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A THIRD FRAGMENT OF TICIDA?

Two recent editors of the fragments of Latin verse, Edward Courtney¹ and Jürgen Blänsdorf², cite only two fragments attributed to the Roman poet Ticida (or Tcidas). The former fragment is the integral part of a wedding-song (*hymenaeus*), the latter represents perhaps a sequence taken from an epigram on the poem *Lydia* by P. Valerius Cato.

Fr. 1

Prisc. *GLK* II 189: 'sole' quoque †attiquidas in hymenaeo:

felix lectule talibus

sole amoribus.

App. crit.: attiquidas **G**: Catti quidas **L**: atticidas **BDH**: Atticidas historicus **Rr**: Attidicas [vel Atticidas] **A**: Atticidas **KVt**: Tcidas *Weichert et L. Mueller. C.* Tcidas 'sive quod aliud fuit huic viro praenomen' *Casaubonus*: **A.** Tcidas **Bardon**: **At.** Tcidas *ego*: antiquitas vel antiqui *priores edd.*: antiqui. Tcidas *Hertz, Courtney et Blänsdorf. V. 2*: sole <conscie> *Housman*: sole <testis> *Pighi*: sole <arbiter> *Scivoletto*.

The spelling of the manuscripts †attiquidas or †atticidas may be securely explained as a scribal depravation which arose by an uncorrect joining of the abbreviated name *At.* (= Attius)³ with the poet's by-name *Tcidas*. By analogy, **A.** Gellius is also miscalled **Agellius** (sic!) in most Priscianian manuscripts.

¹ E. Courtney, *The Fragmentary Latin Poets*, Oxford 1993, p. 228–229.

² *Fragmenta Poetarum Latinorum epicorum et lyricorum praeter Ennium et Lucilium*, post W. Morel novis curis adhibitis edidit Carolus Buechner, editionem tertiam auctam curavit J. Blänsdorf, Stuttgartiae et Lipsiae 1995, p. 225–226 (henceforth: *FPL*).

³ Attius (or Attus) is a „sabinischer Vorname” and the common equivalent of the Roman name *Appius* (abbreviated *App.*), cf. E. Klebs, *Appius*, [in:] *Paulys Realencyclopädie der classischen Altertumswissenschaft*, ed. G. Wissowa, vol. 2, Stuttgart 1896, col. 2256 and 2259. Also the *cognomen* *Tcidas* may be of Sabine origin. See especially K. T. Wiczak, *The praenomen of Ticida*, „Eikasmós. Quaderni Bolognesi di Filologia Classica” 1997, 7, p. 191–193.

Fr. 2

Suet. *De gramm.* 11: [P. Valerius Cato] scripsit praeter grammaticos libellos etiam poemata, ex quibus praecipue probantur Lydia et Diana. Lydiae Ticida meminit:

Lydia doctorum maxima cura liber.

App. crit.: cura *om.* I : labor G²I.

I would like to add a third possible fragment by Ticida to the two above-mentioned items. This is quoted by J. Blänsdorf among the anonymous poetical remains of the late Roman epoch (sic!)⁴.

Fr. 3

Arnob. *Adv. nat.* 5, 21: illum citabimus Tarentinum notumque senarium quem †antiquitas canit dicens:

Taurus draconem genuit et taurum draco.

App. crit.: antiquitas *codd.* : At. Tidas *ego*.

If Blänsdorf's attribution to the late Roman epoch is correct, then the use of the term †antiquitas by Arnobius (IV century AD) should find an essential justification⁵. Of course, the word *antiquitas* as such is not impossible in this literary context, though we ought to expect here rather a concrete name of the Roman poet (with regard to an animate and 'personal' use of the verbal expression *canit dicens*).

In my opinion, the attested reading of the Arnobius' manuscripts reminds us of the corrupt forms †attiquidas or †atticidas (*vel sim.*) in Priscian (see above, fr. 1) and therefore it may represent an improving „correction” introduced by a „thoughtful” copist in the Middle Ages⁶. Such an improvement is highly probable, as the analogical Priscian's sequence was amended to *antiquitas* or *antiqui* or even *antiqui*. *Ticidas* as late as in the modern times. Thus, I am inclined to believe that both Arnobius and Priscian refer to the same poet, namely Attius Caecilius Tidas⁷.

