

TEXTUAL PROBLEMS IN HORACE AND VIRGIL

Abstract: Several passages of Horace and Virgil are explained.

Key-words: Horace, Virgil, textual criticism

Resumen: Se explican diversos pasajes de Horacio y Virgilio.

Palabras-clave: Horacio, Virgilio, crítica textual.

The Life Of A Soldier

Sat. I, 1, 1 ff.:

*Quid fit, Maecenas, ut nemo, quam sibi sortem
seu ratio dederit seu fors obiecerit, illa
contentus vivat, laudet diversa sequentis?
«o fortunati mercatores!» gravis annis
miles ait, multo iam fractus membra labore.*

Scholars have been puzzled by the meaning of the words *gravis annis* in line 4. I would like to suggest that Horace is referring to the fact that soldiers had to carry everything that they needed on their backs. Thus Horace states that the soldier is heavily-laden (*gravis*¹) due to the season (*annis*²). Obviously the soldier had to carry more in colder weather³.

The storms Of Aquarius

Sat. I, 1, 36 ff.:

*quae, simul inversum contristat Aquarius annum,
non usquam prorepat et illis utitur ante
quaesitis sapiens, cum te neque fervidus aestus
demoveat lucro neque hiems, ignis, mare, ferrum,
nil obstat tibi, dum ne sit te ditior alter.*

Horace states that when the sun enters the sign of Aquarius in January, the ant uses the store she has gathered beforehand. Scholars have been puzzled⁴ by the meaning of the words *inversum ... annum* in line 36. I would like to suggest that Horace is referring to the storms which accompany the sign of Aquarius: cf. Aratus, *Phaen.* 283 ff. Thus Aquarius is said to sadden the «disturbed season.» Cf. Horace, *Epode X, 5 inverso mare.*

¹ Cf. Lewis And Short, *A Latin Dictionary*, s.v. *gravis* I, 1: «burdened.»

² Cf. Lewis And Short, *op. cit.*, s. v. *annus* II, A: «Poet., a part of a year, a season of the year.»

³ Cf. Villeneuve, in his Budé edition, *ad loc.*

⁴ Cf. Lejay and Villeneuve *ad loc.*

*The Bread Of Canusium**Sat. I, 5, 86 ff.:*

*Quattuor hinc rapimur viginti et milia raedis,
mansuri oppidulo, quod versu dicere non est,
signis perfacile est: venit vilissima rerum
hic aqua; sed panis longe pulcherrimus, ultra
callidus ut soleat umeris portare viator.
nam Canusi lapidosus (aquae non ditior urna), 91
qui locus a forti Diomedea est conditus olim.*

Scholars⁵ have been puzzled by the meaning of line 91. I would like to suggest that Horace states that the bread of Canusium is hard (*lapidosus*) and not more precious than a jug full of water (*aquae non ditior urna*). At line 88 water is said to be the cheapest of things (*vilissima rerum*). Cf. moreover, Ovid, *Met. 6, 349* where Latona argues that water belongs to everybody (*usus communis aquarum est*).

*The Miracle Of Gnatia**Sat. 1, 5, 97 ff.:*

*dein Gnatia lymphis
iratis exstructa dedit risusque iocosque,
dum flamma sine tura liquescere limine sacro
persuadere cupit. credat Iudaeus Apella.*

Translation by Fairclough (*Horace, Satires*, ed. Loeb):

«Then Gnatia, built under the wrath of the water-nymphs, brought us laughter and mirth in its effort to convince us that frankincense melts without fire at the temple's threshold. Apella, the Jew, may believe it.»

The reader will note that, according to Fairclough, the words *lymphis / iratis exstructa* mean «built under the wrath of the water-nymphs». He explained that «this implies that Gnatia had no springs.» I would like to suggest that perfect sense can be made of this passage if we understand that *lymphis*⁶ means «dropsy». We should translate as follows:

«Then lofty (*exstructa*⁷) Gnatia brought laughter and jokes to men who were angry⁸ on account of dropsy (*lymphis*), while it desired to persuade frankincense to melt without fire on the sacred threshold.»

