

par excellence of the epic warrior as a lover. The most significant instance is Horace *Carmen* 2. 4. 2-4, but one also thinks of Propertius 2. 8. 35-36 and Ovid *Amores* 2. 8. 11, *Ars amatoria* 2. 711, and *Heroides* 3.

We conclude, therefore, that in the passage under discussion the man in love is Achilles.<sup>2</sup> No doubt the natural thing would have been for Horace to present Achilles as consumed by love and Agamemnon by anger. But as Achilles' anger was the motif of the whole epic, that antithesis was impossible; and so we hear of one (Achilles) consumed by love, and both by anger.

An additional point, however, should be made. In the previous sentence we are told that Antenor proposes that the war be brought to an end (by the surrender of Helen) but that Paris refuses to agree (10-11). It might well be assumed that there was a similar structure in verses 11-13; that is, Nestor proposes a reconciliation between Achilles and Agamemnon, but one is consumed by passion and both by anger.<sup>3</sup> This, however, cannot be right. For Nestor's proposal is not prevented from succeeding by Achilles' love. Lines 11-13 must therefore function as an explanation: "Nestor hurries to resolve the strife between the son of Peleus and the son of Atreus; [for] the former is consumed by love [for the girl who had been taken away from him] and both alike by anger." From the Stoic point of view both heroes were at fault: "quidquid delirant reges, plectuntur Achiui" (14).

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2. It seemed worthwhile to put this note together; for, although A. Kiessling and R. Heinze (eds.), *Q. Horatius Flaccus. "Briefe"* (Berlin, 1908), ad loc., take *hunc* as Achilles and are rightly followed by O. A. W. Dilke (ed.), *Horace. "Epistles" Book 1* (London, 1954), ad loc., they do not argue the case in detail. Also the majority of modern editors (Schütz, Orelli, Wilkins, Wickham, Morris, Rolfe, Villeneuve, and Préaux) take the opposite view.

3. That is the interpretation of E. P. Morris (ed.), *Horace. The "Epistles"* (New York, 1911), ad 1. 2. 9.

## MARTIAL 2. 91 AND 10. 20

2. 91. 3-4

si festinatis totiens *tibi lecta* libellis  
detinuere oculos carmina nostra tuos

In a recently published paper I proposed *collecta* for *tibi lecta* on two grounds: that *tibi lecta* does not fit inside the conditional clause *si detinuere oculos tuos* and that Martial would not have claimed the emperor as a constant reader of his epigrams.<sup>1</sup> The second point is, however, invalid. Martial would not have made such a claim when he began 1. 4 with "contigeris nostros, Caesar, si forte libellos," but in 4. 27. 1 "saepe meos laudare soles, Auguste, libellos" and subsequently he has no such inhibition.

10. 20(19). 6-9

illic Orpheus protinus videbis  
udi vertice lubricum theatri  
mirantisque feras avemque *regis*,  
raptum quae Phryga pertulit Tonanti.

1. "Corrections and Explanations of Martial," *CP* 73 (1978): 275.

My collection of references to the eagle as king (or queen) of birds was not intended to be exhaustive,<sup>2</sup> but it should not have omitted the most relevant of all, Martial 5. 55. 1, where this very eagle is addressed as *volucrum regina*. This makes strongly in favor of my proposal *regem* as against *regi* (Gronovius), but it also shows that Martial sometimes, if not always, thought of the bird as female. On *rex* for *regina*, see my note.

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2. Ibid., p. 286.

### "LESBIA": A MOCK HYPOCORISM?

Numerous explanations have been offered for Catullus' choice of the name "Lesbia" for his beloved: perhaps it was during a conversation about Sappho that the woman was won over,<sup>1</sup> or perhaps Catullus was paying homage to his lover by associating her with the revered Sappho,<sup>2</sup> or the poet saw a similarity between the passion Sappho expressed for a young bride (31 Lobel-Page) and his own passion,<sup>3</sup> or "Lesbia" had by Catullus' time become proverbial for "pretty as a girl from Lesbos,"<sup>4</sup> and so on.<sup>5</sup> These explanations need not be mutually exclusive; Catullus was doubtless aware of the various connotations such a word would have. I suggest that an additional, playful reference is contained in the word, that Catullus was simultaneously twitting his lover as he exalted her. By its association with *λεσβιάζω*,<sup>6</sup> the pseudonym alludes to something private and personal, which undercuts the seriousness of the learned reference to Sappho. That "Lesbia," in addition to her many charms, was also a *fellatrix* cannot be proved, though her reputation for stooping to the lowest acts may partly derive from this activity.<sup>7</sup> The possibility that Catullus chose a name with both sublime and lewd connotations accords well with the growing evidence of his tendency to self-mockery.<sup>8</sup>

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1. A. Riese (ed.), *Die Gedichte des Catullus* (Leipzig, 1884), p. xi.

2. M. Schanz, *Geschichte der römischen Literatur* (Munich, 1909), p. 68.

3. G. Friedrich (ed.), *Catulli Veronensis liber* (Leipzig, 1908), p. 236.

4. L. Alfonsi, "Lesbia," *AJP* 71 (1950): 64-66.

5. For other theories, see A. H. Weston, "The Lesbia of Catullus," *CJ* 15 (1919-20): 501; G. Lieberg, *Puella Divina* (Amsterdam, 1962), pp. 82-95.

6. LSJ glosses *λεσβιάζω* as "do like the Lesbian women, *fellare*." Cf. P. Pierrugues, *Glossarium eroticum linguae Latinae* (Amsterdam, 1826), s.v. *Lesbiari*: "Hoc usus est verbo Galenus in exordio lib. II *Simpl. medic.* eodem sensu quo *λεσβιάζειν*." On Catullus' command of Greek, see A. Ronconi, *Studi catulliani* (Brescia, 1971).

7. Cf. *Pro Cael.* 47, where Cicero says of Clodia that "in turpissimis rebus . . . laetetur," and 49, "complexu, osculatione, actis . . . proterva meretrix procaxque videatur." This citation, of course, begs the question whether "Lesbia" is to be identified with Clodia Metella, on which see R. G. Austin (ed.), *M. Tulli Ciceronis "Pro Caelio" oratio*<sup>2</sup> (Oxford, 1952), pp. 148-49.

8. On this tendency, see F. Cairns, "Catullus' *Basia* Poems," *Mnemosyne* 26 (1973): 15-22; D. N. Levin, "Propertius, Catullus, and Three Kinds of Ambiguous Expression," *TAPA* 100 (1969): 230; H. D. Rankin, "A Note on Some Implications of Catullus," *Latomus* 29 (1970): 121.