

Selections from Martial, Books 1 and 2

1.10

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.

1.16

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

1.46

Cum dicis “propero, fac si facis,” Hedyli, languet
 protinus et cessat debilitata Venus.
expectare iube: velocius ibo retentus.
 Hedyli, si properas, dic mihi ne properem.

1.55

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 exuviis nemoris rurisque beato
 ante focum plenas explicuisse plagas
et piscem tremula salientem ducere saeta

flavaque de rubro promere mella cado? 10
 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 officiis.

1.58

Milia pro puero centum me mango poposcit:
 risi ego, sed Phoebus protinus illa dedit.
 hoc dolet et queritur de me mea mentula secum
 laudaturque meam Phoebus in invidiam.
 sed sestertiolum donavit mentula Phoebo 5
 bis decies: hoc da tu mihi, pluris emam.

1.59

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?

1.62

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 flammis: iuvenemque secuta relicto 5
 coniuge Penelope venit, abit Helene.

1.84

Vxorem habendam non putat Quirinalis,
 cum velit habere filios, et invenit
 quo possit istud more: futuit ancillas
 domumque et agros implet equitibus vernis.
 pater familiae verus est Quirinalis. 5

1.87

Ne gravis hesterno fragres, Fescennia, vino,
 pastillos Cosmi luxuriosa voras.
 ista linunt dentes iantacula, sed nihil obstant,
 extremo ructus cum redit a barathro.
 quid quod olet gravius mixtum diapasmate virus 5
 atque duplex animae longius exit odor?
 notas ergo nimis fraudes deprensaque furta
 iam tollas et sis ebria simpliciter.

1.101

Illa 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, 5
 ureret 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. 10

1.117

Occurris quotiens, Luperce, nobis,
 “vis mittam puerum” subinde dicis,
 “cui tradas epigrammaton libellum,
 lectum quem tibi protinus remittam?”
 non est quod puerum, Luperce, vexes. 5
 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 10
 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 15
 rasum pumice purpuraque cultum
 denaris tibi quinque Martialem.
 “tanti non es” ais? sapis, Luperce.

2.29

Rufe, vides illum subsellia prima terentem,
 cuius et hinc lucet sardonichata manus
 quaeque Tyron totiens epotavere lacernae
 et toga non tactas vincere iussa nives,
 cuius olet toto pinguis coma Marcelliano 5
 et splendent vulso bracchia trita pilo,

plora, si sapis, o puella, plora.

2.42

Zoile, quod solium subluto podice perdis,
spurcius ut fiat, Zoile, merge caput.

2.43

“Κοινὰ φίλων.” haec sunt, haec sunt tua, Candide, κοινά,

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, 5

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. 10

inmodici tibi flava tegunt chrysendeta nulli:

concolor in nostra, cammare, lance rubes.

grex tuus Iliaco poterat certare cinaedo:

at mihi succurrit pro Ganymede manus.

ex opibus tantis veteri fidoque sodali 15

das nihil et dicis, Candide, κοινὰ φίλων?

2.51

Vnus saepe tibi tota denarius arca

cum sit et hic culo tritior, Hylle, tuo,

non tamen hunc pistor, non auferet hunc tibi copo,

sed si quis nimio pene superbus erit.

infelix venter spectat convivia culi 5

et semper miser hic esurit, ille vorat.

2.53

Vis fieri liber? mentiris, Maxime: non vis.

sed fieri si vis, hac ratione potes.

liber eris, cenare foris si, Maxime, nolis,

Veientana tuam si domat uva sitim,

si ridere potes miseri chrysendeta Cinnae, 5

contentus nostra si potes esse toga,

si plebeia Venus gemino tibi vincitur asse,

si tua non rectus tecta subire potes.

haec tibi si vis est, si mentis tanta potestas,

liberior Partho vivere rege potes. 10

2.66

Vnus de toto peccaverat orbe comarum

anulus, incerta non bene fixus acu.

hoc facinus Lalage speculo, quo viderat, ultra est,

et cecidit saevis icta Plecusa comis.

desine iam, Lalage, tristes ornare capillos, 5

tangat et insanum nulla puella caput.

hoc salamandra notet vel saeva novacula nudet,

ut digna speculo fiat imago tua.

2.89

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.

5

quod fellas, vitium, dic mihi, cuius habes?

Commentary

Commentaries:

Comprehensive

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Meters:

Sigla:

Long/Heavy syllable (*longum*): –
 Short/Light syllable (*breve*): ∪
 Substitution of *longum* for two *brevia* permitted: ∞
 Anceps: ×
 Foot division: |
 Caesura: ||
 Diaeresis: ||
 Bridge: ∩ (place in the line where word ending is avoided)
 Dactyl: – ∪ ∪
 Spondee: – –

a) **Dactylic Hexameter**

$$- \text{ } \cup \text{ } | - \text{ } \cup \text{ } | - \text{ } \parallel \text{ } \cup \text{ } | - \text{ } \parallel \text{ } \cup \text{ } \parallel - \text{ } \cup \text{ } | - \text{ } \hat{\cup} \text{ } x$$

In Martial, a fifth-foot spondee in dactylic hexameter is rare, as are lines ending in a monosyllable (other than, e.g., an elided *est*: e.g., 2.66.3: *hoc facinus Lalage speculo, quo viderat, ulta est*) — but cf. Horace, *Ars Poetica* 139: *parturient montes, nascetur ridiculus mus*.

b) **Elegiac Couplet**

Basic metrical pattern of the elegiac couplet: hexameter + pentameter

$$- \text{ } \cup \text{ } | - \text{ } \cup \text{ } | - \text{ } \parallel \text{ } \cup \text{ } | - \text{ } \parallel \text{ } \cup \text{ } \parallel - \text{ } \cup \text{ } | - \text{ } \hat{\cup} \text{ } x$$

$$- \text{ } \cup \text{ } | - \text{ } \cup \text{ } | - \text{ } \parallel - \text{ } \cup \text{ } | - \text{ } \cup \text{ } \hat{\cup} \text{ } x$$

c) **Hendecasyllabics (Phalaecean)**

[a meter much used by Catullus]

$$x \text{ } x \text{ } - \text{ } \cup \text{ } \cup \text{ } \parallel - \text{ } \parallel \text{ } \cup \text{ } - \text{ } \cup \text{ } - \text{ } x$$

d) **Choliambics / Scanzons (Limping Iambics)**

$$x \text{ } - \text{ } \cup \text{ } - \text{ } | x \text{ } \parallel - \text{ } \cup \text{ } \parallel - \text{ } | x \text{ } - \text{ } - \text{ } x$$

[Note: the third anceps is usually short.]

Contrast the regular iambic line:

$$x \text{ } - \text{ } \cup \text{ } - \text{ } | x \text{ } \parallel - \text{ } \cup \text{ } \parallel - \text{ } | x \text{ } - \text{ } \cup \text{ } x$$

In purely iambic lines, resolution and substitution can be quite frequent. In theory, any of the first five feet may substitute the following for the expected iamb ($\cup -$):

$$- -, \cup \cup -, - \cup \cup, \cup \cup \cup, \text{ or } \cup \cup \cup \cup$$

In practice, however, Martial's choliambics are much less free in their treatment of iambs, in part due to the desire to establish a regular rhythm against which the final "limping" iamb might be set off. Martial seems generally to limit himself to the occasional resolution of an expected long syllable into two shorts (esp. following the first caesura) and the occasional anapaest ($\cup \cup -$) or dactyl at the opening of a line.

[For more information, see J.W. Halporn *et al.*, *The Meters of Greek and Latin Poetry* (rev. ed.: Norman, 1980).]

Introductions to Martial:

See most recently Watson/Watson 2003 and 2015. For a concise but comprehensive overview, see the introduction to Howell 1980.

1.10

Meter: choliambics / scazons

Commentaries: Paley/Stone; Bridge/Lake; Post; Citroni; *Howell 1980; Williams 2011

Introduction

Martial offers a variation on the familiar figure of the *captator* (legacy-hunter). In this instance, a certain Gemellus employs gifts and services not simply to court the friendship of a wealthy childless woman but to seek her hand in marriage.

Text

line 1: *petit nuptias* (+ objective gen.) — i.e., woos

Gemellus — some mss. offer the variant *Venustus*, which has led to speculation that Martial had in mind a historical figure by this name. Against this, Howell cites lines 1-9 of the preface to Bk. 1, where Martial disclaims any interest in attacking actual individuals.

Maronillae — objective gen.

line 2: the run of verbs, joined by repeated *et*, suggests Gemellus' urgent passion, an effect that is reinforced by the coincidence of ictus and accent throughout.

donat — i.e., sends presents

line 3: *nil* — the use of the neuter is derogatory (cf. Post)

line 4: *quid in illa* — i.e., what quality of hers

tussit — i.e., Maronilla is a sickly dowager whom Gemellus courts in order to inherit her wealth [aprosdokian (an unexpected comic turn), enhanced by the force of the isolated dissyllable at the conclusion of the line (that coincides with the final “limp” in the rhythm). This theme is treated in a much more graphic manner in 2.26.]

1.16

Meter: elegiac couplet

Commentaries: Post; Bridge/Lake; Citroni; *Howell 1980; Williams 2011

Introduction

Martial often acknowledges the marginal status of the genre in which he writes and exhibits (feigns?) anxiety about the reception of his text. (Later in his career he becomes more confident, however: cf., e.g., 12.61.) Here he admits that not all of the poems in this collection will meet with the same degree of praise from any one reader.

