

Book Three of the Corpus Tibullianum:

*Introduction, Text, Translation
and Commentary*

By

Robert Maltby

Pierides

Studies in Greek and Latin Literature

Volume X

Series Editors:

Philip Hardie, Stratis Kyriakidis,
Antonis K. Petrides

Pierides

Volume I

Stratis Kyriakidis

Catalogues of Proper Names in Latin Epic Poetry:

Lucretius – Virgil – Ovid

Volume II

Antonis K. Petrides and Sophia Papaioannou (eds)

New Perspectives on Postclassical Comedy

Volume III

Myrto Garani and David Konstan (eds)

The Philosophizing Muse:

The Influence of Greek Philosophy on Roman Poetry

Volume IV

Sophia Papaioannou (ed.)

Terence and Interpretation

Volume V

Stephen Harrison (ed.)

Characterisation in Apuleius' Metamorphoses

Nine Studies

Volume VI

Stratis Kyriakidis (ed.)

Libera Fama: An Endless Journey

Volume VII

Vayos Liapis, Maria Pavlou, Antonis K. Petrides (eds)

Debating with the Eumenides:

Aspects of the Reception of Greek Tragedy in Modern Greece

Volume VIII

Consuelo Ruiz-Montero (ed.)

Aspects of Orality and Greek Literature in the Roman Empire

Volume IX

Sophia Papaioannou and Chrysanthé Demetriou (eds)

Plautus' Erudite Comedy:

New Insights into the Work of a doctus poeta

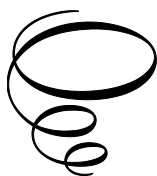
Book Three of the Corpus Tibullianum:

*Introduction, Text, Translation
and Commentary*

By

Robert Maltby

**Cambridge
Scholars
Publishing**



Book Three of the Corpus Tibullianum:
Introduction, Text, Translation and Commentary

By Robert Maltby

This book first published 2021

Cambridge Scholars Publishing

Lady Stephenson Library, Newcastle upon Tyne, NE6 2PA, UK

British Library Cataloguing in Publication Data
A catalogue record for this book is available from the British Library

Copyright © 2021 by Robert Maltby

All rights for this book reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior permission of the copyright owner.

ISBN (10): 1-5275-6823-7

ISBN (13): 978-1-5275-6823-5

For Stratis and Eleni

CONTENTS

Preface	ix
Corporis Tibulliani Codicum Manuscriptorum Sigla	1
TEXT AND TRANSLATION <i>Corporis Tibulliani Liber Tertius</i>	3
Prolegomena	80
General Introduction	84
1. The Structure and Origins of [Tibullus] 3	84
1.1. The traditional view: multiple authorship	84
1.2. The arguments for unitary authorship	86
1.3. A unifying intertext: Ovid <i>Metamorphoses</i> 7.661-882	90
2. The Author's Masks and the Book's sections	94
2.1 The Author's Masks	94
2.2 The Book's Sections	96
2.2.1 <i>Lygdamus</i> 3.1-6	96
2.2.2 Poem 3.7, the <i>Laudes Messallae</i> (<i>Panegyricus Messallae</i>) ..	100
2.2.3 The <i>Sulpicia Cycle</i> : poems 3.8-12	102
2.2.4 The <i>Sulpicia</i> poems 3.13-18	104
2.2.5 The Closural Poems 3.19 and 20	110
3. The Characters of Book 3: Significant Names and their Past	111
3.1 <i>Lygdamus</i>	111
3.2 <i>Neaera</i>	118
3.3 <i>Valerius Messalla Corvinus</i>	120
3.4 <i>Cerinthus</i>	123
3.5 <i>Sulpicia</i>	126
4. The Manuscript Tradition of [Tibullus] 3	128