*Horace And The Horse Of Tarentum**Sat. I, 6, lines 58 ff.:*

*non ego me claro natum patre, non ego circum
me Satureiano vectari rura caballo,
sed quod eram narro.*

⁵ Cf. Villeneuve *ad loc.*

⁶ Cf. Lewis And Short, *A Latin Dictionary*, s.v. *lympa*: «Also, the water in dropsical persons: *lympa intercus*.»

⁷ Cf. Lewis And Short, *op. cit.*, s. v. *exstructus*: «high-built, lofty.» Villeneuve pointed out that «il y avait de l'eau à Egnatia». Cf. also Lejay *ad loc.*

⁸ Cf. Hor., *Odes II, 2, 13 dirus hydrops*.

In this passage Horace describes his first meeting with Maecenas. Palmer⁹ noted that *Satureiano* = *Tarentino*, according to Acron, «*quia Satureia dicta est Tarentina civitas.*» I would like to point out that Taras, the founder of Tarentum, was the son of Poseidon by Minos' daughter Satyraea¹⁰ («of the satyrs»). In other words, the adjective *Satureiano* is connected etymologically with the name of the mother of Taras. Horace says that he did not ride a Tarentine horse around an estate. Tarentum was a rich and important city.

The School Of Flavius

Sat. I, 6, 71 ff.:

*causa fuit pater his, qui macro pauper agello
noluit in Flavi ludum me mittere, magni
quo pueri magnis e centurionibus orti,
laevo suspensi loculos tabulamque lacerto,
ibant octonos referentes Idibus aeris* 75

line 75 *octonos*: *octonis* v. l. *aeris* : *aira* v. l.

Translation by Fairclough:

«I owe this to my father, who, though poor with a starveling farm, would not send me to the school of Flavius, to which grand boys used to go, sons of grand centurions, with slate and satchel slung over the left arm, each carrying his eightpence on the Ides».

Scholars¹¹ have been puzzled by the meaning of line 75. I would like to suggest that we should print the text as follows:

ibant octonis referentes Idibus aera.

The boys indulged in gambling at school. Thus they are said to carry a purse (*loculos*) and a board to play on (*tabulamque*¹²), and to bring money to the school on eight Ides. The boys went to school for eight months of the year, and settled the interest on their gambling debts on the Ides¹³ of each month.

Horace And The Ball

Satires I, 6, 125 f.:

*ast ubi me fessum sol acrior ire lavatum
admonuit, fugio Campum lusumque trigonem.*

line 126 *fugio rabiosi tempora signi* v. l.

Prof. G. Giangrande¹⁴ has explained that the correct reading in line 126 is *fugio Campum lusumque trigonem*. Scholars have, however, been puzzled by the meaning of the words *lusumque*

⁹ Cf. A. Palmer, *The Satires Of Horace*, London 1968, reprint. Cf. also Lejay *ad loc.*

¹⁰ Cf. Robert Graves, *The Greek Myths*, London 1972, vol. 1, page 292.

¹¹ For a detailed discussion of the problem cf. Wickham's commentary *ad loc.*

¹² Cf. Lewis And Short, *op. cit.*, s.v. *tabula* (1) and s.v. *loculus* II, E.

¹³ Cf. Lewis And Short, *op. cit.*, s. v. *Idus*.

¹⁴ Cf. *Mus. Phil. Lond.*, X, 1996, page 16 ff.

trigonem. I would like to suggest that Horace wishes to stress that he was ridiculed when he played with a ball. Thus he states that when he is tired «he flees from the Campus Martius and his mocked ball (*lusumque*¹⁵ *trigonem*)». Note the use of adjectival *enallage*¹⁶. It was Horace himself who was ridiculed when he played ball in the Campus Martius.

Lizards And Love-Magic

Sat. I, 8, 48-50:

*Canidiae dentes, altum Saganae caliendrum
excidere atque herbas atque incantata lacertis
vincula cum magno risuque iocoque videres.*

Translation by Fairclough:

«Then amid great laughter and mirth you might see Canidia's teeth and Sagana's high wig come tumbling down, and from their arms the herbs and enchanted love-knots.»

The reader will note that Fairclough translated *lacertis*, in line 49, as «from their arms.» I would like to point out, however, that better sense can be made of this passage if we understand that Horace is referring to the fact that lizards¹⁷ were used in love-magic. Horace mentions bonds (*vincula*) which have been enchanted due to lizards (*incantata lacertis*).

