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## SONDERDRUCK

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BÖHLAU

## Juvenal's "Friendly Fingernails"

The principal theme of Juvenal Five is the *magna amicitia* binding Trebius and Virro (and, by extension, all men like them)<sup>1</sup>. Here, as elsewhere in the Satires, *amicitia* signifies not friendship, but the patron-client relationship; and whatever "greatness" there may be in this bond derives solely from the wealth and position of Virro ("Mr. Bigman"). The noun *amicus* appears seven times in this poem, more frequently than in any other, and occurs always in the emphatic final position, though it was not a metrical necessity<sup>2</sup>. In each case the word is equivalent to either *cliens* or *patronus*: Juvenal here and throughout the Satires consistently draws attention to this special and ultimately perverted sense of *amicus/amicitia*<sup>3</sup>. The union between patron and client has become, the satirist suggests, venal, contemptuous, even hostile.

The sort of Roman client typified in Satire Five by Trebius has but one thing to gain from maintaining such a relationship: food (*fructus amicitiae magnae cibus*, 14). And even that reward has painfully obvious limitations, for dinner invitations are rare indeed and, whenever granted, notice is indelibly entered in the patron's account of services rendered (12–23). The following hundred and forty-six lines present a detailed description of the

<sup>1</sup>) The principals in this satire, Trebius, Virro, and Mygale, are not certainly identifiable, and are perhaps fictitious. The cognomen *Virro* is rare and may have been selected for its etymological connotations, as we might ironically label such a character, "Mr. Hero" or "Mr. Bigman". The tyrannical nature of this ungracious host is stressed throughout; he is called *dominus* and *rex* at 14, 130, 137, and 161, and is referred to by the lordly *ipse* at 30, 37, 56, and 114. Juvenal prepares the emphasis on Virro's name with special care: it is delayed (like Trebius', line 19, and Umbricius', 3, 21) until line 39, where it is enjambed, following the only verse in the Satires that ends in three spondees, and is assonant with the immediately preceding word, *berullo*.

<sup>2</sup>) Lines 32, 108, 113, 134, 140, 146 (bracketed by Clausen), and 173: significantly, *amico* is the last word in the satire.

<sup>3</sup>) The function of these two nouns in the Satires has been surveyed by me in "*Amicus and Amicitia in Juvenal*", CB (forthcoming).

inferior drink, food, and service to which Trebius must be subjected at Virro's board, while the "king" himself, looking on with an almost sadistic haughtiness, dines in grand style. The piece is abruptly concluded with a cold stricture against Trebius' shamelessness in enduring such humiliation:

170 *ille sapit, qui te sic utitur. omnia ferre  
si potes, et debes. pulsandum vertice raso  
praebebis quandoque caput nec dura timebis  
flagra pati, his epulis et tali dignus amico*<sup>4</sup>).

Juvenal has expressed this judgement in a manner designed to recall the poem's opening lines (1—11, especially 3: *si potes illa pati . . .*): clearly, the coarse and selfdemeaning client is as much the satirist's target as is the cruel, gleefully stingy *patronus*. Any man who will submit to such outrageous treatment is no better than a slave, entirely worthy of both the sort of meal and the sort of "friend" a Virro will provide.

But to return to the banquet itself: *qualis cena tamen!* (24). Not only is the wine poured for Trebius and his fellow *clientes* grossly inferior to that served Virro<sup>5</sup>), but so even are the unshapely vessels from which the wretched draught must be consumed:

*ipse capaces  
Heliadum crustas et inaequales berullo  
Virro tenet phialas: tibi non committitur aurum,  
40 vel, si quando datur, custos adfixus ibidem,  
qui numeret gemmas, unguis observet acutos.  
da veniam: praeclara illi laudatur iaspis.  
nam Virro, ut multi, gemmas ad pocula transfert  
a digitis, quas in vaginae fronte solebat  
45 ponere zelotypo iuvenis praelatus Iarbae.  
tu Beneventani sutoris nomen habentem  
siccabis calicem nasorum quattuor ac iam  
quassatum et rupto poscentem sulphura vitro.*

"You, Trebius, never drink from one of Virro's golden, gem-encrusted goblets—or, if you do, a guard is stationed on the spot to count the stones and keep an eye on your sharp fingernails"

<sup>4</sup>) Notice the emphasis on the reprobation in 171 created by the caesura at full stop in the center of three spondees.

