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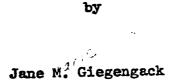University Microfilms, A XEROX Company, Ann Arbor, Michigan

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SIGNIFICANT NAMES IN MARTIAL

by

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SUMMARY

In this paper we have attempted to show Martial's
enjoyment and poetic use of significant names. Martial himself
refers to his poems as _ludi_ and _ioci_ and it is clearly this
aspect of the genre which he enjoys most. His use of names is a
central stylistic trait and says much of the careful, almost
mathematical aspect of his humor. He prepares the way verbally
for his final twist of insulting wit, sets the stage for the
final exposition, then briefly, succinctly, expresses his point.
This particular study was undertaken in order to see what
principles of selection have entered into Martial's choice of
names, and to see just how he uses them and what is his purpose
in doing so. A glance at an index to the names will show that
many are the actual names of real persons. But these names,
employed simply for the sake of identification or comparison,
say little of Martial's poetic purpose. We have therefore
limited ourselves here to the fictional names which Martial
chose and used for reasons relating to his art.

There are three basically different categories of
significant names. Some are used as the central point or
subject of a poem. These are largely puns and they effect a
description, which is somehow appropriate to the main point of
the poem. Others are used in the same way, either as direct or
implied puns, but are peripheral to the main point of the poem.
They are somehow appropriate or ironically inappropriate to the
person so named, but have little relevance to the main point of
the poem. The third group of names derive their significance
from the earlier use of them and not from their linguistic meaning.
These are employed to add the implications of their connotations
to the poem. In all of these uses of significant names, Martial
shows a preference for the indirect, subtle, allusive form of
verbal wit. And his techniques are carefully worked and consistently
employed. His enjoyment of names is obvious and exceeds even the
demands of the genre. While he follows the personal form of the
epigram, his use of names turns the genre into satiric commentary,
but one which is colorful and vivid in its detail and in its
illusion of personal accuracy.

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I: INTRODUCTION

Martial, like Catullus, is remarkable for the biographical and personal aspects of his poetry. His books present a clear and varied picture of the Rome of his day and his people are taken from all classes of Roman society. The very fund of information provided by him makes the study of his people fascinating. Like Catullus, he is personal and direct and scores of names occur in his corpus which invite identification. But he uses names in a way quite different from Catullus. In studying the names in Catullus, three major groups of people can be found:

> "(1) those of whom, in general, little is known, where the main problem is one of identification; (2) those whose identity is reasonably well established but whose relationship to Catullus is not too clear; (3) prominent figures, well-known from other sources, toward whom Catullus expresses friendship, antagonism, or amused tolerance."[1]

In Catullus actual existence can generally be assumed and the study becomes an historical study of his contemporaries and of the kinds of social relationships he established.

The same sort of study could be done on the real people of Martial's corpus. But many of his characters are purely fictional, created for various purposes. Indeed, it is often impossible to determine which names represent real people, and

which of these names are in fact pseudonyms.

Fictional names are the most numerous among Martial's subjects,[2] and together with those where identity is at least questionable, they indicate much of his poetic purpose and his brand of humor. He enjoys them, and writes poems around them and at the same time, they serve a very practical purpose.

He introduces his first book of poems with a prose epistle which begins with a discussion of his use of names in his poetry.

> Spero me secutum in libellis meis tale temperamentum
> ut de illis queri non possit quisquis de se bene sen-
> serit, cum salva infirmarum quoque personarum reverentia
> ludant; quae adeo antiquis auctoribus defuit ut nominibus
> non tantum veris abusi sint sed magnis. Mihi fama vilius
> constet et probetur in me novissimum ingenium.

<div align="right">(Book I, Prose Epistle)[3]</div>

The very first issue he introduces is the question of libel. He begins his work by defending himself against a predicted criticism, against the charge of personal injury. And this is a reasonable sensitivity, for his predecessors, who found delight in stringent social satire, and whose work derived its spark from its timeliness and relevance, had written much on the problem of the literary insult. To protect oneself from the criticism and accusations of injured readers, was to compromise one's purpose and one's art. But voluntarily to expose oneself to such criticism was perhaps foolhardy.

Martial, in his introductory epistle, hits upon a solution not systematically espoused by any of his predecessors. For he says

that he will injure no one by name, and that no individual will have just complaint against him. This is far from the tradition of satire. Malice, bitterness, and biting sarcasm of recognizable contemporaries seems to have been the distinguishing note of Roman Satire, and of satirical comedy before that.

Horace discusses his own harshness in the fourth satire of the first book. It is written probably in response to a criticism of Serm..I, 2[4] and Horace defends his own pointed abuse by placing himself in a tradition of offensive satire from which he emerges as mild by comparison.

> Eupolis atque Cratinus Aristophanesque poetae
> atque alii, quorum comoedia prisca virorum est,
> si quis erat dignus describi, quod malus ac fur,
> quod moechus foret aut sicarius aut alioqui
> famosus, multa cum libertate notabant.
> hinc omnis pendet Lucilius, hosce secutus
> mutatis tantum pedibus numerisque; facetus,
> emunctae naris, durus componere versus.
>
> (Hor. Serm. I, 4, 1-8)

Lucilius, then, following Aristophanes in tone and purpose, contributed to the development of satire the element of "censure and ridicule. Taking advantage of his position as a friend of Scipio Aemilianus, he gave free rein to his pugnacious temperament, attacking Scipio's political enemies, his own literary opponents, and anyone he happened to dislike."[5] And one must either accept the criticism which is sure to follow upon offensive writing, or abandon any hope of influence in exposing and changing social evils, a sacrifice Lucilius was apparently unwilling to make.

Horace begins the transition from violent censure to mild, innocuous commentary, for his criticism is less direct and less personal. He wrote less, for one thing, and if he is to be believed, shrank from public recitation of his work, from any direct confrontation with the victims of his wit. (I, 4, 22-25 and 70-78) His consciousness of the offensiveness of satire coupled with an awareness of the universality of human failings, tended to soften the force of his satire. And the purpose for which he used it itself defends it. For it was part of his education to look for examples of the vices he wished to avoid. Thus his father had taught him, and it was an impersonal, non-malicious practice.

> Liberius si
> dixero quid, si forte iocosius, hoc mihi iuris
> cum venia dabis. insuevit pater optimus hoc me,
> ut fugerem exemplis vitiorum quaeque notando.
> cum me hortaretur, parce frugaliter atque
> viverem uti contentus eo, quod mi ipse parasset:
> "nonne vides, Albi ut male vivat filius, utque
> Baius inops? magnum documentum, ne patriam rem
> perdere quis velit." ....
> ....
> .... avidos vivinum funus ut aegros
> exanimat mortisque metu sibi parcere cogit,
> sic teneros animos aliena opprobria saepe
> absterrent vitiis.
>   Hor. Serm. 1, 4, 10-3111, 126-9)

This was possible in the days of the Republic and in Augustan Rome. But under the rule of insecure men; at a time when all were sensitive and possessive in their power, such freedom of speech was not allowed to literary men.

Tacitus and Juvenal leave us eloquent testimony to the limitations and terrors of the Empire, and, though both are later than Martial, they speak in horror and fear of the past, a past which kept them both silent. It was an age of corruption and terror, and only praise was acceptable to a cruel emperor. Tacitus, deeply concerned and deeply bitter, could not temper his pen but found protection in writing of the safely distant past. (Cf. Histories I, 1)

Juvenal likewise hit upon this solution to the problem of literary censorship. While Martial prefers not to criticize living individuals by name, Juvenal is afraid to. (Cf. Juv. I, 148-171) The atrocities of the age so disgust him that he cannot remain silent, "difficile est saturam non scribere" (I, 30). Yet he cannot attack the offenders by name, for informers lurk everywhere and the Empire allows no full freedom of speech. How does he solve the dilemma? He writes of the past and attacks only those already buried. And even this can have its salutary effect, for evil is timeless and our children will think of nothing that our era has not discovered.

But Martial, because he used fictional names or wrote criticisms of common vices indulged in by men of common names, did not need to wait, he did not need to criticize only the dead. Martial, however, had not the apostolic zeal of his fellows. He was entertained more than horrified by the failings of his contemporaries,

and used his poetry to expose harmless deviations. His writings are far less political and far less personal than those of Juvenal and Tacitus, even than those of Catullus. He is not trying to change the established order, but trying to survive within it. And this slightly dissatisfied acceptance of a less than perfect system, this philosophically realistic subservience, explains his fawning praise of the emperors. It was necessary. He complained about the system, but always carefully. Patrons are attacked, but in general terms for vices they all shared, and under assumed names, faintly amusing and never really revealing.

It is true that Juvenal also occasionally used cover-names[6] but he did it seldom and his purpose was to effect identification while maintaining legal protection. Horace also used occasional pseudonyms[7] and the love poets certainly did. But the purpose in all these cases, the purpose of Lesbia, Cynthia, and Canidia, was to protect the poet without necessarily concealing identity. The names are metrical equivalents of the real names and have no basic interest in themselves.

Martial was far more interested in the names themselves. He is a self-conscious poet and tells us periodically what he is doing with names.

> Quintus nostrorum liber est, Auguste, iocorum
>   et queritur laesus carmine nemo meo,
> gaudet honorato sed multus nomine lactor,
>   cui victura meo munere fama datur.
> "Quid tamen haec prosunt quamvis venerantia multos?"
>   non prosint sane, me tamen ista iuvant.

(V, 15)

This poem clearly expresses his attitude toward the epigram and the philosophy expressed here governs the use of names throughout the corpus. He is conscious of the power of poetry both to wound and to immortalize, and he uses it for each purpose, but very carefully. In poems of invective or ridicule, he must avoid the names of real people unless they are safely dead, or use real but ambiguous names, ones common enough to discourage positive identification. When he writes of Naevia and Rufus (I, 68), he concludes with the ambiguous two-line commentary:

> Haec legit et ridet demisso Naevia voltu.
> Naevia non una est: quid, vir inepte, furis?

> (11. 7-8)

The fury of the _vir ineptus_ can refer either to his infatuation in the epigram itself, or to the reaction of a Rufus who has recognized himself. Again in II, 23 Martial refuses to identify the Postumus of his libellus, and swears in XII, 78 to Bithynicus that he has written nothing against him.

Bithynicus can be a name or can mean simply a Bithynian, and Martial takes advantage of this ambiguity. He has already written three poems against Bithynici, two against legacy-hunters (II, 26; IX, 19), and one against a Bithynicus cinaedus (VI, 50) who zealously claims purity.

Here, in the last of his poems against Bithynicus, Martial

answers the complaint of some Bithynicus who has accused Martial of libellous treatment of him.

> Nil in te scripsi, Bithynice. Credere non vis
> et iurare iubes? Malo satisfacere.
>
> (XII, 78, 1-2)

I have not written poems against you, says Martial, but merely against Bithynians. The rest of the poem can either mean, If you want me to swear to this, I would rather pay the penalty, for I have indeed written such poems; or it can mean, I would rather satisfy the claim and, in fact, offer this poem as the insulting poem against you, Bithynicus. The defense Martial claims depends upon the geographical connotations of the name, for it is this characteristic of the name which gives it its anonymity.[8]

Also, Martial must be careful of the occasions he satirizes. He more often satirizes types, or general characteristics, where again identification is impossible. In III, 99 he tells the cerdo not to be offended. It is only his trade which Martial mocks. Moreover, something applicable to each reader can be found on any given page.

> .... hominem pagina nostra sapit.
> sed non vis, Mamurra, tuos cognoscere mores
> nec te scire: legas Aetia Callimachi.
>
> (X, 4)

All Rome reads Martial, praises him, loves him, and sings his little books. One man blushes, another grows pale, is stunned, yawns, hates. (VI, 60) And this is what Martial wants.

Most difficult for Martial are the specific occasions he satirizes where anonymity is perhaps unachievable, but must be attempted for his own protection. This he achieves by using common names presumably chosen completely arbitrarily, or, more creatively, by inventing names or using names of distinct significance. That it is not always successful Martial himself indicates by writing poems in answer to specific accusations. You ask, is the name Athenagoras real? Si scio, dispeream, qui sit Athenagoras. (IX, 95b) He has, however, protected himself. It depends upon the reader, the perhaps oversensitive reader, to attribute a poem to himself.

But Martial's interest in names exceeds these practical considerations. He was truly fascinated by names and was the first Latin poet to take such delight in their meaningful etymology, a game which Roman nomenclature truly invited. Indeed, he speaks of names often, and apart from the poems where they naturally occur as applied to the specific persons acting in the individual poems, there are other poems where the subject is the name itself and not a person.

Martial sometimes uses names simply for their numerical value, counting each letter separately. I, 71 is a perfect example of this convention. Martial pours a cupful of wine for the name of each girl for whom he yearns. Let Laevia be drunk in six measures, Justina in seven, Lycas in five, Lyde in four, Ida

in three. And in like manner drink to every mistress until you,
Sleep, are summoned.

> Laevia sex cyathis, septem Iustina bibatur,
>   quinque Lycas, Lyde quattuor, Ida tribus.
> omnis ab infuso numeretur amica Falerno,
>   et quia nulla venit, tu mihi, Somne, veni.

(ll. 1-4)

This is the case also in VIII, 51, which is written on
the occasion of the reception of a gift. Instantius Rufus[9] has
given Martial a cup, made of silver and gold, and worked with
excellent craftsmanship. It is decorated with a goat clothed in
the golden fleece and an Amor aureus.

> Imbuat egregium digno mihi nectare munus
>   non grege de domini sed tua, Ceste, manus;
> Ceste, decus mensae, misce Setina: videtur
>   ipse puer nobis, ipse sitire caper.

(ll. 17-20)

And how much will he drink? He will drink as many measures as the
number of letters in Instantius Rufus' name, for he was the donor
of the gift (and has a satisfactorily long name). He will first
drink the four measures of Rufe, then the seven cyathi for Istanti,[10]
and finally, nomen utrumque bibam (l. 26), nearly a full sextarius.

Martial does the same thing with Caesar's titles in IX,
93. Here he plays with the six of Caesar, and the ten of both
Domitianus and Germanicus.

Nunc mihi dic, quis erit cui te, Calacisse, deorum
   sex iubeo cyathos fundere? 'Caesar erit.'
Sutilis aptetur deciens rosa crinibus, ut sit
   qui posuit sacrae nobile gentis opus.
nunc bis quina mihi da basia, fiat ut illud
   nomen ab Odrysio quod deus orbe tulit.

(ll. 3-8)

Caesar is mentioned (l. 4), but we are given only deeds for Domitianus and Germanicus. That these are the ten-letter titles which Martial has in mind is supported by coins of the period inscribed to IMP. CAES. DOMITIAN. AUG. GERM.[11], as well as an earlier poem in the same book by Martial. If we but look back to IX, 1, Martial gives us the necessary information:

Dum Janus hiemes, Domitianus autumnos
Augustus annis commodabit aestates,
dum grande famuli nomen adseret Rheni
Germanicarum magna lux Kalendarum...

(ll. 1-4)[12]

The final counting poem is XI, 36 on Gaius Julius Proculus.[13] It is a typical poem on the return of a friend from a foreign assignment, "votis redditus ecce meis." (l. 2) But this occasion is more joyous than usual, for it is exaggerated by the fear of death and despair which preceded it.

Gaius hanc lucem gemma mihi Julius alba
   signat, io, votis redditus ecce meis:
desperasse iuvat veluti iam rupta sororum
   fila; minus gaudent qui timuere nihil.

(ll. 1-4)

And so the occasion calls for celebration. Come, boy, pour the Falernian, for such vows require an old wine. Let us drink five, and six and eight <u>cyathi</u> to match Gaius and Julius and Proculus.

Besides the counting poems, there are those poems where Martial discusses names which cannot be put into any of his metres.

He has one poem on a woman whom he calls Hippodame (IV, 31) where he laments the limitations placed upon him by his choice of meter. The poem constitutes an apology to one who had requested mention by Martial as a means to immortality.

> Quid cupis in nostris dicique legique libellis
>   et nonnullus honos creditur iste tibi,
> ne valeam si non res est gratissima nobis
>   et volo te chartis inseruisse meis.
> sed tu nomen habes averso fonte sororum
>   impositum, mater quod tibi dura dedit;
> quod nec Melpomene, quod nec Polyhymnia possit
>   nec pia cum Phoebo dicere Calliope.
> ergo aliquod gratum Musis tibi nomen adopta:
>   non semper belle dicitur "Hippodame."
>
>   (IV, 31, 1-10)

The metrical inconvenience of the name is the entire subject of the poem. You have a name, says Martial, given to you when the fount of the sisters had its back turned, a name which neither Melpomene, nor Polyhymnia, nor Calliope together with Phoebus could pronounce.

Far more complicated is the cycle on Earinus in Book IX.[14] The poems are occasional in inspiration,[15] but it is the name rather than the occasion which has struck Martial. He even begins the whole cycle with the word <u>nomen</u>.

> Nomen cum violis rosisque natum,
> quo pars optima nominatur anni,
> Hyblam quod sapit Atticosque flores,
> quod nidos olet alitis superbae;
> nomen nectare dulcius beato,
> quo mallet Cybeles puer vocari
> et qui pocula temperat Tonanti,
> quod si Parrhasia sones in aula,
> respondent Veneres Cupidinesque;
> nomen nobile, molle, delicatum
> versu dicere non rudi volebam...

(IX, 11, 1-11)

After thus listing, in catalogue fashion, what the name implies, Martial regrets that he cannot express it in verse: sed tu syllaba contumax rebellas. (l. 12) Poets may call you Eiarinos (scanned $-\cup\vee\bar{\cup}$), he says, but only Greek poets to whom nothing is forbidden. They may even say Ἄρες Ἄρες with blatant metrical license, but we Roman poets have not so permissive a Muse.

The idea that he cannot mention the boy's name in Latin verse so intrigues Martial that he plays a guessing game with the reader in the next poem. He gives us parallel etymologies so that we can guess at the name he is not allowed to utter. We are aided in the pursuit by the fact that we can always refer back to #11 where he mentioned the cupbearer's name, slightly altered to fit the meter, under the guise of quoting the Greeks.

If Autumn were to give me my name, I would be Oporinos; if the bristling skies of winter, Chimerinos; if I were called after the hot season, Therinos. What is the name, then, of the one named

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for spring. When one has been led thus from ὀπωρινός to χειμερινός to θερινός, the step to ἐαρινός is a simple one.

IX, 13 concerns itself with the same problem of the name that will not scan. It is linked to the other two poems by its position and also by the immediate mention of <u>nomen</u>.[16] Martial again catalogues the implications of the name.

> Nomen habes teneri quod tempora nuncupat anni,
>   cum breve Cecropiae ver populantur apes:
> Nomen Acidalia meruit quod harundine pingi,
>   quod Cytherea sua scribere gaudet acu;
> Nomen Erythraeis quod littera facta lapillis,
>   gemma quod Heliadum pollice trita notet;
> quod pinna scribente grues ad sidera tollant;
>   quod decet in sola Caesaris esse domo.

(11. 1-8)

These three poems constitute the major section of the cycle. They are closely interwoven by subject matter and verbal echoes with the repetition of nomen weaving them into nearly a single poem. They differ markedly only in meter and tone.

Martial is nearly satisfied now with the poetic possibilities of the name. The next time he mentions the boy (IX, 16), he is more concerned with the occasion involved and mentions the name only parenthetically.

> Consilium formae speculum dulcisque capillos
>   Pergameo posuit dona sacrata deo
> ille puer tota domino gratissimus aula
>   <u>nomine</u> qui signat tempora verna suo.

(11. 1-4)

This merely serves to identify the boy, referring us back to 11, 12,
and 13. But it is not the purpose of the poem to speak of the name,
as Martial shows us in the last two lines:

> Felix quae tali censetur munere tellus!
> nec Ganymedeas mallet habere comas.
>
> (ll. 5-6)

IX, 17 is again concerned with the dedication of the locks,
and ends with a prayer for the preservation of the beauty of this
child of the springtime, though his hair be shorn.

These are the poems in which he speaks directly of names,
where the names are the subjects of the poems and the occasions
are merely vehicles for reaching the names. But Martial's usual
technique in using names is to choose names appropriate to the kinds
of occasions he is dealing with and to let the pun which is inherent
in the name make its own comment.

This paper is concerned only with the assumed, created
names, for they alone can give witness to Martial's poetic originality.
Chapters II and III are concerned with Martial's favorite trick, the
pun. Some poems in which a pun occurs on the name seem to have been
written for the purpose of the pun. In these the name is essential
to the poem, and its removal would render the epigram meaningless.

More numerous are the poems in which a pun is introduced
incidentally. The poems would be intelligible were another name
substituted, but would lose an important element of humor.

The fourth chapter deals with names Martial has chosen
for a significance other than their actual meaning. These names
are known to the Roman of Martial's day and bear with them some
necessary connotation. They are, in fact, symbols of some quality
or attribute and tell us immediately something of the person to
whom they are applied.

This is but an examination of the negative aspect of
Martial's choice and use of names. And this is the aspect which
he most stresses in his own comments. But self-conscious commentary
is largely a convention among Roman poets, and the poet's emphasis
is not really trustworthy. He has espoused a program of fictional
names apparently for practical purposes, but only a systematic
study of the names themselves can show what positive contribution
they make to Martial's art.

FOOTNOTES

CHAPTER I

[1] Neudling, C.L., A Prosopography to Catullus, p. v.

[2] Mythological and historical names occur fairly often, but their use is quite different. They are most often introduced as exempla. Almost never are they the subjects of poems. Emperors and other authors also occur relatively often, but again they are more often introduced as reference points than as actual subjects. The people who make up the actual actors of Martial's books are largely imaginary. Friedländer's list of "wirkliche und fingirte Privatpersonen aus Martials zeit" has 373 fictional names and 310 historical names, but he gives historical authenticity to many names I would question. He lists Diaulus, Potitus, Maximus, Incitatus, Dexter, and many others as real whose authenticity is possible but surely unnecessary. There is also much more repetition among the fictional names.

[3] All quotations from Martial are taken from Lindsay's edition, O.C.T., unless otherwise stated.

[4] Niall Rudd, The Satires of Horace, p. 286, n. #7 -- cf. Serm. I, 4, 11, 91 ff.

[5] Rudd, p. 86.

[6] Highet, Juvenal the Satirist, p. 294.

[7] Rudd, p. 147 ff.

[8] Cilix (VI, 72), Creticus (VII, 90), and Phryx (VI, 78) are all geographical names also, but Martial again uses them only to obscure identification, and does not exploit their meaning beyond that.

[9] Instantius Rufus also occurs in IV, 82; VII, 68; VII, 52; 73; XII, 95; 98.

[10]Lindsay gives the reading _Istanti_ to correct the discrepance in arithmetic.

[11]Cf. M. McCrum and A.F. Woodhead, _Documents of the Flavian Emperors_. (Cambridge University Press, 1961) #57, 59, 62, 63.

[12]Suetonius, _Dom._ 13, gives the same information, more thoroughly expounded.

[13]Martial I, 70; XI, 36. CIL II 2349 tells of a Julius Proculus who was made _iudex_ by Domitian and placed in charge of three territories.

[14]Barwick, "Zyklen bei Martial und Catull" (_Philologus_ 102, 1958, 284ff.): It is a well-known and indisputable fact that in ancient books of poems with a large number of poems these are arranged not indiscriminately and arbitrarily, but are ordered rather from a specific point of view and with careful calculation. This is true of Martial's twelve books of epigrams.

The fact that Martial does this is obvious from an examination of the Books, and Martial himself hints at it: Book III, #68; Also in VIII and IX.

Book I has cycles on the Lion and the Hare and on Fidentinus; Book II on Postumus and Zoilus; Book III on Ligurinus; Book V on law in the theatre; Book VI has the Lex Julia; VIII and IX are punctuated with Caesar poems and IX has Earinos; etc.

[15]Friedlaender, _Martialis Epigrammaton Libri_, vol. II, p. 55 note on XI: Die Epigramme 11-13 verherrlichen den Mundschenken Domitians, den Eunuchen Flavius Earinus, der seine abgeschnittenen Locken nebst einem Spiegel dem Aesculap zu Pergamas weihte.

The fourth poem of Statius' third book of the _Silvae_ is dedicated entirely to this incident. It is addressed to the tresses themselves. Statius, in the course of the poem (a full 106 lines), manages to give us much more information than Martial cares about. The boy in question is Caesar's boy (1. 7) and seems to have come from Pergamum (cf. Martial IX, 16, 2) for that is where Venus found him. Because of his beauty, he was protected from approaching manhood by the skillful hand of the son of Phoebus (Aesculapius.). And so he has but one gift, the lock of hair.

For a similar situation in Martial, cf. the Encolpos poems, I, 31; V, 48.

[16]In IX, 11, lines 1, 5, and 10 begin with _nomen_; it occurs mid-line in #12, 1 and 4; and in #13, it begins lines 1, 3, and 5.

II: NAMES ESSENTIAL TO THE POINT OF THE POEM

Since we have eliminated from the scope of this study the actual names of historical persons used only to identify them, and are concerned only with those names which bear some direct relationship to Martial's poetic purpose in writing his epigrams, it is reasonable to begin with those names which are important to the central point of the poems in which they occur. Some of these names contain within themselves the point of the poem. These are puns which are essential to the basic meaning of the poem and whose removal would render the poem pointless.

Others constitute a closely related category, for they are puns, but occur in poems which would still be intelligible if other names were substituted. The names, however, have been chosen for the sake of the pun implicit in them, and the puns are related to the main point of the poem. While they are not essential to the meaning of the individual poems, they are quite important to the humor of them.

Many of the puns which are essential to the poems in which they occur, are in fact the result of a change of name inspired by the occasion treated in the poem. A man's activity is described, and then his name is changed to one more appropriate to his character. VI, 17 involves such a change of name and the humor

of the poem depends upon the implications of class status inherent

in the names and also upon the subject's sensitivity to the

hierarchy of socially acceptable names.

