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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It is clear that the sinners who will arise at the Last Trump with tight fists are the miserly, while the shorn prodigals were first connected with the Italian proverb by Blanc, whose observation has since become a standard part of the commentary tradition on these verses.[5]

It is interesting to consider what association there might be between the bald-headed prodigals in Dante's Hell and the cash-poor *libertus* at Trimalchio's feast. That there is no direct dependence by Dante upon Petronius is certain, since the text of the *Satyricon* was not recovered in Italy until sometime between the fifteenth and seventeeth centuries.[6] Rather, it seems reasonable to infer that the expression used by Petronius and the proverb reworked by Dante have a common source, either in the vernacular tradition, or in the simple observation of the lengths to which the destitute will go—selling hair presumably for the making of wigs[7]—in order to make a little money.

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[5] L. G. Blanc, *Versuch einer bloss philologischen Erklärung mehrerer dunklen und streitigen Stellen der Göttlichen Komödie* (Halle, 1861–5), I.78.

[6] Cf. M. D. Reeve, 'Petronius', in L. D. Reynolds (ed.), *Texts and Transmissions: A Survey of the Latin Classics* (Oxford, 1983), 295–300. See further discussion by A. C. de la Mare, *Medieval Learning and Literature: Essays Presented to Richard William Hunt*, edd. J. J. G. Alexander and M. T. Gibson (Oxford and New York, 1976), 220–54.

[7] Along these lines, Ovid speaks of a wig as *emptis capillis* (*Ars* 3.165). Cf. Martial 6.12, *Iurat capillos esse, quos emit, suos* / *Fabulla.* Wigs are worn later in the *Satyricon*, cf. 110. See further remarks on ancient wigs by Joachim Marquardt, *Das Privatleben der Römer*, 2nd edn rev. by August Mau (Leipzig, 1886), 603–4. The American reader may perhaps be excused for remembering O. Henry's short story, 'The Gift of the Magi', in which a woman sells her hair to a wigmaker to buy a Christmas present for her beau.

LOVE POETRY AND APULEIUS' *CUPID AND PSYCHE*

Some work has already been done on the relationship between Apuleius' *Cupid and Psyche* and other amatory writing,[1] but its connection with earlier Greek and especially Latin love poetry has been largely neglected.[2] In fact Apuleius picks up (often with variation) from these poetic predecessors much of their imagery, terminology, themes, details, and characters; and the echoes and inversions form an extended complex and are too numerous and too pointed for mere coincidence. It seems obvious that the erudite Apuleius is giving the tale of Cupid and Psyche an additional sophisticated level and is providing literary interest and entertainment for cultured readers by simultaneously adopting and adapting standard features of erotic

[1] Chariton's novel is most often cited for its resemblance to the structure of *Cupid and Psyche* and for Psyche's likeness to Callirhoe (e.g. T. Hägg, *The Novel in Antiquity* [Berkeley and Los Angeles, 1983], 183ff.). Echoes of Anthia's beauty, veneration of her as Artemis, and the consultation of Apollo's oracle in Xenophon's *Ephesiaca* have also been suggested (e.g. P. G. Walsh, *The Roman Novel* [Cambridge, 1970], 55, 199–200). On the question of whether Apuleius was influenced by the Greek romances or the similarities are due to his drawing on what Sandy terms 'the common stock of Classical Greek and Latin literature', see esp. G. Sandy, 'Apuleius' Metamorphoses and the ancient novel', *ANRW* 2.34.2 (1994), 1517 and 1528, n. 41.

[2] There are also some parallels in New Comedy (cf. D. Konstan, *Sexual Symmetry. Love in the Ancient Novel and Related Genres* [Princeton, 1994], 138). However, the links with love poetry are

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