

Martial 11.104

Uxor, vade foras aut moribus utere nostris:

non sum ego nec Curius nec Numa nec Tadius.

me iucunda iuvant tractae per pocula noctes:

tu properas pota surgere tristis aqua.

tu tenebris gaudes: me ludere teste lucerna 5

et iuvat admissa rumpere luce latera.

fascia te tunicaeque obscuraque pallia celant:

at mihi nulla satis nuda puella iacet.

basia me capiunt blandas imitata columbas:

tu mihi das aviae qualia mane soles. 10

nec motu dignaris opus nec voce iuvare

nec digitis, tamquam tura merumque pares:

masturbabantur Phrygii post ostia servi,

Hectoreo quotiens sederat uxor equo,

et quamvis Ithaco stertente pudica solebat 15

illic Penelope semper habere manum.

pedicare negas: dabat hoc Cornelia Graccho,

Iulia Pompeio, Porcia, Brute, tibi;

dulcia Dardanio nondum miscente ministro

pocula Iuno fuit pro Ganymede Iovi. 20

si te delectat gravitas, Lucretia toto

sis licet usque die: Laida nocte volo.

Images



Fig. 1: Strophium (Fascia Pectoralis)

<http://www.beautycheck.de/cmsms/index.php/antike>
<https://www.pinterest.ca/pin/271130840047493900/>



Fig. 2: Warren Cup (slave behind partially opened door at far right)

https://en.wikipedia.org/wiki/Warren_Cup#/media/File:Warren_Cup_BM_GR_1999.4-26.1_n1.jpg

Commentary

Meter: elegiac couplets

Commentaries:

Anon. *The Index Expurgatorius of Martial*. London, 1868. [pp. 117-20]

Kay, N.M., ed. *Martial, Book XI: A Commentary*. New York, 1985. [pp. 276-82]

Introduction

Among the cardinal virtues of a Roman wife — a key element of her *pudicitia* — was that of being *morigera*, or “accommodating.” A wife was not to be assertive or obstreperous; rather, she was to take her cue in all things from her husband and win his affection by demonstrating her continual devotion and support. As Lucretius puts it (*De Rerum Natura* 4.1278-87):

*Nec divinitus inter dum Venerisque sagittis
deteriore fit ut forma muliercula ametur;
nam facit ipsa suis inter dum femina factis
morigerisque modis et munde corpore culto,
ut facile insuescat secum [te] degere vitam.
quod super est, consuetudo concinnat amorem;
nam leviter quamvis quod crebro tunditur ictu,
vincitur in longo spatio tamen atque labascit.
nonne vides etiam guttas in saxa cadentis
umoris longo in spatio pertundere saxa?*

Lastly, it is by no divine intervention, no prick of Cupid’s darts, that a woman deficient in beauty sometimes becomes the object of love. Often the woman herself, by humouring a man’s fancies (*morigeris modis*) and keeping herself fresh and smart, makes it easy for him to share his life with her. Over and above this, love is built up bit by bit by mere usage. Nothing can resist the continually repeated impact of a blow, however light, as you see drops of water falling on one spot at long last wear through a stone. (R.E. Latham, tr.)

Or, as Plutarch suggests (*Moralia* 139D-140A):

When two voices sing in unison, the melody of the deeper voice prevails. So, too, in a temperate household every activity is carried out with both parties in agreement, but every activity also makes clear the sovereignty and choice of the husband. ... That wife is worthless and unfit who has a sad countenance when her husband is eager to make jokes and be cheerful, or who makes jokes and laughs when he is serious. The first behavior reveals an unpleasant character, the second an inconsiderate one. ... A wife should have no emotion of her own, but should share in the seriousness and playfulness and melancholy and laughter of her husband. (J.-A. Shelton, tr.)

In the normal course of things, this quality is envisioned as promoting a harmonious and well-ordered household, one where traditional Roman moral standards are strictly observed. The problem, of course, is that the seamliness that was expected of the proper Roman *matrona* too often was felt to conflict with any notion of sexual passion, leading to a rich tradition, in the public discourse about marriage, that denied the propriety of a man evincing any sexual longing for his wife. This tradition provides Martial with a rich opportunity for satire.

Lines 1-12 of our poem present a speaker who complains that his wife maintains the same distant, proper demeanor in the bedroom that is expected of her in public, despite the fact that the speaker himself is not one of the stern Roman patriarchs of old but a living individual with very human passions and desires.