> Cinnam, Cinname, te iubes vocari.
> non est hic, rogo, Cinna, barbarismus?
> tu si Furius ante dictus esses,
> Fur ista ratione dicereris.

> (VI, 17, 1-4)

Names often gave an indication of the owner's social rank and so

were subject to change by one sensitive of his background and

ambitious for his future. The poem on Cinnamus involves just such

an attempt at fraud. Cinnamus is a Greek loan-word and is a common

cognomen among the slave/freedman class.[1] Cinna is a name of

higher social standing in Rome,[2] as is indicated by occurrences

in the Prosopographia Imperii Romani, there is a Cinna Catulus

listed there, a Stoic philosopher, "magister imperatoris Marei"[3],

a Castrius Cinna, "vir egregius, procurator Augusti," and L.

Cornelius Cinna, Cn. Cornellius Cinna Magnus, and Lucretius Cinna.

The poem itself concerns the assumption by a certain

Cinnamus of the preferable name Cinna. Friedlaender discusses

this quite thoroughly.

> Many freedmen ;.. appear to h. acquired the pure
> equestrian name. Suetonius, (Galba) 18: L. Crassicius
> generis libertini, cognomine Pasicles, mox Pansam se
> transnominavit Martial, Vi, 17..... Such arbitrary
> alterations of name were a violation of legal provisions,
> which (as is shown in thousands of cases) must have
> forbidden a freedman to assume family cognomina usually
> borne by the nobility and equites.

On the other hand, while freedmen were especially
fond of changing the Greek cognomen for a Roman,
provincials of free descent, who possessed or received
the rights of citizenship, and had no reason for
concealing their origin, frequently seem to have borne
a Greek as well as Roman cognomen, sometimes before,
sometimes after the latter.[4]

It is obvious that Cinnamus' sensitivity about his name stems

from a sense of inferiority and Martial takes this opportunity to

expose the practice and to mock the imposter. Cinnamus has become

a knight, as we learn from VII, 64, and has assumed the name of

Cinna. It would be as reasonable, says Martial, for anyone named

Furius to become Fur. This is not strictly parallel for Furius

is a perfectly good Latin gentilicium, but for the sake of the

pun, for the implications of theft, Martial makes the comparison.

The practice of multiplying cognomina by the addition

of various suffixes is common in Latin nomenclature. Cognomina can

be formed from either praenomina, gentilicia, or other cognomina

by the addition of fairly predictable suffixes, such as -anus,

-inus, -io, -osus, -acus, -eus, -icus, -itas, and the diminutive

endings -olus, -illus, -ullus, -itta, -iculus.[5] From Paulus, which

is basically a descriptive name formed from the adjective meaning

small of stature[6], come Paulianus, Paulica, Paulillus, Paulina,

Paulinianus, Paulinula, Paullulus, and perhaps Paulosa.[7]

The joke in III, 78 depends upon this habit of varying

names with suffixes, but Martial makes a change that cannot be

explained as the simple addition of a suffix but which appears to be simply that.

> Minxisti currente semel, Pauline, carina.
> Meiere vis iterum? iam Palinurus eris.

(11. 1-2)

Palinurus is not a normal form to be derived from Paulinus or even from Paulus, and nowhere occurs as a normal Latin cognomen. The Thesaurus Graecae Linguae cites only two references to it as a name, this Palinurus in Martial, and the helmsman of Vergil's Aeneid.[8] The only other well-known use of it is as the name of a promontory on the west coast of Italy between Velia and Buxentum,[9] and indeed this may have inspired the name of Vergil's Palinurus.

The reference here to the helmsman of Vergil is appropriate and makes the name at least feasible, but this is certainly not Martial's main reason for choosing it. It can be seen to derive from the Greek words πάλιν and oὑρεῖν, meaning to make water again, and is intended to carry that meaning here. The Thesaurus Graecae Linguae defines παλινουρος, as qui iterum meiit, qui rursum mingit. Meiere vis iterum? asks Martial. Iam Palinurus eris.

Similar in form to this is the poem on Sagaris (VIII, 58). The poem introduces an Artemidorus who is notable for the thickness of his cloak, and might therefore rightly be called Sagaris.

> Cum tibi tam crassae sint, Artemidore, lacernae,
> possim te Sagarim iure vocare meo.

(11. 1-2)

The <u>cum</u> with which the poem begins is clearly causal and the point of the poem must be hidden in the name. It shows a certain similarity to <u>sagum</u>, which is a military cloak, but Friedländer repudiates this explanation. "Der Anklang des Namens an sagum hat wol diesen dürftigen Wortwitz veranlasst; doch entgeht uns wahrschenlich die eigentliche, in einer Beziehung auf die Person des Angeredeten bestehende Pointe."[10] He also mentions the fact that Sagaris is the name of a river in Phrygia and Bithynia. Vergil also has a Sagaris, a Trojan, in <u>Aeneid</u> V, 263 and IX, 575. The name might therefore carry with it an implication of inferior status, of foreign origin. Martial would then be saying that because Artemidorus wears so many cloaks he might rightly be called by a foreign name, a barbarism. Still the name must have some additional meaning. The poem's similarity to the other name-changing poems must argue for a relationship between Sagaris and the word for cloak that is at least intentional, however unsuccessful it may be. You wear so many cloaks that I must call you 'cloaky', a name here with insulting social connotations.

IX, 95 must also depend for its meaning upon a name change and a pun in the new name:

> Alphius ante fuit, coepit nunc Olphius esse,
>   uxorem postquam duxit Athenagoras.
>
> Alpicius C[A]   olficius C[A] colphius P,
> coalfius Q,   Olfris R.

Friedlaender comments on this poem simply, "Ein völlig unverständliches Wortspiel,"[11] but he at least assumes that it is a pun. It is similar in form to the other name-changing poems and concerns someone whose name is apparently to be taken as originally Alphius Athenagoras. Alphius is not a common gentilicium,[12] but both Albius and Alfius do occur. Olphius and Olfius also seem meaningless, but perhaps Olbius could be derived from the Greek ὄλβιος which means "happy, blest" or more specifically, "rich, wealthy". If we could read the poem:

> Albius ante fuit, coepit nunc Olbius esse,
>   uxorem postquam duxit Athenagoras.

it would mean: Athenagoras, who was before called Albius, begins now to be Olbius, now that he has married a wife.[13]

Martial is more likely, I think, to mean "rich" here than "happy". The poem becomes similar to the one on Gemellus and Maronilla, where the source of Gemellus' ardor is clearly Maronilla's wealth.

> Quid ergo in illa petitur et placet? Tussit.
>
>   (I, 10, 4)

Two of these name-changing poems are dependent for their point on the religious and geographical implications of the name Gallus. It is a name especially susceptible to playful treatment by Martial, for it is a common Roman cognomen but derives a meaning

from Roman religion which is suitable to the Priapean bent of Martial's poetry. The Galli were the eunuch priests of Cybele, and seem to have originated in Phrygia.[14] The most salient feature of the priesthood is the initiatory act of self-induced castration, for which a certain amount of frenzy was a prerequisite.[15]

In Martial, Gallus is often used simply as an arbitrary cognomen, but it is also often a symbol of effeminacy and impotence. The first Gallus we encounter whose name, in its symbolic connotation, is essential to the meaning of the poem, is the haruspex of III, 24. Here the pun depends upon the additional meaning of the name as a Gaul, a geographical modification contrasted here to a Tuscan. The poem is on a Tuscan seer[16] who, about to offer a he-goat in sacrifice, orders an agrestis et rudis vir,

> ut cito testiculos et acuta falce secaret.
>
> (l. 5)

While his attendant is thus engaged, he himself works on cutting the throat of the unyielding beast with his knife.

> Ipse super virides aras luctantia pronus
>   dum resecat cultro colla premitque manu,
> ingens iratis apparuit hirnea sacris.
>   occupat hanc ferro rusticus atque secat,
> hac ratus antiquos sacrorum poscere ritus
>   talibus et fibris numina prisca coli.
>
> (ll. 7-12)

And so, he who was before a Tuscan priest is now a Gaul.

> Sic modo qui Tuscus fueras, nunc Gallus aruspex,
> dum iugulas hircum, factus es ipse caper.

(11. 13-14)

As Tuscus contrasts with Gallus, so hircus contrasts with caper.[17] The poem was probably inspired by a specific occasion, but was written to exercise the pun.

In XI, 74 Gallus is again used in both its symbolic and geographical sense.

> Curandum penem commisit Baccara Raetus
> rivali medico. Baccara Gallus erit.

(11. 1-2)

Baccara Raetus commits his person to a doctor who is also his rival and becomes Baccara Gallus. This is the clearest example of an actual name-change to Gallus.[18]

Two additional poems play on paired names in a slightly different fashion. The names involved in each case must be viewed together, and derive their significance from the Homeric tradition. In VII, 57, we are told that Gabinia has made Achillas into a Castor though he was before a Pollux. The second line clarifies the sense of this transformation:

> πὺξ ἀγαθός fuerat; nunc erit ἱππόδαμος

The name change from Pyxagathos to Hippodamos, from Castor to Pollux, parallels that from Artemidorus to Sagaris, and from Paulinus to Palinurus. Both expressions are epithets of heroes in general;

but are used together in Homer to describe Castor and Pollux.[19]
In Homer, the words are simple and straightforward epithets referring
to the warlike prowess of the heroes, but Martial twists their
meaning to make a sexual joke. Gabinia has made a man of her
Achillas, turning him from a sterile boxer to a virile tamer of
horses.

Very similar is the poem on Mistyllus and Taratalla.
(I, 50). If you wish to call your cook Mistyllus, says Martial,
to Aemilianus, why should mine not be Taratalla? Mistyllus can be
understood as the name for a cook without reference to Homer, for
a μίστυλλον is a piece of meat and would be reasonably appropriate
for one whose duty was to prepare same. But Taratalla taken alone
is meaningless. It only makes sense when placed next to Mistyllus
and then only because of a formulaic line in Homer. It is the
middle line of a three line formula which occurs in descriptions
of sacrifices in both the <u>Iliad</u> and the <u>Odyssey</u>.[20]

αὐτὰρ ἐπεὶ κατὰ μῆρ' ἐκάη καὶ σπλάγχν' ἐπάσαντο,
μίστυλλόν τ' ἄρα τἆλλα καὶ ἀμφ' ὀβελοῖσιν ἔπειραν,
ὤπτησάν τε περιφραδέως, ἐρύσαντό τε πάντα.

(<u>Iliad</u> I, 464-6)

Taratalla is just a transliteration of the nine letters which
immediately follow the nine letters of Mistyllon in the formula
and are meaningless as a name, indicating what Martial thinks of
Mistyllus as a name for a cook.

A unique usage of a name occurs in XI, 94 and presents many difficulties. (XI, 94, 1-8) The form of the poem points toward a possible pun in the final word, the name Anchialus, or else to a very well-known exemplum.

The poem is addressed to an unnamed circumcised poet, (verpe poeta, ll. 2, 4, 6; simply verpe, l. 8), and involves literary criticism, and personal accusation. Martial argues that he does not mind the criticism of his poems by this poet, or the borrowing and plagiarizing..

> illud me cruciat, Solymis quod natus in ipsis
> pedicas puerum, verpe poeta, meum.

(ll. 5-6)

But the poet denies that this is true and swears by the temple of the Thunderer, a meaningless oath from the lips of one circumcised. And Martial is unsatisfied, and requests a more compelling oath, one more binding on a Jew.

> non credo: iura, verpe, per Anchialum.

(l. 8)

The identity or significance of Anchialus has puzzled countless scholars. It is not an entirely unknown name. Dio Cassius (LXVIII, 19, 2) mentions an Anchialus, king of the Heniochi and Machelones, as does Arrian (peripl. 11, 2, cf. 7, 2). The name appears to be Greek in origin and could be the name of the boy

mentioned in the poem.[21] This would make reasonably good sense in the context of the poem, indicating that the boy would be more important to the Jew than Jupiter. But the emphasis on the poet's circumcision leads one to look for more meaning in the name.

The two solutions which immediately suggest themselves are that Anchialus is an entity of extreme importance to a Jew, some real person or deity, or that it is a transliteration of some expression binding upon a Jew and presented by Martial here as a name. But Friedlaender dismisses this as too obscure. His solution is to view it as the name of a rich Jew or head of a Roman Jewry. "So dass die Aufforderung einem: 'Schwoere bei Sanct Rothschild!' entsprache."[22]

As a Greek word, ἀγχίαλος, means near the sea, or sea-girt,[23] and can have no significance in the poem. But since it is a recognizable Greek word and a name, a Hebrew expression which sounded the same, if there were one known to the Romans of Martial's day, would be especially susceptible to confusion and particularly appropriate to Martial's use. Consideration of the pleasure Martial took in this kind of game-playing lends weight to this particular explanation, and it is presented here as most likely though uncertain.

There are only two cases of pun names which are essential to the meaning of the poem which do not involve a change in name. But both involve a complication which makes them more sophisticated than the simple exposing of a pun. The first depends upon a

similarity and a dissimilarity between the person and her name and
the two must be viewed together. The second depends upon a foreign
idiomatic expression.

Chione, from ἡ χιών, occurs often in Martial's poetry,
and is generally no more than a type of the mistress or permissive
girl. But there are a few poems in which the Greek derivation of
the name is essential to the meaning of the poem. You are and you
are not, O Snow, worthy of your name, says Martial. (III, 34, 1)
She might expect the complimentary explanation, you are white but
you are not cold. But instead Martial says,

Frigida es et nigra es: non es et es Chione.

(1. 2)

Sotas clinicus was also so named simply for the purposes
of the poem. The name is not unknown in Greek nomenclature. Sotas
itself occurs six times in the Prosopographia Attica between the
second century B.C. and the second century A.D.[24] It is perhaps
related in meaning to σωτήρ and σώζω and might mean "savior", but
its actual meaning here is irrelevant. It is simply chosen for
its similarity to ἀσώτως and is placed in such a way that it is
impossible to miss the contrast.

Sotae filia clinici, Labulla,
Deserto sequeris Clytum marito
Et donas et amas: ἔχεις ἀσώτως.

(IV, 9, 1)

Ἀσώτως means having no hope of safety, or desperate, and is used with ἔχειν in the expression ἀσώτως ἔχεις in a moral sense, meaning to be or act profligately or with abandon.[25]

Labulla, then, whose behavior is described as sexually abandoned and excessive, is the daughter of Sotas, but ἀσώτως ἔχεις. Either she acts like one unrelated to Sotas, is beyond help though her father is a savior, or acts without restraint. The first and last words of the poem, then, the name and the adverb, are meant to contrast.

The names treated so far have been essential to the individual poems, and a definite pattern emerges. Martial's favorite method of exposing a pun is to present an occasion and then comment upon it by changing the name of the person involved in it. Only twice does he make a pun the explicit point of a poem without somewhere involving the subject in a name change. He prefers less direct and more subtle ways of connecting the names with the occasions.

The following names are not absolutely necessary to the poems in which they occur, but add the central element of humor in most cases. Martial expresses the point of each of these poems without direct reference to the names involved but the names are chosen for their meaning, for their relevance to the point of the poem, and the poem derives much of its humor from the pun inherent in the name.

Postumus occurs in such a poem, where he adds an essential element of humor to a poem whose meaning at least is clear without him.

The poem taken as a whole is but another expression of Martial's "carpe diem" philosophy of life,[26] and his criticism of Postumus' procrastination is blatant and harsh. The word _cras_ occurs seven times in an eight line poem and appears in six different lines. Postume itself occurs four times and always in significant positions. It twice follows a bucolic diaeresis and twice begins the second half of the pentameter.

> Cras te victurum, cras dicis, Postume, semper.
>   dic mihi, cras istud, Postume, quando venit?
> quam longe cras istud, ubi est? aut unde petendum?
>   numquid apud Parthos Armeniosque latet?
> iam cras istud habet Priami vel Nestoris annos.
>   cras istud quanti, dic mihi, posset emi?
> cras vives? hodie iam vivere, Postume, serum est:
>   ille sapit quisquis, Postume, vixit heri.

<div align="center">(V, 58, 1-8)</div>

When will you live, Postumus? When will this tomorrow come? If you put off all living until tomorrow, your life will be lived posthumously.

There is also an inescapable association here with the Postumus of Horace's Ode II, 14. Martial was surely aware of the poem, and, though there is no real evidence for it, it is even possible that Horace's Postumus had become almost a literary type. The entire sentiment of the poem is Horatian, and surely Martial is conscious of the similarity between his own advice and the

philosophizing of Horace's poem.

> Eheu fugaces, Postume, Postume,
> labuntur anni, nec pietas morem
> rugis et instanti senectae
> adferat indomitaeque morti...
>
> . . . .
>
> absumet heres Caecuba dignior
> servata centum clavibus et mero
> tinguet pavimentum superbo
> pontificum potiore cenis.

(Hor. Ode II, 14, 1-4, 25-8)

In XII, 53 the position of words again emphasizes the pun which Martial intends in the name of the subject. Paternus, the fatherly one, carefully guards his money, protects his treasure. He is indeed father to his wealth.

> ut magnus draco quem canunt poetae
> custodem Scythici fuisse luci.

(ll. 4-5)

But he claims that the reason for his need to protect his bundle is that he is father to a son and must provide for him: causa dirae filius ... rapacitatis. (l. 7) This is delusion, says Martial. You may now indeed be father to a son, but you have always been father to avarice.

> huic semper vitio pater fuisti.

(l. 10)

Pater occurs in the last line in the same position as the Paterne of l. 2, and it is this line which twists the meaning of the entire poem and points clearly and distinctly toward the quality which has caused Martial to give this man his name. Paternus, you are a father indeed, but the father of vice.

VIII, 77 constitutes advice to the one who shares his name with Bacchus, the wine god, the free one who dissolves worries and cares with the fruit of the vine. For of the god, Seneca says,

> Liberque non ob licentiam linguam dictus
> est, inventor vini, sed quia liberat ser-
> vitio curarum animum et adserit vegetatque
> et audaciorem in omnis conatus facit.[27]

But the Liber of Martial's acquaintance seems to lack the qualities of the god for whom he is named and to need Martial's advice.

> Liber, amicorum dulcissima cura tuorum,
>   Liber, in aeterna vivere digne rosa,
> si sapis, Assyrio semper tibi crinis amomo
>   splendeat et cingant florea serta caput;
> candida nigrescant vetulo crystalla Falerno
>   et caleat blando mollis amore torus.

(ll. 1-6)

Assume the roles of Bacchus, Liber; dress your hair like his, with symbols of fertility; abandon yourself to wine and love-making.

> qui sic vel medio finitus vixit in aevo,
>   longior huic facta est quam data vita fuit.

(ll. 7-8)

Carpe diem, Liber. Live what time you have with full freedom and abandon, and be worthy of your name.

IX, 72 is somewhat more occasional and specific. Here we are told that Liber is, in fact, a boxer. His brow is wreathed with the *corona Amyclaea* rather than the *amomo Assyrio* of Bacchus.[28] And he sends Martial a lunch, but one without wine.

> Liber, Amyclaea frontem vittate corona,
>   qui quatis Ausonia verbera Graia manu,
> clusa mihi texto cum prandia vimine mittas,
>   cur comitata dapes nulla lagona venit?

(ll. 1-4)

Instead, says Martial, send me a gift appropriate to your name.

> atqui digna tuo si nomine munera ferres,
>   scis, puto, debuerint quae mihi dona dari.

(ll. 5-6)

A doctor named Diaulus occurs in I, 30. The term διαυλός refers to a double course[29] or a homeward course[30] and is used of the ebb and flow of waves.[31] The Diaulus of I, 30 was a surgeon, but now he is an undertaker. He begins to be *clinicus* as he was able to be before. Part of the significance of the poem is concealed in the word *clinicus*. It is related to the word κλινή, which means couch or bed, but also bier or grave niche. A *clinicus* is therefore one who attends the flat surface on which a body reclines, and can be either doctor or corpse-bearer.[32]

I, 47 is on the same subject and adds little to what we already know of Diaulus. Here he was recently a doctor (_medicus_), and is now a _vespillo_. What the _vespillo_ does, the _medicus_ did. In both poems there is the same play on the name. Both indicate that it is the doctor who provides the business for the undertaker. He carries his patient to one end of the course and then hands him to the undertaker for the return trip.

The barber Eutrapelus is another example of Martial's delight in meaningful Greek cognomina. (VII, 83) Εὐτράπελος itself means, etymologically, well-turning or changing, but extended it comes to mean dexterous or nimble.[33] Yet in the time it takes the easily-turning-one to circle Lupercus' face but once, while dexterously shaving his cheeks, another beard grows.

> Eutrapelus tonsor dum circuit ora Luperci
> expingitque genas, altera barba subit.

> (ll. 1-2)

But Lupercus is also meaningful. For the wolf-faced one can grow a second beard even before the first has been entirely removed, however nimble the barber may be.

Closely related is the name Euclides, εὖ κλειδής, "of the beautiful key", or "well-keyed". It is a perfectly good Greek name, in fact a socially lofty one.[34] The poem describes our social climber carefully for six lines. He boasts of wealth and pedigree.

Dum sibi redire de Patrensibus fundis
ducena clamat coccinatus Euclides
Corinthioque plura de suburbano
longumque pulchra stemma repetit a Leda
et suscitanti Leito reluctatur,
equiti superbo, nobili, lucupleti...

(V, 35,(ll. 1-6)

And what happens to this knight, so haughty, noble and rich? He is betrayed by the fall of a large key from his pocket.

equiti superbo, nobili, locupleti
cecidit repente magna de sinu clavis.
Numquam, Fabulle, nequior fuit clavis.

(ll. 6-8)

Martial's intention to pun only becomes clearly obvious in the last line. He has described to us the behavior of the well-keyed one, behavior always intended to indicate, as subtly as possible, the importance of his position and his noble social standing. But from the pocket of this noble knight there recently fell a large key. Numquam nequior fuit clavis. The position of clavis at the end of the line both times it occurs forces the reader to notice its connection with Euclides.[35] The contrast between the nequissima clavis and its owner Euclides is obviously intended and saved for dramatic position at the end.

Many of Martial's jokes get their inspiration from banquets, and the custom of passing the cup from guest to guest did not escape his barb. The custom of drinking one's health is

described as early as Plautus where propino means ·to drink to

one's health or to pass the cup to someone to drink.[36] It is an

act of courtesy, and it is expected of a guest to drink from the

cup passed to him.[37] But the custom leaves that guest open to

contamination from the impure lips of another. Juvenal and Martial

both give attention to this aspect of the practice.[38] This is

where Hormus gets his name. (II, 15)

> Quod nulli calicem tuum propinas
> humane facis, Horme, non superbe.

>   (ll. 1-2)

He will pass the cup to no one, not because he is too important to

humble himself· to the level of his companions as he would have it

believed, but because he is impure, and it is a humane concern

which keeps him from contaminating his fellows. A ὅρμος is an

anchorage, or haven, a port of rest for the wearied cup.

And again in XI, 60 we have a Chione, whose name symbolizes

her frigidity. As in III, 34, she is cold and beautiful. Beautiful,

but totally unsatisfying, she is contrasted with Phlogis who has a

constantly burning itch. The clue to the poem lies in the meaning

of Ulcus. Do you ask, says Martial, whether Phlogis or Chione is

more fit for Venus?

> Pulchrior est Chione; sed Phlogis ulcus habet,
> ulcus habet Priami quod tendere possit alutam
>   quodque senem Pelian non sinat esse senem,
> ulcus habet quod habere suam vult quisque puellam,
>   quod sanare Criton, non quod Hygia potest:

>   (ll. 2-6)

Phlogis, which serves as the name of this prurient young thing, is but the Greek equivalent of the Latin ulcus, and means both an open wound "ulcus sponte nascitur, vulnus ictu infligitur,"[39] and a "latentem pruriginem".[40]

The first half of the poem is spent in describing the insatiable itch of the ever inflamed Phlogis. The second half clarifies the contrast set up in the first two lines. Phlogis has an itch, but Chione feels nothing. She knows not the ways of love, but is cold and passive: absentem marmoreamve putes. (1. 8). The contrast is between Chione and Phlogis, Snow and Burning Itch, between the frigid and the oversexed. Martial concludes with the prayer:

> Exorare, dei, si vos tam magna liceret
>   et bona velletis tam pretiosa dare,
> hoc quod habet Chione corpus faceretis haberet
>   ut Phlogis, et Chione quod Phlogis ulcus habet.
>
> (11. 9-12)

A very simple and uncomplicated use of a name as a pun occurs in X, 52. Numa, says Martial, saw a certain eunuch in a toga and said he was a moecham damnatam.

> Thelyn viderat in toga spadonem.
> damnatam Numa dixit esse moecham.
>
> (11. 1-2)

Martial himself explains somewhat the legal implications of the poem in II, 39 where he tells an unnamed addressee that the appropriate gift for a noted adulteress is a toga. Horace also hints at this in Satire I, 2, 1. 63, 71, and 82. Roman women of the Empire wore the

stola rather than the toga.

> The garments which [a Roman woman] showed the world were
> a tunica (which from the first century came to be called
> stola), and a palla. Though girls once wore the toga,
> the habit had ceased by the time of the early Empire, and
> respectable women used it in no circumstances at all. This
> garment, which in boys and men marked the dignity of the
> Roman citizen, and with its variations, even revealed his
> social rank, was, in the case of women, the dress of
> prostitutes -- and of those who had been tried and found
> guilty of adultery.[41]

The point of the poem depends upon this particular custom,

but it depends also on the name Thelys. It is the effeminacy of

the man named "female" which is mocked, not his legal status. It

is more important that he is moecham than that he is damnatam.

There is also a cycle where fascination with the name,

whose linguistic connections are not necessary to the poem, vies

with the occasion and alternately captures Martial's attention.

