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SELECT EPIGRAMS OF MARTIAL

SPECTACULORUM LIBER AND BOOKS I–VI

EDITED FROM THE TEXT OF PROFESSOR LINDSAY

BY

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ASSISTANT-MASTERS AT CHARTERHOUSE

OXFORD
AT THE CLARENDON PRESS
1908
HENRY FROWDE, M.A.
PUBLISHER TO THE UNIVERSITY OF OXFORD
LONDON, EDINBURGH
NEW YORK AND TORONTO
PREFACE

This edition of selected epigrams from the first six books of Martial is intended for the use of upper forms in schools. There are two reasons why Martial should be read in these forms. In the first place, his epigrams belong to a distinct species of literature, characteristically Roman both in form and matter. Secondly, Martial throws a valuable and instructive light on the social life of Rome in the first century of our era. If these are the two reasons why boys still at school should read Martial, yet it is probably true that they should read him rapidly and without the rigid attention to detail which is necessary in studying the best classical writers. It has been our aim, therefore, to keep our notes concise, and not to fill the place of the dictionary and the atlas, but, as far as possible, to make clear the thought and point of each epigram. With this end in view a short abstract of the meaning is prefixed to the notes on each poem, but few attempts have been made to supply ready-made translation.

In the Introduction has been added a connected account of certain features of Roman life which are constantly referred to in the epigrams; this seemed better than writing short and scattered notes on the passages concerned. We have also given a biographical index of some of the proper names occurring in the text, and we hope that our general index may be of use in finding references in the poet to the many features of Roman life on which he touches.

The text is that of Professor W. M. Lindsay, published in the Oxford Classical Texts, and we are indebted to him for
kindly looking over our brief sketch of the MSS. In the Notes we are under obligation on every page to the great edition of Friedländer, which combines wonderful thoroughness with an invariable appreciation of what is relevant. We also wish to acknowledge the help received from various friends, above all from Mr. H. E. Butler, Fellow of New College, Oxford, who has read our proofs and made many valuable suggestions.

R. T. B.
E. D. C. L.
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INTRODUCTION

LIFE OF MARTIAL

Marcus Valerius Martialis was born at Bilbilis, a centre of iron and gold-mining in Spain. The exact year of his birth is unknown, but it was on March 1 in one of the years 38 to 41 A.D.¹ His parents had him well educated in the province,² but a young man of talent was sure to be drawn to Rome, and to Rome Martial went in about his 25th year.³ Here he assumed the position of a client, and naturally attached himself to the great Spanish family of the Senecas. While the Senecas were still powerful Martial's lot was no doubt easy enough. But with the fall of this house in the Pisonian conspiracy of 65, soon after his arrival in Rome, Martial had to enter other service, and this he found much more irksome. He is perpetually dwelling on the hardships and indignities which ordinary clientship involved. But he never exerted himself to obtain an independent position by the practice of a profession, though urged by his fellow-countryman Quintilian to do so.⁴ His patrons he repaid by writing complimentary poems in their honour.

Martial first came into connexion with the imperial circle in the year 80 A.D., by publishing a small book of poems, the Spectaculorum Liber, to celebrate the consecration of the Flavian amphitheatre. But while Titus probably gave him the ius trium liberorum,⁵ he did not receive much from the imperial bounty, although under Domitian he was never weary of extolling the merits of the Emperor and the imperial freedmen. The Emperor read his poems with

¹ His tenth book, of which the poems were written in the years 95 to 98, contains one (xxiv.) written on his fifty-seventh birthday.
² IX. lxxiii. 7 'at me litterulas stulti docuere parentes.'
³ X. ciii. 7 (written in 98) 'quattuor accessit tricesima messibus aestas, ut sine me Cereri rustica liba datis.'
⁴ II. xc.
⁵ IX. xcvi. 5 'tribuit quod Caesar uterque ius mihi natorum' (utereque = Titus and Domitian).
pleasure, but left their writer without much material reward. Martial obtained the gift of citizenship for others,¹ but was refused a gift of money for himself.²

His subsequent life in Rome was uneventful. He was no doubt well-known in circles both fashionable and literary. Among his friends were Quintilian³ and Juvenal,⁴ but with Statius he seems to have quarrelled, for he never mentions him though he must have known him well.⁵ If he complains of some hostile criticism, yet the general verdict of his contemporaries was favourable and his works were universally read. Although he possessed a little country estate at Nomentum and from the year 94 a house in Rome, he never seems to have been in easy financial circumstances, and no doubt the life he led was an expensive one. As a result we find him not ashamed to beg for presents,⁶ and even complaining that he has been imposed on when flattery has failed to produce a return in kind.⁷

Possibly it was the financial difficulty of living at Rome that led him in 98, after his thirty-four years’ stay in the capital, to return to Spain. Even for this journey Pliny presented him with a sum of money. This motive was no doubt reinforced by his disgust with the tedious duties of clientship and the consequent lack of sleep of which he complains so bitterly.⁸ His position in Spain was made easy by the liberality of friends, in particular a Spanish lady, Marcella, who gave him an estate sufficient to maintain him. Here he lived in comfortable simplicity. His only grievances were a certain lack of sympathy among his fellow-countrymen and an occasional feeling of regret for the more stimu-

¹ III. xcv. 11 'quot mihi Caesareo facti sunt munere cives.'
² VI. x. 1 'paucia Iovem nuper cum milia forte rogarem,' &c.
³ II. xc. 1 'Quintiliane, vagae moderator summe iuventae.'
⁴ VII. xci. 1 'de nostro, facunde, tibi, Juvenalis, agello | Saturnaliciarum mittimus, ecce, nuces.' It is probable, but not certain that this was Juvenal the Satirist. Cp. XII. xviii.
⁵ It is clear that they moved in the same society from the fact that in many of their poems they take the same subjects and refer to the same people.
⁶ VI. lxxxii. 12 'mittas, Rufe, mihi bonas lacernas.'
⁷ V. xxxvi. 1 'laudatus nostro quidam, Faustine, libello | dissimulat, quasi nil debat: imposuit.'
⁸ X. lxxiv. 12 'quid concupiscam quaeris ergo? dormire.'
lating life of Rome. But on the whole he lived happily until his death, which took place not later than the year 104.

MARTIAL AND THE EPIGRAM

The epigram, as its name shows, was originally an inscription carved either on a tomb or on a votive offering. The term is applied by Herodotus to the famous couplet of Simonides on the graves of the Spartans who fell at Thermopylae. In the earliest times such inscriptions would be in verse, because prose had not yet become a recognized form of literary expression, and even when prose had arisen, the metrical shape was retained from its greater solemnity and convenience of recollection, the metre habitually employed being the elegiac.

By a natural extension of meaning the term was applied in Greek literature to short poems which were not in origin either epitaphs or dedications. But it was always felt that there must be a certain touch of greatness in the poem if it was to be dignified by this term. As Mr. Mackail says, 'The epigram may be described as a very short poem summing up as though in a memorial inscription what it is desired to make permanently memorable in any action or situation. It must have the compression and conciseness of a real inscription, and in proportion to the smallness of its bulk must be highly finished, evenly balanced, simple, lucid.'

It will thus be seen that the epigram, in its earlier sense, bears a different meaning to that which it has at the present day. In modern times an epigram invariably implies a point, and provided this is present, it is felt that more poetical qualities are not required, while the term, as we use it, does not imply verse at all. This change in the meaning of the term is mainly due to the influence of Martial, though something was contributed by his master, Catullus, and by epigrammatists of the same period who wrote in Greek.

Coming at a time when the fountain of poetry was not flowing

1 XII. Epist. 8-15 'civitatis aures quibus adsueveram quaero ... accedit his municipalium lobigo dentium.'
2 His death is referred to in Pliny, Ep. iii. 21, which was written not later than 104 A.D.
as freshly as in earlier times, Martial, like his contemporaries, tried to make up by point what he lacked of true poetical inspiration. He was not, indeed, without a real vein of poetry in his composition, a trait which appears when he is writing of the country or of such simple emotions as friendship and affection. But even in these cases there is invariably at the end of the poem a terse summing-up of the description which has gone before, and when he deals with the merry, heartless life about him in Rome the poetry often disappears altogether, and its place is taken by point.

It is not necessary to illustrate his power of epigram in the modern sense; it is abundantly evident on every page. But the frequency of this ornament is apt to blind us to the deeper tones which give him what claim he has to be in the same company as Virgil and Catullus. The latter poet he professedly took as his master, and we can see in some of Catullus' work the structure which is almost invariable in Martial as well as such mannerisms as ending consecutive lines with the same word, e.g. ut mille laudem, Flacce, versibus Baias, | laudabo digne non satis tamen Baias. | Sed Martialem malo, Flacce, quam Baias (XI. lxxx. 3).

Of the particular qualities which Martial's work possesses we may notice above all the power which he shows of painting a vivid picture rapidly. Thus he shows us a boat running easily before the breeze in the words nec languet aequor, viva sed quies ponti | pictam phaselon adiuvante fert aura (X. xxx. 12). We see the people of Rome waiting in crowds for the triumphal procession when he speaks of ille dies quo campus et arbor et omnis | lucubit Latia culta fenestra nurae (X. vi. 3). From the same power spring those concise and close-packed phrases which have in some cases become as familiar as those of Horace. Percunt et inplicantur he says of the hurrying hours; he reminds the over-eager school-master that aestate pueri si valent satis discunt; to the man for whom wealth is everything, he cries rape, congere, aufer, posside: relinquendum est; and it would be hard to concentrate the brooding terror of Domitian's reign into fewer words than his mane timenda libertas, 'free speech to be regretted next morning.'

True feeling also, though not common, is occasionally to be met with in his work, and is all the more welcome from its rarity. The beautiful lines on the little slave-girl, Erotion, are well known:
mollia non rigidus caespes tegat ossa nec illi, 
terra, gravis fueris: non fuit illa tibi.  

V. xxxiv. 9.

So, too, into the mouth of another child, whose epitaph he writes, 
he puts the pathetic cry quid species, quid lingua mihi, quid 
profuit aetas? (VII. xcvi. 5). We feel, also, that he draws from 
the heart his picture of 'that which should accompany old age',

praetoritosque dies et tudos respicit annos 
nec metuit Lethes iam propriis aquas. 
nulla recordanti lux est ingrata gravisque; 
nulla fuit eius non meminisse velit.

X. xxiii. 3.

But unfortunately this better mood is rare, and Martial's work 
as a whole is spoiled by that Roman hardness to which the greater 
poets rose superior, and of which his grossness is only another 
side. As to this it was no answer to say that he was writing 
that Rome might read her life in his pages, adgnoscat mores vita 
legatque suos. Ugliness is always bad art, and Martial often 
failed as a poet from his choice of subject.

It is as a painter of contemporary life that he must for the most 
part be regarded, and this is his own view of himself, hominem 
pagina nostra sapit. Here he is faithful to one rule, parcere 
personis, dicere de vitis, and he carries this out by substituting 
fictitious names whenever he makes an attack.

The best criticism of our author occurs in a letter of Macaulay, 
than whom no one had a sounder or more catholic taste in ancient 
literature. 'I have now gone through the first seven books of 
Martial, and have learned about 360 of the best lines. His merit 
seems to me to lie, not in wit, but in the rapid succession of vivid 
images. I wish he were less nauseous. He is as great a beast as 
Aristophanes. He is certainly a very clever, pleasant writer. 
Sometimes he runs Catullus himself hard. But, besides his in-
decency, his servility and his mendicancy disgust me. In his 
position,—for he was a Roman knight,—something more like self-
respect would have been becoming. I make large allowance for 
the difference of manners; but it can never have been comme il 
faut in any age or nation for a man of note,—an accomplished 
man,—a man living with the great,—to be constantly asking for 
money, clothes, and dainties, and to pursue with volleys of abuse 
those who would give him nothing.'
INTRODUCTION

PATRONUS—CLIENS

In the early days of the Roman Republic, the relations between the patron and the client were sanctified by feelings of personal affection and obligation, which are noticeably absent in the first century of our era. Although the motive which gave rise to the connexion was primarily, as in feudal times, the desire for a protection of personal liberty and property, which the laws of those early days were not powerful enough to ensure, the tie was invested with a sacred character, and was closely assimilated to the bond which united the members of a family. ¹ But by the time of Martial both the sanctity of the relationship and the personal affection which strengthened it had disappeared. With the concentration of enormous wealth in a few hands, the number of well-to-do families had decreased, and the general mass of impoverished, but free-born Romans had largely increased. The decay of agriculture, the limited number of liberal professions which offered a livelihood, and the Roman aversion to all forms of trade and commerce as degrading, were causes which contributed to the growth of a very large class of penniless clients, who depended for their daily subsistence on the liberality of their patrons. As the number of patrons decreased, more importance came to be ascribed to the number of clients attached to the house than to the feelings which marked the association. The clientela became a profession; personal intimacy between the patron and his numerous clients became impossible. As was not unnatural under such circumstances, the intercourse of patron and client lost its sacred character, and assumed a purely commercial aspect. The duties of the inferior to his superior had become worthless labours, unprofitable to the patron and burdensome to the client,² who felt that

¹ It is worth noticing that Virgil condemns to the same punishment in Hades the man who struck his father and the patron who practised fraud upon his client (Aev. vi. 609). In the eyes of a Roman of the early Republic, duty to parents ranked first in importance, next the duty of a guardian to his ward, while duty towards a client came third, in priority to the duty owing to a guest or to a cognatus or relation by blood. On both sides there were obligations resembling those which existed between a feudal lord and his vassal.

² X. lxxxii. 7-8 'parce, precor, fesso vanosque remitte labores | qui tibi non prosunt et mihi, Gallc, nocent.'
he was rather making himself a nuisance to his patron than fulfilling an obligation to him. As a client, he was of no more value than a single unit added to a large number; he was no longer his patron's friend, and was only bound to him by the money-dole which formed the scanty remuneration for his unwilling services; and if he absented himself and broke the connexion, his loss would scarcely be felt.

Time had not lightened the duties of a client, but rather made them more formal and exacting. The first and most important was the morning salutatio, attendance at which was rigorously demanded by custom, in the first or second hour of the day. The client was compelled to rise early, often before day-break, to put on the ceremonial dress, the white and cumbrous toga, so difficult to keep clean and tidy, to flounder through the mud of the narrow and badly laid streets, and to kick his heels in the ante-room of his patron's house, until the great man should deign to receive him or to dismiss him unseen. With some patrons, or on some occasions, the salutatio was the last, as it was the first duty of the day. But an unfortunate client might be compelled to attend his patron as he was carried round to pay his morning calls and to fulfil his engagements with his friends (anteambulatio); at another time, he might have to attend him in his official duties as a magistrate or to support him with his presence and applause in the law courts, and at the end of the day, perhaps, to follow him to the baths, where his labours ended sometimes as late as the tenth hour.  

1 XII. Ep. 2–4 'inter illas quoque urbicas occupationes, quibus facilius consequimur ut molesti potius quam ut officiosi esse videamur.'  
2 I. cviii. 7–8 'sed tibi non multum est, unum si praesto togatum: multum est, hunc unum si mihi, Galle, nego.'  
3 Juv. x. 45 'niveos (i.e. togatos) . . . Quirites, | defossa in loculos quos sportula fecit amicos.'  
4 Juv. iii. 125 'nusquam minor est iactura clientis.'  
5 IV. viii. 1 'prima salutantes atque altera conterit hora.'  
6 X. lxxxii. 2 'mane vel a media nocte togatus ero.' X. lxx. 5 'non resalutantis video nocturnus amicos.' Pliny, Ep. iii. 12 'officia antelucana.'  
7 How numerous were the morning engagements of a Roman gentleman may be seen from the following passage of Pliny (Ep. i. 9): 'officio togae virilis interfui, sponsalia aut nuptias frequentavi, ille me ad signandum testamentum, ille in advocacionem, ille in consilium rogavit.' This Pliny calls an ordinary morning's programme.  
8 III. xxxvi. 5 'lassus ut in thermas decuma vel serius hora | te sequar.
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occasions there were visits of congratulation to be paid to the patron;¹ at the Saturnalia, on birthdays, and at the New Year presents had to be offered;² and if the patron was a poet, it was impossible to absent oneself from the public recitation of his poems.³ We can sympathize with Martial's request, that he should be permitted to send a freedman to attend on his patron, as his representative; the freedman would be more capable than himself of performing the arduous duties of an attendant, while Martial reserved to himself the offices of true friendship which the freedman could not perform.⁴

For these services the commonest form of payment was the sportula. When the number of clients became so large that it was no longer possible to entertain them regularly at table, a custom sprang up of presenting them with a basket (hence the name, sportula) of food instead. Subsequently, under Nero, a payment in money was substituted for the dole of food, and the sum prescribed by custom was 100 quadrantes, though a larger sum was sometimes given by those patrons who wished to attract a larger number of clients or who imposed upon them heavier duties.⁵ Domitian tried to return to the original state of things by ordering that the patron should entertain his clients at a regular meal, cena recta; but the change lasted but a short time, as the clients complained that, if they gained a dinner, yet they lost in the regular payment of the money-dole their only means of subsistence.⁶ Accordingly the centum quadrantes reappeared.⁷

Agrippae.' Cp. X. lxx. 13 'balnea post decumam lasso centumque petuntur | quadrantes.'

¹ X. lxx. 6 'grantulor et multis; nemo, Potitae, mihi.'
² VIII. xxxii. 11 'hoc linitur sputo Iani Caryota Kalendis, | quam fert cum parco sordidus asse cliens' and cp. numerous other passages.
³ X. x. 9 'saepius adsurgam recitanti carmina? tu stas | et pariter geminas tendis in ora manus.'
⁴ III. xlvi. 1-2, 11-12 'Exigis a nobis operam sine fine togatam: | non eo, libertum sed tibi mitto meum.' | . . . 'Ergo nihil nobis' inquis 'praestabis amicus?' | Quidquid libertus, Candide, non poterit.'
⁵ VIII. xlii. 1 'Si te sportula maior ad beatos | non corrupserit, ut solet, licebit | de nostro, Matho, centies laveris.' IX. c. 'Denaris tribus invitas et mane togatun | observare iubes atria, Basse, tua.'
⁷ There is some doubt as to the time of day when the sportula was given;
Sometimes a client received an invitation to fill a vacant place at his patron's dinner table; but the expectations which the invitation aroused were occasionally disappointed. It was by no means an uncommon practice for the host to emphasize the distinction between his friends and his clients, by giving to the latter viands and wine of an inferior quality.\(^1\) Nothing was so much resented by the client as this ungentlemanly behaviour.\(^2\) Pliny describes with evident disgust a dinner-party of this kind, at which he was present, and contrasts his host's custom with his own: 'eadem omnibus pono: ad cenam enim, non ad notam invito cunctisque rebus exaequo quos mensa et toro aequavi.\(^3\)

At the usual seasons of the Saturnalia, &c., the client expected to receive presents from his patron in return for the small gifts which he had offered. But Martial complains that these presents were not what they were in the good old days, when there was a reasonable hope of receiving something useful, or even a few jingling *aurei* to put in your purse.\(^4\) He thinks regrettfully of patrons like Seneca, Piso, Memmius, or Crispus, when the glory of giving was more valued than the glory of high position in the state.\(^5\) No doubt, other clients, as well as Martial, received occasional presents, like the toga which the poet received from Parthenius\(^6\) or the tiles which Stella sent him;\(^7\) and no doubt also they were equally im-

Juvenal speaks of it as given in the morning; Martial implies that it was sometimes given at the baths at the end of a long day ('centum miselli iam valete quadrantes, anteaambulonis congiarium lassi, quos dividebat balnearor elixus,' III. vii. 1; cp. X. lxx. 13 'balnea post decumam lasso centumque petuntur quadrantes'). It is natural to suppose that the client received his payment when his duties were done, whether that was early or late.

\(^1\) Juv. v. describes the experiences of a client at such a dinner. Cp. Martial III. lx.; VI. xi.; X. xlix.

\(^2\) Juv. v. 111 'solum | poscimus ut cenes civiliter. hoc face et esto, | esto, ut nunc multi, dives tibi, pauper amicis.'

\(^3\) Pliny, *Ep.* ii. 6.

\(^4\) XII. xxxvi. 1 'libras quattuor aut duas amico | algentemque togam brevemque laenam, | interdum aurelos manu crepantis, | possint ducere qui duas Kalendas, | quod nemo nisi tu, Labulce, donas, | non es, crede mihi, bonus. Quid ergo? | Ut verum loquar, optimus malorum es.'

\(^5\) Juv. v. 108 'nemo petit, modicis quae mittabantur amicis | a Seneca, quae Piso bonus, quae Cotta solebat | largiri; namque et titulis et fascibus olim | maior habebatur donandi gloria.'

\(^6\) VIII xxvi.; IX. xlix.

\(^7\) VII. xxxvi.
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portunate in asking for presents. For there is another side to the picture which Martial and Juvenal draw for us of the hardships of client life. If patrons were inclined to be proud and stingy, the clients were not a pattern of propriety. Never contented, they felt little gratitude to those who, after all, provided them with the means to live. They could not even be trusted to behave as gentlemen if invited to dinner; no request was too audacious for them to make; and the trumpery presents which they brought at the Saturnalia were only a bait to catch a larger fish.¹

It is surprising to us that the clients did not feel their manner of life to be degrading, but they do not appear to have so regarded it. The burden of Martial’s complaint is the hardness, worry, and monotony of the life, and it is plain that it never entered his mind to escape from his state of dependency by any of the expedients which it would not now be considered derogatory to adopt. Even persons of high station were not above posing as clients. Though it was considered unbecoming for members of the higher orders to serve a patron, we hear, in Martial and in Juvenal, of magistrates and even consuls earning the sportula and competing successfully with the mass of poorer clients;² for the latter complain that they are robbed of their livelihood by the rivalry of those distinguished persons who were so much more desirable as clients, and who added, man for man, so much more dignity to the house of the patron whom they courted. Others tried to unite in their own persons the characters of patron and client; these received clients of their own, and though they posed as patrons, yet, as clients, courted patrons of their own. But by doing so they prevented themselves from doing their proper

¹ V. xvi. 6 ‘odi dolosas munerum et malas artes: | imitantur hamos dona: namque quis nescit | avidum vorata decipi scarum musca? | Quotiens amico diviti nihil donat, | o Quintiane, liberalis est pauper.’

² X. x. 1 ‘cum tu, laurigeris annum qui fascibus intras, | mane salutar limina mille teras’; ibid. 11 ‘Quid faciet pauper cui non licet esse clienti? | dimisit nostras purpura vestra togas.’ Cp. Iuv. i. 99 ‘iubet a praecone vocari | ipsos Trojugenas, nam vexant limen et ipsi | nobiscum. “da praetori, da deinde tribuno”’; and ibid. 117 ‘sed cum summus honos finito computet anno, | sportula quid referat, quantum rationibus addat, | quid facient comites quibus hinc toga, calceus hinc est | et panis fumusque domi?’
duty in protecting their own clients, and a conflict of interests arose when they were asked by a client to support him against a great man whom they recognized themselves as a patron.  

It is enough to be a slave,' cries Martial, 'I will not be the slave of a slave; my patron must be free from all dependence on another.'

**CAPTATOR AND ORBUS**

One of the most repulsive evils that characterized social life under the Empire was legacy-hunting. The prevalence of this vice is attested again and again in the pages of Martial, Pliny, and Juvenal. In the last half of the last century B.C. a great aversion to marriage and the rearing of children had become prominent at Rome; and coupled with this there was an increasing desire to dispose freely of one’s wealth at death and to be freed from the claims which parental duty imposed on a father of children. In spite of the marriage laws which Augustus put into execution, the number of unmarried and childless Romans continued rapidly to increase; and the evils of legacy-hunting grew correspondingly.

Petronius, writing of the middle of the first century A.D., gives the following picture: ‘quoscunque homines in hac urbe videritis, scitote in duas partes esse divisos. nam aut captantur aut captant, in hac urbe nemo liberostollit, quia quisquis suos heredes habet, non ad cenas, non ad spectacula admittitur sed omnibus prohibetur commodis, inter ignominiosos latitat. qui vero nec uxores unquam duxerunt nec proximas necessitudines habent, ad summos honores pervenient ... adibitis, inquit, oppidum tanquam in pestilentia campos, in quibus nihil aliud est nisi cadavera quae lacerantur aut corvi qui lacerant’.

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1 II. xxxii. 1 'lis mihi cum Balbo est, tu Balbum offendere non vis, | Pontice: cum Licino est, hic quoque magnus homo est,' &c.
2 II. xviii. 7 'esse sat est servum, iam nolo vicarius esse. | qui rex est regem, Maxime, non habeat.' II. xxxii. 7 'non bene, crede mihi, servo servitum amico: | sit liber, dominus qui volet esse meus.'
3 Tac. Ann. iii. 25 ' nec ideo coniugia et educationes liberum frequentabuntur, praevalida orbitate.'
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The position of a rich orbis, even if he was an honest man, was deplorable; he could trust none of his friends, or at least only those who had been his friends in youth or poverty. The presents which he received were no better than bait set by the hand of expert anglers, who only desired his death and a will in their favour. If he was unscrupulous, he could take advantage of his position by feigning illness, for instance, that he might encourage his acquaintances to redouble their efforts to win his favour. He was tempted not to marry, lest the birth of children should deprive him of the advantages which the cupidity of his friends conferred. On both sides systematic dissimulation was encouraged and captatio became a profession and an art. Pliny relates several stories of the way in which the successful advocate M. Aquilius Regulus added to his fortune by legacy-hunting. But he sometimes failed to achieve his object. 'Velleius Blaesus, a rich man of consular rank,' says Pliny, 'was on his deathbed and wished to change his will. Regulus, who had expectations (for he had lately been courting his favour), urged the doctors to prolong his life by any means possible. When the will was signed, he changed his tone and reproached them, saying, "How long will you torture the poor fellow? Why do you grudge him a quiet death, as you cannot give him life?" So Blaesus died, but left Regulus nothing, as if he had heard all that passed.'

1 XI. xliv. 1 'orbis es et locuples et Bruto consule natus: | esse tibi veras credis amicitias? | sunt verae, sed quas iuvenis, quas pauper habebas. | qui novus est, mortem diligat ille tuam.'

2 VI. lxiii. 5 'Munera magna tamen misit.' Sed misit in hamo; | et piscatorem piscis amare potest?' IV. lvi. 5 'sic avidis fallax indulget piscibus hamus, | callida sic stultas decipit esca feras.'

3 VIII. xxvii. 1 'munera qui tibi dat locupleti, Gaure, senique, | si sapis et sentis, hoc tibi ait "Morere."'

4 II. xli. 1 'uri Tongilius male dicitur hemitritaeo. | ... subdola tenuitur crassis nunc retia turdis, | hamus et in mullum mittitur atque lupum.'

5 Juv. v. 137 'dominus tamen et domini rex | si vis tu fieri, nullus tibi parvulus aula | luserit Aeneas nec filia dulcius | iucundum et carum sterilis facit uxor amicum.'

6 XI. lv. 3 'ars est captandi quod nolis velle videri; | ne facias optat | quod rogat ut facias.' Cp. Seneca, de beneficiis vi. 38. 3 'ceteros qui captandorum testamentorum artem professi sunt.'

7 Pliny, Ep. ii. 20 ad fin. 'Et habebit (sc. milies et ducenties, 120,000,000 sesterces), si modo, ut coepit, aliena testamenta, quod est improbissimum genus falsi, ipsis quorum sunt illa dictaverit.'
RECITATIONS

At the end of the first century A.D. it was fashionable at Rome to write verses. Every one in society called himself a poet, and could at any time produce a composition to be admired by his friends. It was natural that the age which followed Virgil should devote itself to poetry and that a host of commonplace versifiers should challenge the supremacy of the great writers of the Augustan Age. The tendency of Roman education was to encourage this practice, for, until the beginning of the second century, it was largely based on the study of the great national poets. Two of the most marked characteristics of the Silver Age literature are to be found in a comparatively servile imitation of the classical writers, and a tendency to fall back on rhetorical artifice, in default of ideas. In both we may trace the influence of the grammaticus and rhetorician.

While it was still difficult to multiply copies of a book readily, the easiest way of bringing a book into notice was by recitation. The Romans generally did not read to themselves; and it became customary for the would-be poet, either to take any opportunity which offered of reading his composition informally to his friends, or to give a public and formal recitation to an audience. Nowhere was one safe from the pursuit of the author; neither the privacy of home nor the publicity of the baths deterred him from the assault; at the dinner table, even in the bath itself, one might hear the sound of the tormenting voice. An invitation to dinner might only be a trap for the unwary; Martial has to assure his guests that he will not recite his poems to them. A parasite might earn, or pay for, an invitation to dinner by lending a ready ear to his patron’s verses.

1 III. xlv. 10 ‘et stanti legis et legis sedenti | in thermas fugio: sonas ad aures. | piscinam peto: non licet natate. | ad cenam propero: tenes euntem. | ad cenam venio: fugas sedentem. | lassus dormio: suscitas iacentem.’

2 III. l. 1 ‘haec tibi, non alia, est ad cenam causa vocandi, | versiculos recites ut, Ligurine, tuos.’

3 XI. lxx. 16 ‘plus ego polliecor: nil recitabo tibi.’ Cp. V. lxxviii. 24 ‘Et volu placidus tuo recumbes; | nec erassum dominus leget volumen.’

4 VI. xlviii. 1 ‘quod tam grande sophos clamat tibi turba togata, | non tu, Pomponi, cena diserta tua est.’ Cp. II. xxvii. ‘laudantem Selium

b 2
A larger and a more tractable audience could perhaps sometimes be obtained by a public recitation; this was a more important undertaking. A hall was hired and benches; a regular claque was organized; notes of invitation, codicilli, were sent to friends; public advertisements, libelli, were published through the city. But the recitations were too frequent, and the majority of people regarded them as an abomination. It resulted that the behaviour of the audience was often far from polite; many rudely ignored the invitation, which they had no good reason for refusing; others came, but stood outside and talked, till news came that the recitation was half over; then they leisurely entered, but, without staying for the end, walked out boldly and insolently or perhaps crept stealthily away. A certain Passennus Paulus, Pliny tells us, was giving a recitation; but at the first words of the poem, "Prisce, iubes," a rude fellow in the audience, Iavolenus Priscus, interrupted with "ego vero non iubeo'. Pliny adds: "cogita qui risus hominum, qui ioci . . . Interim Paulo aliena deliratio aliquantum frigoris attulit. Tam sollicite recitaturis providendum est non solum ut sint ipsi sani verum etiam ut sanos adhibeant." But a good author of established fame was assured of a large and appreciative audience. So Rome crowded to hear the Thebais of Statius. When Pliny publicly recited his Panegyric on Trajan, no letters of invitation, no public advertisements were necessary; but in spite of the foulest weather, his friends crowded to hear

cenae cum retia tendit | accipe, sive legas sive patronus agas: | "Effecte! graviter! cito! nequiter! euge! beate! hoc volui!" "Facta est iam tibi cena, tace."

1 Cp. Tac. Dial. de Or. 9 and Juv. vii. 40-47.
2 Pliny, Ep. i. 13 'Magnum proventum poetrarum annus hic attulit: toto mense Aprili nullus fere dies quo non recitaret aliquis.' Pliny, exceptionally, approved of this abundance. For Juvenal’s opinion see the opening of his first Satire.
3 Pliny, Ep. i. 13.
4 Pliny, Ep. vi. 15.
5 Juv. vii. 82 'curritur ad vocem iucundam et carmen amicae | Thebaidos, laetam cum fecit Statius urbem | promisitque diem; tanta dulcedine captos | adficit ille animos tantaque libidine volgi | auditur.' For other passages where Juvenal ridicules the fashion, see i. 1-21; iii. 6-9; vii. 36-49, and in Martial; I. lxiii; III. xvi; IV. xli; VII. xx; IX. lxxxiii, &c.
him, and though the recitation lasted two days, his friends begged him to continue on the third day the reading which his modesty urged him to interrupt at the end of the second.\(^1\)

**BOOKS**

In Martial's day books were of two kinds. Firstly, there was the papyrus roll, which was both inconvenient to read and clumsy to store. A roll was made of strips of papyrus of varying lengths and from five to ten inches broad, glued together. Red lines were ruled across the length of the roll to make columns or pages (\textit{paginae}). When the author had finished the roll, a stick or reed, in the shape of a thin cylinder (\textit{umbilicus}), was attached to the last strip and the whole was rolled up round this. The ends of this stick were called \textit{umbilici}. (Hence 'ad umbilicos pervenire', IV. lxxxix. 2, means to finish a book; cp. Hor. \textit{Epod.} xiv. 6 'deus me vetat \_ inceptos, olim promissum carmen, iambos \_ ad umbilicum adducere'). The \textit{umbilici} were sometimes simply painted ('pictis luxurieris umbilicis', III. ii. 9), sometimes adorned with knobs, \textit{cornua}; and the edges of the roll round the \textit{umbilici} were smoothed with pumice stone ('pumicata fronte', I. lxvi. 10 'aspero morsu pumicis aridi politus', VIII. lxxii. 2). Only one side of the paper was written on (but cp. note on VIII. lxii. 1); and the back of the roll was dyed yellow with cedar oil, which served also to preserve the material from mould and moths (Ovid, \textit{Tr.} iii. 1. 13 'quod neque sum cedro flavus nec pumice levis'). A tag, called \textit{index} or \textit{titulus}, was attached to some part of the roll, with the name of the author and the title of the book ('et coco rubeat superbus index', III. ii. 11). The whole roll, when completed, was enclosed in a parchment wrapper, \textit{membrana}, which was stained purple ('et te purpura delicata velet,' III. ii. 10) or golden-yellow, \textit{luteus}.

The whole of one of the \textit{loci classici} on this subject is worth quoting (Ovid, \textit{Tristia} i. 1. 3-14):

\begin{quote}
Vade, sed incultus, qualem decet exulis esse:

\small

\begin{verbatim}
vix habitum temporis huius habe.
\end{verbatim}
\end{quote}

\begin{quote}
5 nec te purpuroe velent vaccinia fuco:
non est conveniens lucibus ille color:
\end{quote}

\(^1\) Pliny, \textit{Ep.} iii. 18.
Ovid is addressing his book, before it starts from Tomi to Rome; he reminds it that it is the work of an exile, and must therefore do without the gay trappings, which adorn a book published at Rome. Its wrapper (membrana, l. 5), its label (titulus, l. 7), the back of its parchment (charta, l. 7), and the edges of the roll (frons, l. 8) must all forgo the usual colours, as a sign of mourning and affliction. Pumice stone must not be used to smooth the edges of the roll; they must be left rough (ll. 11, 12). Even erasures and smudges must be overlooked, that the reader may imagine the author as shedding tears over his writing (ll. 13, 14).

A passage from Lucian (Indoct. 16) is also worth quoting:—

Τίνα γὰρ ἑξπίδα καὶ αὐτὸς ἑξον εἰς τὰ βιβλία καὶ ἀνελίπτεις (=evolvere, 'unroll,' i.e. read) ἀεὶ, καὶ διακολλάς (glue together strips of papyrus), καὶ περικόπτεις (trim the edges), καὶ ἀλείφεις τῷ κρόκῳ καὶ τῇ κέδρῳ, καὶ δ.φεῖρας (=membrana, parchment covering) περιβάλλεις, καὶ ὀμφαλοῖς (umbilici) ἐντίθεις, ὡς δὴ τί ἀπολαύσων αὐτῶν;

Compare also Lucian, de Merced. Cons. 41, Tibullus, iii. 1, 9, and Catullus, xxii. 4.

In the second place, towards the end of the first century A.D., a new form of book came into use. This was the parchment book (membrana) which was called by the name of codex. It consisted of small parchment pages, tabellae, of the shape and size of the leaves of the ordinary writing tablet. The leaves were sewn together after the fashion of a modern book. The material was thick, so that both sides of the page could be used, more durable, and perhaps more expensive, not only owing to the nature of the material, but also because the writing probably required more care. These books were more portable and more easily stored than the papyrus roll as well as more convenient for reading; cp. l. ii. 1-4 'qui tecum cupis esse meos ubicunque libellos | et comites longae quaeris habere viae, | hos eme, quos artat bre-
A number of these volumes could be more easily disposed of in a library; 'pellibus exiguis artatur Livius ingens, | quem mea non totum bibliotheca capit,' i.e. which my library cannot contain in the form of parchment rolls, XIV. exc. A portrait of the author often appeared on the first page; cp. XIV. clixxvi 'quam brevis inmensum cepit membrana Maronem! | ipsius vultus prima tabella gerit'. In the course of time, parchment volumes wholly superseded papyrus rolls.

Copies of books were multiplied by dictation to a number of literary slaves. *librarii*, such as were kept by publishers like Atticus, the Sosii, and Tryphon. Under this system, careless mistakes were frequent, as the slaves grew tired with much writing or became inattentive (cp. II. viii. 1-4). Many copies were issued with their mistakes uncorrected. Martial tells us how authors were besieged with requests from their admirers to correct in their own handwriting the mistakes of the copyists; cp. VII. xvii. 6 'septem quos tibi misimus libellos | auctoris calamo sui notatos: | haec illis pretium facit litura', i.e. it is the author's corrections which make the copy valuable; cp. also VII. xi 'cogis me calamo manuque nostra | emendare meos, Pudens, libellos. | o quam me nimium probas amasque | qui vis archetypas habere nugas!'

For the ancient library see notes on VII. xvii.

**CHRONOLOGY OF MARTIAL'S EPIGRAMS**

<table>
<thead>
<tr>
<th>Books</th>
<th>Date</th>
</tr>
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<tbody>
<tr>
<td>Liber Spectaculorum.</td>
<td>A.D. 80.</td>
</tr>
<tr>
<td>XII. Xenia.</td>
<td>December, 84 or 85.</td>
</tr>
<tr>
<td>XIV. Apophoreta.</td>
<td>December, 84 or 85.</td>
</tr>
<tr>
<td>I.</td>
<td>Probably published together, at the end of 84 or the beginning of 85.</td>
</tr>
<tr>
<td>II.</td>
<td>87 or 88.</td>
</tr>
<tr>
<td>III.</td>
<td>Saturnalia, 88.</td>
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<tr>
<td>IV.</td>
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<td>VI.</td>
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IX. Summer, 94.
XI. Beginning of 97.
XII. Winter, 101.

CHRONOLOGY OF SPECT. AND BOOKS I–VI

Liber Spect. By general consent the majority of the epigrams contained in this book were written to celebrate the spectacle which marked the dedication of the Flavian amphitheatre by Titus in A.D. 80. The correspondence between Martial's account and those of Suetonius (Tit. c. 7) and Dio (LXVI. 25) is so close that it is impossible to resist this conclusion. Epigrams i–iii describe the amphitheatre and the crowds that gathered in it; v–xxiii with xxvii describe various exhibitions of wild beasts, xxiv–xxvi spectacles exhibited in the flooded arena, xxviii the naumachy, xxix single combats of gladiators. It is probable that the collection is fragmentary. The poems of Martial seem to follow the order of the events in the spectacles, but we have little or no account of the later events, though we have such full reference to the opening scenes.

Friedländer, while agreeing that the epigrams refer generally to the shows given by Titus, gives reasons for supposing that some of them (e.g. ix, xvii, xviii, xxii, xxv b) refer to later spectacles given by Domitian about 85 or 86. In that case he infers that we have a later and enlarged edition containing epigrams referring to both spectacles.

I, II. Martial published his first and second books of epigrams, probably together, at the end of A.D. 84 or the beginning of 85. The Liber Spectaculorum, XIII (Xenia), and XIV (Apophoreta) had already appeared; and isolated poems were already in the hands of Rome, and had secured Martial's reputation; cp. I. i. 2 'toto notus in orbe Martialis'. In deciding to publish his verses in regular form he either yielded to the entreaties of his friends or was influenced by the desire to put an end to the plagiarizing of which he had been the victim, and of which he frequently complains in the first book. It is generally agreed that the first two books
were published simultaneously. Friedländer supposes that, although they were published together, they appeared as two distinct books; or that Martial, originally publishing a single book, was induced by the favourable reception which the volume received to make such considerable additions to the collection, that a division into two books became subsequently necessary. He observes also that the poems of Book II have no reference to present events, and mostly belong to the times of Vespasian and Titus, e. g. II. xv and xxxii. It appears from III. i. 3-6 (‘hunc legis et laudas *librum fortasse priorem...| debet enim Gallum vincere verna liber’), that there was an edition of I and II in a single volume, which was in circulation concurrently with the later edition, which we now possess, in two volumes.

It is clear that the books were published not earlier than the end of 84 or the beginning of 85; for there is a reference to Domitian as *censor* in I. iv. 7-8 ‘innocuos censura potest permettore lusus: | lasciva est nobis pagina, vita proba’. Domitian assumed the *censoria potestas* late in 84 or early in 85. There is perhaps an allusion to the Dacian war begun in 85 or 86 in I. xxii. 6 ‘non timeat Dacus Caesaris arma puer’.

III. The third book was published from Forum Cornelii in Gallia Togata, as appears from III. i. The date of its appearance is roughly fixed by the allusions in IV. xi. to the rebellion of the army of Upper Germany under Antonius Saturninus. This rebellion broke out at the close of A. D. 88, so that the date of the third book may be fixed roughly at 87 or 88. Some of the poems were written in Gallia Togata, e. g. i, xvi, lvi, lvii, lix, &c., but others appear to have been written at Rome, e. g. xix, xxv, xxxvi, &c. The first five poems were evidently among the last to be composed.

IV. The first poem of the fourth book, composed in honour of Domitian’s birthday, contains a reference to the *ludi saeculares* which were celebrated by that emperor in 88. This birthday must be October 24, A. D. 88, as the fifth book must have been written before the end of 89. The conclusion is that the fourth book made its appearance for the Saturnalia of 88. ii and iii refer to a fall of snow in the winter of 88. Some of the poems appear to have been written from the Bay of Naples, where Martial spent a great part of the summer, cp. IV. lvii. 1 ‘dum nos blandia tenent lascivi stagna
INTRODUCTION

Lucrini’, xxx and xliv; some from the country-house of Faustinus at Tibur, to which the poet was driven by the great heat of the Bay of Naples, cp. lx, lxii, lxxix.

V. The third poem of the book (‘Accola iam nostrae Degis, Germanice, ripae, | a famulis Histri qui tibi venit aquis’) alludes to the embassy of Degis to Domitian, which took place in the autumn of 89 shortly before the conclusion of peace with the Dacians. This was probably one of the latest poems in the book to be composed. Domitian had already returned to Italy to one of his numerous country estates (V. i.). The Dacian triumph, to which there are allusions in Book VI, had not yet taken place; and as it was celebrated at the end of 89, it follows that the book must have been published in the autumn of 89. xviii, lix, lxxxiv refer to the Saturnalia of 88. There are frequent references to the revival by Domitian of the regulation of Roscius Otho restricting the fourteen front rows of seats to the knights (cp. viii, xiv, xxiii, &c.), and it would seem that the edict of the emperor must have been promulgated earlier in 89.

VI. The references in VI. iv. 2 (‘cum tot iam tibi debeat triumphos’) and x. 7–8 (‘talis supplicibus tribuit diademata Dacis | et Capitolinas itque reditque vias’) clearly imply that the triumph over the Dacians at the end of A.D. 89 had been recently celebrated. Julia, the daughter of Titus, died at the end of 89; she is plainly referred to as dead by Martial in VI. iii. 6 and xiii. Accordingly the book may be regarded as having been published in 90, and probably not earlier than the summer or autumn of that year, if Friedländer’s inference from VI. lxxvii. 3 (‘tam fortis quam nec cum vinceret Artemidorus’) is correct. Artemidorus was victorious at the first celebration of the Capitoline contest in 86; and Friedländer argues that a reference to the strength of Artemidorus, ‘when he was victor,’ is not completely satisfactory, unless he had subsequently suffered defeat, which may well have been the case at the second celebration of the contest in the summer of 90. If the date assigned to the book is correct, it follows that the return of the elder Claudius Etruscus from banishment (VI. lxxxiii) falls within the period (autumn, 89—summer, 90); as also the building of the baths of the younger Etruscus (VI. xlii), and the death of Glaucias the freedman of Atedius Melior (VI. xxviii, xxix).
The metres most common in Martial are the elegiac, the hendecasyllabic and the scazon.

1. Elegiacs.
   
   i. Hexameter
   
   \[ \begin{array}{cccccc}
   - & - & - & - & - & - \\
   \end{array} \]

   ii. Pentameter
   
   \[ \begin{array}{cccc}
   - & - & - & - & - \\
   \end{array} \]

   Martial models his elegiacs successfully on those of the classical writers, and takes few liberties with the laws of metre. Unusual endings are not uncommon, but, as a rule, they are found where the language leaves him no alternative. For instance, his hexameters end with four- and five-syllable words, such as amphitheatrum, discipulorum, Caecilianus, Maecenatis, hexaclinon. In the later books he has some irregular lines, e.g.—

   Aemiliae gentes et Apollineas Vercellas, X. xii. 1.
   Daphnonas, platanonas et aërios pityonas, XII. l. 1.
   Vnus de cunctis animalibus hircus habet cor, XI. lxxxiv. 17.
   Cum recubet pulchre, cum tam bene vivat apud te, XII. xvii. 9.

   In the pentameter, he occasionally ends with words of three, four, five, and even six syllables (\textit{inimicitiæ}, V. l. 2); also with words of one syllable like \textit{est} without elision before it, e.g.—

   non lector meus hic, Vrbice, sed liber est, VII. li. 6.
   Roma mihi : redeo, si vigilatur et hic, XII. lxviii. 6.

   He employs elision frequently in the first part of the second half of the pentameter, much more rarely in the second part, e.g.—

   ne tua non possint cruere ossa canes, IX. xxix. 12.
   quisquis ubique habitat, Maxime, nusquam habitat, VII. lxxiii. 6.

   He has a spondaic beginning in the pentameter more frequently than Ovid, but less commonly than Catullus. On the whole, he uses the elegiac metre with neatness and correctness, and bears favourable comparison with the other elegiac poets.

2. Hendecasyllables.

   \[ \begin{array}{ccc}
   - & - & - \\
   \end{array} \]
This metre is very common in Catullus and Martial; but Catullus avoids the monotony of the spondaic beginning, and introduces a greater variety into the metre than Martial by placing sometimes a trochee or an iambus in the first foot, where Martial always has a spondee; and in Catullus IV the second foot is frequently a spondee. If the last word is a monosyllable, in Catullus the preceding word is sometimes a word of more than one syllable, e.g. 'brevis lux', 'tacet nox'; but in Martial a monosyllable at the end is always preceded by another monosyllable, e.g. 'Cum cenare domi poeta non vult', XI. xxiv. 15.

3. Scazon.

The scazon differs from the ordinary iambic trimeter in having a spondee always in the sixth foot and an iambus in the fifth. The metre is very common in Martial and Catullus. The effect of the spondaic ending is very frequently to make the line drag rather heavily, and is apt to be displeasing in its regular recurrence. But in some places the slow ending has a fine effect, as in the description of the bay of Formiae (X. xxx. 11):

Hic summa leni stringitur Thetis vento;
nec languet aequor, viva sed quies ponti
pictam phaselon adiuvante fert aura.

4. Other metres.

Besides the metres mentioned above, Martial has, in the selected epigrams of Books I–VI, two poems consisting of alternate iambic trimeters and dimeters, I. xlix, III. xiv, thus:

Vir Celtiberis non tacende gentibus
nostraeque laus Hispaniae.

One epigram, I. liii, consists of hexameters alone.

One epigram, I. lxi, consists of alternate iambic trimeter scasons
and iambic dimeters, thus:

Verona docti syllabas amat vatis,
Marone felix Mantua est.

In one poem of two lines we have the Sotadeus, III. xxix:

Has cum gemina compede dedicat catenas.
THE TEXT OF MARTIAL

The existing MSS. of Martial can be divided into three families, each of which is derived from a different early edition of which no copy now exists. The readings which Mr. Lindsay infers to have existed in these archetypes are denoted in this edition by the signs A^A, B^A, C^A.

The edition whose readings are denoted by A^A was marked by the fact that it replaced some of the more offensive words by more refined terms, yet paying due regard to the metre and sense. To this edition we owe in many cases what is obviously the best reading, and it alone has given us the 'Spectacula'. Unfortunately we are dependent for our knowledge of its readings on two MSS. only, both of which contain only a selection from the poems. These are as follows:—

H (ninth century), in the Vienna Library.
R (ninth century), in the Leyden Library.
In addition, T, a transcript of H, preserved at Paris, gives us a considerable portion which is missing from H.

The second family of MSS., B, is derived from an archetype which preserved the text as edited in the year 401 A.D. by a young Roman noble, Torquatus Gennadius. To this family belong:—

L (twelfth century), recently discovered at Lucca, and now at Berlin.
P (fifteenth century), in the Vatican Library.
Q (fifteenth century), in the British Museum.
f (fifteenth century), in the Laurentian Library, Florence.
W (thirteenth century), a small fragment found at Perugia.

The third family, C, has no special characteristics, and is probably derived from an archetype of the time of Charlemagne, which was itself transcribed from a MS. written in capitals and belonging to the ancient world. To this family belong:—

E (tenth century), in the Advocates' Library at Edinburgh.
X (tenth century), in the Bibliothèque Nationale at Paris.
A (eleventh century), at Leyden.
V (tenth century), in the Vatican.

These are the most important, but to the family also belong:—
Epored. (eleventh century), a fragment from Ivrea.
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B (twelfth century), at Leyden.
G (twelfth century), at Wolfenbüttel.
C (fourteenth century), at Leyden.
F (fifteenth century), at Florence, a MS. containing the text of the third family, interpolated with Gennadian readings.

In addition certain florilegia or collections of poems contain selections from the Epigrams. These are:—
Fris. (eleventh century), at Munich.
N (thirteenth century), at Paris.
D (fourteenth century), at Berlin.

Under the sign M are recorded a few readings written by the scholar Bongars on the margin of a French printed edition of Martial now in the public library at Berne. It is unknown whence these readings are derived. The term Ital. denotes readings found in early printed editions. These are of uncertain origin and little weight.

THE PUBLIC SPECTACLES

At a very early stage the spectacles at Rome lost the religious character which had at first been associated with them. Under the later Republic statesmen had used them as a device for gaining or retaining the popular favour for political purposes. Under the Empire the spectacles became as necessary to the populace as the free distribution of corn, and the people demanded them as of right. At the same time, when free political life with its interest and excitement disappeared under the autocracy, all classes found a new satisfaction for their love of excitement in the spectacles. Hence arose the increase in the magnificence and frequency of the spectacles, and a passion for them which developed into a mania. Further, the emperors saw the value of these shows politically as a means for conciliating their subjects and rendering them contented under the new system of personal government: nor did the emperors themselves, on the whole, display a less keen personal interest in the spectacles than any private person.

1 In this section we are particularly indebted to an admirably full and interesting account of the spectacles in Friedländer's *Sittengeschichte* (translated into French by Ch. Vogel).
It strikes one with amazement to read of the amount of time and of money devoted to the spectacles. In the reign of Augustus the regular spectacles lasted 66 days in the year; by the time of Marcus Aurelius the number of days had risen to 135; and account must be taken of extraordinary displays as well. Titus celebrated the inauguration of the Flavian amphitheatre by a show lasting 100 days: Trajan celebrated his second triumph over the Dacians with one of 123 days. The expenditure of money was no less remarkable. As much as 760,000 sesterces was contributed by the Treasury towards the expenses of the *ludi Romani*, and 600,000 sesterces towards those of the *ludi plebeii*. Yet the giver of the spectacle had to expend enormous sums out of his own pocket, and Martial tells us that a praetor had to spend 100,000 sesterces of his own money on the Megalesia, if the show was to be successful.\(^1\) The character of the spectacles provided and the attitude towards them of the upper classes at Rome sufficiently attest the degradation of the Roman character under the Empire. The chariot races in the Circus aroused the greatest enthusiasm, because they provoked the spirit of partisanship; but hardly less enthralling were the spectacles of the amphitheatre with its repulsive gladiatorial combats, and the shows of wild beasts, perhaps the most remarkable achievement in this connexion. The representations in the theatre appealed to a smaller audience except in so far as they appealed to a degraded taste. The gymnastic contests in the *stadium* were introduced from Greece and came into favour more slowly.

The Circus. The Circus Maximus, lying in the valley between the Palatine and the Aventine, was an enormous building 700 yards in length and 135 in breadth, capable of holding 250,000 spectators under Titus and 385,000 after enlargement by Domitian and Trajan. The chariot races far surpassed in interest the other spectacles given in the Circus. The proceedings opened early in the morning with a solemn procession from the Capitol to the Circus, in which the images of the gods were borne and the giver of the spectacle rode in a lofty chariot, dressed in the *toga picta* and *tunica palmata* of a triumphing general, and carrying an ivory staff in his hand.\(^2\) Time was found in the day for the decision of twenty-four races. The arena was divided down the middle by a narrow platform

\(^1\) X. xli. 5 *'constatura fuit Megalensis purpura centum | milibus, ut nimium munera parca dares.'*

\(^2\) Juv. x. 38-9.
INTRODUCTION

(spina), so that a long straight course was provided with two dangerously sharp turns at either extremity. Seven laps (missus) were run, a distance of \(4\frac{1}{2}\) to \(4\frac{3}{4}\) miles. Only four chariots, as a rule, competed in each race, drawn most commonly by two or four horses abreast. The best horse was placed on the inside and not under the same yoke as the others; on this horse the success of the charioteer in taking the sharp turn closely and expeditiously largely depended. But in spite of the skill of drivers and horses collisions were frequent and serious. The races started from behind closed barriers (carceres) which were withdrawn, when the president of the games gave the signal by dropping a handkerchief.\(^1\) The names of great charioteers and great horses were as familiar to the people as in modern days,\(^2\) but interest was excited not by the victory of one horse over another, or of one charioteer over another, but by the victory of one faction over another. Horses and charioteers were alike provided by associations (factiones) which were distinguished by different colours (red, white, green, and blue); the partiality of the spectators for one colour or another was so great that disturbances and even bloodshed were not uncommon occurrences at all periods. The prospects of the victory of this or that faction was the main topic of conversation\(^3\) and no doubt one of the safest, when the despotism of the Empire had made it dangerous to say what one thought on politics.

The Amphitheatre. Until the later years of the first century A.D. Rome did not possess a permanent stone amphitheatre; but in 80 Titus completed the Flavian amphitheatre, a building which Martial ranks with the seven wonders of the world (Spec. i). Its external measurements were roughly 200 yards by 170; the arena itself measured 90 yards by 60. In it were given gladiatorial shows, exhibitions and combats of wild beasts, and occasionally nau-machies.

The Gladiatorial Contests. The brutality of the gladiatorial

\(^1\) Cp. XII. xxviii. 9 'creatatam praeceptor cum vellet mittere mappam'.

\(^2\) Famous charioteers mentioned by Martial: Scorpas, IV. lxvii. 5; X. 1, lxxi. lxiv. 5, 6; Incitatus, X. lxxvi. 9; XI. i. 16.

Famous horses: Passerinus, Tigris, VII. vii. 10; XII. xxxvi. 12; Andraemon, X. ix. 5.

\(^3\) Cp. X. xlviii. 23 'de prasino (green) conviva meus venetoque (blue) loquatur | nec faciunt quemquam pocula nostra reum.' Cp. also XI. i. 15 where Martial says that his verses will only get a hearing when 'sponsio fabulæque lassae | de Scorpo fuerint et Incitato'. In X. ix. 5 he complains that he is no better known than a race-horse, 'non sum Andraemone notior caballo.'
combats needs little comment. Perhaps only once is a voice raised against the horrors of the arena in the first two centuries; all classes and both sexes crowded eagerly to witness these savage displays with a callousness which can only find a partial explanation in the indifference to the value and dignity of human life which is engendered in a slave-owning community. From all parts of the world too spectators hurried to Rome for the spectacles (Spect. iii.). The gladiators were taken from the lowest classes of society, condemned criminals, prisoners of war, and slaves; but desperate men were found who voluntarily entered the gladiatorial schools and took the terrible oath exacted from them that they would at their master’s bidding allow themselves to be scourged, burned alive or slain with the sword. In the schools they were scientifically trained for the combat under an iron discipline and taught to face death and the most horrible sufferings with indifference. As a class, they were regarded as specially degraded, but individuals among them earned large sums of money by success, and attained to great popularity. They were divided into different classes named from the particular kind of arms which they carried, but a gladiator might be trained to fight in more than one class. In the arena they fought in pairs or in companies; but a gladiator of one class was always matched against a member of another class, and never against a member of his own class; e.g. a retiarius with net, trident and dagger, fought with a myrmillo who was heavily armed, and not against another retiarius.

The Wild Beast Shows. Sometimes wild beasts were simply exhibited in the arena; sometimes they fought with one another; sometimes they were matched against men. Condemned criminals were frequently flung into the arena, lightly armed or unarmed, to be torn to pieces by wild beasts; they were called bestiarii as distinguished from venatores who were gladiators specially trained to fight with wild beasts. The frequency of these displays gave to the traffic in wild animals an impetus which is amazing even to a modern reader. Animals that are now found and imported with difficulty into Europe were slain in large numbers to amuse a Roman crowd. It is true that the limits of the civilized world were far narrower then than now, and the Romans

1 Seneca, Ep. vii. 2.
2 Cp. V. xxiv. 11 'Hermes belligera superbus hasta, | Hermes aequoreo minax tridente, | Hermes casside languida timendus'.
3 Carpophorus (Spect. xv, xxii, &c.) was a famous venator.

MART. SC. ED. F-VI. C
had not to go far afield to find their prey, but when we read of 17 or 18 elephants, and 500 to 600 lions exhibited by Pompey at a single spectacle, we are left with a feeling of astonishment at an organization which could first collect these animals at great expense and then overcome the enormous difficulties of transport. In addition, the Romans developed great skill in taming and training wild beasts. We hear of wild bulls trained to carry dancing boys on their backs (V. xxxi); lions trained to catch hares without devouring them (I. vi, xiv, &c.); a lion taught to live amicably with a ram (IX. lxxi); and elephants trained to walk the tight rope and write Latin.1 (Pliny, N. H. viii. 2; Aelian Hist. Anim. ii. 11.)

The legends of mythology were frequently represented in the amphitheatre, such as that of Pasiphae and her bull (Spect. v.); a bull carried off Hercules to the heavens (Spect. xvi b.). Orpheus was represented by a condemned criminal, as he returned from the under-world; trees and rocks followed him and the beasts and birds gathered round him, until suddenly a bear appeared and tore him limb from limb (Spect. xxi, xxi b). Another criminal, as Mucius Scaevola, thrust his hand into the fire and watched it burn (I. xxi, VIII. xxx, X. xxv). Ixion was represented with his wheel; Hercules was shown perishing in flames on Mt. Oeta.

Large distributions of food and presents were frequently made among the spectators in the amphitheatre.2 Nero once distributed at a certain festival a thousand birds each day that it lasted. At the celebration of the triumph of the Emperor Probus over the Germans the arena was converted into a forest, which was filled with enormous numbers of wild birds and animals of all kinds. The populace were then admitted and allowed to take whatever could be caught. Largesses and extravagances of every sort were needed that the jaded interest might be sustained in spite of the frequency of the spectacles in the amphitheatre, which lacked the competitive element of the chariot races.

1 Other wild beasts mentioned by Martial as exhibited in the arena are rhinoceros, Spect. ix, xxii: ursus, Spect. viii, xi, xxii; tigris, Spect. xviii; VIII. xxvi 'non tot in Eois timuit Gangeticus arvis | raptor . . . | quot tua Roma novas vidit, Germanice, tigres': bubalus, vizon, Spect. xxii. 10; oryx, XIII. xcv; onager, XIII. c. In other authors we hear of the following: ostrich, hyena, hippopotamus, crocodile, giraffe.

The Naumachies. On occasions the Amphitheatre was flooded and converted into a lake, on which elaborate representations of a sea-fight were given (Spect. xxiv, xxviii), such as the naval combat between the Athenians and Syracusans. Frequently the lake was suddenly drained (Spect. xxiv. 5 'specta, dum lassant aequora Martem: | parva mora est, dices "Hic modo pontus erat'') and the naval exhibition was followed by a gladiatorial show. Mythological stories were represented on the water; Leander was seen swimming across the Hellespont to his mistress (Spect. xxv, xxv b); Neptune appeared surrounded with troops of Nereids (Spect. xxvi, xxviii).

The Theatre. The three theatres of Pompey, Balbus and Marcellus offered less accommodation together than either the Circus or the Amphitheatre singly and were less patronized by the people. The drama flourished but little under the Empire; few dramatic representations were given in their entirety, except that occasionally Roman comedies (togatae) or more frequently Greek comedies (palliaete) were seen on the stage. Of original work there was little but the fabulae Atellanae and mimes, which were very slight farces, distinguished more for coarseness than literary merit. But they were not without charm for the populace for this very reason. Undoubtedly the performances most generally popular at the theatre were the scenes represented by the pantomime or dancer, who finally usurped the name of actor (histrio) altogether. These actors developed extraordinary skill in representing scenes of ancient tragedy rather by means of gestures of the hands and facial expression than by dancing in the modern sense of the word. The best pantomimes rose to be the darlings of Roman society.1

The Stadium. Finally there were contests of music, horsemanship, and gymnastics in the Stadium, e.g. at the Agon Capitolinus instituted by Domitian in 86. These contests were Greek in origin; but Greek gymnastics were for a long time despised at Rome and it was only as Greek ideas pervaded Roman society more and more under the Empire that these contests rose into favour. But when once they had been instituted the Romans began to display more enthusiasm for gymnastic pursuits, and the gymnastic contest outlived and superseded the gladiatorial combats when the latter were prohibited in the fifth century.

1 Cp. XI. xiii. 3 '(Paris) Vrbs deliciae'; IX. xxviii. 1 'dulce decus scenae, ludorum fama, Latinus | ille ego sum, plausus deliciaeque tuae'. For the influence of the actor Paris see Juvenal vii. 88 foll.
SIGLA

\[A = \text{Vossianus Leidensis primus (Q 56), saec. xi}\]
\[A^a = \text{archetypum codicum HTR}\]
\[B = \text{Vossianus Leidensis secundus (Q 121), saec. xii}\]
\[B^a = \text{archetypum codicum LPQfW}\]
\[C = \text{Vossianus Leidensis tertius (F 89), saec. xiv}\]
\[C^a = \text{archetypum codicum EXAV Epored. BGC}\]
\[\text{cod.} = \text{codex archetypus qui solus est in hac parte testis}\]
\[\text{codd.} = \text{codices archetypi qui soli sunt in hac parte testes}\]
\[D = \text{Diezianum florilegium Berolinense (60), saec. xiv}\]
\[E = \text{Edinburgensis bibliothecae Facultatis Advocateorum, saec. x in.}\]
\[\text{Epored.} = \text{Eporediense fragmentum, saec. xi. Continet XIII i-cx}\]
\[F = \text{Florentinus membranaceus bibliothecae Laurentianae (xxxv 38), saec. xv}\]
\[f = \text{Florentinus chartaceus bibliothecae Laurentianae (xxxv 39), saec. xv}\]
\[\text{Fris.} = \text{Frisingensia excerpta bibliothecae Monacensis, (6292) saec. xi}\]
\[G = \text{Gudianus Wolfenbuttelensis (157), saec. xii}\]
\[H = \text{Hauptii florilegium Vindobonense (277), saec. ix in. Continet Spect. xix-xxx, I iii-iv}\]
\[\text{Ital.} = \text{Italorum doctorum coniecturas codices et libri impressi qui exhibent}\]
\[L = \text{Lucensis bibliothecae regiae Berolinensis (fol. 612), saec. xii}\]
\[M = \text{marginalia Bongarsiana in libro impresso bibliothecae publicae Bernensis (G 152)}\]
\[N = \text{Nostradamensia excerpta Parisina (188), saec. xiii}\]
\[P = \text{Palatinus Vaticanus (1696), saec. xv}\]
\[Q = \text{Arondellianus Musei Britanniici (136), saec. xv}\]
\[R = \text{Vossianum florilegium Leidense (Q 86), saec. ix}\]
\[T = \text{Thuaneum florilegium Parisinum (8071), saec. ix-x}\]
\[V = \text{Vaticanus (3294), saec. x}\]
\[W = \text{Wittianum fragmentum Perusiae repertum, saec. xiii. Continet X xxxvii-xxxviii}\]
\[X = \text{Puteanus Parisinus (8067), saec. x}\]
BARBARA pyramidum sileat miracula Memphis,
Assyrus iactet nec Babylonae labor;
nec Triviae templo molles laudentur Iones,
dissimulet Delon cornibus ara frequens;
aëre nec vacuo pendentia Mausolea
laudibus inmodicis Cares in astra ferant.
omnis Caesareo cedit labor Amphitheatro,
unum pro cunctis fama loquetur opus.

Hic ubi sidereus propius videt astra colossus
et crescent media pegmata celsa via,
invidiosa feri radiabant atria regis
unaque iam tota stabat in urbe domus.
hic ubi conspicui venerabilis Amphitheatri
erigitur moles, stagna Neronis erant.
hic ubi miramur velocia munera thermas,
abstulerat miseris tecta superbus ager.

Hunc libellum, qui spectaculorum vocatur, non habent B A C; credo,
quia praecesserat titulo M. Val. Mart. Epigr. lib. I incipit

1 hab. T 2 Assyrius Alciatus: assiduus A 3 Iones Scaliger:
honores A 4 Delon Io. Fr. Gronovius: deion T: que deum Ital.
8 loquatur Ital. II hab. T

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Claudia diffusas ubi porticus explicat umbras, ultima pars aulae deficiens erat.
Reddita Roma sibi est et sunt te praeside, Caesar, deliciae populi, quae fuerant domini.

III
Quae tam seposita est, quae gens tam barbaro, Caesar, ex qua spectator non sit in urbe tua?
venit ab Orphee cultor Rhodopeius Haemo, venit et epoto Sarmata pastus equo,
et qui prima bibit deprensi flumina Nili,
et quem supremae Tethyos unda ferit;
festinavit Arabs, festinavere Sabaei,
et Cilices nimbis hic maduere suis.
crinibus in nodum torti venere Sicambri,
atque aliter tortis crinibus Aethiopes.
vox diversa sonat populorum, tum tamen una est, cum verus patriae diceris esse pater.

IV
Turba gravis paci placidaeque inimica quieti,
quaes semper miserae sollicitat opes,
traducta est ♀Getulis♀ nec cepit harena nocentis:
et delator habet quod dabat exilium.
exulat Ausonia profugus delator ab urbe:
haec licet inpensis principis adnumeret.

V
Iunctam Pasiphaen Dictaeo credite tauro:
vidimus, accepit fabula prisca fidem.
nec se miretur, Caesar, longaeva vetustas:
quidquid fama canit, praestat harena tibi.

II 11 sibi Ital.: om. T
III hab. T 7 araps A^A 9 tortis Ital.
IV hab. T 3 tr. e. gerulis Munro: tr. e. Geticis Ital.: tradita
Gaetulis Panormita 5–6 nov. epigr. Schneiderew
VII
Qualiter in Scythica religatus rupe Prometheus adsiduam nimio pectore pavit avem, nuda Caledonio sic viscera praebuit urso non falsa pendens in cruce Laureolus. vivebant laceri membris stillantibus artus inque omni nusquam corpore corpus erat. denique supplicium . . . vel domini iugulum foderat ense nocens, templa vel arcano demens spoliaverat auro, subdiderat saevas vel tibi, Roma, faces. vicerat antiquae sceleratus crimina famae, in quo, quae fuerat fabula, poena fuit.

VIII
Daedale, Lucano cum sic lacereris ab urso, quam cuperes pinnas nunc habuisse tuas!

IX
Praestitit exhibitus tota tibi, Caesar, harena quae non promisit proelia rhinoceros. o quam terribilis exarsit pronus in iras! quantus erat taurus, cui pila taurus erat!

X
Laeserat ingrato leo perfidus ore magistrum, ausus tam notas contemerare manus, sed dignas tanto persolvit crimine poenas, et qui non tulerat verbera, tela tuli. Quos decet esse hominum tali sub principe mores, qui iubet ingenium mitius esse feris!

VII hab. T 7 dignum tulit; ille parentis add. Schneidewin
VIII hab. T
IX hab. T 4 q. e. cornu Ital.
X hab. R 6 qui iubet Ital. : cui iuuat A^
XI
Præceps sanguinea dum se rotat ursus harena,
inplcitam visco perdidit ille fugam.
splendida iam tecto cessent venabula ferro,
nect volet excussa lancea torta manu;
dependat vacuo venator in ære praedam,
si captare feras aucupis arte placet.

XII
Inter Caesareae discrimina saeva Dianae
fixisset gravidam cum levis hasta suem,
exiluit partus miserae de vulnere matris.
o Lucina ferox, hoc peperisse fuit?
pluribus illa mori voluisset saucia telis,
omnibus ut natis triste pateret iter.
Quis negat esse satum materno funere Bacchum?
sic genitum numen credite: nata fera est.

XIII
Icta gravi telo confossaque vulnere mater
sus pariter vitam perdidit atque dedit.
o quam certa fuit librato dextera ferro!
hanc ego Lucinae credo fuisse manum.
experta est numen moriens utriusque Dianae,
quaque soluta parens quaque perempta fera est.

XIV
Sus fera iam gravior maturi pignore ventris
emisit fetum, vulnere facta parens;
nec iacuit partus, sed matre cadente cucurrit.
O quantum est subitis casibus ingenium!

XI hab. T
XII hab. T 1 saeva Ital.: sua T 3 matris Ital.: mortis T
7-8 nov. epigr. Friedlaender: initium sequentis epigr. Gilbert
XIII hab. T 2 suspirans v. Ital. 6 soluta Ital.: salute T
fera Ital.: fama T
3 partus] fetus N
EPGRAMMATON LIBER

XV
Summa tuae, Meleagre, fuit quae gloria famae, quantast Carphophori portio, fusus aper!
ille et praeipiti venabula condidit urso,
primus in Arctoi qui fuit arce poli, stravit et ignota spectandum mole leonem,
Herculeas potuit qui decuisset manus, et volucrem longo porrexit vulnere pardum.
praemia cum laudem ferre adhuc poteram.

XVI
Raptus abit media quod ad aethera taurus harena,
non fuit hoc artis, sed pietatis opus.

XVI b
Vexerat Europen fraterna per acquora taurus:
at nunc Alciden taurus in astra tult.
Caesaris atque Iovis confer nunc, fama, iuvencos:
par onus ut tulerint, altius iste tulit.

XVII
Quod pius et supplex elephas te, Caesar, adorat
hie modo qui tauro tam metuendus erat, non facit hoc iussus, nulloque docente magistro,
crede mihi, nostrum sentit et ille deum.

