of Horace,[8] and in a couple of passages of Tertullian,[9] and this in all probability does not exhaust the entire Latin literature. Remarkably the three authors employ three different words for sword: *gladius*, *ensis*, and *machaera*. At once one wishes to explain this by different renderings of a Greek expression. Since this seems not to be possible[10] the ultimate origin of the phrase will have to remain uncertain and it will be best to assume that Plutarch renders *verbatim* a Latin expression employed by Munatius Rufus[11] in his polemic against Caesar.[12]

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[8] Hor. *Sat*. 2.1.39–41: *sed hic stilus haud petet ultro / quemquam animantem et me veluti custodiet ensis / vagina tectus*.

[9] Tert. *Praescr. Her*. 38.9: *Marcion . . . machaera, non stilo usus est . . .*; *Gnost. Scorp*. 13: *Paulus . . . gladium stilo mutans et convertens machaeram in aratrum . . .* In this last passage Tertullian mixes the classical phrase with a famous biblical one, Isa. 2:4, Joel 3:10. No explanation is provided for the title of E. Gellner, *Plough Sword and Book* (Chicago 1989); it seems to mix the biblical phrase with the expression mentioned in n. 12.

[10] It is the ultimate goal of the present note to be proven wrong on this point by readers.

[11] Munatius Rufus is not expressly attested as writing in Latin, but it can be deduced from comparing Val. Max. 4.3.2 and 6.1.14: see Geiger (n. 4), 51.

[12] In a note in Hebrew ('The sword and the book: à propos a poem by Yair', *Tarbiz* 49 [2000], 243–6) I raised the possibility of the derivation of the often repeated Talmudic phrase 'the sword and the book' from classical sources (the change of pen to book being due to euphonic considerations, namely the alliteration of 'sword' and 'book' in Aramaic) and discussed the appearance of both phrases in a poem by a modern Hebrew poet and revolutionary.

SYMPHOSIUS 80: A BELL OF BRASS[1]

Tintinnabulum
Aere rigens curvo patulum conponor in orbem.
Mobilis est intus linguae crepitantis imago.
Non resono positus, †motus quoque† saepe resulto.

Contained in the *Latin Anthology* is a collection of riddles which, according to their preface, were composed at the Roman Saturnalia. Little is known about the author, Symphosius, if indeed that was his name, and his dates (late fourth or early fifth century?) have also been contested. The riddles, each comprising three hexameters and preceded by a lemma which supplies the answer, are concerned with a wide range of subjects. Although not well known today, the collection has in the past been profoundly influential.[2]

The text of the riddle printed above, about a bell, is that of Shackleton Bailey,[3] who records in his apparatus a number of attempts to make sense of the crux in the third line: *motus longeque* Castalio (printed by Baehrens), *sed motus saepe* Schenkl (printed by Riese), and his own tentative suggestion *commotus saepe*.[4]

[1] I am very grateful to the anonymous referee who commented on an earlier version of this note.

[2] On Symphosius generally, see the bibliographies and discussion given by K. Smolak in Reinhart Herzog and Peter Lebrecht Schmidt (edd.), *Handbuch der lateinischen Literatur der Antike* 5 (Munich, 1989), 249–52.

[3] D. R Shackleton Bailey, *Anthologia Latina* I.1 (Teubner, 1982), 281.255–7.

[4] See D. R. Shackleton Bailey, 'Towards a text of "Anthologia Latina" ', *Proceedings of the Cambridge Philological Society*, suppl. vol. 5 (1979), 39–40.

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Castalio's suggestion, prompted by the MS variant *longe* for *saepe*, is unsatisfactory since the bell would not have to be moved for a long time to make a noise. Schenkl's conjecture, of which Shackleton Bailey's is a more pointed version since it allows direct juxtaposition with *positus*, assumes that *saepe* refers 'to the repeated strokes of the clapper'.[5] But again the bell would sound forth if struck just once.[6]

To these suggestions I would therefore add another: instead of *quoque* read *quam*, that is *motus quam saepe, resulto*, taking as a model Tibullus 1.6.21 *exibit quam saepe, time*, which Murgatroyd glosses ad loc.[7] as *quam saepe exibit, tam saepe time*.[8] This makes excellent sense after *non resono positus*, allowing the whole riddle to be rendered as follows:

> Stiff with curved bronze, I am fashioned into an open circle. Inside is the shifting likeness of a chattering tongue. I make no noise when set down; whenever I'm moved I sound forth.[9]

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[5] Ibid., 40. *Saepe* cannot be taken with r*esulto* since this would indicate that the bell did not always ring when it was moved.

[6] With *resulto*, cf. Martial's use of *resultare* at 9.68.5 *tam grave percussis incudibus aera resultant*: the comparison is with the sound of a beating administered by a schoolmaster and every single blow makes a noise.

[7] P. Murgatroyd, *Tibullus 1: A Commentary on the First Book of the Elegies of Albius Tibullus* (Pietermaritzburg, 1980), 192.

[8] The formation of *quam saepe* recalls that of *quamdiu*: J. B. Hofmann, *Lateinische Syntax und Stilistik*, rev. A. Szantyr (Munich, 1965), 606.

[9] Cf. the riddle about a bell recorded by Iona and Peter Opie in *The Oxford Nursery Rhyme Book* (Oxford, 1955; republished London, 1980), 152: 'As round as an apple, / As deep as a pail; / It never cries out / Till it's caught by the tail.' Note too the point behind the 'belle of bras' in the story of belling the cat, that the mice will then be able to hear whether the cat is moving about or at rest: see the prologue of William Langland, *The Vision of Piers Plowman*, lines 158–74 (in A. V. C. Schmidt's 1987 Everyman edition), and esp. 170–1.

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