from the greedy heir to the pursuit of money in general – a pursuit which can be endless. By way of illustration he employs the logical argument of the *sorites* or pile. Horace had used it in his attack on conservative poetic taste (*E.* 2.1.34–49): How old does a poem have to be before it acquires value? A hundred years? What if it's only ninety-nine? If that's allowed, why not ninety-eight? And so by 'the dwindling pile' he neatly effects the collapse of the hostile critic. Persius, however, (75–80) asks the business man how much he wants to make; will it be enough if he doubles his capital? No? Well suppose he increases it by three-fold…four-fold…ten-fold?[15] If he manages to pin-point where to stop, he has succeeded in putting a limit to Chrysippus' infinitely growing pile.[16] So Persius transfers the context from poetry to money; and unlike Horace's dwindling pile, his is a growing one. Finally, as a loyal Stoic, he attributes the argument to its originator, Chrysippus.

The concluding reference to Stoicism is no surprise. And yet it has always been recognised that in the body of the poem 'the poet retreats from the uncompromising Stoic austerity of the earlier satires and speaks to a friend through a more relaxed persona'.[17] If this is so (and I believe it is), it would not have involved a total rejection of the Stoic tradition. One thinks of the more flexible and inclusive attitude of Panaetius as reflected in Cicero. I mention only Cicero, *De Fin.* 4.79 (his eclecticism), *De Off.* 1.93 (on *temperantia et modestia*), 1.129 (the avoidance of extremes), 2.55 (the observance of the mean in gifts; money should not be squandered on gladiatorial shows; cf. Persius 6.48–9), 2.56 (Aristotle's authority is invoked), 2.59 (*mediocritatis regula optima est*). So perhaps as a friendly gesture Persius is accommodating his own philosophy to that of his friend, upholding a moderate and sensible hedonism (e.g. *utar* in 22, and the *via media* in 23–4), and suspending the more rigorous opinions which he voices elsewhere.

It might just be, of course, that the features mentioned above were not merely diplomatic adjustments, and that Persius was actually moving towards an easier and more tolerant outlook. We will never know for sure. But at any rate, the friendship with Bassus held; for he is said to have edited Persius' work after the poet's death. He himself survived until A.D.79, when he perished in the eruption of Vesuvius.

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[15] *Sinus* is often the fold of a toga used for a pocket (*OLD* 4). With *redit in rugam* (79) Persius may well be glancing at that sense.

[16] Tibullus 1.1 also ends with an *acervus* (77).

[17] M. Morford, *Persius* (Boston, 1982), 65. D.M. Hooley, however, believes that 'Epicurean moderation has never been seriously advocated by Persius' (*The Knotted Thong* [Michigan, 1997], 172). Morton Braund (n. 2), 114 agrees.

AMYCUS' CAVE IN VALERIUS FLACCUS

Scholarship so far has not done justice to a descriptive and intertextual *tour de force* by the generally under-rated Valerius Flaccus. At 4.177–86 he depicts the cave where the gigantic Amycus has killed many men and where he himself will shortly be killed

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by Pollux in a boxing match, now that the Argonauts have arrived there on their quest for the Golden Fleece. The passage runs as follows:[1]

litore in extremo[2] spelunca apparuit ingens
arboribus super et dorso contecta minanti,
non quae dona deum, non quae trahat aetheris ignem,[3]
infelix domus et sonitu tremebunda profundi.
at varii pro rupe metus: hinc trunca rotatis
bracchia rapta viris strictoque immortua caestu[4]
ossaque taetra situ et capitum maestissimus ordo
per piceas,[5] quibus adverso sub vulnere[6] nulla
iam facies nec nomen erat; media ipsius arma
sacra metu magnique aris imposta parentis.

With a fulness of detail that makes for clarity and with a sensationalism that has impact, these lines dwell on the important cave in a narrative pause which holds back the fight between the giant and the Argonaut (making for a build up), while also

[1] The text used is that of W.-W. Ehlers, *Valerius Flaccus* (Stuttgart, 1980).

[2] The cave is probably situated on the promontory of 110 (where Amycus flings men into the sea as a sacrifice to his father Neptune). That could reasonably be described as the tip of the coast (for *litus* = 'coastal land' (a promontory above the sea would not have a beach) cf. e.g. Virg. *Aen*. 4.212; note also the reference to the fallen Amycus covering *arva* rather than sand in 320); there too there is a ridge/cliff (*iugi*, 110; cf. *dorso…minanti*, 178); the altar to Neptune in 186 fits with the sacrifices to that god at 109ff.; and *pro rupe* in 181 seems to direct readers back to *pro rupe* in 110. It would make sense if the giant did all his killing in one spot, and I would have expected a different location for the cave to be made clear. The promontory would also be a dramatic site for the coming combat.