Text

line 1: *sunt* — as so often, when *sum* introduces a clause, it indicates existence: “there are”

sunt ... sunt ... sunt — anaphora

line 2: *quae* — i.e., *in eis quae* (suppressed antecedent)

hic — adv.

fit — come about, come to be made

Avite — likely Martial's friend, L. Stertinus Avitus (*consul suffectus* in AD 92: cf. the preface to Bk. 9). But see Howell ad loc.

[For the theme, cf. 7.81 and 90]

1.46

Meter: elegiac couplets

Commentaries: *Index Expurgatorius*; Citroni; *Howell 1980

Introduction

The poet struggles to fulfill his end of the bargain with a woman who is likely a member of the demimonde.

Text

line 1: *cum* + pres. ind. — “whenever”

propero — Adams 144-45 takes this in the sense, “I’m coming” (*sens. obsc.*), for which he is able to cite good parallels. Given the ironic turn that this epigram takes in line 4, however, it seems better to take the vb. here in the sense of, “I’m in a hurry / have other things to do” (*OLD s.v.* 3), spoken by a woman who is servicing the poet in solely a professional capacity. (Note, e.g., the tone of *fac si facis*.)

fac — i.e., “get to it,” “finish”

si facis — note the force of the pres. progressive ind. here: i.e., “if you are going to/intend to ...” [see Howell for parallels]

Hedyli — voc. of *Hedylis* (a Grk. dimin.: “Sweetikins”). The name stands in sharp contrast to the woman’s demanding and peremptory behavior. [The codd. read *Hedylē*, the voc. of a masc. form that is found in two other poems of Martial. (Elsewhere in the principal Latin authors only in Petronius, of the woman *Hedylē*.) I follow Shackleton Bailey in viewing the poet’s partner as female: *AJP* 110 (1989) 131-32 along with the n. ad loc. in his Loeb edition. It is true, however — as Howell notes — that the name *Hedylis* is nowhere attested. The theme of the non-compliant boy is common (cf., e.g., 3.65) but the peremptory tone employed here recalls the independent female members of the demimonde familiar from Plautus and love elegy.]

languet — i.e., grows languid, droops

line 2: *cesso* — cease, stop, give up

debilito — debilitate, unnerve, disable, weaken

Venus — sc. *mea* (i.e., the poet’s sex-drive, as represented by his penis — abstract for concrete [Adams 57])

line 3: *expecto* — wait, hold off (sc. *me*)

ibo — “I will proceed / arrive / come (*sens. obsc.*)” [As Adams notes (loc. cit. above), modern Engl. shares the same idiom.] [Scan: *ibō*]

retentus — pred. (with the force of a conditional or temporal clause)

line 4: *dic ... ne* = vb. of commanding + jussive noun clause

properem — here the vb. is used in its obscene sense (see ad line 1), presenting a clever play on the earlier *properas*

[Note the cunning recapitulation and inversion of the first line, signaled by the repetition of the vocative. For the latter, cf. the conclusion of 1.84, 2.42]

1.55

Meter: elegiac couplets

Commentaries: Paley/Stone; Bridge/Lake; Citroni; *Howell 1980

Introduction

Martial on the joys of country life. Like many wealthy city-dwellers, Martial is often led to praise the simple joys of the country in contrast to the hassles and humiliations of big-city life. The theme is occasioned in part by the likely identity of the addressee: Catus Fronto, an *equus* and noted advocate who was himself all too familiar with the burdens of Roman aristocratic life. See ad line 4, however.

Ironically, mockery of such professed discontent had long been a staple of the philosophers and satirists: cf. Horace, *Epodes* 2.

Text

line 1: *vota* — i.e., the things for which he prays/makes vows to the gods

tui Marci — i.e., your friend Marcus (subjective gen.) [The use of the *praenomen* suggests an informality based on a long-standing friendship.]

line 2: *clarum decus militiae togaeque* — voc. (“renowned in both civic and military affairs”)

militiae togaeque — objective gen. (Fronto conveys distinction on / is the adornment of both military and civic undertakings) [Howell notes that *togae* refers specifically to Fronto’s activities as an advocate]

Fronto — likely Catus Fronto, an *equus* and noted advocate, but this is uncertain. (It is also unclear whether this poem is to be regarded as presenting an actual request to a rich and powerful patron, or simply offers the poet’s take on a traditional theme.)

line 3: *hoc* — in apposition to the phrase that follows after the comma

esse arator — the substance of the poet’s prayer [*Petit* here is the equivalent of *vult*: hence the nom. *arator*.]

sui nec magni — not large, but his own (objective gen.)

line 4: *sordida otia* — unadorned ease, free from the duties and distractions of life in the imperial capital [What Martial has in mind is a comfortable country estate where he can assume the role of the gentleman farmer. In later life (AD 100), he did eventually achieve this goal in moving back to his native town of Bilbilis (NE Spain), but it seems to have brought him little joy: see the prefatory epistle to Book 12, his last book of epigrams]

sordida — shabby, coarse, low, common (“rustic”)

parvis rebus — modest circumstances

line 5: *quisquam* — “who on earth ...?”: i.e., “does anyone ...?” (the type of individual Martial has in mind is fleshed out in lines 7-12)

picta — colored (a transferred epithet: hypallage) [Howell note’s the suggestion of an artificial gaudiness here.]

colo — cultivate, cherish, devote oneself to

Spartani saxi — greenish porphyry imported from Mt. Taenarum, in the southernmost part of the Peloponnese, or Mt. Taygetus, between Laconia and Messenia (cf. Pausanias 3.21.4)

frigora — suggests both the chilliness of a grand stone atrium and the formal, distant social interactions that are typical of such a setting

¹ The fact that Martial had owned a small estate in Nomentum since ca. AD 83 (some three years prior to the publication of Bk. 1) further undercuts the impact of this piece.

line 6: *matutinum Have* — i.e., the formal greeting at the morning *salutatio*, presented via a direct quotation of the typical salutation (treated as a neut. noun)

portat Have — schleps his insincere cry of “Greetings!” to his patron’s doorway early each morning (a humiliation about which Martial often complains elsewhere): cf. 2.78.4, with Soldevila ad loc.

ineptus — (pred.) absurdly, foolishly (suggesting the clownishly inept behavior of the humble client who is nonplussed by the rich splendor and the chilly greeting that meets him)

line 7: *cui licet* — who is free to ... (picking up *quisquam* in line 5)

exuviis — spoils, prey (instr. abl. with *beato*)

nemoris rurisque — forest and field (gen. of source)

beato — pred. (“blessed,” “wealthy” but also “happy,” “content”)

line 8: *ante focum* — i.e., upon returning home from the hunt

explicuisse — to lay out, unfold, disentangle (the pfct. would seem to be *metri gratia*)

plagas — hunting nets, snares

line 9: *ducere* — i.e., reel in

saeta — fishing line made of horse-hair (instr. abl.)

line 10: *rubro* — i.e., made of reddish earthenware (Howell)

cado — jar

line 11: *pinguis* — sturdy, hefty, stout (Since slaves were often fed very little, a hefty servant suggests household bounty: Howell)

inaequales — i.e., with legs of different lengths, teetering (cf. 2.43.10) [poetic pl.]

onerat — sc. with victuals

cui — sympathetic dative (“whose teetering table a stout *vilica* loads”)

line 12: [understand *cui* once again: “for whom”/“whose”]

non emptus cinis — charcoal that has been produced on the estate rather than purchased. (The same implication in *sua*.)

praeparat — i.e., roasts (Howell)

line 13: *quisquis me non amat, hanc vitam non amet*

non amet — optative subj. with *non* (G&L 260 — emphatic, and to enhance the parallelism with the subordinate clause)

quisquis non amat — the equivalent of a condition (*si quis non amat ...*)

vitam — style of life

line 14: *vivat* — optative subj.

albus — pale and ill from his anxious exertions in fulfilling the duties imposed by life in the capital (cf. 10.12.7-12)

1.58

Meter: elegiac couplets

Commentaries: *Index Expurgatorius*; Citroni; *Howell 1980

Introduction

Martial and his penis have a humorous disagreement regarding the exorbitant cost of a cute young slave-boy.

Text

line 1: *milia centum* — 100,000 sesterces (For the extravagance of this price, cf. 3.62.1 and see Howell)

puero — i.e., a young slave-boy who would serve as his master's bed-mate (*puer delicatus*)

mango — a slave-dealer (notorious for their dishonesty)

posco — + double acc. (of the person to whom the demand is presented and of the thing demanded) (A&G 396)

line 2: *risi* — i.e., I declined, due to the ridiculous price

Phoebus — a freedman

illa — sc. *milia centum*

line 3: *doleo* + acc. of the thing at which one is vexed (with *hoc* = “takes this badly”)

queritur secum — i.e., grumbles to itself, like a slave displeased with its master [A similarly humorous personification of the *mentula* is found in graffiti: see *CIL* IV. 1938 and Adams 29-30]

line 4: *laudatur* — sc. *a mentula mea*

meam in invidiam — i.e., to my discredit, to express and promote a sense of ill-will toward me [OLD s.v. *in* 21]

meam — in place of an objective gen. *mei* (A&G 348a) [Less convincingly, *Index* takes this in the sense of, “so that I am jealous (of Phoebus)” — *meam* suggesting a subjective gen.]

lines 5-6: *sestertium bis decies* — 2,000,000 sesterces (obtained through the services that Phoebus was able to provide to some wealthy male or female patron) [*sestertium* — a humorously incongruous diminutive not found elsewhere]

hoc — *sestertium bis decies* (i.e., this sort of income) [As *Index Expurgatorius* notes, Martial elsewhere speaks of the small size of his penis: 1.23, 7.55]

tu — emphatic and argumentative

pluris — gen. of value (sc. *puerum*) (i.e., a more expensive — and thus more attractive — slave-boy)

1.59

Meter: elegiac couplets

Commentaries: Paley/Stone; Bridge/Lake; Citroni; *Howell 1980

Introduction

The poet expresses the frustration of a poor client who, having accompanied his wealthy patron to Baiae, is expected to subsist on the same dole (*sportula*) that (barely) suffices in Rome.

