

NOTES ON THE POETRY OF MARTIAL

HEATHER WHITE

- 1.17 Cogit me Titus actitare causas
 et dicit mihi saepe «magna res est.»
 res magna est, Tite, quam facit colonus.

Scholars¹ have been puzzled by the meaning of line 3. I would like to suggest that Martial states that a farmer makes a large profit. Note the employment of *falsa anaphora*². *Res*³ means “a lawsuit” in line 2 and “profit” in line 3. Titus points out that a case is important⁴, but Martial states that farmers make a large profit.

- 1.51 Non facit ad saevos cervix, nisi prima, leones.
 quid fugis hos dentes, ambitiose lepus?
 scilicet a magnis ad te descendere tauris
 et quae non cernunt frangere colla velis.
 desperanda tibi est ingentis gloria fati:
 non potes hoc tenuis praeda sub hoste mori.

1. Cf. D.R. Shackleton Bailey, *Selected Classical Papers*, 1997, page 65: “*Corrections And Explanations Of Martial*” I have used Prof. S. Bailey’s interesting and informative article as the starting - point of my paper.

2. Cf. my *Studies In The Text Of Propertius*, Athens 2002, page 163.

3. Cf. Lewis And Short, *A Latin Dictionary*, s.v. *res* II, B: “*rem facere*, to make money” and s.v. *res* II, F: “A case in law, a lawsuit”. For the change in meaning of *res* cf. S. Bailey’s note on 10.75.

4. An important case will enable a lawyer to make much money.

S. Bailey⁵ notes that “the *hare* that played in and out of the lion’s mouth recurs again and again in Martial’s first book. I would like to suggest that *ambitiose*⁶ means “ostentatiously”. Martial asks the hare why it flees ostentatiously (*ambitiose*) from the mouth of a lion, since it has nothing to fear. There is therefore no point in showing ostentatious flight.

2.86 Quod nec carmine glorior supino
nec retro lego Sotaden cinaedum...
non sum, Classice, tam malus poeta. 6

Martial refers here to Sotades. I would like to suggest that Martial states that he does not plunder the works of Sotades.

We should translate as follows:

“I do not glory in poetry that can be read backwards (*carmine... supino*⁷), nor on the other hand (*retro*⁸) do I plunder (*lego*⁹) Sotades the *cinaedus*.”

2. 91 Rerum certa salus, terrarum gloria, Caesar,
sospite quo magnos credimus esse deos,
si festinatis totiens tibi lecta libellis
detinuere oculos carmina nostra tuos,
quod fortuna vetat fieri permitte videri,
natorum genitor credar ut esse trium.

S. Bailey¹⁰ explains that *festinatis*, in line 3, means “hurried out.”

5. *Op. cit.*, page 66.

6. Cf. Lewis And Short, *A Latin Dictionary*, s.v. *ambitiose*. For the short -ē at the end of the adverb cf. Kühner-Holzweissig 48,2 (page 234). Cf. also Ovid, *Her.* 2,104 *malē*.

S. Bailey suggested the alteration *petis* instead of the mss reading *fugis* in line 2, because he did not understand that *ambitiose* is an adverb.

7. Cf. Lewis And Short, *op. cit.*, s.v. *supinus* I,B,1: «...*carmen*, i.e. that can be read backwards in the same metre, Mart. 2,86,1.”

8. Cf. Lewis And Short, *op. cit.*, s.v. *retro* II,B.

9. Cf. Lewis And Short, *op. cit.*, s.v. *lego* B,5: “To take to one’s self unjustly, to carry off, steal, purloin, plunder.” For plagiarism my *Studies In The Text Of Propertius*, p. 49. If we took *retro lego* to mean “read backwards”, these words would be tautological after *supino*.

10. *Op. cit.*, page 67.

It should be noted that the mss reading *tibi lecta* need not be altered. Martial describes his poetry (*carmina*) as “choice” (*lecta*¹¹). Only the best poetry is worthy of Domitian.