Horace And The Sabbath

At *Satires* I, 9, 69 the Jewish Sabbath is mentioned:

*hodie tricesima sabbata: vin tu
curtis Iudaeis oppedere ?*

Scholars have been puzzled by the meaning of the words *tricesima sabbata*. I would like to suggest that better sense can be made of this passage if we place full stops after *tricesima* and *sabbata* and translate as follows:

«Today is¹⁸ the thirtieth. It is the sabbath. Do you want to insult the circumcised Jews?»

The noun *dies* has, of course, to be understood. Cf. Lewis And Short, *A Latin Dictionary*, s. v. *dies* I, B, 1 (β): «Fem.»

Jews were not allowed to work on the Sabbath: cf. Ovid, *A. A.* 1, 76- *cultaque Iudaeo septima sacra Syro*.

¹⁵ Cf. Lewis And Short, *A Latin Dictionary*, s.v. *ludo* II, F: «To make sport or game of a person, to ridicule.»

¹⁶ For another example of adjectival *enallage* cf. my *Studies In The Text Of Propertius* (Athens 2002), page 164.

¹⁷ For the use of lizards in love-magic cf. Gow's note on Theocritus, *Idyll* 2, line 58. Cf. also my *Studies In The Text Of Propertius*, page 143.

¹⁸ Note the ellipse of the *verbum substantivum*. The text of line 69 is defended by Commodianus {*Carmina, Corpus Christianorum* CXXVIII, Turnholti 1960, page 33, ed. Martin): *et sabbatas vestras spernit et tricesimas Altus rescidit...* This much debated problem (cf. Wickham *ad loc.*) has been partly explained in Forcellini-Corradini, s. v. *tricesimus*: it must be added that, as I have punctuated and as Commodianus' *et* shows, *tricesima* and *sabbata* are in *asyndeton*.

The Craftsman

At *Ars Poetica* line 3.2 ff. Horace mentions a humble craftsman, who works in bronze:

*Aemilium circa ludum faber imus et unguis
 exprimet et mollis imitabitur aere capillos,
 infelix operis summa, quia ponere totum
 nesciet. hunc ego me, si quid componere curem, 35
 non magis esse velim, quam naso vivere pravo,
 spectandum nigris oculis nigroque capillo.*

line 36 *pravo: parvo* v. l.

I would like to suggest that Ovid has employed puns. The words *operis summa* mean both «the sum of his work» and «the amount of money for his work». We should translate as follows:

«Near the Aemilian school there is a very humble (*imus*) craftsman, who will mould nails and imitate soft hair in bronze, but is unhappy with the sum (*summa*¹⁹) of (for) his work (*operis*²⁰), because he cannot represent the whole thing».

Horace then states that he would not wish to be that craftsman. I would like to add that the correct reading in line 36 is *parvo*. We should translate as follows:

«Now if I wanted to write something, I would no more wish to be like him (i.e. the humble craftsman) than Ovid (*Naso*²¹) would wish to live on little (*vivere parvo*²²), although admired for his black eyes and black hair.»

Horace compliments Ovid and implies that he makes a lot of money from his poetry.

The Distinguished Character

At *Ars Poetica* line 119 ff. Horace advises the writer to either follow tradition or a consistent story:

*aut famam sequere aut sibi convenientia finge.
 scriptor honoratum si forte reponis Achillem, 120
 impiger, iracundus, inexorabilis, acer,
 iura neget sibi nata, nihil non arroget armis.*

Scholars²³ have been puzzled by the meaning of line 120. I would like to suggest that better sense can be made of this passage if we place a full stop after *convenientia* and a full stop after *honoratum*. We should translate as follows:

«Either follow tradition or what is self-consistent. Invent (*finge*), as a writer (*scriptor*), distinguished men (*honoratum*²⁴). If you bring back to the stage Achilles, let him be impatient, passionate, ruthless, fierce.»

¹⁹ Cf. Lewis And Short, *A Latin Dictionary*, s. v. *summa* II, B, 2: «Of money, a sum, amount.» The craftsman is unhappy with the sum he obtains for his work.

²⁰ Cf. Lewis And Short, s. v. *opera*: «Service, pains, exertion, work.»

