

FURTHER NOTES ON HORACE'S *SATIRES*

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1, 3, 6-8:

si collibisset ab ovo

usque ad mala citaret “io Bacche” modo summa
voce, modo hac resonat quae chordis quattuor ima.

Fairclough noted that “editors commonly take *summa* and *ima* as defining the position of the strings on the lyre.” I would like to suggest that *summa* and *ima* refer to the words which were uttered by Tigellius. Horace states that Tigellius would keep chanting “Io Bacche”, now with the most noble speech (*summa*¹ *voce*²) and now with the basest (*ima*³) speech, which resounds together with four chords.

Vox cannot mean “la note” (so Lejay *ad loc.*): it means, in Latin, “sound produced by the voice”, “utterance” (cf. *O.L.D.*, s.v.).

1, 3, 124-133:

Si dives, qui sapiens est,

et sutor bonus et solus formosus et est rex,
cur optas quod habes? “non nosti quid pater” inquit
“Chrysippus dicat: sapiens crepidas sibi numquam
nec soleas fecit; sutor tamen est sapiens.” qui?
“ut quamvis tacet Hermogenes cantor tamen atque
optimus est modulator; ut Alfenus vafer omni

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1. Cf. Lewis and Short, s.v. *summus* (b): “of rank, etc. ... most distinguished, excellent or noble”.

2. Cf. Lewis and Short, s.v. *vox* II,A: “That which is uttered by the voice, i.e. a word, saying, speech.”

3. Cf. Lewis and Short, s.v. *imus* (2): “Trop., lowest, meanest, basest in quality or rank.”

abiecto instrumento artis clausaque taberna
 sutor erat, sapiens operis sic optimus omnis
 est opifex solus, sic rex.”

line 132 *sutor*: *tonsor* v. l.

In this passage, the wise man is said in lines 125 and 132 to be a *sutor*. The word *sutor* has caused difficulties in line 132, where there is the variant *tonsor*, defended by Wickham and Fairclough. However, *tonsor* causes difficulties (cf. Fairclough *ad loc.*). I think that we are faced here with *falsa anaphora*: in line 132 *sutor* is used metaphorically, i.e. in the sense “patcher up” (cf. Forcellini and Lewis-Short, s.v.). Horace means that Alfenus, being *vafer* (cf. Lejay *ad loc.*: *vafer* is not an otiose epithet) could “patch up things”. The variant *tonsor*, in line 132, was created by somebody who did not understand the *falsa anaphora*. For *falsa anaphora* in Latin poetry cf. my *Studies in the Text of Propertius*, page 164, note 1.

1, 4, 86-88:

saepe tribus lectis videas cenare quaternos,
 e quibus unus amet quavis aspergere cunctos
 praeter eum qui praebet aquam;

line 87 *unus*: *imus* v. l. For the variants *amet*, *avet*, etc., cf. Villeneuve.

The poet describes how one of the people at a banquet attacks everybody who is present. I would like to point out that the variant reading *imus* makes perfect sense. The basest person (*imus*⁴) is said to bespatter (*aspergere*⁵) the other guests.

1, 5, 2-3:

rhetor comes Heliodorus,
 Graecorum longe doctissimus.

line 3 *longe*: *linguae* v. l.

Horace mentions that his companion was Heliodorus. I would like to point out that the variant reading *linguae* makes better sense.

4. Cf. Lewis and Short, s.v. *infimus* and *imus* A, 2: “Trop., lowest, meanest, basest in quality or rank”.

5. Cf. Lewis and Short, s.v. *aspergo* II, B: “... *aliquem lingua*.”

Heliodorus is described as a teacher of rhetoric (*rhetor*), who as such must have had an excellent knowledge of the language of the Greeks (*Graecorum linguae doctissimus*⁶).

1,7 30-33

vindemiator et invictus, cui saepe viator
cessisset magna compellans voce cuculum.

At Graecus, postquam est Italo perfusus aceto,
Persius exclamat:

In this passage Persius and Rex are said to have argued with each other. I would like to suggest that we should place a full stop after *voce*, in line 31, and translate as follows:

“Cuckoo (*cuculum*⁷), on the other hand (*at*⁸), cried out (*exclamat*) the Greek Persius, now soused with Italian vinegar.”

Persius called Rex a cuckoo in order to insult him, and then asked Brutus to destroy Rex. In line 30 the wayfarer is said to have yielded to a vine-dresser, when – abusing him in a loud voice (*magna compellans*⁹ *voce*).

1,8,6-7:

ast importunas volucres in vertice harundo
terret fixa vetatque novis considerare in hortis.

