The Aegritudo Perdicae, Edited with Translation and Commentary

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HUNT, Jr., John Mortimer, 1943-
THE AEGRITUDO PERDICAE, EDITED WITH
TRANSLATION AND COMMENTARY. [Portions of
Text in Latin and Greek].

Bryn Mawr College, Ph.D., 1970
Language and Literature, classical

University Microfilms, A XEROX Company, Ann Arbor, Michigan

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THE AEGRITUDO PERDICAE

Edited with
Translation and Commentary

by

John Mortimer Hunt Jr.

April 1970

Submitted to the Faculty of Bryn Mawr College
in partial fulfillment of the requirements for
the Degree of Doctor of Philosophy

The text of the Aegritudo Perdicaе (a Latin epyllion in 290 hexameters, of uncertain date [perhaps fifth century A.D.] and authorship) depends on one fifteenth-century manuscript whose errors are multitudinous. From its editio princeps in 1877 to the present time, this difficult poem has received three editions and occasional snippets of exegesis, but otherwise little published work.

The present dissertation includes a completely reconstituted text and apparatus criticus, with translation and commentary. The author proposes the following emendations: 7. aliis-que, 67. et, 126. Oedipoden, 139. discusserat, 231. peruekit-que, 249. sed quae (for the gloss iussisti), and 250. turpis. This is the first translation into any language, and its sole aim is to indicate what the author supposes the meaning to be; thus it serves as part of the commentary, and the commentary is itself all the shorter. This is also the first commentary, and it provides a considerable stock of materials for the elucidation and illustration of the text. Its purpose is to discuss textual problems, to begin a collection of parallels (in vocabulary, phraseology, and themes), and to comment on various points of grammar, style, and metric.
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INTRODUCTION

The present dissertation seeks to reassess and improve the still unsettled text of the *Aegritudo Perdicae*, and to offer a collection of materials for its elucidation and illustration.

The following introductory pages provide a general account of the transmission of the *Aegritudo Perdicae*, its previous editions, the method employed in constructing the present text and critical apparatus, and the intended nature of the translation and commentary. There is a short bibliography of editions and articles.
I. THE MANUSCRIPT TRADITION

If there is a worse transmissional fate for an ancient work than to be preserved in only fifteenth-century MSS, it is to be preserved in only one fifteenth-century MS. So it is with the Aegritudo Perdicæ, whose sole witness is Harleianus 3685, fol. 21 V - 25 V. This MS is made of paper and repose in the British Museum¹; for a list of its other contents, which furnish no external evidence relevant to our poem, see E. Duemmler in Z. f. d. Alter. xix, 84. In a tradition of one late MS it would be of little value to speculate on ancestry or to dwell upon the fact that C. Peutinger was an early owner, so I proceed to the condition of the text as received. It need not be so much a comment on the MS itself as on the lost tradition which it represents, to say that its faults are multititudinous. Any intelligence, or even vigilance, which might have attended previous transcriptions of this poem has by now sunk with hardly a trace. Innocent mechanical mistakes crowd together with the most negligent blunders: there are letters and abbreviations confused, letters and words and lines transposed, words falsely divided, elements added by dittography and subtracted by haplography, etc. Other features include two considerable lacunae, numerous truncated lines, and 240-260 repeated (then deleted) after 79.² For the most part this seems merely the poor record of honest scribes, and even though one must sound the sinis-

¹ The Bryn Mawr College Library has recently acquired, through the kindness of Prof. A. K. Michels, a set of photocopies.
² Most of the MS errors receive treatment in the commentary.
ter note that the text contains glosses, these are so blatant that their presence must owe more to carelessness than to guile.

While it is true that a work surviving in a solitary MS is easiest to edit, it is equally true that it presents countervailing difficulties. Such a tradition, on the one hand, greatly simplifies the preliminaries of criticism; without re-
censio or examinatio, we must simply determine, and then at-
tempt to remedy, what does not seem to represent the original. There can be no comparing or contrasting of MSS, and consequently no stemmatics. Yet, on the other hand, it is precisely this lack of a standard of comparison that renders the editorial process less certain; for there exists no consensus of MSS and there are no variants to indicate the integrity of the tra-
dition where we cannot test it or to assist emendation by their reconciliation. Thus, where the sole basis for MS authority is the critic’s judgment and the sole basis for the critic’s judg-
ment is one MS, the only guiding principle is ratio et res ipsa.

II. EDITIONS

Circumstances did well to allot so corrupt a poem first to so prolific an emendaor as E. Baehrens. The editio princeps appeared in 1877 in his Unedirte Lateinische Gedichte, and the text (based on a transcription of M by E. M. Thompson) achieved the transition from near chaos to intelligibility. There are several pages of general introduction, and here and there a
brisk justification lies imbedded in a crude apparatus.

In the meantime E. Rohde, C. Rossberg, and R. Ellis contributed numerous emendations, trimming away some of Baehrens' excesses and (to tell the truth) substituting others of their own. As often as not, their notes follow the fashion of the time and advance remedies with little or no argument.

Baehrens' second edition in his P. L. M. marks a substantial gain. Both text and apparatus profit considerably from the intervening work and from Baehrens' own second thoughts, and the apparatus profits further from a recollection of H. In the editio princeps Baehrens was occupied with superficial correction on so vast a scale that he had less occasion than usual to import the violent and arbitrary sort of alteration that is commonly associated with his name. In some particulars Baehrens remained, even in the second edition, strangely tolerant, and in quantitative licenses he was tolerant to what has proved to be a fault. For example, he prints 31 totā per (motā per in P. L. M.), 58 opūs et, 97 erīt hāit, and 124 quīd hoc where subsequent criticism has detected, in each case, an accompanying deficiency in sense (or style). It is the combination of meter and sense that should have raised suspicions, and the discovery of a simple correction that should have condemned the MS readings.¹

¹. But of course 121 precōr et and 125 erīt adgressus pass as legitimate. The locus classicus for the treatment of metrical anomalies is A. E. Housman in C. Q. 1927, 1 ff.
The edition by A. Riese in 1906 supplies several intelligent conjectures, but is otherwise largely dependent on Baehrens. Far more important is the contribution of F. Vollmer in his P. L. M. text of 1914. Vollmer is justly famous as an almost impeccable collator, and his apparatus may be considered the most accurate printed source for H's readings. To the previous editions his conservatism forms a salutary complement, for in both text and apparatus he is less than hospitable to much of the accumulated Konjekturalkritik. Yet in emendation and repunctuation, not to mention his judicious use of the obelus, he rendered notable services to the text.
III. THE PRESENT EDITION

The Text. The text has been completely reconstituted, reading by reading. It may be convenient to touch upon several editorial procedures.

(1) Orthography. When the MS offers a spelling that may have been genuine in the fifth century A.D., I accept it. It does not greatly matter, and can hardly be determined, whether it arose from the poet or a contemporary transcription. But spellings which are clearly medieval or otherwise doubtful, I regularize: thus in 38 I should rather print Philomela than retain (with Riese) H's Filomela, etc. Since we are dealing in probabilities, the inconsistency in (for example) 12 temptet, 145 temptata, 147 temptanda, 183 temptare need not trouble. For if the poet wrote tempt- always, the one tempt- will be a regularization and we shall be wrong in one place; whereas if we regularized everywhere to tempt- we should be everywhere wrong. If, on the other hand, the poet wrote tempt- always, the tempt-forms will be scribal imports and we shall be right in at least one place. Or the inconsistency may in fact belong to the poet. In so poor a tradition the matter must become almost a moot point; yet to impose the standard spelling of Quintilian's age on such a text would be no less misleading.