Lines 13-20 humorously suggest that the models of wifely deportment celebrated in traditional myth, history, and legend were themselves very much flesh-and-blood creatures who enjoyed sex with their husbands and accommodated the latter's desires.

Lines 21-22 provide the clever summation of Martial's argument, while nicely highlighting the central theme of the entire poem: "display the distant, old-fashioned virtues of a legendary *matrona* during the day, if you must, but at night I want a woman who behaves like one of the famous Greek courtesans of old."

The poem offers a clever satire on the notion of the "accommodating" wife while also highlighting a troubling element in the traditional Roman understanding of the "proper" marriage.

Text

line 1: *uxor* — this vivid introduction of the addressee effectively characterizes the tone and setting of the poem right from the start

vade foras — likely an echo of the traditional divorce formula employed by the husband. Kay compares Plautus, *Casina* 211 (*i foras mulier*) and Varro frg. 553 (*mulierem foras baetere iussit*): (Other texts offer the variant: *tuas res tibi habeto* — "take your things [and go]")

utere — 2^a sg. pres. imperative

moribus utere nostris — i.e., display the virtues of a wife who is *morigera* (the pl. *nostris* is poetic)

line 2: *ego* — emphatic

Curius — M. Curius Dentatus. A famous military leader of the early 3rd C. BC.

Numa — second king of Rome. Renowned for his old-fashioned piety and morality; instituted many of Rome's most ancient religious practices.

Tatius — Sabine king who attacked Rome following the rape of the Sabine women and, with the aid of the treasonous Tarpeia, captured the Capitol. Once a reconciliation was achieved, he ruled Rome jointly with Romulus.

[The repeated use of *nec* gives a sense of the speaker hammering away at his dissatisfaction: cf. 11-12. In line 2, this feature would be enhanced by verse ictus, if the latter did in fact inform the performance of these poems.]

¹ *Baeto* / *Bito* (3^a) = to go.

line 3: *noctes tractae per pocula iucunda me iuvant*

me iucunda — both are emphatic by position

iuvo + acc. — “to delight X”

tractae — pred. (circumstantial ptcle.) (“drawn out”)

per + acc. — “by means of”

pocula — i.e., “cups of wine” (synecdoche)

[The spondees in the center of this line reinforce the impression of the night being drawn out]

[Note the deploying of the related substantives and adjs. in this line: ADJ₁ — ADJ₂ — SUBST₁ — SUBST₂]

[It is also worth noting how often the word that follows the penthemimeral caesura modifies the final word in the line, as here (*tractae ... noctes*): cf. 9 and 13. See my remarks ad 4 and 19 re related patterns]

line 4: *tu* — answering the emphatic *me* in 3

properas — note the opposition to *tractae* in 3

poto (1) *potavi*, *potatus/potus*

pota aqua — as Kay notes, this passage plays on the association of wine with the erotic activities of the symposium/*convivium*: the fact that the wife drinks only water bodes ill. There is further irony in the use of the verb here. Whereas *bibere* generally is employed in the colorless sense of “to consume wine,” *potare* frequently connotes “la vie de plaisir.” Its use in reference to the drinking of water is humorous.

surgere — the *mot juste* for rising from a banquet

tristis — pred. (answering *iucunda* in line 3)

[Note the deploying of the related substantives and adjs. in this line: SUBST₁ — ADJ₂ — ADJ₁ — SUBST₂]

[As often, the word that appears just before the diaeresis in the pentameter modifies the word with which the line concludes (*pota ... aqua*). Cf. below ad 19 and above ad 3]

lines 5-6: *tu* — emphatic; in opposition to *me* in the same line (continues the on-going list of oppositions begun in 3-4, inverting the order) [The opposition between *tu* and *me* is heightened by the intervening caesura]

gaudeo + abl.

iuvat (impers.) + acc. + inf. — it delights X to do Y (*iuvat* with both *ludere* and *rumpere*)

ludere — as often, of erotic “play”

testis, *-is* (3m./f.) — witness

teste lucerna — abl. abs. or abl. of accompaniment (in the latter case, *teste* is pred.)

