

Secretis bene  
uiuere siluis



# Secretis bene uiuere siluis:

*Studies in Latin Literature  
in Honour of Robert Maltby*

Edited by

Stratis Kyriakidis

and Charilaos N. Michalopoulos

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Secretis bene uiuere siluis: Studies in Latin Literature in Honour  
of Robert Maltby

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## NOTES ON CONTRIBUTORS

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**J. B. Hall** is currently retired as Hildred Carlile Professor of Latin Emeritus, University of London. He began his teaching career at Bedford College London and later taught at Royal Holloway and Bedford New College after the merger of Royal Holloway College and Bedford College. He has published Teubner editions of Claudian (1985) and Ovid's *Tristia* (1995), an edition of John of Salisbury's *Metalogicon* (1991) and a translation of the *Metalogicon* (2013), both with Brepols. Additionally, he has published editions of Statius' *Thebaid* and *Achilleid* (3 vols, 2007-2008) and *Silvae* (2 vols, 2021) and of Ovid's *Heroides* (4 vols, 2023), all with Cambridge Scholars Publishing.

**Stephen J. Harrison** is Professor of Latin Literature at the University of Oxford and Senior Research Fellow of Corpus Christi College, Oxford, and Extraordinary Professor at the University of Stellenbosch. He has published widely on Latin literature and its reception, including on Vergil [a commentary on *Aeneid* 10 (1991), and *Generic Enrichment in Vergil and Horace* (2007)], Horace [a commentary on *Odes* 2 (2017) and *Horace and The Victorians* (2017)], Apuleius [*A Latin Sophist* (2000) and *Framing the Ass* (2013)], and classical scholarship and modern poetry [*Texts, Ideas and the Classics*, ed., (2001) and *Living Classics: Greece and Rome in Contemporary Poetry in English*, ed., (2009)]. He is editor of *Oxford Readings in Vergil's Aeneid* (1990); *A Companion to Latin Literature* (Blackwell, 2005); *The Cambridge Companion to Horace* (2007) and co-editor of many further volumes.

**Stephen Heyworth** was a student at Trinity College, Cambridge from 1977 to 1983, and later taught at the Universities of Sheffield (*vice Maltby*) and Leeds. In 1988 he became Bowra Fellow and Tutor in Classics at Wadham College, Oxford, where he also serves as a Professor of Latin. From 1993 to 1998 he was editor of *Classical Quarterly*. In 2007 he issued a new edition of Propertius in the Oxford Classical Text series together with a detailed textual commentary entitled *Cynthia*, and subsequently a literary and grammatical commentary on Book 3, in collaboration with James Morwood; this was followed by a similar edition of *Aeneid* 3 (2017). His current focus is on Ovid's *Fasti*. He published a commentary on Book 3 of the *Fasti* in the Cambridge green-and-yellow series in 2019 and is now working on an Oxford Classical Text edition of the poem as a whole, along with a textual commentary.

**Boris Kayachev** is a Research Fellow at Trinity College Dublin, where he works on the project *Enjambement in Latin poetry: prosody, pragmatics*

*and word order*. He received his doctorate in 2013 from the University of Leeds for a thesis written under the supervision of Professor R. Maltby. Since then, he has held research fellowships at Trondheim (2016), Dublin (2016-2018), Moscow (2019), Oxford (2019-2021) and Basel (2022). He has published widely on Greek and Latin poetry, but most notably on the *Appendix Vergiliana*, having produced commentaries on the *Ciris* (2020), the *Lydia* (2023) and the *Dirae* (forthcoming).

**Peter Kruschwitz** is Professor of Ancient Cultural History at the University of Vienna as well as Principal Investigator of the ERC Advanced Grant project *MAPPOLA – Mapping Out the Poetic Landscape(s) of the Roman Empire* (2019-2024). His main research interests include the poetic, theatrical, and musical culture(s) of Roman non-elites, Roman epigraphy (especially the Roman verse inscriptions and wall inscriptions), and Latin linguistics as history of mentality.

**Stratis Kyriakidis** was Emeritus Professor of Latin Literature at Aristotle University of Thessaloniki, Greece. He authored *Roman Sensitivity: A Contribution to the Study of the Artistic Receptiveness and Creativity of the Romans (146-31BC)* (1986) [in Greek], *Narrative Structure and Poetics in the Aeneid: The Frame of Book 6* (Bari, 1998), and *Catalogues of Proper Names in Latin Epic Poetry: Lucretius – Virgil – Ovid* (Pierides I, 2007). He edited (with Francesco De Martino) *Middles in Latin Poetry* (2004) and *Libera Fama: An endless Journey* (Pierides VI, 2016). He was the founding editor of the Pierides series, along with Professor Philip Hardie and Professor Antonis Petrides. His publications mainly focus on Latin literature of the late Republican and Augustan periods, on Manilius' *Astronomica* and on Latin centos.

**Andreas N. Michalopoulos**, PhD (Leeds), is Professor of Latin at National and Kapodistrian University of Athens. His research interests include Augustan poetry, Ancient etymology, Roman drama, Roman novel, and modern reception of classical literature. He has published extensively on Latin literature of the 1<sup>st</sup> centuries BC and AD, with a particular focus on epic, elegy, and drama. He has published several works including: *Ancient Etymologies in Ovid's Metamorphoses: A Commented Lexicon* (2001), *Ovid, Heroides 16 and 17: Introduction, Text and Commentary* (2006), *Ovid, Heroides 20 and 21: Introduction, Text, Translation, and Commentary* (2013), *Roman Lyric Poetry: Horace Carmina* (2015), *Roman Love Elegy* (2015), *Roman Epic Poetry* (2015) [the last three works co-authored with C.N. Michalopoulos], and *Ovid*

*Heroides (1-15): Introduction, Text, Translation, and Commentary* (2021) [co-authored with V. Vaiopoulos and C.N. Michalopoulos].