XVIII
Lambere securi dextram consueta magistri
tigris, ab Hyrcano gloria rara iugo,

XV hab. T 1 famae Ital.: sume T 2 quanta est Ital.: quantum est A\^: quantula Inniius: fort. tanta est 8 pr. cum laudis: -dum Ellis: tandem Schneideuin) ferret, adhuc poterat Ald.: pr. cui laudem ferre duo (sr. ursus et leo) poterant Buecheler XVI hab. T 1 ad Ital.: om. T
XVII hab. T 3 post iussus distincti
XVIII hab. T
M. VAL. MARTIALIS

saeva ferum rabido laceravit dente leonem:
res nova, non ullis cognita temporibus.
ausa est tale nihil, silvis dum vixit in altis:
postquam inter nos est, plus feritatis habet.

XIX
Qui modo per totam flammis stimulatus harenam
sustulerat raptas taurus in astra pilas,
occubuit tandem cornuto †adore† petitus,
dum facilem tolli sic elephanta putat.

XX
Cum peteret pars haec Myrinum, pars illa Triumphum,
promisit pariter Caesar utraque manu.
non potuit melius litem finire iocosam.
O dulce invicti principis ingenium!

XXI
Quidquid in Orpheo Rhodope spectasse theatro
dicitur, exhibuit, Caesar, harena tibi.
repserunt scopuli mirandaque silva cucurrit,
quale fuisse nemus creditur Hesperidum.
adfuit inmixture pecori genus omne ferarum
et supra vatem multa pependit avis,
ipse sed ingrato iacuit laceratus ab urso.
Haec tantum res est facta παρ’ ἵστοπιαν.

XXI b
Orphea quod subito tellus emisit hiatus,
mersa—miramur?—venit ab Eurydice.

XIX hab. H 3 c. ardore Ital. (i. e. 'flammis de cornibus'
Buecheler') : cornu maiore Gilbert : cornuto ut ab ore Friedlaender : fort.
cornu truciore
ap. Lemnairum
XXI hab. H 8 tantum Housman (Class. Rev. xv. 154) : tamen
H παρ’ ἵστοπιαν Housman : ita pictoria H (pro ΠΑΡΙΣΤΟΠΙΑ)
XXI b hab. H 2 mersa, mir. Haupt Opp. iii. 598 : versam*is
amur H (unde versa miramur T) : mersum, mir. Muir: miramur?
mersa Gilbert
XXII
Sollieitant pavid ium rhinocerota magistri
secue diu magnae colliget ira ferae,
desperabantur promissi proelia Martis;
se cedem redit cognitos ante furor.
namque gravem cornu gemino sic extulit ursum,
iaetat ut inpositas taurus in asta pilas:
Norica tam certo venabula dirigit ictu
fortis ad
tenei
dexter
dex
carpophori.
ille tuli
gemino
cervi
cervix
illc

ter
ter
stant

tau

in

pilas:

XXIII

[XXIII

5

10

5

XXIV

Si quis ades longis serus spectator ab oris,
cui lux prima sacri muneris ista fuit,
ne te decipiat ratibus navalis Enyo
et par unda fretis, hic modo terra fuit.
non credis? specta, dum lassant aequora Martem:
parva mora est, dices 'Hic modo pontus erat.'

XXV

Quod nocturna tibi, Leandre, pepercerit unda
desine mirari: Caesaris unda fuit.

XXV b

Cum peteret dulces audax Leandros amores
et fessus tumidis iam premeretur aquis,
sic niser instantes adfatus dicitur undas:
'Parcite dum prospero, mergite cum redeo.'

XXII hab. H
5 gradem H: corr. T
6 inpositas Ital.;
inpossita H
7 Dorica quam Ital.
XXIV hab. H
12 i Ital.: om. A
XXV hab. HR

3 ne Ital.:

XXV b hab. HR. 'Cum superiore confl. A: corr. Ital.'

(H) vel dum (R) r. A
XXVI
Lusit Nereïdum docilis chorus aequore toto
et vario faciles ordine pinxit aquas.
fuscina dente minax recto fuit, ancora curvo:
credidimus remum credidimusque ratem,
et gratum nautis sidus fulgere Laconum
lataque perspicuo vela tumere sinu.
Quis tantas liquidis artes inventit in undis?
aut docuit lusus hos Thetis aut didicit.

XXVII
Saecula Carpophorum, Caesar, si prisca tulissent,
non Parthaoniam barbarar terra feram,
non Marathon taurum, Nemee frondosa leonem,
Arcas Maenalium non timuisset aprum.
hoc armante manus hydrae mors una fuisset,
huic percussa forest tota Chimaera semel.
igniferos possit sine Colchide iungere tauros,
possit utramque feram vincere Pasiphaes.
si sit, ut aequarei revocetur fabula monstri,
Hesionen solvet solus et Andromedan.
Herculeae laudis numeretur gloria: plus est
bis denas pariter perdomuisse feras.

XXVIII
Augusti labor hic fuerat committere classes
et freta navali sollicitare tuba.
Caesaris haec nostri pars est quota? vidit in undis
et Thetis ignotas et Galatea feras;

XXVI hab. H 3 recto Rooy: nechta AA; nexu Ital.
XXVII hab. H 2 non amarathon cum b. t. fera AA (cf. v. 3): om. Ital. (vers. ficticium exhibent codd. aliquot 'Iam nullum in monstris orbe fuisset opus'); corr. Buecheler 7 ign. AA; ignipedes Ital. iungere Gronovius: unicere H 7, 8 posset Ital. 9 sit ut Heinsius: situs AA
XXVIII hab. H
vidit in aequoreo ferventes pulvere currus
et domini Triton isse putavit equos:
dumque parat saevis ratibus fera proelia Nereus,
horruit in liquidis ire pedestris aquis.
quidquid et in Circo spectatur et Amphitheatro,
dives Caesarea praestitit unda tibi.
Fucinus et titigrit taceantur stagna Neronis:
hanc norint unam saecula naumachiam.

XXIX
Cum traheret Priscus, traheret certamina Verus,
esset et aequalis Mars utriusque diu,
missio saepe viris magno clamore petita est;
sed Caesar legi paruit ipse suae:—
lex erat, ad digitum posita concurrere parma:—
quod licuit, lanceas donaque saepe dedit.
inventus tamen est finis discriminis aequi:
pugnavere pares, subebruere pares.
misit utrique rudes et palmas Caesar utrique:
hoc pretium virtus ingeniosa tuli.
Contigit hoc nullo nisi te sub principe, Caesar:
cum duo pugnarent, victor uterque fuit.

XXX
Concita veloces fugeret cum damma Molossos
et varia lentas necteret arte moras,
Caesaris ante pedes supplex similisque roganti
constitit, et praedam non tetigere canes.

haec intellecto principe dona tulit.

XXVIII 6 domini Ital.: domi H 8 ire Ital.: om., AA
Caesar,] Caesar, io Heinsius tibi] trabe Senger (Filol. Obsr. v. 1)
pigri Ital.: diri Heinsius: duri (?) Friedlaender
XXIX hab. HR 5 possita ... palma (H) vel positam ... palmam
R) AA: corr. Wagner 9 m. utrisque (H: -iusque R) AA: corr.
Scaliger 11-12 nov. epigr. AA: corr. Scaliger
XXVIII hab. HR Inter XXVII et XXVIII exhibet H
EPIGRAMMATON LIBER

Numen habet Caesar: sacra est haec, sacra potestas, credite: mentiri non didicere ferae.

XXXI (XXXII)
Da veniam subitis: non displicuisse meretur, festinat, Caesar, qui placuisse tibi.

XXXII (XXXI)
Cedere maiori virtutis fame secunda est.
illa gravis palma est, quam minor hostis habet.

XXXIII
Flavia gens, quantum tibi tertius abstulit heres!
paene fuit tanti, non habuisse duos.

XXXI-XXXII hab. florilegia quaedam  XXXII 1 virtutis odd.: uirtuti odd.
XXXIII ap. Scholiastam in Ivven. Sat. iv. 38. In fine lib. XIii collocat Friedlaender
M. VAL. MARTIALIS

EPIGRAMMATON

LIBER I

Spero me secutum in libellis meis tale temperamentum ut de illis queri non possit quisquis de se bene senserit, cum salva insimarum quoque personarum reverentia ludant; quae adeo antiquis auctoribus defuit ut nominibus non tantum veris abusi sint sed et magnis. Mihi fama vilius constet et probetur in me novissimum ingenium. Absit a iocorum nostrorum simplicitate malignus interpres nec epigrammata mea scribat: inprobe facit qui in alieno libro ingenisus est. Lascivam verborum veritatem, id est epigrammaton linguam, excussarem, si meum esset exemplum: sic scribit Catullus, sic Marsus, sic Pedo, sic Gaetulicus, sic quicumque perlegitur. Si quis tamen tam ambitiose tristis est ut apud illum in nulla pagina latine loqui fas sit, potest epistola vel potius titulo contentus esse. Epigrammata illis scribuntur qui solent spectare Florales. Non intret Cato theatrum meum, aut si intraverit, spectet. Videor mihi meo iure facturus si epistolam versibus clusero:

Nosses iocosae dulce cum sacrum Florae festosque lusus et licentiam volgi, cur in theatrum, Cato severe, venisti?
an ideo tantum veneras, ut exires?

Epist. titulum VALERIVS MARTIALIS LECTORI SVO SALVTEM exhibet CA fort. recte 3 infim- ex infirm- ut vid. BA 10 seripsit BA: scribit CA 13 latina eloqui BA (pro latinac. i. e. -ne, loqui)
M. VAL. MARTIALIS

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

II
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.
Ne tamen ignores ubi sim venalis et erres urbe vagus tota, me duce certus eris: libertum docti Lucensis quaere Secundum limina post Pacis Palladiumque forum.

III
Argiletanas mavis habitare tabernas, cum tibi, parve liber, scrinia nostra vacent. nescis, heu, nescis dominae fastidia Romae:
crede mihi, nimium Martia turba sapit.
maiores nusquam rhonchi: iuvenesque senesque et pueri nasum rhinocerotis habent.
audieris cum grande sophos, dum basia iactas, ibis ab excusso missus in astra sago.
sed tu ne totiens domini patiare lituras neve notet lusus tristis harundo tuos, aetherias, lascive, cupis volitare per auras:
i, fuge; sed poteras tutior esse domi.

I-II om. B^: ante Epist. 18 exhibet CA. Fort. steterant extra ordinem paginarum (cf. IX Epist. 2) in recensionibus antiquis III hab. H 5 rhonchi] runt A^A (seq. i, pro runci) iuvenesque senesque A^A^B^A: iuvenesque senesque (E) vel iuvenesque senisque (YBG) CA 7 aud. tum CA (t pro c) 12 i om. H tutius Q
IV
Contigeris nostros, Caesar, si forte libellos,
terrarum dominum pone supercilium.
conseueri iocos vestri quoque ferre triumphi,
materiam dictis nec pudet esse ducem.
qua Thymelen spectas derisoremque Latinum,
illa fronte precor carmina nostra legas.
innocuos censura potest permettere lusus:
lasciva est nobis pagina, vita proba.

V
Do tibi naumachiam, tu das epigrammata nobis:
vis, puto, cum libro, Marce, naturae tuo.

VI
Aetherias aquila puerum portante per auras
inhaesum timidis unguibus haesit onus:
nunc sua Caesareos exorat praeda leones
tutus et ingenti ludit in ore lepus.
quae maior putas miracula? summus utrisque
auctor adest: haec sunt Caesaris, illa Jovis.

VII
Stellae delicium mei columba,
Verona licet audiente dicam,
vicit, Maxime, passerem Catulli.
tanto Stella meus tuo Catullo
quanto passere maior est columba.

VIII
Quod magni Thraseae consummatique Catonis
dogmata sic sequeris salvos ut esse velis,

IV hab. II 8 proba A^CA^ Ausonius XXVIII (cent. nupt.) 4, 6
M. VAL. MARTIALIS

pectore nec nudo strictos incurris in ensis,
quod fecisse velim te, Deciane, facis.
nolo virum facili redemit qui sanguine famam,
hunc volo, laudari qui sine morte potest.

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

X
Petit Gemellus nuptias Maronillae
et cupit et instat et precatur et donat.
Adeone pulchra est? Immo foedius nil est.
Quid ergo in illa petitur et placet? Tussit.

XI
Cum data sint equiti bis quina nomismata, quare
   bis decies solus, Sextiliane, bibis?
iam defecisset portantis calda ministros,
si non potares, Sextiliane, merum.

XII
Itur ad Herculei gelidas qua Tiburis arces
canaque sulphureis Albula fumat aquis,
rura nemusque sacrum dilectaque iugera Musis
   signat vicina quartus ab urbe lapis.
hic rudis aestivae praestabat porticus umbras,
heu quam paene novum porticus ausa nefas!
   nam subito conlapsa ruit, cum mole sub illa
   gestatus biiugis Regulus esset equis.

VIII 5 facili uirum CA
IX hab. R
X hab. T 1 gemellus ABA: gemellus uenustus CA (in lemmate
de gemello AA: de venusto BCA) 4 petitur AACA: appetitur BA
XI hab. T 1 quina AACA: bina BA
XII hab. T 1 [Itur] Intus T herculeas gelidi AA: herculei
gelidas BACA 4 uicinas T 5 umbras
AACA: auras BA
nimirum timuit nostras Fortuna querelas, quae par tam magnae non erat invidiae. Nunc et damna iuvant; sunt ipsa pericula tanti: stantia non poterant tecta probare deos.

XIII
Casta suo gladium cum traderet Arria Paeto, quem de visceribus strinxerat ipsa suis, 'Si qua fides, vulner quod feci non dolet,' inquit, 'sed tu quod facies, hoc mihi, Paete, dolet.'

XIV
Delicias, Caesar, lususque iocosque leonum vidimus—hoc etiam praestat harena tibi—cum presus blando totiens a dente rediret et per aperta vagus curreret ora lepus. Vnde potest avidus captae leo parcere praedae? sed tamen esse tuus dicitur: ergo potest.

XV
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 videbas quae posse negari, et solum hoc ducas, quod fuit, esse tuum. exspectant curaeque catenatique labores, gaudia non remanent, sed fugitiva volant. haec utraque manu complexaque adsere toto: saepe fluunt imo sic quoque lapsa sinu. non est, credo mihi, sapientis dicere 'Vivam': sera nimis vita est crastina: vive hodie.

**EPIGRAMMATON LIB. I**

XII 10 par tam] parta B\(^A\) (seq. m) 12 deos A\(^A\): deos B\(^A\)\(^C\)
XIII hab. T 1 Cum XII confi. B\(^A\) 2 strinxerat A\(^A\)B\(^A\): tras-
xerat C\(^A\) 3 fecit B\(^A\) 4 quod tu A\(^A\)C\(^A\): tu quod B\(^A\)
XIV hab. T 2 hoc A\(^A\)C\(^A\): hos B\(^A\) 5 quod B\(^A\): quae C\(^A\)
fluunt B\(^A\) (cum \(XC\)): fluent C\(^A\) (cum \(M\))
M. VAL. MARTIALIS

XVI
Sunt bona, sunt quaedam mediocria, sunt mala plura quae legis hic: aliter non fit, Avite, liber.

XVII
Cogit me Titus actitare causas et dicit mihi saepe 'Magna res est.' Res magna est, Tite, quam facit colonus.

XVIII

XIX
Si memini, fuerant tibi quattuor, Aelia, dentes: expulit una duos tussis et una duos. iam secura potes totis tussire diebus: nil istic quod agat tertia tussis habet.

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

XVI hab. R 2 fit ABA: sit CA (s pro f)
XVIII hab. R 6 saeua (saeua A) mero ABA: uina
cado CA
XX hab. R 1 furor est] furorem R (-em pro è, i.e. est) 3 uen-
tri gulaeque (-leque) BA
XXI
Cum peteret regem, decepta satellite dextra
ingessit sacris se peritura focis.

sed tam saevas pias miracula non tuit hostis
et raptum flammis iussit abire virum:

urere quam potuit contemto Mucius igne,
hane spectare manum Porsena non potuit.

Maior deceptae fama est et gloria dextrae:
si non errasset, fecerat illa minus.

XXII
Quid nunc saeva fugis placidi lepus ora leonis?
frangere tam parvas non didicere feras,

servantur magnis isti cervicibus ungues

nec gaudet tenui sanguine tanta sitis.

praedae canum lepus est, vastos non implet hiatus:

non timeat Dacus Caesaris arma puer.

XXIV
Aspicis incomptis illum, Deciane, capillis,
cuius et ipse times triste supercilium,
qui loquitur Curios adsertoresque Camillos?
nolito fronti credere: nupsit heri.

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

ante fores stantem dubitas admittere Famam
teque piget curae praemia ferre tuae?

post te victurae per te quoque vivere chartae

incipiant: cineri gloria sera venit.

XXI vv. 1-6 hab. R  7 decepta CA
XXII hab. T  1 nunc] non Douza  orc T
XXIV hab. T

MART. EP. SC. ED.
M. VAL. MARTIALIS

XXVI
Sextiliane, bibis quantum subsellia quinque solus: aqua totiens ebrius esse potes; nec consessorum vicina nomismata tantum, aera sed a cuneis ulteriora petis. non haec Paelignis agitur vindemia prelis uva nec in Tuscis nascitur ista iugis, testa sed antiqui felix siccatur Opimi, egerit et nigros Massica cella cados. A copone tibi faex Laletana petatur, si plus quam decies, Sextiliane, bibis.

XXVII
Hesterna tibi nocte dixeramus, quincunces puto post decem peractos, cenares hodie, Proeille, mecum. tu factam tibi rem statim putasti et non sobria verba subnotasti exemplo nimium periculoso: μυσώ μνάμωνα συμπόταν, Procille.

XXVIII
Hesterno fetere mero qui credit Acerram, fallitur: in lucem semper Acerra bibit.

XXIX
Fama refert nostros te, Fidente, libellos non aliter populo quam recitare tuos. mea vis dici, gratis tibi carmina mittam: si dici tua vis, hoc eme, ne mea sint.
Chirurgus fuerat, nunc est vispillo Diaulus.
coepit quo poterat clinicus esse modo.

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

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.

Si, Lucane, tibi vel si tibi, Tulle, darentur
   qualia Ledaei fata Lacones habent,
nobilis haec esset pietatis rixa duobus,
   quod pro fratre mori vellet uterque prior,
diceret infernas et qui prior isset ad umbras:
   'vive tuo, frater, tempore, vive meo.'

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

Si quis erit raros inter numerandus amicos,
quales prisca fides famaque novit anus,
M. VAL. MARTIALIS

si quis Cecropiae madidus Latiaeque Minervae artibus et vera simplicitate bonus,
si quis erit recti custos, mirator honesti et nihil arcano qui roget ore deos,
si quis erit magnae subnixus robore mentis: dispeream si non hic Decianus erit.

XL
Qui ducis vultus et non legis ista libenter,
omnibus invideas, livide, nemo tibi.

XLI
Urbanus tibi, Caecili, videris.
non es, crede mihi. Quid ergo? verna,
hoc quod transtiberinus ambulator,
qui pallentia sulphurata fractis permutat vitreis, quod otiosae vendit qui madidum cicer coronae,
quod custos dominusque viperarum, quod viles pueri salariorum,
quod fumantia qui tomacula raucus circumfert tepidis cocus popinis,
quod non optimus urbicus poeta,
quod de Gadibus inprobus magister.
Quare desine iam tibi videri,
quod soli tibi, Caecili, videris,
qui Gabbam salibus tuis et ipsum posses vincere Tettium Caballum.
non cuicumque datum est habere nasum:
ludit qui stolida procacitate,
non est Tettius ille, sed caballus.

XXXIX 3 madius CA 5 mirator ABA: imitator CA
XL hab. R 1 quid R (vix A)
XLI 2 uerna es BA: uerna CA 4-20 (cum XLII-XLVII) om.
BA, folio amissus 6 calidum Heinsius 11 Urbicus Scrivier.
12 cadibus cod. 17 possis Scrivier. 18 nasu cod.
XLII
Coniugis audisset fatum cum Porcia Bruti
et subtracta sibi quaearet arma dolor,
'Nondum scitis' ait 'mortem non posse negari?
credideram fatis hoc docuisse patrem.'
dixit et ardentis avido bibit ore favillas.
I nunc et ferrum, turba molesta, nega.

XLIII
Bis tibi triceni fuimus, Mancine, vocati
et positum est nobis nil here praeter aprum,
non quae de tardi servantur vitibus uvae
duleibus 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:
 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.

XLIV
Lascivos leporum cursus lususque leonum
quod maior nobis charta minorque gerit
et bis idem facimus, nimium si, Stella, videtur
hoc tibi, bis leporem tu quoque pone mihi.
M. VAL. MARTIALIS

XLV
Edita ne brevibus pereat mihi cura libellis,
dicatur potius Των δ’ ἀπομειβόμενος.

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

XLVIII
Rictibus his tauros non eripuere magistri,
per quos praeda fugax itque reditque lepus;
quodque magis mirum, velocior exit ab hoste
nec nihil a tanta nobilitate refert.
tutor in sola non est cum currit harena,
nec cavea tanta conditur ille fide.
Si vitare canum morsus, lepus inprove, quaeris,
ad quae confugias ora leonis habes.

XLIX
Vir Celtiberis non tacende gentibus
nostraeque laus Hispaniae,
videbis altam, Liciniane, Bilbilin,
equis et armis nobilem,
stenemque Caium nivibus, et fractis sacram
Vadaveronem montibus,
et delicati dulce Boterdi nemus,
Pomona quod felix amat.
tepidi natabis lene Congedi vadum
mollesque Nympharum lacus,
quam remissum corpus adstringes brevi
   Salone, qui ferrum gelat.
praestabit illic ipsa figendas prope
   Voberca prandenti feras.
aestus serenos aureo franges Tago
   obscurus umbris arborum;
avidam rigens Dercenna placabit sitim
   et Nutha, quae vincit nives.
at cum December canus et bruma impotens
   Aquilone rauco mugiet,
aprica repetes Tarraconis litora
   tuamque Laletaniam.
ibi inligatas mollibus dammas plagis
   mactabis et vernas apros
lepremque forti callidum rumpes equo,
cervos relinques vilico.
visca in ipsum Silva descendet focum
   infante cinctum sordido;
vocabitur venator et veniet tibi
   conviva clamatus prope;
lunata nusquam pellis et nusquam toga
   olidaeque vestes murice;
procul horridus Liburnus et querulus cliens,
   imperia viduarum procul;
non rumpet altum pallidus somnum reus,
   sed mane totum dormies.
Mecatur alius grande et insanum sophos:
   miserere tu felicium

11 adstringas CA breue BA 14 Voberca (Lut vid.) vel Vobisca
QF: BA (-bis pro b, i.e. ber?) : Voberca CA : Vobesca Ital. 17
rigens BA : recens CA derceita CA 18 nutha BA : nymeam CA
21 repetens BA : repetes CA 22 lacetaniam BA : laletaniam CA : Lacetaniam Friedlaender 23 dammis plagas CA 24
vernos BA 28 cinctum Ital. : cinctus odd. (i.e. focum ; . . .
cinetus sordido voc. ven.) 29 venabitur vocatus CA 37 sanum
BA (pro isanum)
M. VAL. MARTIALIS

veroque fruere non superbus gaudio,
dum Sura laudatur tuus.
non inpudenter vita quod relicum est petit,
cum fama quod satis est habet.

L
Si tibi Mistyllos cocus, Aemiliane, vocatur,
dicatur quare non Taratalla mihi?

LI
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.

LII
Commendo tibi, Quintiane, nostros—
nostros dicere si tamen libellos
possum, quos recitat tuus poeta—:
si de servitio gravi queruntur,
adsertor venias satisque praestes,
et, cum se dominum vocabit ille,
dicas esse meos manuque missos.
hoc si terque quaterque clamitaris,
inpones plagiario pudorem.

LIII
Vna 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, 
sic niger in ripis errat cum forte Caystri, 
inter Ledaeos ridetur corvus olores, 
sic ubi multisona fervet sacer Atthide lucus, 
inproba Cecropias offendit pica querelas. 
indice non opus est nostris nec iudice libris, 
stat contra dicitque tibi tua pagina 'Fur es.'

LIV

Si quid, Fusce, vacas adhuc amari—
nam sunt hinc tibi, sunt et hinc amici—,
unum, si superest, locum rogamus,
nec me, quod tibi sim novus, recuses:
omnes hoc veteres tui fuerunt.
tu tantum inspice qui novus paratur
an possit fieri vetus sodalis.

LV

Vota tui breviter si vis cognoscere Marci,
clarum militiae, Fronto, togaeque decus,
hoc petit, esse sui nec magni ruris arator,
sordidaque in parvis otia rebus amat.
quisquam picta colit Spartani frigora saxi
et matutinum portat ineptus Have,
cui licet exuviiis nemoris rurisque beato
ante focum plenas explicuisse plagas

3 crimina CA
4 interposito BA: interpositus CA villo Hein-
sius: uillos BA: uitio CA (T pro L. I pro L): vili . . . unco Striver.
7 errant AA: errat BACA 9 Atthide] alite T
LIV 2 hic tibi CA
LV 3 petet BA: petit CA 6 auem CA 7 exuti CA beati
CA 8 explicuisse BA: exposuisse CA
M. VAL. MARTIALIS

et piscem tremula salientem ducere saeta
flavaque de rubro promere mella cado?
pinguis inaequales onerat cui vilica mensas
et sua non emptus praeparat ova cinis?
non amet hanc vitam quisquis me non amat, opto,
vivat et urbanis albus in officis.

LVI
Continuis vexata madet vindemia nimbis:
non potes, ut cupias, vendere, copo, merum.

LIX
Dat Baiana mihi quadrantes sportula centum.
inter delicias quid facit ista fames?
redde Lupi nobis tenebrosaque balnea Grylli:
tam male cum cenem, cur bene, Flacce, laver?

LX
Intres ampla licet torvi lepus ora leonis,
esse tamen vacuo se leo dente putat.
quad ruet in tergum vel quos procumbet in armos,
alta iuvencorum volnera figet ubi?
quid frustra nemorum dominum regemque fatigas?
non nisi delecta pascitur ille fera.

LXI
Verona docti syllabas amat vatis,
Marone felix Mantua est,
censetur Aponi Livio suo tellus
Stellaque nec Flacco minus,

14 urbanus CA
LVI hab. R
LIX hab. T 1 baiona T quadrante CA 3 rete T
luci CA 4 lauer AA (-es T) : lauor (-bor) BA CA
LX 5 dominum nemorum BA : nemorum dominum CA
LXI 1 doctis s. mamat BA 3 aponi BA : apono CA : Apona

Ital.
Apollodoro plaudit imbrifer Nilus,
Nasone Paeligni sonant,
duosque Senecas unicumque Lucanum
facunda loquitur Corduba,
gaudent iocosae Canio suo Gades,
Emerita Deciano meo:
te, Liciniiane, gloriabitur nostras
nec me tacebit Bilbilis.

LXII
Casta nec antiquis cedens Laevina Sabinis
et quamvis tetrico tristior ipsa viro
dum modo Lucrino, modo se permittit Averno,
et dum Baianis saepe fovetur aquis,
incidit in flammas: iuvenemque secuta relictum
coniuge Penelope venit, abit Helene.

LXIII
Vt recitem tibi nostra rogas epigrammata. Nolo.
non audire, Celer, sed recitare cupis.

LXIV
Bella es, novimus, et puella, verum est,
et dives, quis enim potest negare?
sed cum te nimium, Fabulla, laudas,
nec dives necque bella nec puella es.

LXVI
Erras, meorum fur avare librorum,
fieri poetae posse qui putas tanti,
scriptura quanti constet et tomus vilis:
non sex paratur aut decem sophos nummis.

5 plaudit $B^A$: gaudet $C^A$
LXII hab. $T$ 6 ueniet $C^T ut vid$.
LXIII hab. $R$ 1 nostra rogas nostras $R$
LXIV hab. $T$ 3 cum $A^B C^A$: dum $B^A$
LXVI 3 constet $B^A$: constat $C^A$ 4 nummis sophos $B^A$
M. VAL. MARTIALIS

secreta quaere carmina et rudes curas
quas novit unus scrinioque signatas
custodit ipse virginis pater chartae,
quae trita duro non inhorruit mento.
mutare dominum non potest liber notus.
sed pumicata fronte si quis est nondum
nec umbilicus cultus atque membrana,
mercere: tales habeo; nec sciet quisquam.
aliena quisquis recitat et petit famam,
non emere librum, sed silentium debet.

LXVII

'Liber homo es nimium,' dicis mihi, Ceryle, semper.
In te qui dicit, Ceryle, liber homo est.

LXVIII

Quidquid agit Rufus, nihil est nisi Naevia Rufo.
si gaudet, si flet, si tacet, hanc loquitur.

cenat, propinat, poscit, negat, innuit: una est
Naevia; si non sit Naevia, mutus erit.
scriberet hesterna patri cum luce salutem,
'Naevia lux' inquit 'Naevia lumen, have.'
Haec legit et ridet demisso Naevia voltu.
Naevia non una est: quid, vir inepte, furis?

LXIX

Coepit, Maxime, Pana qui solebat,
nunc ostendere Canium Tarentos.

LXVI 5 querere B^A 7 pater chartae] partae C^A (non A) 8
duo CA^ horruit CA^ 10 punicata B^A 11 umbilicus CA^
LXVII hab. T 1 dicis] disci CA^ (non A) 1, 2 caerule (cer-)
A^BA: ceryle (-ile) CA^ 2 qui degit CA^ es CA^ unde in te
quis dicit, Ceryle, 'liber homo es'? Ed. Wagner: fort. interrogative
1. h. est?, i.e. impudens debet vocari?
LXVIII hab. T 1 nisi om. T 5 scripserat A^: scriberet
B^CA^ 8 una] una T
LXIX 1 maxima B^ qui ed. a. 1473: quae (que) codd.
LXX
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,
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 Lyaci
et Cybeles picto stat Corybante tholus.
protinus a laeva clari tibi fronte Penates
atriaque excelsae sunt adeunda domus.
hanc pete: ne metuas fastus limenque superbum:
nulla magis toto ianua poste patet,
nec propior quam Phoebus amet doctaeque sorores.

si dicet 'Quare non tamen ipse venit?'
sic licet excusses 'Quia qualiacumque leguntur
ista, salutator scribere non potuit.'

LXXI
Laevia sex cyathis, septem Iustina bibatur,
quinque Lycas, Lyde quattuor, Ida tribus.
omnis ab infuso numeretur amica Falerno,
et quia nulla venit, tu mihi, Somne, veni.

LXXII

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

LXX vv. 1–16 hab. T, vv. 1–2 R 1 procul BA 4 uestas C
5 uenerando CA palatio CA ut vid. (-o EX, -a ABC) 7 miro BA
coloris T 9 hacc T 10 torus A\(\Lambda\): tholus B\(\Lambda\)C\(\Lambda\) 13 ne
A\(\Lambda\)B\(\Lambda\): nec CA lumenque T 15 potior A\(\Lambda\): propior CA
quam om. T amat BA 17 sic BA: si CA ut vid.
LXXI 1 quathis CA pro quathis, i.e. cyathis) 2 lycis BA:
lycas CA 3 effuso BA: infuso CA
M. VAL. MARTIALIS

sic dentata sibi videtur Aegle
emptis ossibus Indicoque cornu;
sic quae nigror est cadente moro,
cerussata sibi placet Lycoris.
hac et tu ratione qua poeta es,
calvus cum fueris, eris comatus.

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

LXXVI
O mihi curarum pretium non vile mearum,
Flacce, Antenorei spes et alumne laris,
Pierios differ cantus citharamque sororum;
aes dabit ex istis nulla puella tibi.
quid petis a PhoebO? nummos habet arca Minervae;
haec sapit, haec omnes fenerat una deos.
quid possunt hederae Bacchi dare? Pallados arbor
inclinat varias pondere nigra comas.
praeter aquas Helicon et serta lyrasque dearum
nil habet et magnum, sed perinane sophos.
quid tibi cum Cirra? quid cum ?ermesside nuda?
Romanum proprius divitusque forum est.
illic aera sonant: at circum pulpita nostra
et steriles cathedras basia sola crepant.

LXXVIII
Indignas premeret pestis cum tabida fauces
inque ipsos vultus serperet atra lues,

LXXII 3 sibi B: tibi C
LXXV hab. T
LXXVI 3 cantusque chorosque (-rusque) B: cantus citharamque
  CA 8 varios B: vario Schmieder 9 Hel.] licon CA deo-
  rum C 10 semper iulie B: sed perinane CA 11 permesside
  nuda B: permessisides unda CA: parnaside nuda Q 12 proprius
  (-pius E) diiitiumque CA 13 ad codd.
LXXVIII 2 ipsos] suos P
siccis ipse genus flentes hortatus amicos
decretit Stygius Festus adire lacus.
nec tamen obscurus pia polluit ora veneno
aut torsit lenta tristia fata fame,
sanctam Romana vitam sed morte peregit
dimisitque animam nobiliore rogo.
Hanc mortem fatis magni praebere Catonis
fama potest: huius Caesar amicus erat.

LXXIX
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.

LXXX
Sportula, Cane, tibi suprema nocte petita est.
occidit puto te, Cane, quod una fuit.

LXXXI
A servo scis te genitum blandeque fateris,
cum dicis dominum, Sosibiane, patrem.

LXXXII
Haec quae pulvere dissipata multo
longas porticus explicat ruinias,
en quanto iacet absoluta casu!
tectis nammodo Regulus sub illis
gestatus fuerat recesseratque,
victa est pondere cum suo repente,
et postquam domino nihil timebat,
securo ruit incruenta damno.

6 famem CA 7 sancta (scā) romana BA: sanctam romanam CA
8 rogo BA: uita CA (cf. v. 7), unde uia Ital.
LXXIX hab. R LXXX hab. T LXXXII 3 en quanto BA: in tanto CA 8 ruit BA: ceccidit CA
(gloss. in ruit)
M. VAL. MARTIALIS

Tantae, Regule, post metum querelae
quis curam neget esse te deorum,
propter quem fuit innocens ruina?

LXXXV

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.'
'Quae ratio est igitur?' 'Servos ibi perdidit omnes
et pecus et fructus, non amat inde locum.'
Quis faceret pretium nisi qui sua perdere vellet
omnia? Sic Mario noxius haeret ager.

LXXXVI

Vicinus meus est manuque tangi
de nostris Novius potest fenestris.
quis non invideat mihi putetque
horis omnibus esse me beatum,
iuncto cui liceat frui sodalae?
Tam longe est mihi quam Terentianus,
qui nunc Niliacam regit Syenen.
non convivere, nec videre saltem,
non audire licet, nec urbe tota
quisquam est tam prope tam proculque nobis.
Migrandum est mihi longius vel illi
viscinus Novio vel inquilinus
sit, si quis Novium videre non volt.

LXXXVIII

Alcime, quem raptum domino crescentibus annis
Lavicana levi caespite velat humus,

LXXXVI hab. T 5 frui] frigi T 7 Nil.] liiacam B\textsuperscript{A} : miliacam
CA 8 nec u. A\textsuperscript{A}CA : non u. B\textsuperscript{A} 12 vel] ut B\textsuperscript{A} (pro vel)
LXXXVIII hab. T
accipe non Pario nutantia pondera saxo, 
quae cineri vanus dat ruitura labor,
sed faciles buxos et opacas palmitis umbras 
quaeque virent lacrimis roscida præ mei 
accipe, care puer, nostri monimenta doloris: 
hic tibi perpetuo tempore vivet honor.
cum mihi supremos Lachesis perneverit annos, 
non aliter cineres mando iacere meos.

LXXXIX
Garris in aurem semper omnibus, Cinna, 
garrire et illud teste quod licet turba.
rides in aurem, quereris, arguis, ploras, 
cantas in aurem, iudicas, taces, clamas, 
adeoque penitus sedit hic tibi morbus, 
ut saepe in aurem, Cinna, Caesarem laudes.

XCI
Cum tua non edas, carpis mea carmina, Laeli. 
carpere vel noli nostra vel ede tua.

XCIII
Fabricio iunctus fido requiescit Aquinus, 
qui prior Elysias gaudet adisse domos.
ara duplex primi testatur munera pili: 
plus tamen est, titulo quod breviore legis: 
‘Iunctus uterque sacro laudatae foedere vitae, 
famaque quod raro novit, amicus erat.’

LXXXVIII 3 accipe \( A^A C^A \); aspice \( B^A \) Pario] paruo \( T \) 4 post \( v. \) 7 \( C^A \) (in archetypi marg. steterat. Simile initium vv. 3. 7 accipe \( causa transpositionis \)) 5 faciles \( A^A C^A \); fragiles \( B^A \) bux\(^{1} \) (i. e. buxus?) \( ut \) vid. \( C^A \) 7 accipe care\(^{1} \) acum pecore 8 uiiit \( A^A \); uiiet \( B^A C^A \) 9 supremus La. peruererit annus \( A^A \)
LXXXIX 2 garris Ital. 5 adeoque \( B^A \); adeone \( C^A \)
XCIII 1 Aquinus | amicus \( B^A \) (\( sed \) in lemmate \( DE \) TVMVLO AQUINI, etc.) 2 abisse \( B^A \); adisse \( C^A \) 4 pl. t. est \( B^A \); inscriptum \( C^A \) (i. est \( A^X \)) (gloss. \( ut \) vid.) legis \( B^A \); leges \( C^A \) 5 functus \( B^A \) \( ut \) vid. 6 q. rarios \( B^A \), \( unde \) quos rarios \( Rooy \)
MART. EP. SC. ED.
M. VAL. MARTIALIS

XCV
Quod clamas semper, quod agentibus obstrepis, Aeli,
non facis hoc gratis: accipis, ut taceas.

XCVII
Cum clamant omnes, loqueris tunc, Naevole, tantum,
et te patronum causidicumque putas.
hac ratione potest nemo non esse disertus.
Ecce, tacent omnes: Naevole, dic aliquid.

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

XCIX
Non plenum modo vicies habebas,
sed tam prodigus atque liberalis
et tam laetus eras, Calene, ut omnes
optarent tibi centies amici.
Audit vota deus precesque nostras
atque intra, puto, septimas Kalendas
mortes hoc tibi quattuor dederunt.
at tu sic quasi non foret relictum,
sed raptum tibi centies, abisti
in tantam miser esuritionem,
ut convivia sumptuosiora,
toto quae semel apparas in anno,
nigrae sordibus explices monetae,
et septem veteres tui sodales
constemus tibi plumbea selibra.

Quid dignum meritis precemur istis?

XCV hab. T
XCVII hab. T
NEVOLVM . . .
XCIX hab. T
appares T

1 t. N.] tu gneuule B
gneuule B
4 gneuule B
7 mort (sic) est qu. (om. hoc tibi) T

12
optamus tibi milies, Calene.
hoc si contigerit, fame peribis.

C
Mammas atque tatas habet Afra, sed ipsa tatarum
dici et mammarum maxima mamma potest.

CI
Ila manus quondam studiorum fida meorum
et felix domino notaque Caesaribus,
destituit primos viridis Demetrius annos:
quarta tribus lustris addita messis erat.
ne tamen ad Stygias famulus descenderet umbras,
ereret implicitum cum scelerata lues,
cavimus et domini ius omne remisimus aegro:
munere dignus erat convaluisse meo.
sensit deficiens sua praemia meque patronum
dixit ad infernas liber iturus aquas.

CII
Qui pinxit Venerem tuam, Lyco,ri,
blanditus, puto, pictor est Minervae.

CIII
‘Si dederint superi decies mihi milia centum’
dicebas nondum, Scaevola, iustus eques,
‘qualiter o vivam, quam large quamque beate!’
Riserunt faciles et tribuere dei.
sordidior multo post hoc toga, paenula peior,
calceus est sarta terque quaterque cute:
deque decem plures semper servantur olivae,
explicit et cenas unica mensa duas,
M. VAL. MARTIALIS

et Veientani bibitur faex crassa rubelli,
asse cicer tepidum constat et asse Venus.
In ius, o fallax atque initiator, eamus:
aut vive aut decies, Scaevola, redde deis.

CIV
Picto quod iuga delicata collo
pardus sustinet inprobaeque tigres
indulgent patientiam flagello,
mordent aurea quod lupata cervi,
quo frenis Libyci domantur ursi
et, quantum Calydon tulisse fertur,
paret purpureis aper capistris,
turpes essedae quod trahunt visentes
et molles dare iussa quod choreas
nigro belua non negat magistro:
quis spectacula non putet deorum?
Haec transit tamen, ut minora, quiosquis
venatus humiles videt leonum,
quos velox leporum timor fatigat.
dimittunt, repetunt, amantque captos,
et securior est in ore praeda,
laxos cui dare perviosque rictus
gaudent et timidos tenere dentes,
mollem frangere dum pudet rapinam,
stratis cum modo venerint iuvencis.
Haec clementia non paratur arte,
sex norunt cui serviant leones.

CV
In Nomentanis, Ovidi, quod nascitur agris,
accept quotiens tempora longa, merum

CIII 10 citer CA 11 in ius o Ital.: illuso (pro inl.) BA: iniusto
CIV 5 freno BA: frenis CA 10 non BA: nihil
(C. e. nil) CA 11 qui CA ut vid. 20 uenerit BA: uenerint CA
CV 1 agris BA: aruis CA
EPIGRAMMATON LIB. I

exuit annosa mores nomenque senecta:
et quidquid voluit, testa vocatur anus.

CVII

Saepe mihi dicis, Luci carissime Iuli,
'Scribe aliquid magnum: desidiosus homo es.'
Otia da nobis, sed qualia fecerat olim
Maecenas Flacco Vergilioque suo:
condere victuras temptēm per saecula curas
et nomen flammis eripuisse meum.
in steriles nolunt campos iuga ferre iuvenci:
pingue solum lassat, sed iuvat ipse labor.

CVIII

Est tibi—sitque precor multos crescatque per annos—
pulchra quidem, verum transtiberina domus:
at mea Vipsanas spectant cenacula laurus,
factus in hac ego sum iam regione senex.
migrandum est, ut mane domi te, Galle, salutem:
est tanti, vel si longius illa foret.
sed tibi non multum est, unum si praesto togatum:
multum est, hunc unum si mihi, Galle, nego.
ipse salutabo decuma te saepius hora:
mane tibi pro me dicet havere liber.

CIX

Issa est passere nequior Catulli,
Issa est purior osculo columbae,
Issa est blandior omnibus puellis,
Issa est carior Indicus lapillis,

CVII hab. T 1 clarissime P 7 nolunt campos ABA
Fris.: campos nolunt CA
CVIII 3 Vipsanias Rooy 6 es N 9 uel serius B (cf. III
xxxvi. 5): te saepeius CN 10 auere corr. autem ut vid. CA (aucto CG)
CIX 4 capillus CA
M. VAL. MARTIALIS

Issa est deliciae catella Publi. 5
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,
seb blando pede suscitat toroque
deponi 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 Publius exprimit tabella,
in qua tam similem videbis Issam,
ut sit tam similis sibi nec ipsa.
Issam denique pone cum tabella:
aut utramque putabis esse veram,
aeut utramque putabis esse pictam.

CX

Scribere me quereris, Velox, epigrammata longa.
ipse nihil scribis: tu breviora facis.

CXI

Cum tibi sit sophiae par fama et cura deorum,
ingenio pietas nec minor ipsa suo:
ignorat meritis dare munera, qui tibi librum
et qui miratur, Regule, tura dari.

8 colla BA nixa CA 13 monet et rogat l. BA (cum M):
rogat et monet eleuari CA 15–16 om. CA
CX hab. T
CXI cum CX confl. BA: post CXII colloc. CA 1 deorum BA:
laborum CA 2 tuo Ital.
iura CA 3 quid BA (pro quit; seq. t)
EPIGRAMMATON LIB. I

CXII
Cum te non nossem, dominum regemque vocabam:
nunc bene te novi: iam mihi Priscus eris.

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

CXIV
Hos tibi vicinos, Faustine, Telesphorus hortos
Faenius et breve rus udaque prata tenet.
condidit hic natae cineres nomenque sacravit
quod legis Antullae, dignior ipse legi.
ad Stygias aequum fuerat pater isset ut umbras:
quod quia non licuit, vivat, ut ossa colat.

CXV
Quaedam me cupit,—invide, Procille!—
loco candidior puella cycno,
argento, nive, lilio, ligustro:
sed quandam volo nocte nigriorem,
formica, pice, graculo, cicada.
Iam suspendia saeva cogitabas:
si novi bene te, Procille, vives.

CXII hab. R 2 nunc] dum Ca
CXIII I quondam puer Ba 5 Pollio] lopoli Ba 6 nugis
om. Ca
CXIV 5 et Stygias, sed dum fuerat (pro-ras?) pater ire sub umbras
Ba: ad Stygias aequum fuerat pater isset ut umbras Ca 6 uiuit Ital.
CXV hab. T 2 loto] toto Baca (T pro L) 4 sed om. T
quendam Aa: quandam BaCa 7 uiuis Ca
EPIGRAMMATON LIB. I

CXVI
Hoc nemus aeterno cinerum sacravit honori
Faenius et culti iugera pulchra soli.
hoc tegitur cito rapta suis Antulla sepulcro,
hoc erit Antullae mixtus uterque pares.
si cupidit hunc aliquis, moneo, ne speret agellum:
perpetuo dominis serviet iste suis.

CXVII
Occurritis 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 habito tribus sed altis.
quod quaeris propius petas licebit.
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
rasum pumice purpuraque cultum
denaris tibi quinque Martialem.

CXVIII
Cui legisse satis non est epigrammata centum,
illi illi satis est, Caediciane, mali.

CXVI hab. T 1 aeternum AA cinerum BA honore CA 2 pulchra
AA CA: pausa BA 3 suis om. T 5 mones peret T 6 suus CA
CXVII occurrit BA 6 ulcis CA 8 petas propius CA 13
petes CA arrectum (pro adrectum vel atr-) CA 15 nido nomen
nido
BA pro nomen, i.e. nomen corr. nido
CXVIII hab. T 2 deciliane BA
M. VAL. MARTIALIS
EPIGRAMMATON
LIBER II

Val. Martialis Deciano Svo Sal.

'Qvid nobis' inquis 'cum epistola? parum enim tibi praestamus, si legimus epigrammata? quid hic porro dicturus es quod non possis versibus dicere? Video quare tragoedia atque comoedia epistolam accipiant, quibus pro se loqui non licet: epigrammata curione non egent et contenta sunt sua, id est mala, lingua: in quacumque pagina visum est. epistolam faciunt. Noli ergo, si tibi videtur, rem facere ridiculam et in toga saltantis inducere personam. Denique videris an te delectet contra retiarium ferula. Ego inter illos sedeo qui protinus reclamant.' Puto me hercules, Deciane, verum dicis. Quid si scias cum qua et quam longa epistola negotium fueris habiturus? Itaque quod exigis fiat. Debebunt tibi si qui in hunc librum inciderint, quod ad primam paginam non lassi pervenient.

I

Ter centena quidem poteras epigrammata ferre, sed quis te ferret perlegeretque, liber? at nunc succinti quae sint bona discé libelli.

hoc primum est, brevior quod mihi charta perit;

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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.
te conviva leget mixto quincunce, sed ante
incipiat positus quam tepuisse calix.
Esse tibi tanta cautus brevitate videris?
Ei mihi, quam multis sic quoque longus eris!

II
Creta dedit magnum, maius dedit Africa nomen,
Scipio quod victor quodque Metellus habet;
nobilius domito tribuit Germania Rheno,
et puer hoc dignus nomine, Caesar, eras.
frater Idumaeos meruit cum patre triumphos,
quae datur ex Chattis laurea, tota tua est.

III
Sexte, nihil debes, nil debes, Sexte, fatemur.
debet enim, si quis solvere, Sexte, potest.

V
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 reediturus eam.
saepe domi non es, cum sis quoque, saepe negaris:
vel tantum causis vel tibi saepe vacas.
te tamen ut videam, duo milia non piget ire;
ut te non videam, quattuor ire piget.

I 5 peragit A^BA : peraget CA 7 legeres CA 8 si licet
C^A ut vid.
II hab. T 3 domino CA 4 nomine] munere prins scri-
pserat B^A III hab. R
V hab. T 2 post v. 4 ut vid. CA 3 disiungunt AA : dis-
tingunt (−guunt) BACA
VI

I nunc, edere me iube libellos.
lectis vix tibi paginis duabus
spectas eschatocollion, Severe,
et longas trahis oscillationes.
Haec sunt, quae relegente me solebas
rapta exscribere, sed Vitellianis,
haec sunt, singula quae sinu ferebas
per convivia cuncta, per theatra,
haec sunt aut meliora si qua nescis.
Quid prodest mihi tam macer libellus,
nullo crassior ut sit umbilico,
si totus tibi triduo legatur?
numquam deliciae supiniiores.
lassus tam cito deficies viator,
et cum currere debeas Bovillas,
interiungere quaeris ad Camenas?
I nunc, edere me iube libellos.

VII

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,
bellus es arte lyrae, bellus es arte pilae.
Nil bene cum facias, facias tamen omnia belle,
vis dicam quid sis? magnus es ardalio.
M. VAL. MARTIALIS

VIII
Si qua videbuntur chartis tibi, lector, in istis
sive obscura nimirum sive latina parum,
non meus est error: nocuit librarius illis
dum properat versus adnumerare tibi.
quod si non illum sed me peccasse putabis,
tunc ego te credam cordis habere nihil.
‘Ista tamen mala sunt.’ Quasi nos manifesta negemus!
haec mala sunt, sed tu non meliora facis.

XI
Quod fronte Selium nubila vides, Rufe,
quod ambulator porticum terit seram,
lugubre quiddam quod tacet piger voltus,
quod paene terram nasus indecens tangit,
quod dextra pectus pulsat et comam vellit:
non 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.

XIII
Et iudex petit et petit patronus.
solvas censeo, Sexte, creditori.

XIV
Nil intemptatum Selius, nil linquit inausum,
ceanum quoties iam videt esse domi.
currit ad Europen et te, Pauline, tuosque
laudat Achilleos, sed sine fine, pedes.

VIII hab. R 1 ch.) phastis R 7 quae si man. (om. nos) CA
negamus R
XI vv. 1, 4-6, 10 hab. T 1 sillum T (pro Selium) 2 sera
BA, fort. recte: seram CA 4 tangit ind. BA 9 -ue Ital. 10
quae A^2 ut vid. (om. T) CA: quae est BA cena est A^3: cenat BA^2CA
XIV 1 inquit CA (cum L)
si nihil Europe fecit, tunc Saepta petuntur,  
si quid Phillyrides praestet et Aesonides.  
hinc quoque deceptus Memphitica templam frequentat.  
adsidet et cathedris, maesta iuvenca, tuis.  
inde petit centum pendentia tecta columnis,  
illinc Pompei dona nemusque duplex.  
nec Fortunati spernit nec balnea Fausti,  
nec Grylli tenebras Aeoliamque Lupi:  
nam thermis iterumque iterumque iterumque lauatur.  
omnia cum fecit, sed renuente deo,  
lotus ad Europes tepidae buxeta recurrit,  
si quis ibi serum carpat amicus iter.  
Per te perque tuam, vector lascive, puellam,  
ad cenam Selium tu, rogo, taure, voca.

XV
Quod nulli calicem tuum propinas  
humane facis, Horme, non superbe.

XVI
Zoilus aegrotat: faciunt hanc stragula febrem.  
si fuerit sanus, coccina quid facient?  
quid torus a Nilo, quid Sidone tinctus olenti?  
ostendit stultas quid nisi morbus opes?  
Quid tibi cum medicis? dimitte Machaonas omnis.  
vis fieri sanus? stragula sume mea.

XVII
Tonstrix Suburae faucibus sedet primis,  
cruenta pendent qua flagella tortorum  
Argique Letum multus obsidet sutor.

5 tunc B^A: tum C^A  7 hic Ital.  13 nam t. iterumque  
iterumque l. C^A: nam thermis iterum ternis iterumque l. Gilbert post  
Heinsium  15 tepida B^A

XVI hab. T  3 olent C^A  4 quis A^B^A (sed qui PQ ut vid.  
5 demitte B^A C^A ut vid.  ones C^A (pro ëes. i. e. omnes)
M. VAL. MARTIALIS

sed ista tonstrix, Ammianae, non tondet,
non tondet, inquam. Quid igitur facit? Radit. 5

XVIII
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.
sum comes ipse tuus tumidique anteambulo regis,
tu comes alterius: iam sumus ergo pares.
Esse sat est servum, iam nolo vicarius esse.
qui rex est regem, Maxime, non habeat.

XIX
Felicem fieri credis me, Zoile, cena?
felícem cena, Zoile, deinde tua?
debeat Aricino conviva recumbere clivo,
quam tua felícem, Zoile, cena facit.

XX
Carmina Paulus emit, recitat sua carmina Paulus.
nam quod emas possis iure vocare tuum.

XXIV
Si det iniqua tibi tristem fortuna reatum,
squalidus haerebo pallidiorque reo:
si iubeat patria damnatum exedere terra,
per freta, per scopulos exulis ibo comes.
dat tibi dívitas: ecquid sunt ista duorum?
das partem? multum est? Candide, das aliquid?

XVIII vv. 1-4, 7-8 hab. T 7 seruf | 8 maxime AAABA:
postume CA (sed maxime v. 1, et in lemmate ad maximvm) (fort. et hic
et in v. 1 Postume var. lectio antiqua erat)
XIX vv. 3 4 hab. T 2 tuam CA
XX hab. R 2 om. BA iure vocare AA: dicere iure CA
XXIV hab. T; vv. 7-8 hab. R 3 patriam T 5 deorum CA
6 'Multum est.' (sic) Schneidewin
EPIGRAMMATON LIB. II

Mecum eris ergo miser: quod si deus ore sereno
  adnuerit, felix, Candide, solus eris.

XXVII

Laudantem 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.'

XXIX

Rufe, vides illum subsellia prima terentem,
  cuius et hinc lucet sardonychata manus
  quaeque Tyron totiens epotavere lacernae
  et toga non tactas vincere iussa nives,
  cuius olet toto punguis 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.
  Ignoras quid sit? splenia tolle, leges.

XXX

Mutua viginti sestertia forte rogabam,
  quae vel donanti non grave munus erat.
  quippe rogatur felixque vetusque sodalis
  et cuius laxas arca flagellat opes.
  is mihi 'Dives eris, si causas egeris' inquit.
  Quod peto da, Gai: non peto consilium.

XXVII 3 cito om. BA: st Schneiderin  4 vel 'Hoc v. : f. e.' etc.
XXIX 1 terentem (Lf) vel tenentem (POF): terentem CA  3
  quotiens BA: totiens CA  5 marcellino G, fort. recte (cf. L. Mueller
  in de re metr. 2 p. 299) : marcelliniano E (pro -iano ?)  8 pingit BA:
  cingit CA  10 qui Ital. leges (EA) vel legas (XXV) CA
XXX hab. T  3 felixque A^CA: fidusque BA  uerusque T
XXXII
Lis mihi cum Balbo est, tu Balbum offendere non vis
Pontice: cum Licino est, hic quoque magnus homo est.
vexat saepe meum Patrobas confinis agellum,
contra libertum Caesaris ire times.
abnegat et retinet nostrum Laronia servum,
respondes 'Orba est, dives, anus, vidua.'
Non bene, crede mihi, servo servitur amico:
sit liber, dominus qui volet esse meus.

XXXV
Cum sint crura tibi similent quae cornua lunae,
in rhytio poteras, Phoebe, lavare pedes.

XXXVI
Flectere te nolim, sed nec turbare capillos;
splendida sit nolo, sordida nolo cutis;
nec tibi mitrarum nec sit tibi barba reorum:
nolo virum nimium, Pannyche, nolo parum.
nunc sunt crura pilis et sunt tibi pectora saeuis horrida, sed mens est, Pannyche, volsa tibi.

XXXVII
Quidquid ponitur hinc et inde verris,
mammas suminis imbricemque porci
communemque duobus attagenam,
mullum dimidium lupumque totum
muraenaeque latus femurque pulli
stillantemque alica sua palumbum.
haec cum condita sunt madente mappa,
traduntur puero domum ferenda:
nos accumbimus otiosa turba.
Vllus si pudor est, repone cenam:
cras te, Caeciliane, non vocavi.

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

XL
Vri Tongilius male dicitur hemitritaeco.
novi hominis fraudes: esurit atque sitit.
sudbola tenduntur crassis nunc retia turdis,
hamus et in mullum mittitur atque lupum.
Caecuba saccentur quaeque annus coxit Opimi,
condantur parco fusca Falerna vitro.
omnes Tongilium medici iussere lavari:
o stulti, febrem creditis esse? Gula est.

XLI
‘Ride si sapis, o puella, ride’
Paelignus, puto, dixerat poeta.
ser non dixerat omnibus puellis.
verum ut dixerit omnibus puellis.
on dixit tibi: tu puella non es,
et tres sunt tibi, Maximina, dentes,
ser plane picqueiique buxeique.
quare si speculo mihiique credis,
debe non aliter timere risum,
M. VAL. MARTIALIS

quam ventum Spanius manumque Priscus
quam cretata timet Fabulla nimbum,
cerussata timet Sabella solem.
voltus indue tu magis severos,
quam coniunx Priami nurusque maior.
mimos ridiculi Philistionis
et convivia nequiora vita
et quidquid lepida procacitate
laxat perspicuo labella risu.
te maestae decet adsidere matri
lugentique virum pliumve fratrem,
et tantum tragicis vacare Musis.
at tu iudicium secuta nostrum
plora, si sapis, o puella, plora.

XLIII

Kovâ φίλων haec sunt, haec sunt tua, Candida, Kovâ,
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.
misit Agenoreas Cadmi tibi terra lacernas:
non vendes nummis coccina nostra tribus.
tu Libycos Indis suspendis dentibus orbis:
fulcitur testa fagina mensa mihi.
inmodici tibi flava tegunt chrysendeta mulli:
concolor in nostra, cammare, lance rubes.

XLI 10 panius T -que A^AC^A -ue B^A^ 13 saeuos T 14 prami
su Xu vid. CA (prami X, primi E.AB) 18 puella CA 20 lu. gentiue
CA : lugentique B^A^CA piumue A^A^ : piumque B^A^CA 22 aptu
CA (pro attu, i. e. at tu)
XLIII 1 haec sunt (cessunt) semel CA candida B^A^ 1-2 fort. Kovâ
φίλων! haec ... sonas? interrogative 4 terra dedit CA (cf. XLVI 6?)
5 furia sed (set) CA 10 texta CA
gregx tuus Iliaco poterat certare cinaedo:
at mihi succurrit pro Ganymede manus.
ex opibus tantis veteri fidoque sodali
das nihil et dicis, Candide, kouvâ philon?

XLIV
Emi seu puerum togamve pexam
seu tres, ut puta, quattuorve libras,
Sextus protinus ille fenerator,
quem nostis veterem meum sodalem,
ne quid forte petam timet cavetque,
et secum, sed ut audiam, susurrat:
'Septem milia debeo Secundo,
Phoebo quattuor, undecim Philote,
et quadrans mihi nullus est in arca.'
O grande ingenium mei sodalis!
durum est, Sexte, negare, cum rogaris,
quanto durius, antequam rogeris!

XLVI
Florida per varios ut pingitur Hybla colores,
cum breve Sicaniae ver populantur apes,
sic tua subpositis conlucent prela lacernis,
sic micat innumeris arcula synthesibus,
atque unam vestire tribum tua candida possunt,

Apula non uno quae grege terra tulit.
tu spectas hiemem succincti lentus amici
pro scelus! et lateris frigora trita times.
Quantum erat, infelix, pannis fraudare duobus—
quid renuis?—non te, Naevole, sed tineas?

XLIV 2 uel BA (pro ut?): ut CA
rogeris BA: rogaris CA

XLVI vv. 1–4, 7–10 hab. T
3 conlucent A^CA: perlucent
(PQf) vel praelucent (L) BA (seq. pre-)
prela] prata CA 8 later T:
lateri Ital. f. tuta times Ital.: f. tr. tui Friedlaender
9 erat om. T quid (AG) vel quod (EABC) CA metuis A^: renuis
BA^CA
XLVIII
Coponem laniumque balneumque,
tonsorem tabulamque calculosque
et paucos, sed ut eligam, libellos:
unum non nimium rudem sodalem:
haec praesta mihi, Rufe, vel Butuntis,
et thermas tibi habe Neronianas.

LI\text{I\textsc{ii}}
Vis fieri liber? mentiris, Maxime, non vis:
\textbf{sed fieri si vis, hac ratione potes.}
liber eris, cenare foris si, Maxime, nolis,
Veientana tuam si domat uva sitim,
\textbf{si ridere potes miser}i chrys\textbf{en}deta Cin\textbf{n}ae,
contentus nostra si potes esse toga,
\textbf{si plebeia} Venus gemino tibi vincitur asse,
\textbf{si tua non rectus tecta subire potes.}
haec tibi si vis est, si mentis tanta potestas,
liber\textbf{i}or Partho vivere rege potes.

LV
Vis te, Sexte, coli: volebam amare.
\textbf{parendum est tibi: quod iubes, colere:}
sed si te colo, Sexte, non amabo.

LV\text{II}
Hic quem videtis gressibus vagis lentum,
amethystinatus media qui secat Saepta,
\textbf{quem non lacernis Publius meus vincit,}
\textbf{non ipse} Cordus alpha paenulatorum,

\begin{itemize}
\item L\text{I\textsc{ii}} 
\textit{hab. } T \quad \textit{1 l. f. } A^\text{A} : \textit{f. l. } B^\text{A} C^\text{A} \quad \textit{libera mentiri } C^\text{A} \\
\item 2 potest T \textit{(et fort. } A^\text{A} ) : \textit{potes } B^\text{A} C^\text{A} \quad 3 \textit{nolis } A^\text{A} B^\text{A} : \textit{nelles } C^\text{A} \\
\item \textit{(pro noles ?)} : \textit{noles } D \quad 7 \textit{iungitur} Henius \quad 8, 9 \textit{transp. } C^\text{A} \\
\item 8 tecta \textit{(ED) vel tanta } (XVBC) C^\text{A} \textit{(cf. v. 9)} \\
\item LV \textit{1 nolebam } C^\text{A} \quad \textit{amari } B^\text{A} \quad 2 \textit{coleris } B^\text{A} : \textit{colere } C^\text{A} \quad 3 \\
\item sexte colo } B^\text{A} \\
\item LV\text{II } 2 \textit{quem sec. saetta } (\textit{-cta}) C^\text{A} \textit{(pro Saepta) } 3 \textit{cernis } C^\text{A} 
\end{itemize}
EPIGRAMMATON LIB. II

quam gregem tegatum sequitur et capillatus
recensque sella linteisque lorisque,
oppigneravit modo modo ad Cladi mensam
vix octo nummis anulum, unde cenaret.

LVIII

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

LIX

Mica vocor: quid sim cernis, cenatio parva:
ex me Caesareum prospicis ecce tholum.
frange toros, pete vina, rosas cape, tinguere nardo:
ipse iubet mortis te meminisse deos.

LXIV

Dum modo causidicum, dum te modo rhetora fingis
et non decernis, Laure, quid esse velis,
Peleos et Priami transit et Nestoris aetas
et fuerat serum iam tibi desinere.
icipe, tres uno perierunt rhetores anno,
si quid habes animi, si quid in arte vales.
si schola damnatur, fora litibus omnia fervent,
ipse potest fieri Marsua causidicus.
heia age, rumpe moras: quo te sperabimus usque?
dum quid sis dubitas, iam potes esse nihil.

LXV

Cur tristiorem cernimus Saleianum?
'An causa levis est?' inquis, 'extuli uxorem.'
O grande fati crimen! o gravem casum!

7 Cladi Salmasius: gladi BA: claudi CA
LXIV hab. T 1 Dum te c. D tum te T 2 non] dum D
laure AACA: taure BA quid AABA: quis CA
4 deserere D 7
Discola T 8 potes T (et fort. AA: potest BACA 9 sperabimus
AACA (pro -bimus) 10 quid AABA: quis CA
LXV 2 inquis extuli BA: extulit inquit CA (pro extuli, inquit?)
M. VAL. MARTIALIS

illa, illa dives mortua est Secundilla, centena decies quae tibi dedit dotis? nollem accidisset hoc tibi. Saleiane.

LXVI

Vnus de toto peccaverat orbe comarum anulus, incerta non bene fixus acu. hoc facinus Lalage speculo, quo viderat, ulta est, et cecidit saevis icta Plecusa comis. Desine iam, Lalage, tristes ornare capillos, tangat et insanum nulla puella caput. hoc salamandra notet vel saev a novacula nudet, ut digna speculo fiat imago tua.

LXVII

Occurris quocumque loco mihi, Postume, clamas protinus et prima est haec tua vox 'Quid agis?' hoc, si me decies una conveneris hora, dicis: habes puto tu, Postume, nil quod agas.

LXVIII

Quod te nomine iam tuo saluto, quem regem et dominum prius vocabam, ne me dixeris esse contumacem: totis pillea sarcinis redemi. reges et dominos habere debet qui se non habet atque concupiscit quod reges dominique concupiscunt. servom si potes, Ole, non habere, et regem potes, Ole, non habere.
LXIX

Invitum cenare foris te, Classice, dicis:
    si non mentiris, Classice, dispeream.
ipse quoque ad cenam gaudebat Apicius ire:
cum cenaret, erat tristior ille, domi.
    si tamen invitus vadis, cur, Classice, vadis?
    'Cogor' aís: verum est; cogitur et Selius.
En rogat ad cenam Melior te, Classice, rectam:
    grandía verba ubi sunt? si vir es, ecce, nega.

LXXI

Candidius nihil est te, Caeciliane. Notavi,
    si quando ex nostris disticha paucá lego,
protinus aut Marsi recitás aut scriptá Catulli.
    hoc mihi das, tamquam deteriora legas,
ut conítata magís placeant mea? Credimus istud:
    malo tamen recites, Caeciliane, tua.

LXXIV

Cinctum togatís post et ante Saufeium,
quanta reduci Regulús solet turba,
ad alta tonsum templo cum reum misit,
Materne, cernís? invidere nolító.
comítatus iste sit precor tuús numquam.
hos illí amícos et gregés togátorum
Fuficulénum praestat et Faventínum.

LXXV

Verbera securi solitus leo ferre magístri
    insertamque pati blandús in ora manum
dedidicit pacem subito feritáte reversa,
    quanta nec in Libycís debuit esse iugís.

LXIX hab. T; vv. 1-4 hab. R 1 dícés CA (pró dícis) 6 aít CA
LXXI hab. T 1 gallidius T (pró call.) : candidius BA CA
2 lego AA BA : légis CA 5 placéat CA istud AA CA : illud BA
LXXIV 2 reducere BA  LXXV hab. T
†
M. VAL. MARTIALIS

nam duo de tenera puerilia corpora turba, 5
sanguineam rastris quae renovabat humum,
sevros et infelix furiali dente peremit:
Martia non vidit maius harena nefas.
Exclamare libet: 'crudelis, perfide, praedo,
a nostra pueris parere disce lupa!'

LXXVI

Argenti libras Marius tibi quinque reliquit,
cui nihil ipse dabas: hic tibi verba dedit?

LXXVII

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

LXXVIII

Aestivo serves ubi piscem tempore, queras?
In thermis serva, Caeciliane, tuis.

LXXIX

Invitas tunc me cum scis, Nasica, vocasse.
Excussatum habeas me rogo: ceno domi.

LXXX

Hostem cum fugeret, sc Fannius ipse peremit.
hic, rogo, non furor est, ne moriare, mori?

LXXVI hab. T 1 relinquit T 2 cum T dabat CA
LXXVII hab. T 2 urgendis Ital. 5 disce] dis T
LXXVIII hab. R
LXXIX hab. R 1 vocasse AABAB: uocatum CA
LXXX hab. R, et quidem ante LXXVIII collocatum 2 haec CA
EPIGRAMMATON LIB. II

LXXXI
Laxior hexaphoris tua sit lectica licebit:
cum tamen haec tua sit, Zoile, sandapila est.

LXXXII
Abscisa servom quid figis, Pontice, lingua?
nescis tu populum, quod tacet ille, loqui?

LXXXV
Vimine clausa levi niveae custodia coctae,
hoc tibi Saturni tempore munus erit.
dona quod aestatis misi tibi mense Decembri
si quereris, rasam tu mihi mitte togam.

LXXXVI
Quod nec carmine glorior supino
nec retro lego Sotaden cinaedum,
nusquam Graecula quod recantat echo
nec dictat mihi luculentus Attis
mollem debilitate galliambon:
non sum, Classice, tam malus poeta.
quid si per gracilis vias petauri
invitum iubeas subire Ladan?
turpe est difficiles habere nugas
et stultus labor est ineptiarum.
scribat carmina circulis Palaemon,
me raris iuvat auribus placere.

LXXXVIII
Nil recitas et vis, Mamerce, poeta videri.
quidquid vis esto, dummodo nil recites.

LXXXI hab. R 2 scand. R (L ante corr.)
LXXXII hab. T 1 quid figis A\(^\text{a}\) : quod fugis C\(^\text{a}\) (fort. pro
quod figis) : quid fingis C\(^\text{a}\) 2 nesci T : nescin Beverland
LXXXV hab. T 1 coptae B\(^\text{a}\) (pro coctae) : coptae C\(^\text{a}\) 3 ae-
state B\(^\text{a}\) 4 queris T
LXXXVI 4 dicta B\(^\text{a}\) 5 debilitatem B\(^\text{a}\) 8 inuitum ex in-
uictum B\(^\text{a}\) ut vid.
LXXXVIII hab. TR 2 esto uis ut vid. C\(^\text{a}\) 10 inertiae B\(^\text{a}\) recitas A\(^\text{a}\)
M. VAL. MARTIALIS

LXXXIX

Quod nimio gaudes noctem producere vino
ignosco: vitium, Gaure, Catonis habes.
carmina quod scribis Musis et Apolline nullo
laudari debes: hoc Ciceronis habes.
quod vomis, Antoni: quod luxuriaris, Apici.
quod (balatro es) vitium dic mihi cuius habes?

XC

Quintiliane, vagae moderator summe iuventae,
gloria Romanae, Quintiliane, togae,
vivere quod propera pauper nec inutilis annis,
da veniam: properat vivere nemo satis.
differat hoc patrios optat qui vincere census
atricia inmodicis artat imaginibus.
me focus et nigros non indignantia fumos
tecta iuant et fons vivus et herba rudis.
sit mihi verna satur, sit non doctissma coniunx,
sit nox cum somno, sit sine lite dies.

XCI

Rerum certa salus, terrarum gloria, Caesar,
sospite quo magnos eredimus esse deos,
si festinatis totiens tibi lecta libellis
detihuere oculos carmina nostra tuos,
quod fortuna vetat fieri permitte videri,
natorum genitor credar ut esse trium.
haec, si displicui, fuerint solacia nobis;
haec fuerint nobis praemia, si placui.