Here again Martial is not satisfied with the occasion alone, but

uses it to get at the name. The cycle is written on the occasion

of Lucan's birthday, written after his death perhaps at the request

of his widow.[42] It resembles the Earinos cycle in that three poems

follow directly upon each other, an unusual ordering for Martial.

The three are not, however, followed by any other poems on or to

Lucan in Book VII.[43] They are occasional in character, but are

written with definite attention to the name. If Martial is

fulfilling a social obligation to a former patron[44] and following

the well-established format of the genethliacon,[45] he is also doing

something quite specifically characteristic within the three poems.

It must be assumed that their placement in immediate succession is intentional and that Martial expects to achieve more through this than simple monotony.[46] They are all in the same meter, it is true, and are all the same length. They differ in addressee, 21 and 23 being addressed to Polla, and 22 to Lucan himself. But there is a motif of light and shade, darkness and day, which progresses and in which Lucan appears as a lux-element. The echo of the name can not be accidental, and its use and placement is careful and deliberate.

We begin in #21 with his birth, a day of light, magni conscia partus (l. 1) which gave Lucan to the people. And we are brought immediately to Nero and umbra and the undeserved death.

XXI

Haec est illa dies, magni quae conscia partus
   Lucanum populis et tibi, Polla, dedit.
heu! Nero crudelis nullaque invisior umbra,
   debuit hoc saltem non licuisse tibi.

XXII

Vatis Apollinei magno memorabilis ortu
   lux redit: Aonidum turba, favete sacris.
haec meruit, cum te terris, Lucane, dedisset,
   mixtus Castaliae Baetis ut esset aquae.'

XXXII

Phoebe, veni, sed quantus eras cum bella tonanti
   ipse dares Latiae plectra secunda lyrae.
Quid tanta pro luce precer? Tu, Polla, maritum
   saepe colas et se sentiat ille coli.

In #22, the day returns, lux redit, lux vatis Apollinei memorabilis magno ortu (ll. 1 and 2) and the Muses are called upon

to favor the day. The poem is addressed to Lucan himself, to the bard of Apollo, the light from the Baetis.

The third poem begins with a call to Phoebus, but to Phoebus the inspirer, the one who gave Lucan his genius. What should my prayer be _tanta_ _pro_ _luce_, for such a day, for such a light, for _Lucan_? I pray that you, Polla, may long cherish your spouse and that he might feel himself thus loved.

We are given first the birth of Lucan followed immediately by his death, the moment of great light and then the overwhelming shadow. This follows the normal form of a genethliacon which begins with mention of the day. The next two poems satisfy requirements of the genethliacon, the call upon the gods (in this case the Muses), and the final petition, for the one honored.[47] But they also serve to reassert light into the darkness, to revive Lucan, and the pointed placement of light words accomplishes this.

These then are the uses Martial makes of names in poems where the meaning of the name is essential to the poem. He has indicated his pleasure in names. He writes whole poems for what they can say about a name. But most of the poems where he makes the pun explicit, where he points it out directly, involve a change of name. He has established a formulaic way of connecting names with occasions. A man with a nondescript name is described in his situation and then his name is changed, usually only slightly, to one appropriate to the occasion.

But more often he merely introduces a meaningful name without commenting directly on it. Greek names occur slightly more often than Latin ones, for they are easier to coin, and they more readily conceal their meaning until Martial has exposed it. Many names are concerned with amusing sexual practices and abberrations. But we also find poems where the names are appropriate to rather specific occasions. Here it is hard to tell whether Martial witnessed an occasion which he wanted to write about and then coined a name to fit it, both for its value as wit and for his own protection, or if he hit upon a name he liked and created an amusing occasion to exercise it. I suspect that Thelys, Hormus, Euclides, and perhaps Eutrapelus and Lupercus were used to fit an occasion or character, while poems were written around Earinos, Palinurus, Chione and Phlogis.

Some are probably real names, Earinus certainly, probably Cinna/Cinnamus, and perhaps Albius Athenagoras. Mistyllus is probably a slave's real name which Martial here mocks by creating the name Taratalla.

In all these cases, Martial takes a name which appears innocuous at first, and then carefully places it where it will be noticed, explores it thoroughly, and finally exposes it for what it secretly says of its owner. The name in each case is essential to the point of the epigram, and clever humor is essential to the genre.

NOTES

CHAPTER II

[1] Kajanto, The Latin Cognomina, pp. 88, 89.

[2] The derivation and meaning of Cinna are obscure. It is probably an Etruscan name originally, and may represent the preservation of a very old praenomen otherwise lost. Cf. Kajanto, p. 42.

[3] PIR second edition (1936) Pars II. C #737.

[4] Friedlaender, Roman Life and Manners, Vol. IV, p. 57, Appendix X.

[5] Kajanto, pp. 31-39.

[6] ibid. p. 243.

[7] ibid. p. 244.

[8] Aeneid V, 833ff. Thesaurus Graecae Linguae, Vol. VI, 94A.

[9] Strabo 6, p. 252; Dio Cassius 49.1.

[10] Friedlaender. Vol ii, p. 34, note on LVIII, 2.

[11] Friedlaender. Vol. ii, p. 101, note on XCV.

[12] It does not occur in the PIR.

[13] H.C. Schnur has written an article, "On a crux in Martial" (CW, 48 [1954] 51), in which he suggests this change. "The implication," he says, "would be that Albius Athenagoras, by marrying a wealthy woman, became Olbius."

The text itself at least indicates confusion and opens the way for supposition:

Alphius T   Alfius RMPQ   Alpicius AFT
Alpitius X   Alficus Sciverius   Olphius F
Olphrius M   Olfris R   Colphius P   Coalfius Q
Olficius EXAFG

[14] The origin of the name is somewhat uncertain, but was apparently Phrygian in origin. Ernout-Meillet (Dictionaire Etymologique de la Langue Latine, Librairies C, Klincksieck, Paris, 1939), p. 410, attribute it to the river Γάλλος in Phrygia, a tributary of the Sagaris, "quia qui ex eo biberunt in hoc furere incipiant ut se privent virilitatis parte. P.F. 84, 25." (Cf. also Ovid Fasti iv, 363; Pliny N.H. V, 147, et al.) There is also a participle gallantes, apparently from a verb *gallare, to rave like a priest of Cybele.

[15] Ovid, Fasti, IV, 237; Pliny, N.H., XI, 261, XXXV, 164; Martial, III, 81, XI, 74; Juvenal VI, 512ff.

[16] The nationality of the seer is appropriate, for the practice of divining from an examination of the entrails of animals came to Rome from the Etruscans; cf. Livy I, 56, 4-5, where he states that Tarquinius Superbus brought in haruspices; and Cicero, Nat. Deorum, II, 11; Res P. 20; de Div., 1, 3; 2, 28; etc. It comes from specio compounded with the term for entrails which is Skr. hirá, Greek χορδή, (Ernout-Meillet).

[17] The use of caper in this sort of contrast to hircus is not well supported. Gell. 9, 9, 9 comments on Vergil's Eclogue IX, 23-5, where he uses caper for what Theocritus called ἔνόρχαν (uncastrated he-goat) although Varro says quite clearly that a goat is called caper in Latin only if he is castrated. (Varro, Fr. 84 Wilmanns). Whatever Varro and Vergil may have thought, however, it is obvious that Martial considered a caper to be a castrated hircus.

[18] Many poems have Galli in them, but in most of these cases Gallus occurs as a common noun or adjective and could be replaced by any word meaning eunuch. This is true of the Phoebus Gallus of III, 73, of Baeticus Gallus, II, 47, Glyptus Gallus, II, 45, and of the Galli of XI, 72 and III, 27.

[19] Iliad III, 237; Od. XI, 300.

[20] Iliad I, 465; II, 428; Od. III, 462; XII, 365; XIV, 430.

[21] Friedlaender says it occurs often as the name of freedmen and slaves: Inschrift Orelli 1845 = IRN 5542 = CIL IX, 3754. (Vol. ii, p. 210, note on XCIV, 8)

[22] ibid. Vol. ii, p. 210 note on XCIV, 8.

[23] Of cities: Iliad II, 640; of islands: Aesch. Pers. 887, Lemnos; Soph. Aj. 135, Salamis.

[24] Kirchner #13382-13387. There are also the related forms Sotades (13375-13379) and Sotairus (13380, 13381). Vol. II, p. 297.

[25] Soph. Aj. 190; Plato Legg. 743B; Arist. Eth. N. 2, 7, 5; 4, 1, 4; et al.

[26] Martial has many poems which present the philosophy that one must live each day as it is given to him and expect no more. (I, 15; IV, 54; V, 64; VII, 47) He has obviously been exposed to the sentiment expressed in Horace's Carmen I, 11:

> Sapias, vina liques, et spatio brevi
> spem longam reseces. Dum loquimur, fugerit invida
> aetas: carpe diem, quam minimum credula postero.
>
> (11. 6-8)

Most like the advice given to Postumus is that which Martial addresses to his friend Julius in I, 15:

> gaudia non remanent, sed fugitiva volant.
> haec utraque many conplexuque adsere toto:
> saepe fluunt imo sic quoque lapsa sinu.
> non est, crede mihi, sapientis dicere 'Vivam':
> sera nimis vita est crastina: vive hodie.
>
> (11. 8-12)

[27] Seneca, Tranq. 17, 8; cf. also Horace Carm. I, 18.

[28]Amyclaea corona: the crown from Amyclae, birthplace of Castor and Pollux; Ovid, M. VIII, 314; Mart. IX, 104; Stat. Th. VII, 413.

Assyrio amomo: cf. Mart. VIII, 77; V, 64; also Verg. Ec. IV, 25. Ovid. P. I, 9, 52; Pers. III, 104.

[29]Pindar, O. XIII, 37.

[30]Aeschylus, Agamemnon 344.

[31]δίαυλοι κυμάτων: Euripides, Hec. 29.

[32]As doctor: cf. Pliny N.H. 29, 4; Martial IV, 9, 1; IX, 96, 1 as well as here. As a sick man: Cypr. Epist. 69, 13; Hier. Epist. 77, 6. (Lewis and Short give, as bearer of the bier: Martial III, 93, 24.)

[33]Thuc. II, 41; Arist. Eth. N., II, 7; Ar. Vesp. 469.

[34]Kirchner, Prosopographia Attica, #5674 an archon of 403/2 (Diod. XIV, 12); #5672 and 5680 members of the 300 (Xen. Hell. II, 3.2); also several from prytany lists. No entry in Prosopographia Imperii Romani.

[35]clavis is cognate with κλαΐς (ion. κληΐς, att. κλεῖν) from an original *κλαϝις. (Ernout-Meillet)

[36]Plautus, Curculio 359: propino magnum poclum. ille ebibit,/ caput deponit, condormiscit.

[37]Martial X, 49; III, 82, 25-31.

[38]Juvenal V, 127ff; Martial VI, 44; XII, 74.

[39]Forcellini Lexicon IV, p. 464.

[40]ibid.

[41]J.P.V.D. Balsdon, Roman Women (The Bodley Head, London, 1962) p. 252.

[42]Statius, Pref. to _Silvae_ II: Cludit volumen genethliacon Lucani, quod Polla Argentaria, rarissima uxorum, cum hanc diem forte consuleremus, imputari sibi voluit. Ego non potui maiorem tanti auctoris habere reverentiam quam quod laudes eius dicturus hexametros meos timui.

[43]The only other references to Lucan in the corpus of Martial are: I, 61; X, 64; XIV, 194.

[44]Barwick assumes that Martial has written these poems only at the request of Polla and out of a sense of obligation because of Statius' admission of such a request. (P. 296)

[45]Burgess, T.G. in "Epideictic Literature" (_Studies in Classical Philology_ III, 89-281, Chicago) defines a genethliacon as an encomiastic speech made on the occasion of a person's birthday. It is treated theoretically by Dionysius and Menander, and contains certain predictable elements: praise of the day, and season of the year; notation of any happy omen or festival; praise of the family, city, the person's physical and mental qualities, virtues, and special pursuits; and closes with a prayer, for his future and long life, when appropriate.

In Latin literature, they occur in Pliny III, _Ep_. 7; Juvenal V, 38; Seneca, _Ep_. 64, 8; Martial VIII, 38; XII, 67; Ovid _Tristia_ III, 13, 17; IV, 10, 11; Statius II, 7; Cicero _de Fin_. II, 101; Suet. _Dom_. 10.

[46]Barwick: "Ihre Zusammengehörigkeit wird noch dadurch unterstricken, dass alle gleich gross und in dem gleichen Vermass gehalten sind: Jedes umfasst drei elegische Distichen. Der Abwechslung wird schon äusserlich dadurch Rechnung getragen, dass das erste Gedicht an Polla, das zweite an Lucan selbst und das dritte wieder an Polla gerichtet ist." p. 296.

[47]Vinzenz Buchheit, "Martials Beitrag zum Geburtstag Lucans als Zyklus." (Phil. 1961) pp. 91-2. The three poems are similar and closely associated, but constitute three sections of a genethliacon. Other poems by Martial containing the same elements: V, 84; VIII, 64; X, 87; 92; XII, 60.

III: CONTRIBUTORY PUNS

Although it is true that Martial occasionally writes whole poems for the sake of puns, he much more often slips pun names into unimportant positions of poems where they merely add another element of humor to a poem whose point is independent of the pun. He plays lightly on the names, parenthetically almost, but does not fashion an entire poem on them. Often the names represent a judgment upon a person's character, a judgment not necessarily evident in the occasion described or recounted. Or he uses the names to effect an exposition which he pretends not to make in the poem. Sometimes the names are obviously imaginary, but often it is impossible to know for certain whether the names so used are in fact real or not.

Some of these names are used in the same way as the essential puns dealt with in Chapter II, but here the puns are less central to the poems in which they occur. It will be convenient to consider these names first, and to reserve for discussion later in the chapter a second category of names, those which contain an implicit pun or certain overtones that are appropriate to the subject of the poem. But the names in both categories are chosen for their etymological meaning.

The name of Hilarus, the rich farmer of Caere, constitutes
a small, two-line joke in the midst of one of Martial's Priapeia.
He is unimportant for the poem, for he merely owns the land the
Priapus protects. But this happy, jovial one owns property in the
land of fond greeting, and his property is itself laeta.

> nam Caeretani cultor ditissimus agri
>   hos Hilarus colles et iuga laeta tenet.

> (VI, 73, 3-4)

The adjectives used both for the farmer and for his property, which
are respectively ditissimus and laeta, point out the small pun.

The name of the addressee in I, 110 is also meant as a
pun. Martial answers in this poem the conventional complaint that
his epigrams are too long. Velox, the swift one, has not the
patience for long poems, and Martial's retort is:

> Scribere me quaereris, Velox, epigrammata longa.
>   ipse nihil scribis: tu breviora facis.

> (ll. 1-2)

There are four other persons who are involved in puns
because of a literary association with Martial. Probus and Faustinus,
the honest harsh one and the favoring one, appear in contrast in
III, 2. Probus is introduced as an exemplum, but the characteristic
implied in his name is not entirely ignored. The poem is a compliment
to Faustinus to whom Martial commends his little book. It is
significant that it is the third Book that he is sending, for it

abounds in obscenity, of which we are indeed adequately warned, but for which Martial does not apologize.[1] He sends this book to Faustinus who will protect it from misuse or oblivion.

> Cuius vis fieri, libelle, munus?
> festina tibi vindicem parare,
> ne nigram cito raptus in culinam
> cordylas madida tegas papyro
> vel turis piperisve sis cucullus.
> Faustini fugis in sinum? sapisti.
>
> (III, 2, 1-6)

The poem, in fact, divides easily into two halves, one governed by Probus, the other by Faustinus. Lines 1-5 describe the evil fate which might beset Martial's book and the "wish-name", meaning lucky or fortunate,[2] is introduced to counteract it. You wish to avoid an ill fate, book?

> Faustini in sinum fugis? sapisti.
>
> (1, 6)

This question is followed by five lines on the favor and the care which the book will enjoy in the lap of Faustinus.[3] There is even a linguistic connection between the action of _fovere_ and the name of the patron, Faustinus.

> cedro nunc licet ambules perunctus
> et frontis gemino decens honore
> pictis luxurieris umbilicis,
> et te purpura delicata velet,
> et cocco rubeat superbus index.
>
> (11. 7-11)

And to contrast the two men, this description is followed by the mention of the stern critic.

illo vindice nec Probum timeto.

(1. 12)

Each man is mentioned at the end of the section which describes the effect of the other on the book.

Fidentinus acquires a well-developed and consistent character in Book I and occurs only in that book. Martial is here concerned with satirizing a specific character type, perhaps representing a specific individual, but not necessarily so. There is nothing positively identifying in any of the poems and none are truly occasional in character. Only one who considered himself deserving of such criticism could attribute the poems to himself.

The name is no more identifying than the content of the poems. Fidentini are inhabitants of Fidentia in Pliny,[4] but it is not a Gallic origin which the name of this Fidentinus is meant to indicate. It is the relationship of the name to *fido*, put trust in, which is meant to be noticed. Fidens and Fidentinus carry the sense of courageous or bold, having confidence in oneself, which is indeed meaningful here. But there is a further implication in the name. It carries the idea of trustworthy, of deserving to be believed, and on occasion, Martial seems to pun on this sense of the name as well.

Rumor has it, Fidentinus, says Martial, that you recite my books among the people as if they were yours.

> Fama refert nostros te, Fidentine, libellos
>   non aliter populo quam recitare tuos.
> si mea vis dici, gratis tibi carmina mittam:
>   si dici tua vis, hoc eme, ne mea sint.

(I, 29, ll. 1-4)

If you are willing to call them mine, and give me publicity with your recitals, I will send you a copy and write it off as advertising. But if you want to pass them off as your own, you can buy them.

I, 38 is a little more critical, for it condemns even the quality of the recitation.

> Quem recitas meus est, o Fidentine, libellus:
>   sed male cum recitas, incipit esse tuus.

(ll. 1-2)

I, 53 is more complex and subtle in its criticism, for here it is Fidentinus' singular honest contribution which convicts him of theft.

> Una est in nostris tua, Fidentine, libellis
> pagina, sed certa domini signata figura,
> quae tua traducit manifesto carmina furto.

(ll. 1-3)

This statement is followed by a catalogue of similes intended to emphasize the discrepancy in quality.

sic interpositus villo contaminat uncto
urbica Lingonicus Tyrianthina bardocucullus,
sic Arretinae violant crystallina testae,
sic niger in ripis errat cum forte Caystri,
inter Ledaeos ridetur corvus olores,
sic ubi multisona fervet sacer Atthide lucus,
inproba Cecropias offendit pica querelas.

(ll. 4-10)

And then the poem concludes with a reaffirmation of the initial

observation:

indice non opus est nostris nec iudice libris
stat contra dicitque tibi tua pagina 'Fur es'.

(ll. 11-12)

Contrast is established in the last line between the name Fidentinus

and the final accusation 'Fur es'.

The last poem leveled against Fidentinus follows the same

structural pattern as I, 53: accusation, comparison, and

reaffirmation.

Nostris versibus esse te poetam,
Fidentine, putas cupisque credi?
sic dentata sibi videtur Aegle
emptis ossibus Indicoque cornu;
sic quae nigrior est cadente moro,
cerussata sibi placet Lycoris.
hac et tu ratione qua poeta es,
calvus cum fueris, eris comatus.

(I, 72, 1-8)

Here he is again criticized for his boldness, but even more for his

fraud. Fidentine, cupis ... credi? You wish to be believed as

your name implies you should be? But you are false. There has been, indeed, a certain development in the character of Fidentinus which gradually emphasizes the implications of his name. The first two poems have little explicit connection with the name. Here the contrast is between _meus_ and _tuus_, between personal and literary property, between the composer and the reciter. The later poems are, indeed, extensions of the accusations implicit in the first two. Fidentinus suggests a man who is too bold, a man who is untrustworthy, and finally poetry which is true and deserving of trust, for it is the certain testimony of the poetry which accuses the man of theft.

Euphemus is the addressee of IV, 8. The poem concerns itself with the appropriate time and setting for the reading of Martial's poems. It begins with a sort of catalogue of the hours of the day.

> Prima salutantes atque altera conterit hora,
>   exercet raucos tertia causidicos,
> in quintam varios extendit Roma labores,
>   sexta quies lassis, septima finis erit,
> sufficit in nonam nitidis octava palaestris,
>   imperat extructos frangere nona toros.

(ll. 1-6)

But the tenth hour is the hour for my poems, Euphemus. They should be read in the midst of an ambrosial feast.

> hora libellorum decuma est, Eupheme, meorum,
>   temperat ambrosias cum tua cura dapes
> et bonus aetherio laxatur nectare Caesar
>   ingentique tenet pocula parca manu.
> tunc admitte iocos: gressum metire licenti
>   ad matutinum, nostra Thalia, Iovem?

(ll. 7-12)

It is possible that the name is totally irrelevant, but it would
be fitting that the one who read Martial's _iocos_ in such a setting
be called Euphemus.

Patron's names are also subject to invention by Martial.
And if he is to choose a name, why not choose one that bears with
it an appropriate implication?

Maximus, the one who is greatest, is introduced by Martial
in a poem in which he is criticized for his client activities, for
having a _rex_ of his own and being simply _unus inter pares_, not the
superlative his name implies.

> Capto tuam, pudet heu, sed capto, Maxime, cenam,
>   tu captas aliam: iam sumus ergo pares.
> mane salutatum venio, tu diceris isse
>   ante salutatum: iam sumus ergo pares.
> sum comes ipse tuus tumidique anteambulo regis,
>   tu comes alterius: iam sumus ergo pares.

> (II, 18, 1-6)

The situation so galls Martial that he refuses to put up with it
any longer and withdraws himself from Maximus' list of clients.

> Esse sat est servum, iam nolo vicariusesse.
>   qui rex est regem, Maxime, non habeat.

> (11. 7-8)

The next time Maximus is mentioned (II, 53) he is accused
of not being truly free.

> Vis liber fieri? Mentiris, Maxime, non vis:
>   sed fieri si vis, hac ratione potes.

> (11. 1-2)

There follows a list of compromising activities which the truly free man, the man who is client to no one, will avoid.

> liber eris, cenare foris si, Maxime, nolis,
>   Veientana tuam si domat uva sitim,
> si ridere potes miseri chrysendeta Cinnae,
>   contentus nostra si potes esse toga,
> si plebeia Venus gemino tibi vincitur asse,
>   si tua non rectus tecta subire potes.
>
> (ll. 3-8)

There is another poem in which the pun names are important to the meaning of the poem but are brought in more or less parenthetically as examples. Apollodotus, the rhetorician, has trouble with names.

> Quintum pro Decimo, pro Crasso, Regule, Macrum
>   ante salutabat, rhetor Apollodotus.
>
> (V, 21, 1-2)

He used to confuse the Fifth with the Tenth and the Fat with the Thin, but now he has learned his lesson well (how well is shown in V, 54), and writes the names down and memorizes them.

> nunc utrumque suo resalutat nomine. Quantum
>   cura laborque potest! Scripsit et edidicit.
>
> (ll. 3-4)

It is a reflection not only on his memory but also on his perception for he is not only unable to remember names, but also unable to distinguish between fatness and thinness.

Several names are concerned with sexual fulfillment or the lack of it. Telesilla, little fulfillment, is used both positively and negatively. In VI, 7 she is notable for her sexual diversity and apparent success. She is a positive force and brings fulfillment with her wherever she goes.

> Iulia lex[5] populis ex quo, Faustine, renata est
> , atque intrare domos iussa Pudicitia est,
> aut minus aut certe non plus tricesima lux est,
>   et nubit decimo iam Telesilla viro.
> quae nubit totiens, non nubit: adultera lege est,
>   offendor moecha simpliciore minus
>
> (ll. 1-6)

But in XI, 97 she apparently frustrates those she arouses, or would like to arouse. I can take on four in one night, says Martial; but may I perish if I can have you once in four years.

> Una nocte quater possum: sed quattuor annis
>   si possum, peream, te Telesilla semel.

Possum means not only to attempt union, but to accomplish it. (Cf. III, 32) Even in four years, Little Fulfillment, I can not achieve satisfaction with you.

Telethusa[6] also has the power to bring fulfillment at her coming. She who has been taught to rouse men's passions by her movements, who could evoke virility even from aged Pelias and Priam, now torments her former master.

> Edere lascivos ad Baetica crusmata gestus
>   et Gaditanis ludere docta modis,
> tendere quae tremulum Pelian Hecubaeque maritum
>   posset ad Hectoreos sollicitata rogos,
> urit et excruciat dominum Telethusa priorem:
>   vendidit ancillam, nunc redimit dominam.
>
> (VI, 71, 1-6)

And so he buys her back for his own satisfaction and fulfillment.

In VIII, 51 she is mentioned only briefly and may or may not be the same girl, but she has the same potential for satisfaction.

si Telethusa venit promissaque gaudia portat.

(1. 23)

These joys, indeed, are promised even in her name.

Telesphorus, the one who brings fulfillment, occurs three times (excepting the Faenius Telesphorus of I, 114, 116) and is a consistent character. His first appearance in X, 83 is unimportant and insignificant. He is mentioned with Spendophorus as an example of one who has much hair.[7] But his ability to bring satisfaction is important in both the remaining poems in which he occurs, XI, 26 and XI, 58.

XI, 26 emphasizes the satisfaction he can bring and is primarily a positive poem, though the fulfillment it promises is still future.

O mihi grata quies, o blanda, Telesphore, cura,
    qualis in amplexu non fuit ante meo:
basia da nobis vetulo, puer, uda Falerno,
    pocula da labris facta minora tuis.
Addideris super haec Veneris si gaudia vera,
    esse negem melius cum Ganymede Iovi.

(11. 1-6)

But XI, 58 reverses the situation and forces us to consider the power for frustration which Telesphorus possesses.

