your ardent supporters. These men must be solicited assiduously [cf. 5]. You must take the greatest pains, on your own behalf and through common friends, to make as many of these men as you can into your eager partisans. Make it plain to them how much you are touched by the great favour they do you [cf. 29]. Also, you must now demand that they meet their obligations; by frequent admonitions, entreaties, and assurances, you must make certain that they understand that they will have no other opportunity to express their gratitude. Indeed, men will be stirred to action on your behalf both by the expectation of your reciprocity in the future and by your recent favours to them [cf. 19]. Furthermore, take pains to secure the support of the young Knights, or rather, to keep the young Knights whose enthusiasm you have already secured. They will bring you considerable prestige [cf. 6]. Many young men are drawn to you already by their interest in oratory [cf. 3]. Get to know them, visit them personally, strengthen their loyalty [cf. 31]. **Multo enim facilius illa adulescentulorum ad amicitiam aetas adiungitur. Deinde habes tecum ex iuventute optimum quemque et studiosissimum humanitatis; tum autem, quod equester ordo tuus est, sequentur illi auctoritatem ordinis, si abs te adhibebitur ea diligentia ut non ordinis solum voluntate sed etiam singulorum amicitiis eas centurias confirmatas habeas. Nam studia adulescentulorum in suffragando, in obeundo, in nuntiando, in adsectando mirifice et magna et honesta sunt.**

If, as I suggest here, the text has suffered a gap of such length, it will not be too surprising if there was a lesser lacuna in its vicinity (hence Watt's *oportet*). Orelli's proposals (cited in the apparatus above), however, accepted by numerous editors, suffice to eliminate the necessity of that smaller, purely syntactical, omission.[14] The more substantial lacuna proposed above, however, is called for by the uncharacteristic conciseness and discontinuity of 33.

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[14] For example, F. Buecheler, *Quinti Ciceronis Reliquae* (Leipzig, 1869); C. F. W. Mueller, *M. Tulli Ciceronis scripta quae manserunt omnia*, pars III, vol. 1 (Leipzig, 1896); R. Y. Tyrrell and L. C. Purser, *The Correspondence of M. Tullius Cicero* 1 (Dublin, 1904[3]); L.-A. Constans, *Cicéron: Correspondence* 1 (Paris, 1940); A. Duplá, G. Fatás, and F. Pina, *El Manual del candidato de Quinto Ciceron (El Commentariolum Petitionis)* (Erandio, 1990). For what it is worth, all other instances of *oportet* in the *Comm. Pet*. follow the same pattern: *oportet* is placed immediately after the infinitive that is its compliment; cf. 16 (*parta esse oportet*); 25 (*esse oportet*); 28 (*esse oportet*); 35 (s*cire autem oportet*). Its proposed positions at 33 diverge.

LUCRETIUS 4.897

praeterea tum rarescit quoque corpus, et aer
(scilicet ut debet qui semper mobilis extat)
per patefacta venit penetratque foramina largus,
et dispargitur ad partis ita quasque minutas
corporis. hic igitur rebus fit utrimque duabus,
corpus ut, ac navis velis ventoque, feratur. (Lucretius 4.892–7)

So most modern editors print line 897, with the old correction *corpus* for the *corporis* of the MSS.[1] The sense is, to quote from the 1992 Loeb, 'Here then by two things acting in two ways it comes about that the body is carried along, as a ship by sails and wind.'

There should surely be doubts about the use of *ac* for 'in the same way as' without a preceding word expressing similarity. The nearest parallel seems to be Plautus, *Bacch.* 549 *sicut est hic quem esse amicum ratu' sum atque ipsus sum mihi*. But this is the

[1] Exceptions are Bailey (OCT 1900) and Ernout (Budé) who obelize *corporis*, and K. Müller, who prints *corpus ut aeque ac nauis* (*nauis* a monosyllable).

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informal language of comedy, and the verb after *atque* makes it a less than exact parallel.[2] *Corpus* also raises doubts. If, as seems likely, the *corporis* of the MSS has been repeated from the previous line, there is no reason to keep the noun in another form here. The body has been mentioned twice in the previous sentence and can be understood as the subject of *feratur*. We go back to Bernays's proposal, adopted by Brieger and by Munro in his first edition, *aeque id ut ac*. But this can be improved on. I suggest *ut iuxta ac*. When *corporis* had intruded from the line above *ut iuxta ac* could easily have coalesced into *ut ac*. *Iuxta ac* is otherwise found only in prose writers, but Cicero uses it in a speech (*Red. Sen.* 20) and it seems in no way alien to Lucretius.[3]

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[2] Of the passages quoted by *OLD* (*atque* 14) for *atque/ac* = as none is really relevant.
[3] I am grateful to Professor M. F. Smith for help in preparing this note.

CAPILLOS LIBEROS HABERE: PETRONIUS, *SATYRICON* 38

Numbered among the guests at Trimalchio's feast is a freedman who had so mismanaged his finances that, as a fellow diner notes, *non puto illum capillos liberos habere* (Petron. *Sat.* 38). The meaning of the expression appears to be that, since this impoverished individual's fortunes are now so strained, there is a lien on even the hair of his head.[1] This idiom is unparalleled in Latin literature, although Martin Smith in his commentary on the *Cena Trimalchionis* draws attention to a Greek adage cited by Donatus, εἰ δὲ ὤφειλε τὰς χεῖρας.[2] As the comparision suggests, it is likely that Petronius' freedman here is citing a proverb of some sort, as many of the characters in the *Cena* are wont to do.[3] While this particular Latin proverb appears to be lost, a version of it may survive in an expression used in modern Italy of spendthrifts, 'Egli ha dissipato fino a' capelli'.

Whether this contemporary Italian proverb has an ancient pedigree is, of course, impossible to determine: because of its colloquial nature, one might search for any proverb's origin with as much hope as one looking for a needle in a haystack. The adage is surely as old as the thirteenth century, in any case, having formed the basis for a vivid passage in the seventh canto of Dante's *Inferno*. At this point in the poem, Dante and Virgil have entered the Fourth Circle of Hell, where they witness two crowds of angry souls who keep clashing with one another as they roll large stones in opposite directions within the circle. These crowds, linked in their Sisyphean punishment, are the miserly and the prodigal, of whom Virgil says (*Inferno* 7.55–7),

> In etterno verranno a li due cozzi:
> questi resurgeranno del sepulcro
> col pugno chiuso, e questi coi crin mozzi.[4]

[1] *Pace* Alfred Otto, *Die Sprichwörter und Sprichwörtlichen Redensarten der Römer* (Leipzig, 1890, repr. Hildesheim, 1962), 74, who offers the interpretation, 'Er hat mehr Schulden, als Haare auf dem Kopf.'
[2] Martin S. Smith (ed.), *Petronii Arbitri Cena Trimalchionis* (Oxford, 1975), 87.
[3] Cf. Bret Boyce, *The Language of the Freedmen in Petronius' Cena Trimalchionis*. *Mnemosyne* Suppl. 117 (Leiden, 1991), 93, who remarks on the 'proverbial contexts . . . so ubiquitous in the mouths of Petronius' freedmen'. For further bibliography on this topic, see S. J. Harrison, *Oxford Readings in the Roman Novel* (Oxford, 1999), xviii.
[4] At *Purgatorio* 22.46–8, the poet Statius makes reference to the baldness of the prodigals here in the Fourth Circle.

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