LXXXIX hab. T; vv. 1-2 hab. R
XC hab. T; vv. 9-10 hab. R 7 focus] rogus CA
XCI 3 festinantis BA
EPIGRAMMATON LIB. II

XCII
Natorum mihi ius trium roganti
Musarum pretium dedit mearum
solus qui poterat. Valebis, uxor.
non debet domini perire munus.

XCIII
'Primus ubi est' inquis 'cum sit liber iste secundus?'
Quid faciam si plus ille pudoris habet?
tu tamen hunc fieri si mavis, Regule, primum,
unum de titulo tollere iota potes.

XCII cum XCI confl. B^A 4 pomine corr. domini C^A ut vid.
(pominiae E, pominie BF, pominte G, dominiac AC, domine X)
XCIII hab. R
M. VAL. MARTIALIS

EPIGRAMMATON

LIBER III

I

Hoc tibi quidquid id est longinquis mittit ab oris Gallia Romanae nomine dicta togae.
hunc legis et laudas librum fortasse priorem:
illa vel haec mea sunt, quae meliora putas.
plus sane placeat domina qui natus in urbe est:
debet enim Gallum vincere verna liber.

II

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
et frontis gemino decens honore
pictis luxurieris umbilicis,
et te purpura delicata velet,
et coco rubeat superbus index.
illo vindice nec Probum timeto.
EPIGRAMMATON LIB. III

IV
Romam vade, liber: si, veneris unde, requiret, Aemiliae dices de regione viae. si, quibus in terris, qua simus in urbe, rogabit, Corneli referas me licet esse Foro. cur absim, quaceret: breviter tu multa fatere:
‘Non poterat vanae taedia ferre togae.’

V
Vis commendari sine me cursurus in urbem, parve liber, multis, an satis unus erit? unus erit, mihi crede, satis, cui non eris hospes, Iulius, adsiduum nomen in ore meo. protinus hunc primae quaeres in limine Tectae: quos tenuit Daphnis, nunc tenet ille lares. est illi coniunx, quae te manibusque sinuque excipiet, tu vel pulverulentus cas.

hos tu seu pariter sive hanc illumve priorem videris, hoc dices ‘Marcus havere iubet,’
et satis est: alios commendet epistola: peccat qui commendandum se putat esse suis.

VI
Lux tibi post Idus numeratur tertia Maias,
Marcelline, tuis bis celebranda sacris.

IV hab. T 1 requirit A\(^A\) (pro-ret) 3 rogarit A\(^A\): rogarit B\(^A\): rogavit C\(^A\) (pro-bit) 5 absim A\(^A\)C\(^A\): absit B\(^A\) quaceret breviter [quae breviter quaeret ut vid. C\(^A\) (sic E; quae br. A; br. quae breveta XBGF)] 7 uenie C\(^A\) (E pro T) dicit C\(^A\) (pro dicet) sponde poetae C\(^A\) (sed-ta XCG) 8 citharoedis C\(^A\) (is pro-us

V 1 cursus B\(^A\) 3 erit h. C\(^A\) 5 primae quaeres in limine Tectae Grontovius: primi . . . tecti B\(^A\): primaque in crimine tectae C\(^A\) 9 hanc illumue B\(^A\): hunc illumue C\(^A\) 10 habere (pro hauere) codd. libet B\(^A\) (li pro ju)

VI 2 celebrande C\(^A\)
M. VAL. MARTIALIS

inputat aetherios ortus haec prima parenti,
libat florentes haec tibi prima genas.
magna licet dederit iucundae munera vitae,
plus numquam patri praestitit ille dies.

VII
Centum miselli iam valete quadrantes,
anteambulonis congiarium lassi,
quos dividebat balneator elixus.
quid cogitatis, o fames amicorum?
regis superbi sportulae recesserunt.
‘Nihil stropharum est: iam salarium dandum est.’

VIII
‘Thaida Quintus amat.’ ‘Quam Thaida?’ ‘Thaida luscam.’
Vnum oculum Thais non habet, ille duos.

IX
Versiculos in me narratur scribere Cinna.
Non scribit, cuius carmina nemo legit.

X
Constituit, Philomuse, pater tibi milia bina
menstrua perque omnis praestitit illa dies,
luxuriam premeret cum crastina semper egestas
et vitiiis essent danda diurna tuis.
idem te moriens heredem ex asse reliquit.
exheredavit te, Philomuse, pater.

XI
Si tua nec Thais nec lusca est, Quinte, puella,
cur in te factum distichon esse putas?

VI 4 negas C\(^A\) 6 ualla B\(^A\); ille C\(^A\)
VII 2 antambulonis C\(^A\) conglarium B\(^A\) 3 quas (quos L) d.
B\(^A\): quod si suidebat C\(^A\)
VIII hab. R 1 quam th. 1. B\(^A\): quam thaidam thaida 1. C\(^A\)
IX hab. R
X 4 essent Ital.: esset (eet) codd. diuturna B\(^A\)
XI vv. 1-2 hab. R 1 sic R 2 ecce A\(^A\): esse B\(^A\)C\(^A\)
Sed simile est aliquid: pro Laide Thaida dixi.

Dic mihi, quid simile est Thais et Hermione?

tu tamen es Quintus: mutemus nomen amantis:

si non vult Quintus, Thaida Sextus amet.

XII

Vnguentum, fateor, bonum dedisti
con vivis here, sed nihil scidisti.
Res salsa est bene olere et esurire.
qui non cenat et unguitur, Fabulle,
hic vere mihi mortuus videtur.

XIII

Dum non vis pisces, dum non vis carpere pullos,
et plus quam patri, Naevia, parcis apro,
accussas rumpisque cocum, tamquam omnia cruda
attulerit. Numquam sic ego crudus ero.

XIV

Romam petebat esuritor Tuccius
profectus ex Hispania.
occurrit illi sportularum fabula:
a ponte rediit Mulvio.

XV

Plus credit nemo tota quam Cordus in urbe.
‘Cum sit tam pauper, quomodo?’ Caecus amat.
M. VAL. MARTIALIS

XVI
Das gladiatores, sutorum regule, cerdo,
quodque tibi tribuit subula, sica rapit.
ebrius es: neque enim faceres hoc sobrius umquam,
ut velles corio ludere, cerdo, tuo.
lusisti corio: sed te, mihi crede, memento
nunc in pellicula, cerdo, tenere tua.

XVIII
Perfrixisse tuas questa est praefatio fauces.
cum te excussaris, Maxime, quid recitas?

XIX
Proxima centenis ostenditur ursa columnis,
exornant fictae qua platanona ferae.
huius dum patulos adludens temptat hiatus
pulcher Hylas, teneram mersit in ora manum.
vipera sed caeco scelerata latebat in aere
vivebatque anima deteriorae fera.
non sensit puer esse dolos, nisi dente recepto
dum perit. O facinus, falsa quod ursa fuit!

XX
Dic, Musa, quid agat Canius meus Rufus:
utrumne chartis tradit ille victuris
legenda temporum acta Claudianorum?
an quae Neroni falsus adstruit scriptor,
an aemulatur inprobi iocos Phaedri?
lascivus elegis an severus herois?
an in cothurnis horridus Sophocleis?

XVI hab. R  2 tribui CA  5 corio AA CA: satis est B \( \uparrow \) tu R
XVIII hab. T  2 excussare T: exuraris CA (r \( \pro s \))
XIX hab. T  2 fictae AA CA: pictae BA (p \( \pro f \))  quam T
(pro quà)  pare CA (p \( \pro f \))  3 adludet CA  5 scelata T:
caelata (cel-) CA  iacebat AA: latebat BA CA
XX  5 iocos Ital: locos (-cus BA) codd. (l \( \pro j \))  6 hereis CA
7 in] i CA  sopheleis BA
an otiosus in schola poetarum
lepore tinctos Attico sales narrat?
hinc si recessit, porticum terit templi
an spatia carpit lentus Argonautarum?
an delicatae sole rursus Europae
inter tepentes post meridie buxos
sedet ambulatve liber acribus curis?
Titine thermis an lavatur Agrippae
an inpudici balneo Tigillini?
an rure Tulli fruitur atque Lucani?
an Pollionis dulce currit ad quartum?
an aestuantis iam profectus ad Biaias
piger Lucrino nauculatur in stagno?
‘Vis scire quid agat Canius tuus? Ridet.’

XXI
Proscriptum famulus servavit fronte notatus.
Non fuit haec domini vita, sed invidia.

XXII
Dederas, Apici, bis trecenties ventri,
et adhuc supererat centies tibi laxum.
hoc tu gravatus ut famem et sitim ferre
summa venenum potione perduxiti.
Nihil est, Apici, tibi gulosius factum.

XXIII
Omnia cum retro pueris obsonia tradas,
cur non mensa, tibi ponitur a pedibus?

9 tinctus atticos B\(^A\) 10 ressit B\(^A\) teri B\(^A\) (seq. t) 12
rufus B\(^A\) (i. e. Rufus?) : rursus C\(^A\) 14 ambulatue B\(^A\) : ambu-
latque C\(^A\) 15 Petine C\(^A\) 16 inpudicibus in eo C\(^A\) (i pro l)
17 rura C\(^A\)
XXI hab. R 1 proscriptus C\(^A\) notata A\(^A\) : notatus B\(^A\)C\(^A\)
XXII 2 sed (set) B\(^A\) : et C\(^A\) superat B\(^A\) luxum C\(^A\) (sed laxum
A) : luxus Ital. 3 ferres C\(^A\) 4 perduxiti Scriv. : duxisti B\(^A\) :
perduxit C\(^A\) 5 nihil B\(^A\) : nullum C\(^A\)
XXIII 1 pueris retro C\(^A\) tractas C\(^A\) (pro tracias ; cl pro d)
MART. EP. SC. ED.
M. VAL. MARTIALIS

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

XXVII
Numquam me revocas, venias cum saepe vocatus:
ignosco, nullum si modo, Galle, vocas.
invitas alios: vitium est utriusque. 'Quod?' inquis.
Et mihi cor non est et tibi, Galle, pudor.

XXIX
Has cum gemina compede dedicat catenas,
Saturne, tibi Zoilus, anulos priores.

XXX
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 es Chiones?
cum ratione licet dicas te vivere summa,
quod vivis, nulla cum ratione facis.

XXXI
Sunt tibi, confiteor, diffusi iugera campi
urbanique tenent praedia multa lares,
et servit dominae numerosus debitor arcae
sustentatque tuas aurea massa dapes.

XXV 4 is BA ut vid. (is Lf: si P: om. Q): hic CA refrigera BA
(seq. t)
XXVII hab. R 1 venias cum saepe ABA: cum sis prior ipse
CA 3 al. vit.] alio fuit dum CA utrisque BA 4 est t. (om. et)
ut vid. CA (est nec t. ABC)
XXIX 1 dicat BA (praec.-de) XXX hab. T; v. 1 hab. R
2 dic] quid CA qu. Rom. om. T 3 togula] getula T
XXXI hab. T. Om. CA 2 Albanique AA N: urbanique BA
3 domino numerosa AA: dominae numerosus BA 4 massa AA:
mensa BA
fastidire tamen noli, Rufine, minores:
plus habuit Didymos, plus Philomelus habet.

XXXIV
Digna tuo cur sis indignaque nomine, dicam.
Frigida es et nigra es: non es et es Chione.

XXXV
Artis Phidiaceae toreuma clarum
pisces aspicis: adde aquam, natabunt.

XXXVI
Quod novus et nuper factus tibi praestat amicus,
hoc praestare iubes me, Fabiane, tibi:
horridus ut primo semper te mane salutem
per mediumque trahat me tua sella lutum,
lassus ut in thermas decuma vel serius hora
te sequar Agrippae, cum laver ipse Titi.
Hoc per triginta merui, Fabiane, Decembres,
ut sim tiro tuae semper amicitiae?
hoc merui, Fabiane, toga tritaque meaque,
ut nondum credas me meruisse rudem?

XXXVII
Irasci tantum felices nostis amici.
non belle facitis, sed iuvat hoc: facite.

XXXVIII
Quae te causa trahit vel quae fiducia Romam,
Sexte? quid aut speras aut petis inde? refer.

XXXIV hab. T 2 Fr. est C^ non es om. C^ (ob homocot.)
et om. T
XXXV 1 aris C^ 2 respices aspicis C^
XXXVI hab. T; vv. 1–4 hab. R 3 te semper A^: semper te
B^Ca 9 togata tr. B^ meraque C^
XXXVII 2 facere B^: facite C^
XXXVIII vv. 1–12 hab. T 1 te om. C^
M. VAL. MARTIALIS

‘Causas’ inquis ‘agam Cicerone disertior ipso atque erit in triplici par mihi nemo foro.’
Egit Atestinus causas et Civis—utrumque noras—; sed neutri pensio tota fuit.
‘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 ista rés aluit, paltet cetera turba fame.
‘Quid faciam? suade: nam certum est vivere Romae.’
Si bonus es, casu vivere, Sexte, potes.

XL (XLI)
Inserta phialae Mentoris manu duxta lacerta vivit et timetur argentum.

XLI (XL)
Mutua quod nobis ter quinquagena dedisti ex opibus tantis, quas gravis arca premit, esse tibi magnus, Telesine, videris amicus.
Tu Magnus, quod das? immo ego, quod recipis.

XLIII
Mentiris iuvenem tinctis, Laetine, capillis, tam subito corvus, qui modo cycnus eras. non omnes fallis scit te Proserpina canum: personam capiti detrabet illa tuo.

XLIV
Occurrat tibi nemo quod libenter, quod, quacumque venis, fuga est et ingens

XXXVIII 3 disertior A^A (discretior T) C^A: disertius B^A 6 non oras sed T: norasse B^A 7 tangentur C^A 12 aliud C^A (iu pro ui)
XL i ductat B^A
XLII hab. T 3 e. t. lete si magnus uius eris C^A 4 magnos C^A
XLIII hab. R 3 fallis A^AB^A: falles C^A (pro -is?)
XLIV hab. T 1 qui T

XLV
Fugerit an Phoebus mensas cenamque Thyestae ignoror: fugimus nos, Ligurine, tuam. illa quidem lauta est dapibusque instructa superbus, sed nihil omnino te recitante placet. nolo mihi ponas rhombos mullumve bilibrem nec volo boletos, ostrea nolo: tace.

XLVI
Exigis a nobis operam sine fine togam: non eo, libertum sed tibi mitto meum.

4 quod BACA fit P: om. CA ut vid. (sed quod si sc. XC et
corr. G) est BA 7 nec CA (cf. v. 8) 8 non CA (cf. v. 7)
10 tanti ut vid. CA 12 sonas ad aurem] tenes euntem CA [cf. v. 14]
13 poete T (pro pete?) licet AABA: sinis CA 14 tenes euntem]
sonas ad aurem CA (cf. v. 12) 15 fuga TCA 18 probus
AACA: bonus BA

XLV hab. T; vv. 5-6 hab. R 1 ph. men. AACA: men. ph. BA
2 non CA 3 illa AAC: ista BA 5 rhombos AABA: rhombum CA
-que A: -ue BAACA 6 bol.] letos CA

XLVI hab. T; vv. 9-10 hab. R
M. VAL. MARTIALIS

‘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 tergeminum mugiet ille sophos.
is est, ingenti faciet convicia voce:
esse pudor vetuit fortia verba mihi.
‘Ergo nihil nobis’ inquis ‘praestabis amicus?’
Quidquid libertus, Candide, non poterit.

XLVII

Capena grandi porta qua pluit gutta
Phrygiumque Matris Almo qua lavat ferrum,
Horatiorum qua viret sacer campus
et qua pusilli ferver Herculis fanum,
Faustine, plena Bassus ibat in reda,
onmis beati copias trahens ruris.
ilic videres frutice nobili caules
et utrumque porrum sessilesque lactucas
pigroque ventri non inutiles betas;
ilic coronam pinguibus gravem turdis
leporemque laesum Gallici canis dente
nondumque victa lacteum faba porcum.
hec feriatus ibat ante carrucam,
sed tuta faeno cursor ova portabat.
Vrbem petebat Bassus? immo rus ibat.

XLVI 3 multum p. est T  este CA (pro ece, i.e. esse) 5 umbo
CA (seq. re.) 7 causa AACA; causam BA 8 addit ibi CA
(pro adtibi) 11 nihil mihi T
XLVII 4 pusilli] plusilli BA 6 trahens ruris Ital.: ruris trahent
BA: trahens iuris CA 9 utiles BA 10 coram BA turris
CA ut vid., (sed turdis X) 11 G. c. d. Ital.: callicanis dentem BA:
galicicanis dentes CA ut vid. 12 uictati (uicticti) CA fabo CA
15 Vrbem BA: Roman CA
EPIGRAMMATON LIB. III

XLVIII
Pauperis extruxit cellam, sed vendidit Olus praedia: nunc cellam pauperis Olus habet.

XLIX
Veientana mihi misces, ubi Massica potas: olfacere haec malo pocula quam bibere.

L
Haec tibi, non alia, est ad cenam causa vocandi, versiculos recites ut, Ligurine, tuos.

deposui soleas, adsertur protinus ingens inter lactucas oxygarumque liber:
alter perlegitur, dum fercula prima morantur:
tertius est, nec 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.

LII
Empta domus fuerat tibi, Tongiliane, ducentis:
abstulit hanc nimium casus in urbe frequens.
conlatum est deciens. Rogo, non potes ipse videri
incendisse tuam, Tongiliane, domum?

LV
Quod quacumque venis Cosmum migrare putamus
et fluere excusco cinnama fusa vitro,

XLVIII hab. R 1 Olus om. ut vid. CA 2 praetia (pre-) C
paupertusolus CA ut vid.
L vv. 1-2 hab. R 3 deusui B 4 ostygarumque CA (pro ossy-; i.e. oxy-)
XLIX hab. T 2 mallo C
5 perlegitur BA: pergetor CA ut vid. (sed por-
rigitur XCG, perletor GI) 6 uenit BA: fuit C 7 libr um
B: bruma (EAGB) vel broma (XC) (i.e. βρώμα) C
LII 1 duenis Scriver. 2 hac C
LV hab. T 1 quamcunque CA (pro quác-?) putamque C
2 exc.] effusos B
M. VAL. MARTIALIS

nolo peregrinis placeas tibi, Gellia, nugis.
scis, puto, posse meum sic bene olere canem.

LVI
Sit cisterna mihi quam vinea malo Ravennae,
cum possim molto vendere pluris aquam.

LVII
Callidus inposuit nuper mihi copo Ravennae:
cum peterem mixtum, vendidit ille merum.

LVIII
Baiana nostri villa, Basse, Faustini
non otiosis ordinata myrtetis
viduaque platano tonsilique buxeto
ingrata lati spatia detinet campi,
sed rude 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
vituluseque inermi fronte prurit in pugnam.
vagatur omnis turba sordidae chortis,
arbutus anser gemmeique pavones
nomenque debet quae rubentibus pinnis
et picta perdix Numidicaeque guttatae
et impiorum phasiana Colchorum;
Rhodias superbi feminas premunt galli;

LV 3 cellia $B^A$
LVI hab. $T$ mallo $A^A CA$
LVII hab. $T$ caupo $A^A$
LVIII $i$ Balana $CA$ nosti $B^A$

7 multas $CA$
7 Rhodias superbisminas $CA (s prof)$
8 multas $CA$
11 purit $CA ut vid. (pro prit, i.e. prurit)$
11 Rhodias superbisminas $CA (s prof)$
11 purit $CA$
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sonantque turres plausibus columbarum,
egemit hinc palumbus, inde cereus turtur.
avidi secuntur vilicae sinum porci
matremque plenam mollis agnus expectat.
cingunt serenum lactae fucum verna
et larga festos lucet ad lares silva.
non segnis albo pallet otio caupo,
 nec perdit oleum lubricus palaestrita,
sed tendit avidis rete subdolum turdis
tremulave captum linea trahit piscem
aut inpeditam cassibus refert dammam.
exercet hilares facilis hortus urbanos,
et paedagogo non iubente lascivi
parere gaudent vilico capillati,
et delicatus opere fruitur eunuchus.
nec venit inanis rusticus salutator:
fert ille ceris cana cum suis mella
metamque lactis Sassinate de silva;
somniculosos ille porrigit glires,
hic vagientem matris hispidae fetum,
alius coactos non amare capones.
et dona matrum vimine offerunt texto
grandes proborum virgines colonorum.
facto vocatur laetus opere vicinus;
nec avara servat crastinas dapes mensa,
vescuntur omnes ebrioque non novit
satur minister invidere convivae.

18 columnarum (-mpn-)  B^A
21 angnus C^A ut vid. (agnus
EAG, annus X., anus B., anìus C)
22 sesenum C^A (sp r)
23 lare silua C^A ut vid. (unde festo . . . lare s. EABG, festos . . . lares
s. XCG^s)  24 carbo B^A: capo C^A (sed caupo B)  26 subdole
B^A: subdolum C^A
29 urbanus C^A ut vid. (sed nos X)
32 delicatos C^A ut vid.  35 Sassinatis; e silua Rooy
37 hinc
B^A  38 alios C^A
39 et a m. C^A (pro et da m., i. e. et dona m.?)
uimine offerunt Heinsius: uimino ferunt codd.  42 servat B^A:
struas C^A (pro servas) (T pro E)
fartus Ital, ministri C^A
44 fatus C^A (f pro s, sp r)
M. VAL. MARTIALIS

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

LIX
Sutor cerdo dedit tibi, culta Bononia, munus, fullo dedit Mutinae: nunc ubi copo dabit?

LX
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: sunt tibi boleti, fungos ego sumo suillos: res tibi cum rhombo est, at mihi cum sparulo. aureus inmodicus turtur te clunibus implet, ponitur in cavea mortua pica mihi. cur sine te ceno cum tecum, Pontice, cenem? sportula quod non est pro sit: edamus idem.

LXI
Esse nihil dicis quidquid petis, inprobe Cinna: si nil, Cinna, petis, nil tibi, Cinna, nego.

LXII
Centenis quod emis pueros et saepe ducenis, quod sub rege Numa condita vina bibis,
quod constat decies tibi non spatiosa supellex,
  libra quod argenti milia quinque rapit,
aurca quod fundi pretio carruca paratur,
  quod pluris mula est quam domus empta tibi:
haec animo credis magno te, Quinte, parare?
falleris: haec animus, Quinte, pusillus emit.

LXIII
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,
  qui movet in varios bracchia volsa modos;
inter femineas tota qui luce cathedras
  desidet atque aliqua semper in aure sonat,
qui legit hinc illinc missas scribitque tabellas;
pallia vicini qui refugit cubiti;
qui scit quam quis amet, qui per convivia currit,
  Hirpini veteres qui bene novit avos.'
Quid narras? hoc est, hoc est homo, Cotile, bellus?
  res pertricosa est, Cotile, bellus homo.

LXIV
Sirenas hilarem navigantium poenam
blandasque mortes gaudiumque crudele,
quas nemo quondam deserebat auditas,
fallax Vlixes dicitur reliquisse.
Non miror: illud, Cassiane, mirarer,
  si fabulantem Canium reliquisset.

LXII 3 deci (sic) B\textsuperscript{A} 7 magno credis A\textsuperscript{A}C\textsuperscript{A}: credis
magno B\textsuperscript{A}
LXIII vv. 1–4 hab. R 2 die m. cotile b. h. B\textsuperscript{A} 5 qui et g.
B\textsuperscript{A} gaditani C\textsuperscript{A} 6 choros B\textsuperscript{A}: modos C\textsuperscript{A} 9 missa C\textsuperscript{A}
hoc est semel C\textsuperscript{A} cot. h. b. C\textsuperscript{A}
LXIV hab. T 1 ponam C\textsuperscript{A} (pro poenam) 2 crudelem C\textsuperscript{A}
M. VAL. MARTIALIS

LXVI
Par scelus admissit Phariis Antonius armis:
abscidit voltus ensis uterque sacros.
illaud, laurigeros ageres cum laeta triumphos,
hoc tibi, Roma, caput, cum loquereris, erat.
Antoni tamen est peior quam caussa Pothini:
hic facinus domino praestitit, ille sibi.

LXVII
Cessatis, pueri, nihilque nostis,
Vaterno Rasinaque pigriores,
quorum per vada tarda navigantes
lentos tinguitis ad celeuma remos.
iam prono Phaethonte sudat Aethon
exarsitque dies et hora lassos
interiungit equos meridiana.
ati vos tam placidas vagni per undas
tuta luditis otium carina.
non nautas puto vos, sed Argonautas.

LXXVII
Nec mullus nec te delectat, Baetice, turdus,
nec lepus est umquam nec tibi gratus aper;
nec te liba iuuant nec sectae quadra placentae,
nec Libye mittit nec tibi Phasis aves:
capparin et putri cepas allece natantis
et pulpam dubio de petasone voras,
teque iuuant gerres et pelle melandrya cana,
resinata bibis vina, Falerna fugis.
Nescio quod stomachi vitium secretius esse
suspicor: ut quid enim, Baetice, saprophagis?

LXVI 1 Pharis Ital. : fartis (-tus) B\textsuperscript{A} (t \textit{pro} i) : paruis C\textsuperscript{A} 5
es B\textsuperscript{A}
LXVII 2 Rasinaque] res inique C\textsuperscript{A} 9 carinae C\textsuperscript{A}
LXXVII 3 secta B\textsuperscript{A} 4 auos C\textsuperscript{A} (\textit{o} \textit{pro} e) 5 capparis C\textsuperscript{A}
7 iuuat C\textsuperscript{A}
EPIGRAMMATON LIB. III

XCIV
Esse negas coctum leporem poscisque flagella.
Mavis, Rufe, cocum scindere quam leporem.

XCIX
Irasci nostro non debes, cerdo, libello.
ars tua non vita est carmine laesa meo.
inocuos permitte sales. Cur ludere nobis
non liceat, licuit si iugulare tibi?

C
Cursorem sexta tibi, Rufe, remisimus hora
carmina quem madidum nostra tulisse reor:
imbribus inmodicis caelum nam forte ruebat.
non aliter mitti debuit ille liber.

XCIX hab. T
A\textsuperscript{A}A\textsuperscript{B}: laedere \textsuperscript{C}
C \textsuperscript{1} misimus \textsuperscript{C}

3 non nocuos \textsuperscript{A}: innocuos \textsuperscript{B}C\textsuperscript{A}
ludere
4 non licuit, liceat \textsuperscript{A}A\textsuperscript{C}\textsuperscript{A}: non liceat, licuit \textsuperscript{B}\textsuperscript{A}
4 ille \textsuperscript{B}: iste \textsuperscript{C}
M. VAL. MARTIALIS

EPIGRAMMATON

LIBER IV

I

Caesaris alma dies et luce sacratior illa
conscia Dictaeum qua tulit Ida Iovem,
longa, precor, Pylique veni numerosior aevo
semper et hoc volu vel meliore nite.
hic colat Albano Tritonida multus in auro
perque manus tantas plurima quercus eat;
hic colat ingenti redeuntia saecula lustro
et quae Romuleus sacra Tarentos habet.
Magna quidem, superi, petimus sed debita terris:
pro tanto quae sunt inproba vota deo?

II

Spectabat modo solus inter omnes
nigris munus Horatius lacernis,
cum plebs et minor ordo maximusque
sanclo cum duce candidus sederet.
Toto nix cecidit repente caelo:
albis spectat Horatius lacernis.

III

Aspice quam densum tacitarum vellus aquarum
defluat in voltus Caesaris inque sinus.

I 3 aevi C^ 9 sed] et C^ II 1 modos C^
indulget tamen ille Iovi, nec vertice moto
concretas pigro frigore ridet aquas,
sidus Hyperborei solitus lassare Bootae
et madidis Helicen dissimulare comis.
Quis siccis lascivit aquis et ab aethere ludit?
suspicor has pueri Caesaris esse nives.

V
Vir bonus et pauper linguaque et pectore verus,
quid tibi vis urbem qui, Fabiane, petis?
qui nec leno potes nec comissator haberi
nec pavidos tristi voce citare reos,
vendere nec vanos circa Palatia sumos
plaudere nec Cano plaudere nec Glaphyro:
unde miser vives? 'Homo certus, fidus amicus—'
Hoc nihil est: numquam sic Philomelus eris.

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

VIII
Prima salutantes atque altera conterit hora,
exercet raucos tertia causidicos,
in quintam varios extendit Roma labores,
sexta quies lassis, septima finis erit,
M. VAL. MARTIALIS

sufficit in nonam nitidis octava palaestris,
   imperat extractos frangere nona toros:
hora libellorum decuma est, Eupheme, meorum,
   temperat ambrosias cum tua cura dapes
et bonus aetherio laxatur nectar
ingentique tenet pocula parca manu.
tunc admitte iocos: gressu timet ire licenti
   ad matutinum nostra Thalia Iovem.

X
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.
curre, sed instructus: comitetur Punica librum
   spongea: muneribus convenit illa meis.
non possunt nostros multae, Faustine, liturae
   emendare iocos: una litura potest.

XI
Dum nimium vano tumefactus nomine gaudes
   et Saturninum te, miser, esse pudet,
impia Parrhasia movisti bella sub ursa,
   qualia qui Phariae coniugis arma tuli.
Excideratne adeo fatum tibi nominis huius,
   obruit Actiaci quod gravis ira freti?
an tibi promisit Rhenus quod non dedit illi
   Nilus, et Arctois plus licuisset aquis?
ille etiam nostris Antonius occidit armis,
   qui tibi conlatus, perfide, Caesar erat.

VIII 6 excelsos \( B^A \) : extractos \( C^A \) 11 gr. tim. ire \( Ital. \) : gressum
   (-su \( Pf \)) metire codd. (m \( pro \) ti) 12 matutinos \( B^A \) (seq. nos-)
   X hab. \( R \) 1 r. nec a. m. \( AA\) : nec a. r. m. \( B^A \) : et a. r. m.
   \( C^A \) 3 i] in \( R \)
   XI 2 te m. e. p. \( B^A \) : te p. e. m. \( C^A \) 5 factum (\( L \) et \( fort. \) \( B^A \) )
Claudia, Rufe, meo nubit Peregrina Pudenti: maecte esto taedis, o Hymenae, tuis. tam bene rara suo miscentur cinnama nardo, Massica Theseis tam bene vina favis; nec melius teneris iunguntur vitibus ulmi, nec plus lotos aquas, litora myrtus amat. candida perpetuo reside, Concordia, lecto, tamque pari semper sit Venus aequa iugo: diligat illa senem quondam, sed et ipsa marito tum quoque, cum fuerit, non videatur anus.

Sili, Castalidum decus sororum, qui periuria barbari furoris ingenti premis ore perfidosque astus Hannibalis levisque Poenos magnis cedere cogis Africanis: paulum seposita severitate, dum blanda vagus alea December incertis sonat hinc et hinc fritillis et ludit tropa nequiore talo, nostris otia commoda Camenis, nec torva lege fronte, sed remissa lascivis madidos iociis libellos. sic forsan tener ausus est Catullus magno mittere Passerem Maroni.

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M. VAL. MARTIALIS

XV
Mille tibi nummos hesterna luce roganti
in sex aut septem, Caeciliane, dies
'Non habeo' dixi: sed tu causatus amici
adventum lancem paucaque vasa rogas.
Stultus es? an stultum me credis, amice? negavi
mille tibi nummos, milia quinque dabo?

XVIII
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 muro tener.
Quid non saeva sibi voluit Fortuna licere?
aut ubi non mors est, si iugulatis aquae?

XIX
Hanc tibi Sequanicae pinguem textricis alunnam,
quae Lacedaemonium barbara nomen habet,
sordida, sed gelido non aspernanda Decembri
dona, peregrinam mittimus endromida:—
seu lentum ceroma teris tepidumve trigona
sive harpasta manu pulverulenta rapis,
plumea seu lavi partiris pondera follis
sive levem cursu vincere quaeris Athan—
ne madidos intret penetrabile frigus in artus
neve gravis subita te premat Iris aqua.
ridebis ventos hoc munere tectus et imbri
nec sic in Tyria sindone tutus eris.
XX

Dicit se vetulam, cum sit Caerellia pupa:
pupam se dicit Gellia, cum sit anus. 
ferre nec hanc possis, possis, Colline, nec illam: 
altera ridicula est, altera putidula.

XXI

Nullos esse deos, inane caelum
adfirmat Segius: probatque, quod se
factum, dum negat haec, videt beatum.

XXIII

Dum tu lenta nimis diuque quaeris 
quis primus tibi quisve sit secundus, 
Graium quos epigramma conparavit, 
palmam Callimachus, Thalia, de se 
facundo dedit ipse Brutiano. 
qui si Cecropio satur lepore 
Romanae sale luserit Minervae, 
illi me facias, precor, secundum.

XXIV

Omnes quas habuit, Fabiane, Lycoris amicas 
extulit: uxori fiat amica meae.

XXV

Aemula Baianis Altini litora villis
et Phaethontei conscientia silva rogi, 
quaeque Antenoreo Dryadum pulcherrima Fauno 
nupsit ad Euganeos Sola puella lacus,
M. VAL. MARTIALIS

et tu Ledaeo felix Aquileia Timavo,
  hic ubi septenas Cyllarus hausit aquas:
  vos eritis nostrae requies portusque senectae,
  si iuris fuerint otia nostra sui.

XXVI
Quod te mane domi toto non vidimus anno,
  vis dicam quantum, Postume, perdiderim?
Tricenos, puto, bis, vicenos ter, puto, nummos.
   Ignoscés: togulam, Postume, pluris emo.

XXVII
Saepe meos laudare soles, Auguste, libellos.
  invidus ecce negat: num minus ergo soles?
quid quod honorato non sola voce dedisti
  non alius poterat quae dare dona mihi?
   Ecce iterum nigros conrodit lividus ungues.
   da, Caesar, tanto tu magis, ut doleat.

XXIX
Opstat, care Pudens, nostris sua turba libellis
   lectoremque frequens lassat et implet opus.
rara iuuant: primis sic maior gratia pomis,
  hibernae pretium sic meruere rosae;
sic spoliaticem commendat fastus amicam
  ianua nec iuvenem semper aperta tenet.
saepius in libro numeratur Persius uno
   quam levis in tota Marsus Amazonide.
Tu quoque de nostris reлежes quemcumque libellis,
   esse puta solum: sic tibi pluris erit.

XXV 6 haurit AA (aur. T) CA: hausit BA 7 portus requies-
  que PQ
XXVI hab. T 2 quantum om. T 3 vicenos] denos CA 4
    tigrosen T
XXVII hab. R 2 non (ita Q) ex no R (vix AA): num BA CA
   3 quidquid h. R. 5 conrodet R
XXIX 2 opes BA 3 pudent BA: iuuant CA 8 marcus CA
  10 putas BA (seq. s)
XXX
Baiano procul a lacu, monemus, piscator, fuge, ne nocens recedas. sacris piscibus haec natantur undae, 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.

XXXI
Quod cupis in nostris dicique legique libellis et nonnullus honos creditur iste tibi, ne valeam si non res est gratissima nobis et volo te chartis inseruisse meis. sed tu nomen habes averso fonte sororum inpositum, mater quod tibi dura dedit; quod nec Melpomene, quod nec Polyhymnia possit nec pia cum Phoebo dicere Calliope. ergo aliquot gratum Musis tibi nomen adopta: non semper belle dicitur 'Hippodame.'
M. VAL. MARTIALIS

XXXII
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.

XXXIII
Plena laboratis habeas cum scrinia libris,
emittis quare, Sosibiane, nihil?
‘Edent heredes’ inquis ‘mea carmina.’ Quando?
tempus erat iam te, Sosibiane, legi.

XXXIV
Sordida cum tibi sit, verum tamen, Attale, dicit,
quisquis te niveam dicit habere togam.

XXXV
Frontibus adversis molles concurrere dammas
vidimus et fati sorte iacere pari.
spectavere canes praedam, stupuitque superbus
venator cultro nil superesse suo.
Vnde leves animi tanto caluere fureo?
sic pugnant tauri, sic cecidere viri.

XXXVI
Cana est barba tibi, nigra est coma:
tinguere barbam
non potes—haec causa est—et potes, Ole, comam.

XXXVII
‘Centum Coranus et ducenta Mancinus,
trecenta debet Titius, hoc bis Albinus,
decies Sabinus alterumque Serranus;
ex insulis fundisque tricies soldum,
ex pecore redeunt ter ducena Parmensi':
totis diebus, Afer, hoc mihi narras
et teneo melius ista quam meum nomen.
numeres oportet aliquid, ut pati possim:
cotidianam reifice nauseam nummis:
audire gratis, Afer, ista non possum.

XXXIX
Argenti genus omne conparasti,
et solus veteres Myronos artes,
solus Praxitelus manum Scopaeque,
solus Phidias tureuma cacli,
solus Mentoreos habes labores.
nec desunt tibi vera Gratiana
nec quae Callaico linuntur auro
nec mensis anaglypta de paternis.
argentum tamen inter omne mior
quare non habeas, Charine, purum.

XL
Atria Pisonum stabant cum stemmate toto
et docti Senecae ter numeranda domus;
practulimus tantis solum te, Postume, regnis:
pauper eras et eques sed mihi consul eras.
tecum ter denas numeravi, Postume, brumas:
communis nobis lectus et unus erat.
iam donare potes, iam perdere, plenus honorum,
largus opum: expecto, Postume, quid facias.
M. VAL. MARTIALIS

nil facis et serum est alium mihi quaerere regem.
Hoc, Fortuna, placet? 'Postumus inposuit.'

XLI
Quid recitaturus circumdas vellera collo?
conveniunt nostris auribus ista magis.

XLIV
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.

XLV
Haec tibi pro nato plena dat laetus acerra,
Phoebe, Palatinus munera Parthenius,
ut qui prima novo signat quinquennia lustro,
impleat innumeratas Burrus Olympiadas.
fac rata vota patris: sic te tua diligat arbor
gaudeat et certa virginitate soror,
perpetuo sic flore nices, sic denique non sint
tam longae Bromio quam tibi, Phoebe, comae.

XLVI
Saturnalia divitem Sabellum
fecerunt: merito tumet Sabellus,
nec quemquam putat esse praedicatque
inter causidicos beatiorem.
hos fastus animosque dat Sabello
farris semodius fabaeque fresae,
et turis piperisque tres selibrae,
et Lucanica ventre cum Falisco,
et nigri Syra defruti lagona,
et ficus Libyca gelata testa
cum bulbis cocleisque caseoque.
Piceno quoque venit a cliente
parcae cistula non capax olivae,
et crasso figuli polita caelo
septenaria synthesis Sagunti,
Hispanae luteum roteae toreuma,
et lato variata mappa clavo.
Saturnalia fructuosiora
annis non habuit decem Sabellus.

XLVII

Encaustus Phaethon tabula tibi pictus in hac est.
quid tibi vis, dipyrum qui Phaethonta facis?

XLIX

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
pascentem Siculas aut Polyphemon ovis.
M. VAL. MARTIALIS

a nostris procul est omnis vesica libellis
Musa nec insano syrmate nostra tumet.
‘Ilia tamen laudant omnes, mirantur, adorant.’
Confiteor: laudant illa sed ista legunt.

LI
Cum tibi non essent sex milia, Caeciliane,
ingenti late vectus es hexaphoro:
postquam bis decies tribuit dea caeca sinumque
ruperunt nummi, factus es, ecce, pedes.
Quid tibi pro meritis et tantis laudibus optem?
di reddant sellam, Caeciliane, tibi.

LIII
Hunc, quem saepe vides intra penetralia nostrae
Pallados et templi limina, Cosme, novi
cum baculo peraque senem, cui cana putrisque
stat coma et in pectus sordida barba cadit,
cerea quem nudi tegit uxor abolla grabati,
cui dat latratos obvia turba cibos,
esse putas Cynicum deceptus imagine ficta:
non est hic Cynicus, Cosme: quid ergo? Canis.

LIV
O cui Tarpeias licuit contingere quercus
et meritas prima cingere fronde comas,
si sapis, utaris totis, Colline, diebus
extremumque tibi semper adesse putes.
lanificas nulli tres exorare puellas
contigit: observant quem statuere diem.
divitior Crispo, Thrasea constantior ipso
lautior et nitido sis Meliore licet:

XLIX 9 laudent T
LI hab. T 1 esset (ēēt) CA 3 tribuit decies CA
LIII hab. T 1 nostra T: uestrae CA 3 canna CA (i.e.
cana?) 6 das l. A A: dat l. B A : datus latrat CA 7 ficta A A B A :
fasca CA LIV 2 tingere ex contingere (cingere) B A (cf. v. 1)
fronte B A 5 nullis B A : nulli CA 6 observat CA
EPIGRAMMATON Lib. IV

nil adicit penso Lachesis fusosque sororum explicat et semper de tribus una negat.

LV

M. VAL. MARTIALIS

et quae fortibus excolit iuvencis
curvae Manlius arva Vativescae.
Haec tam rustica, delicate lector,
rides nomina? rideas licebit,
haec tam rustica malo, quam Butuntos.

LVI
Munera quod senibus viduisque ingentia mittis,
vis te munificum, Gargiliane, vocem?
sordidius nihil est, nihil est te spurcius uno,
qui potes insidias dona vocare tuas:
sic avidis fallax indulget piscibus hamus,
callida sic stultas decipit esca feras.
quid sit largiri, quid sit donare docebo,
si nescis: dona, Gargiliane, mihi.

LVII
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.
Herculeos colles gelida vos vincite bruma,
nunc Tiburtinis cedite frigoribus.

LIX
Flentibus Heliadum ramis dum vipera repit,
fluxit in opstantem sucina gemma feram:

LV 25 quod CΑ
LVI hab. T i uridisque CΑ
5 audis T: auidus BΑ
deceperit T (et fort. AΑ)

LVII hab. T
1 neronis AΑ: lucrini BΑCΑ

3 Argei Heinsius: argio T: argui ex argui (-iu?) ut vid. BΑ: argoi
CΑ
rerum T
6 balas CΑ

LIX hab. T
2 gutta AΑ: gemma BΑCΑ
EPIGRAMMATON LIB. IV

quae dum miratur pingui se rore teneri,
   concreto riguit vincta repente gelu.
Ne tibi regali placeas, Cleopatra, sepulcro,
   vipera si tumulo nobiliore iacet.

LX

Ardea solstitio Castranaque rura petantur
   quique Cleonaeo sidere fervet ager,
cum Tiburtinas damnet Curatius auras
   inter laudatas ad Styga missus aquas.
nullo fata loco possis excludere: cum mors
   venerit, in medio Tibure Sardinia est.

LXI

Donasse amicum tibi ducenta, Mancine,
   nuper superbo lactus ore iactasti.
quartus dies est, in schola poetarum
   dum fabulamur, milibus decem dixti
emptionas lacernas munus esse Pompullae,
   sardonycha verum lineisque ter cinctum
duasque similes fluctibus maris gemmas
dedisse Bassam Caeliamque iurasti.
here de theatro, Pollione cantante,
cum subito abires, dum fugis, loquebaris,
hereditatis tibi trecenta venisse,
et mane centum, et post meridie centum.
Quid tibi sodales fecimus mali tantum?
miserere iam crudelis et sile tandem.
aut, si tacere lingua non potest ista,
   aliquando narra quod velimus audire.

3 pinguis errore (erore) AACA ut vid.
  LX 1 castranaque BA: paestaque (pro Paestanaque) CA
    cur latius BA
  LXI vv. 1–4, 7–8, 13–16 hab. T
  4 famulamur BA (cum X)
  6 sardonycha (-ni-) CA
  9 polione CA
  11 recen
ta CA (non A)
  12 et post BA: post CA
  13 facimus CA
  mili T: male BA
  14 misere tam BA
   16 audire om. BA
M. VAL. MARTIALIS

LXII
Tibur in Herculeum migravit nigra Lycoris,
omnia dum fieri candida credit ibi.

LXIII
Dum petit a Baulis mater Caerellia Baias,
occidit insani crimine mersa freti.
gloria quanta perit vobis! haec monstra Neroni
nec iussae quondam praestiteratis, aquae.

LXIV
Iuli iugera paucia 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:
puris leniter admoventur astris
celsae culmina delicata villae.
Hinc septem dominos videre montis
et totam licet aestimare Romam,
Albanos quoque Tusculosque colles
et quodcunque iacet sub urbe frigus,
Fidenas veteres brevesque Rubras,
et quod virgineo cruore gaudet
Annae pomiferum nemus Perennae.
Illinc Flaminiae Salariaeque

LXII hab. R Tibur in herculeum A^ (erculeo R): Tibur her-
culeum B^: Tiburiae herculeum C^
LXIII hab. T 3 neronis C^ 4 iussa B^
LXIV 1 Tulli C^ (sed v. 36 Iuli) 2 heseridum B^ 4 eminent
B^: imminent C^ 9 admonentur C^ (n pro u) 10 uittae B^
(T pro L) 11 domino C^ 14 facit B^: iacet C^ 16 virgine
nequioire Munro 18 illinc B^: illic C^
gestator patet essedo tacenti,
ne blando rota sit molesta somno,
quem 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:
credas Alcinoi pios Penates
aut facti modo divitis Molorchi.
Vos nunc omnia parva qui putatis,
centeno gelidum ligone Tibur
vel Praeneste domate pendulamque
uni dedite Setiam colono,
dum me iudice praeferantur istis
Iuli iugera paucha Martialis.

LXV

Oculo Philaenis semper altero plorat.
quo fiat istud quaeeritis modo? lusca est.

LXVI

Egisti vitam semper, Line, municipalem,
qua nihil omnino vilius esse potest.
Idibus et raris togula est excussa Kalendis
duxit et aestates synthesis una decem.
M. VAL. MARTIALIS

saltus aprim, campus leporem tibi misit inemptum, captus flumineo venit de gurgite piscis, vina ruber fudit non peregrina cadus.

nec tener Argolica missus de gente minister, sed stetit inculti rustica turba foci.

vilica vel duri compressa est nupta coloni, incaluit quotiens saucia vena mero.

nec nocuit tectis ignis nec Sirius agris, nec mersa est pelago nec fuit ulla ratis.

subposita est blando numquam tibi tessera talo, alea sed parcae sola fuere nuces.

dic ubi sit decies, mater quod avara reliquit.

Nusquam est: fecisti rem, Line, difficilem.

LXVII

Praetorem pauper centum sestertia Gaurus orabat cana notus amicitia, dicebatque suis haec tantum desse trecentis, ut posset domino plaudere iustus eques.

praetor ait 'Scis me Scorpo Thalloque daturum, atque utinam centum milia sola darem.'

Ah pudet ingratae, pudet ah male divitis arcae. quod non vis equiti, vis dare, praetor, equo?

LXVIII

Invitas centum quadrantibus et bene cenas.

Vt cenem invitor, Sexte, an ut invideam?
EPIGRAMMATON LIB. IV

LXIX
Tu Setina quidem semper vel Massica ponis,
Papyle, sed rumor tam bona vina negat:
diceris hac factus cæleps quater esse lagona.
Nec puto nec credo, Papyle, nec sitio.

LXX
Nihil Ammiano praeter aridam restem
moriens reliquit ultimis pater ceris.
fieri putaret posse quis, Marulline,
at Ammianus mortuum patrem nollet?

LXXII
Exegis ut donem nostros tibi, Quinte, libellos.
Non haveo sed habet bybliopola Tryphon.
'Aes dabo pro nugis et emam tua carmina sanus?
non' inquis 'faciam tam fatue.' Nec ego.

LXXIII
Cum gravis extremas Vestinus duceret horas
et iam per Stygias esset iturus aquas,
ultima volventis oravit pensa sorores,
ut traherent parva stamina pulla mora,
iam sibi defunctus caris dum vivit amicis.
moverunt tetricas tam pia vota deas.
tunc largas partitus opes a luce recessit
seque mori post hoc credidit ille senem.

LXIX hab. T 1 marsica BA : mersica CA potas A :
ponis BA CA 2, 4 Pamphile Ital. 2 rumor est tam CA bona
bene ut vid, BA
LXX 1 mammianus BA 2 relinquit Lf 4 mammianus BA
LXXII hab. T
LXXIII hab. TR
(puella T, nulla R) CA : nulla BA 3 orabit CA (i. e -uit)
6 teas ut vid, CA 4 pulla A
7 tacem AA CA : tum BA 5 caris AA CA : carus BA
8 deque CA 4 pulla A

MART. EP. SC. ED.
M. VAL. MARTIALIS

LXXIV
Aspicis inbelles temptent quam fortia dammae proelia? tam timidis quanta sit ira feris?
in mortem parvis concurret frontibus ardent.
Vis, Caesar, dammis parere? mitte canes.

LXXV
O felix animo, felix, Nigrina, marito
atque inter Latias gloria prima nurus:
te patrios miscere iuvat cum coniuge census,
gaudentem socio participique viro.
arserit Euhadne flammis inicta mariti,
nec minor Alcestin fama sub astra ferat:
tu melius: certo meruisti pignore vitae
ut tibi non esset morte probandus amor.

LXXVI
Milia misisti mihi sex bis sena petenti:
ut bis sena feram bis duodena petam.

LXXVII
Numquam divitias deos rogavi
contentus modicis meoque laetus:
paupertas, veniam dabis, recede.
Causast quae subiti novique voti?
Pendentem volo Zoilum videre.

LXXVIII
Condita cum tibi sit iam sexagensima messis
et facies multo splendeat alba pilo,
discurris tota vagus urbe, nec ualla cathedra est
cui non mane feras inrequietus Have;
et sine te nulli fas est prodire tribuno,
nec caret officio consul uterque tuo;
et sacert decies repetis Palatia clivo
Sigerosque meros Partheniosque sonas.
Haec faciant sane iuvenes: deformius, Afer,
onnino nihil est ardalione sene.

LXXIX
Hospes eras nostri semper, Matho, Tiburtini.
hoc emis. Inposui: rus tibi vendo tuum.

LXXX
Declamas in febre, Maron: hanc esse phrenesin
si nescis, non es sanus, amice Maron.
declamas aeger, declamas hemitritaecos:
si sudare aliter non potes, est ratio.
‘Magna tamen res est.’ Erras; cum viscera febris
exurit, res est magna tacere, Maron.

LXXXII
Hos quoque commendat Venuleio, Rufe, libellos
inputet et nobis otia parva roga,
immemor et paulum curarum operumque suorum
non tetrica nugas exigat aure meas.
sed nec post primum legat haec summumve trientem,
sed sua cum medius proelia Bacchus amat.

5 prodere $B^A$ (non $L$) 8 sigerosque $B^A$: sigerosque $C^A$
faciat s. iuenes $B^A$: faciant s. iuuenes $C^A$
10 hardalione $B^A$

(cum EA)
LXXIX 2 rus $B^A$: ius $C^A$
LXXX hab. T Cum LXXIX confl. $B^A C^A$ (propter similitudinem
nominum Matho et Maron) 3-4 ante vv. 1-2 Bochmann 4 su-
dares $B^A$ 5 es terra $C^A$
LXXXII 1 uenulei $B^A$ (-le Pf) 4 tetricas $B^A$: tetrica $C^A$
exigat (-et P) a. mea $B^A$
M. VAL. MARTIALIS

si nimis est legisse duos, tibi charta plicetur altera: divisum sic breve fiet opus.

LXXXIII
Securo nihil est te, Naevole, peius; eodem sollicito nihil est, Naevole, te melius. securus nullum resalutas, despicis omnes, nec quisquam liber nec tibi natus homo est: sollicitus donas, dominum regemque salutas, invitas. Esto, Naevole, sollicitus.

LXXXV

LXXXVI
Si vis auribus Atticis probari, exhortor moneoque te, libelle, ut docto placeas Apollinaris. nil exactius eruditiusque est, sed nec candidius benigniusque: si te pectore, si tenebit ore, nec rhonchos metues maligniorum, nec scombris tunicas dabis molestas. si damnaverit, ad salariorum curras scrinia protinus licebit, inversa pueris arande charta.

LXXXVIII
Nulla remisisti parvo pro munere dona, et iam Saturni quinque fuere dies.

LXXXII 8 opus B^A: onus C^A
LXXXV hab. TR 2 perspicuum B^A
LXXXVI 3 docte B^A (c pro o) 6 tenedit C^A
LXXXVIII vv. 1-2 hab. T
ergo nec argenti sex scripula Septiciani
missa nec a querulo mappa cliente fuit,
Antipolitani nec quae de sanguine thynnii
testa rubet, nec quae cottana parva gerit,
nec rugosarum vimen breve Picenarum,
dicere te posses ut meminisse mei?
decipies alios verbis voluquete benigno,
nam mihi iam notus dissimulatores eris.

LXXXIX
Ohe, iam satis est, ohe, libelle,
iam pervenimus usque ad umbilicos.
tu procedere adhuc et ire quaeris,
nec summa potes in schida teneri,
sic tamquam tibi res peracta non sit,
quae prima quoque pagina peracta est.
iam lector queriturque defecitque,
iam librarius hoc et ipse dicit
'Ohe, iam satis est, ohe, libelle.'

\[\textit{vv. 7–10 hab. }T; \textit{vv. 9–10 }R\]
\[\textit{3 vel }\textit{Septitiani }8\textit{ possis }T\]
\[\textit{LXXXIX 6 peracta est }B^A:\textit{ notatur }C^A\]
\[\textit{7 defecitque }B^A\]
M. VAL. MARTIALIS

EPIGRAMMATON

LIBER V

I

Hoc tibi, Palladiae seu collibus uteris Albae,
Caesar, et hinc Triviam prospicis, inde Thetin,
seu tua veridicæ discunt responsa sorores,
plana suburbani qua cubat unda freti,
seu placet Aeneae nutrix seu filia Solis
sive salutiferis candidus Anxur aquis,
mittimus, o rerum felix tutela salusque,
sospite quo gratum credimus esse Iovem.
tu tantum accipias : ego te legisse putabo
et tumidus Galla credulitate fruar.

II

Matronae puerique virginesque,
vobis pagina nostra dedicatur.
tu, quem nequitiae procaciores
delectant nilium salesque nudi,
lascivos lege quattuor libellos:
quintus cum domino liber iocatur ;
quem Germanicus ore non rubenti
coram Cecropia legat puella.

1 hab. T; vv. 7-8 hab. R  
1 haec $A^A$: hoc $B^A$ $C^A$  
5 pallidiae
(-ie) $A^A$ $B^A$  
2 thitim $C^A$  
4 plena $T$  
8 quaeimus $C^A$

II 6 iocatur Ital.: iocetur $B^A$: uocatur $C^A$ (pro ioc-)

8 cecropiam $C^A$
III
Accola iam nostrae Degis, Germanice, ripae,
a famulis Histri qui tibi venit aquis,
laetus et attonitus viso modo praeside mundi,
adfatus comites dicitur esse suos:
'Sors mea quam fratern melior, cui tam prope fas est
cernere, tam longe quem colit ille deum.'

IV
Fetere multo Myrtale solet vino,
sed fallat ut nos, folia devorat lauri
merumque cauta fronde, non aqua miscet.
Hanc tu rubentem prominentibus venis
quotiens venire, Paule, videris contra,
dicas licebit 'Myrtale bibit laurum.'

V
Sexte, Palatinae cultor facunde Minervae,
ingenio frueris qui propriore dei—
nam tibi nascentes domini cognoscere curas
et secreta ducis pectora nosse licet—:
sit locus et nostri aliqua tibi parte libellis,
qua Pedo, qua Marsus quaque Catullus erit.
ad Capitolini caelestia carmina belli
grandae cothurnati pone Maronis opus.

VI
Si non est grave nec nimis molestum,
Musae, Parthenium rogate vestrum:
sic te serior et beata quondam
salvo Caesare finiat senectus
et sis invidia favente felix,
sic Burrus cito sentiat parentem:

III 1 Diegis (l) Gilbert (disyllab.) 6 quem] quam B^A
IV 1 myrtale B^A : tuccius C^A (sed v. 6 myrtale)
V 2 fueris ut vid. B^A 5 locus] solus C^A 7 ad om. C^A
VI 5 fatente Heinsius
M. VAL. MARTIALIS

admittas timidam brevemque chartam
intra limina sanctioris aulac.
nosti tempora tu Iovis sereni,
cum fulget placido suoque vultu,
quo nil supplicibus solet negare.
non est quod metuas preces iniquas:
numquam grandia nec molesta poscit
quae cedro decorata purpuraque
nigris pagina crevit umbilicis.
nec porrexis ista, sed teneto
sic tamquam nihil offeras agasque.
Si novi dominum novem sororum,
ultro purpureum petet libellum.

VII
Qualiter Assyrios renovant incendia nidos,
una decem quotiens saecula vixit avis,
taliter exuta est veterem nova Roma senectam
et sumpsit vultus praesidis ipsa sui.
iam precor oblitus notae, Vulcane, querelae
parce: sumus Martis turba sed et Veneris:
parce, pater: sic Lemniacis lasciva catenis
ignoscat coniunx et patienter amet.

VIII
Edictum domini deique nostri,
quo subsellia certiora fiunt
et puros eques ordines recepit,
dum laudat modo Phasis in theatro,
Phasis purpureis ruber lacernis,
et iactat tumido superbus ore:
‘Tandem commodius licet sedere,

VI 8 aeui CA (pro auie, pro aule), unde intra lumina s. aevi Munro
ro placido BA: placidus CA
VII vv. 1–4 hab. TR 5 notae BA: nostrae CA 8 ames CA
VIII 3 recipit BA 5 rubens BA: ruber CA
nunc est reddita dignitas equestris;
turba non premimur, nec inquinamur' :
haec et talia dum refert supinus,
illas purpureas et adrogantes
iussit surgere Leitus lacernas.

IX

Languebam : sed tu comitatus protinus ad me
venisti centum, Symmache, discipulis.
centum me tetigere manus aquilone gelatae :
non habui febrem, Symmache, nunc habeo.

X

'Esse quid hoc dicam vivis quod fama negatur
et sua quod rarus tempora lector amat?'
Hi sunt invidiae nimirum, Regule, mores,
praeferat antiquos semper ut illa novis.
sic veterem ingrati Pompei quaeirimus umbram,
sic laudant Catuli vilia templia senes,
Ennius est lectus salvo tibi, Roma, Marone ;
et sua riserunt saecula Maeoniden,
rara coronato plausere theatra Menandro,
norat Nasonem sola Corinna suum.
Vos tamen o nostri ne festinate libelli :
si post fata venit gloria, non propero.

XI

Sardonychas, zmaragdos, adamantas, iaspidas uno
versat in articulo Stella, Severe, meus.
multas in digitis, plures in carmine gemmas
invenies : inde est haec, puto, culta manus.

VIII 11 illa B^A  12 lelius B^A : lectus C^A (leitus E ex corr.,
IX hab. TR
X hab. T ; vv. 3-4 hab. R  1 fame C^A  3 insunt B^A (in
pro hi) : haec (haec A^1B) s. C^A  4 antiquis C^A
XI hab. T  2 portat A^A C^A (cf. XII, 7) : versat B^A
M. VAL. MARTIALIS

XII
Quod nutantium fronte perticata
gestat pondera Masclion superbus,
aut grandis Ninus omnibus lacertis
septem quod pueros levat vel octo,
res non difficultis mihi videtur,
uno cum digito, vel hoc vel illo
portet Stella meus decem puellas.

XIII
Sum, fateor, semperque fui, Callistrate, pauper
sed non obscurus nec male notus eques,
sed toto legor orbe frequens et dicitur 'Hic est,'
quodque cinis paucis hoc mihi vita dedit.
at tua centenis incumbunt tecta columnis
et libertinus arca flagellat opes,
magnaque Niliacae servit tibi gleba Syenes
et et innumeris Gallica Parma greges.
hoc ego tuque sumus: sed quod sum non potes esse:
tu quod es e populo quilibet esse potest.

XIV
Sedere primo solitus in gradu semper
tunc, cum liceret occupare, Nanneius
bis excitatus terque transstulit castra,
et inter ipsas paene tertius sellas
post Gaiumque Luciumque consedit.
illinc cucullo prospicit caput tectus
oculoque ludos spectat indecens uno.
et hinc miser deiectus in viam transit,
subsellioque semifultus extremo

XII 1 perticata BA: pertinaci CA 2 Maschlion Ital. (a μαξάλη
Gilbert) 3 linus BA: minus CA XIII hab. T; vv. 1-4 hab. R
8 callica CA XIV 2 Cum BA (pro Tum cum !) : Tunc cum CA
3 terque] terque quaterque BA 8 uia CA
et male receptus altero genu iactat
equiti sede Leitoque se stare.

XV
Quintus nostrorum liber est, Auguste, iocorum
et queritur laesus carmine nemo meo,
gaudet honorato sed multus nomine lector,
cui victura meo munere fama datur.
'Quid tamen haec prosunt quamvis venerantia multos?' 5
Non prosint sane, me tamen ista iuvant.

XVI
Seria cum possim, quod delectantia malo
scribere, tu causa es, lector amice, mihi,
qui legis et tota cantas mea carmina Roma:
sed nescis quanti stet mihi talis amor.
nam si falciferi defendere templum Tonantis
sollicitisque velim vendere verba reis,
plurimus Hispanas mittet mihi nauta metretas
et fiet vario sordidus aere sinus.
at nunc conviva est comissatorque libellus
et tantum gratis pagina nostra placet.
sed non et veteres contenti laude fuerunt,
cum minimum vati munus Alexis erat.
'Belle' inquis 'dicti: satis et laudabimus usque.'
Dissimulas? facies me, putto, causidicum.

XIV 11 sedere Scriber. se dedere codd. letoque B
XV hab. T 2 locorum BCA ut. vid. 3 honorato . . . nomine
A: honoratus . . . nomine B: honorato . . . carmine C (cf. v. 2;
nisi fort. var. lect. antiq. honoratus sed multo carmine) 5 multis
A: multos B 6 prosint ACA: prosunt BA
XVI hab. T 2 causas (i.e. causa's?) I. BA 6 sollicitis velim B
(pro-isve ve.? 8 fieri v. sordibus (-dus A) C 9 miseratorque
(ex miseratusque) T: comisatorque CA libellis C 12 nimium
BA 13 velle CA (i.e. belle) inquit BACA dixi ut. vid. T:
dicti CA inuat et A: satis est B: satis CA laudabimus A: 10
laudabimur BA: -mus (EXG) vel -mur (AVBCG) CA
M. VAL. MARTIALIS

XVII
Dum proavos atavosque refers et nomina magna,
dum tibi noster eques sordida condicio est,
dum te posse negas nisi lato, Gellia, clavo
nubere, nupsisti, Gellia, cistibero.

XVIII
Quod tibi Decembri mense, quo volant mappae
gracilesque ligulae cereique chartaeque
et acuta senibus testa cum Damascenis,
praeter libellos vernulas nihil misi,
fortasse avarus videar aut inhumanus.
odi dolosas munerum et malas artes:
imitantur hamos dona: namque quis nescit
avidum vorata decipi scarum musca?
Quotiens amico diviti nihil donat,
o Quintiane, liberalis est pauper.

XIX
Si qua fides veris, praeferri, maxime Caesar,
temporibus possunt saecula nulla tuis.
quando magis dignos licuit spectare triumphos?
quando Palatini plus meruere dei?
pulchrior et maior quo sub duce Martia Roma?
sub quo libertas principe tanta fuit?
est tamen hoc vitium sed non leve, sit licet unum,
quod colit ingratas pauper amicitias.
quis largitur opes veteri fidoque sodali,
aut quem prosequitur non alienus eques?
Saturnaliciae ligulam misisse selibrae
flammarisve togae scripula tota decem

XVIII 5 uidear (Lf) vel uideor (PQf) $B^A$
7 donamque $C^A$ 8 noratam $B^A$ muscat $C^A$ 9 n. di. $B^A$
XIX hab. T; vv. 15-19 hab. R 1 veri $C^A$ 5 maior $A^A C^A$
12 tolae (-le) $C^A$ e lamnisue Tagi Munro scr.] ripala T
luxuria est, tumidique vocant haec munera reges:
qui crepet aureolos forsitan unus erit.
quatenus hi non sunt, esto tu, Caesar, amicus:
nulla ducis virtus dulcior esse potest.
Iam dudum tacito rides, Germanice, naso
utile quod nobis do tibi consilium.

XX

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
nossemus nec imagines superbas;
sed gestatio, fabulae, libelli,
campus, porticus, umbra, Virgo, thermae,
haec essent loca semper, hi labores.
nunc vivit necuter sibi, bonosque
soles effugere atque abire sentit,
qui nobis Pereunt et inputantur.
Quisquam vivere cum sciat, moratur?

XXI

Quintum pro Decimo, pro Crasso, Regule, Macrum
ante salutabat rhetor Apollodotus.
nunc utrumque suo resalutat nomine. Quantum
cura laborque potest! Scripsit et edidicit.

XIX 13 tumideque ut vid. CA regis B^A 17-18 nov. epigr.
B^AC^A 18 nouis CA XX 4 vel uere 11 necuter s. b.
Schneiderin: neuter sibi bonosque B^A: nec ut eius iobo bonosque CA
XXI hab. T 1 macrum A^A^C^A: marcum B^A 2 Apollodotus
Heinsius: apollodorus codd. (cf. Journ. Phil. xxii, 1) 4 scripscrat
et dedicit A^A: scripsit et edidicit B^A^C^A
M. VAL. MARTIALIS

XXII
Mane domi nisi te volui meruique videre, sint mihi, Paule, tuae longius Esquiliae.

sed Tiburtinae sum proximus accola pilae, qua videt anticum rustica Flora Iovem:
alta Suburani vincenda est semita clivi et numquam sicco sordida saxa gradu,
vixque datur longas mulorum rumpere mandras quaeque trahi multo marmora fune vides.
illud adhuc gravius quod te post mille labores,

Paule, 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.

XXIII
Herbarum fueras indutus, Basse, colores, iura theatralis dum siluere loci.
quae postquam placidi censoris cura renasci iussit et Oceanum certior audit eques, non nisi vel coco madida vel murice tincta veste nites et te sic dare verba putas.

Quadringentorum nullae sunt, Basse, lacernae aut meus ante omnis Cordus haberet equum.

XXIV
Hermes Martia saeculi voluptas,
Hermes omnibus eruditus armis
Hermes et gladiator et magister,
Hermes turba sui tremorque ludi,
EPIGRAMMATON LIB. V

Hermes, quem timet Helius sed unum,
Hermes, cui cadit Advolans sed uni,
Hermes vincere nec ferire doctus,
Hermes subpositicius sibi ipse,
Hermes divitiae locarium,
Hermes cura laborque luidarum,
Hermes belligeram superbus hasta,
Hermes aequoreo minax tridente,
Hermes casside languida timendus,
Hermes gloria Martis universi,
Hermes omnia solus et ter unus.

XXV

'Quadringenta tibi non sunt, Chaerestrato: surge,
Leitus ecce venit: sta, fuge, curre, late.'

Ecquis, io, revocat discendentemque reducit?
ecquis, io, largas pandit amicus opes?
quem chartis famaeque damus populisque loquendum?
quis Stygios non volt totus adire lacus?
hoc, rogo, non melius quam rubro pulpita nimbo
spargere et effuso permaduisse croco?
quam non sensuro dare quadringenta caballo,
aureus ut Scorpi nasus ubique micet?
O frustra locuples, o dissimulato amici,
haec legis et laudas? Quae tibi fama perit!

XXVI

Quod alpha dixi, Corde, paenulatorum
te nuper, aliqua cum iocarer in charta,
si forte bilem movit hic tibi versus,
dicas licebit beta me togatorum.

XXIV 8 ipsi B^A: ipse CA.  12 aequoreo CA
XXV 2 Letus B^A sta] st! Schneiderin  6 qui B^A: quis CA
11 amici B^A: amice CA
XXVI hab. T  2 locarer ut vid. CA  4 beatā T: betam CA
XXVII

Ingenium studiumque tibi moresque genusque sunt equitis, fateor: cetera plebis habes. bis septena tibi non sint subsellia tanti, ut sedeas viso pallidus Oceano.

XXVIII


XXIX

Si quando leporem mittis mihi, Gellia, dicis:
'Formonsus se septem, Marce, diebus eris.'
Si non derides, si verum, lux mea, narras, edisti numquam, Gellia, tu leporem.

XXX

Varro, Sophocleo non infinitan de cothurno nec minus in Calabra suspiciende lyra, differ opus nec te facundi scaena Catulli detineat cultis aut elegia comis; sed lege fumoso non aspernanda Decembri carmina, mittuntur quae tibi mense suo:

XXVII vv. 1-2 hab. TR 2 fateor. Cet. pl. h.? (interrogative)  
Friedlaender phebis (phoe-) CA 3 sint BA: sunt CA  
XXVIII hab. T 1 loquar CA (sed loquatur A) 3 Curvios  
Friedlaender: curios codd. uincat CA 4 qui et ut vid. BA (quiete et P, qui et LQ, qui et f) rusones AA CA: drusones BA 7 rodis  
CA 8 forsitan T  
XXIX hab. TR 1 gallia AA  
XXX 2 suscipiende BA lyram CA 6 nouo BA
commodius nisi forte tibi potiusque videtur
Saturnalicias perdere, Varro, nuces.

XXXI
Aspice quam placidis insultet turba iuvencis
et sua quam facilis pondera taurus amet.
cornibus hic pendet summis, vagus ille per armos
currit et in toto ventilat arma bove.
at feritas inmota riget: non esset harena
tutior et poterant fallere plana magis.
nec trepidant gestus, sed de discrimine palmae
securus puer est sollicitumque pecus.

XXXII
Quadranter Crispus tabulis, Faustine, supremis
non dedit uxori. 'Cui dedit ergo?' Sibi.

XXXIII
Carpere causidicus fertur mea carmina: qui sit
nescio: si sciero, vae tibi, causidice.

XXXIV
Hanc tibi, Fronto pater, genetrix Flaccilla, puellam
oscula commendo deliciasque meas,
parvola ne nigras horrescat Erotion umbras
oraque Tartarei prodigiosa canis.
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 tegatossa nec illi,
terra, gravis fueris: non fuit illa tibi.

XXXI hab. T 2 tam B₃ amat T 3 hinc C₃ 7 sed (set)
de A₃B₃: et ne C₃ parmas C₃ XXXIII hab. TR XXXIV
hab. TR 3 sqq. nov. epigr. codd.: corr. Ital. 3 paruula (-uola) ne
A₃C₃ : pallida nec B₃ 5 sexto ut vid. A₃ 6 ne A₃C₃ 7
i.t.] interim C₃ (pro interim, 1 pro T) 8 blesso A₃ 9 non r.
A₃C₃: nec r. B₃
MART. EP. SC. ED.
M. VAL. MARTIALIS

XXXV

Dum sibi redire de Patrensibus fundis
ducena clamat coccinatus Euclides
Corinthioque plura de suburbano
longumque pulchra stemma repetit a Leda
et suscitanti Leito reluctatur,
equiti superbo, nobili, locupleti
cecidit repente magna de sinu clavis.
Numquam, Fabulle, nequior fuit clavis.

