offending Caesar by making too explicit her attempt to purchase his support. It is also a measure of Caesar's progressive moral deterioration at the Alexandrian court that he is, through a series of clear verbal echoes, shown more susceptible to Cleopatra's pretty face than he was to the offer of his rival's head.

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TWO NOTES ON PLINY'S *PANEGYRICUS*

I

Neque enim stipatus satellitum manu sed circumfusus undique nunc senatu, nunc equestris ordinis flore, prout alterutrum frequentiae genus inualuisset, silentes quietosque lictores tuos subsequebare. (23.3)

senatu *scripsi* : senatus *codd.*

In this description of Trajan's entourage on his first coming to Rome, the manuscripts read *senatus*, which, like *equestris ordinis*, must be understood as a genitive complementing *flore*. This reading has never been questioned by editors. Yet the senate is depicted in the *Panegyricus* as a monolithic whole, as a harmonious, concordant group: cf. 62.1 *praecipue tamen ex horum consulatu non ad partem aliquam senatus sed ad totum senatum*; 62.2–5; 62.7; 69.1–2; 71.1; 71.4 *a cuncto senatu*; 74.1; 75.6 *cum toto senatu*.

At the beginning of the section, Pliny had drawn a perfect social pyramid, with its apex, Trajan, showing the behaviour appropriate to every single part of it: he kisses the senators (*senatum*), greets the most prominent knights (*equestris ordinis decora*) by their names and, finally, hails his clients with gestures of familiarity. I suggest that in 23.3 *senatus* should be replaced by *senatu*, which may have been corrupted by the influence of *stipatus* and *circumfusus*. This creates a suitable parallelism with 23.1: *senatum* / *senatu*; *equestris ordinis decora* / *equestris ordinis flore* (cf. Flor. *Epit.* 2.9 *ex ipso equestris ordinis flore ac senatu*).

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II

Quid nunc ego super ea, quae sum cum toto senatu precatus, pro senatu precer, nisi ut haereat animo tuo gaudium, quod tunc oculis protulisti; ames illum diem et tamen uincas, noua merearis, noua audias? eadem enim dici nisi facta non possunt. (75.6)

ob eadem *add. Catanaeus et edd. uett. ante* facta*, Schuster Durry Lassandro* : facta <noua adsunt> *Baehrens* : facta <sit eadem> *Keil* · noua merearis [noua] audias <eadem>? Eadem enim dici nisi facta <noua adsunt> non possunt *Robertson* · *lacunam ante* facta *Mynors*

Most editors[1] have suspected a *lacuna* in this passage, although, in my view, the text can be understood as transmitted by the codices: 'for the same things cannot be said unless they are done'. In an epigrammatic style, Pliny highlights the idea that there must be a correspondence between the emperor's actions and the honours which he is decreed,[2] as in 2.8 *alternisque uotis 'Haec faciat, haec audiat' quasi non dicturi nisi fecerit comprecamur!* The parallel *non dicturi nisi fecerit* / *eadem dici nisi facta* makes it clear that the passage, brachylogical as it seems,[3] may not necessarily be incomplete.

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[1] J.M. Catanaeus, *C. Plini Caecili Secundi Epistularum libri novem. Eiusdem Plini libellus epistularum ad Traianum cum rescriptis eiusdem principis. Eiusdem Panegyricus Traiano Caesari dicto cum enarrationibus Iannis Mariae Catanaei* (Mediolani, 1506); H. Keil, *C. Plini Caecili Secundi Epistularum libri novem. Epistularum ad Traianum liber. Panegyricus: ex recensione Henrici Keilii. Accedit index nominum cum rerum enarratione, auctore Theodoro Mommsen* (Leipzig, 1870); E. Baehrens, *XII Panegyrici Latini* (Leipzig, 1874); D.S. Robertson, 'Notes on the Younger Pliny and Apuleius', *CR* 37 (1923), 107–8; M. Durry, *Pline le Jeune. Panégyrique de Trajan* (Paris, 1938); M. Schuster, *C. Plini Caecili Secundi Epistularum libri novem. Epistularum ad Traianum liber. Panegyricus. Recensuit M. Schuster. Ed. tertiam curauit R. Hanslik* (Leipzig, 1958); R.A.B. Mynors, *Panegyrici Latini* (Oxford, 1964); D. Lassandro, *XII Panegyrici Latini* (Augustae Taurinorum, 1992).

[2] This equivalence between words and actions is a pervasive concern throughout the speech: cf. e.g. *Pan*. 54–6. For the dominant theme of sincerity in the *Panegyricus*, see S. Bartsch, *Actors in the Audience: Theatricality and Double-Speak from Nero to Hadrian* (Cambridge, MA, 1994), 148–87.

[3] Regarding Pliny's penchant for brevity, see F. Gamberini, *Stylistic Theory and Practice in the Younger Pliny* (Hildesheim, 1983), 171–2, 462, 467–70, 484–5, 492.

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