5. Concluding Remarks	129
Commentary	130
Poem 3.1	130
Poem 3.2	159
Poem 3.3	177
Poem 3.4	200
Poem 3.5	274
Poem 3.6	298
Poem 3.7	337
Poem 3.8	436
Poem 3.9	456
Poem 3.10	473
Poem 3.11	487
Poem 3.12	499
Poem 3.13	508
Poem 3.14	519
Poem 3.15	524
Poem 3.16	526
Poem 3.17	530
Poem 3.18	533
Poem 3.19	536
Poem 3.20	553
Epitaph of Tibullus attributed to Domitius Marsus.....	556
Life of Tibullus	559
Appendix	563
Bibliography	572
Index 1 (General Index).....	599
Index 2 (Index of Latin and Greek Words).....	609
Index 3 (Index Locorum).....	618

PREFACE

Work on this volume began over ten years ago. Its aim was to provide the first complete text, translation and commentary in English on the third book of the *Corpus Tibullianum*. It is natural that over such a long period one's ideas on the work should change. I started with the commonly accepted view that this was the work of several different authors, but as I became more deeply acquainted with the book it became clear to me that profound links and resonances between the different sections made the concept of a single author for the whole work a more likely possibility. It is hoped that this volume will help to highlight the literary sophistication often denied to this work and to open a debate on questions of authorship, structure and aesthetic value.

The text for this volume was established by a new collation of all the manuscripts listed in the *sigla*. I acknowledge a huge debt of gratitude to the staff of numerous libraries over Europe who have provided me with access to the original manuscripts or to photographs on-line.

Numerous friends and colleagues have helped me over this book's long period of gestation. The publishing team has provided patient and professional support at all times. I am particularly grateful to Barrie Hall for his help and advice on the establishment of the text and for his detailed comments on earlier versions of this book. His unfailing eye for detail saved me from committing a number of errors and his sound judgement has served to improve the volume in many ways. My thanks also go to Tony Woodman for reading and improving a number of sections and, in particular, for his detailed comments on the *Messalla Panegyric*. I owe a debt to Stephen Heyworth for inviting me to speak at his Oxford seminar on [Tibullus] 3 in 2016 at which I benefitted from discussions on the topic with a number of scholars, including Laurel Fulkerson, who had just completed her own commentary on the elegies of the Tibullan Appendix. I owe a similar debt to other colleagues who have invited me to share my views on this subject at conferences or invited lectures, the feedback from which has enriched this volume considerably, namely: Niklas Holzberg (University of Munich - on two occasions), Anna Chahoud and Boris Kayachev (Trinity College Dublin), Tristan Franklins and Laurel Fulkerson

(University of Oxford), Anke Walter (University of Newcastle), Charilaos Michalopoulos (University of Thrace, Komotini), Athanassios Vergados (University of Newcastle). I am grateful to Philip Hardie who read a final version of the manuscript and provided help and support at all times. Boris Kayachev, a former doctoral student of mine, read through and commented on the manuscript at a late stage and I am grateful to him for his many sensible suggestions. Last but not least, my friends Stratis Kyriakidis and Eleni Kyriakidou read through the book in its final stages of completion, encouraged me in my speculations about authorship and gave advice on a number of literary issues. In grateful recognition of their hard work on the detailed preparation of the manuscript and their help and support over the years with this and many other projects the present volume is dedicated to them. For such errors, misprints and omissions as remain I alone am responsible.