²¹ Cf. Lewis And Short, *op. cit.*, s. v. *Naso*: «esp., P. Ovidius Naso, the poet.»

²² Cf. Tibullus I, 1, 25 *possim contentus vivere parvo*. Brink *ad loc.* has not understood the importance of the phrase *vivere parvo* in Horace's line.

²³ Cf. Fairclough, *Horace, Satires, Epistles, And Ars Poetica*, Loeb edition, page 460.

²⁴ Cf. Lewis And Short, *A Latin Dictionary*, s. v. *honoratus*: «honored, respected, honorable, respectable, distinguished». Note that Horace has employed the poetic singular. Brink (*ad loc.*) has not understood the sense of *honoratum*. For the poetic singular cf. my *Studies In The Text Of Propertius*, page 141.

The ills Of Age

At *Ars Poetica* line 169 ff. Horace describes the ills which encompass an old man:

*multa senem circumveniunt incommoda, vel quod
quaerit et inventis miser abstinet ac timet uti,
vel quod res omnis timide gelideque ministrat,
dilator spe, longus, iners avidusque futuri, 172
difficilis, querulus, laudator temporis acti
se puero, castigator censorque minorum.*

The critics²⁵ have been puzzled by the meaning of line 172. I would like to suggest that better sense can be made of the transmitted text if we understand that Horace has employed an ablative of cause. The old man is said to be dilatory (*dilator*) due to apprehension (*spe*²⁶), and tedious (*longus*²⁷).

On Horace And Satyric Plays

At *Ars Poetica* line 234 ff. Horace mentions Satyric drama. He explains that he would aim at a familiar style so that everybody would think it easy to write in that fashion, but would on trying find out his mistake (cf. lines 240-243):

*ex noto fictum carmen sequar, ut sibi quivis
speret idem, sudet multum frustraue labore
ausus idem: tantum series iuncturaue pollet,
tantum de medio sumptis accedit honoris.*

Scholars²⁸ have been puzzled by the meaning of this passage. I would like to suggest that good sense can be made of the transmitted text if we translate as follows:

«My aim shall be poetry, so moulded from the familiar that anybody may hope for the same success, may sweat much and yet toil in vain when attempting the same: such is the power of order and connection, that much (*tantum*) befalls (*accedit*²⁹) honourable undertakings (*sumptis... honoris*) on behalf of the public (*de*³⁰ *medio*³¹)».

Horace means that he will write Satyric drama for the public.

The Ravisher Of Crete

Virgil, *Eclogue I*, 64-66:

*at nos hinc alii sitientes ibimus Afros,
pars Scythiam et rapidum cretae veniemus Oaxen
et penitus toto divisos orbe Britannos.*

²⁵ Cf. H. R. Fairclough, *Horace, Satires, Epistles And Ars Poetica*, Loeb edition, page 464 f.

²⁶ Cf. Lewis And Short, *A Latin Dictionary*, s. v. *spes* II: «An anticipation or apprehension of something not desired, ἐλπίς.»

²⁷ Cf. Lewis And Short, *op. cit.*, s. v. *longus* II: «Of persons, prolix, tedious: *nolo esse longus*, Cic. N. D. I, 36, 101.» Brink (*ad loc.*) puts *spe longus* between *cruces*, not having understood that *spe* is governed by *dilator*.

²⁸ Cf. H. R. Fairclough, *Horace, Satires, Epistles And Ars Poetica*, Loeb edition, 1970, reprint, page 470 f. Brink (*ad loc.*) seems unable to understand this passage.

²⁹ Cf. Lewis And Short, *A Latin Dictionary*, s. v. *accedo* II, B, 1: «To come to or upon one, to happen to, to befall.»

³⁰ Cf. Lewis And Short, *op. cit.*, s. v. *de C*, 5: «To indicate the producing cause or reason, for, on account of.»

³¹ Cf. Lewis And Short, *op. cit.*, s. v. *medium* B, I: «The midst of all, the presence of all, the public.»

line 65 *Cretae* v. l.

