 about the limitations of M.'s acquaintance with Greek models is fully confirmed by the very small number of passages to be found in this index from Greek authors. In like manner the passages cited from Catullus, Horace, Ovid, and Vergil illuminate §§ 33-34. How deeply interested M. was in the subjects that claimed the attention of his contemporaries is seen by the passages cited from Pliny the Younger, Petronius, Statius, and Juvenal. The passages from Juvenal light up § 19; those from Statius supplement § 18.

Aelius Lampridius, Alex. Sev. (38)
5. 29. Introd.
Aeschylus, Prometheus, 11. 84. 9.
Ammianus Marcellinus (14. 6. 25)
13. 1. 5.
Anthologia Latina (937. 1) 8. 73. 8;
(1349 Meyer) 5. 34. 10; (2. 1362. 6) 4. 44. 8.
Apicius (7. 265) 10. 48. 15.
Apollonius Sidonius, C. (1. 9) 4.
14. 1; (3. 8) 1. 3. 5-6; (4. 1-8)
8. 55. 8; (9. 1) 8. 76. 1; (9. 142)
10. 20. 14; (9. 322-326) 6. 55.
3; (9. 342-343) 1. 3. 6; (15. 189) 1. 4. 2; (23. 235-237) 12.
21. 5-6; (23. 277) 10. 35. 6;
(23. 288) 9. 11. 5.

Apollonius Sidonius, Ep. (2. 9. 4)
4. 14. 8; (2. 10. 4-6) 4. 64. 22;
(2. 10. 6) 7. 21. 2; (8. 8. 3) 12.
29. 5.
Apuleius, M. (1. 4) 1. 41. 7; (1. 23)
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