**Charilaos N. Michalopoulos** is Associate Professor of Latin at Democritus University of Thrace, Greece. His research interests focus on Ovid, the Roman epigram, Ecofeminism in Latin poetry, and modern Greek reception of Latin literature. He has published widely on the *Corpus Priapeorum*, gender in Roman elegy, and Ovid's *Heroides*. His most recent publication is *Ovid, Heroides (1-15): Introduction, Text, Translation, and Commentary* (2021, in Greek) [co-authored with V. Vaiopoulos and A.N. Michalopoulos].

**George C. Paraskeviotis** is Assistant Professor at the Department of Greek Philology at Democritus University of Thrace. He previously taught at the University of Patras and the University of Cyprus. He studied Classics at Democritus University of Thrace and the University of Leeds, where he wrote his thesis under the supervision of Prof. Robert Maltby. His thesis was published under the title *Vergil's Eclogues: A Study of the Greek and Roman Literary Sources* (2020). His other publications and research interests primarily focus on Latin pastoral, Vergil, Roman love elegy (Tibullus, Propertius), the use of myth in Augustan poetry, Roman comedy (Terence), Roman Drama (Seneca), Latin epigram (*Corpus Priapeorum*), and the role of humour in ancient literature.

**Eleni Peraki-Kyriakidou** is a retired Assistant Professor of Latin Literature at the Aristotle University of Thessaloniki. Her publications mainly center on Vergil's *Eclogues* and *Georgics*, Ovid's *Metamorphoses* and Roman historiography. She has also published several articles on ancient etymology and etymologising in both Greek and Latin literature. Together with Stelios Phiorakis she co-authored a book on *The Law Code of Gortyn* (1973).

**Emma Stafford** is Professor of Greek Culture at the University of Leeds. She is author of numerous works on Greek myth, religion and iconography, including the monographs *Herakles* (2012) and *Worshipping Virtues: personification and the divine in ancient Greece* (2000), and a volume co-edited with J.E. Herrin, *Personification in the Greek World: from Antiquity to Byzantium* (2005). She coordinates the project *Hercules: A Hero for All Ages* (<https://herculesproject.leeds.ac.uk/>, accessed 15/01/ 2024), and has co-edited four volumes published in Brill's series *Metaforms: Studies in the Reception of Classical Antiquity*. These include *Herakles Inside and Outside the Church* (with A. Allan and E. Anagnostou-Laoutides, 2020),

*The Exemplary Hercules from the Renaissance to the Enlightenment and Beyond* (with V. Mainz, 2020), *The Modern Hercules* (with A.J.L. Blanshard, 2020), and *Hercules Performed* (forthcoming, 2024). She is currently working on the monograph *Nemesis: from Classical Goddess to a Concept of Retribution* (forthcoming, 2024-2025).

**Daniel Vallat** is Associate Professor at Université Lumière Lyon 2, where he obtained his PhD on Martial's epigrams, published under the title *Onomastique, culture et société dans les Epigrammes de Martial* (2008). His research focuses on Latin poetry, and ancient commentaries of the Latin poets. He has edited several volumes on these topics and recently co-edited Servius' commentary on Book 1 of *Aeneid* (2023) and is currently preparing an edition of *Anthologia Latina*, both for the *Collection des Universités de France* ("Budé").

## ABBREVIATIONS

Abbreviations for Greek and Latin literature throughout this volume follow the conventions or are more explicit than the *OCD*, *LSJ* and *OLD* with the following exceptions/additions:

<b>Arn.</b>	Arnobius
<b>Nat.</b>	<i>Aduersus nationes</i>
<b>August.</b>	Augustine
<b>Civ.</b>	<i>De civitate Dei</i>
<b>Dialect.</b>	<i>De dialectica</i>
<b>Colum.</b>	Columella
<b>Rust.</b>	<i>De re rustica</i>
<b>Heraclitus</b>	Heraclitus
<b>Alleg. Hom.</b>	<i>Allegoriae Homericae</i>
<b>Isid.</b>	Isidore of Seville
<b>Diff.</b>	<i>De differentiis verborum</i>
<b>Polyaenus</b>	Polyaenus
<b>Strat.</b>	<i>Strategemata</i>
<b>Porph.</b>	Porphyryon (Horace's scholiast)
<b>Prud.</b>	Prudentius
<b>Psych.</b>	<i>Psychomachia</i>

Periodicals are abbreviated as in *L'Année Philologique*.

Modern reference works referred to by abbreviation only are the following:

<b>AL</b>	Riese, A., ed., 1869, <i>Anthologia Latina: sive poesis latinae supplementum</i> , Leipzig: Teubner.
<b>Anecdota Graeca</b>	Bachmann, L., ed., 1828, <i>Anecdota Graeca</i> , Leipzig: J.C. Hinrichs.
<b>ANRW</b>	Temporini, H. and Haase, W., eds, 1972–, <i>Aufstieg und Niedergang der römischen Welt</i> , Berlin; New York: De Gruyter.
<b>AP</b>	<i>Anthologia Palatina</i>
<b>API</b>	<i>Anthologia Planudea</i>