Textv

line 1: *Baiana sportula* — the daily dole (*sportula*) that my patron gives me while we are in Baiae (the ritzy and decadent resort of the wealthy on the Bay of Naples, in the Gulf of Pozzuoli)

quadrantes centum = 25 *asses*, the standard amount of the *sportula* in Rome [cf. 3.7, 4.68, 6.88, 8.42, 10.70, 10.75, and Juvenal 1.120-21 (with Courtney as loc.)] [By way of perspective, the typical workman is thought to have received approx. 16 *asses* per day at this time]

line 2: *delicias* — i.e., the expensive delights of Baiae (cf. Courtney ad Juvenal 10.291: “*Deliciae* always implies discontent with the ordinary”)

facit — achieve, effect (*quid facit* — i.e., what good is it)

ista fames — i.e., that pitiful income (which leaves one starving)

line 3: *redde nobis* — give me back: i.e., let me enjoy once again

Lupi ... blanea Grylli — two baths in Rome, named (as often) after their owners

tenebrosa — to be taken in reference to both sets of baths. The grandest imperial baths are not built until the third and early fourth centuries, but in Martial’s day, the better bathhouses would have featured larger spaces lit by windows. Those of Lupus and Gryllus are clearly dives (noted again for their darkness as well as their chilliness at 2.14.12: *Grylli tenebras Aeoliamque Lupi*). See G.G. Fagan, *Bathing in Public in the Roman World* 20-21

line 4: *cum cenem* — temporal but with something of the sense of, “given that I dine ...”

cur bene laver — deliberative subj. (“why should I bathe well [i.e., elegantly]?”) [The vivid contrast here, so tidily expressed, neatly conveys the untenable irony of the poet’s condition] [A majority of the mss. read *lavor*, phps. rightly]

Flacce — a frequent addressee in Martial’s poems; perhaps Valerius Flaccus the poet (author of a now much-tattered *Argonautica*): cf. ad 2.29.1

1.62

Meter: elegiac couplets

Commentaries: Bridge/Lake; Citroni; *Howell 1980

Introduction

The corrupting influences of Baiae:

Text

line 1: *antiquis ... Sabinis* — fem. (The old-fashioned chastity of the Sabine women was legendary: see 11.15.1-2 and the other passages cited in Howell.)

cedens — yielding to, inferior to

line 2: *quamvis* — to be taken with line 1 as well

taetricus — forbidding, harsh, crabbed, gloomy, sour, stern, severe [Howell notes that this adj. is frequently associated with the archaic severity exhibited by the Sabines.]

tristis — dour, peevish, ill-humored

[On this deliberately unpleasant image of the dour *matrona*, see P.A. Watson, *Mnemosyne* 58 (2005) 62-87.]

∴ On Baiae in general, see Howell’s introduction to 1.59.

line 3: *dum* (here and in 4) — while, in the course of [For *dum* + pres. ind., see A&G 556 (“at some point while she was ...”)]

modo ... modo — now ... now, at one time ... at another

Lucrino — the Lucrine Lake, adjacent to the Gulf of Pozzuoli, about a kilometer NE of Baiae

se permittit — surrenders/commits/entrusts herself to, gives herself over to [A reference to the pleasurable boating- and beach-parties associated with these two lakes]

Averno — Lake Avernus, a famous lake near Baiae associated with an entrance to the Underworld (less than a kilometer north of the Lucrine Lake)

line 4: *foveor* — (middle): pamper oneself (with a soothing bath), bathe

lines 5-6: *incidit* — pfct. ind.

flammas — i.e., the flames of erotic passion (in ironic juxtaposition to the waters of lines 3 and 4)

iuvenem — i.e., a young lover

secuta — as often, this pfct. dep. ptcl. has the force of a present act.

iuvenemque secuta relicto coniuge — cf. Juvenal 6.82-113

relicto coniuge — abl. abs.

[Note the effective use of enjambment here at the conclusion: along with the syntactical division in the middle of line 5 (colon at the caesura), this breaks the staid regularity of lines 1-4 and lead the last two verses to dash off much like Laevina herself.]

coniunx — on the formal nature of this term, see S. Treggiari, *Roman Marriage* (New York, 1991) 6.

Penelope ... Helene — pred.

vēnit — pfct. ind.

abit — scanned *abīt* (= *abiit*)

1.84

Meter: choliambics/scazons

Commentaries: Citroni; *Howell 1980

Introduction

Quirinalis' curious method of acquiring offspring — a piece that is notable for its acknowledgement of sexual relationships between masters and slaves (cf. 6.39).

Text

line 1: *habendam* — sc. *esse sibi* (i.e., Quirinalis feels no need to take a wife)

Quirinalis — of or belonging to Quirinus (the deified Romulus). [A humorously apt *cognomen*, recalling the Romans of old (*Quirites*) in a context that highlights the degenerate mores of Martial's Rome (a tactic frequently employed by Juvenal)]

line 2: *cum velit* — concessive (The first half of this line builds on the common Roman assumption that the primary purpose of marriage was the begetting of legitimate children: cf. the introduction to §Lucretius, *De Rerum Natura* 4.1263-87 with my n. ad 1272.)

invēnit — pfct. ind. (translate as a “true” pfct. — note *possit* in line 3 [primary sequence])

line 3: *quo ... more possit* — indirect question (*quo more* = interrog. adv.) [or you could treat this as a rel. clause of characteristic with suppressed/embedded antecedent: “a manner by which he might ...”]

istud — sc. *perficere* (achieve, bring about)

futuit — a deliberately vulgar word

line 4: *domumque* — *-que* closely unites the clauses governed by *futuit* and *implet*

et agros — [adds a nicely humorous touch, suggesting a teeming herd (with a pun on *equitibus/equis?*)]

equitibus vernis — [a bizarre oxymoron that recalls the frequent complaints in Juvenal against freedmen who rise above their position]

line 5: *pater familiae* — puns on two senses of *pater* (“head, authority figure” vs. “biological male parent”), but more importantly on those of *familia*: 1) household (as in the more formal *paterfamilias*); 2) (more commonly) the *slaves* of a household

verus — true, in the true sense of the word (highlighting the pun)

Quirinalis — for the rounding out of the poem via repetition of the name, cf. 1.46, 2.42

1.87

Meter: elegiac couplets

Commentaries: Citroni; *Howell 1980

Introduction

Tic tacs will not disguise the stale breath of the female alcoholic. (Cf. 1.28 and 5.4.)

Text

line 1: *ne fragres* — final clause

fragro (1) — emit a smell, smell (of something), reek [final clause] [As Howell notes, more often of a pleasant fragrance: contrast *oleo*]

gravis — (pred. — translate as adv.): offensively, unpleasantly

hesterno vino — instrumental / causal abl.

Fescennia — [small city of Etruria, on the Tiber; origin of the adj. Fescennine — only here as a name (Howell)]

line 2: *pastillus* — lozenge (esp. aromatic lozenges, used to impart an agreeable smell to the breath)

Cosmi — a dealer in expensive perfumes, cited repeatedly in Martial’s poems (Howell); also appears in Juvenal (8.86)

luxuriosa — pred.: immoderately, excessively (an allusion to the price of such lozenges)

voras — devour, gulp down

line 3: *iantaculum* = *ientaculum* — breakfast [from *iacio* — something tossed down]

nihil — adv. (limiting acc.)

nihil obstant — have no effect whatsoever, do nothing at all to stop the problem [the sense is completed by the *cum*-clause in the next line]

line 4: *extremo* = *imo*

redit — i.e., comes up (*cum* + pres. ind. — “whenever ...”)

barathro — deep pit, chasm, infernal regions (here = stomach, gut)

line 5: *quid quod* — “what about the fact that ...?” [G&L 525.1]

gravius — in a more dire fashion, more offensively

mixtum — circumstantial pteple. (“once it has been mingled with ...”)

diapasma — scented powder for sprinkling on anything (i.e., the lozenge [synecdoche]) [a Grk. decl. form: abl. sg.]

virus — slime, poison, venom, stench

line 6: *animae* — breath [subjective gen.]

longius — adv.

line 7: *nimis* — i.e., all too well

depressa — detected

furta — a synonym for *fraudes* (“tricks and deceptions”)

line 8: *iam* — at long last

tollas ... sis — jussive subj. [*tollas* — do away with]

simpliciter — simply [not “merely” but “alone,” “without the further disgusting embellishments”] (cf. 10.83)

1.101

Meter: elegiac couplets

Commentaries: Paley/Stone; Bridge/Lake; Citroni; *Howell 1980

Introduction

Lament for the death of Martial’s teenaged scribe Demetrius.