[3] There is no need to emend the text in 179 (cf. J. Strand, *Notes on Valerius Flaccus' Argonautica* (Göterborg, 1972), 98). Some follow the explanation of Langen, *C. Valeri Flacci Setini Balbi Argonauticon Libri Octo* (Berlin, 1896) ad loc. that *dona deum* denotes *herbas virentes et flores*, but *traho* would be very oddly used of such objects. Rather take *dona deum* as equivalent to *aetheris ignem*, and *trahat* (generic subjunctive) to mean 'let in' (for it employed thus of liquid, air etc. see *OLD* s.v. 7). For Valerius' habit of repeating the same thing in different forms like this (here underlining the absence of light) see Strand (op. cit.), 122–3. *Aetheris igem* (like *aetheris ignes* at Lucr. 1.1034, 5.448, 585) will refer to sunlight, moonlight and the light of the stars, which are the gifts of various gods (Sol, Luna, etc.). The cave refuses the gifts of the gods as Amycus rejects Jupiter and prayers to the gods (218–19).

[4] The *bracchia* mentioned at 181–2 may belong to two different types of human prey or just to one type. Some of the arms (*trunca…/…viris*) may have been wrenched from men thrown as sacrificial victims into the sea (as at 109ff.), while others (*strictoque…caestu*) come from men killed in boxing; or all the arms belong to men killed in boxing. *Hinc* goes with *rotatis*. The reference is to men tossed away from the cave, either whirled into the sea as sacrifices, or whirled away after boxing as a way of severing *bracchia* and disposing of bodies. *Strictoque…caestu* has been explained as a dative with *immortua* ('arms that died on the tightened gloves'), but to speak of arms dying on gloves seems very odd. Rather (with P.R. Taylor-Briggs 'Critical observations on the text of the fourth book of Valerius Flaccus' Argonautica', *JAC* 10 [1995], 124) take *stricto caestu* to be an ablative of description (with *bracchia*), and *immortua* to be used absolutely (just = 'dead') with the location of the death not specified (as at Lucan 3.613 and Stat. *Theb* 3.545), or take the phrase to mean 'dead in the tightened gloves' (with *immortua* pointedly enclosed by *strictoque* and *caestu*). Strand (n. 3), 99 justifies the application of *immortua* to *bracchia* (the lifelessness contrasts shockingly with the juxtaposed gauntlets' suggestion of intense activity). Cf. the grisly *caestus* at Virg. *Aen*. 5.400ff.

[5] With this attractive conjecture of Madwig these *piceas* will be the *arboribus* of 178, and *te…faxo/iam tua silva ferat* at 191–2 makes it clear that the heads are fixed to these trees. The enjambment may be intended to lead the reader on as the heads would lead the viewer on.

[6] *Sub* 'through' denotes the instrument (*OLD* s.v. 13), while *adversus* is used in a transferred sense *de vulneribus adverso corpore exceptis* (*TLL* I.865.77ff.).

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bringing out the awesomeness and repulsiveness of Pollux's opponent, so that one gets involved more, really wanting the hero to win and relishing his victory when he does.

Valerius in 177 describes the cave as imposingly and aptly huge (with *ingens* in emphatic position). In that line *extremo* means 'the tip of', but there may well be nuances (*saevissimus, miserrimus, periculosissimus* especially in connection with death[7]). In 178 the primary sense of *contecta* is 'covered' (so that there is gloom), but the 'entomb, bury' meaning of the verb[8] will also be felt, making for apposite funereal connotations. So too *minanti* = 'projecting' or 'hanging over' and very probably 'threatening' too.[9] Such darkness and hardness is appropriate for Amycus, and the rocky overhang here is taken up in the simile applied to him a little later at 202–3 (*instar scopuli, qui montibus altis / summus abit longeque iugo stat solus ab omni*). There is further stress on blackness in 179. There is also solemnity, in the Lucretian echo[10] and in the powerful repetition, alliteration and assonance in that verse. In 180 possible senses for the economical *infelix* are 'terrifying', 'disastrous, unlucky' (for Amycus' victims, and now for the giant himself) and 'unfortunate' (because of Amycus' coming death : cf. 116 *et quondam laetos domini certamine campos*).[11] Given the setting, *profundi* most obviously denotes the sea (a link with the monster's father), and if (as seems likely) the cave is up on the promontory, the reference will be to the waves pounding the cavern's base and/or side. The vibration of the rock (*tremebunda*) is extraordinary and unearthly, and adds visual to aural appeal.