XXXVI

Laudatus nostro quidam, Faustine, libello
dissimulat, quasi nil debeat: inposuit.

XXXVII

Puella senibus dulcior mihi cycnis,
agna Galaesi mollior Phalantini,
concha Lucrini delicatior stagni,
cui nec lapillos praeferas Erythraeos
nec modo politum pecudis Indicæ dentem
nivesque primas liliumque non tactum;
quae crine vicit Baeticæ gregis vellus
Rhenique nodos aureamque nitellam;
fragravit ore quod rosarium Paesti,
quod Atticarm prima mella cerarum,
quod sucinorum rapta de manu gleba;
cui comparatus indecens erat pavo,
inamabilis sciurus et frequens phoenix,
adhuc recenti tepet Erotion busto,
quam pessimorum lex amara fatorum
sexta peregit hieme, nec tamen tota,
nostros amores gaudiumque lususque.
et esse tristem me meus vetat Pactus,
pectusque pulsans pariter et comam vellens:
'Defiere non te vernulae pudet mortem?
ego coniugem' inquit 'extuli et tamen vivo,
notam, superbam, nobilem, locupletem.'
Quid esse nostro fortius potest Paeto?
ducentiens accept et tamen vivit.

XXXVIII
Calliodorus habet censum—quis nescit?—equestrem,
Sexte, sed et fratrem Calliodorus habet.
'Quadringenta seca' qui dicit σῶνα μερίζει:
uno credis equo posse sedere duos?
quid cum fratre tibi, quid cum Pollux molesto?
non esset Pollux si tibi, Castor eras.
unus cum sitis, duo, Calliodore, sedebis?
surge: σολωκισμόν, Calliodore, facis.
aut imitare genus Ledae—cum fratre sedere
non potes—: alternis, Calliodore, sede.

XXXIX
Supremas tibi triciens in anno
signanti tabulas, Charine, misi
Hyblaeis madidas thymis placentas.
defeci: miserere iam, Charine:
signa rarius, aut semel fac illud,
mentit tur tua quod subinde tussis.
excussi loculosque sacculumque:
Croeso divitior licet fuissem,

17 lesusque ut vid. CA (non A) 22 noram CA, unde noram
s., n., l. (poetae, non Paeto, versus dato) Schenkl XXXVIII
3 seca Rutgers: secat codd. μερίζει Paley: μερίζε (merize) codd.:
'qu. seca' qui dices. σ. μερίζε Postgate (Journ. Phil. xx, 40)
7 duos CA sedebis Markland MS. in exempl. suo: sedetis codd.
M. VAL. MARTIALIS

Iro pauperior forem, Charine,
si conchem totiens meam comesses.

XL
Pinxisti Venerem, colis, Artemidore, Minervam:
et miraris opus displicuisse tuum?

XLII
Callidus effracta nummos fur auferet arca,
prosternet patruos impia flamma lares:
debitor usuram pariter sortemque negabit,
non reddet sterilis semina iacta seges:
dispensatorem fallax spoliabit amica,
mercibus extractas obruet unda rates.
extra fortunam est quidquid donatur amicis:
quas dederis solas semper habebis opes.

XLIII
Thais habet nigros, niveos Laecania dentes.
quae ratio est? Emptos haec habet, illa suos

XLIV
Quid factum est, rogo, quid repente factum,
ad cenam mihi, Dento, quod vocanti,—
quis credat?—quater ausus es negare?
sed nec respicis et fugis sequentem,
quam thermis modo quaerere et theatris
et conclavibus omnibus solebas.
Sic est, captus es unctiore mensa
et maior rapuit canem culina.
iam te, sed cito, cognitum et relictum
cum fastidierit popina dives,
antiquae venies ad ossa cenae.
EPIGRAMMATON LIB. V

XLVII
Numquam se cenasse domi Philo iurat, et hoc est:
non cenat, quotiens nemo vocavit eum.

XLIX
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.
Talem Geryonen fuisse credo.
vites censeo porticum Philippi:
si te viderit Hercules, peristi.

L
Ceno domi quotiens, nisi te, Charopine, vocavi,
protinus ingentes sunt inimicitiae,
meque potes stricto medium transfigere ferro,
si nostrum sine te scis caluisse focum.
nec semel ergo mihi furtum fecisse licebit?
inprobius nihil est hac, Charopine, gula.
desine iam nostram, precor, observare culinam,
atque aliquando meus det tibi verba cocus.

XLVII hab. T
XLIX hab. T 3 numeros B^A 4 sint et T 5 uel A^AB^A:
nec C^A possunt A^AB^A; possint C^A 6 nudus est (es P^2) B^A
7 pilus om. T 9 tum A^A: tunc B^A^CA imperator E
L hab. T 1 vocatur T (pro vocato?) 3 uelis A^A: putes B^A
(pro potes): potes C^A 8 focus A^A: cocus B^A^CA
M. VAL. MARTIALIS

LI
Hic, qui libellis prægravem gerit laevam,
notariorum quem premit chorus levis,
qui codicillis hinc et inde prolatis
epistolisque commodat gravem voltum
similis Catoni Tullioque Brutoque,
exprimere, Rufè, fidiculae licet cogant,
have Latinum, χαίρε non potest Graecum.
si fingere istud me putas, salutemus.

LII
Quae mihi praestiteris memini semperque tenebo.
cur igitur taceo, Postume? Tu loqueris.
incipio quotiens alicui tua dona referre,
protinus exclamat 'Dixerat ipse mihi.'
Non belle quaedam faciunt duo: sufficit unus
huic operi: si vis ut loquar, ipse tace.
crede mihi, quamvis ingentia, Postume, dona
auctoris pereunt garrulitate sui.

LIII
Colchida 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.

LIV
Extemporalis factus est meus rhetor:
Calpurnium non scripsit, et salutavit.

LI hab. T  6 expremere A^A  7 potes C^A  8 salutem
TL
LII hab. TR  7 dones C^A
LIII hab. T  1 quid scribis quod scribis C^A  2 quod T
4 vel A^A C^A: aut B^A
LVI
Cui tradas, Lupe, filium magistro quae ris sollicitus diu rogasse.
Omnes grammaticosque rhetor asque devites moneo: nihil sit illi
cum libris Ciceronis aut Maronis,
famae Tuti lium suae relinquat;
si versus facit, abdices poetam.
artes discere vult pecuniosas?
fac discat citharoedus aut choraules;
si duri puer ingenii videtur,
praecinem facias vel architectum.

LVII
Cum voco te dominum, noli tibi, Cinna, placere:
saepe etiam servum sic res saluto tuum.

LVIII
Cras te victurum, cras dicis, Postume, semper.
dic mihi, cras istud, Postume, quando venit?
quam longe cras istud, ubi est? aut unde petendum?
numquid apud Parthos Armeniosque latet?
i am cras istud habet Priami vel Nestoris annos.
cras istud quanti, dic mihi, posset emi?
cras vives? hodie iam vivere, Postume, serum est:
ille sapit quisquis, Postume, vixit heri.

LIX
Quod non argentum, quod non tibi mittimus aurum
hoc facimus causa, Stella diserte, tua.
quisquis magna dedit, voluit sibi magna remitti;
fictilibus nostris exoneratus eris.
M. VAL. MARTIALIS

LX
Adlatres licet usque nos et usque et gannitibus inprobis lacessas,
certum est hanc tibi pernegare famam,
olim quam petis, in meis libellis qualiscumque legaris ut per orbem.
Nam te cur aliquis sciatis fuisse?
ignotus pereas, miser, necesse est.
non derunt tamen hac in urbe forsan unus vel duo tresve quattuorve,
pellem rodere qui velint caninam:
nos hac a scabie tenemus ungues.

LXII
Iure tuo nostris maneas licet, hospes, in hortis,
   si potes in nudo ponere membra solo,
aut si portatur tecum tibi magna supellex:
   nam mea iam digitum sustulit hospitibus.
nulla tegit fractos—nec inanis—culcita lectos,
   putris et abrupta fascia reste iacet.
sit tamen hospitium nobis commune duobus:
   emi hortos; plus est: instrue tu; minus est.

LXIII
'Quid sentis' inquis 'de nostris, Marce libellis?'
sic me sollicitus, Pontice, saepe rogas.
Admiror, stupeo: nihil est perfectius illis,
   ipse tuo cedet Regulus ingenio.
'Hoc sentis?' inquis 'faciat tibi sic bene Caesar,
sic Capitolinus Iuppiter.' Immo tibi.

LX 4 a B: in C 5 urbem B: orbem C 8 derunt] erunt B
LXII 4 dicitum C 6 fascea B 8 instructum m. B (tum pro tù)
EPIGRAMMATON LIB. V

LXIV
Sextantes, Calliste, duos infunde Falerni,
tu super aestivas, Alcimie, solve nives,
pinguescat nimio madidus mihi crinis amomo
lassenturque rosis tempora sutilibus.
tam vicina iubent nos vivere Mausolea,
cum doceant ipsos posse perire deos.

LXV
Astra polumque dedit, quamvis opstante noverca,
Alcidae Nemees terror et Arcas aper
et castigatum Libycae ceroma palaestrae
et gravis in Siculo pulvere fusus Eryx,
silverumque tremor, tacita qui fraude solebat
ducere non rectas Cacus in antra boves.
Ista tuae, Caesar, quota pars spectatur harenæ?
dat maiora novus proelia mane dies.
quot graviora cadunt Nemeaeo pondera monstro!
quot tua Maenalios conlocat hasta suæ!
reddatur si pugna triplex pastoris Hiberi,
est tibi qui possit vincere Geryonen.
saepe licet Graiae numeretur belua Lernæa,
inproba Niliacis quid facit Hydra feris?
Pro meritis cælum tantis, Auguste, dederunt
Alcidae cito di sed tibi sero dabunt.

LXVI
Saepe salutatus numquam prior ipse salutas:
sic eris Aeternum, Pontiliane, Vale.

LXIV 1 infundi C\(^{A}\) 4 subtilibus ut vid. B\(^{A}\) 5 Tam B\(^{A}\):
lam C\(^{A}\)
LXV 2 nemee (-eae) est t. C\(^{A}\) teriore marcas B\(^{A}\) 4 sicula
B\(^{A}\) tussus B\(^{A}\) : fusus C\(^{A}\) (cf. Gilbert ad loc.) 6 non B\(^{A}\) : nce C\(^{A}\)
9 maiora B\(^{A}\) (cf. v. 8) 11 si om. B\(^{A}\) 13 quidem B\(^{A}\):
licet C\(^{A}\)
LXVI hab. TR
M. VAL. MARTIALIS

LXVII
Hibernos peterent solito cum more recessus
  Atthides, in nidis una remansit avis.
dependere nefas ad tempora verna reversae
  et profugam volucrem diripueram suae.
sero dedit poenas: discerpi noxia mater
  debuerat, sed tunc cum laceravit Ityn.

LXVIII
Arctoa de gente comam tibi, Lesbia, misi,
  ut scires quanto sit tua flava magis.

LXIX
Antoni Phario nihil obiecture Pothino
  et levius tabula quam Cicerone nocens:
  quid gladium demens Romana stringis in ora?
  hoc admisisset nec Catilina nefas.
  impius infando miles corrumpitur auro,
  et tantis opibus vox tacet una tibi.
  quid prosunt sacrae pretiosa silentia linguae?
  incipient omnes pro Cicerone loqui.

LXX
Infusum sibi nuper a patrono
  plenum, Maxime, centiens Syriscus
  in sellariolis vagus popinis
  circa balnea quattuor peregit.
  O quanta est gula, centiens comesse!
  quanto maior adhuc, nec accubare!

LXXI
Vmida qua gelidas summittit Trebula valles
  et viridis cancri mensibus alget ager,

LXVII hab. T 2 atthidis B\(^{A}\) 4 deripueram \(A^{A}C^{A}\) suam
\(A^{A}N: suae B^{A}C^{A}\) 6 lacerauat \(L\) ante corr.
LXVIII hab. T  \(LXIX 2\) noces \(C^{A}\) 4 mississet \(E\)
LXXI 1 quae \(B^{A}\)
EPIGRAMMATON LIB. V

rura Cleonaco numquam temerata leone
et domus Aeolio semper amica Noto
te, Faustine, vocant: longas his exige messes
collibus; hibernum iam tibi Tibur erit.

LXXII

Qui potuit Bacchi matrem dixisse Tonantem,
ille potest Semelen dicere, Rufe, patrem.

LXXIII

Non donem tibi cur meos libellos
oranti totiens et exigenti
miraris, Theodore? Magna causa est:
dones tu mihi ne tuos libellos.

LXXIV

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.

LXXVI

Profecit poto Mithridates saepe veneno
toxica ne possent saeva nocere sibi.
tu quoque cavisti cenando tam male semper
ne posses umquam, Cinna, perire fame.

LXXVII

Narratur belle quidam dixisse, Marulle,
qui te ferre oleum dixit in auricula.
M. VAL. MARTIALIS

LXXVIII

Si tristi domicenio laboras,
Torani, potes esurire mecum.
non derunt tibi, si soles \( \pi ρ ρ \nu ε ν \),
viles Cappadocae gravesque porri,
divisis cybium latebit ovis.
ponetur digitis tenendus ustis
nigra coliculus virens patella,
altem modo qui reliquit hortum,
et pultem niveam premens botellus,
et pallens faba cum rubente lardo.
Mensae munera si voles secundae,
marcentes tibi porrigen tur uvae
et nomen pira quae ferunt Syrorum,
et quas docta Neapolis creavit,
leno castaneae vapore tostae:
vinum tu facies bonum bibendo.
Post haec omnia forte si movebit
Bacchus quam solet esuritionem,
succurrent tibi nobiles olivae,
Piceni modo quas tulere rami,
et fervens cicer et tepens lupinus.
Parva est cenula,—quis potest negare?—
sed finges nihil audiesve fictum
et voltu placidus tuo recumbes;
non crassum dominus leget volumen;
sed quod nec grave sit nec infacetum,
parvi tibia Condyli sonabit.
Haec est cenula. Claudiam sequeris.
Quam nobis cupis esse tu priorem?

LXXVIII 7 nigras \( C^A \) 8 qui modo \( B^A \) 13
ferunt] perunt \( B^A \) 15 testae \( C^A \) (cum \( L \) ante corr.) (e pro o)
24 placido \( L \) : placidis \( C^A \) 29 quo nec \( B^A \): quod non \( C^A \)
30 vel condyli 32 nobis] novi \( Duf \) 30 turpiorem \( ed. a. 1473 \)
(sed cf. Greenough Harv. Stud. i. 191)
EPIGRAMMATON LIB. V

LXXIX

Undecies una surrexiti, Zoile, cena,
et mutata tibi est synthesis undecies,
sudor inhaereret madida ne veste retentus
et laxam tenuis laederet aura cutem.
Quare ego non sudo, qui tecum, Zoile, ceno?
Frigus enim magnum synthesis una facit.

LXXX

Non totam mihi, si vacabis, horam
dones et licet inputes, Severe,
dum nostras legis exigisque nugas.

"Durum est perdere ferias": rogamus
iacturam patiaris hanc ferasque.
quod si legeris ista cum diserto
—sed numquid sumus inprobi?—Secundo,
plus multo tibi debiturus hic est
quam debet domino suo libellus.
nam securus erit, nec inquieta
lassi marmora Sisyphi videbit,
quem censoria cum meo Severo
docti lima momorderit Secundi.

LXXXI

Semper pauper eris, si pauper es, Aemiliane.
dantur opes nullis nunc nisi divitibus.

LXXXII

Quid promittebas mihi milia, Gaure, ducenta,
si dare non poteras milia, Gaure, decem?

LXXIX hab. T; vv. 5-6 hab. R
1 surrexit B\(^A\) (non Q; C\(^A\)
3 ni B\(^A\)
LXXX 1 uacabit BC
5 iam turam C\(^A\) (non A)
6 ipsam
C\(^A\) (ipsa A): ipse Schneiderin
LXXXI hab. TR
2 nulli A\(^A\) ut vid. (.li T; -lius R) D (cum X):
nullis B\(^A\)C\(^A\)
LXXXII hab. TR
an potes et non vis? Rogo, non est turpius istud?
i, tibi dispereas, Gaure: pusillus homo es.

LXXXIV
Iam tristis nucibus puer relictis
clamoso revocatur a magistro,
et blando male proditus fritillo,
arcana modo raptus e popina,
aedilem rogat udos aleator.
Saturnalia transiere tota,
 nec munuscula parva nec minora
misisti mihi, Gallia, quam solebas.
Sane sic abeat meus December:
scis certe, puto, vestra iam venire
Saturnalia, Martias Kalendas;
tunc reddam tibi, Gallia, quod dedisti.
M. VAL. MARTIALIS

EPIGRAMMATON

LIBER VI

I

Sextvs mittitur hic tibi libellus,
in primis mihi care Martialis:
quem si terseris aure diligenti,
audebit minus anxius tremensque
magnas Caesaris in manus venire.

III

Nascere Dardanio promissum nomen Iulo
vera deum suboles; nascere, magne puer,
cui pater aeternas post saecula tradat habenas,
qui regas orbem cum seniore senex.
ipsa tibi niveo trahet aurea pollice fila
et totam Phrixi Iulia nebit ovem.

IV

Censor maxime principumque princeps,
cum tot iam tibi debeat triumphos,
tot nascentia templo, tot renata,
tot spectacula, tot deos, tot urbes:
plus debet tibi Roma quod pudica est.

I 5 magna B^A
III 2 soboles codd.
IV 1 principiumque C^A

ut vid. ex nubit B^A
6 toto (PQf) vel tota (L) B^A nebit
M. VAL. MARTIALIS

V
Rustica mercatus multis sum praedia nummis:  
mutua des centum, Caeciliane, rogo.  
nil mihi respondes? Tacitum te dicere credo  
'Non reddes': ideo, Caeciliane, rogo.

VI
Comoedi tres sunt, sed amat tua Paula, Luperce,  
quattuor: et κωφον Paula προσωπον amat.

VIII
Praetores duo, quattuor tribuni,  
septem causidici, decem poetae  
cuiusdam modo nuptias petebant  
a quodam sene. Non moratus ille  
praeconi dedit Eulogo puellam.  
Dic, numquid fatue, Severe, fecit?

IX
In Pompeiano dormis, Laevine, theatro:  
et quereris si te suscitat Oceanus?

X
Pauca Iovem nuper cum milia forte rogarem,  
'Ille dabit' dixit 'qui mihi templa dedit.'  
Templa quidem dedit ille Iovi sed milia nobis  
nulla dedit: pudet, ah, pauca rogasse Iovem.  
at quam non tetricus, quam nulla nubilus ira,  
quam placido nostras legerat ore preces!

V hab. TR 1 multis sum praedia nummis A^B^: nummis sum  
praedia multis CA  
VI hab. T 1 luperco CA  
VIII hab. T 1 Praecones A^  4 moratur T (et fort. A^A)  
6 Dic numquid] Digno nequid B^: Dignum quid CA  
fatues CA (seq. s)  
X hab. T 2 quae T 3 ille dedit C^ ut vid. se T 4 pudet  
a A^: pudet B^ (sed pudet L) CA  5 at quam] atque CA
EPIGRAMMATON LIB. VI

talis supplicibus tribuit diademata Dacis
et Capitolinas itque reditque vias.

Dic precór, o nostri dic conscia virgo Tonantis,
si negat hoc vultu, quo solet ergo dare?
sic ego: sic breviter posita mihi Gorgone Pallas:
‘Quae nondum data sunt, stulte, negata putas?’

XI
Quod non sit Pylades hoc tempore, non sit Orestes miraris? Pylades, Marce, bibebat idem,
nec melior panis turdusve dabatur Orestae,
sed par atque eadem cena duobus erat.

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 præstem Pyladen, aliquis mihi præstet Oresten.

hoc non fit verbis, Marce: ut ameris, ama.

XIII
Quis te Phidiaco formatam, Iulia, caelo,
vel quis Palladiae non putet artis opus?
candida non tacita respondet imagine lygdos
et placido fulget vivus in ore decor.

ludit Acidalio, sed non manus aspera, nodo,
quem rapuit collo, parve Cupido, tuo.

ut Martis revocetur amor summique Tonantis,
a te Iuno petat ceston et ipsa Venus.

7 dicis C A 9 nostro T, unde nostro—Tonanti Rooy 12
data] taxata C A (praec, dum)
XI hab, T 3 turdusve dabatur] turdus videbatur A A (eum X):
turdus vede batur ut vid, C A (non A) 7 ne c. t. mea pingus galla

ueste T 10 non fiat verbis, om. hoc Q ama] ame T
XIII f formauit B A 3 tacita C A ut vid. (tacitat E 1, tactat A B,
tacta ACG, tacta E ) respondit B A 4 decor B A : liquor C A
5 nudo B A 7 renouetur B A : revocetur C A 8 uno B A

MART. FP. SC. ED.
M. VAL. MARTIALIS

XIV
Versus scribere posse te disertos adfirmas, Laberi: quid ergo non vis?
versus scribere qui potest disertos, conscribat, Laberi: virum putabo.

XV
Dum Phaethontea formica vagatur in umbra, implicuit tenuem sucina gutta feram.
sic modo quae fuerat vita contempta manente,
funeribus facta est nunc pretiosa suis.

XVII
Cinnam, Cinname, te iubes vocari.
non est hic, rogo, Cinna, barbarismus?
tu si Furius ante dictus esses,
Fur ista ratione diceris.

XVIII
Sancta Salonini terris requiescit Hiberis,
qua melior Stygias non videt umbra domos.
sed lugere nefas: nam qui te, Prisce, reliquit,
vivit qua voluit vivere parte magis.

XIX
Non de vi neque caede nec veneno,
sed lis est mihi de tribus capellis:
vicini queror has abesse furto.
hoc iudex sibi postulat probari:
tu Cannas Mithridaticumque bellum 5

XIV 4 conscribat Schneidewin: non scribat codd.
XV hab. TR 1 uag. form. CA, sed corr. ut vid. 3 contenta
TLO madente CA
XVII 1 Cinnam cinnam B^ (sed Cinname cinam P)
XVIII hab. TR 2 domus B^A
et periuria Punici furoris
et Sullas Mariosque Muciosque
magna voce sonas manuque tota.
Iam die, Postume, de tribus capellis.

XX
Mutua te centum sestertia, Phoebe, rogavi,
cum mihi dixisses ‘Exigis ergo nihil?’
inquiris, dubitas, cunctaris meque diebus
teque decem crucias: iam rogo, Phoebe, nega.

XXIV
Nil lascivius est Charisiano:
Saturnalibus ambulat togatus.

XXV
Marcelline, boni suboles sincera parentis,
horrida Parrhasio quem tegit ursa iugo,
ille vetus pro te patriusque quid optet amicus
accope et haec memor pectore vota tene:
cauta sit ut virtus nec te temerarius ardor
in medios enses saevaque tela ferat.
bella velint Martemque ferum rationis egentes,
tu potes et patris miles et esse ducis.

XXVII
Bis vicine Nepos—nam tu quoque proxima Florae
incolis et veteres tu quoque Ficelias—
est tibi, quae patria signatur imagine voltus,
testis maternae nata pudicitiae.
tu tamen annoso nimium ne parce Falerno,
et potius plenos aere relinque cados.

7 syllas B
XX hab. T 4 teque decem] te quidem T
XXV hab. T 1 soboles rodd. ut vid. 2 teget T (i.e. tegit !), unde
tenet Schneiderwein iuga C ut vid. 7 mortemque T 8 patris
A\*C\* : patres B
XXVII 2 ficeias C : Ficuleas (?) Friedlaender
M. VAL. MARTIALIS

sit pia, si locuples, et potet filia mustum:
amphora cum domina nunc nova fiet anus.
Caccuba non solos vindemia nutriat orbos:
possunt et patres vivere, crede mihi.

XXVIII

Libertus Melioris ille notus,
tota qui cecidit dolente Roma,
cari deliciae breves patroni,
hoc sub marmore Glaucias humatus
iuncto Flaminiae iacet sepulchro:
castus moribus, integer pudore,
velox ingenio, decore felix.
bis senis modo messibus peractis
vix unum puer adplicabat annum.
Qui fles talia, nil fleas, viator.

XXIX

Non de plebe domus nec avarae verna catastae,
    sed domini sancto dignus amore puer,
munera cum posset nondum sentire patroni,
    Glaucia libertus iam Melioris erat.
moribus hoc formaeque datum: quis blandior illo?
    aut quis Apollineo pulchrior ore fuit?
Inmodicis brevis est actas et rara senectus.
    quidquid amas, cupias non placuisse nimis.

XXX

Sex sestertia si statim dedisses,
cum dixti mihi ‘Sume, tolle, dono,’
deberem tibi, Paete, pro ducentis.
at nunc cum dederis diu moratus,
post septem, puto, vel novem Kalendas,
vis dicam tibi veriora veris?
Sex sestertia, Paete, perdidisti.

XXXII
Cum dubitaret adhuc belli civilis Enyo
forsitan et posset vincere mollis Otho,
damnavit multo staturum sanguine Martem
et fodiit certa pectora tota manu.
Sit Cato, dum vivit, sane vel Caesare maior:
dum moritur, numquid maior Othone fuit?

XXXIV
Basia da nobis, Diadumene, pressa. 'Quot' inquis?
Oceani fluctus me numerare iubes
et maris Aegaei sparsas per litora conchas
et quae Cecropio monte vagantur apes,
quaeque sonant pleno vocesque manusque theatro,
cum populus subiti Caesaris ora videt.
nolo quot arguto dedit exorata Catullo
Lesbia: paucu cupit qui numerare potest.

XXXV
Septem clepsydras magna tibi voce petenti
arbiter invitus, Caeciliane, dedit.
at tu multa diu dicis vitreisque tepentem
ampullis potas semisupinus aquam.
Vt tandem saties vocemque sitimque, rogamus
iam de clepsydra, Caeciliane, bibas.
M. VAL. MARTIALIS

XXXVIII
Aspicis ut parvus nec adhuc trieteride plena
Regulus auditum laudet et ipse patrem?
maternosque sinus viso genitore relinquit
et patrias laudes sentiat esse suas?
iam clamor centumque viri densumque corona
volgus et infantì Iulia tecta placent.
acris equi suboles magno sic pulvere gaudet,
sic vitulus molli proelia fronte cupit.
Di, servate, precor, matri sua vota patrique,
audiat ut natum Regulus, illa duos.

XLI
Qui recitat lana fauces et colla revinctus,
hic se posse loqui, posse tacere negat.

XLII
Etrusci nisi thermulis lavaris,
inlotus morieris, Oppiane.
nullae sic tibi blandientur undae,
non fontes Aponi rudes puellis,
non mollis Sinuessa fervidique
• fluctus Passeris aut superbus Anxur,
non Phoebi vada principesque Baiae.
nusquam tam nitidum vacat serenum:
lux ipsa est ibi longior, diesque
nullo tardius a loco recedit.
illic Taygeti virent metalla
et certant vario decore saxa,
quae Phryx et Libys altius cecidit.
siccios pinguis onyx anhelat aestus

XXXVIII 3 relinquant $B_1^A$ 5 coronam $B_1^A (\text{cum } X)$ 7 soboles codd.
XLI 2 facere $B_1^A$
XLII 4 non $B_1^A$ : nec $C_1^A$ 6 asseris $B_1^A$ 7 principique $C_1^A$
8 micat $B_1^A$ : uacat $C_1^A$ 11 uigent $L$ ante corr. 14 post v. 10
transp. $C_1^A (\text{propter homoeote}l.)$
et flamma tenui calent ophitae:
ritus si placeant tibi Laconum,
contentus potes arido vapore
cruda Virgine Marciave mergi;
quae tam candida, tam serena lucet
ut nullas ibi suspiceris undas
et credas vacuum nitere lygdon.
Non adtendis et aure me supina
iam dudum quasi neglegenter audis.
inlotus morieris, Oppiane.

XLIII

Dum tibi felices indulgent, Castrice, Baiae
canaque sulphureis nympha natatur aquis,
me Nomentani confirmant otia ruris
et casa iugeribus non onerosa suis.
hoc mihi Baiani soles mollisque Lucrinus,
hoc vestrae mihi sunt, Castrice, divitiae.
Quondam laudatas quocumque libebat ad undas
currere nec longas pertimuisse vias,
nunc urbis vicina iuvant facilesque recessus,
et satis est pigro si licet esse mihi.

XLIV

Festive credis te, Calliodore, iocari
et solum multo permaduisse sale.
omibus adrides, dicteria dicis in omnis;
sic te convivam posse placere putas.
M. VAL. MARTIALIS

at si ego non belle, sed vere dixero quiddam, nemo propinabit, Calliodore, tibi.

XLVI
Vapulat adsidue veneti quadriga flagello nec currit: magnam rem, Catiane, facit.

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

XLVIII
Quod tam grande sophos clamat tibi turba togata, non tu, Pomponi, cena diserta tua est.

LI
Quod convivaris sine me tam saepe, Luperce, inveni noceam qua ratione tibi. irascor: licet usque voces mittasque rogesque—’Quid facies?’ inquit. Quid faciam? veniam.

LII
Hoc iacet in tumulo raptus puerilibus annis
Pantagathus, domini cura dolorque sui,
vix tangente vagos ferro resecare capillos
  doctus et hirsutas excoluisse genas.
sis licet, ut debes, tellus, placata levisque,
  artificis levior non potes esse manu.

LIII
Lotus nobiscum est, hilaris cenavit, et idem
  inventus mane est mortuus Andragoras.
Tam subitae mortis causam, Faustine, requiris?
  In somnis medicum viderat Hermocraten.

LV
Quod semper casiaque cinnamoque
  et nido niger alitis superbae
fragras plumbea Nicerotiana,
rides nos, Coracine, nil olentis:
  malo quam bene olere nil olere.

LVII
Mentiris fictos unguento, Phoebe, capillos
  et tegitur pictis sordida calva comis.
tonsorem capiti non est adhib. re necesse :
  radere te melius spongea, Phoebe, potest.

LVIII
Cernere Parrhasios dum te iuvat, Aule, triones
  comminus et Getici sidera pigra poli,
o quam paene tibi Stygias ego raptus ad undas
  Elysiae vidi nubila fusca plagae!
quamvis lassa tuos quaerebant lumina vultus
  atque erat in gelido plurimus ore Pudens.

3 vagus ut vid. CA 5 ut debes] uidebis CA
LIII hab. T 2 andragorus ut vid. CA
LV 4 coricine BA
LVII hab. TR 1 fictis CA 3 capitis R
LVIII 1 parrasio BA 2 c. es ceticī CA 5 pigra BA ferre CA
6 pudor BA
M. VAL. MARTIALIS

Si mihi lanificae ducunt non pulla sorores
stamina nec surdos vox habet ista deos,
sospite me sospes Latias reveheris ad urbes
et referes pili praemia claris eques.

LIX

Et dolet et queritur sibi non contingere frigus
propter sescentas Baccara gausapinas,
optat et obscuras luces ventosque nivesque
odit et hibernos, si tepueris, dies.
quid fecere mali nostrae tibi, saeve, lacernae
tollere de scapulis quas levis aura potest?
quanto simplicius, quanto est humanius illud,
mense vel Augusto sumere gausapinas!

LX (LXI)

Laudat, amat, cantat nostros mea Roma libelllos,
meque sinus omnes, me manus omnis habet.
Ecce rubet quidam, pallet, stupet, oscitat, odit.
hoc volo: nunc nobis carmina nostra placent.

LXI (LX)

Rem factam Pompullus habet, Faustine: legetur
et nomen toto sparget in orbe suum.
'Sic leve flavorum valeat genus Vsiporum
quisquis et Ausonium non amat imperium.'
Ingeniosa tamen Pompulli scripta feruntur:
'Sed famae non est hoc, mihi crede, satis:
quam multi tineas pascunt blattasque diserti
et redimunt soli carmina docta cocci!

LVII 7 polla C\textsuperscript{A} (i.e. pu-)
9 hospes C\textsuperscript{A} 10 philippemiac
\textsuperscript{CA} (P pro R)

LIX 3 obtat C\textsuperscript{A} 5 fecere] re fecere C\textsuperscript{A}
LX hab. TR 2 s. omnis odd. (es X ante corr.) 4 uobis B\textsuperscript{A}
LXI hab. T 2 spargit A\textsuperscript{A} B\textsuperscript{A}; sparget C\textsuperscript{A} 3 uisiporum T:
usipiorum C\textsuperscript{A} 4 ausonum C\textsuperscript{A} (non A) 7 deserti B\textsuperscript{A} (cum E)
nescioquid plus est, quod donat saecula chartis:
  victurus geniuni debet habere liber.’

LXII
Amisit pater unicum Salanus:
cessas munera mittere, Oppiane?
heu crudele nefas malaque Parcae!
cuius vulturis hoc erit cadaver?

LXIII
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.
‘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.

LXV
‘Hexametris epigramma facis’ scio dicere Tuccam.
Tucca, solet fieri, denique, Tucca, licet.
‘Sed tamen hoc longum est.’ Solet hoc quoque, Tucca,
licetque:
si breviora probas, disticha sola legas.
conveniat nobis ut fas epigrammata longa
sit transire tibi, scribere, Tucca, mihi.

LXX
Sexagesima, Marciane, messis
acta est et, puto, iam secunda Cottae
M. VAL. MARTIALIS

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 separantur; infantes sumus et senes videmur. Aetatem Priamique Nestorisque longam qui putat esse, Marciane, multum decipiturque falliturque. non est vivere, sed valere vita est.

LXXII

Fur notae nimium rapacitatis compilare Cilix volebat hortum, ingenti sed erat, Fabulle, in horto praeter marmoreum nihil Priapum. dum non vult vacua manu redire, ipsum subripuit Cilix Priapum.

LXXIV

Medio recumbit imus ille qui lecto, calvam trifilem semitatus unguento, fuditque tonsis ora laxa lentiscis, mentitur, Aefulane: non habet dentes.

LXXV

Cum mittis turdumve mihi quadramve placentae,
sive femur leporis sive quid his simile est,

LXX 7 at] heu D computantur D (cum X) 10 separatur D: -retur Duff 15 non hoc u. D vita (om. est) P
LXXIV 1 imus (L) vel unus (PQFF) B\(\text{a}\) 2 trifilem] similem B\(\text{a}\) semitectus Bucheler 3 fuditque B\(\text{a}\)
LXXV hab. T 1 turdumve A\(\text{a}\)B\(\text{a}\) : turdumque C\(\text{a}\) 2 simile est A\(\text{a}\) : simile B\(\text{a}\)C\(\text{a}\)
buccellas misisse tuas te, Pontia, dicis.
Has ego non mittam, Pontia, sed nec edam.

LXXVI
Ille sacri lateris custos Martisque togati,
credita cui summi castra fuere ducis,
hic situs est Fuscus. Licet hoc, Fortuna, fateri:
non timet hostilis iam lapis iste minas;
grande iugum domita Dacus cervice recepit
et famulum victrix possidet umbra nemus.

LXXVII
Cum sis tam pauper quam nec miserabilis Iros,
tam iuvenis quam nec Parthenopaeus erat,
tam fortis quam nec cum vinceret Artemidorus,
quid te Cappadocum sex onus esse iuvat?
rideris multoque magis traduceris, Afer,
quam nudus medio si spatiere foro.
on aliter monstratur Atlans cum compare ginno
quaeque vehit similem belua nigra Libyn.
Invidiosa tibi quam sit lectica requiris?
Non debes ferri mortuus hexaphoro.

LXXVIII
Potor nobilis, Aule, lumine uno
lucus Phryx erat alteroque lippus.
huic Heras medicus 'Bibas caveto:
vinum si biberis, nihil videbis.'
Ridens Phryx oculo 'Valebis' inquit.

miseri sibi protinus deunces

4 non m. (E) vel nec m. (A) CA
LXXVI hab. T 2 credite CA
LXXVII vv. 1-6 hab. T 1 nec om. T heros T 3 arten-
midos CA 4 onu B A 5 aper B A 7 ginno Scriver: ; mulo B A
(gloss. ut vid.): gybbo (gi-) CA
LXXVIII 1 Potator B A 3 erat CA (pro eras, i.e. Heras)
M. VAL. MARTIALIS

sed crebros iubet. Exitum requiris?
Vinum Phryx, oculus bibit venenum.

LXXIX
'Tristis es et felix. Sciát hoc Fortuna caveto:
ingratum dicet te, Lupe, si scierit.

LXXX
Vt nova dona tibi, Caesar, Nilotica tellus
miserat hibernas ambitiosa rosas.
navita derisit Pharios Memphiticus hortos,
urbis ut intravit limina prima tuae:
tantus veris honos et odorae gratia Florae
tantaque Paestani gloria ruris erat;
sic, quacumque vagus gressumque oculosque ferebat,
tonsilibus sertis omne rubebat iter.
At tu Romanae iussus iam cedere brumae
mitte tuas messes, accipe, Nile, rosas.

LXXXII
Quidam me modo, Rufe, diligenter
inspectum, velut emptor aut lanista,
cum vultu digitoque subnotasset,
'Tune es, tune' ait 'ille Martialis,
cuius nequitias iocosque novit
aurum qui modo non habet Batavam?'
Subrissi modice, levique nutu
me quem dixerat esse non negavi.
'Cur ergo' inquis 'habes malas lacernas?'
Respondi: 'quia sum malus poeta.'
Hoc ne saepius accidat poetae,
mittas, Rufe, mihi bonas lacernas.

LXXIX 2 dicit \( B^A \) \( \text{pro} - \text{cet?} \)
1 tibi in fine versus \( C^A \) 4 orbis \( A^A \) 5 uenis \( C^A \) (n pro r)
\( C^A \) vel uagos \( T \) \( A^A \) : uagos \( B^A C^A \)
textilibus \( C^A \)
LXXXII 2 inspector \( B^A \) : inspectum \( C^A \) 5 notauit \( C^A \) \( \text{cf. v. 3.} \)
6 habebat auam \( B^A \) 12 mihi rufe \( B^A \)
Quantum sollicito fortuna parentis Etrusco, tantum, summe ducum, debet uterque tibi. nam tu missa tua revocasti fulmina dextra: hos cuperem mores ignibus esse Iovis; si tua sit summo, Caesar, natura Tonanti, utetur toto fulmine rara manus. muneris hoc utrumque tui testatur Etruscus, esse quod et comitig contigit et reduci.

Octaphoro sanus portatur, Avite, Philippus. hunc tu si sanum credis, Avite, furis.


Setinum dominaeque nives densique trientes, quando ego vos medico non prohibente bibam?

LXXXIII 5 sit t. AF summa C\textsuperscript{a} ut vid. 7 etruscos B\textsuperscript{a} LXXXIV hab. TR t Phil.] libellus R 2 amice A\textsuperscript{a} : auite B\textsuperscript{a} C\textsuperscript{a} LXXXV hab. T 1 Editur en A\textsuperscript{a} C\textsuperscript{a} : Editus est (\textit{e}) B\textsuperscript{a} mihi (\textit{vel mi}) om. ut vid. B\textsuperscript{a} amoni B\textsuperscript{a} 3 lumine C\textsuperscript{a} 4 sedit T patris C\textsuperscript{a} 6 resonat T 8 quinta A\textsuperscript{a} : quanta B\textsuperscript{a} : quinque C\textsuperscript{a} 11 amici om. B\textsuperscript{a} 12 plure T LXXXVI hab. T 2 uos om. C\textsuperscript{a} mediconprohibente C\textsuperscript{a} uiuam B\textsuperscript{a} \textit{e. bib}-
EPIGRAMMATON LIB. VI

stultus et ingratus nec tanto munere dignus
qui mavult heres divitis esse Midae.
possideat Libycas messis Hermumque Tagumque,
et potet caldam, qui mihi livet, aquam.

LXXXVII
Di tibi dent et tu, Caesar, quaecumque mereris:
di mihi dent et tu quae volo, si merui.

LXXXVIII
Mane salutavi vero te nomine casu
nec dixi dominum, Caeciliane, meum.
Quanti libertas constat mihi tanta, requiris?
Centum quadrantes abstulit illa mihi.

XCII
Caelatus tibi cum sit, Anniane,
serpens in patera Myronos arte,
Vaticana bibis: bibis venenum.

XCIV
Ponuntur semper chrysendeta Calpetiano
sive foris seu cum cenat in urbe domi.
sic etiam in stabulo semper, sic cenat in agro.
Non habet ergo aliiud? Non habet immo suum.

LXXXVI 3 digni CA 5 sagumque CA 6 libet codd. (i.e. liv-)
LXXXVIII hab. T 1 numine CA 2 caeciliane AACA:
sosibiane BA 3 constat AA: constet BA (sed constat L ante corr.):
constet (EACG) vel constat (AB) CA
XCII 2 semper in pateram pronos a. BA arte BA: artes CA,
fort. recte
XCIV 1 palpetano ut vid. CA (calpetano B'C, fort. recte) 2 fortis
CA ut vid.
NOTES

SPECTACULORUM LIBER

1. The new Flavian amphitheatre is more wonderful than all the great buildings of other nations and other ages.

1-2. Cp. VIII. xxxvi. 1 'regia pyramidum, Caesar, miracula ride: | iam tacet Eoum barbara Memphis opus'.

2. Assyrius ... labor. The two wonders of Babylon were the great walls and the hanging gardens. The walls were said to have been 300 feet high, 75 feet thick, and composed a square of which each side was nearly 15 miles in length. The hanging gardens consisted of magnificent terraces in the grounds of the royal palace. The walls alone can have been in Martial's mind, as he is seeking to compare the Amphitheatre with other buildings.

3. Triviae ... templo: the great temple of Diana at Ephesus.

4. The expression is awkwardly inverted as in l. 2. The altar will no longer be considered a great marvel, it will no longer make Delos a topic of conversation. The reference is to the horn altar at Delos, which, according to the legend, Apollo built as a four-year-old child: cp. Plutarch, Sollert. animal, 35 τὸν κεράτινον βωμὸν εἶδον ἐν τοῖς ἑπτά καλούμενοι θεάμασι ύμνούμενοι, ὡτι μὴ τῇ κόλλῃ δείμνους μὴτε τινὸς ἄκλον δεσμοῦ δώ μόνω τῶν δεξίων συμπέτηηε καὶ συνήτροπατι κεράτων.

5. Mausolea: cp. Prop. III. ii. 21 'nec Mausolei dives fortuna sepulcri'; it was the tomb of Mausolus, king of Caria, who died in 353 B.C. It was erected by his wife Artemisia and was adorned by Scopas, Bryaxis, Timotheus and Leochares, four great sculptors of the day.

pendentia: 'poised in the air.' Cp. II. xiv. 9 'centum pendentia tecta columnis', and Ovid, Metam. VII. 379 'olor niveis pendebat in aere pennis'.

ii. Thanks to you, Titus, for destroying Nero's golden palace and restoring its own to Rome again.

The famous Domus Aurea of Nero which he rebuilt after the fire of 64 A.D. extended from the Palatine across the valley on its north-east slope as far as the Esquiline where it touched the gardens of Maecenas. In the grounds were contained meadows, woods filled with wild beasts, a lake, porticoes a mile long, vineyards, &c. At the entrance was a colossal statue of Nero a hundred feet high.
The interior of the house was ornamented with gold and precious stones, so that Nero in taking up his residence there could exclaim 'quasi hominem tandem habitare coepisse' (Suet. Nero 31). Otho and Vitellius continued Nero's work, but Vespasian demolished most of the buildings and Titus replaced them with buildings devoted to the amusement of the people.

1. **sidereus . . . colossus.** Vespasian transformed the colossal statue of Nero into a statue of the Sun: cp. I. lxx. 7 'miri radiata colossi | quae Rhodium moles vincere gaudet opus'.

   **sidereus:** the sun is called *sidereus deus* in XII. lx. 2.

2. **pegmata:** the scaffolding of the new buildings now rising on part of the site of Nero's *Domus Aurea*, viz. the Amphitheatre and the Baths of Titus.

4. Cp. the couplet quoted by Suetonius (Nero 39) 'Roma domus fiet: Veios migrate, Quirites, | si non et Veios occupat ista domus'.

5-6. In the valley between the Palatine and the Esquiline on the site of Nero's great lake Titus erected the Flavian amphitheatre.

6. **stagna Neronis:** cp. Suet. Nero 31 'stagnam maris instar circumsaeptum aedificis ad urbium speciem'.

7. **velocia:** 'quickly built'; cp. Suet, Tit. 7 'amphitheatro dedicato thermisque iuxta celeriter exstructis, munus edidit apparatissimum largissimumque'.

   **thermas:** the baths of Titus, see l. 2 n.

9. **Claudia . . . porticus:** probably a portico on the Caelian hill of which the remains are still to be seen.

10. **deficientis aulae:** 'the palace where it came to an end;' cp. Petron, 29 'in deficiente . . . portico'.

11. **reddita Roma sibi est.** So when Domitian cleared away the books from the pavement Martial writes 'nunc Roma est, nuper magna taberna fuit' (VII. lxi. 10).

iii. *All peoples and nations come to view the spectacles and salute the Emperor as the Father of his country.*

3. **Orphee,** because when Eurydice was torn from him Orpheus fled to his native country, Thrace, where he met his end.

4. **epoto . . . equo.** Rumour said that the Sarmatians in their wide travels sustained themselves on horses' blood in default of other food, 'equino lacte vel sanguine a cruris venis admixto'; Pliny *N. H.* xviii. 100.

5. **prima . . . flumina:** 'the source of the river.' **deprensi, 'discovered.'** Cp. VII. lxxxviii. 6 'qui Nilum ex ipso protinus ore bibunt'.

6. **supremae:** 'furthest.'

   **Tethyo:** a sea-goddess, here = the sea itself.

8. **nimbis . . . suis.** Cp. IX. xxxviii. 5 'lubrica Corycio quamvis sint pulpita nimbo'. The saffron which was sprinkled from fountains in the amphitheatre was mainly imported from Corycus in Cilicia.
9. *crinibus in nodum torti ... Sicambri.* The Sicambri, or Sugambri, were a German tribe. Tacitus, describing another German tribe, the Suebi, says (*Germ.* 38) 'insigne gentis oblique crinem nodoque substringere: sic Suebi a ceteris Germanis, sic Sueborum ingenui a servis separantur; in alis gentibus seu cognatione aliqua Sueborum seu, quod saepe accidit, imitatione, rarum et intra iuvantae spatiun'.

12. *patriae ... pater:* the favourite title of the Emperors: cp. the toast in Petronius 60 'Augusto, patri patriae, feliciter'.

iv. *On the persecution and banishment of the 'delatores'.*

Suetonius (*Tit.* 8) relates that Titus ' (delatores) assidue in foro flagellis et fistibus caesos ac novissime traductos per amphitheatri harenam partim subici ac venire imperavit, partim in asperrimas insularum avehi'. Similarly Domitian in the early years of his reign repressed the *delatores*.

3. *traducta est †Getulist †.* The passage in Suetonius suggests that a comma should be placed after *traducta est* 'was paraded in the arena'. To remedy the corruption in the text Prof. A. E. Housman suggests 'ingens nec cepit harena nocentes'; i.e. the amphitheatre was not large enough to hold them all at once. (*Journal of Philology,* xxx. 60, which see for an explanation of this very ingenious conjecture.)

6. The imperial treasury derived a considerable income from the proceeds of the denunciations of the *delatores*. By their repression, therefore, the Emperor sacrificed this source of revenue, and the loss might be reckoned as equivalent to a large expenditure (*inpensis*) on the games at which the degradation of the *delatores* had formed a prominent feature.

v. *On a representation in the arena of the story of Pasiphae.*

Pasiphae was inspired by Venus with a passion for a bull: cp. Verg. *Ecl.* vi. 45 'et fortunatam, si numquam armenta fuissent, | Pasiphaen nive solatur amore iuvenci' &c.

vii. Laureolus, a notorious robber, was said to have been crucified and torn in pieces by wild beasts. His fate had been made a subject of mime in Caligula's reign: cp. *Juv.* VIII. 187 'Laureolum velox etiam bene Lentulus egit, | iudice me dignus vera cruce'. A condemned criminal had been made, as this epigram shows, to act the part of Laureolus in the arena, as another on another occasion had been made to act that of Scaevola: see VIII. xxx. and X. xxv.

4. *non falsa pendens in cruce:* cp. the passage from Juvenal quoted above.

6. A carelessly expressed line; the meaning is that the body was so torn as to be no longer recognized as a human body at all; for a similar expression cp. *VII.* lxi. 2 'inque suo nullum limine limen erat'.

7-8. The sense of this passage, in which Schneidewin fills the gap with the words 'dignum tulit; ille parentis', is that the punish-
MARTIAL, SPECT. vii–xiv

ment was so horrible that the criminal must have been guilty of a horrible crime, such as murder, sacrilege, or incendiarism.
12. in quo: 'in whose case,'

viii. Daedalus, how you would have liked to have your wings to fly away, when the bear was rending you!

ix. A rhinoceros in the arena shows unexpectedly great fighting powers, and tosses a bull over its head.

4. quantus erat taurus: i.e. the rhinoceros, the second taurus retaining its proper meaning.
pila: a straw dummy tossed into the arena to infuriate the beasts: see note on II. xliii. 6.

x. A tame lion became fierce again and bit its trainer; it paid for its fault by death. But if under our Emperor lions grow tame at all, how much ought men to grow better!

xi. A bear in the arena was caught in the bird-lime of the Fowler. So the hunter's art must give way to the Fowler's.

3. tecto... ferro. The spear-point (ferro) is no longer needed and is returned to its sheath.

4. excussa... manu: cp. I. iii. 8 n. 'ibis ab excussa missus in astra sago'. excussa is difficult; it would be more properly applied to the weapon discharged, but here it seems to mean that the hand which holds the lance is swung (lit. 'hurled, discharged') with the weapon itself.

xii. On a wounded sow which gave birth to its young as it died in the arena.

1. Dianae. Diana was the goddess of hunting; here her name is used of the hunting (in the arena) itself. Cp. the similar use of such names as Minerva (learning), Mars (war), &c.

7. Bacchum. Semele, mother of Bacchus, on being visited by Zeus in full splendour, was struck dead by a thunderbolt, but gave birth to Bacchus at the moment of death.

xiii. On the same subject.

5. utrisque Dianae. Diana was not only the goddess of hunting, but also the goddess who presided over childbirth; as such, she was sometimes, like Juno, identified with Lucina. Cp. Hor. Od. III. xxii. 1 'montium custos nemorumque, Virgo, | quae laborantes utero puellas | ter vocata audis adimisque leto, | diva triformis'. For uterque in this sense cp. Catullus xxxi. 3 'uterque Neptunus', i.e. who presides over both salt and fresh waters.

xiv. On the same subject.

4. casibus: there is a play on the double sense of the word, (i) 'accident' and (ii) 'fall'; cp. matre cadente in the previous line.
MARTIAL, SPECT. xv–xx

 xv. Mcleager, your skill as a hunter is as nothing compared with that of Carpophorus.

 For Carpophorus cp. xxii. 8 and xxvii.

 2. quantast Carpophori portio. Quanta=‘how small’. Carpo-
phori by a common ellipse=Carphophori gloriae; cp. Cic. De Orat. 
1. 44. 197 ‘cum Lycurgo et Dracone nostras leges conferre ... ,
nostrorum prudentiam Graecis antepono’, where the want of a de-
finite article in the Latin is clearly felt. The sense is ‘how small
is your fame compared with that of Carpophorus!’

 8. The line is quite corrupt and no satisfactory emendation has
been made. Bücheler’s ‘praemia cui laudem ferre duo (sc. ursus
et leo) poterant’ gives sense without much point.

 xvi. A fragment.

 xvi b. On a contest between a bull and a bestiarius dressed as
Hercules. ‘Jupiter’s bull carried Europa over the sea, but the
Emperor’s tossed Hercules to the sky.’

 1. fraterna per aequora. Jupiter in the form of a bull carried
off Europe over the sea, the domain of his brother, Neptune.

 4. ut: ‘although.’

 xvii. The elephant did obeisance to you, Domitian, because it
realized your divine character.

 This is one of the Domitian epigrams; see Introduction, p. xxiv.

 4. nostrum ... deum; i.e. Domitian, who was the first Emperor
to assume the title of deus in his lifetime.

 xviii. A tame tiger, when it bit a lion, showed more fierceness
than in its native wilds.

 xix. A bull thought he could toss an elephant as easily as a dummy,
but he found out his mistake.

 1. flammis. Fire was used in the arena to infuriate the beasts.

 2. pilas: see note on II. xliii. 6.

 3. cornuto †adore†. One inferior MS. has cornuto ardore, which
Bücheler interprets as flammis de cornibus, ‘fire blown through
horns’, implying that the bull died ‘though stimulated by fire’ (as
in l. 1). But we want to know the manner of his death, and some
such conjecture as Friedländer’s cornuto ut ab ore, ‘as though by
a mouth armed with horns’ (the elephant’s tusks), or Lindsay’s
cornu truciore, seems more suitable.

 xx. When some of the spectators demanded the appearance of
Myrmus, some that of Triumphus, the Emperor graciously settled
the dispute by promising that both should be seen.

 Suetonius (Domit. 4) says of Domitian that ‘quaestorii muneri-
bus, quae olim omissa revocaverat, ita semper interfuit, ut populo
potestatem faceret bina paria (pairs of gladiators) a suu ludo (i.e.
gladiatorial school) postulandi, quae novissima aulico apparatu (in
a manner befitting the court or the Emperor) induceret’. If this
MARTIAL, SPECT. xx–xxi b

epigram may be included among those which refer to the spectacles given by Domitian, the demand of the people here referred to may be in accordance with the practice which Suetonius ascribes to Domitian in the passage quoted.

1. Myrinum ... Triumphum: probably names of gladiators who fought with wild beasts.

3. litem ... iocosam: 'the friendly dispute of the spectators.'

xxi. Orpheus was represented in the arena with the beasts and trees following his music; but a new ending was given to the legend when a bear came out and rent him in pieces forthwith.

8. haec tantum res est facta παπ' ιστοριαν. haec res = the devouring of Orpheus in the midst of his triumph. According to the common legend he was torn in pieces by the Thracian women, whom his grief for the loss of Eurydice had led him to treat with contempt. The reading of II 'haec tamen res est facta ita pictoria' has been brilliantly emended by Prof. A. E. Housman (Classical Review, xv. 154) who explains that in the reading of the MSS. ITAPICTORIA were hidden the Greek words ΠΑΠΙΣΤΟΙΡΙΑ, i.e. παπ' ιστοριαν 'contrary to history'. The change of tamen to tantum he justifies by the fact that tm was an abbreviation of both tamen and tantum; he compares IX. xlii. 4 'dum tantum aedificet', where the MSS. are divided between tamen and tantum.

xxi b. On the same subject.

'As for the earth opening suddenly to emit Orpheus, he came (are we surprised?) from Eurydice after she had been drawn down again to the underworld.' Orpheus was represented as coming from a hole in the ground and the spectators were not to be surprised at the manner of his appearing, because obviously he was just returning unsuccessful from his quest of Eurydice.

The reading of 1. 2 is Haupt's restoration of the MS. versam is amur venit. But in his reading miramur is very weak; subito is inappropriate, for surely Orpheus would not come suddenly but reluctantly and slowly from his vain quest; and the point made is so trivial that there is something to be said for Prof. A. E. Housman's ingenious suggestion, ursam mersuram, which has the merit of keeping more closely to the MS. This he translates 'As for the earth opening and sending forth a bear to drag down Orpheus, the creature was Eurydice's emissary; she sent it that her husband might rejoin her in the shades' (Class. Review, xv. 154). For the change in gender between ursam here and ursa in xxi. 7 he compares the use of validi leones (Lucr. V. 1310) and leae (1318) to describe the same lions. By his suggestion Prof. Housman provides a meaning which suits the picture given in xxi; but again the point is far-fetched, and the manner of presenting it is unlike Martial's usually clear mode of expression; so that perhaps the true reading is still to be discovered.

In the Journal of Philology, Vol. xxx, No. 60, Prof. Housman suggests ursam elisuram instead of his previous suggestion ursam
mersuram; elisuram = 'to crush', cp. Verg. Aen. VIII. 288, 'ut prima novercae | monstra manu geminosque premens eliserit (sc. Hercules) anguis'.

xxii. It took a long time to rouse the fury of the rhinoceros; but the results were worth waiting for.

Cp. Spect. ix.

6. pilas: see notes on Spect. ix. 4 and II. xlix. 6.

7-8. These lines, like l. 6, are intended as a comparison to illustrate the onslaught of the rhinoceros upon the bear mentioned in l. 5. The rhinoceros tossed the bear with as much ease as a bull tosses a straw dummy, and with as sure an aim as Carpophorus (cf. Spect. xv. 2) hurls his hunting spear.

In some MSS. lines 7-12 are given as a separate epigram upon the prowess of Carpophorus. But it is difficult to see how line 9 can be satisfactorily applied to Carpophorus, even if it be assumed that Martial has been unusually careless in expression. Professor Ellis rightly added the lines to xxii, where they fit in appropriately with what has gone before.

9. ille: the rhinoceros.

12. I nunc et . . . corripe. I nunc with another imperative following is commonly used to express an ironical command; cp. II. vi. 1, 17 'I nunc, edere me iube libellos'.

xxiv. On a performance in which the arena was flooded for the representation of a sea-fight.

1. longis . . . spectator ab oris: cp. Spect. iii.

2. sacri muneris. The spectacle is sacred because it is given by the Emperor.

3. navalis Enyo. Enyo = Bellona, the goddess of war, so that navalis Enyo here = 'the sea-fight'. Cp. VI. xxxii. 1 'cum dubitar et adhuc bellis civilis Enyo'.

5. lassant aequora Martem: cp. IV. iii. 5 'sidus Hyperborei solitus lassare Bootae'. Lassare is a favourite word with Silver Age writers; cp. Lucan V. 703 'lassatum fluctibus aequor' and II. 727 'lassata triumphis . . . Fortuna'. Here the expression is awkward, but the meaning is clear; 'watch till the waters weary the war-god, i.e. till the fighting is over.' For dum with the present indicative = 'until', cp. Verg. Écl. ix. 23 'Tityre, dum redeo (brevis est via) pasce capellas'.

xxv. On a representation of the story of Leander.

Leander swam across the Hellespont nightly to visit his beloved Hero, until he was drowned in a storm; but Caesar's waters were not so cruel as the Hellespont and spared him.

1. nocturna. It is suggested that the word nocturna implies that this was a representation given at night, while the arena was illuminated. Illuminations sometimes formed part of the programme of the spectacles, especially at the Flora. The ludi saeculares celebrated by Augustus in 17 B.C. lasted the whole night through,
MARTIAL, SPECT. xxv–xxviii

according to ancient custom. At the Saturnalia of A.D. 90 the amphitheatre was brilliantly illuminated; cp. Statius, Silv. I. vi. 85
‘vixdum caerulea nox subibat orbem, | descendit media nitens harena | densas flammus orbis inter umbras | vincens Gnosiaecae facem coronae. | collucet polus ignibus nihilque | obscurae patitur licere nocti. | fugit pigra Quies, inersque Somnus | haec cernens alias abit in urbes’. Domitian is said to have arranged combats of gladiators with wild beasts in an illuminated amphitheatre.

**xxv b. On the same subject.**

4. Cp. XIV. clxxxi *Leandros marmoreus* :

Clamabat tumidis audax Leandros in undis:

‘Mergite me fluctus cum rediturus ero.’

**xxvi. On a representation of a sea-scene with Nereids.**

Probably this was a representation given at night-time with artificial illumination (l. 5). The Nereids grouped themselves as rowers in a ship, leaving the spectators to supply the accessories from their imagination (l. 4).

5. *gratum...sidus...Laconum*: i.e. the constellation of Castor and Pollux.

8. ‘Such a spectacle must have had something divine about it: the Emperor must have been instructed by Thetis, if he did not himself give her a lesson.’

**xxvii. If Carpophorus had lived in the days of fable, he would have slain all the fabulous monsters, and have outdone all the heroes of mythology.**

Cp. V. lxv.

1. *Carpophorum*: a famous *venator*; cp. SPECT. xv. 2 and xxii. 8.

2. *non Parthaoniam...feram*. The reading is a suggestion of Bücheler to remedy the confusion of the MSS. The reference is to the Calydonian boar slain by Meleager; Parthaon was king of Calydon in Aetolia.

7. *Colchide*: i.e. Medea.

8. *utramque feram*: both the bull and the Minotaur.

12. *pariter*: ‘at one time,’ as contrasted with Hercules’ labours which came one at a time.

**xxviii. The water-spectacles given by Titus have surpassed all previous spectacles of the same kind.**

On the first day of the great spectacle Titus exhibited single combats of gladiators and wild beast hunts in a flooded arena which was partly covered with boards (Dio lxvi. 25 κατοικοδομηθείσας συμίστι τῆς κατὰ πρόσωπον τῶν εἰκών θλέψει καὶ ἱκρα πέριξ λασόσθην); on the second day chariot races; and on the third day a regular naumachy in which 3,000 men took part. A battle by sea between the Syracusans and Athenians was represented; after gaining the victory, the Athenians landed on a small island and attacked and took a fort built on it.

8
1. Augusti. In the year 2 B.C. Augustus represented a naumachy on a lake 1,800 feet by 1,200 feet in the Gardens of Caesar across the Tiber. The spectacle referred to in this epigram took place on the same piece of water.

3. haec: referring back to lines 1–2: 'how insignificant was Augustus's show as compared with that of our Emperor!' For the phrase cp. V. lxv. 7 'ista tuae, Caesar, quota pars spectatur harenae?'

4. Thetis ... Galatea: sea-nymphs. They saw in their waters animals which they had never seen before. The wild beasts were hunted into the water or, when killed, were simply thrown in. Cp. Dio lxvi. 25 τὸ γὰρ θέατρον αὐτὸ ἐκεῖνο ἰδανὸς ἐξαισθήτα τὴν ὄρασιν ἐσῆμαι μὲν καὶ ἰπποὺς καὶ παύρους καὶ ἄλλα τινὰ χειροτόθη, δεδιδαγμένα πάνθ᾽ ὡσα ἐπὶ τῆς γῆς πράττειν καὶ ἐν τῷ γυρῷ.

5. in aequoreo ... pulvere: an intentional ambiguity: though in the flooded arena there could be no dust, chariots generally race amid clouds of dust, and so Martial uses pulvere here, qualifying it with aequoreo.

6. domini: Neptune.

7. Probably Nereus directed the contests, not from the water, but from some raised platform in the middle. Nereus would be accustomed in liquidis ire aquis, and so on his platform felt like a fish out of water (horruit).

10. Caesarea praestitit: notice the lengthening of the final a before praestitit. This is a solitary instance in Martial, perhaps an imitation of Catullus (iv. 9 'Propontida trucemve', &c.).

11. Fucinus. Claudius gave a wonderful representation of a sea-fight on the Fucine Lake, which he had carefully prepared for the occasion. Two fleets of triremes and quadriremes with 19,000 men took part in it; and the fight was very sanguinary; see the description of it in Tacitus, Ann. XII. 56–7.

†tigrit: diri and duri have been suggested to remedy the corruption of the MSS. But Prof Housman in the Journal of Philology, Vol. xxx, No. 60, proposes Teycri, urging that here it is obvious that the poet should desire to extol, not to disparage, Nero, and that the Flavian dynasty to which he belonged had at least one glory which the Flavian Emperors had not, namely that they claimed a direct descent from the Trojan hero Aeneas.

stagna Neronis. Nero gave a feast to the populace of Rome in boats on the Naumachia Augusti, in the gardens of Caesar.

xxix. Priscus and Verus fought long and indecisively. Though the people cried out that they should be spared, Caesar had to obey the conditions he had laid down, that they should fight to a finish. But the finish was worthy of the contest; both yielded at once and Caesar divided both the victory and the prize between the two.

3. missio: quarter or discharge; cp. XII. xxviii. 7 'nuper cum Myrino peteretur missio laeso'.

4. legi: the conditions which he had laid down for the combat.
5. ad digitum posita concurrere parma: 'that they should fight to a finish till one or other laid down his arms and raised his finger.' A defeated gladiator acknowledged defeat and appealed for mercy by raising his finger.

6. lanceae donaque. Successful gladiators were rewarded with gifts of money, presented to them on plates, which were often themselves of great value and forined part of the present. The Emperor gave these several times during the contest but could not bring it to an end.

9. rudes: the wooden sword presented to gladiators at the end of their service as a sign of their discharge; cp. the phrase rude donatus, 'a veteran.'

10. virtus ingeniosa: 'skill and valour combined.'

xxx. The hunted deer took refuge at the feet of the Emperor, where it was spared by the hounds. That was its reward for recognizing the Emperor and his divine power.

7. numen: 'divine power'; cp. Juv. x. 365 'nullum numen habes si sit prudentia; nos te, | nos facimus, Fortuna, deam caeloque locamus'.

xxx. Excuse the faults of my verses, Caesar. They were written hurriedly, but to hurry to please you is excusable.

xxxii. To yield to a better man is no disgrace, but glory second only to the victor's; it is defeat by a weaker foe that pains.

xxxiii. It had been almost worth while to have done without the virtues of the first two Flavian Emperors, if we could have thus been spared the vices of the last, Domitian.

An epigram obviously composed after Domitian's death and doubtless included in the selection which Martial is conjectured to have sent to Nerva. The epigram comes from the Scholia on Juv. iv. 38 'cum iam semianimum laceraret Flavius orbeh | ultimus et calvo serviret Roma Neroni'. On this the Scholiast remarks 'ultimum vero ideo dicit, quia cum Vespasianus et Titus Domitianus Flavia ex gente fuerint, Domitianus ultimus illorum et dissimillimus imperavit; meminit hoc Valerius Martialis in epigrammate, [et] his versibus finit: Flavia gens, quantum, &c'.

1. quantum: i.e. 'how much glory'.

**BOOK I**

Epistola. 2. quisquis ... senserit, 'any self-respecting person.'

3. salva personarum reverentia. Martial's rule is to use pseudonyms when attacking faults, or, as he says in X. xxxiii. 10, 'parcere personis, dicere de vitiis.'

5. mihi ... constet: 'let me buy my fame at a lighter cost.'

6. novissimum: emphatic, 'notice my harmlessness first, my cleverness last.'
7. nec . . . scribat. By applying the epigrams to individuals of whom Martial was not thinking, the malicious reader might be said to write them anew.

9. epigrammaton linguam: cp. II. Ep. 6 'epigrammata contenta sunt sua, id est mala, linguas'.

10. excussarem, si meum eset exemplum: 'plead in excuse, if I set the example.'

11. Domitius Marsus and Pedio Albinovanus, epigrammatic poets of Augustus's time, mentioned together in II. lxxvii. 5, and with Catullus in V. v. 6. Gaetulicus, a similar writer of the time of Caligula.

12. tam ambitiose tristis est: 'makes such a parade of sourness.'

13. latine loqui: 'to call a spade a spade.' Cp. Quintil. Inst. Orat. III. vi 'de inuria nostra Latinae queri non possimus; paracadendum verbis est'.

epistola: an introductory preface in the form of a letter, generally giving some account of the contents of the book; cp. the epistolae to the Silvae of Statius.

14. titulo, 'the tag;' see Introduction, p. xxi.

15. Florales, sc. ludos. At these games, from April 28 to May 3, shows and plays of licentious character were exhibited.

18. Cato. The story told by Valerius Maximus, II. x. 8, is that when Cato was looking on at these games the people were ashamed to call for the usual obscenities; Cato hearing this went out, 'ne praesentia sua spectaculi consuetudinem impediret.'

21. ut exires: 'simply for the pleasure of annoying people and making yourself prominent by getting up and going out.'

i. Here is Martial, gentle reader, whose books you have long been anxiously awaiting. Few poets receive, when dead, the honour you have given him in his lifetime.

For a similar sentiment cp. V. xiii. 3 'sed toto legor orbe frequens et dictur "Hic est", | quodque cinis paucis hoc mihi vita dedit'.

3. argutis: 'witty,' as in Cic. in Pis. 29 'poema facit ita festivum, ita concinnum, ita elegans, nihil ut fieri possit argutius'.

ii. My books can be bought in a compendious form from the bookseller Secundus behind the Temple of Peace.

3. membrana: the convenient parchment book or codex; see Introduction, p. xxii.

4. serinia: round boxes for the keeping of books when in the more cumbersome roll-form.

5. ne tamen ignores: a reminiscence of Hor. Epist. I. xii. 25 'ne tamen ignores quo sit Romana loco res'.

8. Vespasian built a temple of peace, and the chief building in the forum transitorium which Domitian began and Nerva completed was a temple of Minerva; hence the forum can be called Palladium. Between these and the Subura lay a district called the Argiletum, in which many of the booksellers had their shops; see iii. 1 below.
MARTIAL I. iii–v

iii. My book; you wish to escape the continual emendations of me your author by fleeing to the booksellers' shops. You little know the severity of Roman critics; you will be safer at home in my book-case.

In the same spirit Hor. Epist. I. xx. addresses his book:

Vertumnnum Ianumque, liber, spectare videris,
scilicet ut prostes Sosiorum pumice mundus.

1. Argiletanas: see ii. 8 n.

5. rhonchi: 'critical acumen,' as IV. lxxxvi. 7 'nece rhonchos metues maligniorum', with the suggestion in the next line that they turn up their noses at Martial's poems ('nasum rhinocerotis habent').

7. sophos: σοφός, 'well done,' 'bravo.'

basia iactas: in answer to the applause of the audience.

8. excusso sago: The sagum or military cloak was used like our blankets for tossing people in; the blanket is jerked up (excusso) as the victim is tossed. The general sense is, 'in the very act of giving their false praise the listeners begin to pull the poems to pieces.'

iv. Domitian, lay aside your imperial frown if you would read my books. Even in your triumphs jokes are allowed, and you can smile at the actors' jests. Then, since you are censor, remember that if my page is wanton my life is respectable.

3. It was customary for the troops of a general to march in his triumph singing scurrilous songs about their commander; cp. VII. viii. 7–10 'festa coronatus ludet convicia miles, | inter laurigeros cum comes ibit equos. | fas audire iocos levioraque carmina, Caesar, | et tibi, si lusus ipse triumphus amat'. Possibly this was permitted with the idea of appeasing Nemesis, much as the slave stood behind the praetor in his car at the opening of the games to hold his crown, and to remind him that he was still a man; cp. Juv. x. 41 'quippe tenet sudans hanc publicus et, sibi consul | ne placeat (lest he should be too proud), curru servus portatur codem'.

5. Thymele: an unknown actress; her name is coupled with that of Domitian's favourite Latinus by Juv. i. 36 'a trepido Thymele summissa Latino'.

7. censura. Domitian, who became censor for life in 85 a.d., had issued an edict against scurrilous poems: cp. Suet. Domit. 8 'scripta famosa vulgoque edita, quibus primores viri ac feminae notabantur, abolevit, non sine auctorum ignominia'.