- Brill's New Pauly** Cancik, H., Schneider H. et al., eds, 2003, *Brill's New Pauly: Encyclopaedia of the Ancient World*, English edition, Leiden: Brill.
- CIL** Mommsen, T. and Henzen, W., eds, 1863–, *Corpus Inscriptionum Latinarum*, Berlin: G. Reimer.
- EtGud** de Stefani, E.L., ed., 1965, *Etymologicum Gudianum*, Amsterdam: Hakkert.
- EtM** Gaisford, T., ed., 1962, *Etymologicon Magnum, seu verius lexicon saepissime vocabulorum originem indigans ex pluribus lexicis scholiastis et grammaticis anonymi cuiusdam opera concinnatum*, Amsterdam: Hakkert.
- FGrHist** Jacoby, F. ed., 1923-1958, *Die Fragmente der griechischen Historiker*, Berlin: Weidmannsche Buchandlung.
- GRF** Funaioli, H. ed., 1907, *Grammaticae Romanae Fragmenta*, Leipzig: Teubner [repr. Stuttgart: Teubner, 1969].
- GW** *Gesamtkatalog der Wiegendrucke* (online: <https://www.gesamtkatalogderwiegendrucke.de>, accessed 15/01/2024).
- IG** Kirchhoff, A. et al., eds, 1873–, *Inscriptiones Graecae*, Berlin: G. Reimer.
- IGVR** Moretti, L., ed., 1968-1979, *Inscriptiones Graecae Urbis Romae*, Rome: Istituto italiano per la storia antica.
- IGRom** Cagnat, R., Toutain, J. et al., eds, 1901-1927, *Inscriptiones Graecae ad res Romanas pertinentes: auctoritate et impensis Academiae Inscriptionum et Litterarum Humaniorum collectae et editae*, Paris: E. Leroux.
- ISTC** *Incunabula Short Title Catalogue* (online: [http://data.cerl.org/istc/\\_search](http://data.cerl.org/istc/_search), accessed 15/01/2024).
- LIMC** *Lexicon Iconographicum Mythologiae Classicae*, 1981-2009, Zurich: Artemis.
- LGPN 1, 3A, 3B** Fraser, P.M. and Matthews, E., eds, *A Lexicon of Greek Personal Names* 1 (Oxford: Oxford Clarendon Press, 1987), 3A (Oxford: Oxford Clarendon Press, 1997), 3B (Oxford: Oxford Clarendon Press, 2000).

- LGPN 2** Orborne, M. and Byrne, S., eds, 1994, *A Lexicon of Greek Personal Names 2*, Oxford: Oxford Clarendon Press.
- LS** Lewis, C.T. and Short, C., eds, 1879, *A Latin Dictionary*: founded on Andrews' edition of Freund's Latin dictionary; revised, enlarged, and in great part rewritten, Oxford: Oxford Clarendon Press [repr. 1962].
- LSJ** Liddell, H.G. and Scott, R. and Jones, H.S., eds, 1996, *A Greek-English Lexicon*, Oxford 1940, with revised supplement ed. by P.G.W. Clare, 9<sup>th</sup> edition, Oxford: Oxford Clarendon Press.
- OLD** Glare, P.G.W., ed., 1968-1982, *Oxford Latin Dictionary*, Oxford: Oxford Clarendon Press.
- PEG** A. Bernabé, ed., 1996, *Poetarum epicorum Graecorum testimonia et fragmenta*, 2<sup>nd</sup> edition, Leipzig: Teubner/Munich: Saur.
- RE** von Pauly, A.E. rev. by Wissowa, G. et al., eds, 1894-1980, *Real-Encyclopädie der klassischen Altertumswissenschaft*, Stuttgart: Stuttgart: Metzler.
- Suida** Adler, A. ed., 1971, *Suidae Lexicon*, Stuttgart: Teubner.
- SVF** von Arnim, H. ed., 1903-1924, *Stoicorum Veterum Fragmenta* (4 vols), Leipzig: Saur.
- ThLL** *Thesaurus Linguae Latinae*, 1900–, Leipzig: Teubner.



## PREFACE

The idea of a collective volume to honour the longstanding and distinguished, yet discreet, career of Professor Robert Maltby, a great and devoted scholar of Latin language and literature emerged during an international conference entitled “Latin Language and Literature: (Old) Limits and (New) Perspectives. An International Conference in Honour of Professor Robert Maltby on the Occasion of his Receipt of an Honorary Doctorate at the Democritus University of Thrace”. The conference was organised in Komotini (Greece) by the Department of Greek Philology of Democritus University of Thrace with the generous support of the Municipality of Komotini, and the Ephorate of Antiquities of Rhodope. It was attended by many colleagues and former students of the honoree from various European universities who presented papers in areas that Robert Maltby has explored and continues to explore as part of his active scholarly pursuits. The conference papers have been supplemented by six additional contributions to allow a wider coverage of as many aspects of Latin literature as possible.

The period from the conference organisation (2019) until the publication of the volume was long and arduous, both for the editors and the participants. The outbreak of the COVID-19 pandemic, as expected, caused severe disruption to the original plan. Confronted with the new reality that caught us all off guard, the preparation of the articles had to persist amidst closed libraries, travel restrictions, and the weight of a difficult reality on a personal and professional level. Nevertheless, the eagerness of all participants to push forward with the project out of respect and admiration for the honoree provided Stratis and me with the necessary drive to continue working on the volume despite all difficulties. For their trust, unwavering patience, and collegiality I have nothing but words of gratitude and sincere appreciation to offer them.