Servius commented as follows on the words *rapidum cretae* in line 65: *hoc est lutulentum, quod rapit cretam*. In other words, the adjective *rapidus* has an active force in this passage. Other scholars, however, print *Cretae*, and understand that Virgil is referring here to the island of Crete. I would like to suggest that Virgil calls the river Oaxes the ravisher of the nymph Crete. The river Oaxes is of course personified by the poet. For the personification of rivers, towns, islands etc., cf. *Habis* 30, 1999, page 112 and my *Studies In The Text Of Propertius*, page 157. River³² gods were notoriously amorous. Thus Alpheus pursued Arethusa in human form: cf. Ovid, *Met.* 5, 602 ff. For the nymph Crete, cf. Robert Graves, *The Greek Myths*, 1972, reprint, vol. I, page 293.

The adjective Oaxis («of or belonging to the Oaxes») means «Cretan»: cf. Lewis And Short, *A Latin Dictionary*, s. v. *Oaxis: capiens tellurem Oaxida*. Similarly, the adjective *Nilotis* «of or from the Nile» means «Egyptian». Cf. Lucan 9, 130 *rege sub impuro Nilotica rura tenente*. Cf. also Martial 6, 80, 1 *Nilotica tellus* (i.e. Egypt).

Meliboeus's Home

At *Ecl.* I, line 67 ff. Meliboeus wonders whether he will ever see his home again:

*en umquam patrios longo post tempore fines,
pauperis et tuguri congestum caespite culmen
post aliquot, mea regna videns, mirabor aristas?*

I would like to suggest that sense can be made of this passage if we understand that the words *post aliquot*, in line 69, mean «inferior to few men». Cf. Lewis And Short, *A Latin Dictionary*, s.v. *post*³³ II, A, 2: «Trop., beneath, inferior to, less important than». Meliboeus states that he will be less important than few men if he manages to recover his estate. He will, in other words, be an important man again.

On Aracynthus By The Sea

At *Ecl.* 2, 23-24 Corydon states that he sings songs such as Amphion used to sing when he called the cattle home:

*canto quae solitus, si quando armenta vocabat,
Amphion Dircaeus in Actaeo Aracyntho*³⁴.

The Latin adjective *Actaeus* is the equivalent of the Greek adjective Ἀκταῖος: cf. Lewis And Short, *A Latin Dictionary*, s. v. The adjective Ἀκταῖος means «on the shore or coast»: cf. LSJ s. v. I therefore suggest that, according to Corydon, Aracynthus was a mountain on the coast. Thus he states that

³² Cf. my paper entitled «On Catullus And Brixia (*Veleia*, forthcoming). Catullus states that the personified river Melo (= the Nile) pursued the nymph of the river Mella.

³³ Cf. Horace, *Odes* 3, 9, 6 - *neque erat Lydia post Chloen*. For another example of understatement cf. *Ecl.* 3, 54 where *non parva* = «most important».

³⁴ For the difficulties caused by *Actaeo* cf. Forbiger *ad loc.*

Theban Amphion sang on coastal³⁵ Aracynthus. Similarly, at *Idyll* XI, lines 17-18, Theocritus says that Polyphemus sang while he was looking at the sea from a high rock. Corydon mentions the shore at line 25: *nuper me in litore vidi, / cum placidum ventis staret mare.*

The Cruel Sea

At *Ecl.* 8, 59 ff. Damon states that he is going to hurl himself into the sea:

*omnia vel medium fiat mare. vivite, silvae:
praeceps aerii specula de montis in undas
deferar; extremum hoc munus morientis habeto.*

Damon says at line 48 ff. that *Amor* is cruel (*saevus Amor*). He then adds that everything may become like the mid ocean³⁶, i. e. very cruel. He no longer cares about anything, since he is going to die. Cf. Lewis And Short, *A Latin Dictionary*, s. v. mare: «Poet. as a figure for hard-heartedness: *te saevae progenerere ferae Aut mare*, etc., *Ov. H.* 7, 39.»

On Love And Poisons

At *Ecl.* 8, line 96 ff. poisons and witchcraft are mentioned:

*has herbas atque haec Ponto mihi lecta venena
ipse dedit Moeris; nascuntur plurima Ponto;
his ego saepe lupum fieri et se condere silvis
Moerim, saepe animas imis excire sepulchris
atque satas alio vidi traducere messes.*

Virgil is referring in line 96 to aconite, which grew in abundance at Heraclea in Pontus: cf. my *Studies In The Poetry Of Nicander* (Amsterdam 1987), page 72. Aconite could be used in order to poison a rival in love. Thus it is called θηλυφόνου («woman-killer») by Nicander, at *Alex.* line 41. At 2, 4, 8 Propertius states that drugs cut by magical hand cannot protect him from the power of love (*non Perimedea gramina secta manu*):cf. my *Studies In The Text Of Propertius*, page 40.