8. For a similar sentiment cp. Catull. xvi. 5 'nam castum esse decet pium poetam | ipsum, versiculos nihil necesse est'; Ovid, Trist. II. 354 'vita verecunda est, Musa iocosca mea'.

v. 'Thank you, Martial, for your book; my lake is just ready for it.'

Martial here, and nowhere else, puts the epigram into the mouth of the Emperor.

1. naumachiam, lit. a (sham) sea-fight, and then a sheet of water surrounded by seats like an amphitheatre and constructed
for exhibiting naval fights. Augustus built one in the district across the Tiber, but the position of Domitian’s is unknown.

2. naturae. For a similar suggestion that bad poems should be made to swim cp. IX. liiiii. 7 ‘Nympharum templis quisquis sua carmina donat, [quid fieri libris debeat ipse monet’.

vi. When Jove’s eagle gripped Ganymede, it did not hurt him; now Domitian’s lion leaves a hare unharmed; each case is a miracle, but then Jove and Domitian are both more than mortal.

On a recently exhibited lion trained to catch a hare in its mouth and let it go unharmed. Cp. I. xiv, xxii, &c.

2. inlaesum, predicative: ‘the burden hung unharmed.’

timidis: the opposite of securus, ‘anxious, nervous.’

3. sua: loosely used, ‘their natural prey.’

vii. The ‘Dove’ of Stella is greater than the ‘Sparrow’ of Catullus; so Stella is as much greater than Catullus as a dove is greater than a sparrow.

Stella wrote poems on a dove both dead (‘vel Stellae cantata meo quas [sc. delicias] flevit Ianthis, | cuius in Elysio nigra columba volat’, VII. xiv. 5) and living; hence columba (l. 1) and passerem (l. 3) refer to the poems, while in l. 5 they refer to the birds themselves.

The poem here by its metre and repetitions of final words recalls Catullus, who wrote the famous poem on Lesbia’s sparrow, Cat. iii.


3. Maxime: probably Vibius Maximus; see biographical index, s.v. Vibius.

viii. Decianus, you are a Stoic, but you do not go to extremes like Thrasea or Calo. You are the sort of Stoic I admire.

Decianus was a literary friend of Martial’s from Emerita (‘gaudent . . . Emerita Deciano meo’, I. lxi. 10). Martial greatly admired him, I. xxxix, and dedicated Book II. to him.

ix. You cannot be at once a fop and a great man; foppery is a mark of littleness.

The bellus homo is described at length in III. lxiii. 3–12.

For the same sentiment cp. III. lxii. 7 ‘haec (i.e. luxuries) animo credis magno te, Quinte, parare? | falleris: haec animus, Quinte, pusillius emit’.

x. Gemellus is eager to marry Maronilla. Not that she is beautiful; quite the contrary; but she has a bad cough and can’t live long.

Gemellus hopes to get hold of her property unencumbered by herself.

xi. You have ten wine-tickets given you, Sextilius, but you drink twenty; it is lucky you don’t dilute your wine, or the attendants would run short of water.
At an imperial entertainment each knight is being presented with ten copper tokens (nomismata, i. xxvi. 3), which he can exchange for wine. Even this number is too small for Sextilianus, and, moreover, he drinks his wine neat.

3. calda: the warm water with which wine was usually diluted.

xii. A portico at Regulus's country house fell down just after he had driven from beneath it. Fortune could not bring herself to grieve us by destroying him, and the building by the very act of falling and yet sparing him has shown us that there are gods in heaven.

1. Herculei. There was a famous cult and temple of Hercules at Tibur; cp. V. xiii. 3 'Herculeos colles'. Prop. I. xxxii. 5 'Herculeum Tibur'.

4. quartus lapis. The same estate is called in VII. xxxi. 10 'rus marmore tertio notatum'.

8. The portico in bad weather was used for driving in; cp. Juv. vii. 178 'porticus in qua | gestetur dominus quotiens pluit. anne serenum | exspectet spargarque luto iumenta recenti'.

10. par non erat invidiae: cp. VII. xlvii. 7 'non tulit invidiam taciti regnator Averni'. Fortune felt unequal to incurring such odium.

11-12. i.e. it was worth while undergoing the risk to get this clear proof that there are gods who intervene to protect those whom they love.

xiii. When Arria and Paetus committed suicide together, the wife declared that the pain of her wound was nothing beside the grief she felt at the thought of Paetus' death.

Caecina Paetus was compelled to commit suicide in 42 A.D. for joining in the conspiracy of Scribonianus. Pliny Ep. III. xvi. tells how his wife Arria showed him an example of fortitude by stabbing herself and uttering 'vocem immortalem ac paene divinam "Paete, non dolet"'.

xiv. The lion, Caesar, can endure to spare its prey, the hare. No wonder, Caesar; it is your lion.

On the same subject cp. I. vi, where see note.

For the same flattery cp. I. civ. 21 'haec clementia non paratur arte, | sed norunt cui serviant leones'.

1. delicias: 'fanciful tricks'.

xv. Julius, my friend, you have lived for sixty years, and yet have hardly lived at all. Don't put off all enjoyment till to-morrow, but live and be merry to-day.

To the poet's close friend Julius Martialis.

The same sentiment frequently recurs, e.g. VIII. xlvi. 1 'Titulle, mñoae, vive: semper hoc serum est'. V. lviii. 1 'cras te victurum, cras dicis, Postume, semper. | dic mihi, cras istud, Postume, quando venit?'
3. consul tricenum: i.e. thirty years.
4. et: adversative, 'and yet.' 'On very few days can you be said to have really lived.'
5-6. i.e. it is not well to put off enjoyment, for this may never come at all; the future is uncertain, the past (quod fuit) is your only real possession (tuum). So too in V. lviii. 7 he says 'cras vives? hodie iam vivere, Postume, serum est: | ille sapit quisquis, Postume, vixit heri'.
7. etenati labores: 'continuous labours,' lit. 'closely bound one to another'. This is more natural and gives a better contrast with fugitiva in I. 8 than Friedländer's 'labours such as are those of chained slaves'.
9. adsere: see I. xxiv 3 n. on adserentes.

xvi. My book is a mixture of things good, bad, and indifferent, mostly bad; but so are all books.

For a similar idea cp. VII. lxxx. 'Triginta toto mala sunt epigrammata libro'. | si totidem bona sunt, Lause, bonus liber est.' VII. xc. 4 'aequalis liber est, Cretice, qui malus est'.

xvii. The rich Titus urges me to plead causes, and says 'You will make money'. Ah, Titus, it is the good farmer that makes the fine farm; have I the ability to succeed as a pleader?

3. Prof. Housman points out that res here means 'farm' or 'estate' as it does in Hor. Epist. I. xiv. 4 'certemus spinas animone ego fortius an tu evellas agro, et melior sit Horatius an res'. 'Cicero made a fine profit out of pleading, but could I, Martial?'

xviii. Tucca, how can you mix cheap wine with old Falernian? Never mind your guests' feelings, but think of the undeserved outrage you are committing on a priceless vintage.

2. Vaticanis: a cheap and poor quality of wine.
3-4. i.e. what has the Vatican wine done to deserve promotion or the Falernian to earn degradation?
5. de nobis facile est: 'we don't matter,' 'don't trouble to consider our tastes.'
6. toxica saeva: applied to bad wine again in X. xxxvi. 3 'miseris tu mittis amicis | per freta, per longas toxica saeva vias'.

xix. You lost your last four teeth, Aelio, in two fits of coughing; cough away now, you have no more teeth to lose.

xx. Caecilianus, you have the greediness to eat mushrooms alone while all your guests look hungry on. Oh that you might eat such a mushroom as Claudius had!

In Juvenal (v. 24-37) there is a similar picture of a stingy patron giving bad wine to his less important guests. It was not an uncommon practice at Rome, and Pliny relates an incident of this sort with disgust; cp. Ep. II. vi. 2 nam sibi et paucis opima
MARTIAL I. xx—xxiv

quaedam, ceteris vilia et minuta ponebat. Vinum etiam parvulis lagunculis in tria genera discipserat, non ut potestas eligendi, sed ne ius esset recusandi, alius sibi et nobis, alius minoribus amicis (nam gradatim amicos habet), alius suis nostrisque libertis'. Cp. X. xlix.

2. The name Caecilianus is used for greedy people in II. xxxvii and VII. lix, just as Zolius generally means the rich upstart.

4. The Emperor Claudius was killed by poison administered in mushrooms, his favourite delicacy; cp. Juv. v. 146 'vilibus ancipites fungi ponentur amicis, | boletus domino; sed quales Claudius edit | ante illum uxoris, post quem nihil amplius edit'.

xxi. The right hand of Mucius Scaevola earned immortality by its failure to strike Porsena; otherwise it would never have been plunged into the flame.

Probably this epigram, like VIII. xxx and X. xxv, was written on some representation of this incident in the person of a condemned criminal. See Spect. vii. n.

1. decepta satellite. Scaevola mistook a subordinate for Porsena whom he meant to assassinate.

8. si non errasset, fecerat. By a common variation from the usual form the apodosis is not put conditionally, but as though it were an actual fact.

xxii. The hare neea not fear the jaws of the lion; the lion no more makes war on hares than Caesar on his foes' children.

For the circumstances see I. vi. n.

3. servabant, 'are kept for;' cp. servabor dominae, VIII. l. 24.

6. A Dacian war broke out in A.D. 85 or 86 and this book was published at the end of A.D. 84 or the beginning of 85. Probably an outbreak of war was regarded as likely, and hence the reference to the Dacians here.

xxiv. Don't be taken in, Decianus, by that sham philosopher; he is anything but a Stoic.

Juvenal, ii. 3, also attacks those 'qui Curios simulat et Bacchanalia vivunt'.

3. Curios . . . Camillos, combined also in IX. xxvii. 6 Curios, Camillos, Quintios, Numas, Ancos, as types of old-fashioned virtue.

adsertores, 'upholders of freedom.' Adserere is a technical word which was used to describe two legal processes; (i) adserere aliquem manu in libertatem, to declare a slave to be free by laying a hand upon him, to set free; (ii) adserere aliquem in servitutem, to declare one to be a slave by laying a hand upon him, to claim as a slave. From (i) comes the derivative meaning 'to free', 'to protect,' 'to defend,' as adseror in this passage; cp. XI. xviii. 10 'non te cucullis adseret (= "protect from kisses") caput tectum'; from (ii) 'to claim', 'to appropriate'; cp. I. xv. 9 'haec (gaudia) utraque manu complexuque adserere toto', and X. xxxv. 5 'non haec
MARTIAL I. xxiv–xxx

Colchidos adserit furorem', 'Sulpicia does not claim the frenzy of Medea as a subject for her song.'

4. nupsit. He had apparently taken the part of the bride in some mock marriage-ceremony, as Nero did to the disgust of Tacitus, Ann. XV. 37. Cp. XII. xlii. 1 'barbatus rigido nupsit Callistratus Afro | ... praeluxere faces, velarunt flammea vultus'.

xxv. Faustinus, publish your book and win fame in your lifetime; for your work is sure to live, and glory comes too late in the grave.

1. Faustinus; see biographical index.

3. Cecropiae Pandionis arces, i.e. the critics of Athens.

7. per te vivere incipient: 'publish them yourself, don't leave them to be published after your death.'

xxvi. Sextilianus, you drink so much at the Emperor's entertainment that if you were drinking water only you would still be drunk. But you are drinking wine of the best; if you take so much, you should get cheap stuff from a wine-shop.

For the circumstances see I. xi. note.

2. totiens, closely with aqua, 'if you drink water as often.'

3-4. Sextilianus, not content with his own ten tickets, begs extra ones from those who sit near to and far from him.

5 foll. Paelignian, Tuscan, and Laletanian are all inferior wines; Opimian (of the year 121 B.C., when Opimius was consul) and Massic were famous vintages.

10. plus quam decies: cp. I. xi. 1 'quare | bis decies solus, Sextiliane, bibis?'

xxvii. Last night in my cups, Procillus, I asked you to supper; and now you have remembered my tipsy invitation. I like the old proverb, 'Who drinks with me should forgetful be.'

7. μικρὸς μνάμονα συμπόταν. The proverb originally expresses the fear lest free speech (the 'mane timenda libertas' of X. xlviii. 21) should be remembered next day to the speaker's hurt; here Martial gives it a comic turn by making it refer to the remembrance of invitations given in one's cups. Evidently Procillus was a bore.

xxviii. It is not yesterday's wine Acerra smells of; he always drinks till dawn; so it is to-day's.

xxix. Fidentinus, if you acknowledge the poems you recite to be mine, I will send them you for nothing; but if you want to claim them for your own, you must buy my silence.

4. hoc eme, ne mea sint, 'buy the right to put them forth as your own without my claiming them.' Cp. I. lxvi. 13 'aliena quis-quis recitat et petit famam, | non emere librum, sed silentium debet'.

xxx. Diaulus used to be a surgeon, now he is an undertaker; so he is more of a doctor now even than he used to be.

clinicus: the point is the well-worn one that doctors kill more
than they cure; the doctor puts his patient on a sick-bed, the *vispillo* lays him on his bier; the term *κλίνη* is used both for bed and for bier.

xxxii. 'I do not love thee, Doctor Fell:
The reason why I cannot tell.'

xxxiii. Gellia only weeps for her dead father when there is some one to see her weep; this is not true sorrow.

xxxvi. If the two faithful brothers, Lucanus and Tullus, were offered the fate of Castor and Pollux, alternate life, each would strive to die first and hand over to his brother his own share of life.

These two brothers, Cn. Domitius Afer Titius Marcellus Curvius Lucanus and Cn. Domitius Tullus, are taken as typical of brotherly love in V. xxviii. 3 'pietate fratres Curvios licet vincas'.


6. *vive tuo...vive meo*, i.e. take my share of life as well as your own.

xxxviii. *The poems you are reading to your audience are mine, not yours, but when you read them badly they sound like your own. As in I. xxix Fidentinus is the name given to one who pretends that Martial's poems are his own.*

xxxix. *Show me the man endowed with every noble quality and graceful accomplishment, and I will show you Decianus.*

For Decianus see I. viii. n.

2. *fama anus*; cp. VI. xxvii. 8 'amphora...fiet anus'.

3. *madidus*, 'steeped in'; cp. VII. lxix. 2 'cuius Cecropia pectora dote madent'.

6. i.e. one who is unlike the man depicted by Horace, *Epist.* I. xvi. 59, who prays aloud to the gods, and at the same time under his breath asks for immunity in crime:

'Jane pater' clare, clare cum dixit 'Apollo'
labra movet metuens audiri: 'Pulcra Laverna,
da mihi fallere, da iusto sanctoque videri,
noctem peccatis et fraudibus obice nubem.'

Imitated in Persius ii. 8.

xl. *May the man who cannot read without envy my praise of Decianus (in xxxix) envy all men and be envied by none.*

xli. *You think yourself witty, Caecilius, but your wit is of the heavy unpleasant sort that we associate with costermongers and worse.*

2. *verna*, lit. 'a home-born slave', and, because of the licence which these often employed in their speech, 'a buffoon.'
3. *transtiberinus*. Some of the lowest and most unsavoury trades were carried on in the poor quarter across the Tiber; cp. Juv. xiv. 201 'nec te fastidia mercis | ullius subeant ablegandae Tiberim ultra'.

4. The exchange of sulphur matches for broken glass was a regular business at Rome; cp. X. iii. 3 'quae sulphurato nolit empta ramento | Vatiniorum proxeneta fractorum' and Juv. v. 47 'calicem ... iam | quassatum et rupto poscentem sulphura vitro'.

5–6. 'The seller of sodden pease-pudding to the idle crowd.'

11. *urbicus*, one who walks the streets reciting poetry, 'a strolling poet.'

12. *magister*, a teacher of the wanton dances which came from Gades; hence *inprobus*.

16. *Gabba*, a jester at Augustus's court; cp. X. ci. 2 'ille suo felix Caesare Gabba vetus'. Probably Tettius Caballus filled the same position.

18. *nasum*, the feature by which sarcasm was exhibited; so *habere nasum* = to be critical. Cp. XII. lxxxviii. 1 'Tongilianus habet nasum'.

20. i.e. he is not a Tettius Caballus, but as stupid as a horse (*caballus*).

xlii. Porcia, daughter of Cato, hearing of her husband Brutus' death, killed herself with blazing ashes after they had taken weapons from her. 'My father's death', she cried, 'should have taught you that we cannot be robbed of the right to die!' Perhaps, like I. xiii, written for some famous picture of this incident.

4. *fatis*, 'by his fate.' For the plural cp. I. lxxviii. 9 'fatis ... magni Catonis'.

6. I *nunc*, as always, with some defiant demand, 'deny if you can.'

xliii. You asked us all to dinner, Mancinus, and gave us a boar only, and even that we only looked at. I should like to throw you to such a boar as killed Charidemus.

3. *tardis*: the last of the grapes, and so more highly prized than those gathered earlier.

5. *genesta*; broom was often used for tying up plants.

7. *metas*, cheeses with the pyramidal shape of boundary-stones (*metae*).

10. We know that two years later Domitian exhibited dwarfs fighting in the arena; and they may have appeared before this date.

12. *harena*, since in the arena the boar was a feast only for the eyes.

14. No doubt Charidemus was a malefactor who had been exposed in the arena to be killed by a wild boar. A similar hope is probably expressed in II. xiv. 18 'ad cenam Selium tu, rogo, taure, voca'.
xliv. *If my repeated epigrams on the hare in the lion’s mouth bore you, Stella, have your revenge by repeatedly asking me to eat a hare at your table.*

Cp. I. vi. &c.

2. *maior charta minorque,* probably referring to copies of single epigrams circulated by the poet among his friends before publication. The longer epigrams would be on larger sheets than the shorter. In the published editions in book form all the sheets would be the same size.

xlvi. *My book must be a certain size or people won’t read it, and my labour will be wasted. So if need be I will fill it up by repeating my subjects and phrases.*

Just as many lines in Homer contain the phrase τὸν δ' ἀπαμείβομενος, so Martial is ready to repeat himself (as in his many epigrams on the lion and the hare) to give his book the necessary size.

xlvii. *Diaulus used to be a doctor, now he is an undertaker; in both cases he prepares for the grave.*

This epigram has the same point as I. xxx.

xlviii. *This hare finds the lion’s mouth a safer refuge than its native field or form.*

1. *magistri,* ‘trainers,’ as in *Spect.* x. i.

3-4. i.e. ‘the hare instead of being paralysed with fear comes out from the lion’s mouth more agile than ever’. *a tanta nobilitate refert,* ‘gains by contact with such greatness.’

xlix. *Licinianus, you are going to return to the beautiful country of Spain and all its simple pleasures. Let others stop here in Rome to win fame; at last you will know what life really is.*

To Licinianus, a native of Bilbilis, who, after a successful career as an advocate at Rome, is returning to enjoy a quiet old age in Spain.

4. *equis et armis.* Horses were apparently bred in the plain at the foot of the hill on which Bilbilis stood, while weapons were made from its iron mines (IV. lv. 11 ‘saevò Bilbilin optimam metallo’). A medal of the place bears a picture of a mounted warrior which may denote these two products.

5. *Caium,* a mountain close to the Pyrenees (IV. lv. 2 ‘Caium veterem’).

8. *Pomona,* the fruit-goddess, was one of the old Roman divinities, as we see from the fact that she had a *flamen* of her own.

11. *adstringes,* ‘brace up,’ as in Pliny *Epist.* V. vi. 25 ‘in proximo putus, ex quo possis rursus adstringi, si paeniteat teporis’.

13-14. i.e. Voberca will provide you with game for your table *prudenti* without your having to go far for it (*prope*).

15-16. i.e. you have a house for summer-time on the Tagus.
15. **aureo**, from the gold-dust it brought down.  
17. **rigens**, possibly with an active force, 'hardening'; cp. XII. xxii. 1 'rigidi Salonis'.  
19. i.e. you have a house for the winter near Tarraco.  
24. **vernäs**, 'bred on your estate,' as in X. xxx. 21 'piscina rhombum pascit et lupos vernäs'.  
25. **rumpes**, 'will run down,' as in XII. xiv. 12 'quid te frena iuvant temeraria? saepius illis, | Prisce, datum est equitem rumpere quam leporem'.  
28. **sordido**, 'rough,' but not necessarily 'dirty'.  
31. **lunata pellis**, the senatorial shoe with a crescent in front; see II. xxix. 7 n. **nusquam toga**, i.e. there will be the longed-for **tunicata qües** (X. li. 6) instead of the burden of the official **toga**.  
32. **olidae**; garments dyed with **murex** had a distinct smell; cf. IX. lxxii 'tinctis murice vestibus quod omni | et noce utitur et die Philaenis, | non est ambitiosa nec superba : | delectatur odore, non colore'.  
33. **Liburnus**, used as a messenger in the law courts.  
34. i.e. you haven't to dance attendance as **captator** on rich, childless, and capricious widows.  
36. **mane totum**, 'the whole morning,' **mane** being treated as a substantive; cp. VII. xxxix. 1 'vagumque mane'.  
38-9. i.e. pity the hardly-earned successes of those who must remain in the dust and heat of Rome, while you are humbly enjoying the true joys of the country.  
40. **Sura**, a friend and fellow-countryman of Licinianus who is earning applause in the law courts at Rome; see biographical index.  
41. **Fame has been your tyrant long enough;** it is time to live. Cp. I. xv. 3 'bis iam pacne tibi consul tricensimus instat, | et numerat paucos vix tua vita dies'.

1. **If you call your cook by the high-sounding Homeric name of Mistyllus, why shouldn't I call mine Taratalla.**  

In II. I. 465 occur the words μετασταλλόν τ' ἄρα τάλλα. Aemilianus had given his cook the high-sounding name of Mistyllus. Martial says that Taratalla sounds as fine and is equally Homeric, while it has a more Latin sound, cp. Caracalla.  

lii. **Lions condescend to break the necks of only the finest beasts; therefore you, a hare, cannot expect the glorious fate of dying by the stroke of a lion's paw.** On the contrary the lion spares you.  

1. **non facit ad**, 'does not suit;' cp. Ovid, *Her.* xvi. 190 'ad talem formam non facit iste locus'.  

**prima**, 'first-rate;' cp. XII. lxvi. 5 'prima fulgent testudine'.  

3. **velis descendere**, 'you would wish the lions to descend.'

liii. **Quintianus, when your poet-friend reads my poems as his own, protect them, and shame the plagiarist by loudly declaring their true authorship.**
MARTIAL I. lii-lv

3. poeta, probably the man called Fidentinus in I. xxix and elsewhere.

4-5. 'Come forward to free them from their slavery to the plagiarist, and give security (satis praestes) that they do not belong to him.' If doubt arose as to the freedom of a slave, the slave had to get an adsertor (for which see I. xxiv. 3 n.) to declare that he was free, and to ensure his appearance before the deciding praetor.

7. manu missos, 'written by me,' but also continuing the metaphor of ll. 4-6, 'owing no allegiance to the plagiarist.'

liii. In trying to pass off my poems as your own, Fidentinus, you have added some which are so obviously by yourself that the rest are at once known to be stolen. Your work compared with mine looks like a raven among swans, or a magpie among nightingales. There is no need to proclaim you as a thief.

2. 'bearing the stamp of their writer's (seebleness).'

3. traducit tua, 'exposes them as yours.'

5. Lingonicus. The Lingones were a people of Transalpine Gaul who manufactured bardocucilli, 'hooded cloaks,' out of their greasy native wool.

6. violant, as in Verg. Aen. XII. 67 'Indum sanguineo veluti violaverit ostro | si quis ebur'.

Arretinae testae, a kind of red ware made at Arretium.

9. Atthide. Philomela, the daughter of Pandion, king of Athens, changed into a nightingale.

10. offendit, 'breaks in upon.'

11. index or titulus, the tag on which the names of a book and its author were written.

liv. Fuscus, I wish to become your friend. Don't reject me because I am a new friend; so were all your old friends once. See only whether I am worthy to become an old friend some day.

lv. This, Fronto, is the sum of my desires, a small property in the country and country pleasures, instead of the worries and hardships of a client's life at Rome.

For similar sentiments cp. X. xlvi. In a different mood Martial expresses a preference for the busy and social life of Rome, V. xx.

3. Martial already possessed his Nomentan estate, but it was not enough to live on.

4. sordida; see I. xlix. 28 n.

5. Green Spartan marble was often used to decorate the atrium in which a patron received his clients.

quisquam. For this use in rhetorical questions cp. X. xlix. 5 'quisquam plumbea vina volt in auro?'

8. ante focum, i.e. when he comes in from hunting.

11. inaequales, 'roughly fashioned.'

12. non emptus, charcoal made on the estate.

22
14. **albus**, pale from the unhealthiness of Rome and the hardships a client underwent; *cp. X. xii. 7–12.*

1. I precor et totos avida cute conbibe soles—
   o quam formonsus, dum peregrinus eris!

2. et venies albis non adgnosendus amicis
   livebitque tuis palida turba genis.

3. sed via quem dederit rapiet cito Roma colorem,
   Niliaco redeas tu licet ore niger.

**Ivi.** There is such continuous rain during the vintage that the wine-seller will be forced to sell his wine mixed with water.

**Ixiv.** At Baiae my scanty pay as client will buy but a poor dinner. I might just as well be back in the squalid private baths of Rome; why bathe sumptuously where one dines meanly?

3. These two baths, built by private persons, were evidently far inferior to those built by the Emperors. Those of Gryllus evidently failed to catch the sun; *cp. II. xiv. 11 ‘nee Fortunati spernit nec balnea Fausti, nec Grylli tenebras Aeoliamque Lupi’.*

**Ix.** The hare creeps into the lion’s mouth, but the king of beasts takes no notice.

3-4. i.e. there is nothing solid about a hare to tempt a lion to spring upon him; *cp. I. civ. 20, lions are ashamed to attack a hare when they have just slaughtered an ox, ‘stratis cum modo venerint iuvencis.’*

**Ixi.** Each poet has his own town to glorify him; nor, Licinianus, will Bilbilis forget you and me.

1. *docti vatis*: Catullus, for whom *doctus*, ‘inspired,’ is the stock epithet.

3. *censetur,* ‘derives value from,’ *cp. VIII. vi. 9 ‘hi duo longaevo censentur Nestore fundi’.*

4. Aponi tellus: Patavium, which possessed a warm spring called Aponus.

5. Stella . . . Flacco: see biographical index.

6. *Apollodorus*: probably an Alexandrian writer, but otherwise unknown.

7. *duos Senecas,* i.e. Seneca the philosopher and his father, who wrote a history and treatises on rhetoric in the reigns of Augustus and Tiberius.


10. *Deciano*: see I. viii. n.


**Ixii.** The strait-laced Laevina in the end ran away from Baiae with a lover; she came there like Penelope, she went away like Helen.

1. *Sabinis.* The Sabines were proverbial for old-fashioned
MARTIAL I. lxii–lxvii

simplicity; cp. X. xxxiii. 1 'simplicior priscis... Sabinis', and Juv. x. 298 'sanctos licet horrord mores | tradiderit domus ac veteres imitata Sabinos'.
3. i.e. she enjoys now the outer or Lucrine lake, now the inner or Avernum.
5. flammis: metaphorical, 'the fire of love.'

lxiii. I will not read my epigrams to you, Celer; you only want to steal them for yourself.

lxiv. You are rich, pretty, and young, Fabulla, but when you sing your own praises you seem poor, ugly, and old.

lxvi. If you want to steal my poems, you make a mistake when you buy from the bookseller a published copy of my works and read it as your own; that deceives nobody. Rather buy unpublished poems from me and pay me as well to hold my tongue.

3. Probably by tomus is meant a published copy of Martial's book. Then paratur in l. 4 means 'is bought' as in III. lxii. 7 'haec animo credis magno te, Quinte, parare?' sex aut decem nummis will be prices for the book differing according to the style in which it is got up. From XIII. iii. 3 'quattuor est nimium? poterit constare duobus' we learn that Book XIII could be got for four, or even two, sesterces.

Some, however, suppose the lines refer to the cost of copying Martial's work (scriptura), and of buying parchment for the copyist to write on (tomus). Then sex aut decem nummis will be two rough estimates as to the total cost of making a copy, and paratur will mean 'is got ready'.
4. sophos, sophos, 'popular applause.'
5. rudes euras, 'rough drafts.'
7. virginis chartae, 'an unpublished work;' cp. Juv. vii. 87 'esurit, intactam Paridi nisi vendit Agaven'.
8. In rolling up a papyrus-roll the end was held under the chin while the hands turned round the wooden cylinder (umbilicus); cp. X. xcvili. 6 'nova nec mento sordida charta iuvat'.
10–12. Buy a volume which has not yet been finally polished up for publication. For pumicata, umbilicis, membrana, see Introduction, p. xxi.
11. umbilicis: here the ends of the wooden cylinder, also called cornua; cp. III. ii. 9 'pictis luxurieris umbilicis'.
14. silentium: cp. I. xxix. 4 'si dici tua vis, hoc eme, ne mea sint'.

lxvii. Cerylus, you tell me I am too free in speech, and so I should be if I ventured to attack a powerful person like you.

There was a rich freedman of this name in Vespasian's time whom Martial here takes as a type of the powerful freedman.
MARTIAL I. lxviii—lxx

lxviii. Rufus is bound heart and soul to Naevia, and yet when she hears of his passion she laughs. Never mind, Rufus, there are as good fish in the sea as ever came out of it.

8. Naevia non una est. This probably means, 'You can easily console yourself with some one else as charming as Naevia if she laughs at you'.

It has, however, been taken to mean, 'How do you know that the Naevia I am talking of is your Naevia; there is more than one of that name.'

lxix. Tarentum used to be noted for its statue of the laughing Pan; now it exhibits Canius with his smile.

If we read here 'qui solebat' we must understand the epigram to refer to the Tarentus, a portion of the Campus Martius close to the Tiber on which the ludi saeculares were held.

But all the MSS. have 'quae', and Prof. Housman (Journal of Philology, xxx. p. 233) has shown that at this time the city of Tarentum 'had the literary name of Tarentus conferred upon it, a form which occurs in Silius Italicus. This form, like the similar coinage Saguntus for Sagun tum, was feminine. And Tarentum, the great centre of the wool-trade, with the 'dulce pellitis ovibus Galæsi flumen' in its neighbourhood, was the very place for an effigy of 'Pan ovium custos'.

In any case the point is that Canius Rufus with his smile (III. xx. 21 'vis scire quid agat Canius tuus? ridet') has quite eclipsed the effigy of a laughing Pan.

1. Maxime: i.e. Vibilius Maximus; see biographical index, s. v. Vibilius.

lxx. Go, my book, and greet Julius Proculus at his house beloved of the Muses. If he asks why I do not come myself, tell him that such poetry as I send him could not be written by one who wasted his time in formal calls.

Martial's book is to go along the Sacred Way past the temples of Castor and Vesta (ll. 3-4), then along the Clivus Sacer (a part of the Via Sacra) towards the Palatine, where it will see golden statues of the Emperor. But as it reaches the Arch of Titus it is not to be led off, by the sight of the Colossus close by, into following the Summa Sacra Via beneath the Arch, but it is to bear to the right, and on the Palatine, after passing by the temples of Bacchus and Cybele (whose position is now unknown), it will see on its left hand the house of Proculus.

2. This Julius Proculus is only mentioned elsewhere in XI. xxxvi. where we hear that he had recovered from a serious illness.

4. domum: the House of the Vestals or Atrium Vestae.

6. Probably these statues of the Emperor (ducis) stood in front of his palace, and at the top of the Clivus Palatinus, by which the book is ascending the Palatine.

7. colossi. This gigantic statue of Nero originally stood in one
of the courts of Nero’s Golden House. When Vespasian pulled this down, he moved the Colossus to the Summa Sacra Via, not far from where the Arch of Titus afterwards crossed this road. He also removed the head of the figure and replaced it by one representing Apollo Helios, surrounded with rays of light (radiata). Hadrian afterwards moved it to its final resting-place on the brick and concrete pedestal which still exists between his Temple of Venus and Rome and the Colosseum. In Spect. ii. 1 the figure is called ‘sidereus colossus’.

8. Rhodium...opus: the famous Colossus of Rhodes destroyed by earthquake in 220 B.C.

10. The only known temple of Cybele was at the north-west corner of the Palatine overlooking the Velabrum. It seems probable that some other unknown temple is here meant.

14. toto poste: with doors so wide open that the door-posts are seen.

15. propior: with amet, ‘loves more closely.’

17. Similarly in X. lviii. 11-12, he says that a poet has no time for the wearisome round of calling: ‘sed non solus amat qui nocte dieque frequentat | limina, nec vatem talia damna decent.’

lxxi. I will summon my absent mistresses by drinking healths to their names; but since the Falernian fails to bring them, it shall bring me sleep instead.

1. In drinking the health of a friend the Roman measured the size of the draught by the number of letters in the friend’s name; one cyathus (= \( \frac{1}{2} \) sextarius) was poured into the glass for each letter. Cp. XI. xxxvi. 7 ‘quincunces et sex cyathos besemque bibamus, | Gaius ut fiat Iulius et Proculus’.

3-4. i.e. I can be sure that the wine, though it fails to bring my mistress, shall at any rate send me to sleep.

lxxii. You think you are a poet, Fidentinus, because you borrow or steal some of my verses. They do for you, in fact, what false teeth do for toothless Aegle, or powder for dusky Lycoris. In the same way you will be able to deceive people by getting false hair when you go bald.

Fidentinus, as in I. xxix, &c., is the typical plagiarist.

4. Indice cornu: ‘ivory.’


lxxv. If you lend Linus a sum of money, you will never see it again; better to halve your loss by giving him outright half the sum and lending no more.

lxxvi. Give up poetry, Flaccus, and take to the law; you will find it far more profitable.

1. curarum pretium: i.e. whose affection for me is a reward
for all the love I have shown him. The commoner phrases are *pretium curae* or *operae*, 'worth while.'

2. Flaccus came from Patavium (I. lxi. 3-4 'censeretur Aponi Livio suo tellus | Stellaque nec Flacco minus'), of which town Antenor was the founder, Verg. *Aen.* I. 247 'hic tamen ille (sc. Antenor) urbem Patavii sedesque locavit | Teucrorum'.

5. *area Minervae*: Minerva, the presiding deity of the law court.

6. *fenerat deos*. The most natural way of taking this is to give *fenerat* the sense of 'supplies money to'; so here 'lends money to the other gods'. This construction, it is said, has no parallel, and many therefore translate, 'supplies you with the gifts of the gods, such as power, beauty, wisdom,' and compare the common uses of Ceres, Bacchus, &c. But this is a far-fetched extension of the common usage, and, moreover, the point is that Minerva supplies money, not these other gifts. Moreover the construction *fenerare* = lend money to, has a parallel in Petronius 76, 'sustuli me de negotiatiione et coepi libertos fenerare.'

7. *hederae Bacchi*. The ivy was sacred to Bacchus and also used for crowning poets.

*Pallados arbor*: the olive. The two lines mean 'poetry like its plant is barren; the law, like Minerva's olive, brings a solid gain'.

10. *magnum sophos*: 'the loud 'Bravo' of the listening audience.' Cp. I. iii. 7 'grande sophos'.

11. *Cirrha*, the port of Delphi sacred to Apollo.

13. *pulpita . . . cathedras*. The poet when reciting his works would have his chair raised on a platform.

14. *basia*: kisses thrown to the poet as a mark of applause, and to which he would reply in the same manner (I. iii. 7 'dum basia iactas').

Ixxviii. *Festus*, attacked by a deadly malady, stabbed himself; his death was nobler than Cato's, for Caesar was his friend, and so he had every inducement to cling to life.

1. *indignas*: 'undeserving.'

5. *obscuro*: 'secret, not openly exhibited.'


7. *Romana*: i.e. by stabbing himself.

10. Cato committed suicide because of Caesar's enmity, Festus in spite of Caesar's friendship. A good instance of the admiration in which suicide was held.

Ixxix. *You are always busy over something or other, your cases in the courts, your property, or the driving of your mules*. If you must be busy, Attalus, busy yourself with dying.

A play on various senses of *agere*.

2. *est, non est*: i.e. 'sive est sive non est.'
4. agere animam, 'to give up the ghost,' 'die.'

lxxx. On the night he died Canus secured only one sportula instead of going round to many patrons and getting several. I suppose it was disappointment killed him.

lxxxi. When you call your father 'dominus' you admit your servile blood.

The custom of addressing parents by the title dominus had nearly died out owing to the aversion of Augustus to any word with autocratic associations. Therefore to use the term betokened a lowly origin. Here the point is that the son calls his father by a title which would have been often in his mouth when a slave.

lxxxii. A portico at Regulus's house fell in ruins, but not till its owner had gone from beneath it. Who now can deny that Regulus is the special care of heaven?

On the same subject cp. I. xii.

2. explicat: 'displays;' lit. spreads out the débris; an uncommon use, found also in I. xcix. 13 'ut convivia sumptuosiora... explices'.

3. absoluta, 'blameless,' since it had spared Regulus.

5. Regulus had been driving beneath the portico, I. xii. 8 'cum mole sub illa | gestatus biuigis Regulus esse equis'.

8. securtdamno: 'in careless ruin;' careless, since Regulus was beyond the reach of danger.

9. i.e. after passing (safely) through the fear of having such a cause of complaint (as the death of Regulus).

lxxxv. A ready-tongued auctioneer in selling an estate for Marius declared that the seller had no need of cash. When pressed for a reason he could only say that Marius had taken a dislike to the place because he lost all his slaves, cattle, and crops there. Strange to say, this spoilt the sale.

Of course, the auctioneer, without so intending, let it be seen from his unguarded answer that the place was unhealthy.

7. faedere pretium: 'to make a bid;' cp. IX. lix. 20 'et pretium magnis fecit iaspidibus'.

lxxxvi. Novius lives next door, but I never catch a glimpse of him, much less dine with him. If by chance any one did not want to know Novius, his best plan would be to go and live next door to him, or with him.

7. Syene: a town in the extreme south of Egypt.

8. neo... saltem here = et ne... quidem, as in Livy V. 38 init. 'non deorum saltem, si non hominum, memores'.

11. 'Either he or I must move further off.' Nearness never brings us together, possibly distance may.

13. There is here a hint that Novius is not a very desirable acquaintance.
MARTIAL I. lxxviii–xcix

lxxviii. No ponderous tomb, Alcimus, shall cover your ashes, but turf and quiet shade shall mark my grief for you. And when my time comes, just so would I wish to lie.

On the grave of a young slave.

2. Lavicana. The boy had been buried by the side of the Via Lavicana, which issued at the Esquiline gate.

4. ruitura: so in X. ii. 9 Martial glances at the perishable nature of all monuments, 'marmora Messallae findit caprisic.'

5. faciles, 'yielding,' in contrast to saxo, l. 3, the hard, unyielding stone of a tomb.

9. perneverit. The thread of each human life was spun by the three Fates.

lxxix. Cinna, you have a perfect craze for whispering; so bad is it, that you even whisper your praises of the Emperor.

2. 'Even that which one may speak with the crowd listening' (teste).

xci. Either publish your own poems, Laelius, or cease to find fault with mine.

xciii. A single monument records the military honours of the two friends Fabricius and Aquinus. But what interests us more is the short verse that tells of their faithful friendship.

2. i.e. Fabricius was consoled in dying by the thought that his friend Aquinus survived him.

3. ara duplex: a tomb for both of them in the form of an altar.

munera primi pili: both of them had reached the rank of primipilari.

5. sacro foedere, the sacramentum, or military oath.

6. There was none of the jealousy that might have been expected in two centurions of the same rank.

xcv. When you interrupt the advocates with your clamour, Aelius, it is because you want to be paid for your silence.

xcvii. You only open your mouth to speak, Naevolus, when there is so much noise that we can't hear what you say. Any one could get a reputation in this way.

Naevolus was an advocate who took care never to display his abilities, or the want of them, when people could really give him a hearing.

2. patronum: here in its legal sense of 'advocate'.

xcviii. Diodorus has the gout in his feet and is carrying on a law-suit. He gives his advocate nothing: this is gout in the hands.

xcix. When you had a moderate fortune, Calenus, you were generous. Now that legacies have made it greater, you have turned miser. Our only prayer is that it may become ten times greater still; then you will die of starvation.

1. vicies, sc. centena millia sestertiorum. Such numeral ad-
verbs are treated as neuter nouns and qualified by adjectives, e. g. IV. xxxvii. 4 'tricies soldum'.

13. explices, 'you furnish forth.' nigrae sordibus monetae, 'with the meanness of copper money,' i. e. spending only copper on it. nigrae, 'copper,' from its discoloured appearance.

15. plumbea selibra, 'a brass farthing.' plumbea, lit. 'leaden,' colloquially used for 'inferior, worthless,' as elsewhere.

c. Afra talks of 'Mamma' and 'Dadda' like a child. But she is anything but a child.

2. maxima mamma, 'the oldest of mammas.' The phrase alone might in technical language mean 'a grandmother', but, in combination with 'tatarum et mammarum', maxima probably keeps its superlative force of 'eldest'.

ci. When my young secretary, Demetrius, was stricken with a mortal disease I gave him his freedom lest he should die a slave, and with his last breath he hailed me as patron, not master.

2. felix domino, 'a treasure to his master.'

Caesaribus, Titus and Domitian. Demetrius had written the copies of his works which Martial gave to these Emperors.

3. destituit, 'left forlorn,' as in XI. lxxi. 5 'vir rogat ut vivat virides nec deserat annos'.

6. implicitum, sc. Demetrius, caught in the toils of the disease.

8. i. e. my gift of freedom ought to have restored him to health.

cii. The artist who painted this ugly Venus for you, Lycoris, evidently wanted to flatter her rival, Minerva.

Ever since the judgement of Paris, Venus and Minerva had been rivals, and the painter had made his Venus so ugly that she would not be able to compete with Minerva in beauty. Minerva, too, was the patron of artists; cp. Ovid, Fast. III. 831 (worship Minerva) 'qui que moves caelum tabulamque coloribus uris, | qui que facis docta mollia saxa manu'.

ciii. 'If heaven would give me a fortune, then should I live indeed,' you used to cry. The fortune has come, but your life is meaner and stingier than before. Either live, Scaevola, or give back your fortune to the gods who gave it to you.

2. nondum iustus eques: before you had the equestrian census of 400,000 sesterces.

7. i. e. you never eat one half even of the few olives set before you.

8. 'One dish furnishes two suppers.' explicat as in xcix. 13 'convivia explices'.

9. Veientani, the cheap wine of Veii. So Horace refers to an Opimius who was rich but niggardly, 'pauper Opimius argenti positii intus et auri, | qui Veientanum festis potare diebus | Campana solitus trulla vappamque profestis', Sat. II. iii. 142.

11. initiator. Scaevola is like one who deniers a debt, for
though he has his fortune he spends nothing, just as if he had received nothing. So in IV. xl. 10, he says of Postumus who has attained fortune but does nothing for his friend, 'Postumus in-posium, 'he is not acting fairly.'

12. vive, as often in Martial, 'enjoy your life.'

civ. Great are as the wonders of animal-taming that are to be seen in the arena, they are all surpassed by the feats of the lion with the hare. Such a miracle is possible only because the lion knows that it serves the Emperor.

4. lupata, a jagged form of bit: cp. Hor. Od. I. vii. 5 'cur neque militaris inter aequales equitat, Gallica nec lupatis temperat ora frenis?'

6. quantum . . . , 'as big as the Calydonian boar.'

8. turpes, 'cowed.'

10. belua, the elephant, trained to dance ('molles dare iussa choreas').' 

18. timidos, 'careful:' as in I. vi. 2 'inlaesum timidis unguibus haesit onus', of the eagle's talons which carried off Ganymede.

20. 'Though they are fresh from the slaughter of oxen.' Cp. li. 3 'scilicet a magnis ad te (i.e. the hare) descendere tauris . . . velis'.

cv. The wine of Nomentum, as you and I know, Ovidius, is good enough, when old, to be labelled with any name.

For Ovidius see biographical index. Like Martial he possessed an estate at Nomentum.

4. i.e. when old you could not distinguish it from other good wines. Similarly he says of Mamertine wine, XIII. cvii 'amphora Nestorea tibi Mamertina senecta si detur, quodvis nomen habere potest'.

testa anus: cp. xxxix, 2 'fama anus'.

cvii. You bid me write some great work, Julius. Yes, but if I am to imitate Horace and Virgil I must have such leisure as their generous patron gave them. 'Great labour is only welcome if it earns some reward.'

3–5. da . . . temptem, 'if you gave, I would try.'

3. fecerat, pluperfect for perfect: a mannerism of Martial's.

4. Cp. VIII. Iv. 5 'sint Maecenates, non derunt, Flacco, Marones'.

6. i.e. to make my name outlive my death. flammis, the funeral pyre.

cviii. You live very far from my lodging, Gallus. I should like to come and see you. But it is a long way for a morning's walk and one client more would make little difference to you at your salutatio. So I will greet you later, my book shall do it in the early morning.

3. Martial lodged at the west end of the Quirinal, which was above the Campus Agrippae, a space in the Campus Martius planted round with laurels (Vipsanae lauris).
MARTIAL I. cviii–cxiii

5-6. migrandum est, 'it is a day's journey to your house in the morning; yet it is worth while paying you a visit some time, however far away you live.'

eix. On the picture of a pet dog, painted by its master Publius. 'The picture is such a good likeness that it cannot be distinguished from the original.'

For a charming imitation of this see a poem by du Bellay on his little dog Peleton, in the Oxford Book of French Verse.

The repeated 'Issa est' is in the manner of Martial's model, Catullus.

1. nequior, 'more mischievous.'

catsere, the famous sparrow of which Catullus sang in his second and third poems.

4 Indicis lapillis, pearls.

5. deliciae catella, in apposition, 'the darling dog.'

11. fefellit, 'has spoiled.'

cx. You complain that my poems are too long; yours are certainly shorter, for you never write any.

cxi. Regulus, you are both cultivated and religious, so that no one should wonder when you receive a book and some incense both at the same time.

Probably Martial sends him with this epigram a copy of his works and a present of incense.

2. ingenio suo, 'the genius which is the natural accompaniment of your piety.' For this emphatic use of suop cp. I. vi. 3 'nunc sua Caesareos exorat praeda leones'.

cxii. Now that I have got to know you well, I renounce your service and the respect I owed you; henceforth you are no longer 'lord and patron', but simply 'Priscus'.

Cp. II. lxviii. 'quod te nomine iam tuo saluto, | quem regem et dominum prius vocabam, | ne me dixeris esse contumacem'. He calls Olus by his name because he has shaken himself free from the slavery of clientship. The same point recurs in VI. lxxxviii.

In this epigram an alternative explanation is possible. Priscus may be the poet's friend Terentius Priscus, and he will then mean 'I need no longer regard you as a patron but can love you as a friend'. In this case it will not be parallel to the other two epigrams mentioned above.

cxiii. My early writings (which I have forgotten, and which are not worth reading) can be had from the bookseller Valerianus, who preserves these trifles.

2. apinas, 'useless trifles.' The ancients derived this word from an obscure town of the same name in Apulia; cp. Pliny N. H. III. 104 'Diomedes ibi deletiv urbes duas, quae in proverbi ludicrunt
MARTIAL I. cxiii–cxvii

vertere, Apinam et Tricam’. Cp. XIV. i. 7 ‘sunt apinae tricaeque et si quid vilius istis’. It has been suggested that apinae is really connected with ἀφαῖρῃς, ‘obscure.’

 nec ipse, ‘not even I, their author;’ nec in its common Silver Age sense of ne . . . quidem.

cxiv. Faenius has buried his daughter in a garden. Since fate robbed him of his right to die first, he lives to care for her grave.

On the same subject cp. I. cxvi. For a similar garden-grave cp. I. lxxviii.

5. It would have been fairer, i. e. more natural, had the parent died first. Friedländer quotes actual inscriptions to the same effect. ‘Mater feci filiae meae quod aequum fuerat filia hoc faceret mihi’, ‘Debuit in hoc titulo mater ante legi.’

cxv. It is true, Procillus, that your fair-haired mistress loves me. But my affections are fixed on a dark-haired girl, so you needn’t be jealous or think of hanging yourself.


cxvi. This garden in which Antulla lies and which will also receive the ashes of her parents will never have any other owner but those who lie in it.

Cp. I. cxiv.

5. It was possible to arrange that a burial-place should be kept as such for ever. So inscriptions on tombs often ended with the words ‘hoc monumentum sive sepulcrum heredem non sequitur’.

cxvii. When you meet me, Lupercus, you often ask whether you shall send a slave to borrow a book of my epigrams. My lodging is a long way from you, and you can more easily buy my works at the bookseller’s for fivepence. ‘You’re not worth it’, you say. Ah, Lupercus, you are a shrewd fellow.

Cp. on the same point IV. lxxii.

6. ad Pirum. Martial lived in an insula, or lodging-house, on the edge of the Quirinal. We hear in the year 1199 of a spot on the Quirinal known as ‘ad pirum’.

7. sed, the well-known Silver Age use, ‘yes, and high ones.’

9. For the Argiletum see l. ii. 8 n. This division of the word is due to its popular derivation from ‘letum Argi’, ‘the death of Argus.’ It is really derived from ‘argilla’, ‘white clay.’

11. Bookshops frequently had the names of authors and extracts from their works written above and about the entrance by way of advertisement.

13. nec rogès, emphatic: ‘and you need not ask the bookseller; he will put my works before you unasked.’

15. nido, used also in VII. xvii. 5 of lockers in a library for
MARTIAL I. cxvii–II. i

holding rolls, 'hos nido licet inseras vel imo.' Their usual name is armaria, but no doubt they suggested the pigeon-holes in a dove-cot (columbarium).

16. See Introduction, p. xxi. The purpura refers to the parchment wrapper, membrana, which contained the roll.

17. quinque denaribus is the price here of an elegant copy. Simpler copies could be obtained for much less. Cp. XIII. iii. i.

omnis in hoc gracili Xeniorum turba libello constabit nummisquattuor empta tibi.
quattuor est nimium? poterit constare duobus,
et faciat lucrum bybliopola Tryphon.

cxviii. If a hundred epigrams are not enough for a man, he must have an insatiable appetite for what is bad.

BOOK II

Epistola. 1. Deciano: see Index of Proper Names.
2. epistola: see I. Epist. 13 n.
4. A dramatist needs to begin with a preface or prologue, because, when once the play has begun, he can no longer speak in his own person; but in a book of epigrams the poet can always speak sua lingua, and therefore needs no preface.
6. curione: lit. a priest who presided over the curiae (see Livy, XXVII. viii. i), = 'herald'.
7. sua, id est mala, lingua: cp. I. Epist. 9 'lascivam verborum veritatem, id est epigrammaton linguam'.
8. epistolam faciunt: i.e. speak in their proper person.
9. et in toga saltantis inducere personam. et is epeexgetic. 'Don't make a fool of yourself by introducing on the stage a character dancing in the toga'. The expression seems to be proverbial for doing anything ridiculously out of place; as the clumsy toga would be completely unsuited for the dance, so an epistola is out of place in a book of epigrams.
10. contra retiarium ferula. The mirmillo who fought with the retiarius was armed with a trident. An apologetic introduction is a feeble weapon against a critic, as feeble as a cane in the hand of the mirmillo would be against the net and short sword of the retiarius.
11. reclamant, 'show their displeasure.'
15. ad primam paginam. The epistola seems to have been written, as introductory, outside the pages of the book; cp. IX. Epist. 1 'epigramma, quod extra ordinem paginarum est'.

1. My book might have been longer; but there are many advantages in brevity; yet even so many readers will find it too long.
4. brevior... charta, 'less paper.' perit, 'is wasted;' cp. Juv.
I. 17 'stulta est clementia, cum tot ubique | vatibus occurras, periturae parcere chartae'.

5. librarius, the literary slave employed in copying the book; cp. II. viii. 3–4.

6. tantum serviet, 'be such a slave to.'

9. sed ante, &c.: 'before the cup at his side (positus) begins to grow luke-warm', i.e. to cool down.

ii. Domitian by his victories on the Rhine has eclipsed the fame of Scipio, Metellus, and his own brother Titus.

1. Q. Metellus subdued Crete, 69–67 B.C.; P. Cornelius Scipio defeated Hannibal at Zama in 201 B.C.; P. Cornelius Scipio Aemilianus (grandson by adoption of the last-named) destroyed Carthage in 146 B.C.

3. Domitian assumed the name Germanicus after his triumph over the Chatti in A.D. 84, a title which he had already deserved as a boy (puer, I. 4) in A.D. 70. Cp. IV. iii. 5–6.

4. Cp. Silius Ital. III. 608, where the poet addresses Domitian as 'iam puer auricom praeformidate Batavo'. Domitian's exploits in A.D. 70 seem to have been confined to accompanying Mucianus on his progress to Lugdunum, when the revolt of Civilis and the Batavi was drawing to a close.

5. Titus, Domitian's brother, finished the Jewish war, which his father Vespasian had begun, by the capture of Jerusalem in A.D. 70.

iii. Sextus, you are quite right; you are not in debt, for a debtor is not a debtor when he can't pay.

So in IX. cii. Martial says it is no true generosity to return his I. O. U.'s to an insolvent debtor, because 'quod tibi non possum solvere, Phoebe, meum est'.

v. I should love to spend all day and all night with you, Decianus; but you live two miles off, and you are often engaged; so while I am willing to go two miles to see you, I don't like going four without seeing you.

vi. You praise my poems, Severus, and ask for more; but when you have them you are too lazy to read them through.

3. eschatocollion: the last page, to which was pasted the roller (umbilicus) on which the book was rolled.

6. 'When I read my poems to you, you used to flatter me by using the most elegant note-books for scribbling down any verse which you caught and admired.' Relegente perhaps implies that Martial had to read the verse twice over at Severus's request. Vitellianis, a special kind of tablet of small size, commonly, but not invariably, used for love-letters; cp. XIV. ix. (Vitelliani) 'quod minimos cernis, mitti nos credis amicae. | falleris: et nummos ista tabella rogat'.

9. aut meliora si qua nescis: 'or even better ones which you have never heard before.'
MARTIAL II. vi-viii

11. i.e. so thin that it needs no umbilicus.
13. deliciae supiniores: 'never was there a more indolent exquisite.'
15. currere = 'drive'; ad Camenas, the grove of the Muses outside the Porta Capena, where travellers used to mount their carriages, as driving was not generally allowed in the streets of Rome during the day-time: cp. Juv. iii. 16 'ejectis mendicat silva Camenis'.

Bovillas, on the Appian Way, about 12 miles from Rome.
16. interiungere, 'to unyoke.' Severus is like a traveller who wishes to stop and rest before the journey has really begun.

vii. You are a pretty performer at many things, Atticus; but after all, though you are good at many things, you are only a good-for-nothing.

3. epigrammata belle: cp. VII. lxxxv. 3 'facile est epigrammata belle | scribere'.
4. 'You have a nice knowledge of literature and astronomy'.
8. ardalio. The origin of the name is uncertain, but the word is applied to that class of persons who spent their time in the busy insanities of Roman social life, passing from house to house to pay visits, like ants running aimlessly about a tree, as Seneca says, always engaged and yet never having anything to do. The following description by Seneca (De Tranquillitate Animi, xii) is worthy of note. 'Circumcindenda concursatio, quals est magnae parti hominum domos et theatra et fora pererrantium. alienis se negotiis offerunt, semper aliquid agentibus similes. horum si aliquem exuentem e domo interrogaveris: "quo tu? quid cogitas?" respondebit tibi: "non mehercules scio: sed aliquos videbo, aliquid agam." Sine proposito vagantur quaerentes negotia, nec quae destinaverunt agunt, sed in quae incocurrerunt. inconsultus illis vanusque cursus est, quals formicis per arbusta repentibus, quae in sumnum cacumen, deinde in imum inanes aguntur: his plerique similem vitam agunt, quorum non immerito quis inquietam inertiam dixerit.'

viii. Don't find fault with me but with my copyist for obscurities and bad grammar in my verses; but if you still find my poems bad, mere fault-finding won't make them better.

3-4. In the process of copying from dictation many mistakes were made; hence the demand for copies corrected by the poet's own hand; cp. VII. xi. 1 'cogis me calamo manuque nostra | emendare meos, Pudens, libellos,' and VII. xvii. 6 'libellos | auctoris calamo sui notatos'.
4. adnumerare, 'to complete the proper number of;' cp. XI. xli. 8 'te satis est nobis adnumerare pecus'.
6. cordis, 'taste;' cp. VII. lxxviii. 4 'habes nec cor, Papyle, nec genium'.
7-8. The sense is: 'the faults are there, I admit, but you cannot write better yourself.'
MARTIAL II. xi–xv

xi. Selius is so gloomy, not because he has suffered a domestic calamity, but because he can’t get an invitation to dinner.

In this epigram and in II. xiv, xxvii, XII. lxxxi, Martial ridicules the parasite who cadges for an invitation to dinner, and the shifts to which he is reduced.

2. porticum. The porticoes and baths in the neighbourhood of the Campus Martius were the fashionable resort of Roman society during the hour before dinner, when the day’s business was over; cp. xiv. infra passim.

3. ‘His dejected, dispirited countenance betokens some secret sorrow’.

8. sarcinae, colloquially used by Martial for ‘property’; cp. II. lxiii. 4 ‘totis pillea sarcinae redemi’.

9. colonus, a free tenant of a farm on an estate in the country; vilicus, the slave agent of the estate.

xiii. Advice to a debtor. Better pay the original debt; it will cost you more to get a verdict in your favour, for the judge wants a bribe and your advocate (patronus) a fee.

xiv. Selius will do anything to get an invitation to dinner.

Cp. xi. supra. Here Selius has a difficulty in finding a friend at all; in XII. lxxi, Martial describes how Menogenes earns his invitation, when he has found a friend to attack.

4. Achilleos . . . pedes: cp. XII. lxxii. 9 ‘exiguos secto comentem dente capillos | dicet Achilleas disposuisse comas’.

5. Europe . . . Aesonides: cp. XI. i. 10 ‘turbam non habet otiosiorem | Pompeius vel Agenoris puella, | vel primae dominus levis carinae’.

8. maesta iuvenca: Isis; cp. VIII. lxxii. 2 ‘Niliacae iuvencae’, and X. xlivii. 1 ‘Phariae iuvencae’.

12. Cp. I. lix. 3 ‘redde Lupi nobis tenebrosaque balnea Grylli’. tenebras = ‘dark hole’. Aeoliam: perhaps the baths of Lupus were as draughty as the cave of the winds in which Aeolus ruled.


17. vector lascive: addressed to the bull who carried off Europa; no doubt there was a picture of the scene in the porticus Europae. Friedländer suggests that Martial’s meaning is that the bull’s invitation to dinner should be fulfilled by throwing Selius to a bull in the amphitheatre; for a similar idea cp. I. xliii. 13 ‘ponatur tibi nullus aper post talia facta, | sed tu ponaris cui Charidemus apro’.

xv. Motives of politeness, no doubt, not pride, prevent your drinking the health of your friends, Hormus.

1. propinas. In drinking a health, the cup was first tasted and then passed on to the person whose health was to be drunk. Hormus was too proud to drink any one’s health, but Martial
MARTIAL II. xv–xix

ironically suggests that he is consulting the feelings of those who would not care to touch a cup which had been defiled by his lips.

2. Horne. Perhaps the reference is to Hormus, the freedman of Vespasian, whose pride was notorious.

xvi. Zoilus feigns illness that he may display his purple bedding. Let him exchange his bedding for mine, and he will at once be well.

Petronius (liv) gives another instance of the vulgar and ostentatious use of purple materials; Trimalchio at his famous dinner party orders a slave to be beaten, ‘qui bracchium domini contusum (bruised by the accidental fall of an acrobat upon him) alba potius quam conchyliata involverat lana’.

3. Sidone ... olenti: cp. I. xlix. 32 ‘olidaeque vestes murice’. The best purple had an odour peculiar to itself; hence the point in IX. lxii ‘tinctis murice vestibus quod omni | et nocte utitur et die Philaenis, | non est ambitiosa nec superba: | delectatur odore, non colore’.

5. Machaonas = ‘physicians’. Machaon, the son of Aesculapius, was a famous doctor in the camp of the Greeks before Troy.

xvii. There is a female barber in the Subura, but she does not shave her customers; no, she skins them.

1. Suburae faucibus ... primis. The Subura was the valley enclosed by the Esquiline, the Quirinal, and the Viminal. The fauces would be the narrowest part between the Quirinal and Esquiline.

2. eruenta ... flagella tortorum: i.e. here were the shops of whip-makers. eruenta, a standing epithet of flagella.

3. Argique Letum: the Argiletum was the ground between the Forum Transitorium and the Subura; see I. ii. 8 n.

5. tondet ... radit: tondeo = ‘to crop’, rado, ‘to shave’. The latter word is used colloquially here, = ‘to fleece’.

xviii. You cannot, Maximus, be both patron and client at once.

A man who attempted at one and the same time to play the part both of patron and client put himself in an ambiguous position, in which he could not perform his duty towards his patron consistently with his duty towards his own client, as Martial explains in II. xxxii.

5. anteambulo. The name was given to the clients who accompanied their patron on his morning round of visits and duties after the salutatio, and walked in advance of his litter.

7–8. Cp. II. xxxii. 7–8 ‘non bene, crede mihi, servo servitut amico: | sit liber, dominus qui volet esse meus’.

7. vicarius. Occasionally slaves were allowed to keep slaves of their own, who were called vicarii.

xix. You think a man lucky because he dines with you, Zoilus; but if that is a man’s idea of luck, let him take to the road at once; it is all he deserves.
3. Aricino ... clivo. The hill leading to Aricia on the way out from Rome was a famous stand for beggars, who followed the carriages as they slackened speed on the ascent. Hence the phrase is proverbial, = 'to become a beggar'; cp. XII. xxxii. 10 'migare clivom crederes Aricinum', and Juv. iv. 116 '(Veiento) caecus adulator dirusque a ponte satelles, | dignus Aricinos qui mendicaret ad axes | blandaque deveexae iactaret basia rhedae'.

xx. The poems which Paulus recites are really his own; for he has paid for them.

So universal at Rome at this time was the desire to gain a reputation as a poet, that a class of literary hacks existed who sold poems to those who were unable to compose them for themselves. These vendors of poems are complimented by Martial for their good sense in XII. xlvii 'vendunt carmina Gallus et Lupercus. | sanos, Classice, nunc nega poetas'.

xxiv. I am ready to share with you any calamity which fortune may bring upon you; but calamity is all you will allow me to share. Your good fortune you keep to yourself alone.

Cp. II. xliii.

5. equid : anticipating a favourable answer; cp. X. ciii. 3 'ecquid laeta iuvet vestri vos gloria vatis?' partem = 'a half'. The sense is as follows: 'Fortune gives you wealth; couldn't we both share it? How about a half for me? Too much, you say? Well, give me something, Candidus, at any rate.'

xxvii. Stop applauding, Selius; you have earned your dinner already.

I. laudantem. Speaking of the auditores, whose applause was evoked, not by the eloquence of the speaker, but by the hope of extracting an invitation to dinner from him, Pliny (Ep. II. xiv. 5) says 'inde iam non inurbane Σοφοκλέως vocantur [ἄπο τοῦ σοφῶς καὶ καλείσθαι] : isdem latinum nomen impositum est Laudiceni'.

2. 'Whether you are giving a recitation (legas) or pleading as an advocate in court (patronus agas),'

xxix. You see that fashionably dressed fellow there in the front seats, Rufus, with patches on his face; take off the patches and you will know what he is.

1. subsellia prima : the front seats in the orchestra reserved for men of senatorial rank.

2. et hinc, even from where Martial sat among the knights.

5. Marcelliano, sc. theatro, the theatre begun by Caesar, but finished by Augustus and dedicated in 11 B.C. in the name of the latter's nephew Marcellus.

7. non hesterna : i.e. he wore a fresh pair every day.

lunata ... planta. This probably refers to the mulleus or shoe adorned with a crescent worn by the Roman nobles; cp. Juv. vii. 192 'adpositam nigrae lunam subexit alutae', where the
MARTIAL II. xxix–xxxii

Scholiast says, 'hac lunula nam adsuta calceis discernuntur patricii a noviciis.' Cp. also Stat. Silv. V. ii. 27 'sic te, clare puer, genitum sibi Curia sensit, | primaque patricia clausit vestigia luna'. The individual here satirized by Martial not only claims to sit in the seats of the knights, but also by his dress tries to associate himself with the nobility of Rome. Cp. I. xlii. 31 'lunata nusquam pellis'.

8. non laesum, 'delicate.'
9. numerosa = 'numerous' only in post-Augustan writers. In the classical authors it is confined to the meaning 'rhythmical'.

stellantem: 'covered with stars.' Patches were worn by fashionable beauties at Rome as in the eighteenth century in England; cp. VIIIi. xxxiii. 22 'talia lunata splenia fronte sedent'. The patches were in the shape of a star; cp. lunata in the passage quoted above. The individual here mentioned had used patches to cover up the branding marks which recalled his former servile condition.

xxx. I asked my friend to lend me money, but he only gave me what I didn't ask—advice.

4. euius laxas arca flagellat opes. Cp. V. xiii. 6 'et libertinas arca flagellat opes'. Flagellat is difficult and may be interpreted in one of two ways.

i. There seems no particular difficulty in taking flagellat in this passage, with reference to laxas, simply as = coercet, prohibit ne latius evagentur, as Conington suggests in a note on Persius iv. 49. The money chest whips back, gathers in the money which tends to overflow. If we take the word in this sense, the passage is parallel to III. xli. 2 'ex opibus tantis quas gravis arca premit'.

ii. The metaphor may be taken from a man beating an animal to make it go faster; so the rich man spurs on his wealth, gives it no rest until it becomes greater. In this case the action of the man is attributed to the chest which contains the money. For the metaphor cp. Persius, v. 149 'ut nummi, quos hic quincuncio modesto | nutrieras, pergant avidos sudare deunces', that your money which you had been nursing here at a modest five per cent. should grow till it sweats out an exorbitant eleven' (Conington). Cp. IX. lix. 2 'Roma suas aurea vexat opes', and Persius iv. 49 'si puteal multa caautus vibice flagellas', which Conington translates 'if in your zeal for the main chance you flog the exchange with many a stripe, i.e. exact exorbitant interest'.

xxxii. You cannot help me in my difficulties, for you are not free as a patron should be. You cannot play a double game as patron and client at the same time.

Cp. II. xviii. One of a patron's duties was to support his clients in the law courts; this Ponticus was unable to do, because he was afraid to offend great people, whose client he claimed to be. The names in the epigram are fictitious in their use, but recall
to memory various important personages, Balbus, a favourite of Caesar, Licinus the freedman of Augustus; Patrobas suggests Nero's freedman Patrobius; Laronia is a name which occurs in Juvenal, ii. 36, 65.

7-8. Cp. II. xviii. 7-8 'esse sat est servum, iam nolo vicarius esse. | qui rex est regem, Maxime, non habeat'.

xxxv. Your legs, Phoebus, bend like the horns of the moon; you might use a horn-shaped drinking vessel as a foot-bath.

xxxvi. Whether your appearance is austere or effeminate, there is no doubt, Pannychus, that your spirit is effeminate.

1. 'I don't want to curl your hair, nay, nor even to ruffle it', i.e. 'I don't want your hair to be conspicuous for its roughness or its elegance'.

3. mitrarum. The mitra was a cap worn by women, Orientals and Greeks. The head-dress is here put for the people who wore it, = mitrati, just as toga = togati, X. xix. 4 'ehu! quam fatuae sunt tibi, Roma, togae'. Prof. A. E. Housman (Journal of Philology, No. 60) suggests the reading nec mitratorum, urging that barba mitrarum is impossible side by side with barba reorum.

barba reorum: i.e. a beard allowed to grow long and rough after the manner of a defendant in the law courts. Cp. II. lxxiv. 3 n. 6.

volsa: cp. II. xxix. 6 'et splendent volso brachia trita pilo'. volsa, literally used of limbs from which the hairs have been plucked, i.e. 'smooth', is here metaphorically applied to mens = 'effeminate'.

xxxvii. You appropriate everything on the table, Caecilianus, while we sit idle and hungry. Please put back the dinner; it is for a meal to-day, not to-morrow, that I invited you.

For the custom of carrying off eatables from the table cp. III. xxiIII and VII. xx. 4. dimidium: 'half-eaten.' Caecilianus feels less scruple in carrying off food which he has made a pretence of eating; for half-eaten dainties could only be thrown away.

11. i.e. 'I invited you to dine with me to-day, not to take away from my table a meal for to-morrow'.

xxxviii. What profit have I from my Nomentan estate, you ask. Why, that it spares me the sight of you, Linus?

For Martial's Nomentan estate cp. I. cv. 1 n.

xI. Your illness, Tongilius, is a bait to attract delicacies from your friends. It is not illness from which you suffer, but gluttony.

A similar epigram to XI. lxxxvi.

5. saccentur: 'strain'; cp. XII. lx. 9 'turbida sollicito transmittere Caccuba sacco'.

annus... Opimi. Opimian wine dated from the year when Opimius was consul, 121 B.C.
6. parco...vitro, 'in small glasses,' because it was so precious.
7. lavari, 'to go to the baths.' That he is only obeying the doctors' orders is the explanation Tongilius gives, but he really goes to the baths to get an appetite.
8. Cp. XI. lxxxvi. 6 'non est haec tussis, Parthenopaeae, gula est'.

xli. 'Laugh, maiden, laugh', says the poet. But if he had seen you, Maximina, he would have said 'Weep, maiden, weep'; for you cannot afford to laugh, for obvious reasons.

2. Paelignus...poeta: Ovid, born at Sulmo, a town in the territory of the Paeligni. But the line is not to be found in Ovid; however, cp. Ovid, A. A. III. 281 'quis credat? discunt etiam ridere puellae'. Friedländer quotes Martian. Cap. viii. 809 'Paeligni de cetero iuvenis versiculö resipisce, et ni tragicum conrugaris "ride, si sapis, o puella, ride"'.
4. ut, 'though.'
10. Spanius: perhaps a man with few hairs (στάφυλος) who could not afford to have his baldness exposed by the wind disturbing the arrangement of the few hairs which he had. Cp. X. lxxxiii. 1 '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'.
Priscus: a dandy, whose attire would be disturbed by a touch from a passer-by, like the bellus homo, 'pallia vicini qui refugit cubiti,' III. ixiii. 10.
15. mimos: short plays without much plot acted in the theatre and distinguished by their coarseness.

xliii. Кωά φίλανθρωπος is the maxim which you preach, Candidus, but do not practise.

3. Lacedaemonio...Galaeso. The river Galaesus was famous for the purity of the fleeces of the sheep that fed on its banks. Horace says that their fleeces were so fine that they were protected with skins, 'dulce pellitis ovibus Galaesi | flumen et regnata petam Laconi | rura Phalantho,' Od. II. vi. 10. Cp. XII. lxiii. 3 'albi oves Galaesi'.