- 3.38 «quid faciam, suade: nam certum est vivere Romae.» 13
 si bonus es, casu vivere, Sexte, potes.

S. Bailey¹² explains that “Sextus is asked at the outset what he hopes to do in Rome.” Three callings - advocate, poet, client - are then mentioned. Scholars have been puzzled by the meaning of *casu vivere*. S. Bailey takes *casu* to mean “at random”, i.e. “from hand to mouth”, but such a precarious way of life could hardly be recommended. Perfect sense can be restored to this passage if we understand that *casu vivere* here (cf. Seneca, *Epist.* 71,3) means to live “au gré du hasard” (so Préchac-Noblot, in their Budé edition) in the sense that chance (*casus*) “compte pour beaucoup dans la vie” (“*multum in vita nostra possit*”), i.e. creates many opportunities.

- 4.64 Iuli iugera pauca Martialis
 hortis Hesperidum beatiora
 longo Ianiculi iugo recumbunt:
 lati collibus eminent recessus
 et planus modico tumore vertex 5
 caelo perfruitur seniore
 et curvas nebula tegente valles
 solus luce nitet peculiari:
 puris leniter admoventur astris
 celsae culmina delicata villae. 10

Scholars¹³ have been puzzled by the meaning of line 4.

S. Bailey explained that *recessus* means “retreat” and refers to Martial’s villa. Perfect sense can be restored to this passage if we translate as follows:

11. Cf. Lewis And Short, *op. cit.*, s.v. *lectus*: “chosen, picked out, selected, choice, excellent.

12. *Op. cit.*, p. 68.

13. Cf. S. Bailey, *op. cit.*, p. 71.

“my broad (*lati*¹⁴) retreat (*recessus*) stands out on high ground (*collibus*) and due to a modest hill (*modico tumore*¹⁵) its flat (*planus*) roof (*vertex*¹⁶) enjoys the rather serene sky, and when mist covers the curved valleys it alone (i.e. the roof of the villa) shines with a special light. May the delightful top of my tall villa be moved gently nearer to the bright stars.”

6. 44 Festive credis te, Calliodore, iocari
 et solum multo permaduisse sale.
 omnibus arrides, dicteria dicis in omnis;
 sic te convivam posse placere putas.

S. Bailey¹⁷ notes that Calliodorus «is the kind of malicious wit described by Horace (*Sat.* 1.4. 86-88)”, and changes the text into *omnis irrides* “you laugh at everyone”. The sense required is “tu ris au nez de chacun” (so Izaac, in his Budé edition), but S. Bailey notes that *arrideo* + dat. is normally used “*in bonam partem*” (Forcellini, s.v.). However, here *arrideo*+ dat. is employed as the equivalent of *irrideo* + dat., a use mentioned by Priscianus (cf. *Thes.*, s.v. *arrideo*, b). Textual alteration is, therefore, not necessary.

- 6.47 Nympha, mei Stellae quae fonte domestica puro
 laberis et domini gemmea tecta subis,
 sive Numae coniunx Triviae te misit ab antris
 sive Camenarum de grege nona *venis*:
 exolvit votis hac se tibi virgine porca
 Marcus, furtivam quod bibit aeger aquam.
 tu contenta meo iam crimine gaudia fontis
 da segura tui; sit mihi sana sitis.

5

S. Bailey¹⁸ explains that “the nymph of the fountain may have been sent by Egeria or, according to our text, she may be one of the nine

14. For the poetic plural cf. my *Studies In The Text Of Propertius*, p. 142. Cf. also Virgil, *Aen.* 6,549 *moenia lata*.

15. Cf. Ovid, *Met.* 15,305 *tumor ille loci permansit et alti / collis habet speciem*.

16. Cf. my *Studies In The Text Of Propertius*, p. 25. S. Bailey misunderstands *vertex* to mean the “summit” of the hill.

17. *Op. cit.*, p. 72.

18. *Op. cit.*, p. 73.