Catalepton II

*Corinthiorum amator iste verborum,
iste iste rhetor, namque quatenus totus
Thucydides, tyrannus Atticae febris:
tau Gallicum, min et sphin ut male illisit,
ita omnia ista verba miscuit fratri.*

³⁵ Virgil uses *actaeus* as an adjective regularly derived from *acta* (cf. Lewis And Short, s. v. *acta*).

³⁶ For the difficulties caused by the words *medium mare* cf. Forbiger *ad loc.* The waves in mid ocean are more dangerous than those along the shore.

Translation by H. R. Fairclough, *Virgil*, Loeb edition, London 1969, reprint, vol. II, page 487 ff.):

«It's Corinthian words the fellow adores, that sorry rhetorician! For, perfect Thucydides that he is, he is lord of the Attic fever; as his Gallic tau, his min and sphin he wickedly pounded up, so of all such word-spells he mixed a dose for his brother!»

Fairclough explained that the person attacked in this poem is «T. Annius Cimber, a rhetorician who is said to have murdered his brother.» He was an Atticist, following Thucydides, and wrote in Greek. Fairclough added that he «used the Ionic $\mu\iota\nu$ and the tragic $\sigma\phi\iota\nu$.»

It should be noted that Virgil mocks the rhetor because he employed repetition (cf. line 2 *iste iste*) and alliteration (*totus / Thucydides tyrannus*). Virgil calls the orator «a Gallic *tau*» (*tau Gallicum*) since he came from Gaul and used the Greek letter *tau* in alliteration. For alliteration cf. K. Flower Smith, *The Elegies Of Albius Tibullus* (Darmstadt 1971), page 389 f. Cf. also *Orpheus* 23, 2002, page 148.

Catalepton VII

(= Baehrens, *Poetae Latini Minores* II, page 166)

*Scilicet hoc sine fraude, Vari dulcissime, dicam:
dispeream, nisi me perdidit iste πόθος
sin autem praecepta vetant me dicere, sane
non dicam, sed me perdidit iste puer.*

line 2 πόθος Spiro: *pothus* mss

Translation by Fairclough:

«Surely, my dearest Varius, in all honesty I'll say
this «Hang me, if that amour has not ruined me!»
But if the rules forbid me so to speak, of course I'll
not say that , but - «that lad has ruined me!»

The reader will note that Spiro printed the alteration πόθος in line 2. Perfect sense is, however, provided by the mss reading *Pothus*, which Fairclough³⁷ noted occurs as a proper name in the early imperial period. The poet refers to a boy called *Pothus*³⁸ («Desire») and states that he has ruined him. He then adds that if Varius' commands (*praecepta*) forbid him to mention the Greek name of *Pothus*, then he will not do so. Nevertheless, the boy has still ruined him. For *iste Pothus* cf. Ovid, *Amores* I, 8, 57 *iste tuus ... vates* («that poet of yours»).

Catalepton IX

(=Forbiger XI; Baehrens, *Poetae Latini Minores* II, page 167 f.)

This poem was written in honour of Messalla, the friend and patron of Tibullus: cf. K. Flower Smith, *The Elegies Of Albius Tibullus*, Darmstadt 1971, page 34. In line 3 ff. Messalla is said to be victorious:

³⁷ Cf. *Virgil*, Loeb edition, vol. 2, page 537.

³⁸ Cf. Nisbet-Hubbard, *Horace Odes Book I*, Oxford 1970, page XVI, who note that «even the young

men have exotic Greek names (Calais, Enipeus, Gyges, Hebrus, Sybaris, Telephus)».