Cum me velle vides tentumque, Telesphore, sentis,
  magna rogas -- puta me velle negare: licet: --
et nisi iuratus dixi 'dabo', subtrahis illas,
  permittunt in me quae tibi multa, natis.

(ll. 1-4)

Proculeia, whose name must be related to procul, evoked
Martial's attention by divorcing her husband. And she keeps her
man at a certain distance for very specific and practical reasons.

Mense novo Iani veterem, Proculeia, maritum
  deseris atque iubes res mihi habere suas.
quid, rogo, quid factum est? subiti quae causa doloris?
  nil mihi respondes? Dicam ego, praetor erat:
constatura fuit Megalensis purpura centum
  milibus, ut nimium munera parca dares,
et populare sacrum bis milia dena tulisset.
  Discidium non est hoc, Proculeia; lucrum est.

(X, 41, 1-8)

Hypnus is another name which tempts the reader to look for
hidden meanings and pun usage in Martial. There is only one place
where this name is significant and that is in XI, 36 where he is
the boy who pours the wine. He is not central to the poem, which
is on the return of Gaius Julius Proculus, but Hypnus is called
upon by Martial to pour the five, six, and eight measures of
immortal Falernian which Martial will drink to the three names of
Proculus.

Hypne, quid expectas, piger? immortale Falernus
  funde, senem poscunt talia vota cadum:
quincunces et sex cyathos besemque bibamus,
  GAIUS ut fiat IULIUS et PROCULUS.

(ll. 5-8)

It is appropriate that Hypnus be <u>piger</u> and the poem recalls I, 71 where Martial drinks six measures to Laevia, seven to Justina, five to Lycas, four to Lyde, and three to Ida.

> omnis ab infuso numeretur amica Falerno,
>   et quia nulla venit, tu mihi, Somne, veni.

(ll. 3-4)

In each poem the addressee could be Sleep itself personified, or a boy, a cup-bearer, who brings wine and, when wine fails, other means of relief.

A number of names are significant because of the functions their owners perform. Symmachus, the doctor, occurs simply as an exemplum in VI, 70 and VII, 18, and this argues in favor of his being a real doctor, well-known in Rome. But Martial might as easily use him as an exemplum after a previous mention of him in his own work. Only in V, 9 does Symmachus have any individual importance. Here Symmachus, the ally, comes <u>comitatus protinus ad me</u>, together with his hundred interns, and gives me a fever.

> Languebam: sed tu comitatus protinus ad me
>   venisti centum, Symmache, discipulis.
> centum me tetigere manus aquilone gelatae:
>   non habui febrem, Symmache, nunc habeo.

(ll. 1-4)

The name is not particularly important but adds an element of humor to the poem.

The poem itself so closely resembles VI, 53 that one is tempted to look for similar meaning in the name Hermocrates.

> Lotus nobiscum est, hilaris cenavit, et idem
>   inventus mane est mortuus Andragoras.
> Tam subitae mortis causam, Faustine, requiris?
>   In somnis medicum viderat Hermocraten.

(ll. 1-4)

But there is no immediately obvious reason why one with the power of Hermes should be inclined toward medicine. But there is a Greek epigram on which this seems to be modeled, and it uses the name Hermogenes.

> Ἑρμογένη τὸν ἰατρὸν ἰδὼν Διόφαντος ἐν ὕπνοις
>   οὐκέτ' ἀνηγέρθη, καὶ περίαμμα φέρων;

Hermocrates and Hermogenes mean nearly the same thing, and in both poems the doctor appears in a dream. Hermes himself boded ill for a sick man if he appeared to him in a dream. A certain Plutarch saw him in a dream once when he was ill himself and knew it meant his death.[9] And so here, the doctor has the power of Hermes, and brings death to his patients immediately after appearing to them.

There are two women's names which Martial uses at least partially for their implications of scent, Acerra and Myrtale. An acerra is an incense-box notable specifically for its continuous strong odor. Martial uses the incense-box as a name in a two-line poem in which he takes the lady so named to task for reeking always of wine. And it is not just an old left-over smell, but one constantly renewed.

> Hesterno fetere mero credit Acerram,
>   fallitur: in lucem semper Acerra bibit.

(I, 28, 1-2)

The other lady who has much the same problem is named

Myrtale, of or belonging to the myrtle. Cato mentions three kinds

of myrtle, murtum coniugulum, murtum album et nigrum (De Re Rustica,

VIII, 2; CXXXIII, 2) and Pliny elaborates upon this (XV, 122-4).

Its properties are legion. The one with the strongest odor was

Egyptian. Myrtle was used for making dark and white wines, and a

myrtle powder for treatment of sores.[10] And it was used in perfume.

In V, 4 Myrtale attempts to conceal the betraying odor

of liquor on her breath by chewing laurel leaves. She whose name

is related both to the wine she has drunk and to its perfume, must

resort to chewing the leaf of a different plant.

> Fetere multo Myrtale solet vino,
> sed fallat ut nos, folia devorat lauri
> merumque cauta fronde, non aqua miscet.
> hanc tu rubentem prominentibus venis
> quotiens venire, Paule, videris contra,
> dicas licebit, 'Myrtale bibit laurum.'

(11. 1-6)

Myrtale, indeed, has imbibed the laurel.

But we are told that laurel leaves, whose oil has a

pleasant odor, were believed to be used by the Pythian oracle who

chewed on Apollo's plant in order to imbibe inspiration.[11] And so

one is perhaps meant to assume here that Myrtale's intoxicated

state is but the inspiration of the god:

Martial also puns on speech names, or sound names. Gargilius
(III, 96) is used for its sound and for its relationship to gargio
and garrulans. This may be insupportable etymologically, but Martial
intends the name to invoke this association, and uses it for the
name of a babbler, of one whose tongue is uncontrolled.

> Lingis, non futuis meam puellam
> et garris quasi moechum et fututor.
> Si te prendero, Gargili, tacebis.
>
> (ll. 1-3)

It is a mouth poem, based upon oral practices and the implication
even of tacebis is obscene.[12]

Martial emphasizes the significance of the name Quirinalis,
of or belonging to Quirinus, by position, in I, 84. Ennius refers
to Quirinus as Quirinus pater (ANN. V, 121) and Horace speaks of
the populus Quirinus (C. I, 2, 46) and Ovid of the urbs Quirini
(Tr. I, 8, 37) and the Turba Quirini (Met. XIV, 607). The term
Quirites, referring to the Roman people, must be somehow related
to Quirinus, although Livy attributes it to the Etruscan town Cures.[13]
In any event, the Roman had the impression of Quirinus as the father
of the race, felix prole virum.[14]

Martial's Quirinalis shares this fecundity with his namesake
Quirinus.

> Uxorém habendam non putat Quirinalis
> cum velit habere filios, et invenit
> quo possit istud more: futuit ancillas
> domumque et agros implet equitibus vernis.
>
> (I, 84, 1-4)

By placing Quirinalis in the last line with _pater familias_, Martial is clearly indicating that it is this aspect of Quirinus as father or progenitor of the Roman people, _pater populi_, if you will, that has inspired the choice of his name. But the real pun of the poem, upon which the entire sense of the poem depends, lies in _pater familias_ -- the father here not simply of the household, but quite specifically of his individual servants.

> pater familias verus est Quirinalis.
>
> (l. 5)

Another pair of names which Martial uses significantly is the Artemidorus and Calliodorus of IX, 21. Here the gift of Artemis and the gift of beauty have effected a trade. Calliodorus had possessed a boy, Artemidorus a field.

> Artemidorus habet puerum sed vendidit agrum;
>   agrum pro puero Calliodorus habet.
> Dic uter et istis melius rem gesserit, Aucte:
>   Artemidorus amat, Calliodorus arat.
>
> (ll. 1-4)

The one whose name means the gift of beauty has given the boy to the one belonging to Artemis, who should shun such temptations. The result:

> Artemidorus amat, Calliodorus arat.

Artemidorus occurs one more time when his name is significant. V, 40 presents a scene which must recall the judgment of Paris.

Artemidorus, the gift of Artemis, who worships and cherishes Minerva, has painted a Venus. Given the choice of Paris, he makes the same decision although he has responsibilities in the two other directions.

> Pinxisti Venerem, colis, Artemidorus, Minervam:
> et miraris opus displicuisse tuum?

(ll. 1-2)

In the poem on Clytus (VIII, 64), contrast with the name adds force to the meaning of the poem. Here Clytus, the well-known, the glorious, is taken to task for his inordinate love of birthdays. For he celebrates as many as eight Kalends a year in order to exact presents from his friends that much more often. But Martial has been keeping track and faces Clytus with an accusation and subsequent threat.

> quod si ludis adhuc semelque nasci
> uno iam tibi non sat est in anno,
> natum te, Clyte, nec semel putabo.

(ll. 16-18)

Clytus is an appropriate name in one sense, for its bearer sees to it that the public is often made aware of him. But κλυτός also carries with it a quality judgment, and a positive one. It is this sense of glorious renown inherent in the name which Martial mocks by the position of words in the last line. The descriptive name, Clyte, is placed squarely in the middle of the Latin expression indicating total worthlessness: natum te nec semel.

Sotades, as a name, must be somehow connected with σώζω and σωτάζω, and suggests the idea of savior. In VI, 26 the idea of savior adds something to the poem but is in no way essential to it.

> Periclitatur capite Sotades noster.
> reum putatis esse Sotaden? non est.
> arrigere desit posse Sotades: lingit.
>
> (ll. 1-3)

The savior is in jeopardy, it is true, but it is the part of his body involved that the poem is about.[15]

There are a number of people whose names are obviously real but which Martial uses to advantage even so. Melior is one, and he occurs together with Blaesus in VIII, 38. That they are real and that Martial is recounting an actual occasion is supported by Statius' reference to the same pair.[16] The poem is on the death of Glaucia, Melior's alumnus.[17] Blaesus only appears when Glaucia reaches the underworld where he meets him by the shores of Lethe. He recognizes him, for he often saw his image clutched in the arms of Melior. (Stat. II, 1, 192-3) In Statius, Glaucia is a comfort to Melior for the loss of his Blaesus. Statius identifies the Melior as Atedius Melior. (Cf. title to II, 1).

Martial mentions Melior four other times, and in VI, 28 and 29 he is really only concerned with Glaucia, while the Melior of II, 69 and IV, 54 respectively need not be the same men. In II, 69 some Melior invites Classicus to dinner, and in IV, 54 we

are given a Melior as a symbol of what is _lautus_ and _nitidus_. But

in VIII, 38, Blaesus and Melior occur together.

> Qui praestat pietate pertinaci
> sensuro bona liberalitatis,
> captet forsitan aut vicem resposcat:
> at si quis dare nomini relicto
> post manes tumulumque perseverat,
> quaerit quid nisi parcius dolere?
> Refert sis bonus an velis videri.
> praestas hoc, Melior, sciente fama,
> qui sollemnibus anxius sepulti
> nomen non sinis interire Blaesi,
> et de munifica profusus arca
> ad natalicium diem colendum
> scribarum memori piaeque turbae
> quod donas, facis ipse Blaesianum.

<div align="center">(11. 1-14)</div>

Blaesus, the stammerer, is dead, but Melior, the better one, who, as

we know from Statius, cherished his memory, preserves the name in

his gifts to the _scribarum memori piaeque turbae_.

> hoc longum tibi, vita manebit,
> hoc et post cineres erit tributum.

<div align="center">(11. 15-16)</div>

Martial hints at significance in Melior's name, however. For he

has said that one who showers gifts upon one who will notice this,

asks for something in return.

> qui praestat pietate pertinaci
> sensuro bona liberalitatis,
> captet forsitan aut vicem reposcat.

<div align="center">(11. 1-3)</div>

But he who gives to the name surviving death surely seeks nothing.

> refert sis <u>bonus</u> an velis videri.
>
> (1. 7)

It is this real goodness which Melior displays:

> praestas hoc, Melior...
>
> (1. 8)

and Melior's goodness is the better good, better than that of those who give to the living. Blaesus, the stammerer, on the other hand, will have his name repeatedly remembered. Every year will witness the repetition of his name.

II

Apart from these names where Martial makes a pun direct and explicit, however parenthetical it may be to the major point of the poem, there are a number of names which have some marginal connection with the episode in a poem, where they are humorous upon reflection but are not directly exposed. Rusticus and Amoenus both have names appropriate to the episode they find themselves involved in (VIII, 23 and 72) and so do Garricus and Laberius, and Caerellia and Syriscus.

Rusticus seems to imply an unfavorable judgment. He is so provincial and uncultured that he knows not even how to treat

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a cook in order to get the desirable results from him.

> Esse tibi videor saevus nimiumque gulosus,
> qui propter cenam, Rustice, caedo cocum.
> si levis ista tibi flagrorum causa videtur,
> ex qua vis causa vapulet ergo cocus?

<div align="center">(11. 1-4)</div>

Amoenus generally means simply sweet or pleasant and is attributed usually to places. But in Livy and Tacitus, at least, it can have the sense of excessive or showy pleasantness.[18] Here the one whose cognomen is "The Ostentatious" has dressed up his domus to the point where its worth is misrepresented.

> arte sed emptorem vafra corrumpis, Amoene,
> et casa divitiis ambitiosa latet.
> gemmantes prima fulgent testudine lecti
> et Maurusiaci pondera rara citri;
> argentum atque aurum non simplex Delphica portat;
> stant pueri dominos quos precer esse meos;

<div align="center">(XII, 66, 3-8)</div>

The last line contains the accusation and it also spells out the element of fraud which is inherent in this sense of Amoenus.

> deinde ducenta sonas et ais non esse minoris.
> Instructam vili vendis, Amoene, domum.

<div align="center">(11. 9-10)</div>

Garricus, the garrulous one, swore by his own head that Martial would inherit one quarter of his estate.

> Heredem cum me patris tibi, Garrice, quartae
> per tua iurares sacra caputque tuum,
> credidimus -- quis enim damnet sua vota libenter? --
> et spem muneribus fovimus usque datis;

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inter quae rari Laurentem ponderis aprum
misimus: Aetola de Calydone putes.
....
De quadrante tuo quid sperem, Garrice? Nulla
de nostro nobis uncia venit apro.

(IX. 48, ll. 1-6, 11-12)

But this was worthless babbling and his promises were empty.[19]

It is possible that Laberius is used in much the same way.
If it means anything, it must mean lippy, and be in some way
descriptive of his lips. He is, in fact, lip-good. He is always
talking about writing, but never does.

Versus scribere posse te disertos
adfirmas, Laberi: quid ergo non vis?
versus scribere qui potest disertos,
conscribat, Laberi: virum putabo.

(VI, 14, 1-4)

There is some question as to the reading of the last line, but the
meaning of the poem is obvious. Martial is demanding of Laberius
that he deliver on his spoken promises.

Caerellia is perhaps real. But the associations of her
name might have suggested to Martial certain details in the poem
in which she appears. She is _mater_ and the occasion of the poem
is her accidental death at sea.

Dum petit a Baulis mater Caerellia Baias,
occidit insani crimine mersa freti.
gloria quanta perit vobis! haec monstra Neroni
nec iussae quondam praestiteratis, aquae.

(IV, 63, ll. 1-4)

The resemblance of her name to <u>caerulens</u>, a color word but one intimately connected with the sea, is surely not accidental in a poem of destruction by that element.

Though the obvious meaning of Syriscus is little Syrian, it is also an alternate form of ὕρισκος, a wicker basket, or hand basket. It is an unusual word in any case, but if the Romans were likely to think of a basket in connection with it, it would be an appropriate name for the Syriscus of V, 70. For this Syriscus ran about from establishment to establishment eating up his inheritance, collecting bits in his basket without even taking time to recline.

> o quanta est gula! centiens comesse!
> quanto maior adhuc, nec accubare!

<div align="right">(11. 5-6)</div>

Matronia implies kinship or family relationship and is used appropriately by Martial. A matrona is a married woman, wife, or mother, and the term implies age as well, especially when one considers the character of the matrona in comedy. And surely her name is meant to recall the Plautine type. Matronia is a reasonable variant of Matrona and occurs in Roman nomenclature along with Matronata, Matronianus, Matronica, Matronilla, Matronula.[20] It is used here because it is metrically best.

> 'Non possum vetulam?' quaeris, Matronia: possum
> et vetulam, sed tu mortua, non vetula es.

<div align="right">(III, 32, 1-2)</div>

Martial then introduces mythological parallels. I can have Hecuba

and Niobe, he says, but only if the former is not yet a bitch, the

latter not yet stone.

> possum Hecubam, possum Niobam, Matronia, sed si
>   nondum erit illa canis, nondum erit illa lapis.

> (ll. 3-4)

Matronia has obviously undergone a similarly unappealing metamorphosis,

from vetula to mortua.

Like Matronia, the Maternus of I, 96 is a kinship name,

but it may imply effeminacy. He appears as the man to whom Martial

gives a description of one remarkable for his effeminacy.

> Si non molestum est teque non piget, scazon,
> nostro rogamus pauca verba Materno
> dicas in aurem sic ut audiat solus.
> Amator ille tristium lacernarum
> et baeticatus atque leucophaeatus,
> qui coccinatos non putat viros esse
> amethystinasque mulierum vocat vestes,
> nativa laudet, habeat et licet semper
> fuscos colores, galbinos habet mores.
> Rogabit unde suspicer virum mollem.

> (ll. 1-10)

Why does Martial suspect this one of effeminacy?

> una lavamur: aspicit nihil sursum,
> sed spectat oculis devorantibus draucos
> nec otiosis mentulas videt labris.

> (ll. 11-13)

The final line of the poem:

> quaeris quis hic sit? Excidit mihi nomen.

is especially interesting. The reader supposedly asks to have the person thus described identified, and Martial says, <u>excidit mihi nomen</u>. This can both mean "The name escapes me," I cannot remember it, or "The name has just slipped out," I let it drop by accident, I am in fact speaking of Maternus. For this to be the case, the ille of line 4 must refer, in fact, to the one addressed. If this is so, then the name is particularly appropriate.

Phasis, too, is parenthetically amusing. He appears in purple toga, puffed up and haughty, and sits in forbidden seats in the theatre expecting his ostentatious entrance to protect him from discovery and expulsion.

> Edictum domini deique nostri,
> quo subsellia certiora fiunt
> et puros eques ordines recepit,
> dum laudat modo Phasis in theatro,
> Phasis purpureis ruber lacernis,
> et iactat tumido superbus ore:
> "Tandem commodius licet sedere,
> nunc est reddita dignitas equestris;
> turba non premimur, nec inquinamur":

(V, 8, 1-9)

But this ostentation is pure appearance and does not protect him from Leitus. For he is finally exposed in the falseness of his actions when he is expelled from the seats of the knights.

> haec et talia dum refert supinus,
> illas purpureas et adrogantes
> iussit surgere Leitus lacernas.

(ll. 10-12)

Phasis with a long ā must mean Phasian, from the river in Colchis, but aside from indicating foreign origin, it might recall the common noun φάσις where the α is short.

φάσις can be related to any of three Greek words and can therefore differ in its connotations. The φάσις which is related to φαίνω means accusation or information. If it comes from φημί it means statement or affirmation. But when it is viewed as related to φαίνομαι it means appearance or exposure. Phasis is superbus in his purpureae and adrogantes lacernae, but also he speaks tumido ore. He is puffed up, proud and verbally boastful. And the final action by Leitus effects a final exposition.

Paulus, in VIII, 33, attributes smallness to the one so named, not of stature, but of generosity. He has sent Martial gold the thickness of his crown of gold leaf and dares to call it a cup.

> De praetoris folium mihi, Paule, corona
>   mittis et hoc phialae nomen habere iubes.

<div align="right">(ll. 1-2)</div>

Martial continues to emphasize the paltriness of the gift by presenting a catalogue of things remarkably thin (ll. 3-22). The length of the description further emphasizes the insignificance of the gift. Why send me a bowl? says Martial. If you want to insult me with a gift send me ligulam, cocleare, or cocleam. Or be truly honest and send me nothing.

> denique cum possis mittere, Paule, nihil?
>
> (1. 26)

It is the juxtaposition of _Paule_, _nihil_ in the last line which makes Martial's intention clear.

Two names are used for negative reasons. They are particularly inappropriate to the poems in which they occur and are introduced for irony. Theodorus, the god-gifted one, occurs in a poem which beautifully exemplifies Martial's characteristic surprise ending. Here we have this Heavenly Gift, whose house has been destroyed by fire. Even the Muses and Phoebus have permitted this, but surely it cannot have pleased them.

> Pierios vatis Theodori flemma penates
>   abstulit. Hoc Musis et tibi, Phoebe, placet?
> o scelus, o magnum facinus crimenque deorum,
>
> (XI, 93, 1-3)

Up to this point we take his name seriously, and even believe Martial's sympathy and horror. But soon he shatters the illusion he has built and the name emerges as truly ludicrous.

> non arsit pariter quod domus et dominus!
>
> (1. 4)

He has been favored by the gods, to be sure, but far from deserves such favor.

Eutychus, εὖ τύχος, the well-fated one, is, ironically, the one who dies prematurely in the bloom of youth and whose death is a great loss. The poem begins with a lamentable plea,

Flete nefas vestrum sed toto flete Lucrino,
   Naides, et luctus sentiat ipsa Thetis.

(VI, 68, 1-2)

The reason for such grief is the loss of the boy who was companion to the poet Castricus,[21] who died amidst the Baian waves. The well-fated one has been snatched from life before his time, destroyed in the bloom of his youth and this evil fate, this rapina, has brought great sorrow to those he has left behind.

Some names Martial uses because the overtones are appropriate to the customary activities of the persons involved. A very minor pun is perhaps intended in VI, 89. It is the only occurrence of Panaretus, the all-virtuous, mocked here for excessive drinking.

Cum peteret seram media iam nocte matellam
   arguto madidus pollice Panaretus,
Spoletina data est sed quam siccaverat ipse,
   nec fuerat soli tota lagona satis.
ille fide summa testae sua vina remensus
   reddidit oenophori pondera plena sui
Miraris, quantum biberat, cepisse lagonam?
   Desine mirari, Rufe: merum biberat.

(11. 1-8)

It is a simple little poem, containing a simple vulgar joke, and the name is introduced to add an element of gentle incongruity.

Hermogenes occurs only once in Martial inXII, 29. He is sprung from Hermes and has inherited one of Hermes' traits. Hermes appears in the <u>Iliad</u>[22] as a thief par excellence, one who would naturally be called upon to perform jobs of thievery. This is probably because of the legend of his stealing the oxen of Apollo.[23]

Here Hermogenes steals nothing so difficult as oxen, Ares, or the corpse of Hector, but he might appropriately be called a son of Hermes for his skill in snitching napkins.

> Hermogenes tantus mapparum, Castrice, fur est
>   quantus nummorum vix, puto, Massa fuit;
> tu licet observes dextram teneasque sinitram,
>   inveniet mappam qua ratione trahat:
> cervinus gelidum sorbet sic halitus anguem,
>   casuras alte sic rapit Iris aquas.

(ll. 1-6)

After thus describing, with appropriate similes, the extent and degree of Hermogenes' skill, Martial catalogues the occasions of Hermogenes' thefts. Everyone retreats in fear and hides whenever this son of Hermes appears. Hermogenes need never bring a napkin with him to meals, but will always have one when he leaves.

> ad cenam Hermogenes mappam non attulit umquam,
> a cena semper rettulit Hermogenes.

(ll. 21-22)

The poem recalls Catullus' warning to Asinius Marrucinus[24] to return a napkin he had stolen from the poet, but it contains no

threat. Martial is amused by the thievery and clearly enjoys the name, for it occurs nine times; at the beginning and end of the poem, and at the end of seven pentameter lines.

Phileros, fond-of-love, appears in X, 43 burying his seventh wife. The point of the poem, however, is not his proclivity for amorous contracts, but rather the productivity of his land, for, by covering each spouse, it returns to Phileros their property.

> Septima iam Phileros, tibi conditur uxor in agro.
> Plus nulla, Phileros, quam tibi reddit ager.

(11. 1-2)

A Phileros also occurs in II, 34 where his name is again appropriate, but the two cannot be the same person. This Phileros is lover to Galla who has spent her whole dowry on him, depriving her own three sons of any hope of inheritance.

> Cum placeat Phileros tota tibi dote redemptus,
> tres pateris natos, Galla, perire fame.
> Praestatur cano tanta indulgentia cunno
> quem nec casta potest iam decuisse Venus.
> Perpetuam di te faciant Philerotis amicam,
> o mater, qua nec Pontia deterior.[25]

(11. 1-6)

Charisianus is formed from Charisius, χαρίσιος, which means free, χαρίσια being free gifts, and is related to χάρις, grace or favor. Charisianus, then, is the one who gives his favors gratis, who provides free and available gratification. And what an appropriate name for the cinaedus of VI, 24 and XI, 88.

> Nil lascivius est Charisianuo:
> Saturnalibus ambulat togatus.
>
> (VI, 24, 1-2)

The accusation here must be the same as that leveled against Thelys in X, 52 (cf. Chapter I), for he is _togatus_ and _nil lascivius est_.

XI, 88 is considerably more specific and direct and leaves no question as to Charisianus' customary behavior.

> Multis iam, Lupe, posse se diebus
> pedicare negat Charisianus.
> causam cum modo quaererent sodales,
> ventrem dixit habere se solutum.
>
> (ll. 1-4)

Hedylus, ἡδυλος, is similarly used. Like the Tele-names, "Little Pleasure" promises satisfaction. He is consistently a cinaedus, and it is his desirability for the pleasure he brings which is important. In I, 46 Martial plays again with the notion of pleasure withheld and its consequent appeal.

> Cum dicis 'Propero, fac si facis.' Hedyle, languet
> protinus et cessat debilitata Venus .
> expectare iube: velocius ibo retentus.
> Hedyle, si properas, dic mihi, ne properem.
>
> (ll. 1-4)

IV, 52 constitutes a warning to Hedylus against the suffering caused by overindulgence.