In 181 Valerius Flaccus begins a long sentence with cumulative impact (as horrific detail after detail is added) and violent and mournful sound effects throughout (especially the frequency of r, c, q and t at 181–2; the sigmatism and iteration of *-ae* at 182–3; the alliteration and extensive assonance in 184). The grisly remains are an arresting symbol of Amycus' violence, savagery and success so far. The concentration of damage and death in this sentence (as well as fitting with what has happened there so far to visitors) prefigures what will shortly happen there to Amycus himself (including damage to face, head and bones at 291, 307–8 and 310–11, as at 183ff.).

Specific details add to the effect. There is a strong start to the description of the *varii metus* at 181–2, especially in the emphasis on mutilation (*trunca* plus *rapta*) and the vivid and rather surreal detail of the gloves still on the ripped off arms. The *bracchia* here (and the bones in 183) may have been just strewn around carelessly, but *ordo* in 183 and the central position for the boxing gloves at 185–6 suggest that they are part of a deliberately arranged display, a macabre variant on the trophy, intended to showcase and celebrate the giant's victories, and to inspire dread.[12] The mutilation of the bodies after death and the lack of burial for the dead is abhorrent to ancient and modern thought. *Ossa* in 183 is stressed by placement, while *taetra* and *situ* add to the basic inherent horror of the bones. At 183–4 the line of impaled heads above makes for a grisly decorative border, and there may well be a black joke on the monster's part in placing them above the other remains (as the head tops the rest of

[7] See *TLL* V.2.2003.46ff.
[8] *TLL* IV.634.13ff.
[9] See *TLL* VIII.1030.74ff., 83ff., Servius ad *Aen*. 2.240 *MINANS: vel eminens, ut* [4.88f.] *minaeque murorum ingentes, vel minitans.*
[10] For which see n. 3 above.
[11] See *TLL* VII.1.1364.16ff., *OLD* s.v. 2, 3.
[12] Cf. Claudian *Rapt. Pros*. 3.335ff.

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the body in life). *Piceae* had funereal associations[13] which are here doubly apt (for the victims so far, and now for the giant himself). In 185 the total obliteration of the face (cf. 167–8) and consequently the name (i.e. identity) of the victims are held back to form an appalling addition to the already grim detail of the line of heads.[14] At 185–6 ominously the gauntlets are given pride of place by this eminently mighty and successful boxer. They may be on his father's altar simply as the centre-piece of Amycus' display, or he may have formally dedicated them to the god, just in thanks for his triumphs so far or asking for continued victories.[15] *Metu* in 186 (picking up *metus* in 181) provides a suitable frame for the description of the display.

In addition to that, here our poet looks to and tops Apollonius of Rhodes, Homer, Virgil and Ovid simultaneously. To begin with the Greek sources, Valerius with this atmospheric and grimly graphic description goes one better than his main model for the *Argonautica*, Apollonius of Rhodes, who at 2.1ff. did not exploit the setting for this fight at all.[16] Scholars[17] have pointed to some of the similarities with Homer, *Odyssey* 9.181ff., where Odysseus and his men survey Polyphemus' cave. As there, so in our author, heroic voyagers in a strange land approach and see a giant son of Neptune's huge cavern by the sea, which is roofed over with trees and is the site of murder. But with typical *aemulatio* Amycus is made to seem even worse than Polyphemus: here the killing (lots of it) has already taken place, and Amycus has been playing with the corpses; while the cave has in front of it something far more horrific than Polyphemus' wall, and is not just a place where the monster so far has merely slept and kept his flocks.

At *Aeneid* 8.193ff. Virgil portrayed Cacus' home as follows:

> hic spelunca fuit vasto summota recessu,
> semihominis Caci facies quam dira tenebat,
> solis inaccessam radiis; semperque recenti
> caede tepebat humus, foribusque adfixa superbis
> ora virum tristi pendebant pallida tabo.

As many critics have noted,[18] the ecphrasis in the *Argonautica* clearly recalls diction and details in Virgil (such as *spelunca*, *vasto recessu*, the cave untouched by the sun's rays and the heads fixed up).[19] But, to make Amycus' cavern even more terrifying

[13] Cf. Virg. *Aen*. 6.180, Stat. *Theb*. 6.100 and Pliny *HN* 16.40, *feralis arbor et funebri indicio ad fores posita ac rogis virens*.