Robert Maltby
St. Margaret's Bay
Kent
August 2020

CORPORIS TIBULLIANI

CODICVM MANVSCRIPTORVM SIGLA

- A Mediolanensis Ambrosianus R 26 sup., a. 1375
- B Parisinus latinus 7989, a. 1423
- C Carpentoractensis Bibl. municip. Inguimbertaine 361 (L357), c. 1440-1450
- D Berolinensis Diez B. Sant. 39b, a. 1463
- E Berolinensis Diez B. Sant. 21, ante 1463
- F Fragmentum Cuiacianum, aetatis incertae
- F (*Plant.*) lectiones Scaligeri ex fragmento Cuiaciano in mg. ed. Plant. 1569 scriptae
- F (*Cast.*) lectiones Scaligeri ex fragmento Cuiaciano in Castigationibus 1577 scriptae
- G Guelferbytanus Aug. 82, 6, saec. XV
- H Hamburgensis Bibl. publ. et uniu. scriu. 139, saec. XV
- J Londiniensis Egerton 3027, a. 1467
- K Oxoniensis Bodl. Canon. class. lat. 33, a. 1450
- L Londiniensis Harley 2574, a. 1460
- M Mediolanensis Braidensis AD XII 37 No. 2, a. 1450
- N Oxoniensis Bodl. lat. class. d. 5 (30059), a. 1421

O	Vaticanus Ottobonianus latinus 1202, a. 1426
P	Vaticanus Palatinus latinus 1652, c. 1445-1460
p	Vaticanus Palatinus latinus 1707, saec. XV
Q	Caesaraugustanus Bibl. Del Real Seminario de San Carlos A-5-9 (9377), a. 1469
R	Parisinus latinus 8018, c. 1464-1465
S	Vaticanus latinus 2794, a. 1434
T	Vindobonensis latinus 224, c. 1450-1470
V	Vaticanus latinus 3270, a. 1420
v	Venetus Marcianus lat. 12.153 (4453), c. 1460-1470
W	Londiniensis Harley 4059, saec. XV
X	Parisinus latinus 8233, a. 1465
Y	Eboracensis Heinsii deperditus, a. 1425

Excerpta et Florilegia

- Exc. Fris. Excerpta Frisingensia, Monacensis clm 6292, saec. XI (in.)
- Flor. Ven. Florilegium Venetum, Marcianus latinus Z 497 (1811), saec. XI (ex.)
- Flor. Gall. Florilegium Gallicum Parisinus latinus 7647, saec. XIII; Parisinus latinus 17903, saec. XIII

His etiam compendiis utor

- A+ A cum plerisque codicibus
codd. omnes quos noui codices

CORPORIS TIBVLLIANI

LIBER TERTIVS

**I-VI ELEGIAE
(IN PERSONA LYGDAMI)**

I

Martis Romani festae uenere Kalendae
 (exoriens nostris hic fuit annus auis)
 et uaga nunc certa discurrunt undique pompa
 perque uias urbis munera perque domos.
 dicite, Pierides, quonam donetur honore 5
 seu mea seu fallor cara Neaera tamen.
 ‘carmine formosae pretio capiuntur auarae:
 gaudeat, ut digna est, uersibus illa tuis.
 lutea sed niueum inuoluat membrana libellum
 pumex et canas tondeat ante comas 10
 summaque praetexat tenuis fastigia charta
 indicet ut nomen littera rubra tuum
 atque extra geminas pingantur cornua frontes:
 sic etenim comptum mittere oportet opus.’

7 *Flor. Gall.*

I 2 hinc Q, *Scaliger, Broukhusius* **7-14** *Musis dederunt editores*
plurimi a Mureto. sequor **7** auari *Flor. Gall.* **8** tuis *Muretus:*
 meis *codd.:* nouis *Postgate* **10** pumex et G^{pc}, *Muretus:* pumicet et A+:
 pumice que et C Q arte E W **11** praetexat G H S: protexit A+:
 protexit N charta *Becker:* cartae A+: carta D **12** rubra *Némethy:*
 facta *codd.:* picta *Liuiueius* tuum A+: meum C **13** extra *Hall:* inter
codd.: intra *Blümner* geminae *Wunderlich*

1-6 ELEGIES (IN THE MASK OF LYGDAMUS)

Poem 1

The festive Calends of Roman Mars have come – this was New Year for our ancestors – and wandering gifts run about on all sides in fixed procession through the streets and houses of the city. Tell me, Pierian Muses, with what gift should my Neaera (or, if I am mistaken, at least dear Neaera) be honoured.

