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## A third fragment of Ticida?

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### A THIRD FRAGMENT OF TICIDA?

Two recent editors of the fragments of Latin verse, Edward Courtney<sup>1</sup> and Jürgen Blänsdorf<sup>2</sup>, 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** : Atticidas [vel Atticidas] **A** : Aticidas **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)<sup>3</sup> with the poet's by-name *Tcidas*. By analogy, A. Gellius is also miscalled Agellius (sic!) in most Priscianian manuscripts.

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

<sup>2</sup> *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*).

<sup>3</sup> 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* Ticidas 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 Ticide meminit:

*Lydia doctorum maxima cura liber.*

App. crit.: cura *om.* I : labor G<sup>2</sup>I.

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

**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. Ticides *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 justification<sup>5</sup>. 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 Ages<sup>6</sup>. Such an improvement is highly probable, as the analogical Priscian's sequence was amended to *antiquitas* or *antiqui* or even *antiqui*. *Ticides* 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 Ticides<sup>7</sup>.

<sup>4</sup> *FPL*, p. 449 (fr. 81) s. v. Incertorum versus. Serioris aetatis versus.

<sup>5</sup> Arnobius' *antiquitas* may hardly refer to the late Roman epoch.

<sup>6</sup> 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*).

<sup>7</sup> 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 πατήρ 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 Ticidas as one of the neoteric writers might be the author of the above poetic adaptation.

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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 Ticida 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-neoteryk Ticidas 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.