[Kay argues that allowing a witness of any sort on such an occasion would be considered a shameful form of exhibitionism: the speaker’s playful allusion to the lamp as “witness” would then constitute yet another transgressive element in the poem. There is some uncertainty, however, as to whether the presence of slaves was a concern: considered as a servant, the lamp might not be out of order. (That slaves might surreptitiously spy on their masters without permission [below, 13-14] does not resolve this question.)]

rumpere latus — to wear oneself out with sexual exertion (Kay, who compares *leporem rumpere*, of running a hare to exhaustion by chasing it with horse and hound) [This and related expressions are freq. in reference to sexual over-indulgence: J.N. Adams, *The Latin Sexual Vocabulary*, 1982: 49]

latus (3n.) — side, flank, lungs

[Kay notes the conventional view, even in the erotic poets, that the woman’s *pudor* requires the cover of darkness. As elsewhere, this poem delights in overturning such proprieties]

[Note how line 5 presents the essential opposition in a single line, vs. the couplet 3-4, but then employs line 6 to expand upon the speaker’s preference]

line 7: the line presents the layers of the woman's apparel in inverse order, from the point of view of an observer: *fascia/strophium* (breast-band: fig. 1), tunic, cloak/over-garment (*pallium* [in the pl.] for *palla*: see below).

te — continues the list of active oppositions

tunicae ... pallia — the plurals are poetic, or refer to the various outfits that the woman wears on different occasions

obscura — “concealing” (active/transitive)

pallia — pl. of *pallium*: used to allude to the woman's outer wrap (more commonly referred to as a *palla*)

line 8: *mihi* — in opposition to *te* in 7 (dat. of judging [A&G 378]: “in my view,” “so far as I'm concerned”)

satis nuda — pred. (the absurdity of the claim — since a woman can be only so nude — highlights the speaker's keen eagerness)

[The use of the term *puella*, along with the image of the woman reclining on display in the nude, suggests the world of erotic elegy, with its high-class courtesans, rather than that of marriage]

line 9: *basia* — according to the ancient lexicographers, this term suggests the restrained kisses of husband and wife, as opposed to the more erotic nuzzlings suggested by *suavium/savium*, but (as Kay notes) such precise distinctions are not consistently observed by the classical authors

me — the list of oppositions continues, with the speaker now assuming the lead position

capio — overcome, move, enchant

imitata — pred./circumstantial (as often with deponent vbs., the pfct. ptcple. is employed in a pres. sense)

blandus — affectionate

columbas — i.e., the affectionate *kisses* of doves (a common comparison in Roman erotic verse)

[For the type of kisses envisioned here, cf. Plautus, *Asinaria* 695, where a cheeky slave commands his master's mistress: *fac proserpentem bestiam me, duplicem ut habeam linguam* (“turn me into a reptile so that I have a double tongue” — W. de Melo, tr.)]

[Note the deploying of the related substantives and adjs. in this line: SUBST₁ — ADJ₂ — ADJ₁ — SUBST₂]

line 10: *tu mihi <taliam basiam> das qualia mane aviae <dare> soles*

[As Kay notes, both *aviae* and *mane* have distinctly unerotic connotations]

[The rhythm established by the matched oppositions in lines 7-8 and 9-10 is reinforced by the fact that the hexameter and the pentameter in each of these couplets display the same metrical form and, at the opening of each line, echoing constructions: *fascia te / basia me; at mihi / tu mihi*]

lines 11-12: the first section of the poem is rounded out by a final couplet that expands upon the woman's failings as a lover, bringing to an end the list of oppositions in 3-10

dignaris opus iuvare nec motu nec voce nec digitis [On the repeated use of *nec*, cf. ad 2]

opus — often of the sexual act (J.N. Adams, *The Latin Sexual Vocabulary*, 1982: 157)

iuvare — here in its more common sense, vs. 3 and 6

motu — cf. Lucretius, *De Rerum Natura* 4.1263-77, where we find a similar contrast between courtesans and proper wives:

*et quibus ipsa modis tractetur blanda voluptas,
id quoque permagni refert; nam more ferarum
quadrupedumque magis ritu plerumque putantur
concupere uxores, quia sic loca sumere possunt
pectoribus positis sublatis semina lumbis.
nec molles opus sunt motus uxoribus hilum.
nam mulier prohibet se concipere atque repugnat,*