Muses.” I would like to point out that the Muses¹⁹ (*Camenae*) were nymphs. Similarly Egeria²⁰ was a nymph. Thus Martial mentions the nymph Egeria with the nine Muses²¹.

7.34 Quo possit fieri modo, Severe,
 ut vir pessimus omnium Charinus
 unam rem bene fecerit, requiris?
 dicam, sed cito. quid Nerone peius?
 quid thermis melius Neronianis?
 non dest protinus ecce de malignis
 qui sic rancidulo loquatur ore:
 «ut quid tu domini deique nostri
 praefers muneribus Neronianis?»
 thermas praefero balneis cinaedi.

8 ut (om. EAG) quid tu γ, quid te tot β

In his discussion of this poem, S. Bailey²² noted that the punctuation should be altered, “for what, in the vulgate text, is *Neronianas* doing without *thermas*, and what is *thermas* doing without *Neronianas*?”

The text of lines 8-10

ut quid tu domini deique nostri
 praefers muneribus? Neronianas
 thermas praefero balneis cinaedi

is sound. *Ut* is used to introduce an indignant question (*O.L.D.*, s.v. *ut*, 44) and *quid* stands for *aliquid* (Kühner-Stegmann I, p. 634,b). The sense is: “What? Do you prefer anything (*quid*) to the gifts of our Emperor (i.e. Domitian)?” He replies that he prefers Nero’s *thermae* to the bath of a *cinaedus*.

8.15 Dum nova Pannonici numeratur gloria belli,
 omnis et ad reducem dum litat ara Iovem,
 dat populus, dat gratus eques, dat tura senatus,

19. Cf. *Orpheus* 19-20, 1998-1999, p. 429.

20. Cf. Virgil, *Aen.* 7,775 *nymphae Egeriae*.

21. Ovid mentions Egeria together with the Muses (*Camenis*) at *Met.* 15,432.

22. *Og. cit.*, p. 74.

et ditant Latias tertia dona tribus.
 los quoque secretos memoravit Roma triumphos 5
 nec minor ista tuae laurea pacis erat,
 quod tibi de sancta credis pietate tuorum.
 principis est virtus maxima nosse suos.

S. Bailey²³ noted that “Domitian had waived a triumph after the Sarmatian War.” I would like to suggest that Martial has employed the historical present²⁴ in lines 1-4. For other cases of the historical present cf. my *Studies In The Text Of Propertius*, pages 69 and 118.

8. 46 Quanta tua est probitas tanta est *infantia* formae,
 Ceste puer, *puero* castior Hippolyto.
 te secum Diana velit doceatque natare,
 te Cybele *totum* mallet habere *Phryga*;
 tu Ganymedeo poteras succedere lecto, 5
 sed durus domino basia sola dares.
 felix, quae tenerum vexabit sponsa maritum
 et quae te faciet prima puella virum!

Scholars²⁵ have been puzzled by the meaning of line 1. I would like to suggest that the words *infantia formae*²⁶ mean “the lack of eloquence of your nature”. The boy is young and does not speak²⁷ much.

Pathici were, of course, only desirable when they were young, and their bodies were still hairless. A *pathicus*²⁸ was no longer considered to be desirable when he was fully sexually developed.

8.49 (50) Quanta Gigantei memoratur mensa triumphi
 quantaque nox superis omnibus illa fuit,

23. *Op. cit.*, p. 75.

24. S. Bailey argues that we should print the variant readings *memorabit* and *erit* in lines 5-6 “in order to make sense of the last two couplets.” There is, however, no need to print these two variant readings, if we understand that Martial has employed the historical present in lines 1-4.

25. Cf. S. Bailey, *op. cit.*, p. 76.

26. Cf. Lewis And Short, *op. cit.*, s.v. *forma* II,A: “In gen., shape, form, nature.”

27. Cf. Horace, *Sat.* 1,6,57 *infans ... pudor*.

28. Cf. my *New Studies In Greek Poetry*, Amsterdam 1989, p. 73.

qua bonus accubuit genitor cum plebe deorum
 et licuit Faunis poscere vina Iovem:
 tanta tuas celebrant, Caesar, convivia laurus; 5
 exhilarant ipsos gaudia nostra deos.

