

Horace-ing Around with Martial 10.68

Martial here stands arraigned on charges of committing an aggravated allusion – that is, an allusion more arresting than a simple reference, evoking a work in multiple ways, and perpetrated here with the intention to criticize, albeit humorously. In epigram 10.68, Martial assaults the victims Horace and *Odes* 1.7: he first draws attention to *Odes* 1.7 by wielding similar introductory lines, which cite a distinctive sequence of towns uniquely reminiscent of the Horatian antecedent; by imitating (or impersonating) the lyric meter to the extent that the epigrammatic tradition can; and by responding to *Odes* 1.7's general themes. Having brought Horace firmly to mind – effectively kidnapping the Augustan lyricist's persona for the duration of the short poem – the epigram then forces him into the dress of a Roman *matrona*, the character Laelia. The resulting criticism is of a sort previously explored in Martial's poetry by Hinds (2007) and Rimell (2008): the former discusses the reception of some Ovidian themes and verbal parallels in Martial's epigrams; the latter takes a wider scope and approaches Martial's interaction with the "Augustan success-stories" (Rimell (2008) 2) and his penchant for reworking and debasing grand poetic programs into epigrammatic narratives of tasteless characters and actions. Having established a pattern of behavior for the epigrammatist, this paper adduces the circumstances of the *Odes*' early reception in an attempt to understand Martial's (or the epigram's) motives and thereby aid in convicting him.

Hinds, Stephen. 2007. "Martial's Ovid / Ovid's Martial." *Journal of Roman Studies* 97: 113-154.

Rimell, Victoria. 2008. *Martial's Rome: empire and the ideology of epigram*. Cambridge: Cambridge University Press.