

The proper relationship between a speaker of Latin and the Greek language is a concern throughout Horace's poetry, which frequently adapts, translates, and comments on material of Greek origin. It becomes an explicit theme for discussion in the *Satires*, where Horace mocks Lucilius' hybridization of the two languages and in opposition to whom he formulates his own ideal of Latinity (*S.* 1.10). We can learn more about the significance of bilingualism in Horace's oeuvre by attending closely to Persius, the *hybrida* of *Satire* 1.7, in particular by viewing him as a native Greek speaker mastering the nuances of Latin. Recent research on bilingualism in the ancient world has enriched our understanding of the sociolinguistic background from which Horace's portrait of Persius draws its color (Adams 2003), and this dimension of the poem is worth exploring for its own sake and for the light it sheds on Horace's satire more generally.

This line of approach is suggested by a scholium preserved in the collection of ancient commentary collected by Jacques de Crucque, the *commentator Cruquianus*, which reports that Persius was ridiculed by his Roman audience *quia Graecus Latine diceret*. Persius's concluding mot substantiates this claim in several regards: it is over-wrought in its formula of supplication, awkward in its divine reference, and its use of the partitive genitive perhaps suggests linguistic interference. Persius has, moreover, made use of a classic speech delivered by L. Licinius Crassus (*Pro Cn. Planco: ORF*, p. 255; *Cic. de Or.* 2.225). These features characterize Persius as a particular type of bilingual, a Greek provincial who works hard to put on Latin airs before a Roman tribunal, where a highly formal code is appropriate.

Such a characterization adds more bite to a witticism that critics have sometimes found banal and disappointing (Fraenkel 1957): the joke is not merely on its target Rupilius, or on Brutus, as Henderson (1994) and Gowers (2002) have shown, but additionally on Persius himself, as a type of hybrid social climber. Furthermore, it helps explain where Horace's interest lies in depicting Persius as he does. First, it is part of Horace's response to the trial scene from Lucilius's second book, the literary precursor to *Satires* 1.7. Horace not only surpasses Lucilius in the brevity of his narration, but where Lucilius's prosecutor was a Roman Hellenophile, T. Albucius, who is mocked for his inappropriate use of Greek, Horace has illustrated the opposite phenomenon, a Greek prosecutor who thinks he is a Roman. Secondly, the failure of Persius' language sheds light on Horace's refusal to write in the *genus sublime*, underscored also by the poem's mock-epic similes (Schlegel 1999 and Connors 2005). One conspicuous risk of the Latin high style, which Horace elaborates in the *Ars Poetica*, is that it can seem to put a Roman poet in the position of a Persius: someone whose Latin is not just turgid and overblown, but disfigured by an inappropriate relationship to Greek.