

Texts from The Latin Library (www.thelatinlibrary.com). Translations are my own.

- 1) **Horace *Epodes* 3.7–8:** *an malas | Canidia tractauit dapes?* “Or is it that Canidia has handled this evil meal?”
- 2) **Horace *Epodes* 5:** the speaker first mentions “Canidia, hair fastened with little vipers and head disheveled” (*Canidia, breuibus illigata uiperis | crinibus et incomptum caput*, lines 15–16); later “savage/wild Canidia, nibbling with a dark tooth an untrimmed fingernail” (*inresectum saeua dente liuido | Canidia rodens pollicem*, 47–48); the speaker calls the four women “impious” (*inpias*, 84)
- 3) **Horace *Epodes* 5:** the puer describes Canidia as a “step-mother” (*nouerca*, line 9) and “hunted beast” (*petita ferro belua*, 10); and calls her and her compatriots “vile old women” (*obscaenas anus*, 98)
- 4) **Horace *Epodes* 17.81:** *plorem artis in te nil agentis exitus?* “Shall I lament my skills’ providing no means against you / destruction for you?”
- 5) **Horace *Sermones* 1.8.23–26:**
uidi egomet nigra succinctam uadere palla
Canidiam pedibus nudis passoque capillo,
cum Sagana maiore ululante: pallor utrasque
fecerat horrendas aspectu.
I myself saw come in, clothed in a black cloak,
Canidia, feet bare and hair loosed,
ululating along with her elder, Sagana; paleness
had made each of them horrifying to look upon.
- 6) **Horace *Sermones* 1.8.47–50** (the poem’s final lines):
at illae currere in Urbem.
Canidiae dentis, altum Saganae caliendrum
excidere atque herbas atque incantata lacertis
uincula cum magno risuque iocoque uideres.
And those women ran back to the City.
Canidia’s teeth, Sagana’s tall wig
falling out/off, and also the herbs and the enchanted chains falling
from your arms—this you would’ve seen with great laughter and humor.
- 7) **Horace *Sermones* 2.1.48:**
Canidia Albuci, quibus est inimica, uenenum [minitatur] “Canidia threatens her enemies with the poison that finished off Albucius”
- 8) **Horace *Sermones* 2.8.94–95:**
ut nihil omnino gustaremus, uelut illis
Canidia adflasset, peior serpentibus Afris.
[We fled our dinner-host,] so that we would taste nothing altogether, as if
Canidia—worse than African snakes—had blown upon them [the foods].

9) Horace *Odes* 1.16.1: *o matre pulchra filia pulchrior*

“O daughter more beautiful than her beautiful mother”

10) Name-associations with Canidia: *canis* (“dog,” cf. satire and iambic), *canities* (“old age”); *canere* (“to sing” poetry or a magical spell); *Canicula* (Sirius, the Dog Star)

11) *Sermones* 1.8.1: *olim truncus eram ficulnus, inutile lignum*

“Once upon a time, I was a figwood trunk, useless wood”

12) *Sermones* 1.8.26–36, 40–45: Canidia’s φίλτροκαταδεσμός (cf. *PGM* 4.296–434, with Faraone 1989, 2002)

scalpere terram
unguibus et pullam diuellere mordicus agnam
coeperunt; cruor in fossam confusus, ut inde
manis elicerent animas responsa daturas.
lanea et effigies erat altera cerea: maior 30
lanea, quae poenis conpesceret inferiorem;
cerea suppliciter stabat, seruilibus ut quae
iam peritura modis. Hecaten uocat altera, saeuam
altera Tisiphonen: serpentes atque uideres
infernas errare canes Lunamque rubentem, 35
ne foret his testis, post magna latere sepulcra.