However, the preparation of this volume had the great misfortune to face an even greater difficulty, which tested it once again, this time with the danger of its final cancellation, the loss of Stratis Kyriakidis. Without his enthusiasm, knowledge, and guidance, I often felt incapable of completing this daunting task. But Stratis despite his declining physical health, remained devoted to finishing the volume. His unrelenting determination and passion allowed him to complete the introduction and

overall editing with exceptional intellectual clarity and acumen. This is why out of respect and admiration for my beloved teacher and mentor, I decided to proceed with the publication of the volume. I left the introduction unchanged, making only necessary editorial adjustments to fulfill his trust. This was a difficult task and could not have been accomplished without the generous assistance and invaluable support of Stratis' wife, Eleni Peraki-Kyriakidou. Eleni is not only my esteemed teacher, but also a cherished friend and colleague who has honoured me with her love and friendship. Words cannot express my gratitude to her, as without her contribution this volume would not have reached the press, or would have been of significantly lesser quality.

Over the course of time, Stratis Kyriakidis and Robert Maltby cultivated a remarkable friendship founded on mutual understanding and respect, both on a personal and professional level. Nevertheless, life unfolds in mysterious and incomprehensible ways to us mere mortals. While this volume is dedicated to Robert Maltby, it also pays homage to the memory of Stratis Kyriakidis, Robert's dear friend. This tribute underscores the power of genuine scholarly respect and a shared love for classical literature, which transcends death.

Finally, I would like to take the opportunity to express my heartfelt gratitude to Cambridge Scholars Publishing for their commitment to this project and for providing the platform to bring it to fruition. Their steadfast support and professional guidance throughout the publishing process have been invaluable.

I extend my sincere thanks to the Commissioning Editor, Adam Rummens, for his patience, encouragement, and trust in the project. His insightful feedback and steadfast dedication played a crucial role in shaping the final outcome of this book.

I am also grateful to Amanda Millar, Sophie Edminson and Courtney Dixon of the editorial and designing team at Cambridge Scholars Publishing for their exceptional attention to detail and their dedication to ensuring the quality of the content.

Charilaos N. Michalopoulos  
Komotini 21 January 2024

# INTRODUCTION

STRATIS KYRIAKIDIS  
AND CHARILAOS N. MICHALOPOULOS

## 1. Robert Maltby: Short Biographical Note and Works

In this volume we honour one of the most “low profile” classical scholars of our days, Robert Maltby. His life and professional career are characterised by temperance, modesty, a sense of collaboration and by no interest whatsoever for publicity. Robert Maltby is a distinguished Latinist with a longstanding career in teaching and research, earning worldwide recognition. He is a scholar who combines the dedication of a researcher, the enthusiasm of a teacher, and the open-mindedness of a global citizen. A comprehensive list of references to his work can be easily found on the internet. However, behind this list lies the essence of the man himself; beneath his academic accomplishments lie the *labor*, commitment and selflessness of an individual who has wholeheartedly devoted his entire life to the study of Latin literature and the cultivation and promotion of Classical studies in general. What follows aims to be a very short biographical note.

Robert Maltby was born on the coast of East Yorkshire in 1949. He attended Bridlington Grammar School, a renowned Yorkshire school with a rich history and tradition. During his time at school Maltby could not decide between sciences and languages. At the time he had no special interest in the Greeks and/or the Romans, their history and literature. Instead, he viewed Latin and Greek as fascinating linguistic puzzles. Driven by this fascination for such puzzles, he embarked on a seven-year journey at Cambridge University. There, he pursued his studies in Classics at Corpus Christi College, where he also completed both his Master’s degree and his doctoral studies. These years were filled with joy and contentment, as Maltby fondly recalls them.

In 1975, shortly after obtaining his PhD, Maltby got a position in Munich at the renowned *Thesaurus Linguae Latinae*, where he gained a profound understanding of the diverse nature of the Latin language. This

experience laid the groundwork for his subsequent research. However, there may be another reason behind Maltby's intense fascination with lexicography: the presence in his family tree of the distinguished, yet controversial for his liberal politics, 18<sup>th</sup>/19<sup>th</sup>-century scholar and writer, and later Bishop of Durham, Edward Maltby. Edward Maltby is well-known, among other accomplishments, for his *Poetical Lexicon of the Greek Language*,<sup>1</sup> and his revision of T. Morell's *Lexicon Graeco-Prosodiacum*.<sup>2</sup>

Maltby returned to England as a Lecturer in Classics at the Department of Classical Studies of the University of Sheffield, which was a prominent Classics Department in the country known for its distinctly innovative programme of studies. The geographical proximity of Sheffield to the University of Liverpool, coupled with Maltby's willingness to keep up with new trends in the field of Classics, prompted him to regularly attend the famous Latin Seminars led by Prof. Francis Cairns. During these seminars, he had the opportunity to meet some of the most important figures of international acclaim in the field of Latin philology. At one of these seminars in 1983, Prof. Stephen Hinds suggested to him that Latin needed a dictionary of ancient etymologies, thus planting the seed for the *Lexicon of Ancient Latin Etymologies*. With the assistance of a Visiting von Humboldt Fellowship at Munich University, Robert returned to Munich in 1984. Utilising the skills he had acquired at the *Thesaurus* and their exceptional library and archives, he diligently worked on the task until its completion in approximately ten years.

After his return from Munich, Maltby taught at the University of Sheffield for 12 years before transitioning to the University of Leeds in 1987, from where he retired as Professor of Latin Literature in 2010.

He may not remember it himself, but the motto of Bridlington Grammar School (taken from Lucretius' *De rerum natura* 2.79) reads: *Vitai Lampada Tradunt*, which means "they hand on the torch of life". And this is precisely what Robert Maltby accomplished throughout his entire academic career. In addition to being an efficient researcher, he was an exceptional teacher who imparted knowledge, set an example, and above all, shaped the character of his students.