(2) Use of the Obelus. I have marked with an obelus corrupt MS readings for which there seems to be no convincing conjectural substitute, either because the sense is uncertain or because several equally satisfying alternatives make the truth,
or even probability, far from inevitable. A single obelus means that I believe the corruption to proceed from that point to the end of the line or do not feel it can be localized more precisely, whereas two obeli hold the corruption between them. I take the obelus sometimes to pose a challenge rather than to represent an absolute verdict. Between the obelus and the comment uix sanum, which implies reservations only slightly less serious, there is often a very tenuous line.

(3) Constitution of the Text. When to suspect, when to condemn, when to obelize, when to emend are matters of critical judgment in individual passages and therefore not susceptible to generalization. The majority of the conjectures printed will hopefully possess at least high probability, for I have tried to conserve the text against the numerous questionable, not to say wrong-headed, 'corrections' it has contained. Yet progress requires some risks, and a difficult poem in poor preservation may and should have uncertain readings.

The Apparatus Criticus. The apparatus attempts to be critical, both in the retention of old matter and in the addition of new. I have listed all the conjectures that I consider plausible and even some which I do not so consider but which others have (in my opinion wrongly) promoted to the text or perpetuated in the apparatus. Lest some of the latter acquire squatter's rights, I have on occasion appended male or a similar comment: this represents not a random expression of preference on my part, but a judgment that the conjecture does
not belong in the apparatus. Various other indications should be self-explanatory. Where I have had to choose between two roughly equal readings, I have given my decision a less arbitrary air by marking fort. recte after the rejected reading, and in certain problematic passages I have noted which reading each editor adopts. Many conjectures intentionally suppressed appear in the commentary, where they form a part of exegesis.¹ There is also in the commentary specific information about a few false ascriptions which I have tacitly corrected.

Translation. So far as I know, this is the first translation of the poem into any language. Its sole aim is to indicate what I suppose the meaning to be; thus it serves as part of the commentary, and the commentary is itself all the shorter. There is none (or very little) of the padding and loose paraphrase that stylistic elegance would demand, and there is no apologetic attempt to vary the many casual repetitions in the poem. <⋯> signifies either a lacuna or a text too uncertain to render; words that convey an approximation of the sense may appear in pointed brackets.

Commentary. Again, so far as I know, this is the first commentary on, as I should prefer to say, collection of materials for a commentary. Its primary purpose is to present more fully some of the evidence and reasoning on which I have based my text. Its secondary purposes are to begin a stock of parallels (in vocabulary, phraseology, and themes) and to comment on points of grammar, style, and metric. Several notes on

¹. For example, see note on 57 f.
usage offer original inferences (e.g. 9 and 27 Paphiae-Paphies, 126 Oedipoden, 133 disperso in context of darkness) or more evidence (e.g. 268 misereor + dative). Since the present materials await potential incorporation into a full or major commentary, I have considered systematic cross referencing and an index unduly pretentious. But there are some cross references, and a line whose number is missing from the commentary may receive discussion elsewhere.
BIBLIOGRAPHY

This short bibliography lists editions of the Aegritudo Perdicae and articles concerned with its text and exegesis. It excludes general works of reference and numerous others identified in the commentary.

EDITIONS

(1) E. Baehrens, Unedirte Lateinische Gedichte, Leipzig, 1877, pp. 5 ff.

(2) E. Baehrens, Poetae Latini Minores V, Leipzig, 1883, pp. 112 ff.

(3) A. Riese, Anthologia Latina II² (no. 808), Leipzig 1906, pp. 285 ff.


ARTICLES

(5) G. Barbasz, Eos xxvii, 1924, pp. 29 ff.


(7) C. Brackman, Miscella Quarta, Leiden, 1934, pp. 27 f.


(9) A. Hudson-Williams, C. Q. xxxiii, 1939, p. 162.

(10) D. Kuijper, Varia Dracontiana, Amsterdam, 1958, 'Stellingen' (insert between pp. 6 and 7).

(11) W. Morel, C. Q. xxxv, 1941, pp. 136 f.

(12) A. Otto, Jahrb. f. class. Phil. cxxxv, 1887, p. 783 f.

(13) E. Rohde, in Baehrens U.L.G. [see no. (1)], pp. 47 f.

(14) C. Rossberg, Jahrb. f. class. Phil. cxvii, 1878, pp. 428 ff. [Review of Baehrens U.L.G.]

(15) C. Rossberg, ibid. 1881, pp. 357 ff.

(16) F. Vollmer, R. E. 5².1644.

In the commentary Baehrens without qualification refers to (2). The articles of Barbasz were not at my disposal until my work was nearing completion, but I have taken them into full account; (5) contains a plethora of conjectures, and (6) contains sources and some parallels. I have not been able to see (7), my knowledge of which depends on L. Bieler, Lustrum, 1957, p. 289.
AEGRITUDO PERDICA

Dic mihi, parue puer: nunquam tua tela quiescant?
non sat erant frondes, non坞dae nec fera nec fons?
non satyrus, non taurus amans, non ales et imber?
non tristes epulae, post quas petit aera Tereus?

5 hoc tibi restabat postremum, saeue Cupido:
ad dirum matris iuuenem compellis amorem!
muta, procor, flammias aliasque intende sagittas:
quid possit nosti pietas et, perfide, mater,
et Paphiae quam triste decus arcere furorem.

10 claudite nunc animos miserandaque pectora, matres,
nec scelus hoc uestras iteratum polluat aures,

H = Harleianus 3685 Plurima corr. Baehrens quem non sem-
per nomino

3. satirus--alis H
4. post--Tereus] per--ethereus H
5. ubi testabat H
6. ad dirum Rossberg, at dirum in H, quod dirum in Baehrens
7. aliasque H def. Barbasz (Fos 1924, 29 sq.), alioque Baeh-
rens Riese, alisque Hunt
8. perfide Rohde, perfida H
9. est H decuis H arcere uix sanum, sarcire Vollmer
10. matrum H
11. ne Hiller fort. recte iterato pollulat H
neu uos sollicitas temtet dolor iste nefandus
.............
uiderit ac simili poena commissa recuset.
namque omnes superos et cetera templar deorum
15 ture pio sacroque mero uotisquc colebat,
oblitus Veneris puerique oblitus Amoris.
hinc ofensas dea est, haec diri causa furoris;
hinc quoque partus amor redeunti ad tecta parentum,
infelix Perdica, tibi (nam nuper Athenas
20 uenerat et studiis animos praebat et aures);
hinc quoque regreditur matris peritus amor amore.
infelix, qui Cecropias nunc deserit arces,
iam praeda est Veneris, iam flammas atque sagittis

12. neu uos Hiller, neue H, ne uos Baehrens lacunam
indicauit Baehrens (cf. post u. 39)
13. recussit H
14. cetera] terrat H
15. tute H
16. amore H
17. duri H
18. redeunti Baehrens, redeunte H, redeundi Vollmer
19. pdica pdica--aethenas H
20. animum Baehrens fort. recte
21. u. suspectua
22. cecropeas H
armatus tenuit seruans iter omne Cupido.