Lacedaemonio: because near the Galaesus stood Tarentum, founded by the Spartan Phalanthus. Cp. the passage from Horace quoted above and Hor. Od. III. v. 56 'aut Lacedaemonium Tarentum'.
6. pila prima. The pila was a straw figure which was thrown to bulls and wild animals in the amphitheatre in order to infuriate
them: the explanation of *primā* is supposed to be that the first figure which was thrown to the beasts was likely to be most worried by them and so to become most dilapidated. The sense here is ‘My toga is not good enough for a straw dummy’.

7. *Agenoreas*: ‘Tyrian.’ Agenor was father of Cadmus, the Phoenician. Cp. X. [xvii. 7 ‘*quidquid Agenoreo Tyros inproba cogit aheno*’.

9. i.e. tables of citrus-wood from Africa, supported by ivory columns; cp. IX. xxii. 5 ‘ut Mauri Libycis centum stent dentibus orbes’ and Juv. XI. 122 ‘latus ... sustinet orbes | grande ebur’, &c.

**fulcitur testa.** Stephenson suggests that one leg was broken and propped up by a tile, and compares Ovid, *Metam.* VIII. 661 ‘mensae sed erat pes tertius impar, | testa parem fecit’.

11. *inmodici ... nulli,* ‘extravagant’ in price rather than in size; cp. Juv. iv. 15; ‘mullum sex milibus emit, | aequantem sane paribus sestertia libris’ and X. xxxi. 3 ‘mullus tibi quattuor emptus | librarum cenae pompa caputque fuit’.

12. *concolor,* ‘of the same colour as the dish.’

13. *grex tuus,* ‘your slaves.’

**Iliaco ... cinaedo**: Ganymede.

xliv. *You are so afraid of lending me money that you recite your debts aloud to yourself in my presence to deter me from asking. Oh, Sextus, it is cruel to refuse before you are asked.*


xlvi. *Your chests are full of fine apparel, Naevolus; I have one threadbare garment. Would it be a crime to steal a couple from your—moths?*

2. Cp. IX. xii. 2 ‘sum breve Cecropiae ver populantur apes’.

4. *synthesibus*: coloured garments worn at dinner; cp. V. lxxix. 1 ‘undecies una surrexti, Zoile, cena, | et mutata tibi est synthesis undecies’. *lacernae* (l. 3) = ‘cloaks’, *candida* (l. 5) = *togae*.

5. For the number of garments owned by one man cp. the story told of Lucullus by Horace (*Epist.* I. vi. 40); ‘chlamydes Lucullus, ut aiunt, | si posset centum scænæ praebere rogatus, | “qui possum tot?”’ ait: “tamen et quæram et quod habebo | mittam.” post paulo scribit sibi milia quinque | esse domi chlamydum; partem vel tolleret omnes’.

6. *Apula ... terra*: cp. XIV. clv. 1 ‘velleribus primis Apulia, | arma secundis | nobilis’.

7. *hiemem,* ‘chilly state.’ *lentus,* ‘with indifference.’

8. *et lateris frigora trita times.* *times* is difficult. Perhaps the sense is ‘you shudder at the chilly threadbare clothes that cover me (*lateris, sc. met*’). But the suggestion in l. 7 is that Naevolus is indifferent (*lentus*) to the plight of his friend and not at all affected by it with feelings of pity or shrinking. Friedländer, supposing that *times* may have crept into the text through the
influence of *lines* at the end of I. 10, reads *tui*, and takes *latus* in the sense of 'companion'. For this meaning of the word cp. VI. lxviii. 4 'Eutychos ille, tuum, Castrice, dulce latus' and Stat. *Silv.* V. *Epist.* 9 'praefera latus omne divinæ domus semper demereri pro mea mediocrite conitor'. The sense 'companion' is derived from the phrase *latus tegere*, 'to walk by the side of:' cp. Juv. iii. 131 'deditis hic servo cludit latus ingenuorum filius'.

xlviii. Satisfy my few wants, Rufus; and you may have the baths of Nero all to yourself.

2. *tabulamque calculosque*, 'a draught-board and men.'

5. *Butuntis*. Butunti, or Butuntum, a town in Calabria, at whose ill-sounding name Martial laughs in IV. lv. 29. The sense is 'I shall be happy even in the depths of the country'.

6. *tibi habe*, 'keep to yourself (for I don't want them),' the usual sense of the phrase; cp. VII. xlviii. 4 'has vobis epulas habe, lauti'.

*thermas... Neronianas*: proverbial = 'the best thing in the world'. Cp. VII. xxxiv. 4 'quid Nerone peius? | quid thermis melius Neronianis?'

liii. You wish to be able to say what you like, Maximus. Then you must be content with your humble position and renounce the houses of the rich; for free speech is not compatible with a dependent position.

The same point is put in IX. ix:

Cenes, Canthare, cum foris libenter, clamas et maledicis et minaris. deponas animos truces monemus: liber non potes et gulosus esse.

4. *Veientana*: cp. I. ciii. 9 'et Veientani bibitur faex crassa rubelli'.

8. 'If you don't mind a garret too small to enter without stooping'.

10. *Partho... rege*: i.e. a complete autocrat who can do anything that he likes.

IV. You ask for respect, Sextus, though I offered you affection; if respect is all you want, it is all that you will get.

lvii. That fellow whom you see decked out so smartly, in spite of all his display, has just pawned his ring to get a dinner.

At Rome it was especially necessary to keep up appearances; hence to appear rich was not necessarily to be rich; to appear poor was the best way to become poor. In V. Ixxxii Martial gives a reason why appearances must be kept up:

Semper pauper eris, si pauper es, Aemiliane. dantur opes nullis nunc nisi divitibus.
MARTIAL II. lvi-lxiv

Cp. VIII. xix for the result of not keeping up appearances:
Pauper videri Cinna vult; et est pauper.

Juvenal emphasizes the necessity for an advocate to make a great show:

purpura vendit ('advertises', 'puffs')
causidicum, vendunt amethystina. vii. 135.
ideo conducta Paulus agebat
sardonyche, atque ideo pluris quam Gallus agebat,
quam Basilus. rara in tenui facundia panno. vii. 143.

2. Saepta, a large enclosure in the Campus Martius, begun by Caesar and completed by Agrippa, for the people to assemble in; here were many of the best shops in Rome; cp. IX. lix. 1.

4. alpha paenulatorum: cp. V. xxvi. 1 'quod alpha dixi, Corde, paenulatorum | te nuper, aliqua cum iocarer in charta, | si forte bilem movit hic tibi versus, | dicas licebit beta me togatorum'. The paenula was a sort of overcoat for rough weather.

5. grex togatus . . . et capillatus, a crowd of clients dressed in the toga and of pages with long hair.

7. Cladi, evidently a banker.

lviii. In your fine new clothes you laugh at my threadbare garments, Zoilus. But at least they are not ill-gotten.

lix. I am an elegant little dining-room, from which you may look on the Mausoleum of the Caesars. So even at the feast you are reminded of the nearness of death.

1. Mica: literally 'crumb, morsel', here colloquially applied to a dainty little dining-room; perhaps the Mica Aurea built by Domitian, mentioned by Hieronymus and Cassiodorus; its situation was perhaps on the Janiculum.

2. Caesareum . . . tholum: the building in which the Caesars were buried, until the templum Flavieae gentis was built by Domitian.

3. frange toros: = 'fling yourself upon the cushions', 'break their smoothness'; cp. IV. viii. 6 'imperat extractos frangere nona toros'.

4. deus: Divus Augustus. Cp. V. lxiv. 5 'tam vicina iubent nos vivere Mausolea, | cum doceant ipsos posse perire deos'.

lxiv. You can never make up your mind what you will be in life, Laurus; if you don't make up your mind at once you will be nothing.

4. desinere: 'it is high time that you thought of retiring from, not of entering, a profession.'

5. i.e. 'there is now a vacancy in the profession'. The rhetor completed the education of the Roman boy (after he had passed through the hands of the ludi magister who taught reading, writing, and arithmetic, and the grammaticus who taught literature) by
teaching him the art of oratory, which was considered indispensable to a Roman gentleman. The pupil practised rhetoric by composing and declaiming dissertations on well-known historical situations (e.g. whether Sulla ought to have retired into private life), and by arguing in public class fictitious questions of law and morality. Many such 'suasoriae' are preserved in the Controversiae of the elder Seneca.

7. damnatur, 'is disapproved of.'
8. Marsua. The statue of Marsyas in the Roman Forum formed a centre for the transaction of business. Cp. Hor. Sat. I. vi. 120 'surgendum sit mane, ob贯通undus Marsya'. Such statues seem often to have been erected as symbols of liberty.

lxv. Why is Saleianus so sad? 'I have lost my wife'. How sad! your rich wife too! I am so sorry such a blow has fallen on you.

2. inquis perhaps should be inquit, sc. Saleianus.
6. tibi: emphatic; the sense is 'I wish I had had such a stroke of luck'.

lxvi. Lalage beat her maid with her looking-glass because she had done her hair badly. May she lose all her hair! She no longer deserves that the looking-glass should show her its beauty again.

For the occasional cruelty of mistresses to their maids cp. Juv. vi. 487:

nam si constituit solitoque decentius optat
ornari et properat iamque expectatur in hortis
aut aput Ísiaçae potius sacraria lenae,
disposit crinem laceratis ipsa capillis
nuda umero Psecas infelix nudisque mamillis.
'altior hic quare cincinnus?' taura punit
continuo flexi crimen facinusque capilli.

and Ovid, Am. I. xiv. 16:
ornatrix tuto corpore semper erat.
ante meos saepe est oculos ornata, nec umquam
brachia derepta saucia fecit acu.

4. saevis ... comis: 'because of that cruel hair'; an extended use of the causal ablative.
7. salamandra. The salamandra was supposed to remove hair from that part of the body to which it was applied. Cp. Plin. N. H. X. 188 '(salamandrace sanie ... quacumque parte corporis humani contacta toti defluunt pili' ; ib. XXIX. 116 'pilos in his incommodos evolos renasci non patitur salamandrace cinis'.
8. 'May Lalage become ugly, for the only fit use for such a looking-glass is to reveal her ugliness to her!'

lxvii. You never meet me, Postumus, without asking me what I am doing. I am sure that you yourself can have nothing to do.
lxxviii. I have purchased my freedom and no longer recognize you as my patron, Olus. If one can do without a slave, one can also do without a master or patron.

1-2. ‘You are no longer rex and patronus to me, but simply Olus’, i.e. ‘I have broken the tie which bound me to you and no longer call you patron’. Cp. I. cxii ‘cum te non nossem, dominum regemque vocabam: | nunc bene te novi: iam mihi Priscus cris’.

4. totis pillea sarcinis redemi: ‘I have purchased my freedom.’ The pilleum, or pilleus, was the cap worn by slaves when set free or at the Saturnalia (XI. vi. 4 ‘pilleata Roma’); hence it became a symbol of liberty. sarcinis, ‘belongings;’ cp. II. xi. 8 n. The meaning is that by renouncing the profits of clientship which formed his income Martial has purchased freedom from its burdens.

6. qui se non habet: ‘is not his own master.’

lxix. You profess, Classicus, to be unwilling to dine out; will that profession hold good when put to the test, or is it mere verbiage?

3. Apicius: a famous glutton of the times of Augustus and Tiberius, whose name became proverbial; cp. III. xxii.


7. Melior: for Atedius Melior see Index of Proper Names.

conam...rectam: here = ‘a sit-down meal’.

lxxi. If I read you a poem of mine, Caeciliamus, you immediately cap it with one from Marsus or Catullus. Is it because you wish to make out mine to be better? I don’t believe it. Read one of your own as a foil to mine and I shall be better satisfied.

3. Marsi: an epigrammatic poet of the Augustan age, coupled with Catullus also in I. Epist. II, VII. xcix. 7.

5. credimus istud: ironical.

lxxiv. You see Saufeius the advocate returning from a successful case with his attendant throng of clients. Don’t envy him; he has to borrow the money to pay them.

2. Regulus: the famous advocate; see Index of Proper Names.

3. tonsum...reum: the defendant, after his acquittal, cuts his beard and hair which he had allowed to grow long as a sign of squalor, and goes to the temples to offer thanks for his deliverance. For the long beard of accused persons cp. II. xxxvi. 3 ‘barba reorum’.

7. Fu£culenus...et Faventinus. Friedländer conjectures that these may have been money-lenders, who provided Saufeius with money to pay his clients. For the shifts to which advocates were put to keep up appearances see passages quoted from Juvenal on II. lvii.

lxxv. A tame lion returned to its fierce habits and killed two boys. For shame! our Roman wolf might have taught it to spare boys.

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6. The boys were engaged in cleaning up the amphitheatre after some bloody exhibition.

10. nostra . . . lupa: the wolf that suckled Romulus and Remus.

lxxvi. Marius only left you a bit of silver-plate. You can't call him false; you never gave him anything.

The person addressed in this epigram could not reasonably complain of the smallness of his legacy, because he himself had not fulfilled his part of the bargain by presents to the deceased Marius during his lifetime.

2. verba dedit: 'cheated; cp. VIII. xxii. 2 'hybrida sum, si das, Gallice, verba mihi'.

lxxvii. Cosconius, you complain of the length of my epigrams; if the number of lines in a poem were the only criterion of length, every one would not be calling your distichs long.

2. utilis unguendis axibus: perhaps a proverb; people who are only of use for greasing axles are those for whom nothing goes quick enough (Friedländer). But Prof. Housman (Journal of Philology, Vol. xxx, No. 6o, is probably right in saying that the meaning is that Cosconius, if boiled down, would yield a large quantity of excellent axle grease. 'Pinguis' means stupid, like Midas in Ovid, Metam. XI. 148 "pingue sed ingenium mansit"; and Horace plays on the literal and metaphorical senses of the word in Sat. II. vi. 14 "pingue pecus domino facias et cetera praeter ingenium".

3. colosson. The Colossus of Nero mentioned in Spect. ii. 1 'hic ubi sidereus propius videt astra colossus'.

4. puerum Bruti. It appears from Pliny, N. H. xxxiv. 82, that a sculptor, Strongylion, executed a statue which so won the admiration of Brutus, the friend and murderer of Caesar, that it was called Bruti puer. The phrase is used again in IX. 1. to describe the brevity of Martial's work:

Ingenium mihi, Gaur, probas sic esse pusillum,
carmina quod faciam quae brevitate placent.
confiteor. sed tu bis senis grandia libris
qui scribis Priami proelia, magnus homo es?
nos facimus Bruti puerum, nos Langona vivum:
tu magnus luteum, Gaur, Giganta facis.

5. Marsi . . . Pedonis: see note on I. Epist. 11.

6. duplex . . . pagina: either two pages in the new form of book, membrana (cp. I. ii. 3), which was just coming into fashion, of the same form as our modern books; or two columns of the ordinary rolled book. The papyrus roll was divided into columns, like the modern newspaper, by red lines ruled at right angles to the length of the roll and parallel to the stick on which the book was rolled. Cp. X. i. 3 'terque quaterque mihi finitur carmine parvo | pagina'.
7–8. 'Even your two-line poems are too long. There is no absolute standard of length; a poem is never too long if there is nothing which can be left out without spoiling it.'

lxxviii. Where are you to keep your fish cool in the summer, you ask. Why surely, Caecilianus, your hot baths are cold enough for them.

lxxix. You only ask me to dine when you know I have guests of my own and you are sure that I cannot accept your invitation.

In view of the fact that Martial often refers to the shifts to which clients like himself were put to obtain an invitation, and to the miseries which they suffered if they had to dine at home, *ceno domi* would be a sufficiently abrupt and rude answer to a rude invitation.

The reading *vocatum* for *vocasse* gives a different sense. Nasica asks Martial to dinner when the latter has another engagement and cannot therefore accept. Martial gives as his excuse, not his previous engagement, but *ceno domi,* 'I am dining at home.' Nasica's invitation is not genuine; so, in order to show that he knows the meaning of the invitation, Martial gives an excuse, which he knows Nasica will recognize as not genuine also.

lxxx. Flying from the enemy Fannius committed suicide. What madness to kill yourself to save your life!

From an Irish newspaper quoted in Punch: 'The speaker proceeded to refer to the sale of diseased meat. A veterinary surgeon spoke of beasts killed to save their lives.'

lxxxi. Your litter may be more roomy than a hexaphoruni (a big litter carried by six); but as you, an upstart and once a slave, are in it, it should rather be called a sandapila, a beggar's bier.

1. *leictica* means either (i) a sedan chair or (ii) a bier on which rich people were carried to burial. *sandapila* : the bier of poor people. A *sandapila* was as a rule carried by six bearers; hence it might also be called *hexaphorum,* a word which usually means a litter borne by six men.

lxxxii. Why cut out your slave's tongue and crucify him, Ponticus? If he can't talk, other people will.


lxxxv. If a present of an iced drink seems out of season in December, pay me out by sending me a summer toga in return.

1. *vimine clausa levi . . . custodia*: i. e. a bottle enclosed in wicker-work.

*niveae . . . coctae.* Nivea = 'cooled by snow', as in XII. xvii. 6 'nec nisi per niveam Caecuba potat aquam'. *Cocta,* or
MARTIAL II. lxxxv—lxxxix

decocta, was a drink made from water boiled and then iced, an
invention of Nero.
2. Saturni... tempore: i.e. the Saturnalia.
4. rasam: i.e. thin and smooth, not rough and thick.

lxxxvi. My poetry is for a select audience; I do not play tricks
with my Muse in order to please the multitude.

1. carmine... supino: 'poems that can be read backwards.'
Cp. Ovid, Ex Pont. IV. v. 43 'fluminaque in fontes cursu reditura
supino'. There were verses that could be read backwards letter
for letter; e.g. 'Roma tibi subito motibus ibit amor', quoted in
Sidon. Apoll. Epist. IX. xiv; or ὃδη μου Δόσ ἀρ' ἀπάτα παρὰ σοι Διομήδη,
Anth. Palat. II. p. 668. There were also verses which would scan
though read backwards word by word; e.g. 'musa, mihi causas
memora, quo carmine laeso', Verg. Aen. I. 8. There were hexameters,
which, read backwards, gave a verse in another metre, e.g. a
sotadeus (see I. 2), or vice versa; cp. Quint. IX. iv. 90 'astra tenet
caelum, mare classes, area messem'. Illustrations, &c., from
Friedländer.

2. 'I write no verses which, read backwards, resemble those
of Sotades (a Greek poet) in his Kinvaidon.'

3. Graecula... echo: i.e. versus echoici, verses in which one
or more final syllables echo or rhyme to a preceding part of
the verse. Cp. Callim. Epigr. 30 (28) λυσαία, σὺ δὲ ναίχι καλὸς καλὸς'
ἀλλὰ πρὶν εἰπεῖν | τοῦτο σαφῶς, ἥχῳ φησὶ τυς' ἄλλος ἔχει.

'induces me to imitate'; cp. XII. Epist. 9 'si quid est enim quod in
libellis meis placeat, dictavit auditor'.

5. debilitate: 'halting rhythm.'

7. petauri: a wooden platform used by equilibrists, 'spring-
board;'; cp. Juv. xiv. 265 'an magis oblectant animum iactata
petauro | corpora?'

8. Ladan, the famous runner at the Olympian games, or an
athlete named after him. Cp. X. c. 5 'habeas licebit alterum pedem
Ladae, | inepte, frustra crure ligneo curres'.

9-10. 'It is foolish to waste labour on artificial tricks like those
mentioned in ll. 1-5.'

II. Palaeemon: perhaps the grammaticus, A. Remmius Palae-
mon; cp. Sueton. De Gramm. c. 22 'nec non etiam, poemata fecit
ex tempore; scripsit vero variis nec vulgaribus metris'.

lxxxviii. You do not recite and yet you wish to be thought
a poet, Mamerus. Don't recite, and you may be what you like.

lxxxix. You can excuse some of your faults, Gaurus, but not all,
by pleading that great men too were victims to them.

2. Catonis. Pliny (Epist. III. xii) tells the following story of Cato
in his cups: 'describit enim (C. Caesar) eos quibus obvius fuerat,
cum caput ebrīi (Catonis) retexissent, erubuisse; deinde adicit
"putares non ab illis Catonem, sed illos a Catone deprehensos".'
Potuitne plus auctoritatis tribui Catoni quam si ebrius quoque tam venerabilis erat?

4. Cicero's attempts at poetry are alluded to in the well-known lines of Juvenal, x. 122 "o fortunatam natam me consule Romam!" : Antoni gladios potuit contemnere, si sic | omnia dixisset'.


Apici: cp. II. lxix. 3 n.

x. Quintilian, do not blame me if I seek enjoyment, though I am poorly off and not too old to work. My wants are few, and I have no ambition for wealth or power.

1. Quintiliane: the famous orator and writer.

2. togae. The *toga* was worn by advocates in court; hence *toga* here = 'the bar.'

3. inutilis: cp. Verg. Aen. II. 647 'inutilis annos | demoror'.

vivere: 'to enjoy life'; cp. VIII. xlv. 1 'Titulle, moneo, vive: semper hoc sermon est'.

6. imaginibus. The *atrium* of the house of a Roman nobleman was filled with *imagines* or waxen portraits of his deceased ancestors; cp. Juv. viii. 1-9.

7-10. Cp. X. xlvii. 3, where Martial puts forward a similar ideal of happiness: 'res non parta labore sed relicta; | non ingratus ager, focus perennis; | lis numquam, toga rara, mens quieta', &c.; and contrast V. xx. 8, where he expresses a desire for life in the city: 'sed gestatio, fabulae, libelli, | campus, porticus, umbra, Virgo, thermae, | haec essent loca semper, hi labores'.

9. sit non doctissima coniunx. For the disadvantages of a learned wife cp. Juv. vi. 434-56, especially 448-51:

non habeat matrona, tibi quae iuncta recumbit, dicendi genus, aut curvum sermone rotato torqueat enthymema, nec historias sciat omnes, sed quaedam ex libris et non intelligat.

xci. Caesar, grant my prayer and give me the ius trium liberorum, either as a reward for my success or as a solace in my failure.

3. festinatis ... libellis. The sense is 'you hurry over the reading of petitions (libelli) in order to have more time to spend on my book'.

6. natorum ... trium. 'The father of three children at Rome was (under the Lex Papia Poppaea of Augustus, a.d. 9) relieved of a certain portion of the public burdens, was not required to perform the duties of a *indext* or a guardian, and was given preference in standing for magistracies' (Bury).

xcii. Martial returns thanks to Domitian for granting the request made in the preceding epigram.
3. **Valebis, uxor.** It is not certainly known whether Martial was unmarried or not; but this passage, far from suggesting that he was married, rather implies the opposite; marriage would now be superfluous to him in view of the honour conferred by Domitian, and with these words he banishes all thoughts of a wife from his mind.

**xciii.** I send Regulus my second book and he asks me where the first is. If he takes one stroke from the number on the second book he will make II into I.

2. 'What am I to do if the first book is too modest and therefore cannot be sent to him?'

## BOOK III

i. I send you another volume written in Gaul. Very likely the former volume pleases you more. But then it ought to, for it was home-born, written at Rome.

2. **i. e. Gallia togata,** the southern part of Gallia Cisalpina.

3. **librum priorem.** From these words we must infer that Books I and II had appeared, in one edition at any rate, as a single volume (*verna liber,* I. 6). See Introduction, p. xxv.

4. **i. e. I am prepared to claim the credit for whichever book you think the better.**

ii. *Who shall be your owner, my book? Be quick and choose, or you will be used to wrap fish in. Ah, you choose Faustinus, do you? You are wise; he will give you the best of treatment, and will help you to face the severest of critics.*

5. For the ignominious fate of bad verses cp. Hor. *Epist.* II. i. 269 'tus et odores | et piper et quicquid chartis amicitur ineptis'. The idea first appear in Cat. xcv. 7 'Volusi annales . . . laxas scombris saepe dabunt tunicas'.

6. **Faustinus:** see biographical index.

7. **cedro perunctus.** The back of the papyrus roll was not written on but dyed yellow with cedar oil, which served also to preserve the material from mould and moths.

8. **frontis gemino honore,** the edges of the roll at each end which were smoothed with pumice-stone and blackened. See Ov. *Trist.* I. i. 8 quoted in Introduction, p. xxii.

9. **umbilicis:** the ends of the cylinder round which the papyrus was rolled.

10. **purpura:** the membrana or parchment wrapper to contain the roll, stained either yellow, *luteus,* or purple, as here.

11. **index:** the *titulus* or tag attached to some part of the roll and bearing the name of the author and title of the book.
12. **Probus.** M. Valerius Probus of Berytus (Beirout) was a well-known critic of the time. *nec, 'not even,'* the common Silver Age use.

iv. *Go, my book, to Rome, and say you come from Gaul where I, the writer, am staying.* If asked when I shall return, say *'He will return when he has learnt to fiddle and can make the money a fiddler does'.*

2. **Aemiliae viae:** this ran from Ariminum to Placentia. In III. i Martial refers to this book as being written in *Gallia togata.*

6. Here, as so often, Martial complains of the useless burdens involved in the position of a client. This feeling strengthened with age, and probably had much to do with the poet's eventual retirement to Spain.

8. Martial refers to the profits made by popular musicians in V. i. vi. 8 *'artes discere vult pecuniosas? | fac discat citharoedus aut choraules'.*

v. *My book, when you reach Rome, go first to my friend Julius and his wife. Say you come from me, and you will need no more commendation.*

4. **Iulius:** no doubt his friend Julius Martialis who is addressed in I. xv. i as *'O mihi post nullos, Iuli, memorande sodales'.*

5. **Tectae.** The Via Tecta was a covered portico which ran between the Via Flaminia and the Tiber.

6. i.e. Julius lived in the house which some other friend, Daphnis, used to have.

11. **epistola:** a preface giving some account of the contents of a book and the reasons for writing it; cp. any of the *epistolae* of Statius.

vi. *This is the 17th of May, Marcellinus, the day on which your father was born and on which you first cut your beard on reaching manhood. This was the most welcome gift that ever the day brought your father.*

3. **aetherios ortus,** 'birth into the light of day.'

4. On the assumption of the *toga virilis* it was usual to cut the beard for the first time. Under the empire a custom, probably Greek, had arisen of dedicating the beard to some god.

5-6. Though the day had given the father life, yet the gift of seeing his son grown to manhood was still more precious.

vii. Instead of the money-payments clients have now to be content with a mere dinner. *That is not enough to live on; a salary must now be given as well.*

The *sportula* in its original form was a dinner given to the client in return for his services. This was under Nero changed to a payment in money. Domitian tried to return to the original system by ordering that the money-dole should cease (*centum
valete quadrantes’) and its place be taken by a regular meal, recta cena. The change, however, lasted but a short time. See Introduction, p. xiv.

2. anteambulo: the client in attendance on his patron while he paid his morning calls.

3. This passage speaks of the sportula as given at the end of the day, as does X. lxx. 13 ‘balnea post decumam lasso centumque petuntur | quadrantes’. See Introduction, p. xiv, n. 7.

4. fames amicorum, ‘starving friends.’

6. nil stropharum est, ‘no tricks will do.’

salarium dandum est, since otherwise they will have no means of livelihood; cp. for the sportula as an income Juv. i. 119 ‘quid facient comites, quibus hinc (from the sportula) toga, calceus hinc est | et panis fumusque domi?’

viii. Thais, whom Quintus loves, has lost one eye; he must have lost both of his.

ix. You say Cinna is writing verses against me. But how can he be said to write when nobody will read?

x. Your father used to give you a fixed monthly income and paid it day by day. When he died he left all his fortune to you; this was as good as disinheriting you, for you at once ran through all you received.

The father only prevented his son from living beyond his income by doing it out by so many sesterces a day. When this system ceased there was nothing to keep the spendthrift from bankruptcy.

3. premeret, ‘followed close upon,’ = urgeret.

4. diurna, ‘a daily allowance.’

5. heredem ex asse. The portions of heirs were expressed by the as and its parts. Thus heres ex asse = ‘sole heir’; heres ex triente = ‘heir to one-third’.

xi. This is written with reference to III. viii, q. v. You complain, Quintus, that I have written an epigram upon you, and yet your love is not named Thais, nor is she one-eyed. It is true that her name is Lais, which sounds like Thais, but suppose I use the name Hermione instead. Or let us put ‘Sextus’ for ‘Quintus’, and you will be troubled no longer.

The humour of the epigram consists in the fact that Martial’s alternatives will not both satisfy Quintus. No one would recognize Lais under the name ‘Hermione’; every one would see that ‘Sextus’ pointed to Quintus.

xii. You gave us yesterday good ointments but no dinner. That is an odd thing; to be given plenty of ointment and no food is to be treated like a corpse.

Similar stinginess is referred to in I. xliii. II ‘et nihil inde datum est; tantum spectavimus omnes’.
1. After the bath and before dining the Romans anointed themselves. Before a dinner-party the ointment would be supplied by the host.

3. *salsa*, 'facetious, odd': cp. Quint. VI. iii. 18 'salsum in consuetudine pro ridiculo tantum accipimus'.

4. The name Fabullus is no doubt a reminiscence of Catull. xiii. Catullus invites his friend to dinner, but will provide only a choice perfume; Fabullus must bring the rest of the dinner with him.

**xiii.** *Your reason for not carving the viands at your table is that the cook has sent them in underdone and indigestible; at this rate I shall never get indigestion.*

Another hit at a stingy host.

3. *crudus* can be said both of food which is uncooked and so indigestible (as in l. 3), and also of the person who has indigestion (as in l. 4); cp. Juv. i. 142 'poena tamen præsens, cum tu deponis amictus | turgidus et crudus (v. 1. crudum) pavonem in balnea portas'.

**xiv.** *The hungry Tuccius turned back at the threshold of Rome when he heard that the sportula was now a real dinner.*

See III. vii n. The point here is that the dinner which served as the client's pay was such a poor substitute for the client's income from the money-dole that Tuccius thought it better to starve in Spain.

4. The Mulvian bridge carried the Via Flaminia over the Tiber to the north of the city; so Tuccius had not come direct to Rome by sea, but had probably landed further up the coast.

**xv.** *Cordus gives more credit than any one in Rome. How can he, poor as he is? He is in love, but blind, and has to give credit for what he cannot see.*

The same point occurs in VII. i. 1 'Formonsam sane sed caecus diliget Asper. | plus ergo, ut res est, quam videt Asper amat'.

**xvi.** *Cobbler, you are giving expensive shows. You must be mad, or you would never do this at your own cost. Remember in future to stick to your last.*

This is probably the cobbler referred to in III. lix as giving a show at Bologna.

Juvenal complains that shows are now given by people of humble origin, iii. 34 'quondam hi cornices et municipalis harenæ | perpetui comites notaeque per oppida buccae, | munera nunc edunt et verso pollice vulgus | quem iubet, occidunt populariter'.

4. There was a proverb, *de corio alieno ludere*, to play at some one else's expense. This would be especially appropriate in connexion with a cobbler, a worker in shoe-leather.

6. This proverb corresponds to our own of the cobbler and his
MARTIAL III. xvi–xx

last; cp. Pers. v. 116 ‘pelliculam veterem retines’, you keep to your old courses.

xviii. You excuse yourself, Maximus, by saying you have a cold. Why then read to us at all? It is not compulsory.

xix. A boy put his hand into the mouth of a bronze bear and was bitten by a poisonous snake concealed within it. So the treacherous bear was not what it seemed.

1. centenis columnis: the Hecatostylon near the Portico of Pompey; cp. II. xiv. 9 ‘inde petit centum pendentia tecta columnis’. Near by was a grove of plane trees adorned with bronze figures of beasts.

4. Hylas, the type of all boys carried off untimely.

6. i.e. the bear had life within it, the life of a snake, a more evil beast (deteriore).

8. falsa, because it was more dangerous than it appeared to be.

xx. What, I wonder, is my friend Canius Rufus doing? Is he writing, or is he passing his time in Rome or in the country? One thing is certain; he is sure to be laughing.

1. For Canius Rufus see biographical index.

4. With this punctuation the phrase ‘qua...scriptor’ is the first object of aenulatur. ‘Is he rivalling the works which the lying writer ascribes to Nero or (is he rivalling) the wanton jests of Phaedrus?’ Certain poems were evidently wrongly attributed to Nero by some writer (falsus scriptor). It seems, however, easier to put (with Schneidewin) a mark of interrogation after scriptor, in which case ‘qua...scriptor’ will refer to acta; and the sense will be, ‘Is he writing the history of Claudius’s reign or what are usually, though falsely, given as the great deeds of Nero?’ For the misrepresentations of the events of Nero’s reign Tacitus gives a reason in Ann. i. i. 5 ‘Tiberii Gaique et Claudii ac Neronis res florentibus ipsis ob metum falsae, postquam occiderant recentibus odiis compositae sunt’.

5. inprobi iocos cannot be a description of the existing fables of Phaedrus but must refer to some works which have perished.

7. horridus, ‘tragic.’

8. schola poetarum. Such a club for poets is mentioned also in IV. lxii. 3 ‘in schola poetarum dum fabulamur’.

10. templi. The particular temple may be the temple of Isis which is mentioned as a place of resort in I. xiv. 7, next after the porticus Argonautarum, ‘si quid Phyllyrides praestet et Aesonides. hic quoque deceptus Memphitica templa frequentat’.

12. sole, with delicatae, ‘luxuriating in the sunlight.’ rursus, ‘on the other hand.’

Europae; cp. II. xiv. 15 ‘lotus ad Europes tepidae buxeta recurrir’, and note.

15. Titi thermis an...Agrippae. The Emperor Titus built
baths on the Esquiline, while Augustus's minister, Agrippa, built some on the Campus Martius.

16. Tigillinus: the notorious praetorian prefect of Nero, described by Tacitus, *Hist.* I. 72, as 'foeda pueritia, inpudica senecta'.

17. Tullio atque Lucani. For these two brothers see I. xxxvi n. This *rus* seems to have been a country estate belonging to them.

18. Pollione: possibly the singer mentioned in IV. lxi. 9 'Pollione cantante'. With dulce understand *rus*; probably the estate was known as *quartum Pollionis* from its situation at the fourth milestone (*quartum lapidem*) from Rome.

20. Luerino in stagno; cp. I. lxiii. 3 'dum modo Lucrino, modo se permettit Averno, | et dum Baianis saepe fovetur aquis'.

21. Here we get the supposed answer of the Muse addressed in l. i.

**xxi.** A slave preserved the life of the master who had once branded him; what he really gave his master, however, was not life but the hatred of men for one who could so treat a faithful slave.

This story is told by Macrobius, *Sat.* I. 11, of one Antius Restio who had been proscribed by the *triuneirs* in 43 B.C.

**xxii.** Though you had eaten most of your fortune, Apicius, you still had ten million sestertii left. But you thought this sum only enough to starve on, so you took poison. That was the greediest act of your whole life.

Apicius was the famous glutton of the early Empire, whose name became a proverb; cp. II. lxxxix. 5 'hoc Ciceronis habes. | quod vomis, Antoni: quod luxuriaris, Apici'.

Seneca, *Cons. ad Helv.* x. 9 thus describes his end, 'superfuturum sibi sestertium centiens computavit et velut in ultima fame victurus, si in sestertio centiens vixisset, veneno vitam finivit.'

**xxiii.** You pass all the best morsels to your slaves behind you; why not have the table itself put at your back?

Probably Martial refers to some host who would take special dainties and pass them to a favourite slave who stood behind him at his feet (*a pedibus*) as he lay on the *triclinium*.

Some suppose that the epigram is levelled at a guest who handed choice pieces to his slave for future consumption or sale at home. This is also the theme of II. xxxvii and VII. xx. 20 'haec per ducentas cum domum tuit scalas | seque obserata clusit anxius cella | gulosus ille, postero die vendit'. In this place, however, line 2 seems to refer more naturally to the host.

**xxv.** If you want to cool a hot bath, get the frigid orator Sabineius to bathe in it.

2. A bath so hot that even the experienced bather Julianus could scarcely bear it.
For the baths of Nero. cp. VII. xxxiv. 4 'quid Nerone peius?' quid thermis melius Neroniani? But even their heat would be chilled by Sabineius.

You never return my invitations, Gallus, and I only complain because you do ask others to dinner. We are both at fault; I am a fool to invite you, and you have no manners when you fail to invite me.

sense, 'cp. see You the

Zoilus, the typical rich upstart, had now become a knight, and wore the anulus equestris. A similar contrast between the two kinds of anuli is made in XI. xxxvii. 3 'anulus iste tuis fuerat modo cruribus aptus: | non cadem digitis pondera conveniunt'.

The metre is the potadeus, used by Martial only here. Its scheme is --o o | --o o | --o o | --o.

Saturne, because on his festival, the Saturnalia, slaves were free; Saturn, too, had been put in chains by his father Jupiter.

Now that the money-payment for clients has been abolished, Gargilianus, what are you going to do? You say that you are living economically, but where is the sense in living at all?

Sportula nulla datur. For the temporary abolition of the money-dole under Domitian, see III. vii n.

Gratis, 'I am no longer paid for coming to dinner;' cp. III. lx. 1 'cum vocer ad cenam non iam venalis ut ante'.

Togula: the unpretentious toga of a client.

Fuscae. So Juvenal, iii. 224, says 'You can buy a good house in the country for the rent you pay for a dark garret in Rome, 'quanti nunc tenebras unum conducis in annum.'

Quadrans: the regular price of a bath; cp. Hor. Sat. I. iii. 137 'dum tu quadrante lavatum | rex ibis'.

Rich, Rufinus, you may be, but you needn't be proud on that account; very underbred people have been, and are, richer than you.

2. 'Your town-house covers many building-sites' (praedia).

Numerosus: see II. xxix. 9 n.

Massa, gold plate.

Didyminus and Philomelus were both freedmen who made large fortunes, and IV. v. 9 implies that Philomelus made his discreditably: 'unde miser vives? 'Homo certus, fidus amicus—' | Hoc nihil est: numquam sic Philomelus eris.'

Chione, named from the snow, both belies her name and is true to it; she is cold, but she is also dark.

Look at these fish carved in relief; put them into water and they would swim.

For similar realistic imitation cp. III. xl, VI. xcii.
MARTIAL III. xxxv–xxxviii

1. Phidiaceae. Martial probably does not imply that the fish were carved by Phidias, but the whole expression, *ars Phidiaca*, means ‘such work as Phidias did’, just as *ars Apellea* (XI. ix. 2) means ‘painting’.

toreuma, *τορευτική*, the art of embossing metal, in which Phidias is said to have excelled as much as in sculpture generally; see IV. xxxix. 4 n.

xxxvi. Though I have been your client, Fabianus, these thirty years, you still require from me all the troublesome services of a beginner. Am I not even yet to be excused?

3. horrídus, shivering with cold. This early morning attendance on the patron was a great burden; cp. X. lxxii. 2 ‘mane vel a media nocte togatus ero | stridentesque feram flatus aquilonis iniqui’.

4. i.e. I have to attend you when you go out in your litter; cp. 1X. xxii. 10 ‘et mea sit culto sella cliente frequens’.

5. decuma vel seriús. This is an unusually late hour for the bath, which usually took place between the eighth and ninth hours; cp. IV. viii. 5 ‘sufficit in nonam nitidis octava palaestris’, and the bath would follow immediately upon exercise; XI. lii. 3 ‘octavam poteris servare; lavabimur una’; X. lxx. 13. In this case, the hardship would be all the greater.

6. Agridpae ... Titi; see 111 xx. 15 n. It would take about half an hour to cover the distance between them.

7. triginta, i.e. during the thirty years that I have been your client.

9. tríta; cp. IX. c. 5 ‘trita quidem nobis togula est vilisque vetusque’.

mea: i.e. I have always provided my own, never been given one by you.

10. rudem: the wooden foil which was given to the gladiator when allowed to retire finally from the arena. A common metaphor for retirement; cp. Hor. *Epist.* I. i. 2 ‘donatum iam rude’. Cic. *Phil.* II. xxix, 74, ‘tam bonus gladiator rudem tam cito (accepisti)?’

xxxvii. You patrons can do nothing for your clients except be angry with them; very well, let that content you.

For a similar idea cp. XII. xiii:

Genus, Aucte, lucrí divites habent iram:
onisse quam donare vilius constat.

Rich patrons consider anger a kind of profit; hatred comes cheaper than liberality.

xxxviii. You think, Sextus, that you are going to earn your living at Rome in some honourable way, as Cicero or Virgil, for instance, earned theirs. I tell you that your living will be very uncertain if you depend on virtue for it.
The same theme is treated in IV. v.; cp. Juv. iii. 29 'cedamus patria: vivant Artorius istic | et Catulus; maneant qui nigrum in candida vertunt'; iii. 41 'quid Romae faciam? mentiri nescio', &c.

4. foro here = 'law-court'. The three fora here referred to are the forum vetus or Romanum, forum Caesaris, and forum Augusti. A fourth, forum Nerzae or transitorium, was completed in A.D. 98, and after that year Martial changes the phrase here, 'triplex forum,' to 'fora iuncta quater' (X. li. 12). The first three are referred to in Seneca, De Ira II. ix. 4 'circumscriptiones, furta, fraudes, quibus trina non sufficiunt fora', 'with which the three courts cannot cope.'

5. Atestinus ... Civis, two advocates, otherwise unknown, who had failed to earn even the rent of their lodgings.

6. pensio; cp. III. xxx. 3 'fuscae pensio cellae'.

9. gelidis: cold because threadbare.

10. Nasones: Ovid's, would-be poets.

11. atria magna colam: i.e. I will attach myself to some great man, and hope to live in that way.

14. casu, emphatic, 'if you are good, your livelihood will depend on chance,' implying 'if you wish to make it certain, be bad'.

xli. This lizard, embossed upon a goblet by Mentor, is so life-like that people shrink away from it.

1. Mentoris. The most famous artist in embossed metal. Probably he lived at the end of the fifth century; cp. VIII. i. 'Mentoris haec manus est an, Polyclite, tua?' Propertius compares him with Mys, praising the latter for his delicate execution, the former for his design (III. ix. 13).

argumenta magis sunt Mentoris addita formae:

at Myos exiguum flectit acanthus iter.

xlii. You think you are a true friend for lending me money from your abundance; how much more am I for repaying you from my poverty!

2. area premit: cp. II. xxx. 4 'cuius laxas arca flagellat opes'.

xliii. You pretend to be young, Laetinus, by dyeing your hair, But Proserpine knows you are not, and when you come to die will strip the mask from your head.

xliv. You wish to know, Ligurinus, why you, who have every good quality, make a vast solitude round you wherever you go. It is because you give us no rest from hearing your poems. No virtues can outweig such conduct as that.

On Recitations see Introduction, p. xix. Ligurinus is attacked for the same offence in III. xlv and l.

6. tigris. The tiger robbed of her cubs is referred to in VIII. xxvi. 1. Domitian has shown more tigers than the Indian robber of cubs has to fear, 'non tot in Eois timuit Gangeticus arvis | raptor,
MARTIAL III. xlv-xlvi

in Hyrcano qui fugit albus equo, | quot tua Roma novas vidit,
Germanice, tigres'.
9. labores, 'trouble, boredom.'
13. piscinam, the cold plunge at the baths.

xlv. Good as your dinners are, Ligurinus, to us they are worse than the banquet of Thyestes. You can't refrain from reading your works when we dine with you.

5-6. All these are typical delicacies; cp. VII. lxxviii. 3 'boletos, ostrea, mullos'.

xlvi. You ask endless services from me, your client, so I send you my freedman instead; he will be useful in many cases where I should be useless. 'Will you do nothing for me yourself?' you ask. Yes, Candidus, all that a freedman cannot do, I will.

1. operam togatam, 'service as a client,' since clients had to wear the toga when performing their duty to their patrons.

4. To follow the patron when he went out in his litter was a regular duty of the client; cp. X. x. 7 'lecticam sellamve sequar? nec ferre recusas', where, as here, carrying the litter is a less dignified duty than following it.

6. ingenuum, 'delicate,' not fitted for such rough work, lit. befitting a free-born gentleman. So in X. xlvi. 6 'vires ingenuae', 'graceful strength,' is mentioned as necessary to Martial's ideal existence.

7. For the form of the conditional sentence cp. Juv. iii. 78 'in caelum miseris, ibit'.

8. sophos, σοφός, the regular cry of applause, 'Bravo!'

12. There is a touch of feeling in this line. Ask of me the more degrading offices of a client and my freedman can fulfil them better than I can. But when you want the real help that only a friend can give, then I shall be glad to give it.

xlvii. Bassus was going through the Capuan gate in a carriage laden with every kind of farm produce. Was he bringing all this to Rome? Not a bit of it; he was taking it to his farm which refuses to grow.

1. This gate through which the Capuan road left Rome was crossed by a leaky aqueduct from the Aqua Marcia; cp. Juv. iii. 11 'veteres arcus madidamque Capenam'.

2. Almo. In this tributary of the Tiber the priests of Cybele used annually, on March 27, to wash the statue of Cybele and (from this passage) the sacrificial knife, Ov. Fast. iv. 339 'illic purpurea canus cum veste sacerdos | Almonis dominam sacraque lavit aquis'.

3. The two Horatii were buried (according to tradition) where they had fallen in their fight with the Curiatii, Livy I. xxv 'sepulcrum exstant, quo quisque loco cecidit, duo Romana uno loco proprius Albam, tria Albana Romam versus, sed distantia locis, et ut pugnatum est.'
4. This shrine containing a small (*pusilli*) figure of Hercules was no doubt close to the temple at the eighth milestone on the Appian Way, in which Hercules was represented with the features of Domitian, IX. lxiv. 1 'Herculis in magni voltus descendere Caesar | dignatus Latiae dat nova templap viae, | qua Triviae nemorosa petit dum regna, viator | octavum domina marmor ab urbe legit'.

8. utrumque *porrum*, i.e. both the *porrum sectile* and the *porrum capitatum*.

10. *coronam*, 'a string of.'

12. *nondum vieta faba*, 'not yet old enough to munch beans.'

14. *curisor*, 'outrider.'

**xlvi.** Olus built a humble room in his palace; but when he sold his estates he had to live in it himself.

It was a practice with rich men sometimes to build a mean-looking room in the midst of their palaces to present a contrast to the surrounding magnificence.

**xlviii.** You give me Veientane wine while you drink good Massic yourself. I would rather put my nose than my mouth to the wine you give me.

1. Veientane wine is referred to for its cheapness in I. ciii. 9 'et Veientani bibitur faex crassa rubelli'. Massic (from the Mons Massicus close to the Ager Falernus) was one of the best; cp. I. xxvi. 8.

1. You only ask me to dinner, Ligurinus, that you may read your poems to me, and you read them all through dinner. In future you shall dine alone.

Cp. for recitations at dinner V. lxxviii. 24-5 and XI. lxi. 16 'plus ego polliceor : nil recitabo tibi'.

3. *soleas*. On taking one's place on the couch at table it was customary to remove one's sandals and hand them to a slave; cp. Hor. Sat. II. viii. 77 where the guest on leaving the table 'soleas poscit'.

4. The lettuce and dressing form the *gustatio* or *promulstis* (the *hors d'oeuvres*) of the dinner; cp. XI. lxi. 5 'prima tibi dabitur ventri lactuca movendo | utilis'. The other two parts of the meal were the *fercula* or *cena* proper, and the *mensae secundae*, or dessert.

5. *prima*, 'the first part of the *fercula*.'

8. One would become sick even of such a dainty as a boar if served up so often and set before one as many times as your writings are.

9. *scombris*. To serve as wrappings for fish was the proverbial fate of bad verses: cp. III. ii. 5 n.

lxi. You bought a house for 200,000 *sesterces*, Tongilianus. When it was burnt down your friends collected a million for you. It will be thought that you set fire to the house yourself.

2. *nimium casus frequens*: i.e. fire which was very frequent in the wooden houses and narrow streets of Rome. The first
MARTIAL III. liii–lviii

attempt to establish a fire brigade was made by Augustus, who
instituted the cohortes vigilum for this purpose.

3. deciens, sc. centena millia.

3-4. A similar point is made in Juvenal, iii. 220, who says of
a man whose house has been burnt down ‘meliora ac plura
reponit | Persicus orborum lautissimus et merito iam | suspectus
tamquam ipse suas incenderit aedes’.

Iv. Don’t be proud, Gellius, because you are a sort of walking
scent-shop. By the same means my dog could smell as sweet.

1. Cosmum, a noted perfume-seller.

Ivi. At Ravenna I would rather have a cistern than a cellar;
water sells for much more than wine.

This, like the next epigram, turns on the scarcity of water
at Ravenna, where, from its lowness and proximity to the sea, as
soon as you dug a well it was filled with brackish water. Hence
Sidonius Apollinaris, Epist. I. v. 8, says that at Ravenna ‘sitiunt
vivi, natant sepulti’.

Ivii. A wine-seller at Ravenna lately cheated me. I wanted
water and wine, but he did me out of the water and gave me
undiluted wine.

See last epigram, note.

Iviii. Oh, Bassus, how different from your farm is the villa
of my friend Faustinus at Baiae. His is a real farm and produces
everything that a farm should. But yours gives you nothing; nay,
you have to take country produce to it from Rome.

In III. xlvii Martial had called Faustinus’s attention to the
poverty of Bassus’s farm.

For Faustinus see biographical index.

2. otiosis, ‘idle,’ for they produce nothing useful.

Horace makes a similar reference to trees that are only useful
for ornament in Od. II. xv. 4 ‘platanusque caelebs | evincet ulmos;
tum violaria et | myrtus et omnis copia narium | spargent olivetis
odorem | fertilibus domino priori’.

4. ingrata, since they gave no return for the labour expended
on them; cp. Verg. Georg. I. 83 ‘nec nulla interea est inaratae
gratia terrae’.

6. fasta, packed in sacks.

7. senibus autumnis; cp. ‘testa anus’ I. cv. 4.

12. chortis = cohortis, ‘the poultry-yard;’ cp. VII. xxxi. 1
‘raucae chortis aves’.

13. argutus, connected with ἀργός and argilla, means originally
‘bright’, and so can be applied to anything that gives a distinct,
clear-cut impression, whether by sight or sound. Here ‘cackling,
screaming’. Contrast Verg. Ecl. IX. 36 ‘argutos olores’, ‘sweet-
voiced.’

14. The flamingo, φοινικόπτερος: cp. XIII. lxxi. 1 (Phoenicopteri)
‘dat mihi pinna rubens nomen’.

63
16. impiorum: since the murderess Medea was a Colchian.
20. simum: the apron in which she carries food for them.
22. lactei, i.e. infant. serenum focum, a clear fire.
22-3. Cp. I. xlix. 27 'vicina in ipsum silva descendet focum | infante cinctum sordido'.
23. festos ad lares. The figures of the lares stood in their shrine close to the hearth, on which at festivals (festos) a plentiful supply of wood was burnt.
24-8. i.e. the servants are not engaged in the unhealthy or useless duties of town-life, but in the useful health-giving pursuits of the country.
24. caupo. A wine shop was frequently attached to a villa for selling wine made on the estate and was kept by a freedman on behalf of its owner. Such a wine-seller in the country would have a healthier occupation than one in Rome.
25. albo otio: sedentary occupation in town makes him pale.
26. perdere oleum was a proverbial expression for wasting one's labour. Here it has an additional reference to the oil with which wrestlers smeared themselves.
29. urbanos: the town-slaves.
30. paedagogo: here the superintendent of the slaves, not the children's tutor.
non iubente: i.e. without needing his orders the capillati hasten to offer the bailiff their services; like children they prefer to play on the farm, not work in the house.
31. capillati: the long-haired fashionable town-slaves as opposed to the close-cropped countrymen.
33. inanis, empty-handed.
35. Sassinate; cp. I. xliii. 7 'rustica lactantis nec misit Sassina metas'.
36. Dormice, which were eaten as a delicacy, were fatter while hibernating; cp. XLI. lix 'tota mihi dormitur hiems et pinguior illo | tempore sum quo me nil nisi somnus alit'.
42. servat cras tinam, 'keep till the morrow.'
45. famem mundam, 'a famished tidiness; the farm is well-kept but produces nothing.
47. Priapus, the garden-god, has nothing under his care that is worth stealing.
51. Cp. IV. lxiv. 25 'hoc rus, seu potius domus vocanda est'.
domus longe. For this use of the adverb qualifying a noun cp. X. liiii. 1 'Anxuris aequorei placidos, Frontine, recessus | et propius Baias litoreamque domum'. Verg. Aen. I. 13 'Tiberinaque longe | ostia'.

lix. Bologna has been given a show by a cobbler, Mutina by a bleacher; we shall have a tavern-keeper giving one next.

Cp. III. xvi. 1 'das gladiatores, sutorum regule, cerdo'; where see note.
MARTIAL III. lx–lxiii

lx. Now that you ask your client to dinner instead of paying him in cash as formerly, you ought to give him the same dinner as you have yourself, not a much inferior one.

For the abolition of the sportula and the substitution for it of the cena recta see III. vii. n.
1. non iam venalis, i.e. I am no longer paid the centum quadrantes or client’s dole.
4. inciso ore: probably, as Paley takes it, ‘through a hole cut in the shell.’ But it may mean that the ragged edge of the mussel-shell cuts the lips of him who sucks it.
5. Juvenal, v. 146, speaks of the same difference, ‘vilibus ancipites fungi ponentur amicis, | boletus domino.’
8. in cavea: closely with ‘mortua’, ‘that has died in its cage.’
9. Why do you ask me to dinner and yet not dine at the same table?
10. prosit, ‘let me get some good out of the abolition of the sportula.’

lxii. You think, Quintus, that ostentatious extravagance is the mark of a great mind; rather is it the mark of a small one.

A similar point is made in I. ix
Bellus homo et magnus vis idem, Cotta, videri:
sed qui bellus homo est, Cotta, pusillus homo est.
1. These were unusually high prices, but the exaggeration here is natural; cp. I. lviii. 1 ‘milia pro puero centum me mango poscit: | risi ego, sed Phoebus protinus illa dedit’.
2. sub rege Numa: so old that it was before the days of consuls, after whom vintages were usually named; cp. XIII. cxi. 2 ‘condita quo quaeas consule? nullus erat’.
3. supellex, table-furniture, ‘plate.’

lxiii. You think yourself a fine fellow, Cotilus, because you are a fashionable fop. Let me tell you that a fop is a very trifling thing. The point here is similar to that of lxii.
5. Gaditana: songs of doubtful character, for which the dancing-girls of Gades were notorious; cp. Juv. xi. 162 ‘ut Gaditana canoro | incipient prurire choro’.
6. volsa, ‘having the hair pulled out;’ cp. II. xxix. 6 ‘et splendent volso brachia trita pilo’.
9. tabellas, ‘love-letters.’
10. i.e. he is afraid of spoiling the arrangement of his own cloak by contact with that of some one else.
12. Hirpini, a famous racehorse, Juv. viii. 62 ‘sed venale pecus Coryphaei posteritas et | Hirpini’.
lxiv. Ulysses, they say, tore himself from the deadly blandishments of the Sirens. He could never have torn himself from the tales of Canius.

6. Canius: see biographical index, s. v. Rufus.

lxvi. Pothinus, the servant of Ptolemy, murdered Pompey, but it was at his master's orders; when Antony murdered Cicero, Rome's other glory, he only wreaked a private vengeance.

The two deeds are compared also in V. lxix.

1. Pharus armis, 'the Egyptian deed of violence.' Pompey after Pharsalia fled to Egypt and was murdered there.

3-4. The one was Rome's chief figure in her triumphs, the other her chief orator.

6. Domino, 'his master,' Ptolemy of Egypt, who wished to do a favour to Caesar.

lxvii. You boatmen are so lazy that you ought to be called not rowers but slower.

2. Vatemo Easinque, two small tributaries of the Po.

4. Celusna, the boatswain's pipe.

5. Prono Phaethonte, i.e. it is past noon, and the sun is on its downward course (prono).

Aethon, one of the Sun-god's horses.

6. Exarsit, 'has reached its fiercest heat.'

7. Interiungit: cp. II. vi. 16 n.

9. Luditis otium, 'you spend an idle time in play.' Otium here is an extended use of the internal accusative, luditis ludum; the play of the slaves is idleness.

10. Argonautas, i.e. dρυος ναύτας, idle sailors.

lxxvii. Baeticus does not care for the usual delicacies, but has a passion for things of specially strong flavour. There must be something very wrong with his taste.

4. Libye: such birds as guinea-fowl, 'Numidicae guttatae' III. lviii. 15.

7. Melandrya, the dark-coloured flesh of dried tunny.

8. Resinata, 'loaded with resin.'

10. Ut quid, 'ως τι, 'wherefore.'

xciv. You find a dish underdone, and prefer to cut up your cook rather than the meat.

As in III. xiii, the stingy man is glad of an excuse to avoid helping his guests.

2. Scindere, in the double sense of (i) to scourge, (ii) to carve. There is a similar point in III. xiii 'dum non vis carpere pullos | ... accusas rumpisque cocum'.

xcix. You grumble, cobbler, because I laugh at your gladiatorial exhibition. Surely if you may send gladiators to their death I may enjoy a little harmless merriment.
MARTIAL III. xcix–IV. i

No doubt the cobbler of Bologna who is satirized in III. xvi for giving a gladiatorial show had been angered by the poet’s mockery.

4. ingulare, on the principle that ‘qui facit per alium, facit per se’.

e. When I sent you my book, Rusus, it got drenched in a shower of rain. Well, to be obliterated by the rain is all it deserved.

For a similar point cp. IV. x. 5 ‘curre, sed instructus: comitetur Punica librum | spongea: muneribus convenit illa meis. | non possunt nostros multae, Faustine, lituae | emendare iocos: una litura potest’.

BOOK IV

i. Hail, Caesar’s birthday! A long and happy life to our Emperor!

1. dies: October 24.

2. Jupiter was fabled to have been born in the Dictaean cave of Mount Ida in Crete; on his birth the Curetes, a species of demi-gods, clashed their spears and shields together in order to drown the infant’s cries and protect him from his father, Cronos. conscia carries a reference to this story; Ida ‘kept the secret’ of Jupiter’s birth; cp. IX. xx. 2 ‘infantis domini conscia terra fuit’, where a comparison of the births of Jupiter and Domitian is again made.

3. longa. longa dies = ‘length of days’; cp. Juw. x. 265 ‘longa dies igitur quid contulit?’ hence in addressing dies Martial can say longa vent, ‘come in full measure.’

Pylio . . . aevo: ‘Nestor’s long life;’ cp. VIII. ii. 7 ‘Pyliam senectam’.

numerosior: see n. on II. xxix. 9.

5. hic = Domitian. multus, adverbial in sense, = ‘many a time’. Domitian instituted at his Alban palace a festival of Minerva, which he celebrated on March 19 every year; at this festival a particular feature was a poetical contest, the prize being a wreath of olive; cp. IX. xxiii. 5 ‘Albanae livere potest pia quercus olivae’.

auro: ‘in his gilded palace.’ Others take Albano alone as ‘on the Alban hill’, and in auro (closely joined to multus) as an epithet of Domitian ‘crowned with gold’.

6. A crown of oak leaves was the prize given in the poetical contest at the Agon Capitolinus instituted by Domitian and celebrated every four years.

7-8. The two lines amount to a wish that Domitian may live to celebrate the ludi saeculares more than once = ‘May the king live for ever!’ The famous ludi saeculares which were supposed to be celebrated every hundred, or every hundred and ten, years, had been celebrated by Augustus B.C. 17, and by Domitian A.D. 88,
although Claudius had held them also in A.D. 47 (the eight hundredth year of the city). *lustrum* is the period of five years intervening between the celebration of the propitiatory sacrifices (*lustrum*) at the taking of the census; *ingens lustrum* is the period of a hundred, or 110 years which was supposed to elapse between one celebration of the *ludi saeculares* and the next.

8. Romuleus . . . Tarentos. Tarentos, or Terentus, was a space at the extremity of the Campus Martius, where the *ludi saeculares* were held; cp. I. lxix. 2 n.

10. *inproba*, in its usual sense, 'exceeding the due limit, extravagant.'

deo. Domitian was the first Emperor to assume the title of *deus* during his lifetime.

ii. The snow did Horatius a good turn at the show by concealing the fact that he was wearing black.

Augustus ordered the spectators to wear the *toga*: 'negotium aedilibus dedit, ne quem posthac paterentur in foro circave nisi positus lacernis togatum consistere,' Suet. *Aug.* xl. Subsequently the use of cloaks (*lacernae*) was permitted in bad weather. These might be of the most various colours until Domitian ordered the spectators to wear white at the spectacles; cp. XIV. cxxxv *Amphitheatrali nos commendamus ab usu, | cum teget algentes alba lacerna togas*. But it appears from V. viii. 5, XIV. cxxxi, cxxxiii, that purple and scarlet were still permitted.

3. *minor ordo maximusque*: the knights and the senators.

iii. Observe the Emperor's indifference to the snow at the spectacle.

3. *nee*: with *novo* only.

5. i.e. Domitian had shown the same indifference to the cold of the north on his expeditions to Gaul and to Germany to subdue the Chatti in A.D. 84. For *lassare* = 'wear out, successfully defy', cp. X. v. 17 'nunc inter undas garruli senis siccus | delasset omnis fabulas poetarum'.

6. Helicean *dissimulare*. Helice, the constellation of the Great Bear, here stands for 'northern cold'. In spite of the snow which drenched his hair Domitian could pretend (*dissimulare*) that it was not cold; such was his indifference to the weather.

8. *pueri Caesaris*: Domitian's son, who, born in 73 A.D., died in childhood. The meaning of ll. 7 and 8 is: 'Who can this be who thus sports with frozen (siccis) water and mocks the Emperor by letting it fall on him from the sky? Who would dare to do it save his son who is now a god among the gods?'

v. How do you expect to make a livelihood at Rome, Fabianus? Your good qualities will not make you rich there, and you cannot condescend to base or mean methods of making a living.

4. i.e. practise as a delator, or informer. For the wealth acquired by informers cp. Juv. i. 33 'magni delator amici | et cito rapturus de nobilitate comesa | quod superest'. For instance, an informer who laid a successful information under the Lex Itulia de maiestate was entitled to a fourth part of his victim's property.

5. vendere ... fumos: 'fumum vendere dicuntur amici principum, qui corum gratiam pretio vendunt, carituram tamen effectu' (Facciolati). vendere fumos is a phrase applied to the traffic in news, true or false, carried on by those who had entrance to the palace. Those who were around the person of the Emperor frequently abused their privileged position by using his reported words or acts as a means for extorting money from those to whom they retailed them, encouraging in their friends false hopes by giving an account of what they themselves had said to the Emperor or the Emperor had said to them. Cp. Lamprid. in Heliogab. c. 10 'familiaritatis nomine abutens omnia Heliogabali dicta et facta venderet fumis'.

6. Cano: a noted flute-player; cp. X. iii. 7 'voce ut loquatur psittacus coturnicus | et concupiscat esse Canus ascaules'.

Glaphyro: a musician mentioned in Juv. vi. 77.

8. Philomelus: a rich man of evil repute; cp. III. xxxi. 5 'fastidire tamen noli, Rufine, minores: | plus habuit Didymos, plus Philomelus habet'.

vi. Malisianus, you want to be thought a model of virtue, when really you are worse than that poet who recites risqué elegiacs in Stella's house.

4. Two of the Priapeia, a collection of obscene verses, were attributed to Tibullus, one of them being in elegiac metre. Hence, no doubt, metro Tibulli here means 'elegiacs'.

viii. Every hour of the day at Rome has its occupation, but it is not till the tenth hour that I claim an audience for my verses.

1-7. The Romans reckoned time by dividing the period between sunrise and sunset into twelve horae, the length of which accordingly varied, being longer in the summer than our hour and shorter in the winter. The interpretation of these lines is complicated by an ambiguity in the use of the word hora, which might be used to indicate either a point of time or a period of time. Thus tercia, quarta, hora generally meant the point of time which closed the third or fourth hour; the usage is parallel to the modern use of the terms '3, 4, o'clock', &c., which refer to the end of the hour named. On the other hand, tercia hora might refer to the whole duration of the third hour, from the end of the second to the beginning of the fourth hour. The double sense of the word is quite intelligible, but in this passage it is not always easy to see in which sense Martial is using the word. In i. 1 prima and altera hora refer to duration of time; the salutatio occupies the first and second hours of the day, i.e. from sunrise to 8 o'clock, if we convert
into English time, and for the moment understand the Roman day as beginning at 6 a.m. and ending at 6 p.m.; with the v. l. continet for conterit, it is possible, but less natural, to take hora to mean a point of time. The second line means either ‘the end of the third hour (point of time, 9 o’clock) sets the lawyer to work’, or more probably ‘the third hour (8 o’clock to 9 o’clock) sets the lawyer to work’. In the latter case two hours are left for the law-courts to sit; for they rose at 10 o’clock; i.e. at the end of the fourth hour; cp. VIII. lxvii. 3 ‘cum modo distulerint raucae vadimonia quartae’. The period from 10 to 11 is occupied by the varii labores mentioned in I. 3; 11 to 12 is a period left unnoticed by Martial; in the course of it we may perhaps place the prandium. The end of the sixth hour, 12 o’clock (midday), is the time for the siesta, which lasted an hour, till 1 o’clock (‘septima finis erit’). Work was over by midday; 1 vēri mōrthōi ıkανωτάται νί δὲ μετ’ αὐτός ἡ γράμματα δεκάνυμενα ZHΩI λέγοντι βροσοῖς, Anthol. I’alat. X. 43 Mackail, Select Epigrams, X. 11. The siesta (meridiatio) sometimes lasted longer than a single hour. The exercise ground and the bath occupied the time from 2 to 3 o’clock, if we take nona, octava as indicating points of time; more probably we should take the words of duration of time, leaving two whole hours for exercise and bath, 1 to 2 and 2 to 3 o’clock; for the usual hour for bathing was 2 o’clock, and exercise was taken immediately before bathing. The ninth hour, 3 o’clock, was the usual dinner-hour, and when the meal was over and the wine was passing round, Martial’s verses had their opportunity at the tenth hour.

6. extractos frangere ... toros: cp. n. on II. lix. 3 ‘frangere toros’.

7. Eupheme. Euphemus probably had charge of the arrangement of Domitian’s table.


11-12. Cp. X. xx. 18 ‘seras tutor ibis ad lucernas: | haec hora est tua, cum furit Lyaeus, | cum regnat rosa, cum madent capilli: | tune me vel rigidi legant Catones’. For matutinum cp. XIII. ii. 10 ‘nec matutina si mihi fronte venis’.

Thalia: the Muse of epigram.

x. Take my book to my friend before its pages are dry; and take a sponge with you; one sweep of the sponge will do more, if necessary, than any number of emendations.

1. nee adhuc rasa ... fronte: cp. I. lxvi. 10 ‘sed pumicata fronte si quis est nondum’. The edges of the roll have not yet been trimmed and rubbed smooth with pumice-stone; see Introduction, p. xxi.

7-8. ‘No amount of corrections will make bad jokes into good ones; so in that case they had better be corrected as only a sponge can correct them.’ lituriae: ‘corrections,’ especially used of the
emendations made necessary by the mistakes of the scribae who multiplied copies of the book; cp. VII. xvii. 6 ‘libellos | auctoris calamo sui notatos: | haec illis pretium facit litura’.


xi. Saturninus, you hoped to rival your namesake, Antonius. He too fell fighting against his country, but he was an emperor compared with you.

In A.D. 88 L. Antonius Saturninus induced two legions on the Upper Rhine to proclaim him Emperor, and asked the Germans across the Rhine for help. But the revolt was suppressed by the speedy arrival of Norbanus with the eighth legion before the German reinforcements could cross the newly-thawed Rhine. Severe punishment was inflicted on the accomplices of Saturninus in the Senate; cp. IX. lxxxiv. 1 ‘cum tua sacrilegos contra, Norbane, furores | staret pro domino Caesare sancta fides’.

1. nomine: i.e. Antonius.

2. Saturninum ... esse pudet. The name Saturninus recalled the unsuccessful attempt at revolution made in 100 B.C. by Saturninus and Glaucia, who seized the Capitol but were blockaded and perished.

3. Cp. VI. lviii. 1 ‘cernere Parrhasios dum te iuvat, Aule, triones | comminus et Getici sidera pigra poli’. Parrhasia ura: the Great Bear; Parrhasia was a town in Arcadia. Callisto, daughter of the Arcadian king Lycaon, being beloved by Jupiter, was changed by Juno into a she-bear and raised to the heavens by Jupiter as the constellation Ursa Major.

4. Pharieae coniugis: Cleopatra.

5. excideratne tibi, sc. animo, ‘had you forgotten?’ as in Quint. XI. ii. 6 ‘non haec varietas mira est, excidere proxima, vetera inhaerere? hesternorum immemores acta pueritiae recordari?’

8. licuisset: = debuit licere.

10. ‘It was possible to think of Antony as an emperor, but not of you, Saturninus.’

xiii. Long life and happiness to the newly-wedded Pudens and Claudia! May age not weaken their love for each other!

1. Pudens: see Index of Proper Names.

3. cinnama nardo: two sweet-smelling spices.

4. Theseis ... favis: i.e. honey of Hymettus in Attica. Wine and honey were mixed together to make mead (mulsum). Theseus was the legendary συνοικωτής of Athens, and Hymettus is near Athens. The aptness of the simile, the union of Massic wine and Attic honey, may consist in the union of home and foreign products (cp. Peregrina, I. 1).
MARTIAL IV. xiii–xix

8. pari: 'well-matched;' cp. Ovid, Her. ix. 32 'si qua voles apte nubere, nube pari'.

xiv. Silius, give a favourable ear to my poems; you are a great poet, yet I send my poems to you, as Catullus might have sent his to Virgil.

For Silius Italicus, author of an epic poem on the Punic wars, see Index of Proper Names, and cp. VII. lxiii 'perpetui numquam moritura volumina Sili | qui legis et Latia carmina digna toga', &c.

3. premis: 'subdue,' i.e. 'tell the story of their subjugation'.

perfidosque astus: with reference to the Punic fides to which Livy gives such prominence. Another reading for astus is fastus, 'pride.'

7. alea. Gambling was allowed at Rome during the Saturnalia in December, though it was at other times forbidden. Cp. V. lxxxiv. 3 and XI. vi. 1 'unctis falciferi senis (Saturn) diebus, | regnator quibus inperat fritillus'.

9. tropa: an adverb. The following description of this game is given in Pollux, Onom. ix. 193 ἡ δὲ τρόπη καλουμένη παιδία γίνεται μὲν ὡς τὸ πολύ δὲ ἀστραγάλων (= lātī) οὐς ἀφιέντες στοχάζονται βοθροῦ τυνὸς εἰς ὑποδοχὴν τῆς τοιαύτης ῥύψως ἔξτιτθες πεποιημένου· πολλάκις δὲ καὶ άκυλοις καὶ βαλάνοις ἀντὶ τῶν ἀστραγάλων οἱ ῥίπτοντες ἔχρωντο.

nequioere, 'rather scandalous,' with no implication of cheating by means of loaded dice.