> Gestari iunctis nisi desinis, Hedyle, capris,
> qui modo ficus eras, iam caprificus eris.
>
> (ll. 1-2)

In XI, 57 Hedylus' name is less important. The poem serves simply as an elaborate accusation of unnatural behavior.

> Nil est tritius Hedyli lacernis:
> non ansae veterum Corinthiorum,
> . . . .
> Res una est tamen: ipse non negabit,
> culus tritior Hedyli lacernis.

<div align="right">(11. 1-2, 12-13)</div>

Pannychus is another name which looks suspiciously meaningful, especially since it is so often used in poems of sexual jokes. In XII, 72 at least it is probably meaningless. It could be significant in VI, 39 where Pannychus, the wrestler, is the father of one of Marulla's children, but since so few of the other names in the poem can even be forced to be puns, Martial probably intends no pun here either.[26]

In VI, 67 Pannychus occurs as a fertile male whom Gellia avoids out of fear of pregnancy.

> Cur tantum eunuchos habeat tua Gellia quaeris,
> Pannyche? Volt futui Gellia nec parere.

<div align="right">(11. 1-2)</div>

Here any significance to be derived from the name is quite unimportant and inconsequential.

But both II, 36 and IX, 47 imply an accusation of effeminacy against Pannychus and are meant to expose his nightly behavior.

Flectere te nolim, sed nec turbare capillos;
 splendida sit nolo, sordida nolo cutis;
nec tibi mitrarum nec sit tibi barba reorum:
 nolo virum nimium, Pannyche, nolo parum.
nunc sunt crura pilis et sunt tibi pectore saetis
 horrida, sed mens est, Pannyche, volsa tibi.

(II, 36, 1-6)

The joke here depends upon _mens_, however, where one expects something obscene. (Cf. II, 62)

The Pannychus of IX, 47 resembles Catonian Chrestus (IX, 27). Both are philosophers who present a picture of forceful, masculine purity and behave quite differently.

Democritos, Zenonas inexplicatosque Platonas
 quidquid et hirsutis squalet imaginibus,
sic quasi Pythagorae loqueris successor et heres.
 praependet sane nec tibi barba minor:
sed, quod et hircosis serum est et turpe pilosis,
 in molli rigidam clune libenter habes.
Tu, qui sectarum causas et pondera nosti,
 dic mihi, percidi, Pannyche, dogma quod est?

(IX, 47, 1-8)

In both cases the name can serve only to introduce a weak, parenthetical joke.

In VI, 55, Coracinus may be used significantly.[27] Coracinus is an adjective for black, from κόραξ which means raven; and a κοράκινος is a young raven.[29] It is the similarity of the man so named to the bird that Martial has in mind in VI, 55, for he is _niger_ with _casiaque cinnamoque_ / _et nido alitis superbae_ (ll. 1-2). It is, however, the grossness of his behavior which concerns Martial.

> Quod semper casiaque cinnamoque
> et nido niger alitis superbae
> fragras plumbea Nicerotiana,
> rides nos, Coracine, nil olentis:
> malo quam bene olere nil olere.
>
> (11. 1-5)

The Coracinus of IV, 43 could actually be the same man, but need

not be, and only in VI, 55 is his color important.

Ligurra is an obscene name and indicates habitual practice.

Ligurio means to lick, and contains an implicit accusation.

> Versus et breve vividumque carmen
> in te ne faciam times, Ligurra,
> et dignus cupis hoc metu videri.
> sed frustra metuis cupisque frustra.
>
> (XII, 61, 1-4)

Fear not, says Martial, I will not write anything against you,

Ligurra. But his very name makes clear the accusation Martial

might make against him, and this is not the accusation Ligurra

has implied he fears.

> In tauros Libyci ruunt leones,
> non sunt papilionibus molesti.
>
> (5-6)

But the masculine force of my verse is not to be used against you,

says Martial, for your weakness appeals to lesser poets.

> Quaeras censeo, si legi laboras,
> nigri fornicis ebrium poetam,
> qui carbone rudi putrique creta
> scribit carmina quae legunt cacantes.
>
> (11. 7-10)

Your effeminacy needs no immortalizing from my pen.

Frons haec stigmate non meo notanda est.

(1. 11)

Even more peripheral to the point of the poems are the names which are significant because of the profession in which the subject is involved. The profession itself is more often than not incidental to the point of the poem, but the names still make a contribution to its over-11 effect. Dexter and Incitatus form a playfully named pair and neither one is particularly important. Dexter occurs in XI, 69, 1. 3 as the owner of Lydia: "Lydia dicebar, domino fidissima Dextro," and again parenthetically in VII, 27,

Tuscae glandis aper populator et ilice multa
    iam piger, Aetolae fama secunda ferae,
quem meus intravit splendenti cuspide Dexter,
    praeda iacet nostris invidiosa focis.

(11. 1-4)

where he is the one who killed the gift boar. In both cases it is appropriate that the dexterous one be called Dexter, but both names are quite insignificant.

Similarly Incitatus occurs twice as the mule-driver.

sed magnum vitium quod est poeta,
pullo Maevius alget in cucullo,
cocco mulio fulget Incitatus.

(X, 76, 11. 7-9)

sunt illic duo tresve qui revolvant
nostrarum tineas ineptiarum,
sed cum sponsio fabulaeque lassae
de Scorpo fuerint et Incitato.

<div align="center">(XI, 1, 11. 13-16)</div>

In both cases he is but a brief exemplum, but his name, meaning

incited, spurred to action, is twice humorous.

Other names occur as well which are meaningful because of

the occupation of the bearer. Civis and Atestinus, the citizen,

and perhaps the one without a will,[29] are cited as lawyers and

both are persons in need of an advocate. They are, moreover,

unsuccessful as lawyers, and unable to make a living.

egit Atestinus causas et Civis (utrumque
noras); sed neutri pensio tota fuit.

<div align="center">(III, 38, 5-6)</div>

The names evoke a momentary smile, but they are unimportant in the

poem which deals with Sextus and the means available to him of

making a living in Rome. The real point comes with the contrast

between certus and casu in the last two lines:

"Quid faciam? suade: nam certum est vivere Romae."
si bonus es, casu vivere, Sexte, potes.

<div align="center">(11. 13-14)</div>

Eulogus, the auctioneer, has an appropriate name in VI, 8,

but the name is a pun on his profession, not on the occasion

celebrated in the poem. It is his success as an auctioneer which

is important to the poem, but his success depends upon his εὐλογία. He enters into a contest with twenty-three others of various professions for the hand of a certain maiden. The professions here are important. Two of the suitors are praetors, four are tribunes, seven are advocates, and ten are poets. This is an unlikely collection of people perhaps, but they all share financial destitution. Martial never speaks specifically of the poverty of the tribune, but in other poems he makes the fiscal obligations of praetors obvious. In IV, 67, the praetor does not have enough money to give some 100,000 sesterces to Gaurus to obtain knighthood because the games cost him too much.

> praetor ait 'Scis me Scorpo Thalloque daturum,
> atque utinam centum milia sola darem.'

<div align="center">(11. 5-6)</div>

And in X, 41, Proculeia divorces her praetor husband because she can no longer afford him.[30] Poetry and law have also been eliminated by Martial in V, 56 where he advises Lupus to teach his son a more lucrative art. It is, therefore, wise of the father in VI, 8 to choose the auctioneer for his daughter, for he will make the most money. It is also possible that Eulogus is the most persuasive.

Condylus occurs, only parenthetically, as a significant name in V, 78. The poem itself is a dinner invitation from Martial to Toranius. It is an invitation to the simple dinner of a humble man and is meant to inspire a mood of idyllic peace. The fare is certainly adequate, but of a common nature and inexpensive.

Whatever the purpose of the poem, Condylus is mentioned simply as a flautist; it may even be the slave's name, and could be the slave of IX, 92, though it need not be.

> sed quod nec grave sit nec infacetum,
> parvi tibia Condyli sonabit.

(ll. 29-30)

But the word condylus, κόνδυλος, means joint or knuckle, and Lewis and Short, at least, interpret it here as a thing, not a man, and read it as reed. Since a reed, as a musical instrument, is made from the hollow joint of some plant, it could easily be represented metonymically as the joint itself. The only difficulty is that condylus seems to be used nowhere in Latin or Greek literature as such, and Theocritus and Vergil both consistently use calamus.

A whole class of names are used by Martial for subtle sexual jokes, where the persons are involved in prostitution as a profession or avocation, or implied profession or avocation. Descriptive terms abound as well as names which indicate certain foul practices and which constitute a kind of implicit exposition. Two of the names are especially appropriate to wanton women. One is Spatale, which in Greek means wantonness itself; σπάταλος means wanton, and σπαταλάω means to live softly or with indulgence. The woman whom Martial has called wantonness itself is remarkably mammosam. So well-endowed is she, in fact, that Dasius, who collects the entrance fee at the baths, asked her to pay for three.

> Novit loturos Dasius numerare: poposcit
> mammosam Saptalen pro tribus: illa dedit.

<div align="center">(II, 52, 1-2)</div>

Lycisca is another woman whose name indicates Martial's opinion
of her. It means bitch, female wolf-dog, and is the name of a
bitch in both Vergil (Ec. III, 18) and Ovid (M. III, 220). Juvenal
uses it as the assumed name, and probably an appropriate one, of
Claudius' wife, meant to conceal her identity in the brothel.
(VI, 116-132)

Lycisca of IV, 17 is so judged by Martial. Paulus has
asked him to write a poem against someone, accusing her of lowly
and unnatural behavior, and Martial responds:

> Facere in Lyciscam, Paule, me iubes versus,
> quibus illa lectis rubeat et sit irata.
> O Paule, malus es: irrumare vis solus.

<div align="center">(ll. 1-3)</div>

Paulus wishes to make her a lycisca irata, but Martial turns the
accusation against him instead.

Laecania, as a name, shows linguistic similarity to λαικάζω
which means to wench, or scortari. In VII, 35, at least, the name
would seem to be significant.

> Inguina succinctus nigra tibi servos aluta
>   stat, quotiens calidis tota foveris aquis.
> sed meus, ut de me taceam, Laecania, servos
>   Iudeum nuda sub cute pondus habet,
> sed nudi tecum iuvenesque senesque lavantur.
>   an sola est servi mentula vera tui?

<div align="center">(ll. 1-6)</div>

The poem recalls XI, 75, where Caelia has been accused of the same possessive attitude toward a slave.

> Theca tectus ahenea lavantur
> tecum, Caelia, servus; ut quid, oro,
> non sit cum citharoedus aut choraules?
> non vis, ut puto, mentulam videre.
> quare cum populo lavaris ergo?
> omnes an tibi nos sumus spadones?
> Ergo, ne videaris invidere,
> servo, Caelia, fibulam remitte.

Laecania, like Caelia, bathes with men, but protects her slave, her favorite, from the eyes of the rest. And how far is this possessiveness and exclusiveness to go? Does Laecania also cover herself when bathing with women?

> ecquid femineos sequeris, matrona, recessus,
>   secretusque tua, cunne, lavaris aqua?

(11. 7-8)

Similar to the last instances are the names which imply satisfaction. These are closely related to real names, for it would be natural to give to hetairai or favorite slaves names appropriate to their functions. Laetoria as a name must recall laetus, joyful. She who brings joy, who is apparently a lascivius cunnus, weds Lygdus in accordance with the law demanding purity.

> Lusistis, satis est: lascivi nubite cunni:
>   permissa est vobis non nisi casta Venus.
> Haec est casta Venus? nubit Laetoria Lygdo:
>   turpior uxor erit quam modo moecha fuit.

(VI, 45, 1-4)

But she is now _turpior_. Why? What is Lygdus? Is he snow-white,
fair, effeminate as his name indicates? Is it her partnership in
unnatural behavior that makes her _turpior_. Certainly Lygdus is
effeminate in XI, 73 and XII, 71, but he is not a consistent
character in Martial. In this same book, in VI, 39, he is a
slave, the father of one of Marulla's children, and so can be
perfectly masculine. Perhaps Laetoria is only _turpior_ now because
now as a married woman she commits adultery when she was before
simply promiscuous.

Polytimus, Pantagathus, Theopompus, and Erotion are also
all feasible names. But rather than indicating simply the satisfaction,
or pleasure, which the possession brings, they indicate the value or
esteem in which the possession is held. The boy, Polytimus, the
much-honored one is well-loved and much sought after. In XII, 75
he is unimportant and occurs only in a catalogue of boys together
with Hypnus, Secundus, Dindymus and Amphion. But XII, 84 deals
more particularly with him.

> Nolueram, Polytime, tuos violare capillos,
>   sed iuvat hoc precibus me tribuisse tuis.
> talis eras, modo tonse Pelops, positisque nitebas
>   crinibus ut totum sponsa videret ebur.

(11. 1-4)

Great is his glory and much the honor bestowed upon him.

Martial also uses subtle and sarcastic mockery against
one called Theopompus. Who is this one, sent from the gods, that
he should be made a cook.

> Quis, rogo, tam durus, quis tam fuit ille superbus
> qui iussit fieri te, Theopompe, cocum?

<div align="center">(X, 66, 1-2)</div>

Not for this were you created. Who, then, is worthy to take your

place?

> Quis potius cyathos aut quis crystalla tenebit?
> qua sapient melius mixta Falerna manu?
> Si tam sidereos manet exitus iste ministros,
> Iuppiter utatur iam Ganymede coco.

<div align="center">(ll. 5-8)</div>

If you deserve to be treated thus, even Ganymede deserves to be

Juppiter's cook. The poem, however, also implies that Theopompus

should perhaps be instead someone's boy, accusing him of being,

in fact, a Ganymede. Comparison to Ganymede, the one in heaven,

and description of Theopompus as sidereus, indicates Martial's

consciousness of the implications of the name.

Of the many epitaphs, a few at least are concerned with

persons whose names imply the pleasure which they brought in their

life, and the degree of loss which their death occasions. They may,

indeed, be the real names of the persons involved, but they may

also be creations of Martial's. Pantagathus and Erotion come

immediately to mind.

The poem on Pantagathus follows the usual formula of the

epitaph. This traditionally contains the conditions of the subject's

death, the salient features of his life, and a plea, usually to the

earth to rest lightly upon the body of the dead. How sincere
Martial is is often questionable, but the form at least is
strictly observed.[31]

Pantagathus, the all-good, was snatched away in his
early years,

> Pantagathus domini cura dolorque sui.
>
> (VI, 52, 2)

While living, he had been especially skilled in the art of the
barber and renowned for his lighthanded touch.

> vix tangente vagos ferro resecare capillos
> doctus et hirsutas excoluisse genas.
>
> (ll. 3-4)

And so, Martial prays, with a slight variation of the formulaic
ending of epitaphs,

> sis licet, ut debes, tellus, placata levisque,
> artificis levior non potes esse manu.
>
> (ll. 5-6)

The name is not particularly important, but it is appropriate that
the one so unreservedly praised should be called the all-good.

Martial wrote three poems on the little slave girl,
Erotion, whose name means little love, sweet little thing, a
diminutive of ἔρως. Two are epitaphs properly speaking (V, 34
and X, 61) and one is written on the subject of her death, but for
the purpose of exposing and ridiculing a certain Paetus. (V, 37)

Martial's affection for the little girl is obvious in the former two epitaphs, but the appropriateness of her name is only really indicated in V, 37. She is *dulcior* cycnis, *mollior* agna, *delicatior* concha. She died, this joyful child, and lies even now, still warm on the newly laid bier, one whom the harsh law of the Fates has stolen even before her sixth winter has passed,

> nostros amores gaudiumque Iususque.

> (1. 17)

Martial's purpose in this long description is to emphasize the contrast between the loss of his Erotion and the mourning of Paetus, the legacy-hunter. Do you weep for a slave girl? Paetus has asked. I have just buried a wife

> notam, superbam, nobilem, locupletem.

> (1. 22)

especially *locupletem*, and yet I live.

> Quid esse nostro fortius potest Paeto?
> ducentiens accepit et tamen vivit.

> (11. 23-24)

The judgment is obvious.

All these names are used by Martial for their connotations and for what they implicitly indicate about those whom they label. But they are all contributory puns. Martial does not comment

directly upon them and he does not write whole poems around them. And these puns are the most numerous name puns employed by Martial. He indeed prefers indirect, allusive and subtle humor in his choice of names and he has developed several carefully worked devices for exposing the puns.

Often he uses the significant juxtaposition of words to point out the implications in the names: bonus ... Melior; Paule ... nihil, Fidentine ... credi. Sometimes he structures poems around the names as in the poem on Faustinus and Probus. Sometimes the combination of ambiguous elements in a phrase emphasizes the name: Hypne ... piger; Myrtale ... laurum. Martial also uses sound echoes, Garris ... Gargili, and symmetrical repetition, Sotades. The personification of the sea points to the name in the Caerellia poem.

There is one interesting consistency in all the names, for they are all concerned with activities or attitudes of the mind. Many, indeed, effect accusation and exposition. But noticeably missing from Martial's list of names are ones of physical description. And this is surprising for there were many Latin names from which he could have chosen which describe physical traits or defects. Paulus can be a physical description, but Martial uses it of one who lacks generosity, whose soul is small rather than his body. Laberius is one whose use of the lips Martial criticizes. And Coracinus has made himself black.

Most of the names are chosen because they are fitting descriptions of the persons involved, but a few particularly inappropriate names are introduced for the sake of irony. The very range of the names involved and the variety of uses indicates the extent of Martial's fascination with names. And the quality of the humor involved also varies. It is often hard to be certain whether it is overinterpretation on the part of the reader or intention on the part of Martial which lends humor to the names. But Martial himself has said that his poems are unequal in quality, for a consistent book is a bad one (VII, 90). Creative effort is not so easily sustained, but Martial's moments of successful ingenuity support many a less successful attempt.

FOOTNOTES

CHAPTER III

[1]Martial clarifies his attitude toward obscenity in III, 68 and 69:

> Huc est usque tibi scriptus, matrona, libellus.
> Cui nunc scripta rogas interiora? mihi.
>
> (III, 68, 1-2)

> Omnia quod scribis castis epigrammata verbis
>   inque tuis nulla est mentula carminibus,
> admiror, laudo; nihil est te sanctius uno:
>   at me luxuria pagina nulla vacat.
> Haec igitur nequam iuvenes facilesque puellae,
>   haec senior, sed quem torquet amica, legat.
> at tua, Cosconi, veneramdaque sanctaque verba
>   a pueris debent virginibusque legi.
>
> (III, 69, 1-8)

[2]Kajanto, The Latin Cognomina, p. 212.

[3]Faustinus occurs often in Martial. He is usually simply the addressee of the various poems (I, 114; III, 25; 39; 47; IV, 57; V, 32; 36; 71; VI, 7; 53; 61; VII, 12; 80; VIII, 41), but occurs also as patron of Book III (#2) and IV (#10). He is once addressed as a writer who hesitates to publish (I, 25) and we are told in another poem of his Baian villa (III, 58).

[4]Pliny, N.H., III, 15, 20 #116.

[5]Martial has many poems on the Lex Julia, which forbad adultery and promiscuity and was apparently renewed by Domitian: cf. VI, 2; 22; V, 75. Pliny, in a letter to Cornelianus (VI, 31, 6) goes into greater detail on the punishment for adultery demanded by the Lex Julia. Cf. also Dio Cassius LIV, 16.

[6]Telethusa is, in fact, but the transliteration of the present active participle of τελέω.

[7]Spendophorus is also mentioned in IX, 56:

> Spendophorus Libycas domini petit armiger urbis:
>   quae puero dones tela, Cupido, para,
> illa quibus iuvenes figis mollesque puellas:
>   sit tamen in tenera levis et hasta manu.

(ll. 1-4)

He is his master's _armiger_, but might more fittingly carry the weapons of Cupid. Indeed, he is compared to Parthenopaeus, and those he wounds will suffer only of love (ll. 9-10). He is consistent here with the picture we have of him in X, 83, and his name is appropriate to one who is a cup-bearer, for it means "libation bearer".

[8]_Pal. Anth._ XI, 257.

[9]Artemidorus has several sections concerned with seeing Hermes in a dream (i, ch. 45; ii, ch. 37). The most significant reference for our purposes is in Book IV, chap. 72. Here a certain Plutarch, who was sick and suffering badly from a disease, saw himself going up to the heavens with Hermes as his guide. This dream was indeed a sign to him, for the leading up to the firmament was deadly to a sick man and the great happiness he felt was a sign of death. For he alone is happy to whom there is no longer any κακοδαιμονίας. And such is death. Hermes is, in fact, called Ψυχοπομπός (II, ch. 37).

[10]Pliny, _N.H._, XV, 123.

[11]Tibullus II, 5, 63; Juvenal VII, 19.

[12]Cf. Catullus #74 for implications of taceo: "quamvis irrumet ipsum/nunc patruum, vorbum non faciet patruus."

[13]Livy I, 13. Cf. also Servius on _Aen._ VII, 710.

[14]Vergil, _Aen._ VI, 784.

[15] This poem on Sotades recalls III, 81:

> Quid cum femineo tibi, Baetice Galle, barathro?
>   haec debet medios lambere lingua viros.
> abscisa est quare Samia tibi mentula testa,
>   si tibi tam gratus, Baetice, cunnus erat?
> castrandum caput est: nam sis licet inguine Gallus,
>   sacra tamen Cybeles decipis: ore vir es.

[16] Statius II, 1, 191ff.

[17] The same occasion is treated by Martial in VI, 28 and 29. Melior occurs two additional times in Martial, in II, 69, 7 and IV, 54, 8; but neither poem gives much information on his identity.

[18] Livy, IV, 44, 11 and Tacitus, Ann. XVI, 18.

[19] The Garricus of XI, 105 could be the same and is at least consistent in character. But here his original gift was his only promise of what was to come, and so he cannot be called Garrulous in the same sense.

> Mittebas libram, quadrantem, Garrice, mittis.
>   saltem semissem, Garrice, solve mihi.

[20] Kajanto, op. cit., p. 305.

[21] For more on Castricus, cf. VI, 43; VII, 4, 1; 37; 42. He is entered in the PIR (C#545), but only these references to him are cited.

[22] Iliad V, 390; XXII, 24.

[23] Hom. Hymn in Merc. 17.

[24] Catullus XII.

[25] For Pontia, cf. Juvenal VI, 627-642.

26The other fathers include: (VI, 39)

> Santra, the cook
> Dama, the baker
> Lygdus, the concubine
> Cyrta, the moron
> Crotus, the flautist
> Carpus, the bailiff

Coresus and Dindymus are eunuchs.

27Martial knows the word as designating a fish, for in XIII, 85 he addresses the coracinus as:

> Princeps Niliaci raperis, coracine, macelli
> Pellaeae prior est gloria nulla gulae.

> (ll. 1-2)

Very little is known of this fish, but it must get its name from its color.

Pliny also describes the fish, but never gives its color. IX, 57; 68. XXXII, 56; 69; 105; 127; 145.

28Cf. Pliny, N.H., X, 2; XIII, 4.

29Atestinus means the one from Atesta, but can perhaps here imply "Intestate".

30Cf. above, p. 63.

31Even the earliest Greek epigrams which serve as tombstone verses contain name, city, family, and age of the dead and usually the manner of his death. The reasons are obvious since the poem is meant to commemmorate these facts. Funeral speeches also contain these elements and are but a literary extension of the sepulchral inscription. Burgess ("Epideictic Literature", Studies in Classical Philology III, p. 146ff.), in speaking of ὁ ἐπιτάφιος λόγος, says, "It expressed . . . appreciation of the services of those who had died, and lamented their loss..." It contains three elements; praise, lament, and consolation: ἔπαινος, θρῆνος, and παραμυθία.

IV: NAMES WITH SIGNIFICANT CONNOTATIONS

There are many names in Martial's corpus which have attracted his interest for reasons other than their intrinsic meaning. These are interesting to him because of their connotations, while the names discussed in Chapters II and III derive their interest from Martial's specific employment of them as puns. These names are, indeed, used in many of the same ways as the names discussed in Chapter III, but are dealt with here with reference to their source rather than their use.

Each of the names carries with it a connotation based upon previous usage which does not need to be specifically demonstrated and exposed by Martial. They are names which have become, by Martial's time, somehow symbolic. Martial does often use the names to refer to the mythological, historical, or literary figures who gave rise to their significance,[1] but more relevant to our study is Martial's use of them in naming contemporaries. They are used to suggest characteristics peculiar to the personage they recall, be it from earlier literature, from history or from myth.

There are also names which refer to no specific individual, but which carry with them indications of geographical origin or of

social class. Some names are originally chosen arbitrarily, but acquire consistent characteristics through Martial's use of them and emerge as distinct literary types.

The names used for their geographical significance have already been treated in part elsewhere, but deserve mention here. Two of the Gallus poems play on geographical connotations of the name. The Tuscus haruspex becomes a haruspex Gallus. Baccara Raetus becomes Baccara Gallus.[2]

Fescennia also has a name which implies something of her because of her origin. She appears only once and when she does she is in her habitually inebriated state.

> Ne gravis hesterno fragres, Fescennia, vino,
>   pastillos Cosmi luxuriosa voras.
> ista linunt dentes iantacula, sed nihil opstant,
>   extremo ructus cum redit a barathro.
> quid quod olet gravius mixtum diapasmate virus
>   atque duplex animae longius exit odor?
> notas ergo nimis fraudes deprensaque furta
>   iam tollas et sis ebria simpliciter.

> (I, 87, 1-8)

Such behavior is reasonable in one who comes from the town where Fescinnine verse originated, a literature notorious for its vulgarity and ribaldry.[3]

Martial is also conscious of class distinctions although they are perhaps beginning to fade in this period of imperial Rome.[4] But they are strong enough to evoke efforts of social climbing from the lower members of society, and the poet notices this practice and exposes it.