Text

line 1: *manus* — hand; scribe, transcriber (synecdoche) [It is best to take *manus fida* as the complement after *illa*: “that one (*illa*) who was once the faithful transcriber ...”]

studiorum meorum — i.e., my works (objective gen. with *manus*)

line 2: *felix* — a source of good fortune or joy

Caesaribus — i.e., Titus and Domitian (as Howell notes, this implies that Demetrius was already being employed in his capacity as scribe by the age of 13)

line 3: *destituit* — has abandoned, left behind

viridis — youthful, fresh, blooming, vigorous [most likely nom. (pred.): “while still young” (Howell). It is tempting, however, to read the acc. pl. (Citroni). In either case, the juxtaposition of *primos* and *viridis* is emotive.]

primos annos — the first years of adulthood: i.e., the prime of his youth

line 4: *quarta messis tribus lustris addita erat* — i.e., he was 19 [four years (harvests) + three *lustra* (= 15 years)]. As Howell notes, poems that echo the practice of epitaphs in citing the age of the deceased often have to employ a good deal of ingenuity, as here.

line 5: *ne ... descenderet* — final clause (in 2ndary sequence: dependent upon *cavimus ... remisimus* [7])

Stygias ... umbras — i.e., the shades of the dead below who haunt the river Styx

famulus — pred. (“as a slave”)

line 6: *implicito* (1) *implicui, implicitum* — entangle (often of a disease overtaking someone)

cum ureret implicitum — “while [the sickness] held him in the grip of a fever” [2ndary sequence]

lues — plague, pestilence, illness

line 7: *cavimus* — we took care, made provisions in advance (picking up the final clause in 5). [See Howell for inscriptions that indicate the distress of masters who failed to free a dying slave in time.]

domini ius omne remisimus — i.e., I gave up all legal right/claim/control over him as his master (*domini* — gen. sg.)

aegro — dat. of advantage

[See Howell for the implications of this action — symbolic, legal, financial — for both Demetrius and the poet.

Owners who freed a slave, even a dying one, had to pay a tax of 5% of the slave’s value (the *vicesima*). Since he was under 30, Demetrius would not automatically have been granted citizen status but would have been designated a Junian Latin. As Howell notes, none of these practical details were of any concern to either Demetrius or his former master in this case.]

line 8: *munere meo* — by my gift (instrumental/causal abl.)

dignus erat — he deserved to, he should have [the impf. ind. of *sum* combines with *dignus* to produce the equivalent of a modal vb. Such vbs. routinely employ a past tense of the ind. with contrary-to-fact force: cf. *debuisset, potuisset*] [i.e., Martial willingly did all in his power to effect the boy’s recovery]

line 9: *deficiens* — as he was dying

sua praemia — i.e., the gift/reward he had been given

patronum — (pred.: A&G 393). To be understood in quotation marks (although Demetrius would have said, *patrone mi*)

line 10: *dixit* — i.e., *vocavit*

infernas aquas — the river Styx

liber — pred. (as a free man)

iturus — i.e., as he was on the verge of departing

1.117

Meter: hendecasyllabics

Commentaries: Paley/Stone; Bridge/Lake; Post; Citroni; *Howell 1980

Introduction

Martial to an annoying acquaintance who is always asking to “borrow” a copy of one of Martial’s works (cf. 4.72). See Howell for the manner in which this poem rounds out the first book, answering 1.2.

As often when Martial employs hendecasyllabics, there are distinctly Catullan echoes in the theme and tone of this poem: Watson/Watson 2003: 34-36 and, e.g., ad 8.54 (53).

Text

line 2: *vis mittam* — “would you like me to send ...” [*volo* + jussive subj. (parataxis)] (Lupercus pretends to be doing Martial a favor [Paley/Stone])

subinde — immediately, straight off

line 3: *cui tradas* — rel. clause of purpose (“to whom you might give,” “for you to give to him ...”)

epigrammaton — a Grk. gen. pl.

line 4: *lectum* — pred. (“once it’s been read” — i.e., once I’ve read it)

quem remittam — *remittam* is likely pres. subj. rather than fut. ind. (by attraction to *tradas*) [G&L 629]

protinus — straightaway

line 5: *non est quod vexes* — “there is no reason why you should trouble/inconvenience” [G&L 525.1 n. 2]
[relative clause of characteristic, introduced via an acc. of respect] [*vexo* here is colloquial (Howell)]

Luperce — the repetition of the opening voc. underscores the manner in which the poet here mocks Lupercus’ falsely solicitous tone

line 6: *longum est* — it’s a long journey

si velit — continues the poet’s mock concern for the slave’s time and effort: the subj. likely further suggests Martial’s attempt to reduce Lupercus’ proposal to a distant possibility (“even if he were willing ...”)

Pirum — The Pear Tree (a *caupona*?) on the Quirinal Hill. [The name seems still to have been in use in the time of Pope Innocent III (1199): Post.] On Martial’s dwelling in Rome, cf. 1.108.3-4; 5.22.3-4; 6.27.1-2. [See Howell for a much fuller and more useful discussion of these matters.]

line 7: *scalis tribus* — locative abl. (= *tertio tabulato* [Post]): “three flights up.” [Martial is portrayed as living in an *insula*, and not on the ground floor (where the wealthy might have the equivalent of a modern elite condominium) but on the third floor]

sed altis — “and steep ones, too” (a Silver Age idiom: see Friedländer ad loc.)

line 8: *licebit petas id quod quaeris* — “you will be able to ask for that which you want” (*licet* + jussive subj. — parataxis)

quod = id quod — suppressed antecedent

propius — nearer by

line 9: *Argi ... letum* — the Argiletum: street connecting the Subura and the Roman Forum, gradually encroached upon by the later imperial fora. In Martial’s day, a seedy area of taverns, booksellers, and cobblers: cf. 1.3.1. (The separation of the two halves of the word [tmesis] is a feature of Homeric style; here it suggests the [false] etymology, “Death of Argus.” Phps. named as a place where a type of white clay [*argilla*] was once dug for pottery? — cf. the Ceramicus in Athens [Paley/Stone])

nempe — the poet cunningly suggests that, as a lover of literature, Lupercus must go there often (the implication being that of course he does not)

subire — to enter (suggesting the cramped, closed-off nature of the locale)

line 10: *est taberna contra forum Caesaris*

contra — right across from

Caesaris forum — the Forum Iulium? (see Howell ad loc.)

line 11: *scriptis postibus totis* — abl. of description [The pillars on either side of the shop-front are portrayed as covered with dipinti advertising the works available: see Post. Howell cfs. Horace, *Satires* 1.4.71 and *Ars Poetica* 372-73.]

line 12: *perlegas omnis poetas* — scan (the works of) all the poets

line 13: *illinc* — i.e., in the lists just mentioned

me — i.e., my works

rogas — jussive subj. (either: “ask Atrectus “for what you want,” or “ask for Atrectus”)

Atrectum — see Post ad 1.2.7 on the various bookmerchants with whom Martial seems to have dealt

[*nec* is variously explained: e.g., “don’t bother to ask Atrectus, the owner: you’ll find my works listed by the door”?? “Atrectus will offer you the book without even being asked”??]

line 15: *nidus* — nest; case for books (pigeonhole) [*de primo alterove nido* — implies that they were ready to hand (i.e., popular)]

line 16: *rasum* — “polished” (the edges of the papyrus scroll were smoothed by being rubbed with pumice)

purpura cultum — “adorned with a fancy purple wrapper (*membrana*)” (cf. 3.2.7-11, 5.6.13-15)

[As Howell notes, “[t]he book is personified ... and is presented as a smart and effeminate man” — neatly dressed and depilated.]

line 17: *denaris quinque* — abl. of price [A hefty amount: approximately five days’ wages for the typical workman. Contrast 13.3.1-4, where one of Martial’s books is said to be available for four sesterces, or even two (1/20 - 1/40 of the price cited here). Howell cites a contemporary parallel at Epictetus, *Diatribes* 1.4.16, but it is likely that the poet implies that Lupercus is so ignorant of books that he won’t be able to recognize an outlandish price. In any case, Lupercus is being set up and, as the next line shows, rises to the bait.]

denaris = denariis

Martialem — as above (12, 13), the poet himself stands in place of his works (metonymy), but this convention is employed to good effect here in laying the ground for line 18

line 18: *tanti* — gen. of value, employed as the complement after *sum* (“you aren’t worth that much”). The false friendliness of Lupercus’ opening gambit (lines 1-3) is here dropped.

sapis — i.e., you show good sense in not wasting money on poetry that you won’t be able to appreciate. Post detects a sly secondary sense: “You’re right, Lupercus: I don’t have the money to be giving away books.” [It is generally agreed that Martial would not have received any royalties on his works: his income was derived mainly from the support of his patrons/*amici* (P. White, *JRS* 68 [1978] 74-92 — see, however, Howell 2). But that didn’t mean that he had books to give away!]

Luperce — once again the poet concludes with an echo of a vocative in the poem’s opening line, here enhanced by the further use of this form in line 5, where Martial mocked the falsely solicitous tone employed by Lupercus himself.