‘Beautiful women are taken by poetry, greedy ones by cash: let her rejoice, as she deserves, in your verses. But let saffron parchment wrap the snowy papyrus, and first let pumice shave off its white hairs [10]. Let a small label border its topmost edge, to make known your name with red inscription, and let the horns projecting from the two sides be painted. This is how one should send a polished work.’

per uos auctores huius mihi carminis oro 15
 Castaliamque umbram Pieriosque lacus,
 ite domum cultumque illi donate libellum,
 sicut erit: nullus defluat inde color.
 illa mihi referat sit nostri mutua cura
 an minor an toto pectore deciderim. 20
 sed primum meritam larga donate salute
 atque haec submisso dicite uerba sono:
 'haec tibi uir quondam nunc frater, casta Neaera,
 mittit et accipias munera parua rogat
 teque suis iurat caram magis esse medullis, 25
 siue sibi coniunx siue futura soror.
 sed potius coniunx: huius spem nominis illi
 auferet extincto pallida Ditis aqua.'

16 *Flor. Ven.*

15 per uos B^{pc} C G N: paruos A+: peruos V **16** umbram *Flor. Ven.*,
 G^{ac} O: umbrosam A+: undam G^{pc} lacus *Flor. Ven.* **19** mihi referat B
 C: mihi referet A+: referte mihi *O. Skutsch* sit nostri *Lee*: si nostri A+:
 nostri si C N S cura C, *Lee*: cura est A+ **20** an maneam G,
Baehrens **21** meritam G V^{pc}: meritum A+: nymphen C: nympham P
 longa P **26** sibi B G O V^{pc}: tibi A+

I beg you as inspirers of this work of mine, by Castalian shade and Pierian spring, go to her house and give her this stylish book, just as you will find it: let it lose none of its colour. Let her tell me whether her love is equal to mine, or smaller, or whether I have fallen completely from her heart [20]. But first, as she deserves, wish her the best of health and speak these words in a low voice:

‘Chaste Neaera, this small gift your former husband, now your brother, sends and asks you to receive, and he swears that you are dearer to him than his innermost being, whether you will be his wife or his sister, but rather his wife: hope of this name the pale waters of Dis will take from him at death.’

Poem 2

Iron-hearted was that man who first snatched from a youth his dear girl or from a girl her dear youth. And unfeeling too was he who could bear such pain and live on with his wife snatched away. I am not strong enough for that, such endurance is not in my nature; pain breaks strong hearts. I am not ashamed to speak the truth and confess that I have become tired of a life which has suffered so many wrongs.

Therefore, when I am changed into an insubstantial shade and black ash covers my white bones over [10], may grieving Neaera come, her long hair unkempt, and weep before my pyre. But may she come in the company of her dear mother's grief; the one mourning her son-in-law, the other her husband.

Having first addressed my ghost and recently departed spirit and cleansed with water their dutiful hands, wrapped in black let them gather my white bones, the only part of my body to remain, and first, when gathered, sprinkle them with vintage wine, and next prepare to pour over them snow-white milk also [20], then to remove the moisture with linen cloths and place them dry in their marble home. There let the wares that rich Panchaia and the Arabs of the East and rich Assyria send be poured over them together with tears in memory of me. That is how I would wish to be laid to rest when turned to bones.

But let an inscription show the sad cause of my death and mark this epitaph on the frequented side: LYGDAMUS IS BURIED HERE. GRIEF AND LOVE FOR NEAERA, THE WIFE SNATCHED FROM HIM, CAUSED HIS DEATH [30].