25 lucus erat uariis in frondibus undique saeptus, quem Phoebi Daphne foliis diffusa tenebat et myrtus Paphies, speciosi testis Adonis, egrediturque solo fundens sua brachia pinus (hac Phrygius pastor sernens in amore Cybeben

30 desertusque uiro per tympana plangitur Attis), fonsque regit medio †nota† per gramina lumpum: illic dispersi flores mixtique colores ostendunt, Veneris quid amor; nam candidus illic flos Narcissus amat ueteris uestigia fontis

35 et rosa purpureum spargens per prata ruborem (seu Veneris cror est seu flamma Cupidinis ista,

24. arma tē H
25. in nonnullis suspectum
26. quae phebi solus dafnae difussa H
27. tectis H
29. hanc frigidus—ebebe H
30. desertusque uiro H def. Hudson-Williams (C.Q. 1939,162), desectusque uirum Baehrens
31. notum Barbasz, alii alia minus probabilia lapse Rohde, lapsa H
32. illis Baehrens dolores colores H
34. ueneris H
35. spargit Baehrens roborem H
nescio, sed gratum memini quia seruit amori).
hunc lucum Philomela tene: circumvolat alis
et dulcis queritur fetus suspensaque ramo

lucus Amoris erat; delapsus <ab>ethecre pinnis
(namque illi conquesta Venus mandauerat ignis)
paruit imperio matris pharetramque sagittis
plenam fundit humi tollitque e pluribus unam,
'hoc telum est' dicens 'olim quo Iuppiter auro
decidit et Danaen fuluo compressit amore;
ast' (aliud tollit) 'Ledam hoc quo cygnus amauit,
Antipam satyrus tenuit. iam fessa sagittast.
quo, Perdica, tibi calamo firmemus amorem?

37. gratus Baehrens
38. locum filo mella H
39. lacunam indicavit Baehrens (cf. post u. 12)
40. post erat dist. Vollmer, minus apte post Amoris Baeh-
rensi Riese supplеuit Baehrens
41. illa H parenthетon indicavit Vollmer
42. pharetaq; H
44. telo—solim H
45. danae H
46. est Rossberg fort. recte  леда—quod—amabit H
47. Antipasatorus H Antiopam <et>Vollmer fort. recte
sagittas H
48. quo o H
uulnera iam nostrae ueteres fecere sagittae,
50 nunc noua uisenda est'. dixit riiumque secutus
quaerit arundineas scrutinatus limite siluas.
nect mora nata deo est, namque obuia uenit arundo,
quam puer excussam totis radicibus aufert.
et primo mollis eradit pumice libros,
55 post unuicri cupiens †uuibræ librare sagittam
pinnam de propriis ardentibus abscondit alis
et religat †cera† (possit quoque cera tenere
quod temptabat opus, sed Amoris pluma calebat).
iam sol emenso radios librauerat ortu
60 atque diem sexta magnum discreuerat hora:
onmia per terras animalia fessa calore

49. uetera H
50. riuaumq; H
52. nata Ellis, nota H, nec mora: nota deo namque Rossberg
53. quem--tutis H excissam Baehrens Riese
54. fibra Rossberg Vollmer, missu Riese, uibraramine abire
    Baehrens
57. religata H 'cera H falso, debebat iunco uel filo'
    Vollmer, melius lino Brakman
58. quo H sed Vollmer, et H calebat Baehrens, celebat H
59. sol emenso radios--ortu (scil. oriente parte caeli)
    Baehrens, sole menso radiis--orbê H, sol emensum radiis--
    orbem Vollmer
60. ortâ H
sideris aestiferi frondis sub tecta subibant.
ad lucum Perdica uenit fessusque labore
inlimes respexit aquas nymphasque recentes
umbriferumque nemus, mixtos per gramina flores.
ingressus postquam est lucos Perdica rigentes,
talibus est uerbis sociis et uoce secutus:
'o socii, uestro iustum si cordis uidetur,
defessos artus et membra calore grauata
hic poterit releuare locus: nam frigida fontis
uena fluit, flores sunt hic, <hic> dulcia prata'.
(heu, Perdica, grauis aestus radiosque micantes
solis te fugisse putas lucosque petisse.
ignoras: intus grauior tibi flamma paratur!)

62. frondi H
63. locum H
64. inlimes Rossberg, infimas Hymphasque Bachrens
regentes H
67. et Hunt (ac iam Hiller), aut H
69. et Otto (ac iam Bachrens). H
70. fontes H
71. suppleuit Bachrens
73. sol iste Hputas Bachrens. putos H, putans Vollmer
post petisse propius distinxi, lacunam indicauerunt Bach-
rensen et Riese
74. tibi grauior H
saeuuo iuuenenm confodit pectora telo, qui, postquam somno miser est deceptus acerbo, ardet in incestum puero simulante figuram ingrediturque suae regalia limina matris (matris enim †misere† carae dinolescere uultus

75. factus H
76. lcti H
77. somnos--uiresçunct tunc H
78. mutaturque [Baehrens, mutaturque H Vollmer] oru
Baehrens olim
79. reddit Castaliaem Perdicae Rossberg, Perdicae reddit Castaliaem H Riese, Castaliaem reddit Perdicae Baehrens
post 79 in H uu. 240-260 scripti, sed expuncti, sunt
uu. 80-95 ordinem varie, sed frustra, mutauernit critici
81. saeuo Rossberg, suo H confudit H
82. aceruo H
83. incestu--simolante figura H, pueri stimulante figura
Baehrens dubitanter
84. regali alimina H
85. et in misere care H
non poterat, quam paruus adhuc dimiserat olim,
cum peteret duae doctissima templo Minervae).
continuo natum famulae uenisse parenti
Castaliae dixere suum: pietatis honore
illa memor nati uenienti est obuia facta,
oscula quoque dedit materni plena doloris
(et quotiens iuuenis mutata est mente figura
uel quotiens pulsante deo noua forma secuta est!).
quam miser ut uidit, suscepti uulnera dira;
haesit et insano obstipuit deceptus amore.
heu, ego quam uidi per somnia tristia demens,
mater eras? aut ista tibi par fertur imago?
est sed caeca ............
nam fari scelus est, <est> admissi quoque crimen'.

89. dixisse H
90. memoranti--facti H
91. quaeque H (cf. 109) maternae H decoris Rohde,
caloris spreuit Vollmer
92. et Baehrens (heu Rossberg), sed H est mente figura
Rohde, mente figura est H
94. uulnera dira (saeva Vollmer) Rossberg, uulneris ora H,
uulnere curas Baehrens, uulnera corde Barbasz
96. heu] sed H per Baehrens, quae H
97. eras Rossberg, erat H par fertur Baehrens satis pro-
babiliter, paretur H, par extat Rossberg
98. u. mutilus in H, haud dubium quin plures uu. exciderint
99. suppleuit Baehrens admitti Vollmer
talio constanter secum Perdica locutus.
   sed nox umbriferis per caelum roscida pinnis
   presserat aerios fugientis solis honores
   cunctaque per terras animalia pressa sopore:
   sola tibi dulci nunquam, Perdica, quieti

tradidit assiduis ardentia lumina flammis.
   nox ipsi maesta ⟨est⟩: uigilat metuitque tepetque,
   suspirat nunquam requiem datus amori.
   omnia fessa domat caelestia sidera somnus,
   flumina quoque tenet nec non maris impetrat undis,
   corpora uel modicam compellit adire quietem.
   pro dolor! hoc scelus est soli uigilantis amori.
   tunc quoque Perdicam ⟨tanto⟩ premitigne Cupido,

101. sed] iam Baehrens, et Vollmer dubitanter
103. mersa Hosius male
104. sola Ellis, soli H
105. assiduis—flammis Rossberg, ardentis—flammas H
106. suppleuit Baehrens mediumq; tenetq; H, metuit-
   que tremitque Barbasz, metuensque tepsensque Rossberg
107. latus Ellis et Rossberg
109. quoque H non temptandum cf. 91
112. suppleuit Vollmer (diro Baehrens, saevo Riese)
ut possit nec ferre facem. nam fulmine tactus
ardebat miser <et> ducens suspiria corde,
115 quae puer edocuit mortales cire Cupido,
tales tristiferas reddit de pectore uoces:
'Nox sceleris secretia mei, Nox conscia cladis,
soli me commendo tibi nostrumque furorem.
tu nosti quid possit Amor: sine te nihil ille
120 (seu Veneris pars es tu seu Venus, aut Venus in te est):
des requiem miserando, precor, et posse fateri.
122 set matri narrabo? nefas! tamen ibo coactus;
124 cedamus! quibus hoc poteris componere uerbis,
125 aut uox qualis erit? adgressus namque parentem
123 "mater, aue" dicturus ero. quid deinde? --tacebo!