The most blatant example of the social climber whose activity is reflected in his name is the Cinna of VI, 17.[5]

> Cinnam, Cinname, te iubes vocari.
> non est hic, rogo, Cinna, barbarismus?
> tu si Furius ante dictus esses,
> Fur ista ratione dicereris.
>
> (VI, 17, 1-4)

It is interesting to note that Martial also wrote a poem on Cerylus, who did the same thing as Cinna. For Suetonius, in speaking of Vespasian's habit of quoting Greek literature, says,

> et de Cerylo liberto, qui dives admodum ob subterfugiendum quandoque ius fisci ingenuum se et Lachetem mutato nomine coeperat ferre: ὦ Λάχης, Λάχης, ἐπὰν ἀποθάνῃς, αὖθης ἐξ ἀρχῆς ἔσει σὺ Κηρύλος.
>
> (Suet., _Vesp._ XXIII)

Martial's Cerylus is at least likely to be the same man, and has perhaps become a type by this time.[6]

> 'Liber homo es nimium,' dicis mihi, Ceryle, semper.
> In te qui dicit, Ceryle, liber homo est.
>
> (I, 67, 1-2)

But Martial makes no reference to the change of name.

The people expelled from their seats at the theatre by Leitus and Oceanus are of lowly social position, and their names deserve some investigation[7] for hints of low birth.

To be admitted into knighthood there were certain conditions which had to be met. Primary among these was the

possession of at least four hundred thousand sesterces (cf. V, 38; V, 41), and, originally, free parentage. Tiberius, in fact, in 23 A.D., delivered an Edict declaring "the sons of freedmen inadmissable to the knighthood."[8] But, by Martial's time, membership in the second estate was somewhat more flexible. Anyone with four hundred thousand sesterces could buy his way in, and apparently, anyone whose wealth fell below that limit could lose knighthood (cf. IV, 67; VIII, 5). But even so, noble family lineage and inborn right were values forcefully preserved by the socially privileged.

> Thus, despite the reversal of the old institutions, the old differences, in some measure, still subsisted; rather did the monarchy renovate and increase them. Such was the new regulation of names in the Empire. Very probably Augustus even issued distinct directions in this matter, and established clear and verbal differences between the free and the freed. Henceforth an ordinary slave would have one name, a State or imperial two, and the freedmen three; but the name of the tribe, together almost certainly with the franchise, was withdrawn from them, and reserved to the free-born, who might have four names or more.[9]

The imposters expelled from the theatre have names which fall into several categories. A number have perfectly acceptable noble names: Bassus and Cordus (V, 23), Laevinus (VI, 9), and possibly Naevolus (III, 95). Bassus, Cordus, and Naevolus, in fact, can even belong to persons of senatorial rank.[10] Two of the names, Euclides (V, 35) and Phasis (V, 8) were chosen for their meaning and add some element of humor to the poem.[11] The

remaining names, Nanneius, Chaerestratus, and Naevolus, are suspicious at first glance, and are perhaps meant to reveal, as Cerylus might, the lowly origins of the bearer.

The poems where the names are acceptable are written to expose the presumptuous behavior of men who might otherwise escape discovery, and where the names are revealing the poems play upon them. Poems containing ambiguous names are also expositions, but they merely support the existing suspicions. In the poem on Naevolus, his expulsion from the knights' seats is quite incidental to the poem and occupies only a line and a half.

> vidit me Roma tribunum
> et sedeo qua te suscitat Oceanus.
>
> (III, 95, 9-10)

Nanneius' name would perhaps escape notice if it were not placed next to Gaius and Lucius. The name does not seem even to exist and his behavior is as spurious as his name.

> et inter ipsas paene tertius sellas
> post Gaiumque Luciumque consedit
> . . . .
> et hinc miser deiectus in viam transit,
> subsellioque semifultus extremo
> et male receptus altero genu iactat
> equiti sedere Leitoque se stare.
>
> (V, 14, 4-5, 8-11)

Chaerestratus, whose Greek name shows non-Roman origin and probably freedman status, is advised to flee from the knights' seats before Leitus sees him.

'Quadringenta tibi non sunt, Chaerestrate: surge,
Leitus ecce venit: sta, fuge, curre, late.'

(V, 25, 1-2)

No one will give him the necessary four hundred thousand sesterces.

His name and condition are similar to those of Callistratus, who

is also affected by the revived Julian Law. (V, 13) Martial

actually exposes Callistratus as a freedman and one not worthy

to sit in the seat of a knight, and the similarity of the names

cannot be missed.

et libertinas arca flagellat opes.

(V, 13, 1.6)

The poem is perhaps written in answer to a complaint by Callistratus

that he does not share Martial's class standing.

Sum, fateor, semperque fui, Callistrate, pauper
sed non obscurus nec male notus eques.

(11. 1-2)

Martial points out, that Callistratus is not only unable to be an

eques, like himself, but is even less capable of imitating or

assuming Martial's talent and fame, however rich he may become.

All these poems effectively expose the fraudulent

behavior of the persons involved, but it is perhaps impossible

to pick out a name which unquestionably points out social status.

This is partially due to the fact that the distinctions were

themselves becoming clouded and the estates were in flux at the time when membership in a given class was flexible and changing. It is further complicated by the fact that Martial seldom uses more than one name for a single individual unless he intends positive identification, and social standing is most clearly indicated by the gentilicium, or the absence of one. But certainly he can pick names which at least hint at questionable lineage.

Names which derive distinct connotations from myth or history are occasionally attributed to persons with appropriate characteristics in Martial.

The historical names so used are few. The Numa of X, 97 perhaps has some significance, since the name forces a mental association with the second king of Rome, Numa Pompilius, known for his work in establishing religious order. The behavior of this Numa, who wrote Martial down as his heir and then got well, is certainly contrary to the behavior one would expect of a Numa, one who respected the sacredness of a religious contract.

> Dum levis arsura struitur Libitina papyro,
>   dum murram et casias flebilis uxor emit,
> iam scrobe, iam lecto, iam pollinctore parato,
>   heredem scripsit me Numa: convaluit.
>
>   (X, 97, 1-4)

It is perhaps partly because of the name and the expectation it carries with it that the last word has its contrasting force.

Sardanapallus, on the other hand, which occurs in XI, 11, is used to imply similarity. If this Sardanapallus represents a contemporary, he is introduced to contrast with Martial, and the things Martial eschews are the very things he would pursue, <u>puer</u>, <u>calices</u>, and <u>toreumata</u>.

> Tolle, puer, calices tepidique toreumata Nili
>   et mihi secura pocula trade manu
> trita patrum labris et tonso pura ministro;
>   anticus mensis restituatur honor.
>
> (XI, 11, 1-4)

Martial prefers simplicity and purity. It is obvious what behavior befits Sardanapallus.

> Te potare decet gemma qui Mentora frangis
>   in scaphium moechae, Sardanapalle, tuae.
>
> (11. 5-6)

Diodorus Siculus gives a clear and thorough accounting of the Sardanapallus Martial has in mind, and who is by now a symbol of luxury, effeminacy, and general licentiousness, and describes his effeminacy and decadence at great length (Diod. ii, 23). And you, says Martial, who are fit to drink from a jewelled cup, who would break up the work of a Mentor to make a <u>scaphium</u>, a chamber-pot,[12] for your mistress, you might appropriately be called Sardanapallus.

The mythological names so used are far more numerous, and the examples are varied in the use they make of the original legend.[13]

Polyphemus and Scylla occur together in Martial (VII, 38).
Polyphemus is slave to Severus, and this is indeed a reasonable
name for a slave. But here he appears, the monster of myth,
coupled with an equally frightening monster, Scylla.. All of
Martial's language in the poem forces an association with the
Cyclops and the treacherous rock of the Odyssey.

> Tantus es et talis nostri, Polypheme, Severi
>   ut te mirari possit et ipse Cyclops.
> sed nec Scylla minor. Quod si fera monstra duorum
>   iunxeris, alterius fiet uterque timor.

>   (VII, 38, 1-4)

Martial calls Polyphemus tantus and talis, and says even the Cyclops
might wonder at his size. And Scylla is no smaller, nec minor.
Both are fera monstra and each is to be a timor to the other.
Vergil has described the Cyclops as monstrum, horrendum, informe,
ingens, cui lumen ademptum (A. 658), a description taken clearly
from the Odyssey (IX, 190-2):

> καὶ γὰρ θαῦμ' ἐτέτυκτο πελώριον, οὐδὲ ἐῴκει
> ἀνδρί γε σιτοφάγῳ, ἀλλὰ ῥίῳ ὑλήεντι
> ὑψηλῶν ὀρέων, ὅ τε φαίνεται οἷον ἀπ' ἄλλων.

Scylla likewise is a πλῶρ κακόν (XII, 87), a πῆμα βροτοῖσιν (1.125).
And the association of the two was already made by Homer. Ulysses
exhorts his men to courage when they come upon Scylla and Charybdis
and tells them not to forget that they overcame the Cyclops. This
danger cannot be greater. (XII, 11.208ff.) Martial merely switches

the sentiment, saying that Scylla is no less a monster than
Polyphemus, and marries them to each other that they might thus
provide reciprocal terror.

The other legendary names are used by Martial because of
specific functions or attributes. Two are used for the kind of
habitual behavior they indicate. These are Hylas and Hyacinthus.
The former occurs often in Martial's poetry, but usually as
Hercules' favorite. But in XI, 28 and III, 19, Hylas is probably
a contemporary.

In III, 19 the major association Hylas is likely to evoke
is that of youthful beauty. The name is used to portray a general
condition and the poem is clearly occasional.

> Proxima centenis ostenditur ursa columnis,
>   exornant fictae qua platanona ferae.
> huius dum patulos adludens temptat hiatus
>   pulcher Hylas, teneram mersit in ora manum.
> vipera sed caeco scelerata latebat in aere
>   vivebatque anima deteriore fera.
> non sensit puer esse dolos, nisi dente recepto
>   dum perit. O facinus, falsa quod ursa fuit!
>
>   (III, 19, 1-8)

But the use of mersit in the line with the mention of the name
recalls the sad fate of the legendary boy. This boy, too, is
pulcher and tener, and is betrayed by beauty and destroyed by
an immersion.

In XI, 28, however, the name implies habitual practice
and the Hylas is so called because of his unnatural behavior.

Invasit medici Nasica phreneticus Eucti
et percidit Hylan. Hic, puto, sanus erat.

(XI, 28, 1-2)

Hyacinthus is also so used in VIII, 63 where it is the

name of Martial's favorite boy.

Thestylon Aulus amat sed nec minus ardet Alexin,
    forsitan et nostrum nunc Hyacinthon amat.
i nunc et dubita vates an diligat ipsos,
    delicias vatum cum meus Aulus amet.

(ll. 1-4)

Hyacinthus is a likely name for a favorite boy, and for one who is

the object of jealous rivalry. Apollodorus tells us of the original

Hyacinth who had the misfortune to be loved by both Thamyris and

Apollo, and indeed this love was fatal to him:

οὗ Θάμυρις ὁ Φιλάμμωνος καὶ ’Απγιόπης νύμφης
ἔσχεν ἔρωτα, πρῶτος ἀρξάμενος ἐρᾶν ἀρρένων.
ἀλλ’ ‘Υάκινθον μὲν ὕστερον ’Απόλλων ἐρώμενον ὄντα
δίσκῳ βαλὼν ἄκων ἀπέκτεινε.

(Apollod. i, 3, #3)[14]

He is the prototype of the favored boy perhaps even more than

Ganymede, for according to Apollodorus, he is the first to be so

desired.

The boatman of the Tiber of X, 85, also gets his name

from his occupation, and perhaps even more specifically from the

occasion commemorated in the poem. Ladon was a river god of

Arcadia[15] and as such might appropriately lend his name to the

men who used his boat to control the Tiber.

Iam senior Ladon Tiberinae nauta carinae
  proxima dolectis rura paravit aquis.
quae cum saepe vagus premeret torrentibus undis
  Thybris et hiberno rumperet arva lacu,
emeritam puppim, ripa quae stabat in alta,
  inplevit saxis obposuitque vadis.
sic nimias avertit aquas. Quis credere posset?
  auxilium domino mersa carina tulit.

<div align="center">(X, 85, 1-8)</div>

Finally we find a Phoebus who is so called on one occasion at least because of an attribute suggestive of the moon. Phoebus' connection with the moon is an obvious one, for the light of the night is likely to be considered but a weak reflection of the light of the day. The ancients made this association, for it is Apollo's sister who is seen in the moon, and she is even on occasion called Phoebe.[16]

The Phoebus of II, 35 is addressed and lightly ridiculed because his legs are bowed like the horns of the moon.

Cum sint crura tibi similent quae cornua lunae,
  in rhytio poteras, Phoebe, lavare pedes.

<div align="center">(II, 35, 1-2)</div>

The names derived from earlier literature include names of type people, comic and satiric names, and names notable for some specific characteristic. Martial uses surprisingly few names from comedy, although they are especially well-suited to his purpose. For Plautus used, and perhaps invented, names which

would be significant for his purposes, and even Terence who was
far less creative in his humor used names which would be meaningful
and humorous.[17] That Martial borrows so little from comedy is
perhaps an indication of his desire for originality.

The largest incidence of type names of this general sort
are the names of girls, or courtesans and mistresses. The girls
who are already types in comedy number only two: Thais, and
Erotium.[18] Both are names for _meretrices_ but only Thais retains
that image in Martial.

Thais occurs no less than eight times in Martial[19] and
seldom acquires any distinct character traits. In the three poems
of Book IV (12, 50, 84), she is consistently a fellatrix. But it
is only her easy availability that Martial writes about, and she
has no individuality. In V, 43 she is again merely a girl type,
this time a girl with bad teeth.

> Thais habet nigros, niveos Laecania dentes.
>   quae ratio est? Emptos haec habet, illa suos.
>
> (V, 43, 1-2)

The pair of poems in Book III shows Martial's own
consciousness of his use of Thais as a type, for he writes first
a poem about Quintus who loves a Thais, a simple, mocking poem of
no seriousness using innocuous names.

> 'Thaida Quintus amat.' 'Quam Thaida?' 'Thaida luscam.'
>   Unum oculum Thais non habet, ille duos.
>
> (III, 8, 1-2)

He even includes the need to give some identifying particulars
about the Thais. And it is this use of harmless, indefinite names
which Martial uses for his defense when accused of offending Quintus.

> Si tua nec Thais nec lusca est, Quinte, puella,
>   cur in te factum distichon esse putas?
> Sed simile est aliquid: pro Laide Thaida dixi.
>   Dic mihi, quid simile est Thais et Hermione?
> Tu tamen es Quintus: mutemus nomen amantis:
>   si non vult Quintus, Thaida Sextus amet.

> (III, 11, 1-6)

The names are irrelevant, says Martial. Thais and Lais are only
types, anyway, and I am perfectly willing to substitute any other
harmless type name.

Type names for girls taken from sources other than comedy
are quite numerous. Examples are Aegle, Chloe, Glycera, Hermione,
Lais, Lycoris, Lyde, and Phyllis.[20] Lalage and Lesbia, although
they certainly recall specific literary figures (Horace and Catullus),
are probably also types by this time.[21]

Martial uses these names often to refer to a number of
girls who share with each other only a few of the basic characteristics
of the mistress or prostitute. In two instances, he merely lists
a number of girls in a single poem where they are meant to denote
a variety of girl types.

> Laevia sex cyathis, septem Iustina bibatur,
>   quinque Lycas, Lyde quattuor, Ida tribus
> omnis ab infuso numeretur amica Falerno,
>   et quia nulla venit, tu mihi, Somne, veni.

> (I, 71, 1-4)

> Sed simile est aliquid: pro Laide Thaida dixi.
> Dic mihi, quid simile est Thais et Hermione?

<div align="right">(III, 11, 3-4)</div>

They have here no individuality, but simply add to the numbers of girls of a specific type.

A few names he uses in many different poems assuming that the reader will mentally apply to them each time the basic characteristics of the prostitute.

Lais is to the reader already a type when he meets her in III, 11, for the name is well known as a name borne by Greek hetairae. Ovid has already styled her as such: *multis Lais amata viris* (*Amores*, I, 5, 12), and in Propertius she is an example of promiscuity about to be surpassed.

> Non ita complebant Ephyreae Laidos aedis,
> ad cuius iacuit Graecia tota fores;
> turba Menandreae fuerat nec Thaidos olim
> tanta, in qua populus lusit Erichthonius.

<div align="right">(II, 6, 1-4)</div>

She is even already associated with Thais and so we are quite prepared for Martial's use of her.

Apart from III, 11 where Martial merely uses her name to grant anonymity to Thais, she occurs twice. In X, 68 and XI, 104, she is again a type and is used as an exemplum even as Propertius used her.

> tu licet ediscas totam referasque Corinthon,
> non tamen omnino, Laelia, Lais eris.
>
> (X, 68, 11-12)
>
> Si te delectat gravitas, Lucretia toto
> sis licet usque die, Laida nocte volo.
>
> (XI, 104, 21-22)

Both times she may be chosen for alliteration. From among the type names Martial has at his disposal, this is the nicest here.

Lycoris occurs more often, and she too is already a type of the mistress in Horace and Ovid. Horace mentions her in a lovers' triangle for she is unhappily in love with Cyrus (Carmen I, 33, 5), but in Ovid she is the beloved of Gallus and acts as an exemplum (Am. I, 15, 3; A.A. 3, 537; Tristia, 2, 445). In I, 72, VI, 62, and VII, 13 Martial mocks her for her appearance, for she is black and attempts to conceal it. In III, 39 she is one-eyed, but sees well the object of her attention. Finally, in VI, 40 Martial faces her with the harsh fact of her age and her resulting uselessness. For what value can there be in an old prostitute?

> Femina praeferri potuit tibi nulla, Lycori:
> praeferri Glycerae femina nulla potest.
> haec erit hoc quod tu: tu non potes esse quod haec est.
> tempora quid faciunt! hanc volo, te volui.
>
> (VI, 40, 1-4)

Here again sound is important, for Lycoris is closest in sound to Glycera, the one who is associated with sweetness. Lesbia is also

mocked and handled like common property. Martial mocks her appearance in V, 68 and XI, 99 and criticizes her price in XI, 62. In VI, 23 she is eager for love and woos Martial endlessly but unsuccessfully.

> Stare iubes semper nostrum tibi, Lesbia, penem:
>   crede mihi, non est mentula quod digitus.
> tu licet et manibus blandis et vocibus instes,
>   te contra facies imperiosa tua est.

(VI, 23, 1-4)

22

In II, 50, she is a distasteful fellatrix:

> Quod fellas et aquam potas, nil, Lesbia, peccas.
>   qua tibi parte opus est, Lesbia, sumis aquam.

(ll. 1-2)

And, in I, 34 she is a blatant prostitute. She is far more concerned with publicity than with pleasure. But far more appealing is the prostitute who seeks secret satisfaction, who carries on her affairs behind closed doors.

> Incustoditis et apertis, Lesbia, semper
>   liminibus peccas nec tua furta tegis,
> et plus spectator quam te delectat adulter
>   nec sunt grata tibi gaudia si qua latent.
> at meretrix abigit testem veloque seraque
>   raraque Submemmi fornice rima patet.
> . . . .
> numquid dura tibi nimium censura videtur?
>   deprendi veto te, Lesbia, non futui.

(I, 34, 1-6, 9-10)

Nowhere does she emerge as a distinct individual but always as a type.

Phyllis also acquires the characteristics of the prostitute under Martial's pen, and is already a mistress type in Horace. (C. II, 4, 14; IV, 11, 3) The limitless variety of her promiscuity is what Martial exposes in X, 81. She is again a mistress of rare and varied talents in XII, 65 where she has given herself to Martial omnibus modis largam (I, 2). But in XI, 50 she withholds these pleasures and teases the captivated lover and we recognize the exclusus amator of elegiac poetry.

> Nulla est hora qua non me, Phylli, furentem
>   despolies: tanta calliditate rapis.
> nunc plorat speculo fallax ancilla relicto,
>   gemma vel a digito vel cadit aure lapis;
> ....
>
> Sit pudor et tandem veri respectus et aequi:
>   nil tibi, Phylli, nego; nil mihi, Phylli, nega.
>
> (XI, 50, 1-4, 11-12)

Bucolic names occur appropriately used only twice. In XI, 41, Amyntas and Iollas appear as shepherds and carry with them pastoral associations because of Vergil's use of them in Eclogues II and III.[23] Here they give pastoral flavor to a pastoral theme. Amyntas is shepherd to neighbor Iollas' flock, and is overindulgent in the care he takes of them. Martial warns his own shepherd, Lygdus, to exhibit less enthusiasm and more care in administering to his own herd.

Indulget pecori nimium dum pastor Amyntas
  et gaudet fama luxuriaque gregis,
cedentes oneri ramos silvamque fluentem
  vicit, concussas ipse secutus opes.
triste nemus dirae vetuit superesse rapinae
  damnavitque rogis noxia ligna pater.
Pingues, Lygde, sues habeat vicinus Iollas:
  te satis est nobis adnumerare pecus.

(XI, 41, 1-8)

Again in the Hyacinthus poem, Martial refers indirectly
to Vergil, for here Hyacinthus, Martial's boy, occurs simply as the
third love of Aulus. Before he has loved Thestylus and Alexis, the
two who were the objects of Corydon's concern in Eclogue II. Martial
even makes the reference fairly specific when he says,

i nunc et dubita vates an diligat ipsos,
  delicias vatum cum meus Aulus amet.

(VIII, 63, 3-4)

A few individuals are preserved as types in Martial,
persons with whom typical characteristics are already associated.
Probus, the grammarian, has already been treated in Chapter III.
Tettius Carus who is typed also by Juvenal in I, 36, appears in
Martial in XII, 25, 4: ecce reum Carus te detulit. It is but
a brief mention, and he is important only as a type of the informer.

Maevius is perhaps also a type. He has been styled as
a poor poet and an enemy to Horace and Vergil, and both these
poets make derogatory references to him.[24] He perhaps maintains
this character in X, 76, where he is a destitute poet.

Hoc, Fortuna, tibi videtur aequum?
civis non Syriaeve Parthiaeve,
nec de Cappadocis eques catastis,
sed de plebe Remi Numaeque verna,
iucundus, probus, innocens amicus,
lingua doctus utraque, cuius unum est,
sed magnum vitium quod est poeta,
pullo Maevius alget in cucullo,
cocco mulio fulget Incitatus.

(X, 76, 1-9)

But this is not necessarily a reflection on the poet himself but merely on the profession as practised in first century Rome. The other reference to him in Martial is certainly pejorative, but less consistent with the image of the type. Here he is old and impotent and repulsive, but need not be a poet at all (XI, 46). Whether Martial has the earlier Maevius in mind at all is questionable.

Another type who probably appeared as a type in Roman literature is the Cerdo of Book III. He occurs three times in that book and is the addressee each time. It is a feasible Latin name, and the PIR even has this Cerdo entered.[25] There is also a Cerdo in Apuleius: "Cerdo quidam nomine negotiator".[26] We are clearly told here that it is a name and not just a designation of the bearer's type of livelihood.[27] In III, 16 we have a cobbler, newly rich, giving a gladiatorial show and fleecing himself in the process. You are mad, says Martial; you should instead stick to your own thing, stay inside your little skin.

> Das gladiatores, sutorum regule, Cerdo,
>   quodque tibi tribuit subula, sica rapit.
> ebrius es: neque enim faceres hoc sobrius umquam,
>   ut velles corio ludere, Cerdo, tuo.
> lusisti corio: sed te, mihi crede, memento
>   nunc in pellicula, Cerdo, tenere tua.

> (ll. 1-6)

Cerdo occurs as the one directly addressed three times in the poem.
Such emphasis is a clear indication that it is not meant to be taken
as a straightforward designation. It is a pun description which is
to be spelled out in detail in the poem and finally revealed in
the last line.

III, 59 refers back to this only parenthetically, and the
use of both sutor and cerdo together allows one to be a name:
Cerdo, the sutor, rather than the cobbler, a tradesman.

> Sutor Cerdo dedit tibi, culta Bononia, munus,
>   fullo dedit Mantinae: nunc ubi copo dabit?

> (ll. 1-2)

III, 99 is a defense by Martial of his invective. He says that
the Cerdo, again directly addressed, should not have considered
himself personally injured by Martial's playful poems against him:

> ars tua non vita est carmine laesa meo.

> (1.2)

> innocuos permitte sales. Cur ludere nobis
>   non liceat, licuit si iugulare tibi?

> (ll. 3-4)

There is little evidence for the literary tradition behind this type,[28] but in one line in Persius, the Cerdo appears as a type, an exemplum, of the one who has attempted to live beyond his means, to give a display of greater wealth than he actually possessed.

> respue quod non es, tollat sua munera cerdo;
> tecum habita: noris quam sit tibi curta supellex.
>
> (IV, 51-52)

In an article in the Classical Review, Richard M. Haywood comments on the meaning of this line in Persius and uses Martial's epigram to support his thesis. His purpose in writing the article is to define clearly the expression "tollat sua munera Cerdo" as "let Cerdo cancel his show". The situation is presented to express "disapproval that a person not of the proper social class presumes to offer a show."[29] He also gives other evidence that such shows were indeed a "live topic during most of the First Century A.D.",[30] and so can be considered a topos employed here by Martial for the fun of playing on the name.