S. Bailey²⁹ explains that Martial describes Domitian's triumphal banquet. I would like to suggest that *deos*³⁰, in line 6, refers to Domitian. Martial states in line 3 that Jupiter (i.e. Domitian) reclined at table and *Fauni*³¹ were able to ask him for wine. Roman emperors were regularly given the title Zeus³². It should also be noted that Faunus was identified by the Romans with the god Pan³³, who was thought to be responsible for groundless panic and rout in the enemy. Thus Martial may have mentioned Faunus in order to allude to the rout of the enemy. The *genitor deorum*, in line 3, is Jupiter, identified with Domitian.

8.50 (51) Quis labor in phiala? docti Myos anne Myronos?
 Mentoris haec manus est an, Polyclite, tua?
 livescit nulla caligine fusca nec odit
 exploratores nubila massa focus;
 vera minus flavo radiant electra metallo 5
 et niveum felix pustula vincit ebur.

This epigram refers to a cup. S. Bailey³⁴ argued that "the cup will have been a combination of silver (6) and some sort of bronze. "Good sense can, however, be made of the transmitted text if we understand that *electra*³⁵ means "amber". In line 5 Martial states that amber (*electra*) shines less than yellow metal. He means that amber shines less

29. *Op. cit.*, p. 77.

30. For the poetic plural cf. my *Studies In The Text Of Propertius*, p. 14. Cf. also Martial 7,34, line 8 where the words *deique nostri* refer to Domitian.

31. Horace (*Epist.* 1,19,3 ff.) states that Liber enlisted poets amongst his Satyrs and Fauns.

32. Cf. my *Studies In Late Greek Epic Poetry* (Amsterdam 1987), p. 19 f.

33. Cf. *Orpheus* 21,2000, page 176 and my *Studies In The Text Of Propertius*, p. 98.

34. *Op. cit.*, p. 77.

35. Cf. Lewis And Short, *op. cit.*, s.v. *electrum* II,B.

than *electrum*³⁶. For articles made of amber cf. Lewis And Short, *op. cit.*, s.v. *electrinus (patera)* and s.v. *electrum B*.

9.5 (6) Tibi, summe Rheni domitor et parens orbis
 pudice princeps, gratias agunt urbes:
 populos habebunt; parere iam scelus non est.
 non puer avari sectus arte mangonis
 virilitatis damna maeret ereptae, 5
 nec quam superbus computet stipem leno
 dat prostituto misera mater infanti.
 qui nec cubili fuerat ante te quondam,
 pudor esse per te coepit et lupanari.

S. Bailey³⁷ explains that this epigram concerns the “moral edicts of Domitian”. Scholars have been puzzled by the meaning of lines 6-7. I would like to suggest that Martial means that a mother, who is sad (*maesta*) on account of her prostituted child (*prostituto... infanti*), no longer hands over the amount of money (*stipem*) which an arrogant leno (*superbus ...leno*) calculates (*computet*). In other words, in the past, children were forced into prostitution and their mothers were compelled to give to the *leno* whatever money he calculated was due to him from their earnings³⁸.

10.5 Quisquis stolaeve purpuraeve contemptor
 quos colere debet laesit impio versu,
 erret per urbem pontis exul et clivi...
 nec finiantur morte *supplicis* poenae,
 sed modo severi sectus Aeaci loris,
 nunc inquieti monte Sisyphi pressus,
 nunc inter undas garruli senis siccus
 delasset omnis fabulas poetarum...

36. The metal *electrum* is mentioned together with gold at Virgil, *Aen.* 8,624: *ocreas electro auroque recocto*. For golden cups cf. my *Studies In The Text Of Propertius*, p. 148 f., where it is noted that *murreaque = aureaque*. Cf. moreover, Izaak in his Budé edition of Martial, who notes that “l’ambre véritable rayonne moins que son blond métal.”