This much debated passage (cf. Wickham and Palmer *ad loc.*) has been explained by me in my *Studies in the Text of Propertius* (Athens 2002), page 154 f., with the help of Propertius 4,7,25 f.:

nec crepuit fixa me propter harundine custos The *custos*, in Propertius, is (as in Hor. 1,8,1 ff.) Priapus, the guardian par excellence of deserted places: there was, Propertius says, no Priapus who could protect the dead body of Cynthia from the birds with his reed fixed into his head. On this reed cf. Roscher, s.v. Priapus, 2987,10 ff., and *RE*, s.v.

6. Cf. Lewis and Short, s.v. *doctus*: “With gen.”

Cf. *CIL* 6, 33904, quoted in *O.L.D.*, s.v. *rhetor: rhetores eloquii Latini*. For an evaluation of the variants *longe* and *linguae* cf. Lejay and Wickham *ad loc.*

7. Cf. Lewis and Short, s.v. *cuculus*: “a cuckoo ... as a term of reproach ... esp. of foolish men.”

8. For the position of *at* cf. Lewis and Short, s.v. B: “Though regularly occupying the first place in its clause or sentence, it sometimes stands second.”

9. Cf. Lewis and Short, s.v. *compello* II: “In a hostile sense, to address one reproachfully or abusively.”

Priapos, 1926,45 ff. The reed, fixed into the head of Priapus, (*fixa harundine* Prop., *harundo fixa* Hor.) was “gespalten” (*RE*, *loc. cit.*), and rattled (*crepuit* Prop.) so as to scare the birds away. I need hardly add that the variant *fissa*, in Prop. 4, 7, 25, is a *lectio faciliior*, i.e. a banalization which destroys the pointed allusion by Propertius to Horace *Sat.* 1, 8, 6 f.

Conclusion. By relating to each other the two highly debated passages Hor. *Sat.* 1, 8, 1 ff. and Prop. 4, 7, 20 ff. I have explained both of them.

1, 8, 46-47:

nam displosa sonat quantum vesica pepedi
diffissa nate ficus: at illae currere in urbem.

Priapus states that he farted and made a loud noise. I would like to suggest that Horace has employed a pun. The noun *ficus* means both “fig-tree” and “the piles”. We should translate as follows:

“For as loud as the noise of a bursting bladder I farted (*pepedi*). The fig-tree (*ficus*, i.e. my piles)¹⁰ split (*diffissa*) in my bottom.”¹¹

2, 3, 140-141:

tantum maledicit utrique vocando
hanc Furiam, hunc aliud, iussit quod splendida bilis.

In this passage the madness of Orestes is described. Fairclough¹² translated the words *splendida bilis* as “gleaming choler”, and explained that the expression belongs to medical language. However, *splendidus* is never used, as far as I know, of bile (cf. Lejay *ad loc.*). Palmer can only quote *atra bilis*, and Pers. 3,8 *vitrea bilis*, which means ὑαλώδης, “transparent”. He adds that μέλαινα χολή is described by Galen as σπιλνότερα (“more glistening”) αὐτοῦ τοῦ αἵματος. Therefore, I would like to suggest that the words *splendida bilis* mean “noble anger.”

Orestes is imagined to have insulted Pylades and Elektra because he was angry. We should translate as follows: “He merely cursed them both, calling her a Fury and him by some other name which his noble

10. Cf. Lewis and Short, s.v. *ficus* (1) “fig-tree” and II, B: “The piles.”

11. Lejay notes *ad ficus* that “le bois de figuier se fend facilement”, and Villeneuve translates “mon bois de figuier éclata”.

12. Cf. his Loeb edition.

anger prompted.”

Note the *enallage adjectivi*: Orestes is *splendidus*, and *bilis* here means “wrath”, cf. Lewis-Short, s.v. II,A.

2,3,205-206:

Verum ego, ut haerentis adverso litore navis
eriperem, prudens placavi sanguine divos.

The poet refers here to the Greek fleet at Aulis. Scholars¹³ have been puzzled by the meaning of line 205. I would like to suggest that we should translate as follows:

“So that I might free (*eriperem*) the clinging ships (*haerentis ... navis*) from the unfavourable shore (*adverso litore*), I appeased the gods with blood.”

Note the use of adjectival *enallage*¹⁴. The goddess Diana was not favourable to the Greeks¹⁵.

13 Cf. Palmer's note *ad loc.*, where he pointed out that “*haerentes*, with simpl. abl., is without example.”

14. Cf. my *Studies*, page 164.

15. Cf. *Mus. Phil. Lond.*, XI, 2002, page 160.

Lejay correctly understands that *adverso* must mean here “hostile”, without however recognizing the *enallage*, and strangely states that *adverso litore* “ne dépend pas de *eriperem*.”