III

Quid prodest caelum uotis inplesse Neaera,
 blandaque cum multa tura dedisse prece,
 non ut marmorei prodirem e limine tecti
 insignis clara conspicuusque domo
 aut ut multa mei renouarent iugera tauri 5
 et magnas messes terra benigna daret,
 sed tecum ut longae sociarem gaudia uitae,
 inque tuo caderet nostra senecta sinu,
 tunc cum permensio defunctus tempore lucis
 nudus Lethaea cogeret ire rate? 10
 nam graue quid prodest pondus mihi diuitis auri
 aruaque si findant pinguia mille boues?
 quidue domus prodest Phrygiis innixa columnis,
 Taenare, siue tuis, siue, Caryste, tuis
 et nemora in domibus sacros imitantia lucos 15
 aurataeque trabes marmoreumque solum?
 quidue in Erythraeo legitur quae litore concha
 tinctaque Sidonio murice lana iuuat,
 et quae praeterea populus miratur? in illis
 inuidia est. falso plurima uulgus amat. 20
 non opibus mentes hominum curaeque leuantur,
 nam Fortuna sua tempora lege regit.

11-13 *Flor.Gall.* 16-22 *Flor.Gall.* 21-2 *Exc.Fris.*

III 1 flammis C Q 2 tulisse B 3 marmoreo C Q 7 sociarem G
 H: sociarent A+ 9 permensae E 11 quid prodesse potest pondus
 graue *Flor.Gall.* 13 subnixa C Q 14 Caryste *editores*: thariste
 A+: cariste G: carista C 17 Erythraeo *editores*: erit(h)reo A+: eritheo
Flor. Gall., C legitur quae *Flor.Gall.*, G O: legiturque in A+ 20
 inuidia est *Flor. Gall.*, G^{pc}: inuida quae A+ 21 hominum *Exc. Fris.*,
Flor.Gall., G V^{pc}: homini A+ 22 nam A+: nec *Exc.Fris.* regit
Flor.Gall., G: gerit *Exc.Fris.*, A+

Poem 3

What good does it do, Neaera, to fill heaven with vows and offer pleasing incense with many a prayer, not that I might come forth from the door of a marble mansion, admired and distinguished for my illustrious house, or that my oxen should renew my many acres and that the bountiful earth should give great harvests, but that I should share with you the joys of a long life and that my old age should fall in your embrace then when I have completed my allotted span of light and am forced to depart naked on Lethe's boat [10]?

What good to me is a heavy mass of precious gold and a thousand oxen ploughing my rich fields? Or what good is a house supported on Phrygian pillars, or on yours, Taenarus, or on yours, Carystos, and woods in the house imitating sacred groves, and gilded beams and a marble floor? Or what use are the shells gathered on the Red Sea's shores and wool dyed in purple from Sidon and whatever else the people admire? In them lies envy. The crowd loves most things falsely [20]. It is not wealth that lightens the minds and cares of men; Fortune with her own law rules the times.

sit mihi paupertas tecum iucunda, Neaera,
 et sine te regum munera nulla uolo.
 o niueam quae te poterit mihi reddere lucem, 25
 o mihi felicem terque quaterque diem.
 at si pro dulci reditu quaecumque uouentur
 audiat auersa non meus aure deus,
 nec me regna iuuant nec Lydius aurifer amnis
 nec quas terrarum sustinet orbis opes. 30
 haec alii cupiant. liceat mihi paupere cultu
 securo cara coniuge posse frui.
 adsis et timidis faueas, Saturnia, uotis
 et faueas concha, Cypria, uecta tua.
 quod si fata negant reditum tristesque sorores 35
 stamina quae ducunt quaeque futura canunt,
 me uocet in uastos amnes nigramque paludem
 Ditis et ignauam luridus Orcus aquam.

24 *Flor.Ven.* 26 *Flor.Ven.* 29 *Exc.Fris., Flor.Gall., Flor.Ven.* 30-32
Flor.Gall. 38 *Exc.Fris.*

23 sed mihi Y 24 at *Flor.Ven.*, C D G N 25 poterit quae te C Q
 27 reditu dulci G 28 auersa C O: aduersa A+ 29 non me
Flor.Gall., C G iuuent G 31 capiant C Q 32 securo uitae
 munere *Flor.Gall.* 35 quod *Hall, coll. Ou. Met.* 10.38, 633: aut A+: at
 G² *Vat. Pal. lat.* 910 36 canunt *Heinsius*: neunt *codd.* 38 Ditis et
 ignauam ... aquam *Heinsius*: diues in ignaua...aqua *codd.*