The breadth of his teaching subjects is impressively wide and varied, encompassing both undergraduate and postgraduate levels. Among his areas of expertise, he has taught Greek and Roman comedy, Vergil, Roman elegy and lyric, Latin language, History of the Latin language, Roman food, and ancient medicine, among others. Additionally, he has

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<sup>1</sup> Maltby 1840.

<sup>2</sup> Morell and Maltby 1824.

successfully supervised numerous doctoral dissertations and served as an external examiner for MA and PhD programmes at multiple universities in the UK and abroad.

During his long career, Maltby not only excelled in his teaching role but also engaged in prolific research activities, receiving scholarships and holding positions that reflect the impact of his work. For over fifteen years (1994-2010), he served as the organiser of the *Leeds International Classics Seminar*, a biannual event, and from 2000 to 2006, he served as the editor of *The Classical Quarterly*. Furthermore, he actively participated in programme evaluation committees both in the UK and internationally. He also assumed numerous administrative positions at the University of Leeds.

Not long after relocating to Leeds, Maltby actively engaged in the establishment of Erasmus connections within the field of Classics. With his friend Stratis Kyriakidis, he forged links with Aristotle University of Thessaloniki. Subsequently, with Guido Milanese, he further expanded these connections to include the Catholic University of Milan. This occurred during the formative stages of the Erasmus Programme as we recognise it today. A significant number of students from Greece and Italy who participated in the exchange network with the University of Leeds have benefited greatly both personally and professionally pursuing careers in academia. This stands as a testament to Maltby's unwavering commitment to sustaining these connections, even in times of difficulty. The Erasmus Programme not only facilitated academic exchanges but also fostered enduring and genuine friendships in Greece and Italy.

Robert Maltby did not cease his tireless work and went on working *in otio* even after his retirement from his formal academic position. Since relocating to White Cliffs of Dover, he has remained actively engaged in the field of Latin philology, participating in conferences and seminars worldwide. His most recent contribution on *Book Three of the Corpus Tibullianum* (2021) serves as a testament to his intellectual vitality and astute critical analysis.

When we—as co-editors—were discussing what the title of the volume would best represent the honorand, we had no difficulty at all. The publication of *Book Three of the Corpus Tibullianum*, Pierides X (2021), was recently out and there; among the verses of the collection, the phrase *secretis ... bene uiuere siluis* (19.9) was hidden. It is this phrase, we think, that it best represents Maltby's professional conduct, who being a dedicated scholar, has always kept himself well behind the front lines of academic publicity. Furthermore, his scholarly interests have also kept their distance from the various trends of the day. He has remained,

therefore, aloof, not of the various literary theories and theoretical approaches but of any theoretical *nebulae* and “artistic” and subjective responses. Indeed, Maltby has never been against the various literary theories but he believes that before and above anything else one should have a sound knowledge of the very text that they are going to work with. In this way he can lead the reader to unambiguous conclusions. Those who follow his work acknowledge in him the dedicated researcher whose scholarly opinion has always been lucid and sound.

Maltby’s major areas of research have been Roman comedy, Roman elegy, the ancient grammarians and commentators, and the phenomenon of etymologising, which overarches all genres of Latin literature. In this last area Maltby is a well-known scholar for his many and various works on the subject, as early as the beginning of nineties with his *Lexicon*.

### ***The Lexicon of Ancient Latin Etymologies***

*The Lexicon of Ancient Latin Etymologies (LALÉ)* [Bibl. 3] is a milestone in the study of both Latin and Greek etymology. Thirty-two years since, *LALÉ* remains an essential and irreplaceable “tool”<sup>3</sup> for all Latinists (and others) in their effort to find the ways Romans of different periods showed their interest in understanding through etymologising the meaning of a word of their own language while acknowledging its Latin or Greek origin. Etymology allowed writers not only to pull threads of interpretation from tradition, but also to assign new meanings to words which eventually became integrated into tradition.

The greatest asset of *LALÉ* is the concise chronological-presentation of the various etymologies of a word in various sources. In this way a *conspectus* of meanings from different periods and by different authors, grammarians or scholiasts is offered to the reader. All this is invaluable information to the scholar when tracing the development of the meaning of a word from the Greek to Latin diachronically or through the long era of Latin language. Below there is a random example:

nix, nivis *f.* PAUL. FEST. 176 (*cf.* FEST. 177) nivem interpretantur novum ex Graeco, quod illi νέον dicunt. ISID. orig. 13,10,6 nix a nube, unde venit.

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<sup>3</sup> Flobert 1993, 356. For O’Hara 2017, xx it is among the “superior tools” on etymology.

The above entry from *LALÉ* may well show us the great influence the Greek language had on Latin since the work of Sex. Pompeius Festus (2<sup>nd</sup> cent. CE) whose work was an epitome of Verrius Flaccus (55 BCE - 20 CE) *De Verborum Significatione* obviously contain a number of sources, such as Varro. In the above case, the reader can compare this etymology with Isidorus' reading where the word *nix* seems to be recognised as of pure Latin origin.

Maltby does not simply list dryly the etymology of a word but often reproduces part of the context where the entry comes from, offering the reader the opportunity to find a grammatical or more broadly a theoretical approach. Here is another random example where the reader beyond the etymology itself can find a short discussion on the etymology of the word *deprecor* concerning in this specific case the preposition "de":

deprecor, -ari GELL. 7,16,3 deprecor hoc in loco (CAT. 92,3) vir bonus ita esse dictum putabat ..., quod significat valde precor ... in quo "de" praepositio ad augendum et cumulandum valet ...; nunc enim contra omnino est; nam "de" praepositio, quoniam est anceps, in uno eodemque verbo duplicem vim capit. sic enim deprecor a Catullo dictum est quasi detestor ...; contra autem valet, cum Cicero (pro P. Sulla 72) ita dicit: "quam multorum hic vitamst a Sulla deprecatus."