113. nec ] uix Riese facem Rohde, uocem H, uicem Baehrens
114. suppleuit Rossberg (misere Vollmer) corde Voll-
mer, cordis H
115. mortales cire Rohde, inmortalie scire H
116. tristiferas Hudson-Williams (C.Q. 1939, 162), triste
feras H, alii alia poctore H
119. ille Cupido H
120. est seu H
121. dis--fatiri H
122. set Baehrens, et H, at Ellis
123 post 125 posuit Rohde
124. cedamus Rohde, sed facinus Morel (C.Q. 1941, 136 sq.)
quibus Riese, quid H
125. nox H
126 Oedipoden thalamos matris uult fama subisse
incestosque toros: satis est quod nescius ista
commisit culpamque tulit licet ille nefandum
exegit sese priuando lumine poenam'.
130 talis Perdicam per noctem cura premebat,
et proprium miseranda nefas fit causa laboris.
iamque dies ortus clarior nudauerat orbem,
et radiis Titan noctis disperserat umbras:
deficiunt iuueni paulatim fortia membra,
135 decoquiturque umor, cunctos qui continet artus;
namque undas Cereremque negat uictumque ciborum.

126. Oedipoden thalamos Hunt (Oedipodem thalamos iam Baeh-
rens, edd.), Et ipodent talamus H
127. incestusq; torus H
128. illi H
129. sese] de se Baehrens olim priuando Vollmer, pri-
uato H, priuat dum Baehrens
130. noctu H
131. miserando Baehrens fit causa Baehrens, incesta H
132. clarior suspectum (clarum Baehrens, ortu claro Riese)
sed cf. 227
133. Titan Rossberg, citā H discusserat Hunt fort. recte
undas H
134. foresitā H
135. qui] q; H
tunc quoque sollicitam monuit maestamque parentem
maternae pietatis honcs, famulosque uocauit
ad se se iussitque artis † medicinae requiri,
primores qui forte forent adducere secum.
iussa citi peragunt: uitae uenere magistri
ingressique fores atque abdita tecta cubantis
inueniunt iuuenem postrema clade grauatum.
et primum quaerunt quae causa laboris inesset;
post uena <est> temptata, sed haec pulsusque quietus.
esse negant causas uitiati corporis illic,
sed iecur et splenis temptanda cubilia et atri
quae fellis metuenda domus: sunt omnia sana,

137. sollescit ãmonuit H
138. famulosque Baehrens, famulatusque H, famulasque Voll-
mer coll. u. 88 (sed cf. 141 citi) uocabit H
139. locus desperatus artis, Medicina, tuaï Morel (C.Q.
1941, 37), alii alia parum probabilia
141. citae Vollmer in u. 138 famulasque legens
142. adq; H cubantis Baehrens (iacentis idem, tacentes
Rossberg), caciantis H
144. inessit H
145. suppluuit Rohde sed haec Rossberg, sedes H
pulosq; H
147. iecor—cobilia H et atri] patri H
148. quae fellis—domus: sunt ] fellis: quae—putant, sunt
refinxit Riese
per proprium digesta larem, sunt cuncta quieta
et utiae deuota suae, sed dira procella
mente latens caecos urgebât pectore coetus.
Hippocrates, illic fuerat qui forte uetustus
ac utiae spatio longum qui ceperat usum,
restitit ac secum docto sermone locutus:

155 'quid, medicina, taces? rationem redde petenti
157 num sacrae partes, quibus omnis utia tenetur,
158 discordare parent, cum mox elementa resoluant,
159 quae faciunt hominem, dum quattuor ista ligantur.
156 non isti calor est, pulsu nec uena minatur;
160 <non> stridens gremium uiuaces impedit auras,
non omenta suas per mollia uiscera sedes

150. sidera H
151. coetus H Vollmer, coeptus Baehrens Riese
152. Yppocratis H suberat Rossberg
153. spatiorum--coeperat H
154. adq; H
156 post 159 posuit Vollmer
157. num Vollmer, nam H, non Riese
159. legantur H
156. pulsu Otto qui sic interpunxit, pulso H, pulsus Baeh-
rensen, edd.
160. <non> stridens gremium Vollmer, stridenti gremio H
161. non omenta Ellis, momenta H sedis H
<excedunt>, non corda uagi pulmonis anhelant intercepta sero, non ilia concita costis incutiunt saeuos iaculata saepe dolores:

165 displicet os solum, quod sunt suspiria longa'.
sic fatus fessae scrutatur conscia uenae.
ingreditur mater. tum, quae fuit ante tenenti mitis et in lentos motus aequaliter acta,
inprobiter digitos quatiens pulsatibus urget,
170 sic mentis confessa nefas. magnusque uirorum inuenit Hippocrates, quae pectore clausa fuere,
et tali sequitur miserandam uoce parentem:

162. suppleuit Ellis (destituunt uel deficiunt Riese, commutant Barbasz)
163. intercepta sero Ellis, intercepta se H nilia H co-
xis Baeherens fort. recte
164. iaculata uix sanum, iaculantia Ellis, 'saepe est abl. subst.
iaculata passiue' Vollmer
165. displicit H os solum Hiller, osculum H
166. factus fessa scrutatus H conscia suspectum
167. dū H ante] ille H
168. et qualiter H acta Baeherens, apta H fort. recte
169. pulsantibus arguit H disyll. arguit retinendum putant
Hey (T.L.L. s.u.) et Barbasz (Eos 1924, 36)
171. Yppogras—pectori H
172. miseranda H
'causa subes mater: medicinae munera cessant.
hic animi labor est: hebeo. iam cetera di dent!'

175 talia fatus abit. matrem noua cura premebat
per varios diuisa modos, natumque cubantem
aggreguitur redditque pio de pectore uoces:
'nate, precor, miserere mei, miserere tuorum;
lumina tu partus, tu me facis esse parentem.

180 inclita si uirgo est, hymenaeos iungere possum,
siue suo matrona foret uioduta marito,
ne dubites. (haec) cura mea est, hoc maesta uerebar,
inlicitos ne forte toros tenticare mariti
cogeret acer amor matrisque grauaret honorem'.

185 ille silet solumque trahit suspiria longa
auertens faciem nec matrem cernere rectis

173. causa subes Vollmer, causas habes H, causas mater ha-
bes Baehrens cessent H
174. abeo Hiller male ceteri H di dent Baehrens, di-
cant H fort. recte
175. habet H matrem noua] sed matrem nati noua H cf. 220
176. metus Baehrens
179. limina Rohde
180. inclita Baehrens, indica H es himicuos uincere H
181. siue suo Baehrens, si uero H fort. recte foeret cor-
ruptum uidetur, nam desideratur place+ vel sim. (mouet Baeh-
rens, fouet Riese)
182. suppleuit Baehrens
luminibus poterat sacro prohibente pudore.
'mater' ait, 'discede, precor: plus uris amantem'.
roscida post radios alternaque lumina solis

190 nox tenebris diffusa suis compresserat omnes.
at iam te, Perdica, puer nunquam ille Cupido
uel partem minimam patitur decerpere ⟨somni⟩;
†sed solum tenuit ueneranda te casus umbras
continuus tollit pharetras ac tela furoris
et tecum uigilat per noctis tempora longa
intorquens dira assiduis incendia flammis.
et Pudor huc aderat proprio comitante uigore.