*victor adest, magni magnum decus ecce triumphi,
victor, qua terrae quaque patent maria,
horrida barbaricae portans insignia pugnae,
magnus ut Oenides utque superbus Eryx.*

I would like to suggest that «Virgil»³⁹ is referring here to the defeat of Sextus Pompey in Sicily. For Messalla's part in this defeat cf. Flower Smith, *loc. cit.*, who noted that Messalla supported Octavian in Sicily in 36 B.C. In line 6 Messalla is compared to Eryx, a Sicilian king who fought Hercules. Eryx was the brother of Aeneas: cf. *Aen.* I, 570. *Oenides* = Diomedes, who settled in Italy after the Trojan War: cf. Ovid, *Met.* 14, 512. «Virgil» means that Messalla has been as brave as Eryx and beaten Sextus Pompey.

At line 17 ff. «Virgil» refers to pastoral poetry:

*molliter hic viridi patulae sub tegmine quercus
Moeris pastores et Meliboecus erant,
dulcia iactantes alterno carmina versu,
qualia Trinacriae doctus amat iuvenis.*

«Virgil» again mentions Sicily and the poetry of Theocritus. Moreover, he alludes to his own *Eclogues* which he had published in 37 B.C.

Catalepton X

(= Forbiger VIII; Baehrens, *Poetae Latini Minores* II, page 171 f.)

Fairclough noted that this poem is a parody of the fourth poem of Catullus. Sabinus was a muliteer, who rose from humble life to high office. At line 8 ff. Sabinus is said to have used clippers in order to cut the hair of his mules:

*ubi iste post Sabinus ante Quinctio
bidente dicit attodisse forfice* 9
*comata colla, ne qua sordidum iugo
premente dura volnus ederet iuba.*

line 9 *forfice* : *forcipe* mss.

line 10 *ne quā sordidum vulgo* (cf. Forbiger's apparatus).

In line 9 there is no need to alter the mss reading *forcipe*: cf. *Thes.*, s. v. *forceps*: «*instrumentum tonsorium*»; cf. also *Oxf. Lat. Dict.*, which accepts the meaning mentioned in the *Thes.* («*shears, clippers*»). Sabinus is said to have clipped the hairy necks (*comata colla*) of his mules «lest (*ne*) any (*quā*) harsh mane (*dura... iuba*) might cause a filthy (*sordidum*) wound (*volnus*) under the pressure of the

³⁹ Fairclough argued (*op. cit.*, page 537) that the poet is celebrating Messalla's triumph in Aquitania, which took place in 27 B.C. However, the references to Eryx and Diomedes make it more likely that the poet is referring to the defeat of Sextus Pompey in 36 B.C. Sextus Pompey controlled Sicily and Sardinia and managed

to cut off the grain supply to Rome due to his control of the seas around Italy. In line 17 «Virgil» alludes to the first line of his *Eclogues*: *Tityre, tu patulae recubans sub tegmine fagi*. For the authenticity of the poem cf. Forbiger *ad loc.*

yoke (*iugo / premente*)». The vulgate reading *ne quã sordidum* provides perfect sense. For another case where the vulgate reading is correct cf. G. Giangrande, *Veleia* 21, 2004, page 339. Forbiger noted that *ne quã* is found in the *Aldina*, but misunderstood the nominative singular feminine *quã* as the ablative *quã* wrongly scanned as short. For the readings of the *Aldina* cf. *Habis* 33, 2002, page 130. For *quã* (nominative fem. sing.) after *ne, si, num*, etc., cf. Kühner-Holzweissig, page 615, 3, and Forcellini, s. v. *quis*.

At line 21 ff. Sabinus is said to have dedicated his father's reins and a comb to the gods of the by-ways:

*neque ulla vota semitalibus deis
sibi esse facta, praeter hoc novissimum,
paterna lora proximumque pectinem.
sed haec prius fuere: nunc eburnea
sedetque sede seque dedicat tibi,
gemelle Castor et gemelle Castoris.*

The poet has employed a pun based on the meaning of *novus*, i.e. «strange» and «new», i.e. worthy of a «new man» (*novus homo*). Sabinus was seated in a curule chair (cf. line 24 *nunc eburnea / sedetque sede*) but he was a *Novus homo*, i.e. the first of his family to have obtained curule office: cf. Lewis And Short, *A Latin Dictionary*, s.v. *novus* I, A, 3. Thus the offerings made by Sabinus are said to be very new (*novissimum*), because they suit an upstart like Sabinus.

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