Let me have poverty with you, Neaera -that would be sweet - and without you I want no royal gifts. O bright the day that can bring you back to me! Oh three and four times happy for me will be that day. But if whatever vows are made for your sweet return a god not favourable to me should hear with ears averted, then neither kingdoms can help me, nor Lydia's gold-bearing river, nor all the wealth the earth's globe bears [30]. Let others wish for these things, if only I with simple life and free from care be allowed to enjoy my dear wife.

Be present, Saturn's daughter, and grant my fearful prayers; grant them, Lady of Cyprus, voyaging on your seashell. But if the Fates and the sad sisters who spin their threads and sing the future forbid her return, then let pale Orcus call me to the desolate streams, black swamp and stagnant waters of Dis.

IV

Di meliora ferant nec sint mihi somnia uera
 quae tulit hesterna pessima nocte quies.
 ite procul, uani, falsumque auertite, uisus,
 desinite in nobis quaerere uelle fidem.
 diui uera monent, uenturae nuntia sortis; 5
 uera monent Tuscis exta probata uiris:
 somnia fallaci ludunt temeraria nocte
 et pauidas mentes falsa timere iubent.
 et natum in curas hominum genus omina noctis
 farre pio placant et saliente sale. 10

7-8 *Exc.Fris., Flor.Gall.*

IV 1 insomnia D P 2 hesterna A+: externa C D M N Q S: extrema
 J^{ac} pessima A+: pexima B N T^{ac}: proxima C L Q W 3-4 *post 16*
Postgate 3 uani A B C^{pc} G J^{pc} K L M O P p S^{pc} V^{ac} v: uarii J^{ac}: uanum D
 E H N S^{ac} T V^{pc} X Y uisus *Bolle, Lee*: uisum *codd.* 4 nobis
Guietus: uotis *codd.* 5 diuae vera monent, uenturi nuntia, sortes
Antolin 9 at G^{pc}, *Muretus* natum in curas C J^{pc} K S^{pc} T v W: natum
 maturas A^{ac} B O S^{ac} V: natum naturas A^{pc}: natum in curam L^{ac}: uanum in
 curam pnatum in matura M: uatum metuens D: uanum uentura E G J^{ac} L^{pc}
 N P V^{ul} X Y^{pc}: uarium uentura H Y^{ac} omina A+: omnia D E H J M O P
 p T X

Poem 4

May the gods bring better things, and may the dreams that sleep at its worst brought me last night be untrue. Away with you, empty visions, and turn aside your falsehood. Cease wishing to search in me for credibility. The gods give true warnings, messages of our coming fate; entrails tested by Tuscan men give true warnings. Random dreams delude in the deceptive night and bid fearful minds conceive false terrors; and the human race, born for cares, expiates the night omens with sacred spelt and leaping salt [10].

et tamen, utcumque est, siue illi uera moneri
 mendaci somno credere siue uolent,
 efficiat uanos noctis Lucina timores
 et frustra inmeritum pertimuisse uelit,
 si mea nec turpi mens est obnoxia facto 15
 nec laesit magnos in pia lingua deos.
 iam nox aetherium nigris emensa quadrigis
 mundum caeruleo lauerat amne rotas
 nec me sopierat menti deus utilis aegrae
 Somnus (sollicitas deficit ante domos). 20
 tandem, cum summo Phoebus prospexit ab ortu,
 pressit languentis lumina sera quies.
 hic iuuenis casta redimitus tempora lauro
 est uisus nostra ponere sede pedem.
 non uidit quicquam formosius ulla priorum 25
 aetas, humanum nec fuit illud opus.
 intonsi crines longa ceruice fluebant
 stillabat Syrio myrrea rore coma.
 candor erat qualem praefert Latonia Luna,
 et color in niueo corpore purpureus, 30
 ut iuueni primum uirgo deducta marito
 inficitur teneras ore rubente genas,
 et cum contexunt amarantis alba puellae
 lilia et autumnio candida mala rubent.