<sup>5</sup>) One wonders whether Juvenal is not intentionally hinting through the guests' actions (their bantering and brawling: lines 25—29) that they are really worthy of no better vintage.

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ve is the *magna amicitia* sion, all men like them)<sup>1</sup>). *ia* signifies not friendship, d whatever "greatness" dly from the wealth and un *amicus* appears seven in any other, and occurs ough it was not a metrical ivalent to either *cliens* or the Satires consistently ately perverted sense of on and client has become, s, even hostile.

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Virro, and Mygale, are not s. The cognomen *Virro* is logical connotations, as we ro" or "Mr. Bigman". The sed throughout; he is called s referred to by the lordly s emphasis on Virro's name 19, and Umbricius', 3, 21) e only verse in the Satires the immediately preceding

ted by Clausen), and 173:

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(39—41). Unquestionably, the gracious host fears “that Trebius may use his nails to prise off one of the precious stones”<sup>6</sup>). *Acutos* applies quite naturally to *ungues*; but the expression is rather vapid, and Juvenal’s work was seldom that<sup>7</sup>). The manuscripts, however, offer an alternative that editors have almost universally ignored, but which I should propose is the correct reading: *amicos* for *acutos*<sup>8</sup>). Among the several manuscripts preserving *amicos* are F (Parisinus 8071, early 10th c.), U (Vaticanus Urbinas 661, early 11th c.), and L (Leidensis Bibl. Publ. 82, 11th c.); while in general less trustworthy than P (which reads *acutos*), these three codices are of considerable independent value, as was carefully noted by Housman in the preface to his first edition<sup>9</sup>). Further, the adjective *amicos* certainly represents the lectio difficilior, so that there is little difficulty understanding how the more comprehensible, but relatively uninteresting *acutos* supplanted it in an early copy by some unimaginative scribe. Given Juvenal’s peculiar concern with “friend”/“friendship”-words in Satire Five, and his close familiarity with the varied usage of *amicus*, -a, -um in Latin literature, it is not perhaps too frivolous to suggest that the poet originally composed lines 39—41 as follows:

*tibi non committitur aurum,  
vel, si quando datur, custos adfixus ibidem,  
qui numeret gemmas, unguet observet amicos.*

<sup>6</sup>) So J. D. Duff on 5, 41, ed. D. Iunii Iuvenalis Saturae XIV, Cambridge, 1970 (repr. of corrected ed. of 1925).

<sup>7</sup>) The only other instance of *acutus* in the Satires is at 5, 89: *canna Micipsarum prora subvexit acuta*. For *unguis acutus* cf. Ciris 507, Hor. Epist. 1, 19, 46.

<sup>8</sup>) Duff, on 5, 41, took note of the variant and even proposed that Juvenal may have written *observet. amico / da veniam*, though, quite characteristically, he does not venture to incorporate the suggestion in his text: Duff’s emendation is to me unattractive. Of the two dozen editions I have examined, from Mancinelli (Nuremberg, 1497) to Clausen (Oxford, 1959), none accepts *amicos*, and few in fact acknowledge the variant’s existence (unnoticed, for example, in the apparatus critici of Friedländer, Housman, and Clausen). So far as I know, only Nicolaas Heinsius has supported the authenticity of *amicos*; see his notes on Ovid Ars Am. 1, 585 (*per amicum fallere nomen*) and Tr. 1, 8 (9), 65 (*amicam . . . causam*), ed., P. Ovidii Nasonis Opera Omnia (Amsterdam, 1674). Lubin is cited in the notae variorum of Valpy’s Delphin (London, 1820): alii legunt amicos, i. e. qui delectantur et inhiant. Some mss. of the 11th c. and later read *adunco s.*, adopted by Mancinelli.

<sup>9</sup>) A. E. Housman, ed. D. Iunii Iuvenalis Saturae, Cambridge, 1931

host fears "that Trebius precious stones"<sup>6</sup>). *Acutos* the expression is rather that<sup>7</sup>). The manuscripts, s have almost universally e correct reading: *amicos* scripts preserving *amicos* (Vaticanus Urbinas 661, abl. 82, 11th c.); while in reads *acutos*), these three value, as was carefully s first edition<sup>9</sup>). Further, s the lectio difficilior, so ding how the more com- g *acutos* supplanted it in scribe. Given Juvenal's ip"-words in Satire Five, l usage of *amicus*, -a, -um b frivolous to suggest that .l as follows:

*mittitur aurum,*  
*fixus ibidem,*  
*observet amicos.*

Juvenalis Saturae XIV, Cam-  
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alis Saturae, Cambridge, 1931

For this use of the adjective, regularly construed with a dative (but in ellipsis here, *ungues* ... *amicos*: sc. *auro gemmisque*), one might compare Horace Epistulae 1, 2, 26, *amica luto sus* ("a pig fond of mud"), and Silius Italicus 13, 723, *nunc auro Curium non umquam cernit amicum* ("now he makes out Curius, who never had any friendliness toward gold")<sup>10</sup>). Juvenal's application of the adjective, like Horace's, involves personification<sup>11</sup>); and, as in Silius, the context denotes materialism and greed (so that *amicus* is roughly equivalent to *avarus*)<sup>12</sup>). Similar in conception are the *avidos* ... *ungues* in Ovid Metamorphoses 4, 717 and 6, 530<sup>13</sup>). Juvenal himself spotlights *ungues* as the instruments of thievery at 8, 129f.: *curvis / unguibus ire parat nummos raptura Celaeno*.

(with pref. to ed. of 1905), xxi—xxiv. Of the seven mss. dissociated from the immediate tradition of P (Montepessulanus 125, late 9th c.) which Housman included in his collation, he considered U one of the two "best and most important" (xxiii), F "noteworthy for certain striking affinities with P", and L "unimportant ... by no means" (xxiv; and cf. xlii, from the pref. to the 1931 ed.); Housman lists numerous examples of readings accepted by himself and other editors that are preserved in F, U, and/or L, though entirely lost or corrupted in P. Additional mss. with *amicos* at 5, 41 are noted in Knoche's apparatus, ed. D. Iunius Iuvenalis: Saturae, Munich, 1950.

<sup>10</sup> Curius Dentatus (MRR II, p. 558) had become proverbial for his *fortitudo* and *frugalitas*, and is named by Juvenal at 11, 78 as an *exemplum* for his rejection of materialism; cf. also 2, 3 and 153; 8, 4.

<sup>11</sup> Cf. Livy 28, 22, 10: *amicae ac fideles potius ea quae peritura forent absumerent manus quam insultarent superbo ludibrio hostes*; Ov. Her. 10, 122, Fast. 5, 409, Tr. 3, 3, 44: *saepe manus aegras manibus fingebat amicus*; Stat. Theb. 2, 274; *manus amica* (in mal. part.): Mart. 9, 41, 2; Carm. Priap. 33, 6 (Büch.), and cf. Lucil. 307 (Marx, and see his note ad loc.), *laeva lacrimas muttoni absterget amica*; Verg. G. 4, 115: *amicos* ... *imbres*, Aen. 2, 255: *tacitae per amica silentia Lunae*; Hor. Ars P. 429f.: *amicis / ex oculis*; Ov. Ars Am. 3, 737: *pectus amicum*, Met. 4, 77: *verbis ad amicas* ... *auris*, 13, 440: *ventus amicior*; Colum. 3, 11, 8: *vineis amicus* ... *silex*; Stat. Theb. 2, 194f.: *amicam / ... humum*; and cf. Ov. Am. 3, 6, 71: *scindens inimico pollice crinem*.

<sup>12</sup> Cf. also Nep. Att. 9, 5: *aperiens se non fortunae, sed hominibus solere esse amicum*; Stat. Silv. 5, 2, 38f.: *tempus amicum / fraudibus*.

<sup>13</sup> Focusing upon parts of the body and/or figuratively extending their functions through personification and synecdoche are techniques common throughout literature; other examples from Juvenal include *vigilanti naso* (1, 57), *frigida mens* (1, 166), *Montani* ... *venter adest* (4, 107), *ventre nihil* ... *frugalius* (5, 6), *gula saevit* (5, 94); cf. also 1, 140 and 167; 5, 158. It should be no surprise that fingernails can be "friendly", when eyes, ears, and hands can also be (see n. 10 above), and when both hands and fingers may be described as cruel, eager, faithful, greedy, hostile, learned,

Of the thirty-nine instances of the noun *amicus* in the Satires, all but one occur in final position in the line. Juvenal consistently favors this placement, not out of metrical necessity, but in order to achieve a usually ironic emphasis, often *παρὰ προσδοκίαν*. As the nouns *amicus* and *amicitia* in Juvenal nearly always connote something less than genuine friendship, so one should expect the adjective *amicus* to suggest something less than "friendly" or "loving". At its only other appearance in the Satires (7, 82), this expectation is fulfilled; in final position, and serving to personify *Thebaidos*, the adjective has an ironically sexual connotation<sup>14</sup>):