[Further: P. White, “Bookshops in the Literary Culture of Rome,” in W.A. Johnson and H.N. Parker, *Ancient Literacies: The Culture of Reading in Greece and Rome* (Oxford, 2009) 268-87.]

2.29

Meter: elegiac couplets

Commentaries: Paley/Stone; Bridge/Lake; Post; *Watson/Watson #55; *Williams 2005

Introduction

Martial and his friend Rufus have gone to the theater, where they observe an elaborately made-up wealthy freedman sitting in the forward 14 rows of seats reserved for members of the equestrian class by the *Lex Roscia theatralis* of 67 BC.

Martial’s freedman presents a type of character common in Juvenal but the differences are striking. Like Tacitus, Juvenal presents a Rome that has lost its way due to a failure on the part of both the Roman nobility (*Satires* I and 3, *passim*) and the plebs (10.65-89), typified by a crass and heedless scrambling after wealth above all things. In Juvenal’s Rome, which is composed largely of posers and frauds, the rise of the wealthy freedman adds a further element to this indictment: the latter is simply more skilled at playing the game than his Roman “betters.” By contrast, Martial merely presents a witty portrait of a ridiculous individual. As in Juvenal, Martial’s figure is playing a role: he is all surface. But he remains an isolated figure; in Juvenal, freedmen often typify a degenerate Rome that can only ape its Republican past. (Cf. ad 3.52)

Text

line 1: *Rufe* — “Rufus is the most frequently occurring personal name in all of Martial (33 occurrences) after Caesar (126 occurrences!); it is followed by Flaccus (31 occurrences). Since Rufus is a cognomen, it could refer

to any number of different men, fictional or real; Martial often distinguishes among the latter by specifying their *nomina* ...” [Williams ad 2.11.1]

subsellium — a low bench, seat (in the pl., used specifically of the first 14 rows of seats reserved for members of the equestrian class)

terentem — nestled in upon, firmly planted in (but see Watson/Watson ad loc. and Williams ad 2.11.2)

line 2: *et hinc* — “even from here” (the poet and Rufus are to be imagined as sitting much farther back in the throng) [Post and Watson/Watson note that Martial enjoyed the rights of an *eques* by 86 (when Bk. 1 of the *Epigrams* was likely published), but, as so often in Juvenal, the logic of this piece seems to demand that the poet speak from the perspective of a common Roman (cf. Watson/Watson 7).]

[That we are to imagine Martial and Rufus to be sitting in the equestrian *subsellia* while his subject is seated among the senators in the orchestra (cf. ad line 8) seems still less likely. The proposed contrast between an *eques* and a senator lacks a clear point, whereas the fraudulent *eques* was a well-established and easily mocked figure whose claim to status rested solely on the size of his bank-account. Moreover, as Watson/Watson indicate, frequent violations of the *Lex Roscia* led Domitian to reaffirm the edict at some point ca. AD 89, which suggests that it was likely a topic for discussion in 86.]

lucet — i.e., “can be seen to glitter/shine” (this verb is also to be understood with *lacernae* in 3 and *toga* in 4)

sardonychatus — adorned with an expensive ring of onyx (a humorous coinage: “whose ensardonxyed hand”) [cf. Watson/Watson ad loc.]

line 3: *quaeque ... lacernae* — i.e., *et lacernae quae* (poetic pl.)

Tyron = Tyre (associated with the expensive purple dye favored by the wealthy — metonymy) [Martial employs a Grk. acc. — A&G 52]

totiens — i.e., his garment has been dyed twice to ensure a richer color (*dibaphus*)

epoto — drink up, drain (a humorously extravagant metaphor — enhanced by the unparalleled use of this form [Watson/Watson])

[*Tyron totiens epotavere* — note the humorous hyperbole: “that has so often quaffed down (all of) Tyre”]

line 4: *toga iussa non tactas nives vincere*

non tactas — i.e., virgin, “driven”

vincere — to surpass

iussa — (pred.): suggests artifice: the toga has been artificially whitened by a fuller (Watson/Watson)

line 5: *olet* — betrays itself by its odor, can be observed by its smell

pinguis — sleek, slicked-down (with perfumed oil)

Marcelliano — the theater of Marcellus, which held an audience of approx. 13,000 (abl. of location) [On this reading, to be taken as a quadrisyllable, with consonantal *-i-*. As Williams notes, the appearance of a spondee in the fifth foot is rare in Martial — here rendered all the more striking by being incorporated into a ponderous quadrisyllable.]

line 6: *vello* — pluck [the man practices depilation]

tero — to cleanse or beautify by rubbing; to smooth, furbish, burnish, polish

line 7: *non hesterna* — i.e., brand-new

lingula — tongue of a shoe, a shoe-strap (with *non hesterna* — i.e., the shoe is brand new)

lunata — adorned with a crescent-shaped ornament: characteristic of the *calceus patricius* (cf. ad 8)

planta — i.e., shoe (metonymy): abl. of location

line 8: *coccina aluta* — scarlet footwear (*calcei patricii*) is another aristocratic affectation [Older commentators argue that the reference here is to the scarlet *calcei senatorii*, which were reserved for senators. In that case, the individual would have been seated among the very first tiers of seats, in the orchestra. The allusion to *subsellia prima* in 1 would seem to tell against this (Williams). On the nature of the man’s shoe, see Watson/Watson.]

non laesum — unmarred, emphasizing the freshness of the shoe, which is utterly unscuffed. (Contrast Juvenal 3.149-51.) [The passage inevitably recalls, e.g., Juvenal 3.247-48 and the frequent allusions to the peoples of Asia Minor as *ποδαβροί* [delicate-footed], but the focus in lines 2-9 is on the external impression presented by this figure.)

pingit — i.e., adorns

aluta — a kind of soft leather (= *calcei* [synecdoche])

line 9: *lino* — overlay, cover, plaster

stellantem — set or covered with stars, bestarred, sparkling with stars [prolepsis]

splenium — a decorative plaster or patch worn for cosmetic purposes (often to hide sores or defects). Cf. the beauty spots worn in 17th-C. France and the England of Queen Anne.

[After the lengthy account of the various particulars of the man's ostentatious appearance in lines 1-8, we finally arrive at the one detail that reveals the actual individual hidden underneath.]

line 10: *quid sit* — *sc. hoc*: "what this is" (i.e., what is going on here — indirect question) [Numerous examples from colloquial exchanges in Plautus and Terence confirm this sense, as opposed to, "what he is" (Watson/Watson) — e.g., Plautus, *Aulularia* 550, *Bacchides* 1160, *Casina* 184, *Menaechmi* 638-39. Cf. 4.87.4: *quid in causa est*]

tolle — remove

leges — [As it turns out, the man wears *splenia* mainly to conceal the letters branded on his forehead which mark him as a former slave: hence *leges* rather than *videbis*. See Williams for details: the mark (whether brand or tattoo) likely consisted of *FUG* (runaway) or *FUR* (thief). For the ambiguous evidence re branding, see C.P. Jones, *JRS* 77 (1987) 139-55.]

The presence of brand-marks confirms the fraudulent stance of this character (for all of his wealth): freeborn status going back three generations was a prerequisite for equestrian rank (Watson/Watson).

2.41

Meter: hendecasyllabics

Commentaries: Paley/Stone; Bridge/Lake; Post; *Williams 2005

Introduction

The poet finds a newish take on a familiar misogynistic theme: the toothless older woman who is not aware of the public impression that she makes.

It would be nice to claim that Martial's invective is even-handed in its treatment of various forms of pretentious or otherwise inappropriate behavior but on the topic of women his poems tend to present a curiously apt complement to the treatment of women in funerary monuments: one denigrates, the other idealizes, but neither allows for a great deal of latitude in the treatment of this theme, for good or ill.

Text

line 1: *Ride si sapis* ... — this line is not found in any surviving text (of Ovid or any other poet). The fact that it is written in hendecasyllabics — a meter that Ovid never employs in any of his surviving works — raises questions about whether Martial is paraphrasing here or (note *puto* in line 2) simply manufacturing a fake quotation and citing Ovid as the grand-master when it comes to advising *puellae* (e.g., *Ars Amatoria* 3): see Williams for details. The actual inspiration might be found in Catullus 39 — an attack against one Egnatius, who is always

smiling, even on the most inappropriate occasions. (Note the numerous echoes in this poem of Catullus' language and manner,³ and cf. my introduction to 1.117.)