*clunibus ipsa viri Venerem si laeta retractat
atque exossato ciet omni pectore fluctus;
eicit enim sulcum recta regione viaque
vomeris atque locis avertit seminis ictum.
idque sua causa consuerunt scorta moveri,
ne complerentur crebro gravidaeque iacerent,
et simul ipsa viris Venus ut concinnior esset;
coniugibus quod nil nostris opus esse videtur.*

Another thing of very great importance is the position in which the soothing pleasure itself is taken; for wives are thought generally to conceive better after the manner of wild beasts and quadrupeds, because in that position, breast down and loins up, the seeds can occupy the proper places. Lascivious movements are of no use whatever to wives. For a woman forbids herself to conceive and fights against it, if in her delight she thrusts against the man's penis with her buttocks, making undulating movements with all her body limp; for she turns the share clean away from the furrow and makes the seed fail of its place. Whores indulge in such motions for their own purposes, that they may not often conceive and lie pregnant, and at the same time that their intercourse may be more pleasing to men; which our wives evidently have no need for. (W.H.D. Rouse/M.F. Smith, trs.)

[The wife's inert lack of participation is perhaps reflected in the spondees that open line 11]

pares — subj. in unreal comparison (RL 179.3; A&G 524)

[*tamquam tura merumque pares* — as Key notes, the precise implications of this comparison are somewhat uncertain. The *Index Expurgatorius* suggests that the allusion is to the deliberate but disengaged behavior of one involved in a familiar ritual act that is performed by rote. Less likely: the wife behaves like someone who is observing a ritual period of chastity prior to engaging in a particular festival or rite.]

line 13: *masturbabantur* — selected for its length as well as the surprising shift in person (3rd pl.), tense, subject-matter, and tone. (As Key notes, among our classical authors, the vb. occurs only here and at 9.41.7.) Martial dramatically shifts gears. (Note as well the force of the imperfect, which takes us vividly, and unexpectedly, into the past.)

[The incongruous weightiness of *masturbabantur*, which fills the line up to the caesura, is reinforced by its heavily spondaic nature]

Phrygii — a people of Asia Minor, noted in the Classical Period for their lack of virility; the adj. is commonly employed in mythical contexts as a humorous synonym for “Trojan”

post ostia — the slaves either surreptitiously spy on their masters or take their inspiration from the sounds emitted by the couple as they sport. There are good parallels for the former (next n.), but the latter is in some ways preferable, since it implies an even greater abandon in the couple's love-making. The main point, however — in addition to the comically “low” subject-matter involving masturbating slaves — is that the couple is engaged in sexual activity of an exciting sort that arouses even others.

[The ancients associate scopophilia/mixophilia with the lower-class, the ridiculous, and the debased: slaves spying on their masters (Apuleius, *Metamorphoses* 3.21; the Warren Cup [fig. 2]),² the besotted and *atē*-ridden Candaules (Herodotus 1.8-14), the scoundrels and degenerates of Petronius' *Satyricon* (26, 140).]

line 14: *Hectoreo equo* — comic use of a sort of periphrastic expression characteristic of lofty epic verse; “the Hectorean steed” = “Hector, as he played the horse” (the abl. indicates location: sc. *in*)

² While I have no expertise in the field, I do not actually believe that the Warren Cup is a work of Roman antiquity. But it is repeatedly cited as such, and so I employ it here.

[The position alluded to here involved the woman sitting astride the man and above him: very popular in Attic comedy, either because men enjoyed it or because it was regarded as particularly humorous and risqué (cf. modern allusions to “women on top”)]

[The noble love of Andromache for her husband Hector was proverbial and had been celebrated in lyric verse since the time of Sappho. The surprising incongruity of her engaging in such wild and woolly sex — re-enforced by the speaker’s use of the lofty and proper term *uxor* — is palpable. A Roman audience was likely struck, above all, by the presentation of the past in such human terms, as opposed to the dour and humorless version so often offered by the moralists.]

sederat — i.e., “had taken her seat (astride her husband and begun to ride him).” (As Key notes, *sedeo* is the *mot juste* for the jockey position.) Further comic force is added by *quotiens*, which suggests that this was a habitual practice for the couple, with which their slaves were well acquainted.

line 15: the use of *quamvis* with something other than a finite vb. is fairly common — *OLD* s.v. 4.c. (Here it goes with the abl. abs.) This usage reflects the adv. nature of the term.