Cosmus occurs thirteen times in Martial, and usually he represents the type of a perfumer. He occurs always as an exemplum, a name noted for its connection with perfume. That there was a well-known perfumer by that name is supported by reference to him elsewhere. We are told that Petronius and Juvenal mention him:

> Cosmus etiam excellens unguentarius fuit,
> a quo unguenta dicta sunt Cosmiana. Idem
> [Iuvenalis 8, 86] 'et Cosmi toto mergatur aheno.'
> Petronius 'affer nobis, inquit, alabastrum Cosmiani.'[31]

These are simple off-hand references in Petronius and Juvenal, but Cosmus occurs more often and assumes more personality in Martial. In three poems (XIV, 59; 110; 146) his name occurs only in connection with perfumed gifts. But in the main corpus, in Books I-XII, Martial exploits him more thoroughly. Cosmus occurs merely to name or identify perfume six times (I, 87, 2; III, 82, 26; XI, 8, 9; 18, 9; 50, 6; XII, 65, 4), or to imply something of the quality of the perfume. Twice Martial is concerned with him as an individual. Gellia (III, 55) smells so of artificial sweetness that one would think Cosmus himself walked by.

> Quod quacumque venis Cosmum migrare putamus
>   et fluere excusso cinnama fusa vitro,
> nolo peregrinis placeas tibi, Gellia, nugis.
>   scis, puto, posse meum sic bene olere canem.
>
> (11. 1-4)

And when Martial sends his poems to Nerva, (IX, 26), he says, in typical adulatory praise, that he might as well send perfume to Cosmus. It is, indeed, carrying coals to Newcastle.

> Audet facundo qui carmina mittere Nervae,
>   pallida donabit glaucina, Cosme, tibi,
> Paestano violas et cana ligustra colono,
>   Hyblaeis apibus Corsica mella dabit.
>
> (11. 1-4)

All of these references could be made by Martial without consciousness of the appropriate implications of the name, but in VII, 41, he clearly shows us that the name itself, without any historical personage, can stand for perfumery . Perhaps the legend of the man is, in fact, aetiological.

The two-line poem is far more complex than it appears.

> Cosmicos esse tibi, Semproni Tucca, videris.
> cosmica, Semproni, tam mala quam bona sunt.

The first line, at least, recalls Cicero's statement about Socrates.

> Itaque ad omnem rationem Teucri vox accommodari potest: Patria est, ubicumque est bene. Socrates quidem cum rogaretur cuiatem se esse diceret, 'Mundanum' inquit; totiusque enim mundi se incolam et civem arbitratur.[31]

Sempronius Tucca, then, says he is "worldly"; but worldly things, says Martial, are both good and bad. But Martial says not "mundanus", but "cosmicos". The word perhaps implies both "worldly" and "perfumed".[32] He is perhaps repeating the sentiment already addressed to Gellia (III, 55) and Postumus (II, 12):

> scis, puto, posse meum sic bene olere canem.
>
> (III, 55, 4)

> Postume, non bene olet, qui bene semper olet.
>
> (II, 12, 4)

Perfumes, indeed, as well as being tiresome, can be good or bad.

In this case Tucca would be claiming to be the produce of Cosmus, an undesirable thing for a man to be apparently, for Cosmian perfumes were better suited to women.

> Balsama me capiunt, haec sunt unguenta virorum:
> delicias Cosmi vos redolete, nurus.
>
> (XIV, 59, 11. 1-2)

Another area where types prevail in Martial is in the naming of slaves. This is partly because of the literary tradition of type names for slaves, but also because of the kind of names slaves were usually given. Slave names were regularly single,[33] and characteristically Greek.[34] Greek names generally, and particularly names from myth, were often given to slaves, and such names occur frequently in Martial. But it is true that Romans enjoyed giving their slaves meaningful names, and the Mystellus

and Taratalla of I, 50 (cf. Chapter I) are indicative of this practice.

All the names of Marulla's children in the poem on the fathers (VI, 39) are typically slave names: Santra, Pannychus, Dama, Lydgus, Cyrta, Crotus, Carpus, Coresus, and Dindymus. Elsewhere we have Telesphorus and Spendophorus, Earinos, Hedylus and Hermes, Hylas, Hypnus, and Somnus, Pantagathus, Eutychus, Theopompus, Asylus and Hierus, Dindymus, Hyllus, and Hyacinthus. Many of these are used as puns and have already been treated in the preceding chapters. All are typically slave names, and can in that sense be called type names, but again few are taken from the types of that class in comedy, or from literature at all. Dama and Demetrius are both slaves in Horace,[35] but preserve only slaveness when used by Martial. Dama occurs in one poem other than the Marulla poem, and here he is but a type of a slave. Martial criticizes Laetinus for the luxurious treatment he lavishes upon his fever, and concludes:

> Cum recubet pulchre, cum tam bene vivat apud te,
> ad Damam potius vis tua febris eat?
>
> (XII, 17, 9-10)

Demetrius also is a slave in Martial, but an individual slave, the subject of an epitaph. Martial renders him the gift of freedom on his deathbed. The name is perhaps real, but it is also a typical slave name.

Generally Martial uses common or feasible slave names.
Some acquire a type character, becoming the Ganymedes of Martial's
poetry.[36]   Of Dindymus we are always suspicious, though Martial's
source for this association is not entirely clear. Dindymus has
associations with Cybele, for it is the mountain sacred to her,[37]
and in late Latin, a Dindymarius is a priest of Cybele.[38] He is,
in Martial, twice a eunuch, in the Marulla poem (VI, 39) and in
XI, 81, where he sleeps with Aegle. Both times he is a type, and
rates only the briefest mention.

In XII, 75 he occurs as a boy in a catalogue of other
boys just as effeminate and available.

> Festinat Polyimus ad puellas;
> invitus puerum fatetur Hypnus;
> pastas glande natis habet Secundus;
> mollis Dindymus est sed esse non vult;
> Amphion potuit puella nasci.
>
> (XII, 75, 1-5)

In both X, 42 and XI, 6 he is Martial's cupbearer, the one who
brings him joys beyond the wine. And in V, 83 Martial gives this
boy of his a needed piece of advice.

> Insequeris, fugio; fugis, insequor; haec mihi mens est:
>   velle tuum nolo, Dindyme, nolle volo.
>
> (V, 83, 1-2)

Hyllus is also consistently a Ganymede. In II, 51, he
is a cinaedus who spends all his money on his practices and starves,

<u>venter esurit</u>, <u>culus</u> <u>vorat</u>. (1. 6) In IV, 7 and IX, 25 he is a
cupbearer. In the former he denies Martial what has become, from
custom, his due and in IX, 25 he belongs to another.

> Dantem vina tuum quotiens aspeximus Hyllum,
>   lumine nos, Afer, turbidiore notas.
> quod rogo quod scelus est mollem spectare ministrum?
>   aspicimus solem, sidera, templa, deos.
> avertam vultus, tamquam mihi pocula Gorgon
>   porrigat atque oculos oraque nostra petat?
> trux erat Alcides, et Hylan spectare licebat;
>   ludere Mercurio cum Ganymede licet.
> Si non vis teneros spectet conviva ministros,
>   Phineas invites, Afer, et Oedipodas.

> (11. 1-10)

These are all types employed and expanded by Martial,
names likely to be used with certain connotations which are
consistently so used by Martial. A few other consistent types
in Martial deserve comment. They are names which acquire
connotations which they did not bear before Martial used them.

A few have already been treated elsewhere. Faustinus
is consistently a favoring patron (III, 2; 25; 39; 47; 58; IV,
10; 57; etc.). Fidentinus occurs only in Book I, but is always
predictably plagiarizing (I, 29; 38; 53; 72). Postumus becomes
a type in Book II, one whose kisses are always equally available
and equally undesirable. (II, 10; 12; 21; 22; 23; 67; 72.)

Finally, we have Zoilus, Martial's most original and
complete type. Zoilus occurs in no less than seventeen poems,
and in seven different books. We are given, by bits and pieces,

a fairly complete picture of Zoilus. We first meet him sick in bed, but in a bed of uncommon luxury from which not even his fever wishes to depart.

> Zoilus aegrotat: faciunt hanc stragula febrem.
>   si fuerit sanus, coccina quid facient?
> quid torus a Nilo, quid Sidone tinctus olenti?
>   ostendit stultas quid nisi morbus opes?
> Quid tibi cum medicis? dimitte Machaonas omnis,
>   vis fieri sanus? stragula sume mea.

> (II, 16, 1-6)

Throughout Book II, Martial exposes his nouveau riche attitude. His clothes are the clothes of a rich man, though not his own (II, 58). He invites guests to a meal which he must leave no less than eleven times to change his clothes, a bit of ostentation which he himself excuses because of the heat. (V, 79) But his meal does not meet the standards of his dress (II, 19), and the litter in which he rides is exceptionally roomy (II, 81).

And what is the reason for this extreme show of wealth? Why, Zoilus was formerly a slave. He dedicates the slaves' rings to Saturninus for he no longer wears them (III, 29), but instead has made for his finger a ring of gold large enough to be, indeed, his former leg band. (XI, 37) What his feet learned when he was fugitivus, they have now taught his hands, for he is fur.

> Unguenta et casias et olentem funera murram
>   turaque de medio semicremata rogo
> et quae de Stygio rapuisti cinnama lecto,
>   inprobe, de turpi, Zoile, redde sinu.
> A pedibus didicere manus peccare protervae.
>   non miror furem, qui fugitivus eras.

> (XI, 54, 1-6)

And what is the customary practice of this <u>homo</u> <u>non</u> <u>natus</u>?
He has bad breath and uses his tongue (XI, 30, 85). He need not
fear the new law against adultery, for he could never be accused
of that. Non futuit. (VI, 91)

> Mentitur qui te vitiosum, Zoile, dicit.
> Non vitiosus homo es, Zoile, sed vitium.
>
> (XI, 92, 1-2)

The similarity of this Zoilus to Petronius' Trimalchio
cannot escape notice. He has the same humble origins, takes the
same ostentatious pleasure in his wealth, and enjoys the same
breadth of unnatural pleasures.[39] And Martial himself may make
this association in III, 82, where all of his accusations against
Zoilus merge. He is, indeed, worse than Malchio.[40]

> Conviva quisquis Zoili potest esse,
> Summemmianas cenet inter uxores
> curtaque Ledae sobrius bibat testa:
> hoc esse levius puriusque contendo.
> iacet occupato galbinatus in lecto
> cubitisque trudit hinc et inde convivas
> effultus ostro Sericisque pulvillis.
> . . . .
> et Cosmianis ipse fusus ampullis
> non erubescit murice aureo nobis
> dividere moechae pauperis capillare.
> septunce multo deinde perditus stertit:
> nos accubamus et silentium rhonchis
> praestare iussi nutibus propinamus.
> hoc Malchionis patimur inprobi fastus,
> nec vindicari, Rufe, possumus: fellat.
>
> (ll. 1-7, 26-33)

This is Martial's Zoilus, consistent, dependable, predictable, and really quite original. Not even Trimalchio can wrest from him the laurel.

And so we have here a series of names used by Martial for some generally known symbolic significance. They are derived from various sources. Some are merely geographical epithets which Martial uses either for their ambiguity or for some joke on local attributes. Class distinctions are also betrayed by names and Martial uses some of these names for indications of lowly origin.

Some names are taken from historical or legendary figures well-known to the Roman of Martial's day and symbolic of some particular quality so outstanding in the namesake that it has become a commonplace association.

Types abound in Martial's poetry, and this is reasonable for he satirizes categories of vice and general characteristics. He criticizes faults common to groups of people rather than to individuals and so types are quite adequate to his purpose. Some of the type names he uses are already types in earlier literature, others are individuals known from earlier literature who have become types through Martial's use of them, and still others are entirely created by him and emerge from his books as consistent caricatures.

In all these cases the mere mention of the names accomplishes a partial description of its owner which is important for the poem and which enters into the joke Martial is telling. They are an integral part of his humor and represent a favored technique.

FOOTNOTES

CHAPTER IV

[1]Many names are used in Martial as exempla of one quality or another. Nordh, in his article on "Historical Exempla in Martial" (Eranos, LII, 1954, 224-238), discusses the Silver Age practice of using these historical or traditional names as exempla, and refers the literary practice to the use of such names in the rhetorical schools. He even views the extent of the practice (there is a similar selection of names in Juvenal, Persius, Statius, Pliny the Younger, and Quintilian) as evidence of the existence of a regular canon; cf. Quintilian, Inst. XII, ii, 29-30. On page 229, Nordh says, "The rhetorical exemplum means a kind of synecdoce of the general conception of a personality, an isolation of a quality, an action or a situation, conceived as characteristic of the man."

A glance at a few poems in which Martial uses exempla will help to clarify his own particular exercise of the practice: cf. his use of Alexis, VI, 68; VII, 56; Attis, VII, 46; IX, 90; Briseis, XI, 43; Numa, XII, 6; Nestor, VIII, 64; XI, 56; IX, 29, etc.; Andromache, III, 76, X, 90.

[2]Cf. Chap. I, p. 28 , for the Tuscus haruspex; p.29 for Baccara Gallus.

[3]Fescinnine verse came from Fescennium, and its lewdness is common knowledge: cf. Livy, VII, 2; Horace, Ep. II, 1, 145; Catullus, LXI, 127.

[4]Cf. Friedlander, Roman Life and Manners, Vol. I, p. 98: "Ancient Rome made between citizens, freedmen and strangers, a stern division, which the evolution of the Republic had already weakened and destroyed. The more universal her Empire became, the more did foreign elements stream in, first from Italy, and then from the provinces.... To this process of dissolution and admixture, the levelling effect of absolute monarchy was added, in which all subjects were, to a certain extent, equalized."

[5]For fuller treatment of Cinna, cf. Chap. II, p. 22-24

[6]Cerylus was freed under Vespasian, and so this must have occurred between 69 and 79 A.D. Book I was not written until 86 A.D. (cf. Duff, _Literary History of Rome in the Silver Age_, p. 399).

[7]The name of Leitus is itself interesting since it can mean of or belonging to the people, or the public, and is appropriate to his role. Oceanus' name would appear to be purely arbitrary. There are no other references to either man, and no guaranty of their historical authenticity.

[8]Friedländer, _Roman Life and Manners_, Vol. I, p. 99.

[9]_ibid._, p. 98-9.

[10]Bassus, PIR #77 - 80; Cordus, PIR M, #227 is a Marius Cordus; I #186, Quintus Julius Cordus; C #193, Caesius Cordus; Laevinus is a cognomen of the Valerian gens, cf. PIR V #65.

[11]Cf. Chap. II for Euclides, and Chap. III for Phasis.

[12]For the meaning of scaphium, cf. also Juvenal, VI, 264.

[13]In XI, 91 Martial writes an epitaph at the death of a child named Canace. He is conscious of the tradition behind the name, for he refers to her a "Aeolidos Canace", 1.1, but he makes no further use of the name.

[14]Lucan has also written a dialogue between Hermes and Apollo lamenting the death of Apollo's favorite: _Dial. Deor._, 14.

[15]Ladon: Hesiod, _Theog._ 344; Schol _ad Pind. Ol._ vi, 143; Diod. IV, 72; Paus. VIII, 20 #1.

[16]Vergil, _Georgics_, I, 431; _Aeneid_ X, 215; Ovid. _Her._ XX, 229.

[17]Duckworth, _Nature of Roman Comedy_, p. 347: "Various attempts have been made to show that the Terentian names are appropriate to the qualities and the actions of the various characters, and Austin concludes such study as follows: 'Terence consistently observed the rule of the significant name, employing it with individual significance if the elaboration of character or role permitted, and, if not, at least with type significance.'"

18 Thais: Comicorum Atticorum Fragmenta, Hipparchi, III, 27; Menandri III, 61; Terence, Eunuchus. Erotium, Plautus, Menaechmus.

19 Thais occurs in Martial eight times: III, 8; 11; IV, 12; 50; V, 43; VI, 93; XI, 101.

20 Aegle, Vergil, Ec. VI, 20-21; Chloe, Horace, Carm. I, 23; III, 7; III, 9; III, 26. Glycera, Horace, Carm. I, 19; I, 30; I, 33; III, 19. Hermione, Prop. I, iv, 6; Vergil, Aeneid III, 328; Lais, Ovid, Am. I, 5, 12; Prop. II, vi, 1. Lycoris, Horace, Carm. I, 33, 5; Ovid, Am. I, 15, 30; A.A. III, 537. Lyde, Horace, Carm. III, 11; III, 28; Juv. II, 141.

21 Lalage, Horace, Carm. I, 22; II, 5; Lesbia, Catullus 5; 7; 43; 57; 58; etc.

22 λεσβιάζειν does mean fellare (cf. Thesaurus Graecae Linguae V, 208), and the name is therefore significant here, but Lesbia is usually merely a type.

23 Amyntas: Ec. II, 35, 39; III, 66, 74, 83.
Iollas: Ec. III, 76, 79.

24 Horace, Ep. X, 2; Vergil, Ec. III, 90. Servius, in his commentary to Vergil, Nam Maevius et Bavius pessimi fuerunt poetae, inimici tam Horatio quam Vergilio.

25 Prosopographia Imperii Romani, 1936 edition, Vol. II, C #662. Lindsay reads cerdo consistently as a common noun.

26 Apul. Metam. II, 13.

27 Forcellini, Lexicon, Vol. I, p. 432, defines cerdo: significat vilem et sordidum artificem, quique omni ratione lucellum sectatur, qualis sunt infimae plebes homines, et nullius census: a κέρδος, lucrum. In Latin, then, it means merely any lowly tradesman with ambitions and, perhaps, delusions of greater grandeur.

28 Besides Martial, and Juvenal who wrote his satires a little later than Martial, only Persius and Horace seem to treat the Cerdo as a type. (Hor. Sat. II, 3. 25; Pers. IV, 51-25) Only in Martial is he distinctly defined as a cobbler.

[29]Richard M. Haywood, "Persius 4.51", CR 83 (1969), p. 14.

[30]ibid., p. 15. Such shows are treated in Tacitus Ann. iv 62; Suetonius, Claudius 28; Petronius 45.4 and 11; Juv. 3.34-40.

[31]Cicero, Tusc. V, 37, 108.

[32]Friedlaender (note on VII, 41; vol. I, p. 495) also finds this explanation preferable, since a poem based on the "mundanus" meaning of "cosmicos" has so little punch. "Etwa ein aufs feinste Parfümirter, nach dem Geschäft des Cosmus.... Die sonstigen Erklärungsversuche sind sicher verfehlt."

[33]Kajanto, The Latin Cognomina, p. 11.

[34]Kajanto, ibid, p. 69; also 133.

[35]Dama: Horace, Sat. II, 5, 18; Demetrius: Horace, Sat. I, 10, 70 and 90; Ep. I, 7, 52.

[36]Telesphorus and Spendophorus, Hylas, Hedylus, Hypnus, Somnus, etc. Many have been treated elsewhere.

[37]Cf. Catullus #63, 91.

[38]Commod. 17, 6.

[39]Cf. Satiricon, #26-77.

[40]If Petronius' dates are to be accepted, then he is earlier than Martial, and the rarity of the name Malchio is sufficient for the shortened form to suggest Trimalchio.

V: CONCLUSION

If one is to believe Martial's own statements about names, his use of them is a negative aspect of his style. For he speaks often of the protection he must find in the anonymity of his subjects. He states that he never uses real names when he writes insulting poems (Book I, Preface), and that no one has cause to complain of wounds received from Martial's pen. (V, 15) He often even writes poems in answer to imaginary complaints of injured parties. He tells the <u>cerdo</u> that he is criticizing the trade, not the individual (III, 99), and he says he will not identify the Postumus of his book (II, 23). But these poems are but the satisfaction of a literary convention and say little of the originality and wit found in his choice of names.

Satirical wit had become an essential element of the epigram, and Martial considered this the basic purpose of his genre. He refers to his poems as <u>ludi</u> and <u>ioci</u> and it is clearly this aspect of the genre which he enjoys most. And essential to his notion of wit is his fascination with names. His use of names is a central stylistic trait and says much of the careful, almost mathematical, aspect of his humor. He prepares the way verbally for his final twist of insulting wit, sets the stage for

the final exposition, then briefly, succinctly, expresses his point.

Authors before Martial have, indeed, noticed this potential in Latin names. Catullus' Mentula is a striking example of this same kind of implicit criticism (94; 105; 114; 115), but he is the only character in Catullus whose name effectively criticizes him. And Catullus does not use this technique for humor as does Martial, for his poetry is bitter and personal and he intends biting criticism and accusation here.

Horace also occasionally uses significant names for the sake of humorous overtones. His Maltinus (Sat. I, 2, 25), Cupiennius (Sat. I, 2, 36), and Porcius (Sat. II, 8, 24) are surely intentionally humorous,[1] but he does not exploit these jokes systematically as Martial does. They are but briefly noticed elements of humor.

The comedians, too, were conscious of the potential of this technique and Plautus at least used it on occasion. Harpax (Pseud. 653f., 1010) and Lycus (Poen. 91f., 646ff., 774ff., 1382) seem to have acquired their names as the result of their habitual activity, and Peniculus' name is the subject of several jokes (Menaechmi, 77f., 286, 391). Indeed, the range of humorous names in Plautus is great, and the quality of the humor

quite varied.[2] But in all these cases the jokes either are meant to be sensed by the audience or are lightly and occasionally commented upon. It is only Martial who develops a systematic method of exposing the humor implicit in Roman names, and who used the name as an important element of humor.

This study was undertaken in order to see what principles of selection have entered into Martial's choice of names, and to see just how he uses them and what is his purpose in doing so. A glance at an index to the names will show that many names are, in fact, the actual names of real persons.[3] Some of these are used as exempla, others as subjects or addressees. But these names, employed simply for the sake of identification or comparison, say little of Martial's poetic purpose. We have limited ourselves rather in this paper to the fictional, names which Martial chose and used for reasons relating to his art.

But before summarizing the conclusions to be drawn on the names which Martial chose for specific reasons, because their meaning or symbolic connotations were relevant to his purpose, it is necessary to consider the names chosen apparently arbitrarily, for they indeed create the context for Martial's significant names.

The following is a list of the names used most frequently by Martial[4] with the greatest variety of application. All are at least occasionally chosen arbitrarily and are used as independent of their possible significance. They carry with them almost no connotations other than the indication of common usage.

Aegle	Gargilianus	Pannychus
Aper	Gaurus	Papilus
Bassa/us	Gellia	Paula/us
Bithynicus	Hyllus	Philaenis
Caecilianus	Labienus	Philomusus
Caecilius	Laelia/us	Phoebus
Caedicianus	Leda	Phyllis
Caelia/us	Lesbia	Polla
Calliodorus	Linus	Ponticus
Callistratus	Lupercus	Postumus
Candidus	Lupus	Priscus
Charidemus	Lycoris	Quintus
Charinus	Marius	Rufus
Chione	Maro(n)	Sabella/us
Cinna	Matho	Selius
Dindymus	Maximus	Sextus
Fabianus	Naevia	Thais
Fabulla/us	Naevolus	Tucca
Gaius	Olus	Vacerra
Galla/us	Paetus	

Some of these are types, such as Thais, Lycoris, Lesbia, Philaenis and Chione and are used more or less frequently depending on their metrical convenience. Some are chosen apparently for the purpose of obscurity: Bassus, Cinna, Gallus, Gellia, Lupus, Paulus, Quintus, Rufus, Sextus.

Many of these names occur in poems where they are simply introduced as addressees (cf. Appendix).[5] They are a concession

to convention and bear no essential relationship to the poem. They act simply as metrical fillers and fall into certain predictable patterns and positions in the line.[6]

A few general conclusions can be drawn from the data in the appendix. In choosing names Martial prefers trochees and dactyls to iambs and anapests. These give him coincidence and draw the reader's attention to the name. He uses spondees and words forming a molossic unit most often where they coincide with the ictus of the meter. A name composed of two longs followed by two shorts, ‑‑◡◡, occurs seldom, and when it does occur, is found most often at 10 in the hexameter. Here it forces coincidence in its own foot and conflict before it. It is in a noticeable position and satisfies the requirements of a strictly ordered section of the line.[7]

Both ◡‑◡ and ‑◡‑◡ occur often in hendecasyllabic and choliambic meters and neither is surprising. But these again effect coincidence, as a ◡‑◡‑ or ‑◡‑ word would not, and draw the reader's attention.

The two units, however, which show the greatest imbalance in usage are ◡◡‑◡ and ‑◡◡‑◡. They are the fifth and sixth most frequently used patterns among Martial's names, while they are far less popular among his common nouns and adjectives and are not particularly favored by Tacitus. For some reason Martial

liked these names which are not particularly common in regular usage. They occur with overwhelming frequency in the second half of the pentameter and are most often in the vocative case. They therefore have no syntactical relationship to the rest of the line and can be placed anywhere without disturbance to the rest of the line. Indeed, in the second half of the pentameter, they effectively compose the whole line.

In all of these fictional, meaningless names Martial shows distinct preference for names which create coincidence in the lines. There are two reasons for this. One is that they capture the reader's attention by returning him to a consciousness of the meter. But they are also particularly helpful to the poet, for they solve the more difficult, more strictly ruled parts of the line for him. Where he is limited by rules of coincidence and by a necessity to provide space for words of specific lengths, he depends upon a predictable group of metrically convenient names. This indeed explains the choice of the $-\cup\cup-\cup$ and $\cup\cup-\cup$ names, of $-\cup$, $-\cup\cup$, $\cup-\cup$, $--\cup$, and $-\cup-\cup$ names; it clarifies the reasons for Martial's preferences among the names. He did certainly use names to complete difficult sections of the line and these are put most often in the vocative case where they require the least adjustment in the line. They are independent of the line in which they occur both in meaning and in syntax and they help Martial out of a difficult spot.

But while this explains Martial's choice of an individual name in an individual poem, it does little to explain Martial's decision to use these non-identifying names. He has established for himself a canon of conventionally meaningless names, and uses them to avoid identification. But the basic reason for naming any person or thing is to identify, to individualize, to define him as distinctly as possible. In actual practice it puts each man in a context, in a specific background, while separating him in some essential way from that background. And the genre of the epigram was certainly originally meant to be identifying and individually descriptive. But Martial avoided identification. He seldom gives a man both a gentilicium and cognomen, and far less often endows him with a praenomen as well. Most of Martial's people have but a single name. Indeed, he follows the form of individualistic, realistic, poetry and maintains the illusion of authenticity while he is in fact creating a world where representative activity is engaged in by typical persons with no concern for actual truth. He creates this tension between the real and the ideal, the individual and the type, through the use of what is common, detailed, specific and varied. But never does he intend to be believed.