189. radios alternaque Baehrens, radiosaeet nãq; H, unde
aeternaque elicias
190. diffusa Baehrens, discussa H, discursa (uel decursa
sa) Vollmer haud recte
191. at iam te Baehrens, ad ante H, at te Vollmer nun-
quam puer H
192. minimä H suppleuit Baehrens
193. u. grauiter deprauatus et uarie emendatus: solum te
tenuit miserum totasque per umbras Baehrens, sed solus te-
et et tenebrosa tectus in umbra Riese, sed solus tenuit
miserum et ⟨bene⟩ tectus ab umbris Vollmer ueneranda]
miserandum Barbasz fort. recte casus] clausus Barbasz
194. continuas Riese fort. recte
197. Vigore mauult Riese
stant duo diversis pugnantia numina telis
ante toros, Perdica, tuos: Amor hinc, Pudor inde.

200 inde Cupido monet secreta referre furoris,
inde Pudor prohibet uocis exordia rumpi
†famamque surgentem reuocit ne anillans
ire iubet propriumque nefas exponere mentis
uerbaque multa docet; quae uix e pectore lapsa

205 Perdicae miseri moriuntur in ore pudico.

sed postquam calor inmensus per pectora currens
usserat exesas ardentis corde medullas,
talia dimittit reserato pectore uerba:
'saeue puer, semper lacrimis et funere gaudes.

201. uocis suspectum (uocisque exordia rumpit Riese, uoces
Vollmer qui putat nouum colon ab exordia incipere)
202. locus con clamatus famam surgentem reuocet petit ille,
sed ille Baehrens, flamamque urgentem reuocat. negat alter,
at alter Riese; melius famaque surgentem reuocat (ratioq)ue
uacillans Barbasz (uacillans iam Ellis) anillans anhel-
lans Vollmer qui post u. lacunam indicuit, sed haud neces-
sario
204. docent H uix e pectore lapsa Rohde, uoces pectora
labi H, uoces pectore lapsae Vollmer fort. recte
205. a perdice H
206. corpora Baehrens valde probabiliter, uiscera Vollmer
207. ardentes H
210 o scelerate, tuas si tu paterere sagittas
sique tuos ignes in te conuertere discas,
ut credas quid possit amor: sed parce, Cupido
inprobe: quae mandas non possum dicere matri.
torrentis adfige tuis, constringe catcnis:
215 non fatear. totas in me consume sagittas,
quotquot amoris habes, et, si tibi tela furoris
defuerint, etiam tibi de Ioue fulmina sumas:
uncere non poteris sanctum, scelerate, Pudorem'.
talia per noctem iuuenis miserandus agebat.
220 interea matrem nati noua cura premebat,
multaque quae renti placuit sententia talis,
matronas omnes totis e moenibus urbis
ad propriam tueniret domum, si quis uigor illex
aut species inlustris erat uel forma superba,

210. patereres H
211. dicas H
215. fateor H
217. etiam tibi Baehrens, et si H fort. e u. priore, etiam
si Vollmer
222. tutis ae--urbes H de Riese fort. recte
223. iubet ire Rossberg probabiliter, concire Baehrens
Riese illex Rohde, illic H def. Morel (C.Q. 1941, 137),
illis Otto
224. specie--superna H
225 quae proprio iuuenem statuisset amore grauare.
hoc uisum placitum matri: non distulit ultra.
iam<que> dies ortus clarior nudauerat orbem,
matronae ueniunt forma cultuque micantes: 
hic erat Andromeda, hic altera Laudamia,

ditior haec Danae, fulgentior altera Glauce,
candidior Chione <haec> peruenit <et> altera Dirce;
huc etiam tenerae sancta uenere puellae
uirgineum florem servantes lege maritis.
has tristis Perdica uident et lumina flectens
in matrem traxit †dura† suspiria corde
et tali secum miser est sermone locutus:
'pro dolor! o superi! defecerat altera forma:

225. grauare frustra temptatum
227. iam H cf. 132
229. laudamia H recte
230. alter H
231. coigne H, Progne Baehrens idem <haec> peruenit <et> Vollmer, peruenit H, peruenit<que> (non addito haec) Hunt, uenit<altera et> Baehrens, potior uenit Ellis, procerior Rohde disce H
232. sancta Morel (C.Q. 1941, 137), sanctae H
234. tristes H
235. dubio Rossberg satis apte, duro Vollmer
237. soperi H
mater amanda fuit. sed uincere certa furorem quaerendo uultus, liceat quos iure tenere.

240 hoc etiam uoluisse nefas. sed respice, quales quid superat; sed ut his mutetur gratia formae (sunt niueae, sunt hic procero corpore pulchrae, uirginio<que> nitent gratae de flore puellae),--nulla tamen matri similis! fatusque coercens detorsit fessos artus et languida membra.
nunc, o Calliope, nostro succurre labori: non possum tantam maciem describere solus, tu nisi das animos uiresque in carmina fundis.

238. certas furore H

uu. 240-260 et hic (Hb) et post u. 79 (Ha) scripti sunt
240. et iam Hb, iam suprascripto et Ha
241. quid superat (sc. mater) Vollmer, quid uiuperas H, uituperas Baehrens sed] et Barbasz ut his Vollmer (ut hic iam Baehrens), uim H, uti Barbasz mutentur H
242. parentheton indicavit Vollmer ne uae H
243. uirginio netent H gratae Nolte, grato H
244. coercet H
245. detorsit fessos Rossberg, retorsit defessos H atrus H
247. matiendi scribere H
248. ac (a Hb) nitidas animus (−mis Hb) H
(sed quae) mandasti iam possum expromere, Musa:

250 †primis† languentes pallor perfuderat artus,
tempora demersis intus cecidere latebris
et gracili cecidere modo per acumina nares,
concaua luminibus macies circumdata sedit
longaque testantur ieiunia viscera †famem,
arida nudati distendunt brachia nerui,
ordine digestae consumpto tegmine costae
produnt quidquid homo est et quod celare sepulchris
mors secreta solet. satis id tibi, saeue Cupido?
materiast iam nulla, atrox ubi flamma moretur.

260 denique defessos artus ac membra calore
†molitur gestare . . . . iuctusque uirorum

249. suppleuit Hunt coll. 213, iussisti H glossema est,
alii alia musam H
250. turpis Hunt, tristis Baehrens Riese, 'uix primus'
Vollmer
251. dimersis H
254. famem H glossema est, uesca Eussner, macra Vollmer
255. discendunt Hb
256. digesta H regmine Hb
258. satis id Baehrens, sufficit H, sat erit Vollmer
259. materialam (-lâ Ha) nā̄a sit H
261. u. foede corruptus molitur Baehrens, molitus Voll-
mer nequit suppleuit Baehrens (negat Ellis, negans Bar-
basz) uictumque Baehrens ciborum Baehrens, furore
Barbasz, uigorem Walter (W.S. 1926, 109)
soluitur infelix per tota cubilia fusus
miratusque suos artus haec uerba remisit:
'quid dicis, Paphie? retulisti nempc triumphum:
ad tantam maciem deducimur. haec tibi uirtus,
si dea mortalem propriis superaueris armis?
cerne, precor, quid agas: flammis absumis et ossa,
quae semper seruata rogis. miserere roganti,
alma Venus! nosti quae sint tormenta caloris
et quid possit amor: nam mater Amoris amasti.
nunc finem, Perdica, uides: nam spes puto nullast.
quod superest, moriamur, Amor. letumne bibamus?
cur, miserande, petis (frustra) potare uenena?
iam fauces clausere uiam dirosque recusant
in mortem latices. ferro resecemus amorem?
o demens! gladio? quibus armis quoue uigore