.....
singula quid memorem, quo pacto alterna loquentes 40
umbrae cum Sagana resonarint triste et acutum
utque lupi barbam uariae cum dente colubrae
abdiderint furtim terris et imagine cerea
largior arserit ignis et ut non testis inultus
horruerim uoces furiarum et facta duarum? 45

They began to scratch at the earth
with their nails and to tear apart a baby lamb with their teeth,
then pour its blood into the hole, so that from it
they could draw out souls of the dead to answer their questions.
There were two figurines, one of wool and one of wax. The wool one was
bigger, in order to imprison the smaller one with punishments.
The wax one stood like a suppliant, like it was about to perish in
the manner of a slave. One woman invokes Hecate, the other
savage Tisiphone. You would have seen snakes and hellhounds
wandering around, and the moon blushing to be a witness to these things
and hiding behind the bigger tombs....

Why should I recount everything individually?—how, speaking in turn,
the shades/spirits sang gravely and shrilly with Sagana;
and how they took a wolf’s beard along with the tooth of a multicolored snake
and secretly hid it in the earth; and how the fire burned bigger
with the wax image cast in; and how I—a witness not unavenged—
shuddered at the words and deeds of the two Furies?

Works cited

- Anderson, William Scovil. 1972. “The Form, Purpose, and Position of Horace’s *Satire* I, 8.” *AJP* 93.1 (*Studies in Honor of Henry T. Rowell*): 4–13.
- Ando, Clifford, and Jörg Rüpke, edd. 2006. *Religion and Law in Classical and Christian Rome*. Series: *PAwB* 15. Munich: Franz Steiner.
- Barchiesi, Alessandro. 1995. “Poetica di un mito sessuale: la strega giambica.” Raffaelli (1995) 335–342.
- Bushala, Eugene W. 1968. “*Laboriosus Ulixes*.” *CJ* 64.1: 7–10.
- Davis, Gregson, ed. 2010. *A Companion to Horace*. Series: *Blackwell Companions to the Ancient World*. Malden, Massachusetts: Wiley-Blackwell.
- DeForest, Mary, ed. 1993. *Woman’s Power, Man’s Game: Essays on Classical Antiquity in Honor of Joy K. King*. Wauconda, Illinois: Bolchazy-Carducci.
- Drew, D. L. 1923. “Horace, *Epodes* V. 49–82.” *CR* 37.1/2: 24–25.
- Faraone, Christopher A. 1989. “Clay Hardens and Wax Melts: Magical Role-Reversal in Vergil’s Eighth *Eclogue*.” *CP* 84.4: 294–300.
- Faraone, Christopher A. 2002. “The Ethnic Origins of a Roman-Era *Philtrokatadesmos* (PGM IV 296–434).” Mirecki & Myer (2002) 319–343.
- Faraone, Christopher A., and Dirk Obbink, edd. 1991. *Magica Hiera: Ancient Greek Magic and Religion*. Oxford.
- Frank, Tenney. 1936. “On Horace’s Controversies with the New Poets.” *Classical Studies Presented to Edward Capps on His Seventieth Birthday*. Princeton: Princeton University Press, pp. 159–167.
- Freudenburg, Kirk. 1995. “Canidia at the Feast of Nasidienus (Hor. S. 2.8.95).” *TAPA* 125: 207–219.
- Freudenburg, Kirk. 2001. *Satires of Rome: Threatening Poses from Lucilius to Juvenal*. Cambridge: Cambridge University Press.
- Habash, Martha. 1999. “Priapus: Horace in Disguise?” *CJ* 94.3: 285–297.
- Hahn, E. Adelaide. 1939. “*Epodes* 5 and 17, *Carmina* 1.16 and 1.17.” *TAPA* 70: 213–230.
- Hallett, Judith Peller. 1981. “*Pepedi/Diffissa Nate Ficus*: Priapic Revenge in Horace, *Satires* 1. 8.” *RhM* 124: 341–347.
- Harrison, Stephen J., ed. 2007. *The Cambridge Companion to Horace*. Cambridge: Cambridge University Press.