19. *Flor. Gall., Exc. Fris.*

11 utrumque D E J^{ac} N^{ac} S illis *Dissen* monenti C D E G^{pc} P v W
 12 uolent A⁺: uelint B C D E v²: solent *Postgate* 14 pertimuisse A^{pc}+:
 pertinuisse A^{ac}: pretimuisse T 17 aetherium G: ethereum A⁺
 emensa D V^{pc}: emersa A⁺: dimensa G: demensa N S 19 sopor utilis
 aegrae est *Flor. Gall.* 25 uidit *Heyne*: illo *codd.* 26 humanum nec
 fuit illud opus *Heyne*: humanum nec uidet illud opus *codd.*: heroum nec
 tulit ulla domus *Lachmann*: humanum nec tulit ille decus *Baehrens*:
 humanum nec uidet ulla domus *Postgate*: aut hominum nunc uidet ulla
 domus *Cartault* 28 Syrio *Scaliger*: t(h)yrio *codd.* myrrea G^{pc}:
 mirthea A⁺: myrtea G^{ac} 33 aut cum *Puccius*

Nevertheless, however it is, whether they wish to receive true warnings or to believe in deceptive sleep, may Lucina render vain the terrors of the night and may it be her will that in my innocence my fear was groundless, provided my mind is not guilty of any shameful deed and my tongue has not offended with impiety the great gods.

Night in her black chariot had already traversed the heavenly sky and had washed her wheels in Ocean's blue stream, but Sleep, the god who helps the ailing mind, had brought me no rest – he fails before troubled homes [20]. Finally, when Phoebus looked forth from the top of his rising, late sleep closed my tired eyes.

Then a youth, his brows wreathed in chaste laurel, appeared in my dream to set foot in my home. No previous age of men saw anything more beautiful than he, nor was that a human work of art. His unshorn locks flowed down his slender neck and his myrrh-scented hair dripped with Syrian dew. His radiance was such as Latona's daughter the Moon displays, and rosy was the colour on his snow-white body [30], as a maiden first escorted to her young husband with blushing face dyes her tender cheeks, and as when girls entwine amaranthus with white lilies and as shining apples grow red in autumn.

ima uidebatur talis alludere palla	35
namque haec in nitido corpore uestis erat.	
artis opus rarae, fulgens testudine et auro	
pendebat laeua garrula parte lyra.	
hanc primum ueniens plectro modulatus eburno	
felices cantus ore sonante dedit.	40
sed postquam fuerant digiti cum uoce locuti,	
edidit haec dulci tristia uerba modo:	
‘salue, cura deum: casto nam rite poetae	
Phoebusque et Bacchus Pieridesque fauent.	
sed proles Semelae Bacchus doctaeque sorores	45
dicere non norunt quid ferat hora sequens:	
at mihi fatorum leges aequique futuri	
euentura pater posse uidere dedit.	
quare ego quae dicam non fallax, accipe, uates	
quodque deus uero Cynthius ore feram.	50
tantum cara tibi quantum nec filia matri,	
quantum nec cupido bella puella uiro,	
pro qua sollicitas caelestia numina uotis,	
quae tibi securos non sinit ire dies	
et cum te fusco Somnus uelauit amictu,	55
uanum nocturnis fallit imaginibus,	
carminibus celebrata tuis formosa Neaera	
alterius mauult esse puella uiri	
diuersasque tuis agitat mens inopia curas,	
nec gaudet casta nupta Neaera domo.	60