Nor is it easy to imagine a context in which the sentiment expressed in this line might be uttered. As opposed to *renideo* (the verb employed in Catullus 39) or, e.g., *subrideo*, *rideo* implies unrestrained laughter (cf. lines 15-18). Just where it would be prudent, sensible, or chic (*si sapiis*) for a young woman to engage in such laughter is unclear in these first lines. It is only at the conclusion of the poem, where the reader is confronted with the contrast between the laughter of a younger woman and that of Maximina, that the image presented in the initial line gains its full meaning.

line 2: *Paeligni* — people of Central Italy

Paelignus ... poeta — i.e., Ovid (born in the Paelignian town Sulmo)

dixerat — cf. P.T Eden ad *Aeneid* 8.358: “The pluperfect indicative (especially *fuera*m and *habuera*m) is sometimes found in contexts where at first sight a perfect or imperfect might have been expected. The usage seems to originate in a vigorous idiom of speech to stress that a given action or state in the past *was* well and truly over and done with.” Eden goes on to note that this feature characterizes informal Latin (both verse and prose) from Plautus to Petronius and later.

line 3: *sed non dixerat* — correction/qualification introduced via pseudo-self-quotation

omnibus puellis — this very cunningly points to a distinction betw various types of *puella*. Maximina is soon revealed to be no *puella* at all.

line 4: *verum* (adv.) — adversative, introducing yet another qualification (“but in truth,” “but yet”)

ut dixerit — *ut* + subj. introducing a concession [A&G 527a] (“even if he did ...,” “let’s say that he did [for the sake of argument]”)

line 5: *tu* — emphatic

line 6: *tibi* — dat. of possession

line 7: *sed* — cf. ad 1.117.7

plane — distinctly, utterly, quite

piceique buxeique — these terms are employed to suggest the color of Maximina’s three teeth (Williams): an allusion to a set of false teeth makes no sense in the context of line 6. [For false teeth in antiquity, and dental care more generally, see Williams ad loc.]

line 8: *speculo mihi*que — a humorous zeugma [G&L 690]

line 9: *non aliter* — i.e., in exactly the same fashion (litotes)

risum — i.e., the act of laughing

line 10: *Spanius* — a fictitious name, employed of a man who (like Marinus in 10.83) relies upon a comb-over to conceal his baldness (*σπάμιος* = “scarce, scanty”)

Priscus — a dandy who fears that contact with someone else will soil or disarrange his attire. Comm. compare 3.63.10: *pallia uicini qui refugit cubiti* (“who shrinks from the cloak on a neighbor’s elbow” [D.R. Shackleton Bailey, tr.]). [another fictitious name]

line 11: *cretata* — marked with chalk, whitened (i.e., heavily made-over with white powder to enhance her complexion)

nimbus — i.e., the threat of rain

line 12: *cerussata* — made-up with white lead (*cerussa*) to enhance her complexion. (In this instance, the fear is that her make-up will run if exposed to hot sunlight.) [joined to line 11 via asyndeton]

line 13: *voltus ... magis severos* — an expression that is more grave, austere, gloomy

indue — don, put on, assume

³ E.g., parenthetical/conversational *puto* (2), repetition of *omnibus puellis* (3-4), *verum* (4), *-que ... -que* (7), *quare* (8), *quidquid* (17), *lepida* (17), etc.

line 14: *coniunx Priami* — Hecuba, whose suffering and despair following the sack of Troy were legendary
nurus maior — i.e., Andromache, wife of Hector and eldest daughter-in-law of Hecuba (another tragic sufferer)

line 15: *mimos* — a low form of popular theater performed by unmasked actors (male and female) in a variety of venues. These works were noted for their low subject-matter: “Everyday scenes constituted the stock in trade of *mimoi*: drunkenness, violence, sex, and betrayal were favourite themes, extemporised by means of stereotypical characters (such as the fool, the adulterer, the flatterer, the mistress) with all the trappings of vulgar entertainment” (W.D. Furley, *Brill’s New Pauly* s.v. Mime).

ridiculi — laughter-rousing (more naturally taken with *mimos* — hypallage)

Philistionis — a mime-writer of the Augustan Age

line 16: *convivia nequiora* — the Roman *convivium* could assume a variety of forms, from respectable dinner-party to drunken carouse. *Nequiora* suggests something along the lines of the latter: it lays the ground for lines 17-18. (Williams notes the association of this adj. with “contexts of erotic playfulness.”)

vita — 2^a sg. imperative

line 17: *lepida procacitate* — (instr. abl.) An interesting collocation. *Lepida* suggests a refined wit; *procacitas*, however, indicates a shameless boldness, wantonness, impudence, or lewdness. One is reminded of Sallust’s Sempronia (*Bellum Catilinae* 25: *verum ingenium eius haud absurdum: posse versus facere, iocum movere, sermone uti vel modesto vel molli vel procaci; prorsus multae facetiae multusque lepos inerat*) and of Cicero’s portrait of Clodia at *Pro Caelio* 20.49:

si quae non nupta mulier domum suam patefecerit omnium cupiditati palamque sese in meretricia vita collocarit, virorum alienissimorum conviviis uti instituerit, si hoc in urbe, si in hortis, si in Baiarum illa celebritate faciat, si denique ita sese gerat non incessu solum, sed ornatu atque comitatu, non flagrantia oculorum, non libertate sermonum, sed etiam complexu, osculatione, actis, navigatione, conviviis, ut non solum meretrix, sed etiam proterva meretrix procaxque videatur ...

The clear implication is that Maximina has no place at the sort of *convivium* at which the *puella* of love-elegy is quite at home — not due to her status or her moral character, but because of her decrepit old age.

line 18: *perspicuo* — here in the sense of “revealing, providing a view”

perspicuo risu — abl. of manner (“in a revealing laugh”)

line 19: *maestae* — grieving

adsidere — attend, sit by the side of (+ dat., as often with intrans. compd. vbs.)

line 20: *lugenti* — pred. (“and one who is mourning for”) (*-que* here introduces further suitable alternatives: Engl. “or”)

pium — i.e., dutiful (and therefore all the more sorely mourned). Echoes the language of funerary monuments.

line 21: *tantum* (adv.) — only, solely

vacare — to have time for

line 22: *secuta* — circumstantial ptcple. with force of a conditional clause [As often, the pfct. deponent ptcple. has the force of a pres. act.]

nostrum — poetic pl. [The placement of the adj. highlights the contrast betw our poet’s advice and that of Ovid (lines 1-2): Post, Williams.]

line 23: *plora* — a neat inversion of the first line that highlights just how little Maximina shares in common with a true *puella*, and how little occasion she has for merriment. [For the technique, Williams cfs. 9.70.]

2.42

Meter: elegiac couplets

Commentaries: *Williams 2005

Introduction

The poet's disgust at having to share the baths with the freedman Zoilus.

Text

line 1: *Zōile* — a trisyllable. Zoilus is a frequent target in the poems: a wealthy foreign-born ex-slave who has risen to the status of *eques*. For Martial's treatment of such figures, cf. ad 2.29.

quod — “as to the fact that” [G&L 525.2] [*quod* is an emendation for the *quid* of the mss. — see Williams]

solium — a rectangular tub for bathing at one end of the *caldarium* (hot room) in the baths (generally situated next to the furnaces that provided hot water and also serviced the hypocaust heating system): fig. 1. [here used to suggest the warm water in which one would bath: synecdoche]

subluo — to wash or bathe one's nether regions

podex — anus

perdis — i.e., spoil, ruin, defile

line 2: *spercus* — dirty, unclean, impure (neut. nom. sg. of the comparative — sc. *solium*)

ut fiat — final clause

Zoile — for the rounding out of the poem via repetition of the vocative, cf. 1.46, 1.84

caput — the implication is that, whatever functions Zoilus' anus might serve, his mouth performs duties that are yet more foul [See Williams for *caput* implying *os*, and cf. Engl. “give head,” “face-fuck.”]

2.43

Meter: elegiac couplets

Commentaries: Paley/Stone; Bridge/Lake; Post; *Williams 2005

Introduction

Martial highlights the inanity, from the standpoint of elite Roman society, of a common Greek aphorism that maintains that “friends” (*philoī*) share all things in common. While the humble client might allude to his powerful patron as an *amicus*, there was often little to no genuine reciprocity in the relationship and no question at all of equality — a common complaint on the part of both Martial and Juvenal.

Text

line 1: *κοινὰ [τὰ τῶν] φίλων* — *koina ta tōn philōn*: “friends share all things in common” (an old Greek adage, placed in the mouth, as it turns out, of the wealthy patron Candidus) [*koina* (“common, shared”) is neut. pl. nom.]

haec sunt tua κοινά — i.e., the following (*haec*: neut. pl.) are instances of *your* type of “sharing” [The use of the Grk. here is sarcastic and points to Candidus' high-blown hypocrisy: note *magnilocus* in line 2]

haec sunt, haec sunt — the repetition enhances the indignant tone

Candide — a speaking name that emphasizes the individual's gleaming aristocratic façade

[As punctuated, the epigram begins with a stated theme, much like a philosophical apophthegm, that is set forth to be expounded upon (and that is picked up and echoed in the final line: Williams). This punctuation seems preferable to that of earlier comm., who take *κοινὰ φίλων* as the complement after the initial *haec sunt* and read the whole of the first part of line 1 (up to the caesura) as a virtual quotation.]

line 2: *magnilocus = magniloquus* — (pred.): “pompously”

nocte dieque — night and day (a common extension of the abl. of time when or within which: A&G 424b)

sonas — pour forth, spout (at length) [enhances the force of *magnilocus*]

[Many edd. punctuate this as a question but that reads less naturally and spoils the effect of the final couplet.]

line 3: *toga te velat lota Lacedaemonio Galaeso*

Lacedaemonio ... Galaeso — a reference to the sheep of Tarentum, which were prized for their wool. (Tarentum was originally a Spartan colony; the Galaesus is a local river.) [abl. of location]

lota <— *lavor* (a circumstantial ptcle., paralleled by a rel. clause in the next line) [An absurd image: the toga is said to have bathed itself (middle voice) in the river.]

line 4: (*toga*) *quam Parma dedit de grege seposito*

seposito — set apart and reserved due to its quality (select, choice, exclusive)

Parma — in northern Italy (Gallia Cisalpina): also noted for the quality of its wool

dedit — provided

lines 5-6: *me* — sc. *toga velat*

quam pila prima, quae furias et cornua tauri passa est, noluerit dici suam [As Williams notes, some comm. take *toga* as the antecedent of both *quam* and *quae*]

pila prima — a *pila* was a straw dummy thrown into the arena to enrage an animal. The first *pila* to be presented would presumably receive the greatest degree of injury. [Or: *prima* in the sense of “elite,” in which case the poet's toga is found to be worthy of only an inferior class of dummy]

furias et cornua tauri — the raging horns of a bull (hendiadys with hypallage)

quam noluerit — rel. clause of characteristic (for the use of the pfct. subj., see Woodcock 119)

quam noluerit dici suam — which it would not wish to be called its own (i.e., would not be willing to lay claim to, would not think worthy of its dignity)

line 7: *Agenoreas* — i.e., Phoenician (Agenor was king of Tyre and father of Cadmus) [The allusion is to the rich (and quite expensive) dark-red/purple dye manufactured in that region: cf. 2.29.3.]