37. *Op. cit.*, p. 78.

38. S. Bailey misunderstands the text: «nor does a wretched mother give a mite to her prostituted infant for the haughty pimp to calculate.»

S. Bailey³⁹ comments as follows: “Whom is the offender supposed to supplicate?” He then suggests that *supplicis* should be altered to *supplici* or *simplici*. Textual alteration is, however, not warranted. Martial is referring to the fact that men were judged after death in the Underworld, and punished⁴⁰ for their crimes. Thus Martial means that the offender stands as a suppliant before a judge⁴¹ in the Underworld, i.e. before Aeacus.

10. 20 (19) illic Orphea protinus videbis
 udi vertice lubricum theatri
 mirantisque feras avemque *regis*,
 raptum quae Phryga pertulit Tonanti. 10
 illic parva tui domus Pedonis
 caelata est aquilae minore penna.

Scholars⁴² have been puzzled by the meaning of the words *avemque regis* in line 9. I would like to suggest that Martial is referring here to Domitian, who was identified with Jupiter, the king of the gods: cf. Pl. *Men.* 144. In other words, Martial calls the eagle «the bird of the king», i.e. the bird of Jupiter = Domitian.

10.88 Omnes Persequeris praetorum, Cotta, libellos;
 accipis et ceras. officiosus homo es.
 1 *locellos* β

The meaning of this epigram is clear as far as line 1 is concerned: cf. Izaac' s note on page 281, quoting the scholiast: “*Officiosiores dicuntur qui volunt ad suum officium pertinere ut rapiant causas defendendas.*” The problem concerns *ceras* in line 2: cf. lastly S. Bailey (p. 84). The solution of this problem is given by a passage of Cicero, *Verrem* 2,2,79 with the note by De La Ville De Mirmont (*Cicéron, Discours*, Tome II, Paris 1938, page 41, note 1). Cotta was corrupt because he received “tablettes” liable to enable him to commit legal irregularities.

39. *Op. cit.*, p. 80.

40. Cf. *Habis* 32,2001, p. 31 ff.

41. Cf. Cic. *Mur.* 40,86: *vester est supplex, iudices.*

42. Cf. S. Bailey, *op. cit.*, p. 81.

I would like to suggest that textual alteration is not necessary. Perfect sense can be restored to this passage if we translate as follows:

“the glory of a foreign birth will not quickly smile on (*ridebit*⁴⁹) anybody who is more suitable to be a Roman bride.”

12. 38 Hunc qui femineis noctesque diesque cathedris
 incedit tota notus in urbe nimis,
 crine nitens, niger unguento, perlucidus ostro,
 ore tener, *latus* pectore, crure glaber,
 uxori qui saepe tuae comes improbus haeret, 5
 non est quod timeas, Candide: non fuit.

S. Bailey⁵⁰ pointed out that scholars have been puzzled by the meaning of the words *latus pectore* in line 4, and altered *latus* into *levis*. He noted that “a broad chest is very well for a soldier” but “it is not characteristic of a fop.” The expression *latus pectore* is sound. In humans a *pectus latum* (cf. Pliny, *N.H.* 11,207) is what nature requires: cf. Veget. I,6 *lato pectore* (quoted by S. Bailey, *Class. Quart.* 1970). In this case, being *latus pectore* was a sign of physical beauty, which might have caused Candidus to be worried. But, as Martial says, Candidus need not worry because the man is a *pathicus*, despite the fact that he has a broad chest which would be attractive to women.

49. Cf. Lewis And Short, *op. cit.*, s.v. *rideo* II,B,1: «To smile upon one.»

50. *Op. cit.*, p. 91.

APPENDIX

Dr H. White has, with her customarily polite yet accurate criticism, shown that Prof. Shackleton-Bailey, as a rule, misunderstands Martial's text. I deem it useful to add a few contributions of mine to her paper, in order to do further justice to the poet.