- Henderson, John G. W. 1999. “Satire Writes Woman: *Gendersong*.” *Writing down Rome: Satire, Comedy, and other Offences in Latin Poetry*. Oxford: Clarendon Press, pp. 173–201.
- Hill, Barbara. 1993. “Horace, *Satire* 1.8: Whence the Witches? Thematic Unity within the Satire and within the *Satires* of Book 1.” DeForest (1993) 257–263.
- Ingallina, Sergio S. 1974. *Orazio e la magia* (Sat. I, 8; *Epodi* 5 e 17). Series: *Hermes Collezione di testi antichi* 10. Palermo: Palumbo.
- Mankin, David. 2010. “The *Epodes*: Genre, Themes, and Arrangement.” Gregson (2010) 93–104.
- Manning, C. E. 1970. “Canidia in the *Epodes* of Horace.” *Mnemosyne* Fourth Series 23.4: 393–401.
- Mirecki, Paul, and Marvin Meyer, edd. 2002. *Magic and Ritual in the Ancient World*. Series: *Religions in the Graeco-Roman World* 141. R. van den Broek, H. J. W. Drijvers, and H. S. Versnel, gen. edd. Leiden: Brill.
- Moore, Casey C. 2009. “Making Monsters: The Monstrous-Feminine in Horace and Catullus.” M. A. thesis, University of South Carolina.
- Oliensis, Ellen. 1991. “Canidia, Canicula, and the Decorum of Horace’s *Epodes*.” *Arethusa* 24.1: 107–135.
- Oliensis, Ellen. 1998. *Horace and the Rhetoric of Authority*. Cambridge: Cambridge University Press.
- Oliensis, Ellen. 2007. “Erotics and Gender.” Harrison (2007) 221–245.
- Porter, David H. 1995. “*Quo, Quo Scelesti Ruitis*: The Downward Momentum of Horace’s *Epodes*.” *ICS* 20: 107–130.
- Raffaelli, Renato. 1995. *Vicende e figure femminili in Grecia e a Roma. Atti del convegno Pesaro 28–30 aprile 1994*. Ancona: Commissione per le pari opportunità tra uomo e donna della Regione Marche.
- Reckford, Kenneth J. 1999. “Only a Wet Dream? Hope and Skepticism in Horace, *Satire* 1.5.” *AJP* 120.4: 525–554.
- Rieß, Werner. 2012. *Performing Interpersonal Violence: Court, Curse, and Comedy in Fourth-Century BCE Athens*. Series: *MythosEikonPoiesis* 4. Berlin: Walter de Gruyter.
- Rives, James Boykin. 2002. “Magic in the XII Tables Revisited.” *CQ* 52: 270–290.
- Rives, James Boykin. 2006. “Magic, Religion, and Law: The Case of the *Lex Cornelia de sicariis et veneficiis*.” Ando & Rüpke (2006) 47–67.
- van Rooy, C. A. 1971. “Arrangement and Structure of *Satires* in Horace, *Sermones*, Book I: *Satire* 7 as Related to *Satires* 10 and 8.” *Acta Classica* 14: 67–90.
- Rudd, Niall. 1966. *The Satires of Horace: A Critical Study*. Cambridge: Cambridge University Press.
- Schlegel, Catherine. 2005. *Satire and the Threat of Speech: Horace’s Satires, Book I*. Madison, Wisconsin: University of Wisconsin Press.
- Schlegel, Catherine. 2010. “Horace and the Satirist’s Mask: Shadowboxing with Lucilius.” Gregson (2010) 253–270.
- Schons, Melissa Jane. 1998. “Horror and the Characterization of the Witch from Horace to Lucan.” Ph. D. dissertation, University of California at Los Angeles.
- Sturtevant, E. H. 1912. “O Matre Pulchra Filia Pulchrior.” *CR* 26.4: 119–112.
- Tupet, Anne-Marie. 1976. *La magie dans la poésie latine, I. Des origines à fin du règne d’Auguste*. Lille: Service de reproduction des thèses.
- Welch, Tara Silvestri. 2001. “*Est locus unus cuique suus*: City and Status in Horace’s *Satires* 1, 8 and 1, 9.” *ClAnt* 20.1: 165–192.
- Winkler, John J. 1991. “The Constraints of Eros.” Faraone & Obbink (1991) 214–243.
- Zimmermann Damer, Erika. 2010. “The Female Body in Latin Love Poetry.” Ph. D. dissertation, University of North Carolina at Chapel Hill.