12. madidos iocis libellos. The original sense of the word madere was almost forgotten; so commonly was the word with its derivatives used in a metaphorical sense. Cp. VII. li. 5 'iure madens'.

13. Martial is guilty of poetical exaggeration; for Virgil was only sixteen years old when Catullus died.


xv. When I refused you the loan of a thousand sesterces, you asked me to lend you plate worth five times that amount. Are you the fool, or am I?

xviii. An icicle fell and killed a boy by piercing his throat. When can we feel safe from death, if even water is so murderous?

1–2. The porta pluens is an arch of the Aqua Virgo, but we cannot decide whether the Vipsanae Columnae belong to the portico of Agrippa or to his campus. pluit; cp. 'madidam Capenam', Juv. iii. 11.

xix. I send you a present of a thick and warm cloak. It may not be ornamental, but it will certainly be useful.

1. Sequanicae . . . textricis. The country of the Sequani, in Gaul, was famous for its thick woollen fabrics.

2. barbarā: 'though the name is Greek, the cloak comes from
MARTIAL IV. xix

Gaul. Lacedaemonium ... nomen: ἐνδόμουις, a thick woollen cloak, especially used by athletes for the purpose of keeping themselves warm in the intervals of taking exercise. Women sometimes wore purple cloaks of this sort, when they practised athletic exercises; cp. Juv. vi. 246 'endromidas Tyrias et feminineum ceroma | quis nescit?'

5-7. Cp. VII. xxxii. 7 'non pila, non follis, non te paganica thermis | praeparat aut nudi stipitis ictus hebes, | vara nec in lento ceromate bracchia tendis, | non harpasta vagus pulverulentà rapis'.

The various games of ball were very popular with Romans of all ages and classes; the Emperor Augustus used frequently to take part in them, and Pliny's friend Spurinna continued to play at an advanced age; 'nam hoc quoque exercitationis genere pugnat cum senectute.' The hour before the bath was the usual hour for play. The generic name for the ball was pila; but there seem to have been four kinds of ball commonly used, follis, paganica, trigon, harpastum. In each case the name for the ball and for the game played with it is the same. The follis was the largest and softest kind of ball, a kind of bladder inflated with air or stuffed with feathers (plumea l. 7); it was particularly suited for children and old gentlemen; 'ite procul, iuvenes: mitis mihi convenit actas; | folle decet pueros ludere, folle senes' (XIV. xlvii). Intermediate, both in size and hardness, between the follis and the trigon came the paganica, a ball stuffed with feathers; it is only mentioned twice in Martial, VII. xxxii. 7 and XIV. xlv. The trigon, or pila trigonalis, frequently also called pila simply, was a small ball stuffed tightly with hair. Lastly, the harpastum was the smallest and hardest ball of all.

The games which found greatest favour with the Roman youths were those played with the trigon and the harpastum. The trigon (as its name shows, τρίγωνος, triangular) was played by three players standing at the three corners of a triangular space. The ball was thrown from one to another, caught (exipere) and thrown or struck on with the hand to another player (expulsare, repercutere). It was a game which made the players warm, 'tepium trigonem' (XII. lxxii. 3). The distinguishing mark of a good player was the skilful use of the left hand; cp. XIV. xlv 'si me mobilibus scis expulsare sinistris, | sum tua. Tu nescis? rustice, redde pilam', and VII. lxxii. 11 ' nec laudet Polybì magis sinistras' (left-handers). Sometimes the game was, perhaps, played merely for exercise; sometimes the catches were counted, and the player who made the most catches was accounted the victor.

The game with the harpastum is perhaps the most interesting to a modern reader, because it appears to have most in common with the modern games of ball. It was a vigorous game, played apparently by two sides, who each had a base or goal to defend. Each player had his proper position in the field; and there were opportunities for combination, both in offence and defence.
MARTIAL IV. xix–xxv

A certain amount of charging and tackling seems to have been permitted; and strength was useful as well as agility; Martial describes the player of this game as ‘grandia qui vano colla labore facit’ (XIV. xlviii. 2). The notices of the game are too infrequent and obscure to enable us to reconstruct it satisfactorily.

An interesting account of the harpastum is given in an article by G. E. Marindin in the Classical Review of April, 1890.

5. lentum ceroma teris may be taken literally, ‘you rub off the sticky ointment (in your exercises).’ But ceroma may mean, not only the ointment with which athletes anointed their bodies, but also the place in which they exercised themselves, when so anointed; and this latter sense is more suitable here as in the passage quoted above, ‘vara nec in lento ceromate bracchis tendis.’ lentum is a standing epithet of ceroma, though applicable to the word only in its original sense. trigona may, like ceroma, be taken as the arena in which the game took place, not as the game itself. tepidum: active = ‘warming’.

6. lavi: a misprint in the text for laxi.

partiris. Schrevel gives the following explanation of the meaning of this word: ‘advertis et metiris motum et cursum follis plumet et levissimi, ita ut scias, quantum spatii missus follis decursurus sit’ (Friedländer). Possibly it may mean ‘thrust your hand into the loose ball so that it almost divides as you touch it’.

8. Athan: evidently a runner, but not otherwise known.

10. Iris. The rainbow was supposed to absorb water; here Iris is spoken of as about to disperse in a sudden shower the moisture which she has taken up. Cp. XII. xxviii. 6 ‘casuras alte sic rapit Iris aquas’.

xx. Caerellia is a girl, but poses as a woman; Gellia is an old woman who poses as a girl. The one provokes laughter, the other disgust.

xxi. Segius denies the existence of gods; he proves it himself, for no sooner had he made the assertion than a stroke of good luck befell him, which could not have happened if there had been gods to overhear his words.

xxiii. Muse of epigrammatic poetry, while you were hesitating whether to award the palm to Callimachus or Brutianus, Callimachus himself yielded place to Brutianus; but if the latter turns his attention from Greek to Latin I shall be content to take second place to him.


xxiv. Lycoris has buried all her friends; may she make friends with my wife!

xxv. If in my old age I am free to choose, I would like to spend my last years in the neighbourhood of Altinum or Aquileia.
2. Phaethontei . . . rogi. Phaethon was said to have fallen into the Padus: cp. X. xii. 2 'Phaethontei . . . Padi'. Altinum at the top of the Adriatic is near enough to the Padus to satisfy the description.

conscia: as in IV. i. 2 'conscia Dictaeum qua tulit Ida Iovem'.

3. Antenoreo. Antenor was a Trojan who founded Patavium: cp. Verg. Aen. I. 242

Antenor potuit mediis clapsus Achivis
Ilyricos penetrare sinus atque intima tutus
regna Liburnorum et fontem superare Timavi,
unde per ora novem vasto cum murmur montis
it mare proruptum et pelago premit arva sonanti.
hic tamen ille urbem Patavi sedesque locavit
Teucrorum et genti nomen dedit armaque fixit Troia.

Fauno: 'woodland deity.'

4. Sola: perhaps a forest near Altinum.

Euganeos. The Euganci were a people living north-west of Altinum.

5. Ledaeo . . . Timavo: cp. VIII. xxviii. 7 'an tua multifidum
numeravit lana Timavum, | quem pius astrifero Cyllarus ore bibit?'
Probably some story existed that Castor and Pollux, sons of Leda and owners of the horse Cyllarus (l. 6), led the Argonauts down the Timavus to the Adriatic; cp. Pliny, N. H. iii. 128 'Argo navis flumine in mare Hadriaticum descendit, non procul Tergeste, nec iam constat quo flumine'.

8. iuris . . . sui: 'independent,' and so 'free to choose'. Elsewhere the phrase is technically applied to one who is not under the patria potestas.

xxvi. During the year in which I did not earn the usual sportula from you, Postumus, I lost only 60 sesterces. Excuse me; I will no longer be your client; I can't afford it.

The usual dole was 100 quadrantes and during a year this would have amounted to far more than 60 sesterces, one sestertius containing 16 quadrantes. So Postumus must have been particularly stingy as a patron, and it cannot have been profitable to be his client.

4. togulam . . . plurisemo. The money-dole provided him with the means of subsistence; cp. Juv. i. 119 'quid faciunt comites quibus hinc toga, calceus hinc est | et panis fumusque domi?' The money which he received from Postumus was insufficient to pay for his toga, and therefore he must find a more liberal patron.

xxvii. An envious fellow will not believe that you like my verses, Domitian. Yet you have rewarded me more than once. Reward me again, then, and make him the more envious.
MARTIAL IV. xxvii–xxxii

1. Auguste: Augustus as a title of the Emperor fell into disuse at the end of the first century.

3. honorato: dative, "to me honoured not only by your praise but by your gifts."

4. non alius poterat quae dare dona mihi: cp. II. xcii. "natorum mihi ius trium roganti. Musarum pretium dedit me arum | solus qui poterat." The reference here is, not only to the gift of the ius trium liberorum, but also to that of the military tribunate which conferred equestrian rank, and to the Emperor's readiness to make grants of citizenship at the poet's request. In III. xcv. II "quot mihi Caesareo facti sunt munere cives", Prof. Housman maintains that the reference is not to such grants of the franchise, but to the bestowal on Martial of the ius trium liberorum; since Martial is a Roman citizen, it follows that his three imaginary children are Roman citizens as well.

xxix. The objection to my poems, Pudens, is that there are too many of them. To remedy this defect, imagine that the book which you happen to be reading is the only one, and you will rate it at a higher value.

4. hibernae . . . roae. Roses were grown even in the winter in Italy, and especially at Paestum; they were also imported from abroad. Cp. VI. lxx passim.

7. in libro numeratur . . . uno, "is mentioned with esteem more often for his one book;" cp. Tac. Hist. II. 77 "nobis nihil ultra adrogabo, quam ne post Valentem et Caecinam numeremur".

8. Amazonide: presumably a lengthy epic on the Amazons.

xxx. Avoid the lake at Baiae, fisherman; for a terrible calamity befell the man who caught one of the Emperor's pet fish there; he went blind at once.

3. saebris: because they belonged to the deus dominusque, Domitian.

4–7. For tame fish cp. X. xxx. 21 "piscina rhombum pascit et lupos vernas, | nata ad magistram delicata murena, | nomenclator mugilem citat notum | et adesse iussi prodeunt senes mulli".

15. simplicibus: "guileless," i. e. without a concealed hook.

xxxi. You wish to be mentioned in my poems, my lady; but your name won't scan in any verse; and it is tiresome always to conceal your identity under a Greek name.

Friedländer remarks that the desire to be mentioned by a fashionable poet like Martial was natural enough, as his poems to a certain extent filled the place of the modern society journal.

5. averso fonte sororum: cp. VIII. lxii "scribit in aversa Picens epigrammata charta, | et dolet averso quod facit illa deo".

xxxii. On a bee enclosed in amber:

On a similar subject cp. IV. lix, VI. xv.


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xxxiii. Your shelves are full of books waiting to be published, but you refuse to allow them to appear before your death. It is time to satisfy our expectations, Sosibianus.

1. scrinia: receptacles made to hold the papyrus rolls; cp. I. ii. 4 'scrinia da magnis (i.e. papyrus rolls), me (i.e. the parchment book) manus una capit'.

4. tempus erat: 'it is time (and has long been time)'; cp. Hor. Od. I. xxxvii. 3 'ornare pulvinar deorum | tempus erat dapibus, sodales'.

xxxiv. Your toga, Attalus, though dirty, is indeed like snow—in its chilliness.

2. niveam: (i) 'snow-white'; (ii) 'snow-cold'; cp. IX. xlix. 7 '(toga) nunc anus et tremulo vix accipienda tribuli, | quam possis niveam dicere iure tuo'.

xxxv. On two deer that fought in the arena until both perished.

On a similar subject cp. IV. lxxiv.

xxxvi. Your beard is white, your hair black. Why is that? You can dye your hair, but not your beard.

xxxvii. You are always talking of your income, Afer. It makes me ill to hear you. If you must do so, you must pay for the privilege, and then I will listen as often as you like.

4. insulis. An insula was a large block of buildings let as lodgings to various tenants.

tricies soldum. The numeral adverbs were so frequently used absolutely to denote sums of money that they came to be treated as nouns, and neuter adjectives were attached to them in agreement; cp. I. xcix. 1 'plenum vicies'.

5. pecore... Parmensi: cp. II. xliii. 4 n.

8. numeres: 'pay'.

9. 'Cure by a gift of money the feeling of nausea which your daily boasts produce in me.'

xxxix. You have all kinds of silver, Charinus, richly worked by the hands of the most famous artists; but I should like to see something simple among all your luxury.

2. Myronos: an older contemporary of Phidias and Polyclitus. His best known work of which copies survive is the Discobolus or Quoit thrower. His statue of a cow was regarded in antiquity as a master-piece, and its praises were sung in numerous epigrams; 'Myronem... bucula maxime nobilitavit celebratis versibus laudata,' Pliny, N. H. xxxiv. 57. One epigram describes Myron as having driven the cow out of the herd and fixed her for ever on a marble base:

οὐκ ἐπλασέν μὲ Μύρων, ἐψεύσατο βοσκομένων δὲ ἐξ ἀγέλας ἐλώσας δὴ σεβάει λιθίνη.
For the toreutic (embossed metal) work of Myron cp. VI. xcii 'caelatus tibi cum sit, Anniane, | serpens in patera Myronos arte, | Vaticana bibis: bibis venenum'.

3. Praxiteles: Greek form of the genitive case.

Praxiteles, one of the great fourth-century sculptors, distinguished by his supreme technical skill, and by the more individual character that he gave to his creations as compared with Phidias. We possess one actual work of Praxiteles, the Hermes and infant Dionysus from Olympia. He gives his subjects none of the strong emotion depicted by his contemporary Scopas, but in its place is an expression of restfulness and an ideal human beauty. On his statue of Aphrodite at Cnidos an epigram says that when Pallas and Hera saw it, they ceased to blame Paris for deciding against them.

Παλλᾶς καὶ Κρονίδαο συνευνήτεις εἶπον ἠδοῖται
τῆν Κνιδίν' ἀδίκος τὸν Φρίγα μεμφόμεθα.

Scopas: the other great sculptor of the fourth century. Few remains of his work have come down to us, but what we have are remarkable for 'an intensity of passion and expression far beyond what had hitherto seemed possible' (Gardner). This power of infusing expression into his works is touched on in the epigram on his Maenad.

tis ade; Bâkça' tis dé μυν χέσε ; Σκόπας.
tis ó' χέσμηνε, Bâkchos ἢ Σκόπας; Σκόπας.

('Twas Scopas, not Bacchus, that put madness in her.)

Scopus also collaborated in the sculptures for the Mausoleum at Halicarnassus, one of the wonders of the world, and the figure of a charioteer from one of its friezes may well be a remnant of the actual work of Scopas (Gardner, Greek Sculpture, p. 391).

4. Phidiaei toreuma caeli: cp. Pliny, N. H. xxxv. 8 'primus artem toreuticam aperuisse atque demonstrasse merito iudicatur'.

5. Mentoreos: Mentor was the most famous artist in embossed metal (τορευτική). Probably he lived at the end of the fifth century. Martial mentions a cup of his with a lizard represented upon it (III. xl), and Propertius compares him with Mys, praising the latter for his delicate execution, the former for his design:

'argumenta magis sunt Mentoris addita formae:
at Myos exiguum flectit acanthus iter.' (III. ix. 13.)

6. Gratiana: silver work called after the silversmith; cp. argenti Septiciani, IV. lxxxviii. 3.

7. quae Callaico linuntur auro: = chrysendeta, silver plate overlaid with gold. For linit cp. IX. lxi. 4 'et linit Hesperium brattea viva pecus'.

The Callaici were the inhabitants of the modern Galicia in Hispania Tarraconensis; cp. XIV. xciv. i 'Callaico metallo'.

8. anaglypta: 'bas-reliefs.'
10. *purum.* The name Charinus is used elsewhere for a person of bad character; so *purum* here has the double sense of (1) 'unembossed, plain', (2) 'unspoiled by contact with a monster like you'.

**xl.** *Even the houses of Piso and Seneca were eclipsed by you in my esteem, Postumus, when you were but a poor man; then we shared and shared alike. But now Fortune has made you rich; and I wait and wait in vain. Oh, what a mistake Fortune has made!*

For a similar change of attitude in a friend who had become unexpectedly rich cp. II. xxiv.

1. When Martial came to Rome he attached himself to the houses of C. Calpurnius Piso, the leader of the famous conspiracy against Nero in A.D. 65, and of the three leaders of the house of Seneca, Seneca the philosopher, Junius Gallio, and Annaeus Mela. See Introduction, p. vii.

stemmate: the genealogical tree exhibited in the *atrium* of a Roman noble's house.

2. ter *numeranda domus*: for the triple house of Seneca see note on l. 1.

3. *regnis.* As the patron was often called *rex*, so his position could be called *regnium*. But perhaps *regnium* simply means 'palace', as in XII. lvi. 19 'Petilianus in regnis'.

5. ter *denas brumas*: a loose expression, for Martial had not at this date been more than twenty-four years in Rome.

10. *'Postumus imposuit':* these words are put into the mouth of Fortune. Fortune had been deceived by Postumus, when she regarded him as a fit object for her liberality, just as Martial had been deceived in expecting the same comradeship from him in wealth as in his former poverty.

**xli.** *Why put a muffler round your throat when you are going to recite?* Lend it to your audience that they may stop their cars.

**xliv.** *Look at the destruction wrought by the eruption of Vesuvius. The gods should have been unwilling to show their power so cruelly.***

The reference is to the famous eruption of A.D. 79, when Pompeii and Herculaneum were destroyed.

2. *presserat*: 'had filled to bursting.'

3. Bacchus, as the god of wine, was naturally the lover of the vineyard-clad Vesuvius, as it was before the eruption.

5. *haec Veneris sedes.* Venus was the patron deity of Pompeii.


8. nec: = 'not even', a Silver Age usage.

hoc *licuisse*: cp. VII. xxi. 4 'debut hoc saltem non licuisse tibi'.

**xlv.** Parthenius makes offering to you, Phoebus, for his young son, Burrus, on his fifth birthday. *Grant his prayers; so may your glory be eternal!*
For Parthenius see Index of Proper Names.

2. Palatinus: Parthenius was Domitian's chamberlain.

3-4. lustró . . . Olympiadas. Both these words here mean a period of five years, Olymías being frequently used in this sense in poetry. The sense of the passage is 'that Burrus who marks his fifth birthday by the beginning of a new period of five years (i.e. is beginning his second period of five years) may live ever so long'.

5. arbor: the laurel ('Phoebea laurus', Ovid, Tr. IV. ii. 51) was sacred to Apollo.

6. certa virginitate soror: the virgin-goddess Artemis.

8. Bromio: Bacchus, often represented in art with long hair; cp. Tibull. I. iv. 37 'solis aeterna est Phoebo Bacchoque iuventas: | nam decet intonsus crinis utrumque deum'.

xlvi. Sabellus the advocate has had a most productive year; he has earned in presents an enormous harvest of—rubbish.

At the Saturnalia lawyers received a number of presents, chiefly in kind, from their professional clients; cp. XII. lxxii:

iugera mercatus prope busta latentis agelli
et male compactae culmina fulta casae,
deseris urbanas, tua praedia, Pannyche, lites
parvaque sed triae praemia certa togae.
frumentum, milium tisanamque fabamque solebas
vendere pragmaticus, nunc emis agricola.

Cp. also Juv. vii. 119:

Quod vocis pretium? siccus petasunculus et vas
pelamydum aut veteres, Maurorum epimenia, bulbi
aut vinum Tiberi dejectum, quinque lagonae.

8. ventre . . . Falisco: 'a swine's paunch from Falerii.'

10. gelata testa. Friedländer supposes gelata to be a technical term for a jelly; gelata will then simply mean 'congealed, hardened', the idea of cold being lost as in gelu, IV. lix. 4 'concreto riguit
vinca repente gelu', of a viper incased in amber.

14-15. 'A set of seven vases smoothed at Saguntum by the clumsy tool of a potter.' Cheap earthenware was produced at Saguntum; cp. XIV. cvii 'qua non sollicitus tenet servetque
minister | sume Saguntino pocula facta luto'.

16. luteum . . . toreuma: cheap pottery with figures embossed on it. toreuma is generally applied to embossed work in silver.

17. lato . . . clavo: cp. Petronius xxxii 'laticlaviam immiserat
mappam simbris ('fringe') hinc atque illinc pendentibus'.

xlvii. Why do you make Phaethon twice pass through the fire by your encaustic painting of him?

1. encaustus Phaethon. 'The main principle of encaustic painting was the laying on of colour by means of a brush or bronze pencil, with a medium of heated liquid wax, with which the colours
were ground in. It was used only for small pictures. Almost the only examples now existing are the mummy portraits of later imperial times from the Fayûm; a fine series of these is in our National Gallery.' (Walters, *The Art of the Greeks."

xlix. *Epigrammatic poetry is not merely amusing nonsense, Flaccus. It is epic poetry that is full of nonsense. 'Yet', you say, 'every one praises epic poetry.' Yes, but they read epigrams.

In X. iv Martial complains of the fabulous and nonsensical myths which formed the subject-matter of the epics of his day, and Juvenal, in explaining his reasons for writing satire, asks sarcastically whether it is not better to write satire than epics, 'Heracleas aut Diomedae aut mugitum labryinthi | et mare percussum puero fabrumque volanem,' i. 52. It is supposed that in this epigram and in others similar to it there is reflected Martial's alleged hostility towards the epic poet Statius, who was producing his Thebaid between A.D. 80 and 92.

ii. *When your fortune came to you, Caecilianus, you gave up your magnificent litter, which even as a poor man you had used, and took to walking instead. What prayer shall we offer up for you that heaven may restore you your litter by taking away your riches?

For another instance of the sudden acquisition of riches making a man stingy see I. xcix.

2. *hexaphoro: cp. II. lxxxi. n.
3. *sinum: 'purse,' lit. 'fold of the toga'.

liii. *That dirty old man with his long beard and threadbare cloak who even welcomes the scraps that the dogs eat is not a Cynic. He is himself a 'Dog'.


Εἶναι μὲν Κυνικὰς σε, Μενέστρατε, κακύπτοντον
καὶ ἤγουν, οἷδες ἀπτιλέγει καθόλου.
ἀν δὲ παραμπάξεις ἁρτοὺς καὶ κλάσματ' ἀναιδῶς,
καγὼ ἐβάσθων ἔχω καὶ σὲ λέγουσί κύνα.

The Cynics were supposed to have received their name from their manner of life, which resembled a dog's; more probably it was because they taught in the Cynosarges at Athens.

1. *nostrae: 'of our patron goddess Pallas.' Pallas was specially honoured by Domitian (cp. VIII. i. 4 'tu mihi, tu Pallas Caesariana, veni'), and so by the rest of Rome too, Martial included.

2. *templi ... novi: cp. XII. ii. 7 'jure tuo veneranda novi pete limina templi'. The *templum divi Augusti* on the slope of the Palatine facing the Capitol was often known as the *templum novum*.

5. *cerea: 'shiny with usage.' abolla, a thick cloak which Martial says 'is inseparable from the poor man's bed', *uxor nudi grabati*.  

MART. SC. ED. I-VI.
MARTIAL IV. liii—lv

6. latratos: 'which the dogs bark for.' So Lucretius (II. 17.) uses latrare metaphorically, = 'to desire eagerly', 'nil alium naturam latrare, nisi ut ...' Cp. X. v. 4 'interque raucos ultimus rogatores | oret caninas panis inprobi buccas'.

liv. Live while you may, Collinus; whatever your virtues may be, the Fates are inexorable.

1. Tarpeias ... quercus. The wreath of oak leaves, which was the prize at the Capitoline contest founded by Domitian. Cp. IV. i. 6 n. and IX. iii. 8 'Tarpeiae frondis honore'.

2. prima fronde means either that Collinus had been victor at the first Capitoline contest or simply that he had won a first prize at it.

3. totis ... diebus: 'every day and all day.'

7. Crispus: C. Passienus Crispus (X. ii. 10 'dimidios Crispi mulio ridet equos') or Vibius Crispus (XII. xxxvi. 8 'Pisones Senecasque Memmiosque | et Crispos mihi redde, sed priores').

Thrasea: Thrasea Paetus, the Republican put to death by Nero; Tac. Ann. XVI. 21 'trucidatis tot insignibus viris ad postremum Nero virtutem ipsam excindere concupivit interfecto Thrasea Paeto et Barea Sorano'.

8. Meliore: Atedius Melior; see Index of Proper Names.

10. 'One of the Fates will always refuse to prolong your life.'

lv. Lucius, our song shall be of our country in spite of its harsh-sounding names; after all a name like Butunti is worse than any of ours in Spain.

1. Luci. Lucius may perhaps be identified with the Licinianus mentioned in I. xlix. i 'vir Celtiberis non tacende gentibus | nostraeque laus Hispaniae, | videbis altam, Liciniane, Bilbilin'. He was born at Bilbilis like Martial; 'te, Liciniane, gloriatitur nostra | nec me tacebit Bilbilis?; I. lxi. i.

3. Arpis. Martial here uses Arpi instead of the usual Arpinum, the birthplace of Cicero; cp. X. xx. 17 'Arpinis ... chartis'. Licinianus was a lawyer as well as a poet; cp. I. xlix. 35-36. Some, however, make Arpi refer to the Arpi in Apulia, the country of Horace; in this case the reference will be to Lucius' poetical powers.

6. claram Rhodon: cp. Hor. Od. I. vii. 1 'laudabant alii claram Rhodon aut Mitylenen'.

libidinosae: because of the notorious freedom of Spartan women.

7.Ledaeas: cp. 'Ledaei Lacones', I. xxxvi. 2 n.

9. nomina duriora: cp. XII. xviii. 11 'Boterdum Plateamque—Celtiberis | haec sunt nomina crassiora terris'.

11. For the mines of Bilbilis cp. XII. xviii. 9 'auro Bilbilis et superba ferro'.

12. Noricoscusque. Noricum was famous for swords; cp. Hor. Od. I. xvi. 9 'quas neque Noricus | deterret ensis'.

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16. *tutelamque chorosque*, 'the patron-deity worshipped with choruses.'
19. i.e. where shows were at one time held.
24. 'Even a lazy traveller walks because of its beauty.'
29. *Butuntos*: cp. II. xlviii. 5 n.

**Ivi.** The gifts which you send to childless and rich old men and women are not a sign of generosity, Gargilianus; they are a bait for a legacy. If you wish to be generous give presents to me, from whom you have nothing to gain.

5. Cp. VI. lxiii. 5 "Munera magna tamen misit". sed misit in hamo; | et piscatorem piscis amare potest?'

**Ivii.** While I am at Baiae, you are at Tibur; but the season is over at Baiae and it is much too hot; Tibur is cooler, and I must be off thither.

1. lascivi: in allusion to the free and merry life at Baiae.
2. *antra calent*. There were hot springs in the volcanic (*pumiceis*) grottoes.
3. *Argei regnum . . . coloni*: cp. Hor. *Od.* II. vi. 5 'Tibur Argeo positum colono'. Tiburtus, founder of Tibur, was said to have come with Evander from Greece; cp. Verg. *Aen.* VII. 670 'tum gemini fratres Tiburtia moenia linquunt, | fratris Tiburti dictam cognomine gentem'.
5. *Nemeaei pectora monstri*: cp. X. lixii. 6 'albae leone flammeo calent luces | tostamque fervens Iulius coquit messem'. The sun entered the constellation Leo in July; March and April were the seasonable months at Baiae.
9. *Herculeos colles*: i.e. Tibur; cp. I. xii. 1 'itur ad Herculei gelidas qua Tiburis arces'.

**Lix.** On a viper embedded in amber. * Cp. IV. xxxii and VI. xv. Don't boast of your splendid tomb, Cleopatra, while the asp that slew you sleeps in one more splendid still.
1. *Heliadum*. The daughters of the Sun bewailing their brother Phaethon were changed into poplars and their tears into amber.
4. *gelu*: used simply of congealing without any idea of cold, as in *gelata* IV. xlv. 10 n.
5. *tibi . . . placeas*: 'be too proud; | cp. Juv. x. 41 'sibi consul | ne placeat, curru servus portatur eodem'.

**Ix.** Curiatius died even at the healthy town of Tibur. If death is due, one place is the same as another.
2. *Cleonaeo sidere*: i.e. the constellation Leo; see IV. Ivii. 5 n. Cleonae was a town near Nemea, where Hercules killed the lion. The sense is, 'Curiatius's death at Tibur suggests that it is useless to try and avoid our appointed day of death; we may as well flee to hot places in the heat as to cool.' In the words of the Greek epigram, Mackail, *Select Epigrams*, III. xiv. 4 πάντοθεν εις Ὠφέων εἰς Ἀἰδην ἀνεμος.
6. Sardinia: cp. Tac. Ann. II. 85. Four thousand Jews were sent to Sardinia, as Tacitus says, 'coercendis illic latrociniis et, si ob gravitatem caeli interissent, vile damnnum.'

Ixi. You are never tired of enumerating the gifts of your friends, Mancinus. Do be silent, or at last tell us something we should like to hear.

3. schola poetarum: cp. III. xx. 8 n.

6. lineisque ter cinctum. A cameo cut out of sardonyx might have a border of three layers of stone giving the impression of a triple line.


16. quod velimus audire: possibly what they would like to hear would be that Mancinus proposed to distribute, not to accept for himself, some of this wealth.

Ixii. Lycoiris went to Tibur to improve her complexion, but the result did not come up to her expectation.

Cp. VII. xiii
dum Tiburtinis albscere solibus audit
antiqui dentis fusca Lycoiris ebur,
venit in Herculeos colles. quid Tiburis alti
aura valet! parvo tempore nigra redit.

1. nigra Lycoiris: cp. I. lxxii. 5 '(Lycoiris) nigror . . . cadente moro'.

Ixiii. Caerellia was drowned on the way from Bauli to Baiae. O sea, your glory is departed, for you once refused to drown Agrippina, though Nero bade you.

In A.D. 59 Nero tried to compass the death of his mother Agrippina, by inviting her to journey from Baiae to Bauli in a vessel which had been specially constructed for sinking. Agrippina escaped by swimming ashore, but was quickly murdered by Nero's emissaries.

3. haec monstra: 'such monstrous cruelty.'

4. nec: 'not even.'

Ixiv. The house of my friend, Julius Martialis, may be small and near the city, but for me it has unrivalled charms, whether you call it country-seat or town-house.

In VII. xvii 'ruris bibliotheca delicati, | vicinam videt unde lector urbem', Martial addresses the library of his friend's house.

4. The difficulty of this passage is to see how eminent, 'stand out,' can be said of recessus. Probably eminent has the meaning 'stand out to the eye, are conspicuous,' and recessus will mean either 'terraces' or 'pleasaunces, places in which to walk'. The difficulty of eminent has no doubt led to the variant 'imminent', but it is impossible to describe these gardens as 'overhanging'.

5. planus . . . vertex: 'the flat top of the hill.'
14. quod eumque . . . frigus: 'all the cool haunts which . . .'
17. Annae . . . Perennae. Anna Perenna, whose grove, lying between the Via Flaminia and the Via Salaria is here referred to, was worshipped in an old popular festival on March 15. Probably from her name she represented the circle or ring of the year, and as such was honoured at the first full moon of the new year. There is nothing in the legend which will explain *virgineo cruore* (l. 16), and Munro therefore conjectured *virgine nequiore* from the licence of the songs sung by girls at the festival; cp. Ovid, *Fast.* iii. 675 'nunc mihi, cur cantent, superest, obscena puellae, | dicere: nam coeunt certaque probr a canunt'. The use of the singular *virgine nequiore* for the plural is quite in Martial's style; cp. I. xlix. 27 'focum | infante cinctum sordido'.
18. Flaminiae: the road to the north built in 220 B.C.
Salariaeque: the road from the Colline gate.
19. essedo taente: 'the road is near enough for one to see (petet), but not to hear the traffic.'
22. helciariorum: i.e. the bargees towing small vessels up the Tiber.
23. Mulvius: the bridge over the Tiber carrying the Via Flaminia.
25. rus . . . domus: cp. III. lviii. 51 'rus hoc vocari debet, an domus longe?'
26. 'The hospitality of its owner makes the house agreeable; you are at home in it,'
30. facti modo divitis Molorehi. Molorchus was the poor man who entertained Hercules near Nemea, when the latter was on his way to slay the Nemean lion. Cp. IX. xliii. 13 'utque fuit (Hercules) quondam placidi conviva Molorchi'. facti . . . divitis: 'if he were suddenly made rich.'
31-4. 'You who think his estate small may have Tibur, &c., all to yourselves, if only you will leave me to prefer my friend's home to them all.' The sentiment is the same as in II. xlviii. 5 'haec praesta mihi, Rufe, vel Butunts, | et thermas tibi habe Neronianas'.
34. uni . . . colono: implying that they regarded the whole of Setia as too small to assign to more than one tenant.

lxv. Philaenias weeps with one eye at a time, for she has only one.

lxvi. You have performed a great achievement, Linus, in spending the million which your mother left you; for you have always lived a country life without any expenses.

2. For the cheapness and simplicity of life in the country as compared with life at Rome cp. X. xcvi and Juv. iii. 165-184.
3. Idibus . . . Kalendis. On the Kalends, Nones and Ides family festivals were celebrated.
excussa: i.e. taken out and shaken to free it from dust.
4. duxit: 'lasted over,' literally 'spent', the garment being
personified; cp. XII. xxxvi. 3 'aureolos ... | possint ducere qui duas Kalendas'.

synthesis; see II. xlvi. 4 n. Cp. also X. xcvii. 11 'quattuor bic aestate togae pluresve teruntur, | autumnis ibi me quattuor una tegit'. One of the charms of the country which Martial commends is 'tunicata quies' (X. li. 6); the conventional and uncomfortable toga made way for an easier attire.

14. nee fuit ulla ratis: 'you never had a boat at all to sink.'

15. tessera talo: 'you have never substituted tessera for talus.' There were two games of dice fashionable at Rome: in one four talli were used, marked only on four sides with two pointed ends; in the other three tesserae were used, marked on all six sides. The game with the tesserae offered more chances of gambling for high stakes; cp. XIV. xv 'non sim talorum numero par tessera, dum sit | maior quam talis alea saepe mihi'. The sense therefore is, 'You have not taken to playing for high stakes; when you gamble it is only for nuts.'

lxvii. Gaurus asked his friend the praetor for a loan to make up his money-qualification for knighthood, but he refused, pleading the expenses of the games. Ah! he can spend his money on a horse, but not on a knight.

1. praetorem. Under the Empire the duty of exhibiting games, &c., at the great festivals of the State was transferred from the aedile to the praetor. Although the State contributed largely to the cost of the main festivals, sometimes as much as 300,000, or even 700,000, sesterces being paid out of the treasury, the praetor was bound to expend large sums out of his own pocket, in order to avoid the appearance of meanness. So Juvenal speaks of the praetor as 'praedas caballorum' (xi. 195), the prey of the horses, which cost him so much at the games in the circus. In X. xli Martial congratulates a praetor's wife on securing a divorce from her husband; it was a good stroke of business and saved her much money.

3. Gaurus had 300,000 sesterces (suis trecentis) and needed another 100,000 sesterces to make up the sum which formed the qualification needed for equestrian rank.

4. i.e. that he might be qualified to applaud the Emperor from a seat in the front rows reserved for the equites.

5. Scorpo: a famous charioteer who is said to have won 2,048 victories; cp. X. I, liii. His winnings were enormous; cp. X. lxxiv. 5 'cum Scorpus una quindecim graves hora | ferventis auri victor auferat saccos'.

Thallo: not otherwise mentioned by Martial.

lxviii. You ask me to dine, and you do yourself well. But am I to dine, or to look on and envy?

1. invitas centum quadrantes: 'you pay me a hundred quadrantes to come to dinner.' It is a patron here who asks a client to dinner; and the client affects to regard the acceptance
of the invitation to dinner as one of the services for which he is paid as a client. For the custom of serving inferior guests with inferior fare see notes to VI. xi.

lxix. Your wines are excellent, Papyrus, but the story goes that they proved fatal to four wives of yours. Of course I don't believe it, but I am not thirsty, thank you.

2. negat: 'prevents us from drinking.' negat as in I. xlii. 6 'ferrum nega.' XII. lvii. 4 'negant vitam | ludi magistri mane, nocte pistores'.

lxx. His father left Ammianus nothing but a rope. Who could have believed it? Ammianus regrets his father's death, but his grief is only that he left him nothing.

Cp. Juvenal's famous remark, 'ploratur lacrimis amissa pecunia veris.'

2. ultimis ceris: 'in his last will and testament.' A will would be written on several tablets (cerae) fastened together.

lxxii. You ask me for a copy of my works, Quintus. You can buy one at my bookseller's. 'I am not fool enough to spend money on a copy,' you say. Nor am I fool enough to give you one.

2. Tryphon: publisher to Martial and Quintilian.

lxxiii. Vestinus on his deathbed prayed to the Fates to spare him a few hours that he might dispose of his property to his friends. His prayer was granted; then when his will was made he felt that his life's work was over, and he was as ready for death as if he had lived to be old.

1. gravis: 'ill.'

3. sorores; the Parcae, spinning his life's thread.

lxxiv. On the same subject as IV. xxxv.

4. mitte canes: 'send in your hounds. The deer will take less harm from them than from each other.'

lxxv. Nigrina sacrificed her fortune for her husband's sake; so in her life she has done more to prove her love than Evadne and Alcestis by their deaths.

The love of Nigrina for her husband, Antistius Rusticus, is also the subject of IX. xxx. He died in Cappadocia; his wife brought back his bones to Italy, and when they were interred she felt that she had a second time lost her husband.

7. certo . . . pignore vitae: 'by clear proof shown during life (not in death as with Evadne and Acestis).'

lxxvi. I asked for 12,000 sesterces and you lent me 6,000. Well, I must ask for twice as much as I want next time.

lxxvii. I never prayed for wealth before, but now I do. Why? That Zoilus may hang himself for envy.

For Zoilus see Index of Proper Names.
MARTIAL IV. lxxviii–lxxxv

lxxviii. You are old and white-haired, Afer; yet no one is more assiduous than you in his attentions to the great. That is all very well in a young man, but in an old man it is disgusting.

3. cathedra: especially used of a lady’s comfortable chair: cp. III. lxiii. 7 ‘inter femineas tota qui luce cathedras | desidet’.

8. ‘Your talk is all about the powerful freedmen of the Emperor.’

10. ardalione sene: cp. Seneca, de Brevitate Vitae xx. 2 ‘turpis ille qui vivendo lassus citius quam laborando inter ipsa officia conlapsus est’. For ardalio cp. II. vii. 8 n.

lxxix. You were so often my guest at my house at Tibur which you are now buying that I must have cheated you by selling you what is already yours.

2. inposui; cp. IV. xl. 10 ‘hoc, Fortuna, placet? “Postumus inposuit”’.

lxxx. You declaim, Maron, even when you have a fever, and think it a great achievement. No, when you have a fever the great achievement is to hold your tongue.

The practice of declaiming in the schools of rhetoric was not confined to those who were genuinely studying to become advocates, but it was a pastime which was fashionable at all times of life, even among those who had no thought of following the legal profession. In a life of Juvenal we read ‘ad mediam fere aetatem declamavit animi magis causa quam quod se scholae aut foro praepararet’.

lxxxii. Recommend my third and fourth books to Venuelius, Rufus, but see that he reads them under proper conditions.

4. exigat: ‘criticize,’ as in VII. xxviii. 8 ‘exige, sed certa, quos legis, aure locos’.

5-6. Cp. IV. viii. 7-12 and notes. post primum . . . summumve trientem: ‘either before he is warmed with the wine or after he has drunk too much.’

7. tibi charta plicetur altera: i.e. ‘fold up one half of the roll and leave only one book to be read.’ Or, if each book was on a separate roll, ‘fold up one roll and read the other only.’

lxxxiii. Nothing could be more odious than you, Naevolus, when you are without a care; nothing nicer, when you are anxious. In the one case you are proud and insolent; in the other you are liberal and courteous. May you have many a care, then!

4. ‘You have no respect for the freedom or even the existence of anybody.’

nec tibi natus homo est: colloquial, ‘to ignore the existence of;’ cp. VIII. lxiv. 18 ‘natum te, Clyte, nec semel putabo’.

lxxxv. Why do you give us cups of glass to drink from, while you yourself have murrine cups? It must be that the different character of the wine we drink may not be detected.

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MARTIAL IV. lxxxv–lxxxviii

It was not an uncommon practice at Rome for a host to give his inferior guests an inferior kind of wine. Pliny relates an incident of this kind with disgust, Epist. II. vi. 2 'nam sibi et paucis opima quaedam, ceteris vilia et minuta ponebat. Vinum etiam parvulis iagunculis in tria genera discripserat, non ut potestas eligendi, sed ne ius esset recusandi, aliud sibi et nobis, aliud minoribus amicos (nam gradatim amicos habet), aliud suis nostrisque libertis'. Cp. Juv. v. 24–37.

In X. lxix Martial satirizes the same practice:

cum potes amethystinos trientes
et nigro madeas Opimiano,
propinas modo conditum Sabinum
et dicis mihi, Cotta, 'Vis in auro?'
Quisquam plumbea vina volt in auro?

1. murra: supposed to be a kind of agate. Perhaps the real reason why the host gave his inferior guests glass instead of murrine glasses to drink from was the fear lest the more valuable cups should be stolen; cp. Juv. v. 39 'tibi non committitur aurum, vel si quando datur, custos adfixus ibidem, qui numeret gemmas, ungues observet acutos'.

lxxxvi. If you wish for sound but kindly criticism, my book, go to Apollinaris; if he approves of you, you need not fear the fate of bad books.

Martial's confidence in the literary judgement of Apollinaris is shown again in VII. xxvi. 9 'contra malignos esse si cupis tutus, Apollinararem conveni meum, seazon'.

1. auribus . . . Atticis. aures is often used of critical judgement, for the Romans more often were read to than read themselves. Cp. VII. lxix. 5 'vivet opus quodcumque per has emiseris aures'.

7. rhonehos: cp. I. iii. 5 n.

8. Cp. III. ii. 3 'ne nigrum cito raptus in culinam | cordylas madida tegas papyro | vel turis piperisve sis cucullus'. The popular expression for the pitched skins in which condemned criminals were sometimes burnt alive, tunica molesta, is here used for the waste paper in which fish were wrapt.

9. salarium: 'dealers in salt fish.'

11. inversa . . . charta. The back of the papyrus roll was not written on except by the stingiest or most voluminous writers ('scriptus et in tergo necum finitus Orestes', Juv. i. 6); it was used as scribbling paper or for the exercises of boys at school.

lxxxviii. The Saturnalia are nearly over and you have not sent me a present in return for mine to you. Now I know that by your kindly words and expressions you only hide your true feelings.

2. quinque . . . dies. The Saturnalia lasted by common usage seven days instead of the legal five.
5. A cheap kind of pickle or sauce was made from thynni. Cp. XIII. cii 'Antipolitani, fateor, sum filia thynni: | essem si scombri, non tibi missa forem'.

lxxxix. Enough, my book; we have reached the end of the roll. You wish to go on; but reader and scribe alike cry 'Enough'.
2. pervenimus usque ad umbilicos. The umbilici were the ends of the rod on which the papyrus book was rolled. Hence ad umbilicos venire = 'to finish a book'. Cp. Hor. Epod. xiv. 6 'deus, deus nam me vetat | inceptos, olim promissum carmen, iambos | ad umbilicum adducere'.
4. schida: = pagina, i.e. 'column'.
5-6. Martial means that his readers will really have had enough by the first page, yet his book wants to extend even beyond the last page.
8. librarius: the scribe who wrote out Martial's poems from dictation; cp. II. i. 5; viii. 3.

BOOK V

1. I send you my book, Domitian, in whichever of your many villas you are now living. Only receive it, and I will take it for granted that you will read it.

1. Palladiae. There was a legendary connexion between Minerva and the Alban mount, since the first Trojan settlers there had brought with them the Palladium. In recognition of this Domitian instituted a festival and poetical contest at his Alban villa in honour of his favourite goddess; cp. IX. xxiii. 5 'Albanae olivae'.

2. hinc Triviam, inde Thetin, i.e. you see on one side the temple of Diana Nemorensis at Aricia ( 'Triviae nemorosa . . . regna ' IX. lxiv. 3), on the other the Mediterranean (Thetin).

3. veridicae sorores, the two statues of Fortune at Antium. Martial implies that the oracular responses given in their temple derived their inspiration from the Emperor.

4. suburbani, 'close to Antium'.

5. nutrix, Caieta; filia, Circeii, named after Circe, the daughter of the Sun. These two places are also coupled in X. xxx. 8 'non blandæ Circe Dardanisve Caieta | desiderantur'.

6. candidus: cp. Hor. Sat. I. v. 26 'saxis late candentibus Anxur'.

8. gratum, in return for Domitian's defence of the Capitol in the bellum Vitellianum of A. D. 69. Cp. IX. ci. 13 'adseruit possessa malis Palatia regnis, | prima suo gessit pro love bella puer', and V. v. 7 n., and his rebuilding of the temple of Jupiter Capitolinus. Cp. V. vii on the new Rome which has risen like the Phoenix from its ashes.
MARTIAL V. i–v

10. Galla eredulitate. This is particularly noticed by Caesar, de B. G. iv. 5 ‘est enim hoc Gallicae consuetudinis uti et viatores etiam invitos consistere cogant et quod quisque eorum de quaque re audierit aut cognoverit quae fuit, et mercatores in oppidis vulgus circumsistat quibusque ex regionibus veniant quasque ibi res cognoverint pronuntiare cogant. His rebus atque auditionibus permoti de summis saepe rebus consilia inuenunt, quorum eos in vestigio paenitere necesse est, cum incertis rumoribus serviant et plerique ad voluntatem eorum ficta respondant’.

ii. This fifth book of mine shall be more respectable than the preceding four. It is for the Emperor to read in the presence of his favourite deity, the virgin Pallas.

2. Cp. III. lxviii. 1 ‘huc est usque tibi scriptus, matrona, libellus’.

6. i.e. the fifth book has the Emperor for its audience, and therefore is more respectable.

7. Germanicus, the name given to Domitian from his early campaigns against the Germans; cp. II. ii. 3 ‘nobilius domito tribuit Germania Rheno, | et puer hoc dignus nomine, Caesar, eras’.

8. Ceeropia puella: Minerva, who was specially honoured by Domitian; cp. VIII. i. 4 ‘Pallas Caesariana’.

iii. When the Dacian chief Degis came within the empire’s bounds he exclaimed ‘How much happier am I than my brother! I can behold the Emperor face to face whom he can only worship from afar’.

Degis was the head of an embassy sent by the Dacian chief Decebalus to make his peace with Domitian in A.D. 88.

1. iam nostrae. By the submission of Decebalus the Northern bank of the Danube was now Roman.

iv. Myrtale drinks her wine mixed not with water but with laurel-leaves to hide the smell. So when you see her flushed features you can say ‘Myrtale drinks laurel, not wine’.

A similar device is referred to in I. lxxxvii, where Martial concludes ‘notas ergo nimis fraudes depresquinque furta | iam tollas et sis ebria simpliciter’.

v. Sextus, librarian of the Emperor, slip my books in close to those of Pedo, Mursus, and Catullus, but reserve the place next Virgil for the great works of the Emperor.

This Sextus, otherwise unknown, probably from this passage (‘Palatinae cultor Minervae’) filled the office a studiis to Domitian, and had charge therefore of the imperial library.

2. frueris. Cp. VII. v. 5 ‘tuoque | terretur vultu barbarus et fruitur’.

6. These three poets, Martial’s predecessors and models, are mentioned together in I. Epist. 11, where see note.
7. Domitian had written a poem about the struggle on the Capitol in A.D. 68. In the disturbances at the close of Vitellius’ reign, the young Domitian sought safety with his uncle, Flavius Sabinus, who was besieged in the Capitol by the Vitellians. The temple of Jupiter Capitolinus was set on fire by the attacking party, and the adherents of Vespasian were driven out; Sabinus was put to death, but Domitian found a hiding-place in a porter’s hut.

vi. Ye Muses, ask Parthenius, as he hopes for a happy old age, to admit my works within the imperial palace. They will ask the Emperor for nothing, and Parthenius must not thrust them upon him.

For Parthenius see biographical index, s.v.

2. vestrum. Parthenius had written poetry, as appears from XI. i. 5 ‘libros non legit ille sed libellos; | nec Musis vacat, aut suis vacaret’.

3. sic finiat . . . admittas, ‘may your old age be happy on condition that you admit.’ The second part of the clause begins at admittas (l. 7), and is more normally introduced by ut, as in VII. xii. 1–3 ‘sic me legat, ut mea pagina non laesit’.

5. invidia favente: with the good wishes of those who are usually envious. Heinsius’ conjecture fatente means ‘those who envy you having to admit that you are happy’, this is good sense, but no alteration of the text is needed.

6. Burrus, the young son of Parthenius; cp. IV. xlv.

sentiat parentem, ‘may he know how great a man his father is;’ cp. VI. xxxviii. 4 on the young son of Regulus, ‘et patrias laudes sentiat esse suas.’

8. One family of MSS. has acvi, which as the critical note suggests is probably a corruption from aulae. If, however, Martial wrote acvi it is better to accept Munro’s conjecture of lumina for limina, and translate ‘include my book among the great works (lumina) of a better age, i.e. put it with those of Pedo, Marsus, and Catullus’ as he says in the preceding epigram.

12. preces iniquas, i.e. ‘this is no troublesome petition’, of which the Emperor must have received very many.

14. cedro . . . purpura: the cedar oil which dyed the back of the roll yellow, and preserved it from mould and moths, and the purple wrapper of parchment which contained it.

15. nigris umbilicis. The ends of the roller were sometimes adorned with knobs (cornua) and painted black: see III. ii. 9n. ‘pictis umbilicis’.

19. purpureum: i.e. he will recognize it as being different from the ordinary petition.

vii. Under Domitian’s guidance Rome rises from her ashes like the Phœnix. Spare us, Vulcan, at last, and your wife Venus will be reconciled to you; if we belong to Mars we are also the children of Venus.
A reference to the restoration of ancient buildings by Domitian.

4. i.e. Rome has become as good-looking as her Emperor.

5. Vulcan might be supposed to bear a grudge against the Romans as being the children of Mars, the lover of Vulcan's wife, Venus. For the story of the Lemniaeae catenae see Odyssey, VIII. 297.

viii. The upstart Phasis was praising Domitian's theatre regulations, and loudly declaring 'At last we can sit comfortably', when one of the attendants turned him out of the knights' seat in which he was sitting.

Domitian had in this year, 89 A.D. or shortly before, revived the regulation of Roscius Otho, by which fourteen rows in the theatre were reserved for equites.

1. domini dieque. Domitian first applied this title to himself, but it soon became generally used. Cp. X. lxxii 3, where Martial says that under Trajan there is no longer any need for such flattery, 'dicturus dominum deumque non sum. | iam non est locus hac in urbe vobis (sc. Blanditiis).'

3. i.e. the knights now find their seats free from occupants who are not equites.

5. purpureis lacernis, i.e. Phasis, for all his fine clothes, was yet turned out. Domitian ordered white to be worn in the theatre, but the use of purple and scarlet lacernae was permitted, cp. xxiii passim.

ix. By bringing all your pupils, Symmachus, to feel my pulse with their chilly hands you gave me the cold which you were called to cure.

Symmachus is mentioned with two other well-known physicians in VI. lxx. 6 'Alconti Dasioque Symmachoque'. Students learnt the practice of medicine by accompanying famous doctors on their rounds.

x. Why do we always praise old poetry and decry that of the present day? It is always so, and is due to envy. In Virgil's day people read Ennius, and Homer was scorned by his contemporaries. If my fame is to come after my death, I need not hasten to produce very much work.

A similar complaint is made in VIII. lxix 'miraris veteres, Vacerra, solos | nec laudas nisi mortuos poetas'.

1–2. These lines are an imaginary question put by Regulus, for whom see biographical index.

1. esse quid hoc dicam: cp. II. xii. 1 'esse quid hoc dicam quod olent?'

5. Though Domitian has given us better promenades, we are not grateful, but sigh for the old porticu Pompei with its plantations.

6. The temple of Jupiter Capitolinus had first been burnt in 84 B.C. and rebuilt by Q. Lutatius Catulus. After its second de-
struction in A. D. 69 (see V. i. 8 n.), Domitian had rebuilt it in a more magnificent style.

10. Corinna: the feigned name of a lady beloved by Ovid, and referred to in VIII. lxxiii. 10 as a source of his inspiration.

xii. Stella has his finger covered with gems, but no doubt they all came from his poetry, which is full of them.

3. gemmas in this metaphorical sense is almost unique.

4. inde, from his poetry.

xii. Acrobats balance great weights and even boys on their arms and heads; but that is nothing, for on one finger Stella carries ten fair ladies.

For Stella's rings see the preceding epigram.

1. perticata. Round his forehead the acrobat wore a band furnished with a socket, into which a long pole (pertica) fitted. On the other end of this pole he balanced a weight.

7. decem puellas. It is impossible to be certain of the point of this. Either the gems in his rings bore portraits of his lady friends or were presents from them.

xiii. I am poor but famous, and you, Callistratus, are as rich as rich can be. Yet any one might attain to wealth like yours, while what I am you can never be.

2. eques. With similar pride he says in III. xcv. 9 'vidit me Roma tribunum | et sedeo qua te suscitat Oceanus', i. e. in the knights' seats.

4. quodque cinis, &c. The same thought as in I. i. 4 'cui, lector studiose, quod dedisti | viventi decus atque sentienti, | rari post cineres habent poetae'.

6. arca flagellat; cp. II. xxx. 4 n.

libertinas: for the wealth of freedmen was proverbial.

xiv. Nanneius had no right to a seat on the knights' benches, and was gradually moved back. He was put to all kinds of shifts to keep the appearance of sitting among the knights, and at the same time to satisfy the attendants' objections to his sitting there.

See V. viii for Domitian's edict on the knights' seats.

2. cum liceet: i.e. before the edict.

4-5. i.e. he sat almost as a third between their two seats, he tried to hide himself between the occupants of the two seats in front of him.

Gaiumque Luciumque, like John Doe and Richard Roe in English law, any two equites.

7. indecens: 'an ugly sight.'

8. et hine: 'even from this place.'

10. male receptus: 'hardly made room for,' i.e. he sits half on and half off the end seat in the row.

11. equiti: any knight in general.
MARTIAL V. xv–xviii

xv. I have written five books and offended no one. On the contrary many have been given lasting fame by my pen. This may not bring me much profit, but it gives me pleasure.

6. non prosint sane: 'they may not be of much profit to me or to the world,' concessive.

xvi. My merry verses give pleasure to many, but unless I get some more tangible reward I shall have to give up literature and turn pleader.

1. seria: 'something more solid than the light verse that I write.'

4. quanti stet: 'how much it costs me.'

5. Tonantis, if correct, is a solitary instance of the epithet Tonans applied to Saturn.

The Temple of Saturn stood close to the Forum on the slope of the Capitol, so by defendere templà Martial means 'to plead in the courts close to the temple'. This temple was also the treasury or aerarium, so some take defendere templà to mean 'to appear for the Treasury in the courts'; in this case we must read sollicitäves velim, for which there is some indirect MS. support. But the first meaning is simpler and better.

7. metretas, jars of oil, a noted product of Spain.

10. tantum gratis: 'only when it can be heard for nothing.'

12. The handsome slave Alexis was a present to Virgil; cp. VIII. lv. 12 'tu licet et nostrum' dixit 'Alexin ames'.

14. dissimulas? 'Do you shut your eyes to your duty?' i.e. do you fail to see that I want some tangible reward?' Cp. XI. cviii. 4 'lector, solve (pay). Taces dissimulasque? Vale'.

xvii. Though you boast of your blue blood, Gellia, and swore to marry none but a senator, you have become the wife of a box-bearer in the Dionysiac processions.

4. cistibero. So Demosthenes de Cor. 260 taunts Aeschines with being called ἔξαρχος καὶ προηγεμών καὶ κιστοφόρος καὶ λικνοφόρος καὶ τοιαῦτα.

xviii. I refuse, Quintianus, to give you any presents at the Saturnalia except my own works. A poor man only shows a liberal spirit when he refuses to give presents to his rich friend.

1. mappae, ligulae, &c., the usual presents sent to friends at the Saturnalia.

3. Damascenis, damsons.

4. vernulas, home-bred, like the vernaé or slaves born in the house; cp. III. i. 6 'debet enim Gallum vincere verna liber'.

7. hamos: cp. II. xl. 3-4 'subdola tenduntur crassis nunc retia turdis, | hamus et in mullum mittitur atque lupum'.

10. liberalis, ἑλευθερος. The poor man by giving nothing shows an independent spirit and refuses to fish for presents in return.

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xix. Your age, Domitian, surpasses all former ages except in one respect, that patrons are no longer liberal to their clients. But if private benefactors are wanting, you must take their place yourself. I see you smile at my not disinterested suggestion.

4. Palatini dei: 'the Emperors.'
5. Martia. The epithet is meant to remind the reader of Domitian's military triumphs.
10. non alienus eques: 'a knight on whom he has himself bestowed the knight's fortune, a knight of his own making.'
11–12. Prof. Housman (Journal of Philology, vol. xxx. p. 237) points out that half-a-pound is a considerable weight for a ligula, and that it would be very difficult to transfer the epithet Saturnaliciae from ligulam to scripulae. Therefore he thinks that the words mean 'one spoon out of a whole half-pound of silver made into spoons for the Saturnalia;' instead of the complete set the patron only sends one.

In l. 12 flammaris togae scripula seems to have no meaning, and we are driven to conjecture. Munro's e lamnisve Tagi, i.e. 'of gold,' gives a good sense, but the expression is rather over-elaborate. Prof. Housman conjectures damnatisve togae, 'to those condemned to wear the toga.' In this case the phrase (which suggests all the complaints of clients about the sudatrix togae) will belong to both clauses, though only inserted in the second. This is a common idiom in Martial; cp. VI. xxxix. 3 'nec est amici filiusve vicini'; XI. xxxix. 7 'ludere nec nobis nec tu permittis amare.' The two lines will then mean, 'it is extravagance to give to wretched clients a single spoon or even so much as ten scruples of silver' (Housman, loc. cit.).

xx. If you and I, my friend, could live our lives together in our own way, we would have done with our servitude to the great and to our toilsome professions. Then we should live indeed; whereas now the hurrying hours go by and we get nothing from them.

7. imaginæ superbas: 'ancestral busts in the halls of the great;' cp. II. xc. 6 'atriaque inmodicis artat imaginibus.' Juv. viii. 19 'tota licet veteres exorment undique ceræ | atria'.
8. gestatio: 'promenade,' both the place and the occupation.
  libelli: 'placards,' e.g. advertisements and notices of games or public recitations.
12. inputantur: 'are put down to our account.'

xxi. The orator Apollodotus has at last learnt to greet people by their right names. He has written them down and learnt them by heart as he would a speech.

For a similar point see V. liv.

xxii. At great inconvenience to myself I came, Paulus, to pay you an early morning call, only to be told that you were already up
and had gone out. If you wish to be my patron, you really must sleep late enough for me to catch you at home.

For a similar complaint of coming far and then being refused cp. II. v.

1–2. 'If it is not true that I wanted and deserved to see you, may your house be still further off than it actually is. tuae Esquiliae = your house on the Esquiline. For the expression sint longius Esquiliae cp. I. cviii. 6 'vel si longius illa (sc. domus) foret'.

3. Tiburtinae pilae, some pillar in the city which is quite unknown.

4. rusticā Flora, the temple of Flora, close to Martial’s lodging on the Quirinal, and commanding a view of the Capitolium vetus (anticum Iuven) on the end of the Quirinal.

5. Suburani semīta clivi : the ascent leading up to the Esquiline from the Subura, called in X. xx. 5 'altum tramitem Suburam'.

7. rumpere: to force my way through. For the dangers and difficulties of passing through the streets of Rome see Juv. iii. 243–267.

12. vix tanti: it was hardly worth all this trouble if I was going to see Paulus at the end of it; it certainly was not worth it, if I was to miss him. For tanti in this connexion cp. I. cviii. 6 'est tanti, vel si longius illa foret', 'you are worth visiting even if your house were twice as far away.'

13. officiosus, a client who carries out his duties.

14. nisi dormieris : i.e. unless you stop in bed late enough for me to find you at home when I make my early call.

rex, as often, 'patron'.

xxiii. Before the Emperor’s theatre edict you used to wear green, Bassus. Now you try to cheat the authorities by wearing fine clothes and so being taken for a knight. But no garments, however splendid, imply the possession of a knight’s property, or our friend Cordus would be a knight.

3. censoris : Domitian acting as censor.

6. dare verba: 'to beguile, cheat,' as in Ovid, Tr. V. vii. 40 'curis dare verba,' 'to beguile one’s cares.'

xxiv. In praise of Hermes, greatest of gladiators.

1. Martia voluptas: giving pleasure to the Romans, the sons of Mars.

2. omnibus: skilled in every kind of fighting; cp. II. 11–13 below.

4. tremor: cp. V. lxv. 5 'silvarumque tremor'.


7. nec ferire. Hermes could by sheer skill bring an opponent to his kness without actually wounding him.

8. subpositicius: his own substitute; either so fresh or so invariably successful that he was always ready to continue a combat. Paley compares the use of ἐφέδρῳ in Aesch. Cho. 866 τοιαύτε πίλην μόνον ἄν ἐφέδρῳ διψώσῃς μέλλει ὁρέστης ἄψειν.
MARTIAL V. xxiv–xxvii

9. locariorum: those who bought up the seats at shows, for which a charge was made, in order to retail them to the public at higher prices.

10. Hermes was the terror of gladiators’ wives from the risk their husbands ran in meeting him.

11–13. Hermes could fight (1) as a *veles*, armed with a lance; (2) as a *retiarius*, armed with net and trident; (3) as a Samnite, in a helmet with drooping (languidus) crest.

15. omnia solus: cp. Ovid, *Her.* xii. 161 ‘coniuge qui nobis omnia solus erat’.

xxv. You spend as much on a show or a horse as would enable our poor friend Chaerestratus to take his proper place among the knights. What a chance you are missing of doing something which would earn you undying fame when recorded in my verse!

Cp. IV. lxvii, where a praetor is rebuked for refusing to help a friend and spending the money on a horse instead.

1. Chaerestratus was by birth of equestrian rank, but had not the necessary 400,000 sesterces which were required before he could take his place as an *eques*.

2. Leitus, the seat-attendant in the theatre. These two lines are the warning of a friend who sees the attendant coming, and warns Chaerestratus to move before he is turned out of the knights’ seats.

5, 6. i.e. is any one willing to win immortality in my pages by doing this kind action?

8. i.e. it is a pity to leave Chaerestratus poor when you are willing to waste money on sprinkling the stage with saffron-water. This was a regular practice, cp. *Spect.* iii. 8 ’et Cilices nimbis hic maduere suis’.

10. Gilt statues of famous charioteers were common. Martial wrote epigrams on the death of Scorpus (X. i. and iii.).

11. dissimulato*ri* amici: ‘you who ignore your friend,’ lit. ‘who disguise the fact that he is your friend’. *Amici* is best taken as referring to the friend whom he might have helped. It is impossible to take *amici* in the sense of *amicitia*, so we must not translate it ‘you who disguise your friendship’.

xxvi. If, Cordus, you object to my calling you ‘the first of those that wear the cloak’, you can call me ‘the second of those that wear the client’s robe’.

Martial had called Cordus this in II. lvii. 4.

xxvii. Though you have many of the qualifications of a knight, you are not rich enough. So keep away from their special seats. It is not worth while to try and sit there in perpetual terror of being noticed by the attendant.

2. *cetera plebis habes*: i.e. though you have birth and character, your fortune is too small, less than the 400,000 sesterces demanded from a knight.
3. bis septena: the fourteen rows reserved to the knights by Domitian’s edict. See V. viii. n.
4. Oceano: the official whose duty it was to see that only knights sat in the seats reserved for them. Cp. III. xciv. 10 ‘et sedeo quae te suscitat Oceanus’, V. xxiii. 4.

xxviii. No matter what qualities you possess, you will never get Mamercts to speak well of you. Malicious do you call him? Say rather miserable, since nothing can please him.

2. Aule: Martial’s friend Aulus Pudent; see biographical index.
3. Curvios: the brothers Domitius Tullus and Domitius Lucanus, on whose affection for each other (pietate) Martial wrote I. xxxvi.
Rusones. The Ruso here referred to cannot be identified.
5. Macros: see biographical index.
Mauricos: Junius Mauricus, brother of Arulenus Rusticus. He was banished by Domitian, but became the friend of Nerva and the younger Pliny, who says of him ‘quo viro nihil firmius, nihil verius’ (Ep. IV. xxi. 3).
6. Regulos: the often-mentioned M. Aquilius Regulus; see biographical index.
Pauulos: not to be identified.

xxix. If it be true, Gellia, that after eating the hare you send me I shall be good-looking for a week, it is quite certain that you have never taken your own prescription.

There was a tradition that to eat hare made one good-looking for seven days, or as Pliny says for nine. Plin. N. H. xxviii. 260 ‘somnos fieri lepore sumpto in cibis Cato arbitrabatur, volgus et gratiam corporis in novem dies’.
1. Gellia. Martial uses this name for any woman whom he wishes to attack, cp. I. xxxiii, III. Iv, IV. xx. 2 ‘pupami se dicit Gellia, cum sit anus’.
2. septem diebus: ‘for seven days,’ a use of the ablative rare except in post-Augustan writers; Caes. B. C. I. 47 ‘nostri quinque horis proelium sustinuerant’.

xxx. Varro, I send you some verses for the Saturnalia. Put aside your severer studies and read them, unless you think such trifles beneath your notice.

Who this Varro was is unknown. He was certainly not (as Paley says) Varro Atacinus, who belongs to the preceding century.
2. Calabra lyra: lyric poetry such as Horace wrote.
3. Catulli: not the famous poet, but a writer of mimes in the first century.
8. Saturnalicias nuces. Martial probably means by this his
own trifling poems which Varro may think it better to ignore. Possibly, however, the poems were accompanied by a present of real nuts (such as he sends in VII. xci. 2), and Martial means, 'If you don't think it worth while to read my verses, you will lose the nuts that accompany them.'

**xxxii.** On an exhibition in the arena of boys performing tricks on the backs of oxen.

2. *sua pondera:* 'the weight it has been trained to bear.'

6. *poterant fallere:* 'the level ground would be a more uncertain foothold,' so steady are they on the backs of the cattle.

7-8. The boys are so certain that their tricks will succeed that it is the oxen rather than they that are nervous as to the result.

**xxxii.** Crispus left his wife nothing in his will, because he had spent all his fortune on himself.

**xxxiii.** They say some pleader is finding fault with my poems; well for him that I do not know his name.

**xxxiv.** I send down to you, my father and mother, in the underworld, the child Erotion whom I loved. Welcome her there, and may the earth here above lie lightly on her tiny frame.

On the death of the same child, a daughter of one of his slaves or freedmen, Martial wrote V. xxxvii and X. lxi. It is of course possible that Martial is here writing for some one else, and that Erotion was not his slave but a friend's, for this passage is our only evidence that Fronto and Flaccilla were Martial's parents. The feeling, however, shown both here and in V. xxxvii renders this unlikely.

5-6. *Cp. V. xxxvii. 15 'quam pessimorum lex amara fatorum | sexta peregit hieme, nec tamen tota'*.  
6. She died when six days short of her seventh birthday.
7. i.e. she will not be quite strange in the underworld, for she will find there her *veteres patroni,* Martial's father and mother, in whose presence she need not fear to play.

**xxxv.** A slave was pretending to be a knight and claiming to sit in the knights' seats, when he dropped his key, and stood revealed for what he was—a door-keeper.

1. *Patrensibus:* farms at Patrae. He wished to be taken for such a thing marked the bearer as a slave.
xxxvi. I flattered a friend of ours, but I have got nothing from him in return. In fact he has cheated me.

2. *imposuit*: used in the same connexion in IV. xl. 10 'Post-tumus imposuit'.

xxxvii. I have just buried my joy and pride, the child Erotion, dead before her time, and Pactus who has just buried his wife asks me how I can weep for a slave. Ah, Pactus, you show great fortitude, such a fortune as your wife left you.

1. *senibus*: and therefore gifted with the power of song.

2. Horace talks of the sheep near the Galaesus, whose fleeces were so fine that they were protected with skins, 'dulce pellitis ovibus Galaesi | flumen et regnata petam Laconi | rura Phalantho,' *Od*. II. vi. 10. The richness and whiteness of the wool were ascribed to washing in the river itself; cp. II. xliii. 3 'te Lacedae-monio velat toga Iota Galaeso'; XII. lxiii. 3 'albi quae superas oves Galaesi'.

Phalantus was the founder of Tarentum on the banks of the Galaesus.


4. *lapillos Erythraeos*: pearls. Erythraeus is used, not of the Red Sea only (a meaning rare in Classical Latin), but of Southern Asia in general. Cp. XIII. c. 'dentes Erythraei' = 'Indian ivory'.

7. *Baetici gregis*. Round Corduba on the Baetis the fleeces attained a natural golden tint: cp. IX. lxi. 3 (Corduba) 'vellera nativo pallent ubi flavo metallo | et linit Hesperium brattea viva pecus'; XII. xxviii. 2 (Baetis) 'aurea qui nitidis vellera tinguis aquis'.

8. *Rheni nodos*: i.e. the fair hair of the northern races.

   *auream nitellam*. Pliny *N. H.* xvi. 177 says that a certain kind of willow was compared to the colour of a dormouse, 'alteram (salicem vocant) nitellinam a colore.'

11. *succinorum gleba*: lumps of amber which when held in the hand and warmed gave out a sweet scent; cp. III. lxv. 5 'quod succina trita, | pallidus Eoo turf quod ignis olet'.


24. i.e. his wife left him a fortune.

xxxviii. Calliodorus has a knight's fortune, but he shares it with a brother. Therefore they cannot both sit in the knights' seats. They might imitate Castor and Pollux and sit alternately.

3-4. If they divide the fortune, neither will have enough to make him a knight. Yet they cannot both be knights on the strength of one fortune.

  σώκα μερίζει = is dividing what is too small to divide. Paley compares our phrase 'to make two bites of a cherry'.

6. Of the two Dioscuri, Castor was the rider or knight (Καστορόπ θ' ἰππόδαμον καὶ πῦς ἀγαθὸν Πολυδεύκεα, II. iii. 237). The sense is 'If
MARTIAL V. xxxviii–xliv

you had no brother (Pollux) you would be a knight (Castor) yourself'.