IV, 6 *Credi virgine castior pudica
et frontis tenerae cupis videri
cum sis improbior, Malisiane,
quam qui compositos metro Tibulli
in Stellae recitat domo libellos.*

Izaak is fully right and does not write «imbecilities», as S. Bailey asserts. Reciting «Iascivious verses» in the house of an elegiac (and therefore chaste) poet like Stella was an act of impudence: conversely, nobody who wanted to «rival» Stella would have to come to recite his own elegies in, of all places, Stella's house.

IV, 17 *Facere in Lyciscam, Paule, me iudes versus,
quibus illa lectis rubeat et sit irata:
o Paule, malus es: irrumate vis solus.*

Housman and S. Bailey are wrong, because they have overlooked the words *sit irata*, which are correctly understood by Izaak. Martial and Paulus are rivals in wishing to *irrumare* Lycisca: Paulus wants Martial to annoy her (*irata*), so that she will refuse to comply with Martial's wish. The poet presents himself "literally" as a would-be *irrumator*, such as he is at IX, 67 (where he ends by not fulfilling his wish).

IV, 42, 13: *et timeat pueros, excludat saepe puellas.*

S. Bailey's conjecture (*nec* instead of *et*) is mistaken. The boy, as a *puer delicatus*, must be afraid (*timeat*) of other *pueri* as potential rivals.

V, 31, 7 f. *nec trepidant gestus, sed de discrimine palmae securus puer est sollicitumque pecus.*

The plural *gestus* is not "impossible", as S. Bailey writes: Izaak accepts it, not doubt because of Ov. *Met.* 6, 308 (quoted in Lewis-Short, s.v. *gestus*).

VI, 63, 5.f. “*Numera magna tamen misit*”. “*Sed misit in hamo:
et piscatorem piscis amare potest*»?

S. Bailey is wrong in asserting that «*et* has no useful function”, and that it must be violently altered into *dic*. The particle *et* here either means “Now but...”. (“Or”, as Izaac correctly translates it: cf. Lewis-Short, s.v. *et*, E), or subjoins “an emphatic question” (cf. Lewis-Short, s.v. *et*, G).

VIII, 59, 6 *tunc furit atque oculo luscus utroque videt*.

The reading *furit*, correctly understood by Izaac (“il ne se possède plus”), is correct. S. Bailey mistakenly affirms that “the thief does not go out of his mind”: *au contraire*, Autolycus acts like the kleptomaniac that he is, not caring about the fact that his hosts and their servants will detect his thefts: this is why he has acquired the fame- well known to Juvenal, who describes Autolycus’ notorious behaviour- of being given to stealing.

IX, 67, 5ff. *improbius quiddam ridensque rubensque rogavi:
pollicita est nulla luxuriosa mora.
sed mihi pura fuit: tibi non erit, Aeschyle, se vis
accipere hoc munus conditione mala*.

The explanation suggested by Housman³ and lyrically lauded by S. Bailey is wrong, because refuted by the wording. *Nulla mora* cannot mean “*sub conditione*”, as Housman strangely maintains. The correct explanation of this much discussed epigram is the following: Prostitutes sold three services, namely *futurio*, *paedicatio* and *fellatio*; they sold and executed such three services, as we read in a famous epigram elucidated by me in *Studies in Classical Philology*, vol. I (for details, cf. Contreras in *Habis* 1996, p.333 ff.), and of course did not impose any condition on their clients.

After carrying out *fututio* and *paedicatio* with the girl, the poet asked (*rogavi*) for *fellatio*, which was considered *improbius quiddam* (on this cf. *Myrtia* 2002, p.337ff.). The girl far from imposing any condition on him, as Housman asserts,⁵¹ solely undertook to carry out the

51. Of course the girl cannot have offered *fellatio* to Martial on condition (“*sub conditione*”, Housman) that he should practice *connilingus* on her, as S. Bailey, following Housman, seems to think (if I understand his words correctly): *connilingus* was indulged in by impotent men and intensely abhorred by *futores* like Martial (cf.

service in question *nulla mora*, but (*sed*) the poet decided not to proceed to *fellatio* because he did not want to foul the mouth of the girl (*mihi pura fuit*: for *purus* and *impurus* used in such contexts cf. *Myrtia* 2002, p.346, etc.).