Maltby's research includes a host of sources from various literary genres, among which the texts of the ancient grammarians and scholiasts held a prominent position. It is self-evident, however, that no lexicon can claim a complete and exhaustive search of all possible sources; and indeed, the work of Maltby has found learned successors to continue the task, as in Claudio Marangoni's (2007) *Supplementum Etymologicum Latinum I*.<sup>4</sup> Scholars therefore can have a full picture—if such a thing is feasible—of the etymologies of Latin words.

Further to his *Lexicon* however, Maltby has put a lot of work on issues of etymology and etymologising leaving his personal imprint on the research of the last decades [see *Bibl. 17, 18, 23, 26, 33, 38, 42, 49, 60* and *69* below]. It is true that with the lapse of time the importance etymology—with its many faces and aspects—played in Roman literature has become all the more evident, as its role often extends well beyond the function of a mere word. Indeed, through etymologising the impact a meaning or a notion may have in a text can be diffused in the narrative

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<sup>4</sup> Among other works, see also Adkin 2008.

containing it. Maltby has often turned his attention to this phenomenon, especially to the etymologising of proper names and their various meanings.<sup>5</sup>

For Maltby the text of Tibullus and the text of the *Book Three of the Corpus Tibullianum* were particularly catalytic for his research on etymology. It was Francis Cairns who as early as 1979 had expressed his thoughts on the subject of etymologising in his book *Tibullus: A Hellenistic poet at Rome*, Cambridge. In a decisive statement for the future of the research in etymologising he had written:

“Poetic etymologising is thus revealed as a process demanding active involvement of the reader. The reader was not intended to recognise poetic etymologies by reference to a text-book of etymology. He was supposed instead to be engaged while reading in constant speculation about and discovery of etymological and other verbal complexes omnipresent in the text. Consequently, the analysis of Tibullan etymologies need not be confined to instances where independent etymological evidence is available from antiquity. **Rather, all cases where verbal juxtapositions suggest etymology should be noticed.**”<sup>6</sup> (our emphasis)

Maltby also discussed—by way of example—cases where “it may not be accidental that ...”.<sup>7</sup> This last phrase put in a somehow loose way what Cairns meant, as it is one matter “to notice” all cases where verbal juxtaposition may suggest etymology and another for the scholar to distinguish between an “accidental” juxtaposition and an intentional juxtaposition. This means that obviously there are cases where two words may be juxtaposed not on some specific etymological intention; these cases, therefore, should be excluded from any related discussion.

Nevertheless, for years there was a trend among a number of colleagues to ignore this *caueat* going to the extremes in “detecting” etymologising where there was none. This extremity led some other scholars to the opposite end keeping themselves away from detecting cases with etymological intention on the part of a poet, or any other author, and more importantly from acknowledging the importance the etymological practice would have, often considering etymologies as dysfunctional or farfetched. In 1993, fourteen years after Cairns’ *Tibullus* (1979), Maltby tried to clear the existing confusion by publishing in *Aevum Antiquum* his paper on the limits of etymologising bearing the same title. By setting a number of questions he gives actually almost from its outset a foretaste of

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<sup>5</sup> See e.g. Maltby 2006 [*Bibl.* 42].

<sup>6</sup> Cairns 1979, 95.

<sup>7</sup> Cairns 1979, 95.



what he himself believes on the issue and of the questions he later attempted to answer in his research:

“What do we do about examples of possible etymologising in the poets for which there is no parallel in the ancient grammarians? Do we reject the possibility that etymologising is taking place? Do we accept it only on condition that it follows patterns set in the grammarians? Or do we, as I suggest, look for parallels in other poets and try to recognise **certain conventions, certain typical features shared by a number of examples of poetic etymologising which can reassure us that we are not forcing our inventions onto the poet?** If such conventional patterns could be shown to exist in less ambiguous cases, they could also serve to alert us to the possibility of etymologising in cases we might otherwise have missed.” (our emphasis)

And he ends up thus:

“Clearly if no attempt is made to draw up boundaries in this way we will be forced into a position where the juxtaposition of any two words which sound vaguely similar must be taken as evidence of etymologising.”<sup>8</sup>

In this way Maltby repeats in more strict terms and delineates more neatly Cairns’ position on setting the limits of etymologising by arguing that the technique may rely not simply on a “juxtaposition of two words”. The scholar must take into consideration a series of other factors as well. In the course of his career Maltby followed these views faithfully. When, for instance, he detects an etymology in, say, *Book Three of the Corpus Tibullianum*, he does not list it simply because there is a juxtaposition of two similar in sound words but on the basis of a broader spectrum of factors as is an already formed intertextually or intratextually convention, which has been formed and observed in the same poetic collection or in another text within the same or a different genre.

Another interesting aspect of etymologising is its relationship with the structure of a work (or parts of it, or even with the formation of a phrase). Associated with this is Maltby’s discussion on the structuring of the Lucretian verses along with the poet’s Epicurean philosophy [*Bibl.* 38 and 60]. In that case, Maltby demonstrates with acute criticism and a unique sense of balance how poetic etymology “is clearly connected with the ancient atomist analogy between letters and atoms and with a belief in the

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<sup>8</sup> Maltby 1993, 258-259 [*Bibl.* 18].

connection between words and things, and has a significance which goes beyond the traditional use of paronomasia in Latin poetry”.<sup>9</sup>

Let us now say a few words on the edition of Maltby’s *Tibullus* which by common acclaim is a major contribution to the study of Roman elegy.