7. unus cum sitis, &c.: 'though the two of you have only one equestrian census between you, do you, Calliódorós, try to fill two knights' seats by bringing your brother with you?'

8. σολοικήσμων facis. Calliódorós is making a grammatical solecism by causing people to say 'duo sedet'; his fortune only entitles him to one seat, and yet he claims that his brother should sit there too. If with the MSS. we read sedetis, it is difficult to see how Calliódorós commits a solecism; it is nothing to do with him that Martial says of them 'unus cum sitis'.

10. Castor and Pollux arranged to spend the year in heaven and on earth alternately; during six months one was in heaven, the other on earth, and vice versa. Cp. X. li. 2 'alternum Castora'.

xxxix. Thirty times in the last year, Charinus, you have made your will and I have sent you a present. Now my means are exhausted; do make your will less often or die and have done with it.

6. mentitur tussis: your cough sometimes gives us false hopes that you really are going to die.


10. conchem: the cheapest and simplest of food. I have sent you food so often that it would have ruined me however cheap it was. For conchis as typical poor fare cp. VII. lxviii. 2 'cum ... ponatur ... conchis inuncta tibi: | sumen ... ostrea, mullos mittis'.

xl. You can't expect your picture of Venus to be a success when, as an artist, you are bound to her rival Minerva.

i. Similarly in I. cii an artist is told that he has made his picture of Venus so ugly in order to flatter his protector Minerva.

xlii. A man may lose all his possessions in one way or another; but what he gives away to friends is a lasting gain.

Possibly Martial is here hinting at a present for himself.

3. usuram sortemque: 'interest and principal.'

5. dispensatorem: treasurer, as in XI. xxxix. 6.

7–8. Cp. the saying, 'What I spent, I had; what I saved, I lost; what I gave, I have,' the motto of Watts' picture, 'Sic transit gloria mundi'.

xliii. Laecania's teeth are white, Thais' are not; but then Laecania bought hers.

Cp. XII. xxiii 'dentibus atque comis—nec te pudet—uteris emptis. | quid facies oculo, Laelia? non emitur.'

xliv. How can it be that Dento has four times refused my invitation to dinner? Because he has found a better-spread table.
MARTIAL V. xliiv–lxi

But when it has come to know him and has got tired of him, as it soon will, he will be glad to come back to his former host.

9. sed cito: ‘yes, and quickly’; cp. I. cxvii. 7 n.
11. ossa: continuing the metaphor of a dog from l. 8.

xlvii. Philo declares he never dines at home, and he speaks the truth; unless he is asked out to dinner he goes without.

For a somewhat similar point cp. XII. xix ‘in thermis sumit lactucas, ova, lacertum, | et cenam domi se negat Aemilius’.

xlxi. Your bald head, Labienus, with its great tufts of hair on each side, makes you look like three people, not one. Be careful to avoid the Temple of Hercules, he might take you for the three-headed Geryon and treat you accordingly.

A similar point is made in X. lxxxiii ‘raros colligis hinc et hinc capillos | et latum nitidae, Marine, calvae | campum temporibus tegis comatis’.

8. On December 1, 88 A.D., Domitian gave a public distribution of food to the whole people in the Amphitheatre. Statius describes it in Silv. I. vi.

12. This portico surrounded the temple of Hercules and the Muses, which Augustus’ stepfather, L. Marcius Philippus, had restored.

1. Whenever I dine at home, Charopinus, you are furious if not invited. Do for once let me dine without your knowledge and relax your observation of my kitchen.

5. furtum fecisse: ‘to baffle you, dine without your knowing of it’.


li. This man who pretends to be such a busy lawyer can hardly put two words together and say ‘Good morning’. If you doubt me, let me greet him and see how he answers.

1. libellis: ‘books of law’ or ‘briefs’.
2. notariorum: ‘shorthand writers.’ These were usually boys, the subject being taught in schools, hence chorus levis.
3. codicillis: ‘documents in general.’
6. fidiculae: an instrument of torture.
7. He is unable to say even ‘Good morning’, whether in Latin or Greek, i.e. he is too proud to do so.

lii. I shall never forget your kindnesses to me, Postumus, but I am naturally prevented from talking about them to others, when I find that you have recounted them yourself. If you wish me to talk of them, you must keep silent yourself.

8. auctoris: ‘the giver.’
MARTIAL V. liii–lviii

liii. Cease, Bassus, to write of the heroic characters you do. Take rather Deucalion or Phaethon. Fire and water are just the things for your verses.

For the point cp. I. v. 2 'vis, puto, cum libro, Marce, natare tuo'. The epigram is imitated from one in the Greek Anthology:

γράφας Δευκαλίωνα, Μενέστρατε, καὶ Φαεθοντα,
ζητεῖς τίς τουτών ἄξιος ἐστι τίνος,
τοῖς ἱδίοις αὐτῶν τιμήσωμεν. ἄξιος ὄντως
ἐστὶν πυρὸς Φαεθόν, Δευκαλίων δ' ἢδας.

liv. Our friend Apollodotus has become an extemporary speaker. He has actually given Calpurnius his proper name without writing it down first.

The same orator and his blunders over people's names were the theme of V. xxi.

lv. You ask what to do with your son. Avoid literature and its teachers, and avoid law no less. If he wishes to make money, let him become a musician, or if he is rough, make him an auctioneer or architect.

3. grammaticosque rhetorascque. These formed two of the stages in Roman education. As a boy the young Roman went to the ludi magister, and was instructed by him in reading, writing, and arithmetic. Subsequently he went to the grammaticus, with whom he read and studied Greek and Latin literature. His education was completed by a course of study with the rhetor, from whom he learnt the art of oratory, which was indispensable to a Roman gentleman, by composing and declaiming dissertations on well-known historical situations, and by arguing in public class on fictitious questions of law and morality.

6. Tutilium: an author and orator mentioned by Quintilian and Pliny.

7. abdices: 'renounce, disinherit.'

9. For the profitableness of a musician's profession cp. III. iv. 7 'poeta | exierat: veniet, cum citharoedus erit', 'Martial will return to Rome when he has got a more profitable profession.'

11. praeeoneum. Cp. VI. viii, where the wise father selects an auctioneer from among many more distinguished suitors to be the husband of his daughter. No doubt the prevalent passion for building, so often noticed by Martial (IX. xxi. 16, xlvi), as well as by Juvenal (xiv. 86–95), brought great gains to the architects.

lvii. You needn't be proud, Cinna, when I call you 'Master'. I often call your slave by the same name.

Domine would be a regular way of addressing some one whose name one had forgotten.

Iviii. You always keep saying, Postumus, that you will really begin to live to-morrow. But that morrow never comes. Believe me, the wise man is he who lived yesterday.
The name Postumus is meant to suggest Horace's 'Eheu fugaces, Postume, Postume, labuntur anni', Od. II. xiv.

The last two lines have thus been translated by Cowley:

To-morrow I will live, the fool does say;
To-day itself's too late, the wise lived yesterday.

For the advice cp. VIII. xliiv. 1 'Titulle, moneo, vive: semper hoc serum est'; I. xv. 12 'sera nimis vita est crastina: vive hodie'.

5. Priami vel Nestoris: cp. II. lxiv. 3 'Peleos et Priami transit et Nestoris aetas'.

lxix. The reason, Stella, that our presents to you are not costly is that we don't wish to burden you with giving us something costly in return.

1. argentum . . . aurum: gold and silver plate.
2. Stella: see biographical index.
3. For the point that he who gives expensive presents is not always disinterested see V. xviii.

lx. You may attack me as much as you like, but I will not give you the immortality you crave by recording your existence in my verse. Others may be willing to soil their fingers with you, but I keep my hands off such carrion.

6. aliquid: the definite 'some one or other' for the more usual indefinite, quisquam, 'any one.'

lxii. You may use my gardens freely, but you must provide your own furniture; mine is all in pieces. In fact we will share them on those terms.

4. digitum sustulit: 'my furniture refuses to hold out longer,' just as the wounded gladiator held up his finger to ask for mercy from the spectators.

5. nec inanis: 'not even with the stuffing out.' For this meaning of nec, common in the Silver Age, cp. V. lxix. 4 'hoc adnisisset nec Catilina nefas'.

8. plus est: 'I bought the gardens, the greater expense; now you can furnish them, which costs less.'

lxiii. 'If you admire my work, Marcus, as much as you say you do, may the Emperor and Jupiter reward you for it!' So spoke Ponticus to me; but I hope the Gods will reward him in proportion to my admiration for his work—for I don't admire it at all.

4. Regulus: see biographical index.
6. When Ponticus prays that Martial may be rewarded for his admiration, Martial prays that the reward may go to Ponticus, since his own insincerity will get nothing, and Ponticus' bad poetry deserves nothing.
lxiv. Fill the cup and twine the roses, and let us live while we may, for the Tombs of the Great over there warn us that even gods can die.

Probably Martial imagines himself to be sitting in the Mica, a banqueting-room built by Domitian. See II. lix for the same point.

1. Sextantes. A sextans was one-sixth of a sextarius.
2. aestivas: snow stored until summer-time.
3. Mausolea: no doubt the tombs of Julius and Augustus referred to in II. lix as Caesareum tholum and called by Tac. Ann. III. 9 'tumulus Caesarum'.

lxv. Hercules won immortality by slaying monsters. But they were nothing, Domitian, to the monsters which you show me in the arena. You, too, will be given immortality, but may it be long before you leave the earth!

1. noverca: his constant enemy, Juno.
3. ceroma palaestrae. The wax with which Antaeus smeared his body is here put for Antaeus himself. In VII. xxxii. 9 and IV. xix. 5 ceroma is used for the arena in which the gymnast carried out his exercises.
6. non rectas. The robber, Cacus, to escape detection, used to drag cattle backwards into his cave that their tracks might appear to lead away from it instead of into it; cp. Ovid Fast. i. 550 'traxerat aversas Cacus in antra feras'.
7. Ista: these old monsters are a small part of those which Domitian exhibits. The same idea occurs in Spect. xv. 1 'summatuae, Meleagre, fuit quae gloria famae, quantas Carpophori portio, fusus aper! ' How small a portion of Carpophorus's fame is the slaying of a boar such as made Meleager's whole reputation'. (quanta portio = quota pars).
8. mane: for the shows took place early in the day; cp. VIII. lxvii. 8.
10. tua: the spears of his huntsmen.
conlocat: a conversational term from the laying out of corpses; exactly our slang term 'lays out'.
11. pastoris: Geryon, the monster with three bodies (triplex).
12. est tibi qui: such a man as Carpophorus, Spect. xv.
14. What was the hydra compared with Domitian's crocodiles from the Nile?

lxvi. You never greet us, though we often greet you, Pontilianus, so I will say 'Good-bye' to you once and for all.

2. aeternum vale: the familiar formula on taking leave of the dead. 'You shall be to me as one dead.'

lxvii. When the swallows came back again they found one which had remained here all the winter, and they tore her in pieces. This should have been her fate years ago when she slew Ilyus.
2. **Atthides**: here 'swallows', since Procne, daughter of Pandion, king of Athens, was changed into a swallow. In I. liii, 9 *Atthide* means 'the nightingale' into which Procne's sister, Philomela, was changed.

**lxviii.** *I sent you a lock of Northern hair, Lesbia, but your own is still more golden.*

**lxix.** Antony, when you killed Cicero you committed the blackest of crimes. But though you could silence his single tongue, those of all the world now speak for him.

For the same subject see III. lxvi.

1. *nihil obieeture*: i.e. no less guilty than; literally 'who will not be able to find fault with'.

**Phario Pothino.** The Egyptian Pothinus was the murderer of Pompey, when he landed in Egypt after Pharsalia.

2. *tabula*: the list which bore the names of the proscribed.

**Cicerone**: 'by Cicero's death.' Cp. VII. xxii. 3 'nulla invisior umbra', 'no murder made Nero's memory more hateful than the murder of Lucan.'

3. **Romana in ora**: probably 'the mouth and voice of Rome', as in III. lxvi, 4 'hoc tibi, Roma, caput, cum loquereris, erat'.

4. *nec*: as often = 'ne quidem', 'not even.'


6. *pretiosa*: bought at such a price, viz. the bribe to Popilius Laenas.

**lx.** Syriscus has wasted on gluttony a fortune which his old patron gave him, and even so has enjoyed little real luxury.

2. *plenum centiens*: as in I. xcix. 1 'non plenum modo vicies habebas'.

3. *sellariolis*: i.e. an eating-house where the guests sat instead of lying on couches, hence the point of *nec accubare* in l. 6.

4. Eating-houses were commonly attached to the baths.

5. *nec accubare*: i.e. he didn't even feast comfortably at home, but went from eating-house to eating-house (vagus l. 3).

**lxii.** Come and spend the hot summer months in the coolness of Trebula, and then Tibur, which now seems so cool to you, will serve as a warm place to spend the winter in.

1. *summittit*: 'has lying below it', or 'sends up into the hills'.

2. *ceneri mensibus*: i.e. at the time of the summer solstice.

3. **Cleonaee**: i.e. Nemean, for Cleone was near Nemea. Cp. IV. lx. 2 'quiue Cleonaee sidere fervet ager'.

**leone**: the sun entered the sign of the Lion in August.

6. *hibernum erit*: i.e. Tibur, famed for its coolness (IV. lvii. 10 'nunc Tiburtinis cedite frigoribus') and the place where Faustinus had a villa, will seem quite warm (*hibernum*, a place to winter in) in comparison with Trebula.
lxxii. A man who could apply the epithet of 'Thunderer' to the mother of Bacchus would be just the man to call the god's father Semele.

lxxiii. I don't give you my books lest you should give me yours.

The same point occurs in VII. iii:

Cur non mitto meos tibi, Pontiliane, libellos?
Ne mihi tu mittas, Pontiliane, tuos.

lxxiv. Pompey's sons were buried in Europe and Asia, he himself in Africa. Perhaps, however, his bones are scattered over all the world; he was too great to lie in one spot.

Gnaeus Pompeius fell at Munda in Spain, Sextus at Miletus in Asia.

2. si tamen ulla tegit. It is doubtful whether the body of Pompey ever was buried after his murder by Pothinus in Egypt.

lxxvi. Mithridates made himself proof against poison by constant practice in taking it. You, Cinna, so often have a miserable supper, that you will never die of starvation.

Probably Cinna starved himself and his friends from stinginess.

lxxvii. He spoke happily who said that with your head on one side you seemed always to be carrying oil in your ear.

lxxviii. If you dislike dining at home, Toranius, come and take a modest meal with me. At any rate you shall not be bothered by hearing works read to you.

1. domicenio. Cp. II. xi. 10, where Martial says that if you ask of Selius 'Maeroris igitur causa quae?' the answer is 'Domice naten'.

2. esurire: not 'starve', but 'fare simply', as in VII. xxvii. 9 'ad dominum redeas, noster te non capit ignis, | conturbator aper: villius esurio'.

3. Martial now describes the various courses, in ll. 3-5 the gustus or promulsis, in 6-10 the fercula or cena proper, in 11-15 the mensae secundae or dessert. Cp. X. xlvi. προμίσταν = to take the promulsis.


9. premens: 'resting on.'

12. marcentes: a little past their best.

16. The wine may be of no particular vintage; but show your satisfaction with it by drinking it. Cp. Petronius Sat. 48 'vinum, inquit, si non placet, mutabo; vos illud oportet bonum faciatis'.

23. The same promise, that the host will not read his works to his guest, is made in XI. iii. 16 'plus ego polliceor: nil recitabo tibi'.
24. tuo: 'your usual unruffled.'

30. Condyli: probably the name of some musical dwarf; he may be the same as is mentioned in IX. xcii. 2 'Condyle, qui servum te gemis esse diu'.

31-32. As thus punctuated we can make sense of these lines, though the abrupt change of subject is difficult. The sense will be: 'Before I entertain you, I shall entertain Claudia. What girl would you like to meet before you meet me?'

1xxix. You are always changing your clothes at dinner, Zoilus, to avoid a chill. A poor man like myself can't get hot because he has nothing to change to.

1. Zoile: the typical nouveau riche, whose real motive here is to display his wardrobe.

2. synthesis: a dinner-garment which might be of various colours.

4. laxam: ready to take cold because of its effeminacy.

1xxx. Do, Severus, spare a little time to read my book. If Secundus will read it with you, I shall feel secure, for what passes two such critics cannot have much amiss with it.

2. inputes: score up against me, as in 'pereunt et inputantur', V. xx. 13.

Severe: probably the Severus of II. vi. 3, where see note, and XI. lvii.

3. exigis: the regular word for judging a composition.

7. Secundo: either Caecilius Secundus (of VII. lxxxiv) or the younger Pliny (Friedländer).

10-11. i.e. I shall not run the risk of feeling, like Sisyphus, that all my labour is wasted and must be done over again.

1xxxi. Once poor, always poor, is the rule nowadays; only the rich get riches.

1xxxii. Why, Gaurus, did you promise me much and give me so little? Was it want of cash or want of will? If the latter, you are a poor creature.

1xxxiv. You have, as usual, Galla, sent me no presents at the Saturnalia; so I will give you nothing when the 1st of March comes round.

1. nucibus: used as playthings.

2. clamoso: cp. XII. lvii. 4, where schoolmasters are included among those whose noisy voices banish sleep from Rome, 'negant vitam | ludi magistri mane.'

3. Gambling was forbidden except during the Saturnalia. Now that they are over, the gambler is caught by the aedile playing with dice in the cookshop, and has to beg for mercy. Cp. IV. xiv. 6-9.
5. udus: soaked in wine.
7. nec munuseula, &c.: 'and you have not sent me your small present or even a smaller one than usual.'
10. vestra: 'of you women,' for on March 1, the Matronalia, women received presents; cp. X. xxiv. i 'natales mihi Martiae Kalendae | . . . qua mittunt mihi munus et puellae'.

BOOK VI

1. Here is my sixth book, Martialis; improved by your criticisms, it will dare to face the Emperor.

The Epigram is addressed to Martial's friend Julius Martialis.

3. aure: 'criticism'.
terseris: literally 'wipe, cleanse', hence 'polish', an almost unparalleled use of the word, but the metaphorical idea is familiar in other words, such as polire, limatus, &c.

iii. On the expected birth of a child to Domitian.

1. nascere: cp. Verg. Ecl. iv. 62 'incipe, parve puer' for a similar address to an unborn infant.
6. Julia, the daughter of Titus, had been proposed by her father as a husband to her uncle Domitian, but the latter refused the match out of regard for the prejudices of the Roman people against such a union. Subsequently, after his marriage with Domitia, he fell in love with Julia. Julia died in 89 A.D. On a coin of 90 A.D. she is entitled diva, and in this passage she is regarded as the guardian deity of the infant about to be born, and is supposed to take the place of the Fates and spin the thread of the child's life.
totam Phrixi . . . nebit ovem: Julia will weave the thread of the child's life; she will need a whole fleece to supply the thread, and a golden fleece too (Phrixi).

iv. Domitian, of all the debts which Rome owes you, the greatest is for the improvement in her own morals, which she dates from your censorship.

1. censor. The censorship potestas was conferred on Domitian late in 84 or early in 85 A.D., and a few months afterwards he assumed the office of censor for life. He used his power freely, and gained a reputation as an unusually strict defender of the national religion and morality.
3. tot nascentia templum, tot renata: for the temples built and rebuilt by Domitian see IX. iii. 7:

pro Capitolinis quid enim tibi solvere templis,
quid pro Tarpeiae frondis honore potest?
quid pro culminibus geminis matrona Tonantis?
Pallada praetereo: res agit illa tuas.
quid loquar Alciden Phoebumque piosque Laconas?
addita quid Latio Flavia templum polò?
v. I have bought a country estate at a large price, Caecilianus; lend me 100,000 sesterces. I think you say under your breath 'You won't repay me'. That, Caecilianus, is just why I ask for the loan.

vi. Paula's love for her actor friends is not confined to the leading gentlemen, but extends to the walking gentlemen as well.

Greek comedies were acted by three actors only; so Paula, whose actor friends number four, must include one of those who walked the stage without speaking (κοφόν πρόσωπον).

viii. That old man is no fool, Severus. He rejected praetors, tribunes, lawyers and poets, and gave his daughter to an auctioneer. Money is better than rank or fame.

The wealth of auctioneers was almost proverbial. In V. lvi. Martial advises a father to make his son an auctioneer rather than to devote him to one of the learned professions; 'artes discere vult pecuniosas? | fac discat citharoedus aut choraules; | si duri puer ingenii videtur, | praecognem facias vel architectum'. But the profession was not in good repute.

ix. If you go to sleep in Pompey's theatre, how can you complain when Oceanus stirs you up?

2. Cp. III. xciv. 10 'et sedeo qua te suscitat Oceanus'. In this passage suscitat bears a double meaning, (1) 'to wake up' and (2) 'to rouse from the seat which you have no right to occupy'. For Oceanus cp. V. xxiii. 4; xxvii. 4.

x. My request for a small sum was refused by Domitian, but how kindly and graciously! Now Pallas whispers in my ear, 'Don't think he has refused you finally, because he has refused you once?

2. ille: i.e. Domitian.
4. pudet. The shame is felt for the smallness of the request which has been refused; cp. XI. lxviii 'parva rogas magnos; sed non dant haec quoque magni. | ut pudet levius te, Matho, magna roga'. pauc is emphatic: 'if I had asked more, I should have had a better chance of success.' Io vem = Domitian.
7. tribuit diademata. Dio lxvii. 7 says Δοµιτιανος τω Διήγαδι (= Degis, whom Martial calls 'accola iam nostrae ripae', V. iii. I) διάδημα ἐπέβαλε καθάπερ ὡς ἀληθῶς κεκρατηκὼς καὶ βασιλεὰ τινὰ τοῖς Δικοῖς δοῦναι δυνάμενος.
8. Capitolinas ... vias: a reference to Domitian's triumphs, when he would ascend and descend the road to the Capitol.
9. conscientia virgo: Domitian's favourite goddess, Pallas. conscientia = 'that shares the Emperor's (nostri Tonantis) secrets'.
turbatae Palladis arma, | ... ipsamque in pectore divae | Gorgona desecto vertentem lumina collo'.

xi. How can I play the part of Pylades to you, if you do not play that of Orestes? Affection is to be measured by deeds, not words.

Another complaint of the unfair treatment of humble friends. Cp. II. xliii.

6. ingenua ... gula: 'my palate deserves, as much as yours, the treatment due to a free man and a gentleman?

7. Cadmea Tyros: i.e. 'you wear purple'. Cadmus was the son of the Phoenician king Agenor.

8. sagatus: dressed in the sagum, a thick coarse cloak, especially worn by soldiers.

10. ut ameris, ama. Friedländer quotes Seneca Epist. I. ix. 6 'Hecaton ait: Ego tibi monstrabo amatorium sine medicamento, sine herba, sine ullius veneficae carmine. Si vis amari, ama'.

xiii. On a statue of Julia, Domitian's niece.

For Julia see VI. iii. 6 n.

1. In this line supply 'non putet' from the following line.

2. Palladiae: 'inspired by Pallas, the goddess of the arts.'

3. non tacita ... imagine. The statue answers the questions of ll. 1, 2. The likeness is a speaking one.

4. decor. Another reading is liquor; the sense will then be that the statue is so lifelike that the blood seems to course through the veins.

5, 6. It seems that Julia was represented as Venus playing with the cestos or girdle, which she had taken from the neck of Cupid who stood at her side.

7-8. 'If Venus and Juno wore so graceful a girdle as your statue does, their enhanced beauty would win back their faithless lords, Mars and Jupiter.'

xiv. You say that you can write good poems, Laberius; if you can, put them together in a book, and I will think something of you.

xv. On an ant embedded in amber.

Cp. IV. xxxii; lix.

xvii. You want to be called Cinna instead of Cinnamus. Your name should have been Furius, that on the same principle it might have been shortened to Fur.

Cinnamus must have been a freedman who wished to obliterate all traces of his former servile condition by a change of name; this was a common enough practice.
MARTIAL VI. xviii–xxv

xviii. Saloninus in his death has left behind him that part of himself which he wished most to survive, I mean you, his friend, Priscus.

For the sentiment cp. Hor. Od. I. iii. 8 ‘animae dimidium meae’. Priscus and Saloninus had been friends whose existence was so bound up together that they seemed to be one; as the Pythagoreans said, φίλαν σῶματα μὲν δύο ψυχῆς δὲ μία.

1. saneta : sc. umbra, which must be supplied from the following relative clause.

3. Prisce: Terentius Priscus, the friend to whom Martial dedicated Book XII.

xix. You are my advocate in a lawsuit about three goats. Long and loudly you declaim about Cannae, Sulla, Marius. But, my friend, what about the goats?

The Roman law-courts were notorious for the verbosity of the advocates. Eloquence was not restricted, as it is in modern times, by considerations of the relevancy to the issue of the arguments which were introduced. Appeals to the emotions, to the glories of Roman history, and even to the stories of mythology were the rule rather than the exception. But it appears from Pliny that a quicker and more business-like procedure was now being introduced, for he regrets the days of long speeches.

xx. Though you ask me if there is anything you can do for me, you hum and haw so long, when I ask the loan of 100,000 sesterces, that I entreat you to have done and say ‘No!’

A quick answer is all that Martial asks; cp. VI. xxx. and VII. xliii. 3 ‘diligo praestantem; non odi, Cinna, negantem: sed tu nec praestas nec cito, Cinna, negas’.

xxiv. Charisianus wears a toga at the Saturnalia; the impudence of the fellow!

At the Saturnalia the ceremonious toga was put off in favour of the lighter and more comfortable synthesis (see note on V. lxxix. 2); hence to wear a toga during the festival was as much a sign of impudence as not to wear it on an occasion when custom required it. Or possibly the sense may be that Charisianus was too poor to buy a synthesis; lascivius would then be ironical.

xxv. Marcellinus, on your northern campaign be brave but cautious. Remember your duty to your father as well as to your Emperor.

2. Parrhasio: see note on IV. xi. 3.

ursa: the northern constellation of the Great Bear.

8. ‘You can be your father’s soldier as well as your Emperor’s’; i.e. ‘your father desires that, though a soldier, you should escape death, if you can do so without dishonour, but the Emperor has
not the same personal feeling towards you, and desires only that you should do your duty as a soldier.

xxvii. Nepos, lay up money for your daughter, and don’t keep all your old wine for her. Wine that is now new will be old enough by the time that she is old enough to drink it. Remember that, even though a father, you can enjoy life.

Cp. XIII. cxxvi:

unguentum heredi numquam nec vina relinquas.

Ille habeat nummos, haec tibi tota dato.

1. proxima Florae: cp. V. xxii. 3 ‘sed Tiburtinae sum proximus accola pilae, | que videt anticum rustica Flora Iovem’.

2. Ficelias: near Martial’s estate at Nomentum.


7. sit pia, si locuples: ‘though she is rich, let her show her affection by drinking new wine.’ Some MSS. have ‘sit pia, sit locuples, set (= sed) potet’, and this makes equally good sense: ‘let her be a good daughter, let her be rich, but let her drink new wine’.

8. The sense is ‘let her drink wine that is new now but will grow old with her; don’t leave her wine that is already old’.

9-10. ‘The good Caecuban wine is not meant for childless old men only; even parents can drink it and be merry.’

xxviii. An epitaph on Glaucias, the favourite young freedman of Atedius Melior.

Statius also writes on the death of this boy, Silv. II. 1.

5. iuncto Flaminiae. The tombs of the Romans extended along both sides of the main roads leading out of the city; cp. Juv. i. 171 ‘quorum Flaminia tegitur cinis atque Latina’.

10. i.e. ‘may your sympathy be rewarded by freedom from sorrow of your own!’

xxix. On the same youth, Glaucias.

1. catastae: the platform on which slaves were exposed for sale. Glaucias was a slave who had been born in Melior’s household and not bought from the slave-dealers. The expression avarae verna catastae is careless; the meaning is that he was a verna or home-born slave (who would have nothing to do with a catasta at all), and not a slave bought from the dealer’s platform. Cp. Statius Silv. II. i. 72:

non te barbaricæ versabat turbo catastae,
nec mixtus Phariis venalis mercibus infans
compositosque sales meditataque verba locutus
quæsísti lascivus erum tardeque parasti.
hic domus, hinc ortus.
5. hoc: this gift of freedom, of which at the age of thirteen he hardly realized the value (l. 3).

7. inmodicis brevis est aetas: cp. our proverb 'the good die young.'

xxx. If you had been prompt to lend me those 6,000 sesterces, Paetus, I should have felt indebted to you for 200,000. But as you were so long in making up your mind, I now feel indebted to you for nothing; and nothing will you get.

Cp. VI. xx.

xxxii. What can surpass Otho's greatness in death? He slew himself that his country might have peace.

Tacitus (Hist. ii. 47) represents Otho as saying: 'hunc animum, hanc virtutem vestram ultra periculis obicere nimirum grande vitae meae pretium puto . . . ne plus quam semel cernemus, penes me exemplum erit . . . An ego tantum Romanae pubis, tot egregios exercitus sterni rursus et reipublicae eripi patiar?' Tacitus says of him (Hist. ii. 50): 'duobus facinoribus, altero flagitiosissimo (the murder of Galba), altero egregio (his self-inflicted death), tantundem apud posteros meruit bonae famae quantum malae'.

1. Enyo: = Bellona, goddess of war; cp. Spect. xxiv. 3 'ne te decipiatur ratibus navalis Enyo'.

3. damnavit: 'decided against, rejected, disapproved'; cp. IX. xlviii. 3 'quis enim damnet sua vota libenter?'

xxxiv. Give me kisses, Diadumenus. 'How many?' you say. As the sand of the seashore in number; for it is a poor number that can be counted.

1. pressa: 'passionate.'

7. Cp. XI. vi. 14 'da nunc basia, sed Catulliana'. The reference is to Catullus v and vii.

arguto: connected in origin with ἀργός and argilla; it has, as the original meaning, 'bright, distinct'. Hence as applied to sound, it means 'sweet'; here 'sweet-voiced, melodious,' as in VIII. lxxiii. 7 'arguti Tibulli', Verg. Ecl. ix. 36 'argutos inter strepere anser olores.'

xxxv. You demanded in court seven water-clocks for your speech, Caecilianus. But your speech is long and your throat dry. Drink, then—from the water-clock.

The clepsydra was a water-clock by which the time of the advocate's speech was measured; for the duration of speeches was limited. We do not know for certain how long a clepsydra lasted; they seem to have been of various sizes; but in some cases it was agreed beforehand how many should be allotted to each speaker, in other cases the number was fixed by law. Cp. Pliny Epist. II. xi. 14, where he says 'I spoke for five horae', 'nam duodecim clepsydris quas spatiassissimas acceperam sunt additae quattuor'.

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The point of this epigram is that by drinking out of the *clepsydra* itself, Caecilianus would not only quench his own thirst but also shorten the time allotted to his speech.

3. *tepentem:* because the court was so hot.

xxxviii. *At the age of only three years the son of the great advocate Regulus begins to appreciate his father’s success. May Regulus live to hear his son, and his wife to hear them both!*

This son of Regulus was born in 87 or 88, and died while still a boy about 102 or 103 A.D. Pliny writes of the excessively ostentatious sorrow which his father displayed, *Epist.* IV. ii and vii; he slew the boy’s pets at the funeral pyre, IV. ii; and further, IV. vii, Pliny says ‘ipse vero nuper adhibito ingenti auditorio librum de vita eius recitavit, de vita pueri: recitavit tamen; eundem in exemplaria mille transcriptum per totam Italian provinciasque dimisit: scripsit publice ut a decurionibus eligeretur vocalissimus aliquis ex ipsis, qui legeret eum populo: factum est’.

5. *centumque viri:* the court of the *centumviri*, held in the *Basilica Iulia* (‘Iulia tecta’, I. 6) in the Forum; it was mainly occupied with questions of *possessio* (titles to land, &c.).

xli. *To muffle up your throat when you recite is an admission that you can neither speak nor keep silence.*

Cp. III. xviii; IV. xli.

xlii. *On the baths of Claudius Etruscus the younger.*


4. *fontes Aponi:* see note on I. lxii. 3.

rudes puellis: ‘unacquainted with, strange to,’ an almost unparalleled use of the word with the dative.


7. *Phoebi:* the *aquae Apollinares* in Etruria.

8. *serenum:* a substantive = ‘brightness’.

14. siccos pinguis onyx, &c. This is flatly contradicted by Statius (*Silv.* I. v. 35), who says ‘maeret onyx longe quiriturque exclusus ophites’. The explanation probably is that Martial’s poem was written before that of Statius, who deliberately set himself to correct him in this particular.

14-18 describe a kind of Turkish bath; 14, 15 refer to the heated rooms, 16-18 to the cold douche, which was provided by water laid on from the famous aqueducts *Virgo* (cp. V. xx. 9) and *Marcia* (built by Q. Marcius Rex in 144 B.C.). Cp. Statius *Silv.* I. v. 26 ‘Marsasque nives et frigora ducens | Marcia’.

18. *cruda:* literally ‘untouched’, i.e. straight from the aqueduct, not heated first.

xliii. *While you are at Baiae, Castricus, I am at Nomentum, and am quite content to be there. I used to go any distance to*
waters that were recommended. Now I only ask to be idle and to be near Rome.

2. nymph\textit{a} natatur: 'you swim in the water.' For \textit{nymph\textit{a}} = 'water' cp. VI. xlvii. 1 'nympha \ldots quae fonte domestica puro | laberis'. For the passive \textit{natatur} cp. IV. xxx. 3 'sacris piscibus hae natantur undae'.

\textit{xlv.} You set up to be a wit, Calliodorus, and think yourself amusing at the dinner-table; but if I say something not witty but true about you, no one will afterwards drink your health.

Calliodorus had a bad reputation.

\textit{xlvi.} The charioteer flogs the team belonging to the blue faction, but yet it does not quicken its pace. The team is wise, for the Emperor hates the blues.

Cp. XIV. Iv:
\begin{quote}
proficies nihil hoc, caedas licet usque, flagello,
si tibi purpureo de grege currit equus.
\end{quote}

1. \textit{veneti.} The horses and drivers in the Circus were divided into four \textit{factiones}, distinguished by colours, \textit{russata} 'red', \textit{alba} 'white', \textit{prasina} 'green', and \textit{veneta} 'blue'; Domitian added a gold and a purple colour (cp. XIV. Iv quoted above), but the attempt to increase the number of the \textit{factiones} was a failure. Martial here insinuates that the charioteer did not want to win, and therefore held his team in, because the blue faction to which it belonged was regarded with disfavour by Domitian; in XI. xxxiii. he asserts that the victories of the green faction were not due to the favour of Domitian, 'vicit nimimur non Nero (= Domitian), sed prasinus'.

2. \textit{magnam} rem \ldots \textit{facit}: see note on I. xvii. 3.

\textit{xlvii.} Nymph of Stella's fountain, receive my sacrifice; and let me drink from thee again without harm.

During Martial's illness, which is mentioned in VI. lviiii, he had been forbidden to drink chilled water or wine (VI. lxxvi. 1-2). This command he seems to have disobeyed (l. 6 'furtivam quod bibit, aeger, aquam'), and on his recovery he makes an offering to the spring in Stella's house, from which he had drunk. This spring with its surroundings is described in VII. i, and is mentioned again in XII. ii. 11-12 'laurigeros habitat facundus Stella penatis, | clarus lantheae Stella sitior aquae'.

3. The nymph Egeria, the confederate of Numa, was honoured in the grove of Diana (Trivia) at Aricia.

5. \textit{porca.} So Horace offers a kid to the \textit{fons Bandusiae}, Od. III. xiii 'cras donaberis haedo'.

\textit{xlviii.} When you recite, Pomponius, it is not your eloquence that gains you applause, but your dinners.
1. *grande sophos*: see note on I. iii. 7. 
*turba togata*: the crowd of clients in the full-dress *toga*, who hope to earn an invitation to dinner by their applause. Cp. II. xxvii 'laudantem Selium cenae cum retia tendit' &c.

li. *I will pay you out, Lupercus, for my absence from your dinner-table. In future, however many times you ask me, I will—come.*

The suggestion is that Lupercus makes it a rule only to ask Martial to dinner when he is known to be already engaged; cp. II. lxxix. 1 'invitas tunc me cum scis, Nasica, vocasse | excussatum habeas me rogo: ceno domi'.

4. *inquit.* Martial, as it were, turns to his reader and says "What will you do?" asks Lupercus'. This, the harder reading, is more probable than *inquis*, which some MSS. have.

lii. *An epitaph on Pantagathus, a clever young barber-slave.* 'May the earth lie lightly on him! But its lightness can never equal the lightness of his hand?'

liii. *Andragoras died in the morning after he had spent the previous evening with us. He saw his doctor in his sleep, who finished him off.* 

'Ερμυγένη τὸν ιατρὸν ἰδὼν Διώφαντος ἐν ὀπίῳ οὐκ ἐτὶ ὑψηλοῦρη, καὶ περίμαμα φέρων.

liv. *Bathed in scent you laugh at us who use no scent. But, Coracinus, I prefer to smell of nothing rather than to smell even of good scent.*

Cp. VII. xli:

*cosmicos esse tibi, Semproni Tucca, videris: cosmica, Semproni, tam mala quam bona sunt.*

2. *nido... alitis superbae.* We read in Pliny *N. H.* xii. 85 that there was a belief among the ancients that cinnamon and casia were gathered from the nests of birds, and especially from that of the phoenix (*ales superba*). Cp. IX. xi. 4 'quod nidos olet alitis superbae'.

3. *plumbea*: colloquial = 'inferior, worthless'. Cp. X. xlix. 5 'quisquam plumbea vina volt in auro?'

*Nicerotiana*: i.e. scents manufactured by Niceros, who is mentioned elsewhere by Martial as a merchant of perfumes. Cp. XII. lxxv. 3 'et cogitarem mane quod darem munus, utrumne Cosmi, Nicerotis an libram'.

5. Cp. II. xii. 4 'Postume, non bene olet qui bene semper olet'.

lvii. *You are bald, Phoebus, but imitate hair with paint; so when others need a barber, you only need a sponge.*

Cp. VI. lxxiv. 2 n.

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MARTIAL VI. Ixiii–Ixii

Iviii. While you have been campaigning in Pannonia, Aulus, I have been at death’s door. On my sick bed you were always in my thoughts. May my prayers be fulfilled by your return home in safety and with honour!

For Aulus Pudens, Martial’s centurion friend, see Index of Proper Names.

1. Parrhasios... triones: cp. IV. xi. 3 n. ‘impia Parrhasia movisti bella sub ursa’.

2. pigra: ‘torpid with the cold’; cp. Horace Od. I. xxii. 17 ‘pone me pigris ubi nulla campis | arbor aestiva recreatur aura’.

8. vox ista, ‘those prayers I uttered on your behalf.’

10. Pudens seems to have attained primipilar rank (cp. I. xxxi ; V. xlvi. and notes), but his hope of attaining equestrian rank was probably not fulfilled, as Martial never mentions that he had received it, and it is probable that he would have done so on some later occasion when he addresses his friend.

Ixi. Baccara, if you wish to show off your innumerable frieze-coats, instead of praying for cold weather wear them even in the hot month of August. That would be a less affected way out of the difficulty, and it would be kinder to us, who would not then be compelled to envy you.

5, 6. When it is cold, the smallest wind will blow our thread-bare cloaks from our shoulders, so that we should envy you in your thick frieze-coat, but in August, when we do not feel cold, you would be able still to show off your coat, and we should not feel so cold as to be distracted with envy.

Ix. All Rome reads and praises my poems, but that does not please me so much as the envy I have inspired in one breast.

Ixi. A conversation between the poet and Faustinus.

‘An author, if his works are to live, must not only show cleverness but also have genius.’

Martial is supposed to speak II. 1, 2, and 5, Faustinus the remaining lines.

1. rem factam habet: see note on I. xxvii. 4.

3, 4. I.e. ‘may the Usipetes and all other rebels have just such a short-lived notoriety as will belong to the work of Pomppulis!’

7, 8. Cp. XIII. i. 1 ‘ne toga cordylis et paenula desit olivis | aut inopem metuat sordida blatta famem, | perdite Niliacas, Musae, mea damna, papyros’; III. ii. 3 ‘ne nigrum cito raptus in culinam | cordylas madida tegas papyro | vel turis piperivse sis cucullus’; Hor. Epist. I. xx. 12 ‘tineas pasces taciturus inertes.’


Ixii. Salanus has lost his only son. Poor man! whose victim will he be?
MARTIAL VI. lxii–lxiv

By the loss of his only son Salanus becomes an orbus, the victim of his legacy-hunting friends, who will at once gather round him like vultures round a carcase. For legacy-hunting captatio see Introd., pp. xvii, xviii.

lxiii. Gifts are not always a sign of affection, Marianus. That fellow is more likely to mourn your death, if you leave him nothing.

5. Cp. IV. lvi. 5 'sic avidis fallax indulget piscibus hamus, | callida sic stultas decipit esca feras'.

lxv. You complain of the length of my epigrams in hexameters, Tucca. I have not offended against the laws of poetry. Let us make a compact; if I write long epigrams, you shall be free to pass them over.

The previous epigram (lxiv) consists of thirty-two hexameters, and may be taken as the cause of Tucca's complaint.

lxix. Cotta has reached the age of sixty-two without experience of the sick bed. I prefer not to count my illnesses as part of my life at all. Life is not life without health.

3. calentis: 'fevered.'

5. ostendit digitum, sed inpudieum: cp. II. xxviii. 1 'rideto... et digitum porrigito medium'; Juv. x. 51 'ridebat curas necnon et gaudia vulgi, | interdum et lacrimas, cum Fortunae ipse minaci | mandaret laqueum mediumque ostenderet unguem'. The middle finger was the finger of insult ('digitus infamis' Pers. II. 33).

6. Alconti Dasioque Symmaehoque: physicians.

11. infantes sumus et senes videmur. The sense is 'Take away from my life the days I have spent in ill-health and I shall seem hardly older than a child, though I look like an old man.'

lxii. A well-known thief entered a garden to plunder it, but finding nothing but a statue of Priapus, preferred to take that rather than to depart empty-handed.

lxiv. That fellow with three hairs and anointed head is deceiving us by using a tooth-pick; he has no teeth.

1. medio... imus... lecto: for the position of guests at table see Dictionary of Antiquities.

2. semitatus: 'with paths of ointment traced across his head' (semita). Friedländer quotes Turnebus Advers. xxvi. 27 'cum in capite tamquam sulcos duxisset unguenter lituris et veluti vias secuisset, semitatus dixit; quae est antiquorum librorum scriptura'; and compares the formation of the word perticatus from pertica (V. xii. 1). The conjecture semitectus is not satisfactory, because the suggestion is that the fellow in question had used ointment liberally to conceal his lack of hair as in VI. lvii. 1 'mentiris fictos unguento, Phoebe, capillos | et tegitur pictis sordida calva comis'. But this objection would not apply to Bücheler's conjecture semitectus.
3. *lentiscis*: used as tooth-picks; cp. XIV. xxii ‘lentiscum melius; sed si tibi frondea cuspis | defuerit, dentes pinna levare potest’.

**lxxv.** You send me, Pontia, what you call mouthfuls from your table. I will neither eat them myself nor send them on to any one else.

Pontia was notorious as a poisoner; cp. Juv. vi. 638 ‘sed clamat Pontia ‘feci, | confiteor, puerisque meis aconita paravi’’. The Scholiast on Juvenal says she was the daughter of Publius Petronius, who was condemned for conspiring against Nero, and that she was convicted of poisoning her sons and committed suicide.

**lxxvi.** An epitaph on Cornelius Fuscus, prefect of the praetorians under Domitian, who fell in the war with the Dacians 86-88 A.D. and was buried in the country which he conquered.

For Fuscus see Index of Proper Names and cp. Juv. iv. 111 ‘et qui vulturibus servabat viscera Dacis | Fuscus marmorea meditatus proelia villa’ and Tac. *Hist.* ii. 86.

1. *Martisque togati*: i.e. the emperor at Rome. The emperor might easily be described as Mars, the patron deity of Rome.

2. *castra*: the camp of the praetorians at Rome.

6. *famulum nemus*: the forest in Dacia, where he was buried.

**lxxvii.** You are poor, young and strong, Afer. Why then do you make yourself ridiculous by being carried in a litter by six men? Even when dead you are too poor to deserve the usual six bearers to carry your bier.

1. *Iros*: the beggar in the *Odyssey*, cp. V. xxxix. 9 ‘Iro pauperior’.


3. *Artemidorus*: victor in the first Capitoline contest in 86 A.D.

5. *traduceris*: the metaphorical use of this word ‘to exhibit by way of caricature’ is possibly derived from the custom of including prisoners in the triumphal procession of a Roman general and leading them through the streets of Rome. Cp. Juv. viii. 16 ‘si tenerum attritus Catinensi pumice lumbum | squalentis traducit avos’.

7, 8. ‘You, a strong fellow, carried in your litter, remind us of a giant and a dwarf mule, or of a tiny African driving a huge elephant.’ Atlas is the name of a real giant here, not of a dwarf, as some take it after Juv. viii. 32 ‘nanum cuiusdam Atlanta vocamus’.

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MARTIAL VI. lxxvii–lxxxiii

7. compare: 'with his mule to match'; compare is ironical, because they are really anything but a match for each other.

8. similem: 'like in colour', as in XII. xxxi. 6 'quaque gerit similes candida turris aves'.

10. hexaphoro: see note on II. lxxxi. 'Even when dead you ought not to be carried to your funeral by six bearers, but like the poorest by four only,' cp. VIII. lxxv. 9 'quattuor inscripti portabant vile cadaver, | accipit infelix qualia mille rogu'.

lxxviii. A well-known drunkard was already blind of one eye and half-blind of the other. His doctor told him to beware of drinking or he would become totally blind. But he preferred to drink himself blind.

6. deunces: i.e. nearly three times as much as the ordinary draught of a triens, which contained 4 cyathi, one third of a sextarius.

lxxix. If good luck does not make you happy, take care Fortune does not hear of it, or she will reverse your luck as a reward for your ingratitude.

lxxx. Egypt proudly sent a present of winter roses to the Emperor at Rome, but found herself surpassed by Italy in the beauty of winter flowers. So now Egypt may take roses from us, while she sends us corn.

1. nova: 'new, unheard of.'

10. tuas messes: Egypt and Africa supplied by far the larger portion of the corn imported to Rome.

lxxxii. A stranger recently inspected me all over and expressed surprise that so good a poet had so poor a cloak. Don't allow such a thing to happen again, Rufus, but send me a good cloak.

6. aurem qui modo non habet Batavam: i.e. any one who is not a barbarian pure and simple.

lxxxiii. Claudius Etruscus and his father owe you a debt of gratitude, Domitian, for your leniency. Thanks to you the son enjoys the fame of accompanying his father into exile and of returning with him.

For Claudius Etruscus see Index of Proper Names. The father in his old age offended Domitian and was banished from the city to Campania, where he resided as 'hospes, non exul' (Statius Silv. III. 3. 164), until through the mediation of his son he was recalled after a short time by the Emperor. Statius (Silv. III. 3. 156) gives the following account of his banishment:

 tu (seu tarda situ rebusque exhausta senectus erravit, seu blandâ diu Fortuna regressum maluit) attonitum et venturi fulminis ictus horrendem tonitru tantum lenique procella contentus monuisse senem.

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MARTIAL VI. lxxxiii–lxxxvii

1, 2. 'Father and son together owe you as much gratitude as the
father owes the son.'

6. utetur toto fulmine: 'Jupiter will rarely put forward the
whole force of his power to punish.'

7. muneris tui is the predicate. 'Etruscus bears witness that
both of these circumstances are due to your generosity.'

lxxxiv. Philippus is carried in a litter of eight, though he is
corpore sano. But if you credit him with a mens sana, Avitus, you
yourself are mad.

lxxxv. Alas that you, Camonius Rufus, are dead in Cappadocia
and cannot read my sixth book of poems as you did the others, which
you so fully appreciated!

In Book IX Martial has two epigrams (lxxiv, lxxvi) referring to
a portrait of Camonius Rufus as a boy:

6. Aemilia. The region between Ariminum and Placentia is
called Aemilia from the Via Aemilia, which joined those two
towns.

8. Alphei praemia quinta. According to IX. lxxvi. 3 'creverat
hic vultus bis denis fortior annis,' the youth died at the age of
twenty. Hence the Olympiad here must mean a period of four
years, although elsewhere in Martial it is used to denote a period of
five years = lustrum (see IV. xlvi. 3 n.). We might possibly, how-
ever, regard the first of the five Olympiads as the point of time at
which Rufus' life began, and the fifth as the point of time at which
he died; then between the first and fifth Olympiad we should get
four periods only of five years. Perhaps the true reading may be
quarta, as the reading quanta in some MSS. suggests.

lxxxvi. When will my doctor allow me to touch an iced drink
again? Grant me that, and my enemies may have all the gold in
the world, with hot drinks into the bargain.

During his illness (VI. lviii) Martial had been forbidden to
drink iced drinks, but had disregarded the prohibition (VI. xlvii).

1. dominae: Violentilla, the wife of L. Arruntius Stella, from
whose fountain Martial had drunk cold water against the doctor's
orders; cp. VI. xlvii. 1 'nympha, mei Stellae quae fonte domestica
puro | laberis et domini gemmea tecta subis', &c.

5. Libyca messis: the harvests of Africa, which supplied Rome
with large quantities of corn.

6. caldam: 'mulled wine', a mixture of wine and hot water, of
which the Romans were very fond.

lxxxvii. May you and your brother gods, Domitian, grant to
yourself all that you deserve, and to me all that I want, if I have
deserved it!
Ixxxviii. I called you by your name, Caecilianus, and forgot to
greet you as dominus. But such a liberty has cost me my
100 quadrantes.

Clients addressed their patrons as dominus, but because Martial
had omitted to do so, Caecilianus refused to regard him any longer
as a client, or to pay him his daily sportula of a hundred quadrantes.

4. centum quadrantes: cp. I. lix. 1 n.

Xcii. Look out, Annianus; that serpent on the bowl means poison
in the wine.

The serpent on the bowl is so life-like that its poison is to be
feared; at the same time the wine in the bowl is Vatican, one of
the inferior wines which Martial often calls poisonous. Skilful work
of this kind is depicted also in III. xxxv 'artis Phidiacae toreuma
clarum | pisces aspicis: adde aquam, natabunt,' and III. xl 'inserta
phialae Mentoris manu ducta | lacerta vivit et timetur argentum'.

2. Myronos: for Myron see note on IV. xxxix. 2.

Xciv. Calpetianus always has his dinner served on the most
expensive plate, wherever he dines, in Rome or in the country,
indoors or out of doors. 'I suppose he has no other', you say.
None of his own.

Calpetianus has borrowed the plate; if it were his own, he
would use it more sparingly and more carefully; but his frequent
use of it is itself a proof that it is not his own.
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Apollinaris. Domitius Apollinaris, a critic, in whose judgment and fairness Martial placed the greatest confidence (‘nil exactius eruditus est, sed nec candidius benigniusque’, IV. lxxxvi. 4; cp. also VII. xxvi). He owned a villa at Formiae, which his business engagements at Rome rarely allowed him to enjoy (X. xxx. 28 ‘o ianitores vilicique felices! | dominis parantur ista, serviunt vobis’). He is mentioned by Pliny, Epist. IX. xiii. 13 as consul designatus in the year 97 A.D.

Avitus. Stertinius Avitus, who, according to the Epistula of lib. IX, wished to place a bust of Martial in his library, was consul in 92 A.D. Martial speaks of him as clarissimum virum, i.e. as senator, for this appellation was already coming into use as the courtesy title of a senator at the end of the first century.

Burrus: the son of Parthenius, the chamberlain of Domitian. He is therefore naturally celebrated in Martial’s verse, being the son of a powerful patron. His fifth birthday is the subject of IV. xlv. He is again mentioned as a child in V. vi. 6.

Decianus, a friend and fellow-countryman of Martial from Emerita (I. lxi. 10). That he was a literary man of some sort may be inferred from the context of I. lxi. 10. He was a Stoic of moderate views; ‘magni Thraseae consummatique Catonis | dogmata sic sequiris salvos ut esse velis’, I. viii. 1–2. Martial speaks highly of his personal character; ‘si quis erit magnae subnixus robore mentis: | dispeream si non hic Decianus erit,’ I. xxxix. 7 and passim. His name does not occur again after II. v.

Etruscus. Claudius Etruscus, father and son. The father arrived in Rome from Smyrna as a slave. He became attached to the household of the Emperor Tiberius, by whom he was early emancipated. He made up for the baseness of his birth by marriage with a lady of high position at Rome; ‘sic quicquid patrio cessatum a sanguine, mater (i.e. mother of the younger Etruscus) reddidit’ (Stat. Silv. III. iii. 119). He rose to high position, and probably succeeded Pallas under Nero, 56 A.D., in the important post a rationibus. Under Domitian he once fell into disgrace, and endured a short and honourable banishment; returning subsequently to Rome, he died in 93, after nearly attaining the age of ninety. His career is noteworthy, not only for his rise to power from an insignificant beginning, but also for the unusual success with which he accommodated himself to his changing masters. He saw the reigns of ten emperors; ‘tu totiens mutata

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ducum iuga rite tulisti | integer, inque omni felix tua cumba profundo’ (Stat. Silv. III. iii. 83).

His son, the younger Claudius Etruscus, accompanied his father into banishment, and helped to reconcile Domitian to him (Martial VI. lxxxiii). Both Martial (VII. xi) and Statius (Silv. III. iii.) addressed consolations to him on the death of his father, and wrote in praise of baths which he built (VI. xlii and Silv. I. v).

Euphemus: a freedman of Domitian’s court, whose duties were to superintend his master’s table; ‘temperat ambrosias cum tua cura dapes’, IV. viii. 8. Martial asks him to introduce his poems to the Emperor at the proper moment of the evening’s entertainment (IV. viii).

Faustinus: a well-to-do friend and patron of Martial, who often addresses poems to him and invites his criticism. He seems to have owned many villas and to have lived a busy life at Rome, but nothing is known of him outside Martial’s epigrams.

Festus: a friend of the Emperor, who after suffering from a disease of the face, killed himself (I. lxviii). He may perhaps be identified with Valerius Festus, a distinguished public servant under Vespasian; Tacitus says that he was ‘sumptuosae adolescentiae neque modica cupiens’ (Hist. iv. 49). He was guilty of the murder of Piso, the proconsul of Africa, at the end of 69 A. D. (Ibid.)

Flaccus: a friend of Martial, whose name constantly recurs in the epigrams, but who is not otherwise known.

Fronto: a distinguished pleader and soldier, ‘clarum militiae, Fronto, togaeque decus’, I. iv. 2. He is identified by Mommsen (index to his edition of Pliny’s letters) with Ti. Catius Fronto, consul in 96, who is mentioned by Pliny several times as a pleader.

Fuscus: Cornelius Fuscus, prefect of the praetorians under Domitian, ‘credita cui summi castra fuere ducis’, VI. lxvi. 2. He was defeated and killed as chief commander in the Dacian war of 86-88; cp. VI. lxvi and Juv. iv. 111 ‘et qui vulturibus servabat viscera Dacis | Fuscus marmorea meditatus proelia villa’. Tacitus speaks of him as ‘vigens acate, claris natalibus’ (Hist. ii. 86) in 69 A. D.; as a supporter of Vespasian ‘acerrimam bello facem praetulit: non tam praemii periculorum quam ipsis periculis laetus pro certis et olim partis nova ambigua ancipitia malebat’. Under Vespasian he was also in command of the fleet at Ravenna.

Fuscus, addressed in I. liv, is perhaps the same as the lawyer of VII. xxviii, 5 ‘sic fora mirentur, sic te Palatia laudent, | excolat et geminas plurima palma fores’. He is not to be confounded with Cornelius Fuscus.

Ianthis: v. sub Violentilla.

Latinus: the celebrated actor of mimes (‘derisorem Latinum’, I. iv. 5), for whose portrait Martial has written an inscription (IX. xxviii), ‘dulce decus scaenae, ludorum fama, Latinus | ille ego sum, plausus deliciaeque tuae, | qui spectatorem potui fecisse Catonem, | solvere qui Curios Fabriocousque graves.’ He was
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a favourite of Domitian, and was feared also as an informer (Juven.

Licinianus: a fellow-countryman of Martial, 'vir Celtiberis non
tacende gentibus | nostraeque laus Hispaniae,' I. xlil. 1. Like
Martial, he came from Bilbilis; 'te, Liciniane, gloriabitur nostra |
pec me tacebit Bilbilis,' I. lii. 11. He was probably a lawyer
(I. xlil. 35-36) and may perhaps be identified with the Lucius
of IV. lv (where see notes).

Lucan. M. Annaeus Lucanus, the poet, author of the Pharsalia,
whom Martial puts second only to Virgil, 'Latiae plectra secunda
lyrae' (VII. xiii. 2). He was the nephew of the philosopher
Seneca. He fell into disfavour with Nero, who was jealous of his
literary reputation, and at the same time disapproved of the
republican tendency of his great poem. Subsequently he joined
the conspiracy of Piso, and after its failure was forced to put himself
to death in 65, at the age of twenty-six. His widow, Polla Ar-
gentaria, showed great fidelity and devotion to him, even after
his death (VII. xxi, xxii, xxiii). He was one of the great men who
arose from the provinces at this time; 'duosque Senecas unicumque
Lucanum | facunda loquitur Corduba' (I. li. 7).

Lucanus. Cn. Domitius Curvius Lucanus was the brother of
Cn. Domitius Tullus and the father of Domitia Lucilla, the grand-
mother of Marcus Aurelius. The two brothers rivalled Castor and
Pollux in fraternal affection (I. xxxvi, V. xviii. 3). Lucanus, after
a distinguished career under Vespasian and Domitian, died before
his brother; 'quod semper superos invito fratre rogasti, | hoc,
Lucane, tibi contigit, ante mori,' IX. li. 1.

Macer is more than one praised by Martial for his probitas
(V. xviii. 5, X. lxxviii). He was curator Aphiæ viae, and might
be tempted, Martial says, to neglect his own work in order to read
the poet's epigrams (X. xviii. 6). Afterwards he became legatus
Aug. propr. of Dalmatia (X. lxxviii, 'ibis litoreas, Macer, Salonas, |
ibit rara fides amore recti | et quae, cum comitem trahit pudorem, |
semper pauperior redit potestas').

Marcella: a Spanish lady, who, like Martial, lived at Bilbilis,
was a patroness of the poet, and gave him a small estate in his
native place when he returned to Spain (XII. xxxi). Her wit was
such, Martial says, that she might never have been a provincial
in origin, but might have equalled, or surpassed, the best of the
Roman ladies (XII. xxi). Arguing from the fact that Martial
speaks of her as domina (XII. xxxi. 7), some have actually supposed
that she was Martial's wife; but though a wife was often called
domina, the word was also used as a title of respect in addressing
a lady, and Martial's tone in these epigrams certainly suggests that
he was addressing a patroness, not a wife.

Marcellinus: son of a friend of Martial (perhaps Faustinus),
'boni suboles sincera parentis,' VI. xxv. 1. He served in the
Sarmatic war (VI. xxv. 2, VII. lxx) as well as in the Caucasus
(IX. xlv). Martial celebrates his father's birthday in III. vi.

Martialis. Julius Martialis, one of Martial's most intimate

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friends, 'O mihi post nulos, Iuli, memorande sodales, | si quid longa fides canaque iura valent,' I. xv. 1. Their friendship endured all the years which Martial spent at Rome, 'triginta mihi quattuorque messes | tecum, si memini, fuere, Iuli,' XII. xxxiv. 1. He had a small house on the Janiculum and a library in it; Martial has epigrams celebrating both, IV. lxiv and VII. xvii.

Melior. Atedius Melior, nitidus Melior, as Martial calls him (IV. liv. 7 'divitior Crispo, Thrasea constantior ipso, | lauitor et nitido sis Meliore licet'). Martial praises him for his devotion to the memory of his friend Blaesus (VIII. xxxviii), and both Martial (VI. xxviii, xxix) and Statius (Silv. II. i) write to console him for the loss of his favourite freedman, Glaucias.

Nepos: a friend of Martial and one of his select party of six guests in X. xlviii. 5 'Stella, Nepos, Cani, Cerialis, Flacce, venitis?' He was the possessor of some fine wine, which Martial delicately hints that he would like to taste, suggesting that he might lay down other wine of a less age to await his daughter's coming of age (VI. xxvii).

Nigrina: the wife of Antistius Rusticus, 'inter Latias gloria prima nurus,' IV. lxxv. 2. Martial compares her with Evadne and Alcestis for her devotion to her husband; she seems to have put her whole fortune at his disposal. In IX. xxx there is a pathetic picture of her devoted grief for her husband, who died abroad in Cappadocia. She stands out in bold contrast to the majority of the women mentioned by Martial.

Norbanus. L. Appius Norbanus Maximus by his prompt action repressed the revolt of Saturninus in Raetia against Domitian (A.D. 88). While still on campaign he had time to listen to Martial's poems, and the poet sent him a copy of all he had written during his friend's six years' absence (IX. lxxxiv). Cp. IV. xi.

Ovidius. Quintus Ovidius, friend of Martial and his neighbour at Nomentum (cp. I. cv), perhaps a client of Seneca. Martial praises his devotion to his friends on two occasions; he accompanied his friend, Caesonius Maximus, when he was banished by Nero to Sicily, thus surpassing even Pylades (VII. xlv, xliv); and as an old man he sacrificed his personal comfort to accompany a friend to Britain (X. xlv).

Parthenius: a favourite freedman of Domitian, and afterwards his chamberlain. With Entellus and Stephanus he played a leading part in the assassination of Domitian and the elevation of Nerva to the throne. Under Nerva he at first retained his power at court, but it was not long before the Emperor was compelled against his will to order his execution (97 A.D.). He was a patron of Martial, and presented him with a famous toga, of which Martial twice writes (VIII. xxviii, IX. xlix). He appears also himself to have dabbled in poetry; cp. XI. i. 6 'libros non legit ille sed libellos; nec Musis vacat, aut suis vacaret,' and V. vi. I, 2.

Pedo. Albinovanus Pedo, a poet of the Augustan age, author

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of a Theseid and an epic on contemporary history, *sidereus Pedit* (Ovid, *Pont.* IV. xvi. 6). Martial wishes to place himself on a level with him; 'sit locus et nostris aliqua tibi parte libellis; | qua Pedo, qua Marsus quaque Catullus crit,' V. v. 6. He served as a commander of cavalry under Germanicus on the Rhine, 15 A.D.

**Polla.** Polla Argentaria, widow of the poet Lucan (VII. xxi and v. *sub Lucan*) and patroness of Martial, for he calls her *regina* (X. lxiv. 1).

**Priscus.** Terentius Priscus, a friend and fellow-countryman of Martial. He returned to Spain in December, 101, after a six years' absence in Rome, and was welcomed by Martial in the twelfth book, which is dedicated to him. Martial calls him his Maecenas, and says of him, 'tu facis ingenium, tu, si quid posse videmur; | tu das ingenuae ius mihi pigritiae,' (XII. iii. 5). In XII. xiv Martial warns him of the dangers of riding to hounds, and urges him to indulge in the safer sport of hunting the wild boar on foot.

**Proclus:** a friend of Martial, to whom he sends his first book (I. lxx), and whose recovery from a serious illness he celebrates in XI. xxxvi (‘Gaius hanc lucem gemma mihi Iulius alba | signat, io, votis redditus ecce meis’).

**Pudens.** Aulus Pudens, a centurion and a great friend of Martial. From a comparison of I. xxxi and V. xlviii it appears likely that he had risen to the primipilate by 89 A.D. In VI. lviii. 10 Martial expresses a hope that he will be raised to the equestrian order, but, as no mention is made of his receiving such an honour, Martial's hope was probably disappointed. He came from Sassina, married Claudia Peregrina, and served a long time in Pannonia (VI. lviii).

**Quintilianus** appears as a rich friend and patron of Martial, who justifies himself for not sending a present at the Saturnalia; 'quotiens amico diviti nihil donat, | o Quintiane, liberalis est pauper,' V. xviii. 9. Martial appeals to him to protect his poems from the plagiarist (I. iii).

**Quintilianus:** the great writer on rhetoric, one of the band of Spaniards who became distinguished in literature at Rome under the Empire, 'gloria Romanae ... togae,' II. xc. 2. He was born at Calgurris in Spain about 35 A.D., and came to Rome with Galba. Domitian entrusted to him the education of his grand-nephews. He was the first to hold the professorial chair of rhetoric which Vespasian founded at Rome. He attained great influence and great riches (cp. *Juv.* vii. 188 'unde igitur tot Quintilianus habet saltus?'). He unsuccessfully urged Martial to take to some definite profession and seek wealth (II. xc).

**Regulus.** Of M. Aquilius Regulus we have two portraits taken from different points of view. Martial, as his client, has nothing bad to say of him; he praises him both as an advocate and as a man; 'cum tibi sit sophiae par fama et cura deorum, ingenio pietas nec minor ipsa suo', I. cxi. 1. He was, at any rate, a successful pleader and a rich man, as his numerous estates prove.
(VII. xxxi. 9-11). Pliny's account is less partial; it is true that he approves of him, because, as an orator, he followed the old-fashioned rules of speaking instead of imitating more modern examples (Epist. VI. ii); but he was an informer, who had reason for being alarmed about his personal safety on the death of Domitian; he was an inveterate legacy-hunter (Epist. II. xx); and his extravagant mourning for his son aroused Pliny's contempt (Epist. IV. ii); 'est enim locuples, factiosus, curatur a multis, timetur a pluribus, quod plerumque fortius amore est' (Epist. I. v. 15). Martial congratulates him on a fortunate escape from death (I. xii, Ixxxii).

Rufus. Camonius Rufus was a friend of Martial. He came from Bononia and died in Cappadocia at the early age of twenty (VI. lxxxv. 7, 8, IX. lxvi. 3 'creverat hic vultus bis denis fortior annis'). His father had his portrait painted as he was when a child, because he could not bear to see him represented as the youth he was when he died (IX. lxiv, lxvi).

Rufus. Canius Rufus, the poet of Gades; 'gaudent iocosae Canio suo Gades,' I. lxi. 9. As an author he was very versatile, and could write history, tragedy, or anything (III. xx. 1-9). He was of a cheerful turn of mind; 'vis scire quid agat Canius tuus? Ridet,' III. xx. 21; and an excellent companion, so that, though Ulysses evaded the Sirens, Martial would be surprised, 'illud mirarer, si fabulamet Canium reliquisset,' III. lxiv. 5. He is one of Martial's selected six guests in X. xlviii. 5. He married the accomplished Theophila (VII. lxix).

Seneca. L. Annaeus Seneca, the famous philosopher. He was a Spaniard from Corduba; 'duosque Senecas unicumquque Lucanum | facunda loquitur Corduba,' I. lxi. 7. Under Claudius he was exiled from Rome, but was recalled by Agrippina to be tutor of Nero. During the quinquennium Neronis he was, with Burrus, Nero's chief adviser, and to these two is largely due the credit of the good government of the first five years of Nero's reign. Seneca's wealth became proverbial. He was involved in the conspiracy of Piso in 65, and on its failure was compelled to put himself to death.

Severus: the younger son of the poet Silius Italicus, perhaps also a poet (VIII. lxvi). He died early (cp. Pliny Epist. III. vii. 2 'Silius Italicus) minorem ex liberis duobus amissit, sed maiorem melioremque florentem atque etiam consularem reliquit'), and Martial laments his death, 'festinata ... fata Severi' IX. lxxvi. 1. Martial sets a high value on his literary criticism in V. lxx. 10-13.

Sixtus seems to have held the office a studiiis to Domitian and to have been his librarian as well; cp. V. v. 1 'Sexte, Palatinae | cultor facundae Minervae, ingenio frueris qui propiore dei'. V. xxxviii is also perhaps addressed to him.

Silius. Silius Italicus, the poet, author of the epic P'unic'a, for whom Martial expected everlasting fame ('perpetui Sili', VI. lxiv. 10), while Pliny says of him, 'scribebat carmina maiore cura quam ingenio' (Epist. III. vii. 5). He was a devoted admirer and
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imitator of Virgil, ‘cuius natalem religiosius quam suam celebrabat, Neapoli maxime, ubi monimentum eius adire ut templum solebat’ (Pliny, Epist. III. vii. 8). Martial even compares him with Virgil; ‘Silius et vatem, non minor ipse, colit,’ XI. 1. 4. He did not devote himself to poetry till late in life; he was also an orator, and after being consul in 68, and subsequently proconsul of Asia, ‘emeritos Musis et Phoebo tradidit annos,’ VII. lxiii. 11. He suffered from an incurable tumour, and eventually, at the age of seventy-five, put an end to his life by voluntary starvation (Pliny, Epist. III. vii).

Stella. L. Arruntius Stella, of Patavium, a great patron both of Martial and of Statius. He was himself a poet; ‘multas in digitis, plures in carmine gemmas | invenies,’ V. xi. 3; Martial compares his poem on a dove to the ‘Passer’ of Catullus; ‘tanto Stella meus tuo Catullo | quanto passere maior est columba,’ I. vii. 4. He married Violentilla, was consul suffectus in 101, and gave a great show in honour of the end of the Sarmatic war (VIII. lxxviii).

Symmachus: a doctor well known at Rome in Martial’s time, VI. lxx. 6. Martial ridicules him because he took numbers of his pupils with him to visit his patients (V. ix).

Tryphon: Martial’s publisher (IV. lxxii. 2, XIII. iii. 4) and Quintilian’s.

Tullus. Cn. Domitius Tullus was the brother of Cn. Domitius Lucanus (v. sub Lucanus). He was the adopted father of Domitilla Lucilla and had a distinguished career under Vespasian and Domitian.

Varro: a poet, ‘Sphocleio non infitiande cothurno,’ V. xxx. 1; not otherwise known.

Venuleius. Perhaps L. Venuleius Montanus Apronianus, consul in 92. He was a patron of Martial and a busy man; ‘immemor et paulum curarum operumque suorum | non tetraca nugas exigat aure meas,’ IV. lxxii. 3.

Violentilla: wife of Stella, whom Martial celebrates under the name of lanthis (viola = lori), ‘pulcherrima forma Italidum’ (Stat. Silv. I. ii. 273). Both Martial (VI. xxi) and Statius (Silv. I. ii) celebrate her marriage with Stella.

Zoilus: a fictitious name under which Martial satirizes the rich and vulgar upstairs of his day. Zoilus pretends sickness in order to display his purple bed-clothes to his friends (II. xvi); wears rings large and heavy enough to remind him of the fetters which he wore as a slave (III. xxix, XI. xxxvii); he changes his dress eleven times at one dinner (V. lxxix); he provides at a dinner-party better fare for himself than for his guests, and falls into a drunken sleep and snores, while his guests sit in silence till he awakes (III. lxxxii).
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