⁴ *FPL*, p. 449 (fr. 81) s. v. Incertorum versus. Senioris aetatis versus.

⁵ Arnobius' *antiquitas* may hardly refer to the late Roman epoch.

⁶ Such a correction would be understood in the case of a copist, who originated from the Iberian Peninsula, as the original form (e.g. *atticidas* or *attiquidas*) might agree well with the development of Latin in this region (Lat. *antiquitas*, *-tatis* > Spanish *antigüedad*, cf. Italian *antichità*).

⁷ C. Valerius Catullus wrote a poetical letter (poem XXXV) to a Caecilius from Novum Comum (now Como). He mentioned not only an unfinished Caecilius' epyllion on Cybele,

The fragment, discussed here, is an adaptation of a Hellenistic bucolic verse (Clem. Alex. *Protr.* 2, 16, 3): *ταῦρος δράκοντος καὶ πατὴρ ταύρου δράκων*. The neoteric poetry was written in the Hellenistic vein, combining eroticism with learning. *Poetae novi* translated willingly the Alexandrian poems and were called *cantores Euphorionis* by M. Tullius Cicero. Thus Ticides as one of the neoteric writers might be the author of the above poetic adaptation.

SONA VOLUNTAS CHEZ QUINTILIEN:
LA RHÉTORIQUE, LE DEVOIR, LA VERTÉ

Après une ultime *laus eloquentiae*, l'*Institutio Oratoris* se conclut, comme on pouvait l'attendre, sur une dernière adresse au destinataire élué, Marcellus Victorinus. Les derniers termes de la clause résumaient à la fois le désir primordial du maître à l'égard de ses lecteurs et l'avantage maximal que la lecture de son traité devait apporter aux apprentis rhéteurs, un *voluere de bonis, bonam voluntatem*.

Non content, Marcellus Vitéel, ces deux phrases dicelles pro séculi parte adhaerent prope per se adhaerent, quoniam cognoscit studiosis iuventibus, a non magna utilitatem adfert, et velle, quod magis voluit, bonam voluntatem (XII, II, 31).

L'expression rappelle avec force l'ancien mia, dès le début, et tout au long de l'ouvrage, sur le souci moral dans l'éducation du futur avocat. Nous nous attacherons à examiner, pour notre part, la place et le sens de ce *voluere*, qui est à la fois désir et effort, tentum velle, autrement dit *intention*. Un *voluere* ordonné à l'ouvrage sertant à l'on veut dire aux préceptes énoncés dans les premiers livres du traité, consacrés à l'éducation élémentaire du futur rhéteur.

Il est évident, et indéniablement, que chaque du rhéteur selon Quintilien, qu'il s'agisse de l'élève ou du maître, a travers les degrés de l'enseignement, de l'élève et du maître, elle concerne essentiellement la tension de la volonté, la *intention*, dans les domaines où s'exerce l'activité de son esprit, la *intention* - qui est une *intention*, *intention*, *intention*, *intention*.

the Great Mother, but also Caecilius' „girl more learned than Sappho's Muse" (c. XXXV, v. 16-17: *Sapphica puella/Musae doctior*). In my opinion, it refers most probably to Ticides and his beloved fiancée, Metella-Perilla (see Apuleius *Apol.* 10 and Ovid, *Trist.* II 433-438), who is perhaps announced by name (I prefer to change the attested word [v. 14] *misellae* [so codd.] into *Metellae*). See K. T. Witczak, *Poeta-neoterik Ticides i jego twórczość poetycka*, „Meander" 1998, 53, No. 6, p. 591-601; A. Pawłowska, *Miłość „literacka" w świetle XXXV pieśni Gajusza Waleriusza Katullusa*, [in:] A. Witczak, A. Ługiewicz [eds.], *Miłość w literaturze i kulturze starożytnej Grecji i Rzymu*, Gdańsk 2001, p. 143-149.