Cadmi ... terra — i.e., Cadmus' native land (Phoenicia) [The sonorous learned allusions further highlight Candidus' pomposity but do risk getting away from the poet: the phrase *Cadmi terra* is most readily taken as a reference to Thebes/Boeotia.]

line 8: *non vendes* — i.e., you will find that you cannot sell (an idiomatic use of the fut. ind. to indicate likelihood: G&L 242 n. 2)

coccina — (neut. pl.) garments dyed with *coccum* (oak-gall: an inferior type of reddish dye) [derived from the adj. *coccineus*] [Others take *coccina* as ironic, indicating a type of clothing that Martial and his ilk could never afford: rather like a homeless person during the depression referring to his “tuxedos”]

nummis tribus — 3 sesterces [= 12 *asses*, or just less than ½ of the typical client's daily dole] [abl. of price]

line 9: *Libycos ... orbis* — expensive round tables made of citrus-wood imported from North Africa

Indis dentibus — i.e., the table-top rests on legs made of/inlaid with ivory imported from India

line 10: *fulcitur* — i.e., it is propped up to keep it from wobbling (in contrast to the lofty and poetic *suspendis* of the previous line) [cf. 1.55.11]

fagina — of beech (an inexpensive wood)

line 11: *immodici ...mulli* — the mullet was an expensive delicacy prized both for its flavor and its immense size, which could be relied upon to impress one’s guests (cf. Juvenal 4 and see Williams for the broader satirical tradition)

tegunt — confirms the enormous size of the fish

chrysendeta — silver platters inlaid with gold

line 12: *concolor* — i.e., bearing the same reddish color as the cheap earthenware pottery on which it is served [pred. — to be taken closely with *rubescit*: “you glisten with the same ruddy color”]

cammarus — a lobster, some type of shellfish (a non-elite dish in Martial’s day)

line 13: *grex tuus* — the team of slaves that wait on Candidus’ table (and, it is implied, offer other services as well)

poterat — past-tense of a modal vb. employed here to present a present contrary-to-fact statement: Woodcock 125

Iliaco ...cinaedo — i.e., Ganymede: Zeus’ wine-pourer and lover [cf. §11.104.19-20]

cinaedo — a person who enjoyed playing the passive role in male-male sexual relations. See M.D. Panciera, *Sexual Practice and Invective in Martial and Pompeian Inscriptions* (Diss. Chapel Hill, 2001) 153-78, 185-87; C. Williams, *Roman Homosexuality*² (Oxford and New York, 2010) 193-214; Williams ad 2.28.1.

certare — compete with, challenge (in the realm of beauty) [+ dat. of ref. — a poetic construction]

line 14: *mihī succurrit* — comes to my assistance, brings me relief [i.e., “serves me my wine” but also “supplies me with sexual satisfaction.” For the latter, cf. 11.73.3-4]

line 15: *veteri fidoque sodali* — sarcastic (echoing the insincere language that Candidus employs when addressing the poet). (Cf. 2.30.3) [For the language of friendship, see C. Williams, *Reading Roman Friendship* (Oxford and New York, 2012) 145-46.]

line 16: *das nihil* — the point of Martial’s piece here is made crystal clear: Candidus is a cheapskate of a patron

et dicis, Candide, κοινὰ φίλων? — the repetition rounds off the epigram, as so often, and allows the reader to fully appreciate Candidus’ effete insincerity

et — with adversative force (and yet, and still)

2.51

Meter: elegiac couplets

Commentaries: *Index Expurgatorius*; *Williams 2005

Introduction

The poet assails what he presents as the unnatural appetites of Hyllus. Satire often denounces the folly of those who squander whole fortunes on luxurious banquets: Martial here explores other cravings that can lead one to ruin.

Text

line 1: *unus* — i.e., a single (as often)

tibi —dat. of possession

tota arca — abl. of location [*Tota* points to the anomaly of this situation, highlighting Hyllus’ poverty.]

line 2: *cum sit* — concessive

et hic — resumptive/rhetorical (“and that too ...”)

tritior — the coin has been worn through being handled by many people (i.e., it is common, of no particular value). [The true significance of *tritior*, however, only emerges at the end of this line, with *tuo*: see next n.]

culo ... tuo — abl. of comparison (Grammatically, the focus is on the condition of the coin. The comparison to Hyllus' well-worn anus, however, cunningly slips in the second crucial fact that we need to know about him.)

line 3: *tamen* — answering the concessive *cum*-clause in lines 1-2

tibi — dat. of disadvantage (“from you”)

hunc ... hunc ... — humorously emphatic: generates curiosity about just where this coin *will* go.

copo = caupo — innkeeper, tavernkeeper

[As Williams notes, both of the merchants cited here provide nourishment of some sort.]

line 4: *sed si quis* — as opposed to the expected *ille qui, si quis* suggests “anyone who” [*quis* for *aliquis*, esp. after *si, non, nisi, ne* (A&G 310a)]

nimio — immoderate, excessive, exceedingly large (*nimio pene* — causal abl. with *superbus*)

line 5: *infelix* — pred. (“unhappily”)

convivia — a comic metaphor (“the feasts enjoyed by your anus” — which is, after all, “filled”)

culi — subjective gen.

[For the humorous personification of both Hyllus' stomach and his anus, cf. 1.58]

line 6: *semper* — continuously, constantly (answering *saepe* in line 1)

hic — the former

ille — the latter

vorat — swallows things down whole, eats greedily (cf. 1.87.2)

2.53

Meter: elegiac couplets

Commentaries: Paley/Stone; Bridge/Lake; *Williams 2005

Introduction

Epictetus, *Sententiae* 32:

He who is free in the body, but bound in the soul is a slave;
but on the contrary he who is bound in the body, but free in the soul, is truly free.

Martial takes on a standard philosophical theme that was an old chestnut as far back 4th-C. Athens among the Cynics and later the Stoics, but he filters it through a satiric/epigrammatic set of sensibilities.

Like the poet's praise of a simple country estate (1.55), it is difficult to take this fully in earnest: for the most part, the persona adopted by the poet is anything but pleased or content with the common, easily acquired pleasures that are idealized here. An exercise in translating a common theme of diatribe into an epigrammatic mode.

Text

line 1: *vis fieri liber?* — we begin with the diatribist in full swing, adopting the sort of aggressive, critical stance common among the Cynics and later Stoics (cf., e.g., Horace, *Satires* 2.7): do you truly wish to become a free man? — are your claims to wish to be free in fact in earnest?

line 2: *sed fieri si vis* — the repetitions are clever, in a manner typical of Martial (and Catullus) but also serve a rhetorical function here: “but if you *really* wish to become a free man ...”

hac ratione — in the following manner, by the following method

potes — employed five times in this ten-line poem (cf. *potestas* in 9). Highlights the central theme: the individual who has the self-control to be moderate in his/her own desires is the only individual who can truly be said to be free.

line 3: *liber eris* — again the poet hammer's away at his main theme after the fashion of philosophical diatribe

cenare foris — i.e., seek out invitations to extravagant banquets put on by others (cf. 12.48)

foris — adv.

nolis — you refuse

line 4: *Veientana uva* — wine from Veii (an important Etruscan city) [*vin ordinaire* from Tuscany (cf. 1.103.9 and 3.49)] [*uva* = wine: metonymy]

domat — i.e., quenches (with the implication that one drinks out of practical necessity, not for sensual pleasure)

line 5: *ridere* — laugh at, mock: i.e., reject utterly (again recalling the Cynics' aggressive assaults on conventional pleasures and luxuries)

miseri — juxtaposed with *chrysendeta*, this highlights the fact that the wealthy Cinna is wretched despite his prosperity. [Paley/Stone note that the adj. is deliberately opposed to the expected *beatus* ("blessed, wealthy") which would popularly be employed in reference to such individuals.]

chrysendetus, -a, -um — inlaid with gold (i.e., dinner service adorned with inlaid gold)

line 6: *nostra toga* — i.e., the simple toga worn by the common *cliens*: cheap, worn, stained, and tattered. Opposed to the *toga pexa* — brand-new and with a nicely brushed nap. Cf. §2.43.3-6, 2.58.