Ithaco — i.e., Odysseus, king of Ithaca (as with *Hectoreo* in 14, a comically lofty periphrasis)

stertente — employed as a comic synonym for being fast asleep [Note the ptcple. ending in *-e*, regular in the abl. of the ptcple. when not employed as a pure adj.]

pudica — a comic recollection of the Homeric epithet *περίφρων* (“prudent”); sets up the contrast betw her renowned chastity and her actions here. (Phps. with a pred., concessive force: “chaste though she was”?)

solebat — note the use of the impf., as in 13

line 16: *illic* — euphemism: humorous in its obliqueness (“you know where”)

[Even while her husband was snoring away, the chaste Pen. always kept her hand “you know where,” either as an indication of her readiness to service him, or in her concern to keep her long-absent spouse at home where *he* might service *her* (recalling, e.g., Aristophanes, *Lysistratata* 142-43: *χαλεπὰ μὲν ναὶ τὸ σιῶ / γυναικάς ὑπνώων ἐστ’ ἄνευ ψωλῆς μόνας*).]

line 17: *negas* — either “forbid” (= *vetas*) [understanding the acc. + inf. *me te pedicare*] or (less likely) “refuse” (with *pedicare* intrans.)

pedico = *paedico* (1)

dabat — “used to grant” [The use of this vb. confirms the sense of anal sex as inherently unpleasant and/or demeaning. Given that the purpose of marriage, according to the formula employed in the marriage contracts, was the procreation of legitimate children (cf. Augustine, *Ser.* 51.22);³ it could also be said to violate the terms under which the union had been made: cf., in a Greek context, the story of Pisistratus’ ill-fated marriage to the daughter of Megacles (Herodotus 1.61).]

hoc — i.e., the freedom to engage in anal sex

Cornelia — second daughter of P. Cornelius Scipio Africanus; wife of Ti. Gracchus the Elder; mother of the famous Gracchi brothers (Ti. and C. Gracchus). Renowned for her learning, strength of character, and independence. Following her husband’s death, she chose to remain a widow and set herself to educating her children. She even refused the marriage proposal of King Ptolemy VIII Physcon. (Wikipedia)

line 18: Julia — daughter of Julius Caesar, married to Pompey the Great. Pompey was supposedly infatuated with his bride. The personal charms of Julia were remarkable: she was a kind woman of beauty and virtue; and although policy prompted her union, and she was thirty years younger than her husband, she possessed in Pompey a devoted husband, to whom she was, in return, devotedly attached. (Wikipedia)

³ By the Twin Gods, it’s difficult for females to sleep alone without the hard-on (J. Henderson, tr.).

⁴ *qui uxoris carnem amplius appetit, quam praescribit limes ille, liberorum procreandorum causa, contra ipsas tabulas facit, quibus eam duxit uxorem. recitantur tabulae, et recitantur in conspectu omnium attestantium, et recitantur, Liberorum procreandorum causa; et vocantur tabulae matrimoniales.* (“But anyone who desires his wife’s body for more than is prescribed by this limit [the purpose of procreating children] is going against the very contract with which he married her. The contract is recited, it is read out in the presence of all the witnesses, and what is read out is: ‘for the sake of procreating children’; and it is called the matrimonial contract.” [D.G. Hunter, tr.])

Porcia — daughter of Cato the Younger and his first wife Atilia. She is best known for being the second wife of M. Junius Brutus, the most famous of Julius Caesar's assassins, and for her suicide, reputedly by swallowing hot coals, upon learning of Brutus' death. (Wikipedia)

[Note the emphatic parallelism in the listing of the nominatives in 17-18 (*Cornelia ... Iulia ... Porcia*): a form of anaphora. The effect is heightened in 18 by the fact that each of the two syntactical units occupies one half of the pentameter.]