262. siluitur H, uoluitur Nolte
264. pafiae--nemphe H
266. deam H
268. rogantis Baehrens Riese
271. hunc--nulla sit H
272. quid H suppleuit Baehrens laetumq; H
273. portare H
274. dirosq; H
275. resecemus (uel reseremus) Baehrens, reseramus H
276. uigorê H
haec manus ecce ualet librare in uulnra mortem?
praecipitem iactare libet? fors poena placebit,
  sed uereor ne forte leue et sine pondere corpus
  uento gestatum rursum seruetur Amori.
stringamus laqueum? sic finis detur amanti.
  quid turbaris, Amor? puto, uincimus! omnia leti
  praedixi tormenta mei, nec te pauor ullus
  terruit: et laqueum metuis? me redde tenebris!
  iam scio quid fugias: ne te mea uinclula perdant!
da laqueum collo uel sic cum corpore nostro
  inclusus morieris, Amor, solatia fati.
hoc tandem, Fortuna, mihi concede precanti,
ut tumulo scriptum per saecula longa legatur:

  HIC PERDICA IACET SECVMQVE CVPIDO PEREMTVS'.

277. haec Baehrens, quae H mortis Baehrens
278. lactare H
281. detur Rohde, de cura H
282. uincimus Baehrens liti H
283. praedixit H
284. me Baehrens, mihi H mihi? cede tenebris Rohde,
  mihi redde tenebras Ellis
285. prodant H Riese
287. sic dist. Vollmer, post Amor Baehrens Riese
288. haec tantum Baehrens Riese
289. legetur H
TRANSLATION

Tell me, small boy: will your darts never lie idle? Were not the leaves enough, not the waves nor the beast nor the fountain? Not the satyr, not the bull in love, not the bird and the shower? Not the grim feast, after which Tereus took to the air? This was left till last for you, cruel Cupid: you urge a youth to the abominable love of his mother. Change your flames, I beg you, and aim other arrows: you know, treacherous one, what devotion for a mother can do and how the Paphian's rage. Close now your minds and pitiable hearts, o mothers, and let not the narration of this atrocity defile your ears, nor let the unspeakable grief cause you distress (l3 too uncertain to translate). For all the gods above and the temples of the rest of the gods he (sc. Perdica) used to honor with dutiful incense and sacred wine and votive offerings, forgetful of Venus and forgetful of her boy, Love. On this account the goddess was slighted, this was the cause of her terrible rage, on this account love was engendered in you, ill-fated Perdica, while returning to the home of your parents (for recently he had gone to Athens and was applying his mind and ears to studies); on this account too he comes back destined to perish with love for his mother. Ill-fated is he who now leaves the citadel of Cecrops, already he is the plunder of Venus, already Cupid, armed with flames and arrows, occupied and watched over all the way. There was a grove surrounded on all sides by varied foliage, which Phoebus' laurel
with leaves aspread and the Paphian's myrtle, witness of
delicate Adonis, used to occupy, and a pine rises from the
ground extending its boughs (with this the Phrygian shepherd
Attis, rejecting Cybele in love and robbed of his manhood, is
mourned on timbrels), and in the middle a spring directs its
flow through the grass: there the scattered flowers and
their mingled colors show what the love of Venus is; for
there the white Narcissus flower loves the traces of the old
fountain, and the rose sprinkles its reddish blush throughout
the meadow (whether it is the blood of Venus or that flame of
Cupid, I do not know, but I recall it with pleasure because
it serves love). This grove Philomela occupies: she flies
about on wings and laments her sweet offspring and perched up-
on a branch (...). It was the grove of Love; gliding down
from heaven on his pinions (for to him in her sorrow Venus had
entrusted fire) he obeyed his mother's order and cast to the
ground his quiver full of arrows and took out one from many,
saying 'this is the dart by which Jupiter once descended in
the form of gold and clasped Danae in yellow love. But'—he
took out another—'this is the one by which he wooed Leda as
a swan, as a satyr held Antiope. By now the arrow is effete.
With what shaft, Perdica, may we strengthen love in you? Our
old arrows have already made their wounds, now we must procure
a new one'. He spoke; and, following a stream, he sought the
reed beds searching by pathway. Nor did a delay arise for the
god, for a reed came to hand which the boy wrenched from its very roots and removed. And first he scraped off the soft bark with pumice-stone, afterwards wishing (...) he tore a feather from his own burning wings and fastened it (with a thread) (wax would also be able to accomplish the task he was trying, but the feather of Love was hot). Now the sun at its height had poised its rays evenly and had separated the long day with the sixth hour: throughout the lands all creatures, weary from the warmth of the heat-bringing star, were going under the cover of leafage. Perdica came to the grove and, weary from the exertion of his journey, looked upon the clear waters and the fresh springs and the shade-bringing wood, flowers mingled throughout the grass. After Perdica had entered the cool grove, he followed his companions with such words and utterance: 'O companions, if it seems proper in your hearts, this place will be able to refresh tired limbs and members oppressed by the heat: for the vein of the fountain flows cold, there are flowers here, here sweet meadows'. (Alas, Perdica, you think you have escaped the severe heat and gleaming rays of the sun by seeking the grove. You do not know: within a more severe flame is being prepared for you!) After he spoke thus, stretched out through the grass they received the feast of the earth and the sweet gifts of Lyaeus, then in sleep they renewed their strength. Thereupon that wing-bearing Cupid complied with his duty and, chang-
ing his appearance, represented to Perdica his mother, Castalia by name, and in her baneful likeness gave embraces throughout the dream and pierced the youth's heart with cruel dart. After the poor wretch had been deluded by bitter sleep, he yearned for incest as the boy kept affecting her form, and he entered the regal threshold of his mother (for he was not able to recognize as different the \( \ldots \) countenance of his dear mother, whom he had left long ago while still a small boy, when he was seeking the most learned temples of the goddess Minerva). Straightway the maid-servants told his parent Castalia that her son had come: in return for his devotion she went, mindful of her son, to meet him as he came; she also gave him kisses full of motherly longing (and how often the form was changed in the youth's mind or how often under the god's influence a new shape succeeded!). As soon as the poor wretch saw her, he sustained fatal wounds; he halted and stood in a daze, deluded by raging love. 'Alas! Were you the mother that I saw, out of my senses, in lurid dreams? Or was it an image like you that passed by? \( (98 \text{ too uncertain to translate}) \ldots \). For to declare it openly is a sin, it is also an admission of guilt'. Such things Perdica spoke steadfastly within himself. But throughout the sky dewy night on shade-bringing wings had overwhelmed the airy glory of the fleeing sun, and throughout the lands all creatures were overwhelmed by sleep. Your eyes only, Perdica, burning with con-
stant flames, did (sc. sleep) never entrust to sweet rest. For him the night was dismal; he was sleepless and apprehensive and warm with desire, he sighed destined never to give a rest to love. Sleep subdues all the weary heavenly stars, it holds also rivers and rules the waves of the sea; it forces bodies to succumb at least to a moderate rest. Oh grief! This is the plight of one who lies awake for love alone. Then too Cupid pressed upon Perdica with so great a fire that he could not even endure the brand. For struck by the thunderbolt the poor wretch was burning with passion and, drawing from his heart sighs, which the boy Cupid taught mortals to excite, he uttered such disconsolate words from his breast: 'Secret Night of my sin, Night conscious of my misery, to you alone I commend myself and my madness. You know what power Love has, without you he has nothing (whether you are part of Venus or Venus, or Venus is in you): grant a rest to my lamenting, I beg you, and the power to confess. --But shall I tell my mother? Dreadful! Yet I shall go under compulsion; let us entrust it! In what words can you broach this matter, or what sort of voice will it be? For after approaching my parent I shall be at the point of saying 'mother, greetings'. Then what? --I shall fall silent! Rumor has it that Oedipus stole into his mother's bedchamber and unchaste couch; it is enough that, though he committed those outrages unknowingly and bore the blame, he paid an unspeakable punishment by depriving himself of light'. Such anxiety press-
ed upon Perdica throughout the night, and his own depravity became the deplorable cause of his affliction. And now the brighter daybreak had unshrouded the world, and with his rays Titan had dispelled the shadows of night: the youth’s strong limbs gradually weakened, and the fluid boiled which maintains the whole frame; for he refused water and bread and the sustenance of food. Then too did regard for maternal devotion warn his downhearted and worried parent, and she summoned servants to her and ordered them to bring with them those who were by chance the leading men (of your art, o Medicine). Quickly they carried out her orders; the masters of life came and, upon entering the doors to the secluded chamber of the ailing youth, found him laden with extreme misery. And first they sought to learn what was the cause of the affliction; then they tested a vein, but this and the pulse were quiet. They said that there were no causes of a damaged body there, but that the liver and the abodes of the spleen and the fearful seat of black gall had to be tested: they were all sound, arranged in their own dwelling-place, they were all quiet and devoted to their life-function; but an ominous storm lurking in the mind was stimulating lechery in the heart. Old Hippocrates, who was by chance there and who had enjoyed long profit in time of life, stood still and spoke in learned discourse with himself: "Why, o Medicine, do you keep silent? Give the reason to one who seeks whether the sacred parts, by which all life is
held, prepare to act in discord when subsequently they loose
the elements which make a man so long as those four are bound
together. The patient does not have a fever, nor does the
vein threaten; a wheezing chest does not obstruct life-giving
air, the entrails do not leave their own abodes throughout the
soft flesh, the heart by the roving lung does not heave en-
closed in a serous substance, the flanks when provoked at the
ribs do not excite \( \ldots \) fierce pains: only the mouth dis-
pleases, because there are long sighs'. Having spoken thus,
he investigated the secrets of the feeble vein. The mother
entered. Then the vein, which was gentle to the touch before
and uniformly driven into slow movements, pushed on with its
pulsations and caused the fingers to tremble immoderately, thus
revealing the sin of his mind. And Hippocrates, great of men,
discovered what had been confined in his breast and accosted
the pitiable parent in such utterance: 'It is you the mother
who are the underlying cause: the services of medicine cease.
This is an affliction of the mind: I am helpless. Now may the
gods grant the rest!' Having spoken such things he departed.
A new anxiety, divided in many ways, was pressing upon the
mother, and she approached her ailing son and spoke these
words from her dutiful breast: 'Son, I beg you, have pity on
me, have pity on your own: you are the glory of my childbear-
ing, you it is who make me a parent. If there is a noble maid-
en or if a matron bereft of her husband (takes your fancy), I