line 7: *plebeia Venus* — i.e., a common prostitute [cf. Horace, *Satires* 2.7.46-52, 89-94]

gemino ... asse — (abl. of price): two *asses* (the most frequently cited price for a sexual liaison in the graffiti from Pompeii: see ad §CIL IX.2689.5 [Funeral Monument of L. Calidius Eroticus and Fannia Voluptas]).

tibi — dat. of agent (A&G 375a) [employed here for its brevity and due to the accompanying abl. of price]

vincitur — is conquered, prevailed upon (ironic, since the entire point here is grounded in the ready availability of such women and the ease with which their services can be acquired — vs. expensive affairs with high-class courtesans or adulterous affairs with married women) [Others emend to *iungitur*: "is joined to you, united with you"]

line 8: *si tua tecta rectus subire non potes*

rectus — (pred.): while upright (i.e., without stooping)

tectum — roof (= house, dwelling [synecdoche]) [poetic pl.] [As Williams notes, Martial is thinking of a humble, upper-story apartment in a Roman *insula*]

line 9: *si haec vis est tibi, si tanta potestas mentis est tibi* — double protasis, joined by asyndeton

tibi — dat. of possession

haec vis — i.e., the strength/self-control to live the life indicated above

mentis ... potestas — force of intellect (which, in many of the philosophical schools, virtually equals "strength of character") [*mentis* — subjective gen.] [It is possible that *mentis* is to be taken both with *vis* and *potestas* (Williams).]

line 10: *liberior* — (pred.): "as one who is more free," "more like a free man," "more freely"

Partho rege — the king of Parthia (famed for his wealth and his autocratic power)

[*haec ... potes* in 9-10 echoes the introductory *haec ... potes* of line 2, signaling the conclusion of the epigram]

2.66

Meter: elegiac couplets

Commentaries: Paley/Stone; Bridge/Lake; Post; *Williams 2005

Introduction

The savage mistreatment of a hairdresser (*ornatrix*) by her mistress. The theme is a common one (e.g., Ovid, *Amores* 1.16-18, *Ars Amatoria* 3.239-42; Juvenal 6.487-96) and provides yet another avenue through which to attack the vain arrogance and cruelty of the aristocratic woman. It also cunningly inverts the traditional praise of women, in funerary contexts, for their “tidiness”: cf. ad §Lucretius 4.1281 and see Shumka, *Phoenix* 70 (2016) 77-103.

Martial’s treatment of this theme stands apart for the cruel brutality it describes — the beating to death of a slave-girl with a metal mirror — which moves beyond satire into much more troubling territory. As offensive as Martial’s invective can be, one can generally see it occasioning a smile: that is not the case here. The piece is troubling if it in any sense reflects lived experience; it is almost equally troubling, however, if read as a literary exercise — a clever (?) one-upping of the poet’s literary predecessors.

Text

line 1: *unus* — i.e., a single (cf. 2.51.1)

pecco — to commit a fault, do something amiss (here with the implication “go awry/astray”) [The plupfct. situates us in the midst of an on-going past-tense narrative.]

orbe comarum — on this hairstyle (popular in the late Flavian Period), see J. Stephens, “Ancient Roman Hairdressing: On (Hair)pins and Needles,” *JRA* 21 (2008) 110-32, at 125-32 and cf. my fig. 2.

line 2: *anulus* — ringlet or curl of hair

incerta ... acu — instr. abl. Stephens (loc. cit.) argues that the reference here is to the sewing of the hair with a thread and needle rather than the use of a hair bodkin (hairpin). As she notes: “The gravity-defying fluffy bangs of that era literally contain more air than hair. As we know, hair bodkins cannot be used in loose, fluffy hairstyles where there is no isometric tension to keep them in place.” The process that Stephens describes involves “loosely but methodically” stitching together groups of curls: “... if an inexperienced hairdresser fails to take enough stitches or places them inappropriately, individual curls will sag or fly-away.” In this context, *incertus* must mean “faltering, unsteady” (pred.)

bene — i.e., properly

line 3: *Lalage hoc facinus ulta est speculo quo (id) viderat*

hoc facinus — crime, offense (where one might have expected “mistake”) — picks up the ambiguity in *peccaverat* in line 1

Lalage — the mistress whose hair was being set [A Grk. name, suggestive of an elegant courtesan]

speculo — instr. abl.

quo viderat — sc. either *facinus* or *anulum peccavisse* (*quo* — instr. abl. Others, less happily, read: *facinus ... speculo quod viderat, ...*)

line 4: *cecĭdit* ← *cado* [i.e., fell dead — likely implying the metaphor of a sacrificial victim struck down before an altar: cf. below re *saevis comis*] [The language and imagery of lines 5-8 suggest that Plecusa was killed, not simply beaten: *tristes, insanum, notet, saeva*, as well as the concluding sentiment.]

Plecusa — the servant charged with making up her mistress’ hair [a Grk. ptcple. — “she who plaits/braids (hair)”]

saevis comis — comm. are uncertain how to take this (Williams): — dat.? [“fell (as a sacrificial victim offered) to those cruel locks”] — causal abl. (= *ob* + acc.)? [“due to those cruel locks”] — instr. abl.? [“fell at the hands of those cruel locks,” with *comis* standing for Lalage herself (synechdoche)] — assume some form of textual

corruption? (Williams opts for the dat., which seems the best choice on offer.) In any case, *saevus* is a transferred epithet (hypallage) that properly goes with Lalage.

line 5: [Williams notes how neatly the poem divides itself into two halves, shifting here in line 5 from the previous past-tense narrative to a series of injunctions addressed directly to Lalage herself.]

tristes — grim, dreadful, dire, unhappy in effect or outcome

line 6: *tangat* — jussive subj. (note the use of *nullus* — Woodcock 128 n. i)

insanum — highlights the outrageousness of Lalage's behavior ("crazed, monstrous")

line 7: *hoc* — i.e., *caput*

salamandra — the "venom" of the salamander was said to remove hair (Petronius, *Satyricon* 107.15; Pliny, *Natural History* 10.188 and 29.116; Dioscorides 2.62)

notet ... nudet — jussive subj.

notet — to brand, tattoo (here of denuding one's head of hair, presented as a disfiguring mark of disgrace: cf. the passage from Petronius cited above)

novacula — razor [The razor is said to be *saevus* due to the particular purpose and context in which it is here to be used: "heartless."]

line 8: *dignā* — nom. (the final *-a* is long by position before *speculo*: somewhat unusual in Martial but not unparalleled) [I.e., hers will be precisely the sort of image that such a looking-glass should reflect. (Having been employed as a murder-weapon, the elegant mirror is now a tainted object.)]

2.89

Meter: elegiac couplets

Commentaries: Bridge/Lake; *Watson/Watson #45; *Williams 2005

Introduction

Martial here plays with the Roman fondness for historical exemplars and precedents. The fictional Gaurus would be able to cite a famous precedent for all of his failings and bad habits, except for one.

Text

line 1: *quod* — as to the fact that (A&G 572a) [This construction is repeated several times below and provides the essential structure and rhythm of the piece.]

noctem producere vino — cf. 11.104.3 [*producere* — to prolong, extend]

nimio ... vino — instr. abl. Suggests both that Gaurus drinks too much and (with *producere*) that he extends his drinking sessions far too long into the night

line 2: *ignosco* — sc. *tibi*

Catonis — Cato the Younger (noted for his love of wine)

line 3: *Musis et Apolline nullo* — i.e., with no poetic inspiration [abl. abs. — sc. the verb to be: "with the Muses and Apollo being absent" (Watson/Watson: cf. OCD s.v. *nullus* 4a)]

line 4: *laudari debes* — sarcastic (the fact that a famous and accomplished individual also displays the same unfortunate trait does not actually make it any less reprehensible)

hoc — sc. *vitium* (here, and with the genitives in the next line)

Ciceronis — one of many allusions in our sources to the atrocious nature of Cicero's poetry (esp. his epic poem commemorating his consulship of 63 BC: cf., e.g., Juvenal 10.122-26): see Quintilian 11.1.24

line 5: *Antoni* — recalling Cicero’s denunciation, in the *Second Philippic*, of Antony’s alcoholic excesses

luxurior — to indulge in pleasure to excess, be dissolute

Apici — M. Gavius Apicius, the noted gourmand of the age of Augustus and Tiberius to whom a famous cookbook is (wrongly) assigned: see Watson/Watson ad loc. and Williams ad 2.69.3

line 6: “The climactic phrase *quod fellas* is all the sharper for the obscenity of the verb ...” (Williams). As often, Martial has set the reader up with the lengthy series of parallel clauses that precede this. By the time we reach the final, damning point, it comes across in a casual, almost back-handed fashion: “As for the fact that you suck cock, ...”

dic mihi — parenthetical: enhances the casual, colloquial tone

Images



Fig. 1: *Solium*: rectangular tubs in Rooms 7 & 11 (Stabian Baths) and Rooms E & I (Central Baths)

<https://pompeii-eruption.weebly.com/uploads/4/9/0/4/49044617/516950774.png?710>
https://vico.wikispaces.com/file/view/Forum_Baths_plan.jpg/177131173/Forum_Baths_plan.jpg



Fig. 2: *Orbis Comarum* Hairstyle
(Capitoline Museum — ca. AD 90)

https://www.reddit.com/r/museum/comments/22zis6/unknown_sculptor_young_flavian_woman_c_90_ce/