35 alludere *Cyllenius ex cod., def. Allen (CR 20 [1906] 456): illudere codd.*

41 loqui A **42** dulci tristia *Bernensis 527, Broukhusius: tristi dulcia*
A+ modo] sono D E T **45** semel(a)e A J^{ac} M N^{pc} O^{ac} S T V Y :
semeles B C D E H K J^{pc} N^{ac} L O^{pc} P p v W X: semelis G **47** aequique
A+ J^{pc} G^{pc}: cuique B M V: cuicumque J^{ac} **48** dedit ... pater L M
49 dicam Voss, Tränkle: dico *codd.* **50** quodque P: quidque A+:
quodue C: quamque *Postgate* feram *Broukhusius: ferat A+: fauet C:*
ferar *Havet* **59** tuis *Lipsius: suas A+: suis Muretus* anxia C **60**
neaera G^{pc}: nerea A+: neera G^{ac} H

The hem of his cloak seemed to play about his ankles (for this was the garment on his shining body). A work of rare art, gleaming with tortoiseshell and gold, a melodious lyre hung on his left side. This he played when first he came with an ivory plectrum and gave forth auspicious songs from his tuneful lips [40]. But after his fingers and voice had spoken together he sweetly pronounced these sad words:

“Hail, beloved of the gods; for Phoebus, Bacchus and the Pierides rightly favour the pure poet. But Bacchus, offspring of Semele, and the learned sisters know not how to tell what the next hour will bring. But my father gave me the ability to see the laws of fate and the events of the future age. Therefore accept what I say as no false prophet, and what I, the Cynthian god, utter from my truthful lips [50].

She who is as dear to you as no daughter ever was to her mother, no pretty girl to her passionate lover, for whom you importune the heavenly powers with prayers, who does not allow your days to pass in peace and, when Sleep has veiled you in his dusky robe, deceives you in your naivety with nocturnal visions, beautiful Neaera, celebrated in your songs, prefers to be another man’s girl. Her wicked mind concerns itself with cares that are the opposite of yours, and as a wife Neaera takes no joy in her chaste home [60].

a crudele genus nec fidum femina nomen,
 a pereat, didicit fallere si qua uirum.
 sed flecti poterit; mens est mutabilis illis:
 tu modo cum multa brachia tende prece.
 saeuus Amor docuit ualidos temptare labores, 65
 saeuus Amor docuit uerbera posse pati.
 me quondam Admeti niueas pauisse iuuenas
 non est in uanum fabula ficta iocum.
 tunc ego nec cithara poteram gaudere sonora
 nec similes chordis reddere uoce sonos, 70
 sed perlucenti cantum meditabar auena,
 ille ego Latonae filius atque Iouis.
 nescis quid sit amor, iuuenis, si ferre recusas
 inmitem dominam coniugiumque ferum.
 ergo ne dubita blandas adhibere querelas; 75
 uincuntur molli pectora dura prece.
 quod si uera canunt sacris oracula templis,
 haec illi nostro nomine dicta refer:
 “Hoc tibi coniugium promittit Delius ipse;
 felix hoc, alium desine uelle uirum.” 80

63 *Flor.Gall.* 65 *ab hoc uersu incipit F* 66 *Exc.Fris.* 76 *Flor.Ven.*

63 illis *Flor.Gall.* A+: illi B G 64 prece G H V^{mg}: fide A+ 65
 saeuus ... labores F(*Cast. et Plant.*) T^{ac}, om. A, alii alia suppl. flere nec
 ante pedes pudeat dominamque uocare G (*Pontanus*): saeuus Amor docuit
 dominae fera (uera p) uerba minantis B C D E H J L M N O (*Aurispa*) P p
 S T^{pc} v W X (*Puccius*): te uictum placidumque tuae monstrate puellae V
ima pag. qui uersus deinde deletus est 66 posse A+: saeua F(*Cast. et*
Plant.) 67 niueas ... iuuenas A+: niueos ... iuuenecos C^{pc} J^{pc} L M S^{pc}:
 niueo ... iuueneco v^{pc} 71 perlucenti A+: polucenti N S: perluenti J^{pc}:
 permulcenti *Huschke* cantus C L J^{pc} M W 80 hoc F(*Cast.*): ac A+:
 at p