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can join marriage; do not hesitate. This is my anxiety, this worriedly I used to fear, that a fierce passion might by chance force you to try the illicit couch of a husband and make heavy a mother's honor. He kept still and only drew long sighs, turning his face aside; nor could he look at his mother with straight eyes since his sacred sense of shame forbade. 'Mother', he said, 'go away, I beg you; you inflame a lover more'. After the rays and alternating light of the sun, dewy night had unfolded and by its darkness had put all to rest. But you, Perdica, that boy as yet never allowed to snatch even the smallest portion of sleep; you alone he held in pitiful plight and, hidden in the shadows, he constantly raised the quiver and darts of his rage and with you kept awake throughout the long nighttime, hurling terrible firebrands with incessant flames. And Restraint was here with its own forcefulness accompanying. There stood before your bed, Perdica, two godheads fighting with different weapons: Love on this side, Restraint on that. On the one side Cupid urged him to relate the secrets of his madness, on the other Restraint prevented the beginning of his voice from breaking the silence ordered him to go and expose his sinful state of mind and taught him many words, which scarcely slipped from his breast before they died on poor Perdica's inhibited lips. But after the boundless heat running through his breast had parched his innermost parts, already consumed by his burning heart, without reserve he poured forth.
such words: 'Heartless boy, you revel always in tears and destruction. O scoundrel, if only you suffered your own arrows and would learn to turn your fires upon yourself, so that you might believe what power love has! Spare me, wanton Cupid: what you bid I cannot tell my mother. Fasten me to your engines of torture, shackle me with bonds: I would not confess. Use all your arrows against me, however much love you have, and, if the darts of your rage run out, you may even take thunderbolts from Jupiter: still, scoundrel, you will not be able to conquer sacred Restraint'. Such things did the pitiable youth express throughout the night. In the meantime a new anxiety about her son was pressing upon the mother, and such a scheme satisfied her many unanswered questions: for every matron, from every district of the city, who had a seductive vitality or a distinguished appearance or an exalted beauty, one who might have decided to impose upon the youth with her own love, to come to her home. This seemed best to the mother, she postponed it no further. And now the brighter daybreak had unshrouded the world, the matrons came glittering in beauty and adornment: here was an Andromeda, here another Laodamia, this a more richly endowed Danae, another more radiant Glaucce, this a whiter Chione, and another Dirce arrived; here too came tender girls preserving their maidenly bloom for husbands in accordance with the sacred law of marriage. Sullen Perdica, as he saw these and bent his eyes towards his mother, drew sighs

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from his (...) heart and in his wretchedness spoke these words to himself: 'Oh grief! O gods above! Any other beauty had failed; I had to love my mother. But strive to conquer your madness by searching for a countenance which lawfully you may hold. Even to have had this wish is an outrage. But see, how she surpasses the likes of them; yet granting that charm of appearance be changed to their advantage (there are here some as white as snow, others graceful with slender body, and the fair girls shine with maidenly bloom), --still none is like my mother!' And checking his speech he twisted his weary limbs and sluggish members. Now, o Calliope, assist our undertaking: I cannot describe alone so great an atrophy, unless you give inspiration and pour strength into my song. But what you have entrusted, o Muse, now I can set forth: an <unseemly> pallor had spread through his languid frame, the temples fell with sunken hollows and in slender fashion the nostrils fell to a sharp point, a consuming depression encircled his eyes and (...) vitals gave evidence of long hunger, bared sinews extended fleshless arms, the skin had withered away and the ribs in their ordered disposition revealed what a man is and what death usually conceals in tombs. Is this enough for you, cruel Cupid? There was no longer any material in which the terrible flame might linger: in short, his limbs and members exhausted with heat (...). The ill-fated youth lay loose, stretched over the whole bed, and astonished at his limbs he
released these words: "What do you say, Paphian? You have brought back a triumph indeed: so great is the consumption to which we are reduced. Is this bravery for you, if you a goddess have overpowered a mortal with your own special weapons? Neid, I beg, what you do: with your flames you even devour the bones which have always been saved from pyres. Have pity on my entreaty, kindly Venus! You know what are the tortures of passion and what power love has; for you, the mother of Love, have yourself been in love. Now, Perdica, you see the end: for I think there is no hope. Well then, let us die, Love. Should we drink our destruction? Why, pitiable one, do you seek (in vain) to swallow poison? Already our throat has closed the way and refuses the dire fluids that bring death. Should we cut out love with a knife? O fool! With a sword? With what weapons or with what might can this hand here fling death into the wounds? Does it satisfy to throw myself headlong? Perhaps the punishment will please, but I fear that by chance a body light and without weight, when borne by the wind, may be saved for Love. Should we draw tight a noose? Thus let the end be given the lover. Why are you troubled, Love? I think—we are winning! All the torments of my death I have mentioned before, nor has any dread terrified you: and yet you fear the noose? Deliver me to death's darkness. Now I know why you flee: lest my rope destroy you! Put the noose around
our neck and thus you will die, Love, enclosed within our body, a comfort to our doom. At length, o Fortune, grant this to me as I entreat, that on my tomb may be read throughout long ages: HERE LIES PERDICA AND WITH HIM CUPID UNDONE.