All the services of a prostitute were sold on the basis of a previous stipulation (*rogavi, pollicita est*: cf. X,75, *proposuit*, etc.): the poet adds that Aeschylus can *irrumare* the girl (*pura tibi non erit*), if he wishes to obtain this service from her (*si vis accipere hoc munus*) on the basis of a wicked stipulation (*conditione mala*), i.e. the stipulation that she will sell *fellatio*, thereby fouling her mouth- a stipulation which Martial first entered and at the last moment refrained from implementing, because he yielded to his initial.

X, 14, 3f. *strataque non unas cingant triclinia Baias
et Thetis unguento palleat uncta tuo.*

The reading *cingant*, objected to by S. Bailey, is sound. *Strata triclinia* means “dining couches arranged in a semi-circular way in a certain place for the purpose of eating” (material in O.L.D., s.v. *triclinium*, 1); *cingere litora* means (cf. Sil. Ital. I, 25) “surround the strand with something”. Here, the meaning is “your dining couches arranged in a semi-circular way surround more than one bathing beach” (on *Baias* used “*translate vel lato sensu*” cf. Forcellini-Perin, *Onomasticon*, s.v. *Bajae*, 2, and Lewis-Short, s.v. *Baias*, I b).

XII,2, 7-8 *iure tuo veneranda novi pete limina templi,
reddita Pierio sunt ubi templa choro.*

A typical case of *falsa anaphora* (cf. S. Bailey’s article, p.94, on XII, 96). *Templa* means “temple” in line 7, and “a precinct”, “a special place” in line 8.

XII,36, 8-9 *Pisones Senecasque Memmiosque
et Crispos mihi redde, se priores.*

The reading *sed* in line 9 is sound: *priores* means “earlier persons bearing such names”, as Izaac has comprehended (j’entends ceux d’autrefois). The poet means that those belonged to the *gentes* called *Pisones*, *Senecae*, *Memmi* and *Crispi* in his own days were not admi-

nable, if compared to the famous men called *Piso*, *Seneca*, *Memmius* and *Crispus* in the older days.

XIV,16, 1-2 *Quae scit compositos manus improba mittere talos,
si per me misit, nil nisi vota feret.*

feret Schneidewin, *ferret* T, v.l. *facit*

The *turricula* was “grooved on the inside to prevent cheating” (so S. Bailey, in his Loeb edition of Martial, *ad loc.*). Whether we read *feret* or *facit*, the sense requires *vota* to mean “a pious, unattainable wish” (O.L.D., s.v. *votum*, 3, b). The user of the *turricula* expresses (*facit*) or will carry off (*feret*) a pious wish, because his wish to cheat will be nullified by the *turricula* being grooved.

XIV,40 *Ancillam tibi sors dedit lucernae,
totas quae vigil exigit tenebras.*

The translators, blamed by S. Bailey, are right. The sense of line 2 is (Izaak) “toujours éveillée, elle chasse entièrement les ténèbres”. The *cicindela*, i.e. the wick, which is the servant of the *lucerna* (cf. my observations in *Veleia* XXII, in my review of Zurli’s outstanding book *Unius Poetae Sylloge*), being alight (*vigil*) all the night, dispels “entièrement” the darkness, i.e. dispels the darkness of the entire night (*totas tenebras*).

Exactly the same motif is found in Riese-Baehrens, *P.L.M.* IV,316, in the distich 185 (cf. Zurli, *op.cit.*, p.104 and my observations about the text of this distich in *Veleia* XXII), where we read *ut frangat tenebras*, “will utterly destroy the darkness”.

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