Brute, tibi — note the introduction of the 2^a pers. at the end of the series, for variety/vividness

line 19: *dulcia* — with *pocula* (20); cf. *iucunda* in 3 [The separation of adj. and noun is characteristic of the high style but also cunningly allows the speaker to insert a particular reason why Jupiter might have found those drinks so pleasant]

Dardanio ministro — an allusion to Ganymede, the youthful Trojan prince who was abducted by Jupiter to be his lover and act as his cup-bearer. (In ancient Greece, the young male slaves who served drinks at the symposium were selected for their beauty and performed their services in the nude.) Dardanus was the mythical founder of Troy and a distant ancestor of Ganymede. [*Dardanio*, coming just before the caesura, is all the more closely tied to *ministro* at the conclusion of the line: cf. above ad 4 and also ad 3. For the adj., cf. ad 14 and 15]

ministro miscente — abl. abs. [for the form of the ptiple., cf. above ad 15]

miscente — an allusion to the Greek practice of mixing wine with water

line 20: *pocula* — cf. above ad 3

fuit pro — i.e., “acted in place of,” “filled in for”

Iovi — dat. of advantage

lines 21-22: *gravitas* — it is a sign of the inverted logic of this poem's argument that *gravitas* is presented as an unattractive trait. The appearance of the term here is indicative, however, in the sense that it is commonly employed in connection with the patriarchal authority of elite Roman males: using it of a wife suggests what would involve, from the typical Roman male's point of view, an undue usurping of authority on the part of the wife and a sign of a rather chilly distance in her relations with her husband. (The oddity of the collocation *delectat gravitas* heightens the peculiar nature of this scenario: she finds greater pleasure in her own sense of dignity than in her relationship with her husband.) Thus the final couplet brings us full circle, returning us to the demand made in line 1.

[The weighty somberness of the wife's *gravitas* is reflected in the spondees at the opening of 21]

Lucretia — in Roman legend, the epitome of wifely chastity and devotion to duty. For her story, see Livy 1.57-58 or <https://en.wikipedia.org/wiki/Lucretia>

toto die — abl. of time, here used of extent (a common slippage, esp. from the 1^a C. AD on) [A&G 424]

sis licet — a paratactic construction (*licet* + a jussive subj.): “go ahead and be” [A&G 565 with n. 2]

Lāida — Grk. acc. [A&G 81-82: cf. *nāis*] [Lais was a famous Corinthian courtesan of the late 5^a/early 4^a C. BC]

[As in 17-18, note the emphatic parallelism achieved by beginning each of the last two statements with the name of a famous female exemplar (*Lucretia ... Laida*) — here with an attendant contrast. The effect is heightened in this instance by the fact that each appears following a significant caesura/diaeresis.]

Metrical Features

There are relatively few interesting features in this poem's treatment of the elegiac couplet. Elision is rare — only two instances (2, 7), both light.

In the hexameters, spondees are fairly evenly weighted against dactyls, and there is a good deal of variety in their deployment (seven patterns in 11 lines). Four of the 11 hexameters display three spondees in the first four feet; all of the other hexameters contain two or (in two instances) one. None have a spondee in the fifth foot, nor are there any purely dactylic lines. Five of the 11 pentameters present one spondee before the diaeresis (only one at the opening of the line); otherwise dactyls predominate.

As noted in the commentary, Martial makes effective use of spondaic runs, especially at line opening (11, 13, 21; cf. ad 3).

Abbreviations

A&G — Allen and Greenough

OLD — *Oxford Latin Dictionary*

RL — *Reading Latin*

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Translation

Wife, either move out or be more accommodating to my ways.

I am not a Curius, nor a Numa, nor a Tadius!

I delight in long nights drawn out at banquets amid pleasant cups of wine;

You quaff your water in a peevish fashion and then are in a tizzy to depart.

You enjoy the dark, while *I* like having the lamp as a witness to my sport 5

And letting in some light while I'm pounding away.

A breast-band continually hides *your* charms, in unison with your tunic
and your all-too concealing cloak;

But no girl can lie there sufficiently naked for *me*.

I am enchanted by kisses that mimic those of amorous doves;

You bestow the kind that you give your grandmother in the morning, 10

And don't see fit to help the business along with any wiggling or cries

Or with your fingers — it's like you're conducting a well-worn rite by rote.

Their Phrygian slaves used to jack themselves off behind the door

Whenever his spouse had saddled herself on top of Hector,

And chaste Penelope was always wont to keep her hand you-know-where 15

Even while the famous Ithacan was snoring away.

You refuse to offer your ass, yet Cornelia used to grant this to Gracchus,

And Julia to Pompey, and Porcia to you, Brutus.

And before that Trojan waiter assumed the job of mixing his master's pleasing

cups, Juno used to serve as Jove's Ganymede. 20

If this sober seriousness pleases you so much, then go ahead

And play Lucretia all day long; at night, *I* want Laïs.