*curritur ad vocem iucundam et carmen amicae  
Thebaidos, laetam cum fecit Statius urbem  
promisitque diem: tanta dulcedine captos  
85 adfcit ille animos tantaque libidine volgi  
auditur.*

If *amicos* is the correct reading at 5, 41, then its use is to some extent comparable to that of *amicae* at 7, 82. *Amicos* like *amicae* is set at line's end for emphasis (and the essentially chiasmic structure of the verse serves to lend even stronger emphasis to the delayed epithet: *qui numeret gemmas, unguis observet amicos*). And, as at 7, 82, so also at 5, 41 the sense depends upon an ironic personification. The potentially larcenous nails are those not of a friend, but of a client, and their suspect "fondness" or "friend-

loving, lustful, timid, and even insane. For the commonplace *manus avidae* see Hor. Carm. 4, 7, 19; Tib. 1, 3, 4; Ov. Her. 1, 92; Nux 116; Tac. Hist. 1, 7; and ThLL 2, 1427, 25-34; cf. Ov. Am. 2, 6, 39: *manibus . . . avaris*, Ars Am. 1, 452: *cupidas . . . manus*; Tr. 4, 1, 101 (also Tib. 1, 10, 56): *manus demens*; Tib. 2, 1, 70: *doctas . . . manus*; see further ThLL 8, 350, 18-78. Cf. Varro Atac. fr. 14, 4f. (Morel): *gratissima Phoebi | dextera consimiles meditatur reddere voces*; Verg. Ecl. 1, 35: *non unquam gravis aere domum mihi dextra redibat*; Hor. Carm. 1, 9, 24: *digito male pertinaci*; Tib. 3, 4, 41: *fuerant digiti cum voce locuti*; Carm. Priap. 85, 13 (Büch.); Ov. Her. 10, 115: *dextera crudelis, quae me fratremque necavit*; Met. 13, 111: *timidae nataeque ad furta sinistrae*; Sil. 12, 351: *avidas . . . dextras*; Mart. 1, 21, 1f.: *decepta satellite dextra | ingessit sacris se peritura focis*; Claud. Rufin. 2, 436-445.

<sup>14</sup> The passage is replete with verbal suggestions of sexuality, and *amicae* here, due especially to the enjambement of *Thebaidos*, recalls the noun *amica*, "mistress"; see W. S. Anderson, Imagery in the Satires of Horace and Juvenal, AJP 81 (1960) 245f., 254; cf. D. S. Wiesen, Juvenal and the Intellectuals, Hermes 101 (1973) 477f.; R. LaFleur, op. cit. (n. 1).

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liness" is not toward the *patronus* Virro himself, but toward his riches<sup>15</sup>):

You, dear client, never drink from Virro's golden,  
Gem-encrusted goblets—or, sir, if you do, a  
Guard is stationed on the spot to count the stones, and  
Keep an eye upon your too, too "friendly" fingernails.

In sum, the reading *amicos* has the following support: there exist numerous parallels in literature well-known to Juvenal both for the personification of *unguis* and related hand/finger words, and for the application of *amicus* to such words and others in contexts of avarice, materialism, and deceit. Ovid twice modifies *unguis* with *avidus*, and Juvenal himself focuses elsewhere upon *ungues* as instruments of theft. The poet's only other use of the adjective *amicus* similarly involves ironic personification. In fact, the adjective's position in 5, 41 and the irony inherent in the "unfriendliness" of the sense are altogether characteristic of Juvenal's feeling for *amicus* (noun and adjective) and *amicitia* throughout the Satires: here the word contributes an additional stroke to the theme of degenerate "friendship" designed by the satirist to dominate in this poem. *Amicos* is attested in several manuscripts of considerable worth, and clearly represents the *lectio difficilior*. Finally, and perhaps most importantly, with *amicos* the line regains all the humor and vitality lost in one important branch of the tradition through the inept insertion of *acutos*.

<sup>15</sup> An extension of the irony is perhaps intended in *gemmas . . . | . . . digitis* (43f.), recalling *gemmas, unguis* (41): as Virro himself is one who *gemmas ad pocula transfert | a digitis*, he now fears that another may *gemmas a poculis transfert | ad digitos*.

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