### *Tibullus: Elegies.* *Text, Introduction and Commentary*

In 2002 Maltby published the poems of Tibullus [*Bibl.* 4]. It was not the first time that Tibullus’ work was published.<sup>10</sup> A few years earlier Paul Murgatroyd had published the first book of the work (Pietermaritzburg, 1980; repr. Bristol Classical Press 1991) and then the second book (Oxford Clarendon Press 1994). Both volumes used Oxford’s edition by Postgate (1915). Maltby chooses the text of Guy Lee (1990) *Tibullus: Elegies. Introduction, text, translation and notes*; revised in collaboration with him (Leeds) [*Bibl.* 2]. Therefore, he approaches the text with a rather fresh look and makes a new annotation of the said poetic collection.

The new edition was well received by scholars. Characteristic is Alison Keith’s review.<sup>11</sup> Among the many positive comments, she notes:

“The thorough and even-handed survey of Tibullan style Maltby provides has two great strengths: first his rich documentation of Tibullus’ debts to earlier Latin literature, most conspicuously his elder contemporaries Vergil and Horace; and second his careful illumination not only of Tibullus’ stylistic convergences with but also, no less importantly, of his divergences from his elegiac contemporaries Propertius and Ovid. Particularly interesting in the latter discussion is his demonstration not so much of Tibullus’ many divergences from Propertius but of his anticipation of many of the stylistic traits we think of as hallmarks of Ovidian elegy: sparing deployment of Greek loan-words, pioneering use of the so-called *uersus echoici*, avoidance of elision, and high proportion of disyllabic words at pentameter ending. Maltby argues that such features, commonly associated with Ovidian elegy, originate in Tibullus, though he modestly concludes that the evidence he collects shows his poet’s importance ‘in the progress of Latin elegiacs towards their ultimate development in Ovid’”.

Keith concludes her review with the view that the commentary could become, as it eventually did, the basis for further research since Maltby

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<sup>9</sup> Maltby 2005, 103 [*Bibl.* 38].

<sup>10</sup> For a survey of the bibliography up to 2002 see Maltby 2002, 27-32 [*Bibl.* 4].

<sup>11</sup> Keith 2002.

does not hesitate to tackle controversial issues which lead to further discussions.

### ***Book Three of the Corpus Tibullianum***

Since the publication of Maltby's *Tibullus: Elegies* (2002) many years have lapsed, during which elegy, and in particular what is called the *Book Three of the Corpus Tibullianum*, has become the centre of Maltby's research interest. His experience with the Tibullan text and more broadly with matters of the elegiac genre together with his incessant involvement with the etymologising in Latin literature led him gradually to reconsider his own views as to the authorship of the *Book Three of the Corpus Tibullianum* and to express his new view, namely that the collection of poems is the work of a single poet. Let us repeat here some lines from his book:<sup>12</sup>

“However, the clear and detailed connections between the different groups of poems which make up the book are difficult to reconcile with a theory of a separate author for each section. ... The degree of editing required to bring about these correspondences by a final editor, putting together the work of a number of different poets into a single coherent collection, would seem to stretch our credibility. These could perhaps be accounted for by positing a single author adopting varying masks or *personae* in the different sections of the book”.

Before going any further, we should remember that the above view was not wholly new (a major exponent was in the past Niklas Holzberg, 1998-1999) but in the case of Maltby it has found its full expression upon an entirely new argumentation. Interestingly we have in mind that one of the staunch supporters of the view that the collection consisted of groups of poems written by different poets was Maltby himself.<sup>13</sup> His continuous involvement, however, with the text led him to realise that the traditional view clashed with intra- as well inter-textual evidence the collection itself offered and pointed to a totally new approach. Eventually, it was the unbiased judgement of Maltby's thought that made him reconsider his previous views and proceed to a reevaluation of all the evidence available for the collection. Not all of his thoughts in Maltby 2010 were refuted in Maltby 2021 but were adapted to a degree under a new perspective, namely that, although there are important stylistic differences among the

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<sup>12</sup> Maltby 2021, 86 [*Bibl.* 9].

<sup>13</sup> See Maltby 2010 [*Bibl.* 52].

parts of the collection, which Maltby acknowledges, these were due not so much on the different style of each different poet but rather on the single poet's intention to wear different masks. The poetic masks—according to Maltby are: first that of “Lygdamus, then as a young Tibullus (unnamed), who is the author of the *Laudes Messallae*, next as the *anonymous poet* who explores the affair of Sulpicia and Cerinthus from the point of view of a concerned but detached observer **8-12**, himself impersonating Sulpicia in poems **9** and **11**, and, with a change of gender, as the mistress Sulpicia herself in poems **13-18**, before returning in **19** to the mask of Tibullus (this time named) in a concluding closural poem, and, as it seems, also in the closural epigram 20”.<sup>14</sup>

On a thematic level the central issue of the collection, as Maltby shows, seems to be that of “change” and what it entails, mainly the change from the “open” and “apparent” to the “secret” and “concealed”. These themes pervade the collection and give it a unifying character while the central notion of “change” is perfectly represented by the mythological paradigm of Vertumnus, as our honorand notes:

“At a thematic level two strong ideas pervade and unify the collection. The first of these is the theme of change as suggested by the reference to Vertumnus strategically placed at the beginning of the second (*Sulpician*) half of the collection in the first poem of the *Sulpicia Cycle*, where Sulpicia is compared with Vertumnus: **8.13-14** *talis in aeterno felix Vertumnus Olympo / mille habet ornatus, mille decenter habet*. The god whose name was thought by the Romans to be derived from his changing shapes, disguises and even gender is emblematic of the stance taken up in the collection by our unitary author who in the course of the work puts on various masks to explore love and love elegy from various angles.”<sup>15</sup>

In this notional game, the way proper names and some key words are used is significant. Etymologising creeps back again. Maltby turns his attention to his favourite poet Tibullus, and more specifically to the etymology and hence the literary function of the main proper names, *Delia* of Book 1 and *Nemesis* of Book 2, which both mark the change from the open and apparent in Book 1 to the dark and mute in Book 2. Maltby discerns a corresponding function of the main proper names in *Book Three of the Corpus Tibullianum* and he exploits the interpretative potential offered by the multiple etymological derivation of names.

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<sup>14</sup> Maltby 2021, 82 [*Bibl.* 9].

<sup>15</sup> Maltby 2021, 81-82 [*Bibl.* 9].

The name Lygdamus etymologically may be associated either with the Greek λῡγδος (“white marble”) and the adjective λῡγδινοϛ (“marble-white”, “luminous”) or with the adverb λῡγδην (“with sobs”, the verb is λῡζω, “to sob” and the noun λυγμός, “a sob”); as far as the second element of the name (-damus) is concerned, the name could be derived from the Greek δᾶμος (Doric for δῆμος) which means “people”. Maltby argues that Lygdamus, as a speaking name, is associated with the poetic publication of his elegiac suffering and it represents, therefore, the desire for publicity and openness, becoming thus entangled in the “revelation/secretcy” dichotomy which dominates the whole collection.<sup>16</sup>

Next to *Lygdamus*’ etymology Maltby also investigates the etymology of Lygdamus’ *puella*, under the name *Neaera*, considering it as a bilingual pun between the Greek νέα (“new”) and the Latin word *era*, the *domina*. With this name the poet seems to indicate the new kind of the elegiac diction of the collection which is “renewed”; the *era*—*domina*—is the new model of the elegiac *puella*. Both names according to Maltby are invalidated at the end of the collection. As in Tibullus, where *Nemesis* was in a way the representation of the invalidation of what *Delia* was standing for, similarly in *Book Three* what *Lygdamus* and *Neaera* represent is also invalidated at the end of the collection. All the desire for publicity of the elegiac diction at the end of poem 2 turns upside down with the imperative (sc. *Rumor*) *tace* (“[Rumour] be silent”) in poem 20 (line 4) while earlier in poem 19 the name has already been invalidated in search of an *otium*, away from publicity and glory (lines 7-9):<sup>17</sup>

*nil opus inuidia est. procul absit gloria uulgi.*  
*qui sapit in tacito gaudeat ille sinu.*  
*sic ego secretis possim bene uiuere siluis*

There is no need for envy. Away with the boasting of the common crowd.  
 Let the wise man quietly keep his joy to himself. Thus, I could live well  
 in secret woods ...

On the other hand, *Neaera* at the end of the work is no longer “new”; she has become a well-known *domina* (19.22): *nec fugiam notae ... dominae*, “nor shall I flee servitude to a mistress I know”. The name *Neaera* as such does not appear in the collection after the *Lygdamus*’ poems (1-6). The *puella* becomes a *nota domina*, an *era* who no longer is

<sup>16</sup> Maltby 2021, 112-113 [*Bibl.* 9] discusses this issue in detail.

<sup>17</sup> Text and translation from Maltby 2021 [*Bibl.* 9].

*new* but rather well known, *nota*. In this way the mistress' name is invalidated. To quote again Maltby's own words:

"This turning of the tables probably reflects a similar reversal between Tibullus books one and two, where the openness of the Delia poems—as her name denotes—in one is replaced by the darker and more secretive Nemesis poems in two. Book three as a whole shows a movement from openness to secrecy and silence, a thematic which lends unity and development to the whole collection."

and in his introduction to the commentary of poem 19:

"Just as Tibullus' second book, where the mistress is the 'dark' figure of Nemesis, can be seen to reverse in many instances the themes of the first book based on the 'bright' Delia, so espousal of secrecy in this poem reverses the themes of openness and revelation which characterised the earlier *Lygd.* and *Sulpicia* poems. Our poet, in the mask of Tibullus, adopts an important structural element from his Augustan model."<sup>18</sup>

Maltby's expertise in the field of etymologising has proved fruitful not only in bringing forth to the reader's attention specific cases of etymologising and etymological relations in the texts; it was also productive to a better understanding of a text, as we have shown in the case of the *Book Three of the Corpus Tibullianum*, where the proper names when decodified etymologically reveal the internal relations between the different groups of poems of the collection showing a change and movement from the open and public to the *secretum* away from any kind of fame and renown. Together with a number of further arguments Maltby has shown the unified character of the whole collection with a beginning, a middle and an end. Although Maltby was not the first to suggest the single author for the whole collection his argumentation is totally new and we dare say very persuasive bringing forth new layers of reading hidden well from our eyes for a very long time.

***Terence, Phormio:  
Edited with Introduction, Translation and Commentary***

Maltby's interest in Roman Comedy goes back to his early career, since it was the first stage of his research. His PhD thesis entitled *A Comparative Study of the Language of Plautus and Terence* (Cambridge University,

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<sup>18</sup> Maltby 2021, 83 and 538 [*Bibl.* 9].