[14] It is just possible that there is a meta-literary comment in 185, namely an allusion to Valerius' account killing off earlier versions and effacing his predecessors.

[15] Cf. e.g. *A.P.* 6.11–16. So possible senses for *sacra metu* are 'consecrated with veneration', 'sacred because of veneration' and 'detestable because of fear'. The poet may well have intended more than one meaning to be felt.

[16] Theocritus, on whom Valerius Flaccus also had an eye for his account of this boxing match (e.g. the flurry of blows to the head at 303ff. recall *Id*. 22.123ff.), set the bout in a *locus amoenus* at *Id*. 22.37ff. Cf. H. Mehmel, *Valerius Flaccus* (Hamburg, 1934), 76–7.

[17] See esp. C. Campanini, *Saggio di commento a Valerio Flacco (Arg. 4,99-198)* (Florence, 1996), 76 and 78, F. Spaltenstein, *Commentaire des Argonautica de Valérius Flaccus (livres 3, 4 et 5)* (Brussels, 2004), 247. Amycus had been openly likened to the Cyclops at 104ff. (cf. also Campanini (op. cit.) on 99ff. for echoes there of *Od*. 9), which makes the reminiscence here easier to see.

[18] See e.g. E. Pollini 'Il locus horridus in Valerio Flacco', *Orpheus* 7 (1986), 21ff., D. Hershkowitz, *Valerius Flaccus' Argonautica* (Oxford, 1998), 81, and also M. Korn, *Valerius Flaccus, Argonautica 4,1-343 Ein Kommentar* (Hildesheim, 1989), Campanini (n. 17) and Spaltenstein (n. 17) ad loc.

[19] Line 177 also recalls *Aen*. 8.241–2, *at specus et Caci detecta apparuit ingens/ regia*.

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than that of Cacus, Valerius' longer description contains dismal and lurid additions, especially the (dark) trees with their funereal connection in 178 and 184; the noise and vibration in 180; the severed arms with the gloves still on them in 181–2; the foul bones in 183; and the smashing in of the faces at 184–5.

Another obvious model is Ovid's version of Cacus' abode at *Fasti* 1.555–8.

> proque domo longis spelunca recessibus ingens,
> abdita, vix ipsis invenienda feris.
> ora super postes adfixaque bracchia pendent,
> squalidaque humanis ossibus albet humus.

In common with Valerius are *domo, spelunca…ingens*, affixed heads and *bracchia* at the entrance, and *ossibus*.[20] Again our poet's ecphrasis is lengthier and has sensational extras – in particular the trees and menacing overhang (178, 184); the din and trembling in 180; the specification of the brutal method of mutilation and the grisly touch of the gauntlets still on the arms at 181–2; the decay in 183; and the obliteration of the faces at 184–5.[21]

There is also foreshadowing in Valerius' references to Cacus (reinforcing the intimation of defeat by a superior stranger in the allusion to Polyphemus). Like Cacus, Amycus will behave in an uncivilised fashion and get his come-uppance at his cave, defeated and killed in a ferocious combat by a son of Jupiter who is travelling through on a mission. And there is further ingenuity and complexity. Ovid with his description was capping Virgil.[22] Here Valerius caps Virgil too, and also caps Ovid himself, and Apollonius and Homer at the same time. This is to out-Ovid Ovid.

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[20] Korn (n. 18) and Campanini (n. 17) ad loc. have also noticed several of these similarities.

[21] I suspect that the absence of *ignis* from Amycus' cave in 179 sports with the fact that it is like Cacus' cavern but does not actually contain that fire-breathing son of Vulcan (so the connection with Neptune instead is brought out in the next line).

[22] See P. Murgatroyd, *Mythical and Legendary Narrative in Ovid's* Fasti (Leiden, 2005), 107ff.

MARTIAL'S DANDY BOOK

Martial, *Epigr*. 3. 2 is set out in edition after edition as follows:

> Cuius uis fieri, libelle, munus?
> Festina tibi uindicem parare,
> ne nigram cito raptus in culinam
> cordylas madida tegas papyro
> uel turis piperisue sis cucullus.
> Faustini fugis in sinum? sapisti.
> Cedro nunc licet ambules perunctus
> et frontis gemino decens honore
> pictis luxurieris umbilicis,
> et te purpura delicata uelet,
> et cocco rubeat superbus index.
> illo uindice nec Probum timeto.

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