On occasion he is even more creative in the technique for he sometimes makes additional use of the names themselves.

III, 11, on Quintus and Sextus, in fact, illustrates both the negative and positive aspects of Martial's choice of names, and he uses the names here for more than one purpose. (Cf. Chap.IV, p. 116).

The most obvious explanation of the poem is that it is just another defense of his innocence, another explanation that he intends harm against no one. He says to an imaginary Quintus, in response to the conventional complaint, If your girl is not Thais and is not one-eyed, why do you think my distich was written against you? Did I say Thais and really mean Lais? But tell me what similarity is there between Thais and Hermione? You, indeed, are Quintus; let us then change the name of the lover. If Quintus doesn't like it, let Sextus love Thais.

The general message of the poem deals with the names on one level. They are just type names. They are not meant to identify anyone and you are really oversensitive if you take personal offense from them. I pick quite arbitrarily from among a given number of names and I am as likely to choose Thais as Lais, Quintus as Sextus, but it makes no essential difference. My earlier poem (III, 8) was quite harmless, and written without specific hostility.

The very universality of the names is Martial's defense. But he is also playing with sound and meaning. Thais and Lais are chosen for similarity of sound, origin and connotation.

Hermione, perhaps the name of the real mistress of some Quintus, is meant to contrast. And Quintus and Sextus are chosen for their meaning as well as their commonness. The last line can mean that if Quintus does not like the poem, it will be given to Sextus, making him the lover of Thais, or that if Quintus does not want Thais, let Sextus love her. When she is through with her fifth lover, let her move on to the sixth.

It is this further possibility in the names which fascinates Martial. While he often leaves them colorless and meaningless, as they are in III, 8, he also often stops to notice them and comment upon them as he has done in III, 11.

The names which are important for their meaning are used in a number of different ways. Many constitute puns which are the central point of the poems in which they occur.[8] Others are merely implicit puns on the character or activity of the person who is the subject of the poem and are not necessary to the structural organization of the poem, but add a second level of humor to it.[9] Less important, but still humorous, are the pun names which occur as separate, briefly noted jokes in the midst of a longer poem whose major point lies elsewhere.[10]

Some names are significant for their mythological, social, geographical, historical, or literary connotations.[11] Martial uses these names for a variety of purposes, and seldom comments upon them directly. Some are meant as implicit

accusations which prepare the reader for the accusation made in the poem. Others constitute simply parallel comments. Types abound in Martial, and are particularly useful to his kind of satire. For, as he often states, he is less concerned with individual vices than he is with general types of vice. These names are chosen somewhat arbitrarily within the limits of the individual types. Martial had at his disposal groups of type names appropriate to specific generalized professions and practices, and chose at will an individual name from the predetermined group.

Little can be said in conclusion which applies equally well to all these categories of fictitious, deliberately chosen names. But the study of this particular aspect of Martial's style has reinforced some general impressions of the author's technique. His use of names is central to his own theory of satire and invective, and it has both a negative and a positive aspect. It shows us one possible solution to the restrictive policies of the Emperor. But it also gives us a specific insight into Martial's originality and poetic inspiration. His use of names is one of the basic elements of his humor, and he considered his work to derive its value from its humor and delightfulness even more than from the universality of the foibles it mocked. (Cf. IV, 49).

Martial is a satirist of a sort, but, as he has said, he satirizes types rather than individuals. And his satire is impersonal and humorous rather than bitter. He is more amused than horrified by vice. It is only because of this removed, amused attitude of his satire that he is really free to play with names. Identity does not matter to him. He has noticed the potential in names and, in the absence of biting contemporary comment, turns to humor and the pun. He is not a crusader, but rather a commentator on the contemporary scene, one who notices and exposes the amusing flaws of his society.

But while his subject and scope is wide and general, his art is specific and carefully developed. He writes short, terse, well-formed individual comments rather than a single, long, narrative commentary. And many of the individual, artistic expressions of his view are dependent for their wit and vision on a carefully exposed pun. He has, in effect, taken a broad view of his society, categorized it, and then crystallized the typified details into individually humorous expressions. His humor and universality are perhaps his most individualizing traits, and both are reflected in, and dependent to some extent upon his choice and use of names.

FOOTNOTES

CHAPTER V

[1] Niall Rudd, The Satires of Horace, p. 143.

[2] Duckworth, The Nature of Roman Comedy, p. 347-350.

[3] For the percentage of real names, cf. Introduction note 2.

[4] All are used on at least four different occasions.

[5] Seventy-six percent of the fictional names are used as addressees, in the vocative case, and sixty percent of the poems have actually named addressees.

[6] For the exact statistics, cf. Appendix.

[7] Roman poets had limited themselves by a few strictly held rules in the composition of hexameter and elegiac verse. Certain caesurae are preferred and di- and tri-syllabic endings are demanded for the hexameter line.

The rules for the pentameter are even stricter. The caesura at the middle of the line must always be observed; there can be no substitution of a long syllable for two shorts in the second half of the line; and the line must, wherever possible, end with a two-syllable word.

$$ -\,'\,\_\,' \quad -\,'\,\_\,' \quad - \quad // \quad -\,' \quad '\,-\,'/\,'\,- $$

Wilkinson, in Golden Latin Artistry, explains these preferences by the application of what he calls the Pulse-Accent theory.

Briefly stated, the Pulse-Accent theory is as follows: The differences between Greek and Roman practices in

hexameters, already marked in Ennius and canonized before the Augustan age, when the pentameter also was regularized, are due to the most tangible possible difference between the two languages, that of accentuation. To have operated in this way the accent must (unlike the Greek one at this period) have included at least an appreciable element of stress, as many other indications would suggest. The Romans felt (as was especially natural when quantitative verse was a novelty to them) the ubiquitous desire that the basis of a verse should emerge clearly at the end. There should be a dactyl in the penultimate foot, no heavy elisions to blur the cadence, and no conflict of pulse and accent in the last two feet. But to avoid monotony they favoured caesuras likely to make conflict of pulse and accent balance or predominate in the first four feet. Again this is in accord with an aesthetic principle. (p. 120-121)

The ruling for pentameters as well aims at a predominance of coincidence in the last half of the line, which is best achieved by observance of the disyllabic ending.

8Cf. Chapter II.

9These are also treated in Chapter II, the second category of names.

10Cf. Chapter III.

11Cf. Chapter IV.

APPENDIX

The following group of Tables indicates the relative frequency of different metrical patterns used by Martial among the names arbitrarily chosen for persons not meant to be identified. The first table shows the actual distribution in order of preference. Tables II to XV show the positions favored by Martial for each metrical unit.

TABLE I:

Unit:	# of names:	# of times:	times per name:
_ '	48	329	6.9
_ ' '	42	235	5.6
' _ '	31	140	4.5
_ _ '	25	55	2.2
' ' _ '	22	71	3.5
_ ' ' _ '	17	85	5.0
' '	8	41	5.1
_ ' _ '	8	16	2.0
_ _	7	14	2.0
' ' _	7	26	3.9
' _	5	9	2.8
' _ _	5	9	2.8
_ _ _	5	6	1.2
_ ' '	5	16	3.2
' _ ' _ '	4	10	2.5
_ ' _	3	6	2.0
_ _ _ '	2	4	2.0
_ ' ' _	2	3	1.5
' ' '	1	1	
' ' _ ' '	1	3	
' _ ' '	1	2	
' _ _ '	1	1	
' _ ' ' _	1	7	

TABLE II:

Name: (— ∪)	Pure addressee	Addressee subject	subject	hex 9-1/2	pent 1	pent 2	end	other
Afer		8	2				5	5
Auctus	2		1				2	1
Aulus	7		2	2		1	2	4
Bassa		5	3	4	1	2		1
Bassus		9	3	2	1	2		7
Canus		2			1			1
Carus		2						1
Castor		1						1
Cestos			2	2				
Chrestus		3						3
Cinna		23	1	5	5	7	3	4
Cordus			1	1				
Cosmus	1					1		
Cotta			1					1
Dento		2		1				1
Faustus	1			1				
Flaccus	21	2		4	3	5	2	10
Fronto	1				1			
Fuscus		3		1		1		1
Galla		20	6	8	4	10		3
Gallus		14	1	4	3	6	1	2
Gaurus		7	1	2	3	1	1	1
Hyllus		5	1	3	3	2	1	
Laurus		3			2			
Lausus		3		1	1	2		
Munna		3	1		2			2
Nestor		1			1			
Olus		12	2	4		3	4	3
Paetus		4	2			1		5
Pastor	2							2
Paula		7	2	4	2	1	1	1
Paulus	2	11	2	3	1	3	1	7
Pheobus		12	2	5	3	4		2
Phyllis		5	2	1		4		2
Polla		4	2	3	2	1		1
Priscus	1	4	2	3	2	1		1
Quintus			6	3	1		1	1
Rufus	15	2	2	3	2	3		11
Sextus	1	14		1	5	2		7

TABLE II: (Cont'd.)

— ∪ Name:	Pure addressee	Addressee subject	subject	hex 9-1/2	pent 1	pent 2	end	other
Sila			2			1		1
Sparsus			2					2
Stella		3		1	1	1		
Thais		4	5		2	1		6
Tucca		11	2	2	2	3	1	5
Unber		2	1			1	2	1
Varro		2			1			
Varus		1						
Victor		1					1	

Totals:

48 names:	54	212	63	71	50	71	27	111
total uses: 329				21.6%	15.2%	21.6%	9%	34.2%

TABLE III:

Name: —◡◡	Pure add.	add. subj.	subj.	hex 2	hex 1ᴏ	pent 1st 1/2	pent 2nd 1/2	hend	other
Aeschylus		2			2				
Alcimus		2		1			2		
Attalus		5			3		2		
Atticus		5		1	3				
Baccara		5	3		1		7		
Baeticus		2			1		1		
Caelia		5			2		3		
Candidus		8			2		6		
Cantharus		2					1	1	
Castricus		7			2		4		
Cerylus		2			1		1		
Cinnamus		3	2		1	2	1	1	
Classicus	1	5			3		1	1	
Creticus	1						1		
Condylus		4			1	1	2		
Cotilus		5		1	2		1	1	
Dindymus		3	2		1	2		2	
Gallicus		4			1		1	2	
Garricus		4			3		1		
Gellia		5	3		4		2	2	
Hedylus		3			2		1		
Laelia		3	1		1		3		
Lesbia		10	1	1	5	1	4		
Lydia		2	1	1	1		1		
Maximus	4	6			4		3	3	
Milichus		2		1	1				
Naevia		1	11		3	3	4	1	1
Naevolus		12			5		6		1
Pannychus		5			1	1	3		
Papylus		8			2	1	5		
Ponticus	1	5			4	1	2		
Pollio		1					1		
Postumus		22	2		9		11	2	
Regulus	2	5	3		3	1	4	2	
Rusticus		1					1		
Saenia		1						1	
Scaevola		1					2		
Symmachus		2	1			1	2		
Thestylus		1	1	2					
Unicus		1		1					
Urbicus		3	1		3		1		
Zoilus		20	2	3	7		11		1
Totals:	9	192	34	12	84	13	104	21	3
42 names 235 times				5%	31.5%	5.5%	44%	9%	1.5%

TABLE IV:

Name: υ – ◡	Pure add.	add. subj.	subj.	hex. end	pent 2nd 1/2	Chol.	hend. mid.	hend. end	other
Alauda		2			2				
Amillus		2		2					
Amoenus		2		1	1				
Avitus	6	2	1		4		2	1	2
Calenus		2					1	1	
Catulla		1					1		
Catullus		3		1			1	1	
Charinus		5	9			6	2	2	5
Cyperus		2					1	1	
Etruscus	1				1				1
Fabulla		4	3	1		2	3		
Fabullus	4	5		1	1	1	4	2	
Labulla		1	1					2	
Labullus		3					3		
Ligeia		4					4		
Ligurra		1						1	
Lupercus		8	4	2	1		3	5	1
Magulla		1						1	
Marulla			3			1	2		
Marullus		1		1					
Paternus		1		1					
Philaenis		6	6			1	5	5	1
Philinus			1					1	
Potitus		2			3				
Procillus		4					2	2	
Sabella			1				1		
Sabellus		9	6	1	1		3	9	
Sabinus		2	1		2	1			
Severus	5	5	2	3	3	1	2	3	
Titullus		2				2			
Vacerra		4	2			3	2		
Totals:	16	84	40	13	19	18	43	40	6
31 names: 140 times.				10%	14%	14%	31%	30%	

TABLE V:

Name: − − ∪	Pure add.	add. subj.	subj.	hex 9-1/2	Chol. beg.	Chol. end	other
Callistus		2		1			1
Chrestilla		1		1			1
Chrestillus		1					
Collinus	2			2			
Crispinus			1	1			
Faustinus	12	5		12	2		3
Frontinus	1			1			
Justina		1		1			
Justinus		1		1			
Laetinus		2		2			
Laevina			1	1			
Laevinus			1	1			
Lucanus	1	2		1		1	2
Mamercus		1	1				2
Mamurra		1	1			2	
Mancinus		2	1	1			1
Marcella		1	1	1			1
Maternus		1	1		1		1
Nasica		1	1	1			
Paulinus		2		2			
Rufinus		1		1			
Saufeia		1		1			
Saufeius			1			1	
Scaevinus		1		1			
Sextillus		3		3			
Totals:	16	31	10	37	3	5	12
25 names, 55 times				67%	5.5%	9%	22%

TABLE VI:

Name: — ᴗᴗ — ᴗ	Pure add.	add. subj.	subj.	hex 9-1/2	hex end	pent. 2nd 1/2	hend.	other
Aemilianus		2		1	1			
Artemidorus		2	3	1	2			2
Caecilianus		21	2	1	2	20	1	
Caedicianus	4					3	1	
Calliodorus		10	2	2		9		1
Gargilianus		8				8		
Mamurrianus		3				3		
Nasidianus		1				1		
Parthenopaeus		2				2		
Pontilianus		4		1		3		
Postumianus		2				2		
Quintilianus		2				1		1
Sardanapallus		1				1		
Septicianus		1				1		
Sextilianus		4	2		1	5		
Sosibianus		4				4		
Tongilianus		4		1		2		1
Totals:	4	72	9	7	6	65	2	5
17 names, 85 times				8.2%	7%	77%	2.1%	5.7%

The results here show a staggeringly high percentage of uses in the second half of the pentameter. This is an especially useful position, for it in fact fills in the second half of the line almost completely, leaving only the required iambic word at the end. It also is stressed even as the meter is and forces a predominance of coincidence. It occurs surprisingly seldom in the middle of the hendecasyllable, and is avoided at the end of the hexameter, where it nicely fits, because Roman authors avoided words of many syllables at the ends of lines.

When it ends at the 9-1/2 position of the hexameter line, it forces coincidence everywhere but in the second foot: $\acute{-}\,\breve{\smile}\breve{\smile}\,-\,\breve{\smile}\breve{\smile}\,\acute{-}\,\breve{\smile}\breve{\smile}\,|\,\acute{-}\,\breve{\smile}\breve{\smile}\,\acute{-}\,\breve{\smile}\,|\,\breve{\smile}\,\acute{-}\,\times$ a line which would have seemed monotonous and dull to a Roman. This is the clearest case of Martial's choice of names for metrical convenience.

TABLE VII:

Name: uu–u	add. subj.	subj.	hex 5-1/2	hex 7-1/2	hex 9-1/2	pent. 2nd 1/2	other hend
Agathinus	1			1			
Calocissus	1				1		
Charidemus	7	1	1		3	4	
Charopinus	2				1	1	
Coracinus	4						4
Decianus	4				2	2	
Diodorus	2	1	1			1	1
Fabianus	5	1	1	1	1	2	1
Labienus	6	2	1	1		2	4
Ligurinus	4					3	1
Philomelus		2				2	
Philomusus	7		1		1	2	3
Polycharmus	6		1		2	3	
Polyphemus	1				1		
Polytimus	1	1	1				1
Proculeia	2				1	1	
Proculina	2						2
Telesina/us	2	2		1	2	1	
Telesilla	1	1				2	
Theodorus	1						1
Theopompus	1					3	
Totals	60	11	7	4	15	27	18
22 names, 71 times			10%	5%	21%	38%	26%

This metrical unit, like the previous one, occurs most often in the last half of the pentameter. It is almost as convenient there as the -''-', but demands a long monosyllable before it to constitute the same unit. It also effectively completed the pentameter, leaving only the Ovidian iambic word at the end. And appropriate monosyllables are easy to find: te, Charideme, dare; te, Charideme, putent; (VI, 56) hac, Charopine, gula (V, 50); te Deciane, facis (I, 8); qui, Fabiane, petis? (IV, 5); etc. This unit doesn't

occur in the first half of the pentameter; the Romans preferred to have the two halves distinguishable. It also occurs reasonably often in the middle of the hendecasyllable, and in the fourth and fifth feet of the hexameter. Here it leads to coincidence in the last two feet, and forces conflict in the third: $\acute{-}\,\overline{\cup\cup}\;-\,\overline{\cup\cup}\;-\,\overset{\smile}{\overline{\cup\cup}}\;-\,|\,\cup\cup\;\acute{-}\,\cup\,|\,\cup\;\acute{-}\,\times$ It is less popular earlier in the line.

TABLE VIII:

Name: υυ	Pure add.	add. subj.	subj.	hend.	hex 6	hex 8	pent. 2nd 1/2	other
Clytus		3		3				
Linus		8	1	4		3	2	
Lupus	2	5	3	5		3	1	1
Macer		3		3				
Maro		1	3			2	2	
Matho	1	4	3		4	2	1	1
Ninus			1	1				
Titus	1	2		2		1		
Totals:	4	26	11	18	4	11	6	2
8 names, 41 times				44%	10%	27%	15%	5%

TABLE IX:

Name: −υ−υ	Pure add.	add. subj.	hend. 6-9	hend. 8-11	Chol.
Aefulanus	1				1
Ammianus		3	1	1	1
Annianus		1		1	
Atticilla		1	1		
Marcianus		2	1	1	
Maximina		1	1		
Oppianus		5	1	4	
Quintianus		2	1		1
Totals:	1	15	6	7	3
8 names, 16 times			37%	44%	19%

TABLE X:

Name: ∪∪‿	add. subj.	subj.	hex 3	hex 5	hex 7	pent 1st 1/2	pent 2nd 1/2	other hend
Chione	2	10	2	4		4	2	
Domitius	1				1			1
Laberius	1							
Lalage	2			2				3
Ovidius	5				2			
Phileros	2	1		2		1		
Sabidius	1	1		1	1			
Totals:	14	12	2	9	4	5	2	4
7 names, 26 times			8%	34%	16%	19%	8%	16%

TABLE XI:

Name: _ _	add. subj.	subj.	hex end	hend. end	other
Aegle	1	4	2	2	1
Aelius	1		1		
Gaius	2	1	1		2
Iulius	1		1		
Laelius	1		1		
Maevius	1		1		
Publius		2		2	
Totals:	7	7	7	4	3
7 names, 14 times			50%	29%	21%

TABLE XII:

Name: υ —	add. subj.	pent 1st 1/2	pent 2nd 1/2	hex 5	hex 7	other
Celer	1	1				2
Chloe	3	1				1
Marius	1				1	
Maron	3		2			
Nepos	1			1		
Totals:	9	2	2	1	1	3
5 names, 9 times	22.2%	22.2%	11.1%	11.1%	33.3%	

TABLE XIII:

Name: υ — —	add.	hex end	hend end	Chol.
Apicius	4	2		2
Atilius	1	1		
Lycoris	2	1	1	
Rabirius	1	1		
Safronius	1	1		
Totals:	9	6	1	2
5 names, 9 times		67%	11%	22%

TABLE XIV:

Name: — — υυ	add.	hex 8	hex 10
Bithynicus	5	2	3
Callistratus	7	1	6
Chaerestratus	1		1
Fescennia	1		1
Laecania	2		2
Totals:	16	3	13
		19%	81%

TABLE XV:

Name: − − ⌣	add.	hend beg.	hex beg.	hex 5	pent. caes.
Cerrinius	1			1	
Cornelius	1	1			
Cosconius	2		1		1
Pomponius	1			1	
Toranius	1	1			
Totals:	6	2	1	2	1
5 names, 6 times		33%	16.5%	33%	16.5%

So far these names have been dealt with merely as words and what can be said about them could be said of almost any word of the same metrical unit. It remains to be seen how Martial's choice of names differs from his choice of words generally to see if he does in fact use them for convenience. It is important to see what general tendencies his choice of names specifically indicates. The following table indicates preferences of metrical patterns used by Martial in common nouns and adjectives of Book I.

TABLE XVI:

Unit:	times used:	Unit:	times used:
⁻⁻	415	⁻⁻v	36
v⁻	257	vv⁻v	35
⁻v	249	⁻v⁻	30
⁻	230	⁻⁻vv	29
⁻vv	144	⁻v⁻v	28
vv⁻	141	⁻vv⁻v	25
vv	109	vv⁻vv	8
v⁻v	98	v⁻v⁻v	8
v⁻⁻	97	vv⁻v⁻	6
⁻⁻⁻	81	v⁻vv	5
⁻vv⁻	42	vv⁻⁻	3
		⁻v⁻v⁻v	3

Further, it is important to discover how the distribution of metrical units among the names used by Martial corresponds to the metrical distribution among names in actual use. The names which occur in Tacitus can give an idea of the relative frequency of names in actual usage in the general period in which Martial wrote.

If the names which occur in Tacitus are considered both as nominative and as vocatives, the following distribution is discovered. (Martial certainly uses names often in both cases where he introduces persons as arbitrary subjects of poems.)

TABLE XVII:

Unit:	as nominatives:	as vocatives:	total:
_''	61		61
__	9	44	53
__'	48		48
_'	44		44
__''	33		33
___	1	28	29
'''	29		29
'_	6	15	21
'_''	18		18
_'''	18		18
_'_	3	15	18
''''	17		17
'_'	16		16
'__		16	16
''_'	16		16
''_	3	10	13
'__'	10		10
_'_'	10		10
c'	9		9
_''_'	7		7

Many others occur fewer than five times and only three of these occur in Martial, and they occur seldom.

If the three charts are set against each other the following comparison of distribution can be seen:

TABLE XVIII: Metrical unit:	place among common words:	place in Tacitus	place in Martial's names
--	# 1	# 2	# 9
v-	# 2	# 8	#11
-v	# 3	# 4	# 1
-	# 4	--	--
-vv	# 5	# 1	# 2
vv-	# 6	#16	#10
vv	# 7	#19	# 7
v-v	# 8	#13	# 3
v--	# 9	#14	#12
---	#10	# 6	#13
-vv-	#11	--	#18
--v	#12	# 3	# 4
vv-v	#13	#15	# 5
-v-	#14	#11	#16
--vv	#15	# 5	#14
.-v-v	#16	#18	# 8
-vv-v	#17	#20	# 6
vv-vv	#18	#20	#20
v-v-v	#89	--	--
vv-v-	#20	--	--
v-vv	#21	# 9	#21

Two metrical patterns, -v and -vv, are popular among the names used by Martial which also occur frequently among nouns and adjectives used in his poetry and among names in actual usage, and it is reasonable and unremarkable that these should occur so often. Both are preferred to v- and vv- and this seems to be a preference for coincidence over conflict.

Martial does seem to avoid units composed of only long syllables, both -- and ---. Spondees, when they do occur, are found 79% of the time at the ends of lines. Here they satisfy the need for coincidence. At positions in the line where they would create conflict, Martial does not depend on them. Names of three long syllables are avoided, but when they do occur favor the beginning of hendecasyllabic lines, where Martial has restricted himself to a molossic unit, or at the 5 caesura in the hexameter where again rules are strong.

--'' seldom occurs, but when it does, it is found 81% of the time at 10: -'' -'' -'' - // - -'' / --. Here it forces conflict before it and coincidence after it, as was required. Elsewhere it is avoided.

Martial avoids '-'' almost entirely.

There are several patterns which Martial prefers, which are considerably less common both among common words and among names in regular use. '-' occurs often in hendecasyllabic and choliambic meters, as does -'-'. Both of these units satisfactorily complete whole sections of the line. The former often occurs in elegiac meter, where its most common position is in the middle of the second half of the pentameter line, where again the rules for meter are especially strict: -' / '-' / '-. It allows for much coincidence here, and it leaves the disyllabic word at the end.

A name of two short syllables occurs often in the middle of the hendecasyllabic line. Here Martial is more dependent on it than one might expect, for he is forced to avoid choriambic names here which would have the same central symmetry, because there are so few names of that description available to him. He also likes two short syllables at 8 in the hexameter line, for such names create conflict in their own foot and the preceding one and leave a clear unit of coincidence after the bucolic diaeresis.

The two units which show the most surprising results from this comparison are ''-' and -''-'. They are the fifth and sixth most frequent units in Martial's names, while they are only fifteenth and twentieth among the names in Tacitus, and are thirteenth and seventeenth among his common nouns and adjectives. These occur with overwhelming frequency in the second half of the pentameter, where they solve the whole half of the line. They are used most often as vocatives so that they have the least possible relationship to the line either in syntax or meaning. They can be placed anywhere without disturbance to the rest of the line, and in the second half of the pentameter they effectively compose the whole line.

Thus, a general tendency can be seen in Martial's choice of arbitrary names. He prefers those names which help him in the strictly ruled, difficult sections of the line. Where he is

limited by rules of coincidence and by a necessity to provide space for words of specific lengths, he depends upon a predictable group of metrically convenient names. They release him from finding an appropriately scanned word or group of words which would have to be worked into the poem syntactically.

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