terms of the physical features of its inhabitants, and specifically their hair.[13] Lucan plays on the name when he contrasts the present civilized haircuts of the Ligurians with their former status as the tribe more renowned for their long hair than the whole of the land of long hair (*Comatae*, with a notable ellipsis of *Galliae*).[14] There is a clear parallel with Horace's allusion to Mauretania through reference to the hair of its national symbol.

It can therefore be seen how the association of both Iubas with lion imagery, the existence of other plays on their name, the use of *iuba* as synecdoche for lion, and comparable periphrases for other countries all support the presence of a pun in Horace's reference to *Iubae tellus.* Puns and especially etymological wordplays have increasingly been recognized as significant tools for the interpretation of Latin poetry.[15] On a basic level, however, they can be exploited simply to display (or suggest) *doctrina* and generate humour. Their association with *doctrina* derives from their popularity with the Alexandrian poets and their followers.[16] Their potential for humour is demonstrated by Quintilian, who further suggests a hierarchy of word-plays, some of which would compromise the propriety to which his ideal orator should aspire.[17] Horace here suggests a learned derivation of Iuba's name, comparable to the grand, Hellenizing periphrasis for Apulia as the land of King Daunus. Simultaneously, in the manner of the entire ode, the grandeur of both the periphrasis and the etymological word-play itself is undercut by the humour inherent in the pun, just as the oxymoronic inclusion of *arida* undercuts the Homeric grandeur of *leonum . . . nutrix*.[18]

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[13] First attested at Catull. 29.3. Cf. Cic. *Phil.* 8.27, Plin. *NH* 11.130.

[14] *nunc tonse Ligur, quondam per colla decore | crinibus effusis toti praelate Comatae,* Luc. 1.442–3.

[15] Notably in F. Cairns, *Tibullus. A Hellenistic Poet at Rome* (Cambridge, 1979) and J. J. O'Hara, *True Names: Vergil and the Alexandrian Tradition of Etymological Wordplay* (Ann Arbor, 1996).

[16] 'To engage in etymological wordplay is to announce that one is writing in the tradition of Callimachus and Apollonius of Rhodes' (O'Hara [n. 15], at 103).

[17] Quint. *Inst.* 6.3.46–56. I thank the anonymous reader for correctly observing that humour does not arise from perceived 'weakness' in a pun.

[18] Cf. *μητέρα θηρῶν*, Hom. *Il.* 8.47.

QUINTILIAN 12.11.11–12

Nam id quod prius quodque maius est, ut boni uiri simus, uoluntate maxime constat: quam qui uera fide induerit, facile eas idem quae uirtutem docent artis accipiet. Neque enim aut tam perplexa aut tam numerosa sunt quae †praemuntur† ut non paucorum admodum annorum intentione discantur.

Quintilian argues[1] that to become good is not so hard as it might seem to those who have read his precepts in 12.2, a chapter that began with the admonition that virtue,

[1] I discuss the structure of the whole context in *Acta Classica* 48 (2005), 175–83.

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even if grounded in nature, *tamen perficienda doctrina est: mores ante omnia oratori studiis erunt excolendi atque omnis honesti iustique disciplina pertractanda*, and continued with detailed advice on what he now calls 'the arts that teach virtue'.

Critics, seeing no sense in *praemuntur*, have at times looked for a verb meaning 'are handed down' or the like (*promuntur*, *praecipiuntur*, *traduntur*). On a different tack, I suggest *praemetuuntur*. The studies that Quintilian demands are feared in advance, though they will seem less frightening once they are embarked upon. This takes up a remark in 9:

> Vereor tamen ne aut magna nimium uidear exigere, qui eundem uirum bonum esse et dicendi peritum uelim, aut multa, qui tot artibus in pueritia discendis morum quoque praecepta et scientiam iuris ciuilis praeter ea quae de eloquentia tradebantur adiecerim, quique haec operi nostro necessaria esse crediderint uelut moram rei *perhorrescant et desperent ante experimentum*.'

praemetuere is found only occasionally in classical Latin, but in respectable authors: Lucretius, Caesar, Virgil, and Phaedrus, oddly always in the present participle. Quintilian uses other rare compounds in *prae-*; note *praecogito* (once each in Livy and Seneca), *praeformo* (once each in Scribonius Largus and Silius Italicus), and *praemollio* (Quintilian's are the first two instances). Especially pertinent is Quintilian 4.5.5 *nam est nonnumquam dura propositio, quam iudex si prouidit non aliter praeformidat quam qui ferrum medici prius quam curetur aspexit*. Elsewhere that verb is only found once, in Silius.

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THE REDDLING OF VALERIAN

The fate of the Roman emperor Valerian after *c.* A.D. 260, when he was defeated by Shapur I, remains unknown; ancient authors and chroniclers remain silent or invent fanciful stories about his captivity and death. The most famous—and best preserved—representation of the triumph of Shapur I over Valerian is the one on the rock relief at Naqsh-i-Rustam; similar reliefs were carved at Bishapur and Darabgird;[1] it is also believed that it is these two enemy rulers who are represented on a sardonyx cameo that depicts a Roman and a Persian horseman fighting.[2] The

Abbreviations
CAD (*Chicago Assyrian Dictionary*) = *The Assyrian Dictionary of the Oriental Institute of the University of Chicago* (J. J. Augustin, 1956–).
RA = *Revue d'assyriologie et d'archéologie orientale.*

[1] Erich F. Schmidt, *Persepolis*. III *The Royal Tombs and Other Monuments* (Chicago, 1970), 127–8 and pls. 83 and 85; see also K. Erdmann, *Die Kunst Irans zur Zeit der Sassaniden* (Mainz, 1969), 59–62 and figs. 21 and 22, and many other studies of these monuments. The identification of Valerian as the standing figure, held by the hand by Shapur in some of the reliefs, and not the kneeling one, has been established by R. Göbl, *Der Triumph des Sāsāniden Šahpuhr über die Kaiser Gordianus, Philippus und Valerianus. Die ikonographische Interpretation der Felsreliefs*, Denkschriften d. Österr. Akademie d. Wissensch., phil.-hist. Kl. 116 (Wien, 1974), 12–28.

[2] Erdmann (n. 1), 116 and fig. 92 = E. Babelon, *Catalogue des camées antiques et modernes de la Bibliothèque Nationale* (Paris, 1897), 193, n. 360 = pl. XLII, 360. The case for this interpretation was made by Göbl (n. 1), 15 and 33.

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