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COMMENTARY

1. parue puer; cf. 115 puer...Cupido, 191 puer...Cupido; Mart. 6.13.6 parue Cupido, etc.
tua tela: 'tela Amoris persaepe nominantur', R. Pichon, De ser-mone amatorio apud Latinos elegiarum scriptores (Paris, 1902), s.v., where see his list, to which from non-elegiac poetry add Ov. met. 5.366 cape tela, Cupido, 10.311 sua tela Cupido,[Sen.] Oct. 807 inuicta gerit tela Cupido.¹

2. nec fons: For the monosyllable as last word of hexameter cf. also 174 di dent (Baehrens, edd.: dicant H). Note that in both cases the final monosyllable is itself preceded by a mono-syllable, thus maintaining coincidence of ictus and accent. This is one of several restrictions observed by the poets in employing a final monosyllable. fons similarly appears as last word in hexameter in Lucr. 6.887, Ov. met. 5.573, Juv. 12.41, Claud. rapt. Pros. 3.253, Anth. Lat. Rs. 525.1 ('disticha Vo-manii'). [For general discussion see J. Marouzeau, Traité de stylistique latine, pp. 313 ff., Joseph Hellegouarc'h, Le Mono-syllabe dans l'hexamètre latin (Paris, 1964); for statistics on the whole of Latin verse see M. Manitius in Rh.M. 1891, 623ff.]

3. alis (for ales), similarly transmitted at Catull. 66.54 (alis V, ales conj.), is probably vulgar and should not be ac-

¹ Throughout the poem many (more or less) voces amatoriae dwell within the epic style. A partial list might pro-ceed: acer, acerbus, admissum, ardens, catena, cogi, cri-men, culpa, decipere, demens, dolor, fateri, fax, figura, flamma, furor, ignes, infelix, macies, and so on.

3. non satyrus, non taurus amans, non ales et imber, representing Jupiter's amours in changed form, are enlarged upon in 44-47. Thus satyrus → 47 Antiopam satyrus tenuit, ales → 46 Ledam...cygnus amauit, imber → 44 f. Iuppiter auro / decidit et Danaen fuluo compressit amore. taurus amans of course alludes to Jupiter's liaison with Europa, but this strangely finds no echo. Accordingly I think it at least a slim possibility that a verse expanding this allusion fell out between 46 and 47. Such a verse might be expected also to eliminate an asyndeton which impelled Vollmer to add et after Antiopam.

It may be noted here that these and other references to follow are treated by the Africans as subjects of whole poems: thus for Leda in 3 and 48 cf. Anth. Lat. Rs. 59, 141, 142; for Europa in 3 cf. ib. 14, 143, 144; for Daphne in 26 cf. ib. 172; for Adonis in 27 cf. ib. 61, 68; for Narcissus in 34 cf. ib. 9, 39, 145-147, 219, 265, 266; for Philomela in 4 and 38 cf. ib. 13, 27, 64 (also 200, 86, 658, 762).

4. non tristes epulae, post (per H) quas petit aera Tereus: Baehrens compares Nemes. cyn. 33 f. 'miratumque rudes se tollere Terea pinnis / post epulas, Philomela, tuas'.

5. saeue Cupido: cf. 258 saeue Cupido; also Plaut. Bacch. 20 Cupidon...saeuust an Amor?, Apul. met. 2.16 saeui Cupidinis.
saeuus Amor is more frequent (cf. Virg. ecl. 8.47, Tib. Lygd. 4.65, Ov. amor 1.6.34, Anth. Lat. Rs. 698.3, etc.).

6. dirum...amorem; cf. Ov. met. 10.426 diros...amores, likewise of adultery.

7. H reads aliasque intende sagittas, which is hard to explain in itself and does not fit the requirements of the topos. For when a poet wishes rhetorically to avert Amor’s fury, we should expect him to order Amor either to lay aside his arrows altogether (cf. Claud. carm. min. 8.5 [de Perdicca] ultrices pharettras tandem depone, Cupido) or to aim them elsewhere or at others. Thus Baehrens and Riese correct to alioque, for which cf. Prop. 2.12.18 (sc. Amor) alio traiice tela tua. I propose aliasque, which is intrinsically as likely and slightly nearer the ductus. Further cf. Anth. Graec. 5.98 ἰπλίζειται, Κύπρι, τάξια καὶ εἰς σκοπὸν ἡσυχοὺς ἔλθε ἄλλον. ib. 5.179.9 f. (sc. Ἕρως) ἀλλὰ ἵθι... ἐκπέτασον ταξίν σας εἰς ἐτέρως πτέρυγας. [Haec prius fuere: Barbasz (Eos 1924, 29 f.) persuades me that change is not required, for it is difficult to reconcile the emended version with muta flammas. Professor Uhlfelder rightly takes alias as 'indicating the cause of a different, non-incestuous love'.]

8. pietas et...mater; probably hendiadys, 'dutifulness towards one's mother'.

9. Paphiae: In this poem cf. 27 Paphies (gen.), 264 Paphie
(voc.). The limits of Paphia (-ae) as a morphological variant of Paphies (-es) are very narrow. It occurs only in the genitive, where it supplants Paphies, and never for reasons of metrical advantage. The only classical instance is Aetna 594 Paphiae, but in Anth. Lat. Rs. 253 we find Paphiae three times (61, 109, 139). See note on 27.

arcere furorem: cf. Lucan 2.295 arcete furorem, Sil. It. 14.687 arceret...furorem; but the text is dubious.

11. nec can be retained: 11 and 12 will then be negative coordinates to the imperative in 10. For positive imperative + nec jussive subjunctive, cf. Kuehner-Stegmann I.193; for nec...neu cf. ib. I.193 f. Vollmer adopts Hiller's ne, which may be right: 11 and 12 would then be subordinate negative purpose clauses.

iteratum: i.e. narratum.

12. sollicitas is proleptic: the mothers in general, as addressed, cannot well be sollicitas until they have heard the story. Translate 'agitate to (the point of) distress'. Cf. laus Pis. 45, where possessa...pectora tentas means tentas pectora ut possideantur, just as here uos sollicitas temtet means uos temtet ut sollicitemini. Cf. Kuehner-Stegmann I.239 f.

If temtet (regularized to temptet by Riese and Vollmer) does not point to tentet, it might be genuine: in this poem cf. 146 temptanda, 183 temptare, 290 peremtus. p is often omitted before
t in inscriptions: cf. C.I.L. VIII.466 otimus, IX.2827 scriptus, etc.

dolor...nefandus: elsewhere perhaps only in carm. epigr. 474.6 (saec. II) dolorem...nefandam (sic fem.).

13. The phrase simili poena commissa may be a Virgilian tag: cf. Aen. 1.136 'post mihi non simili poena commissa luetis', with the same metrical position.

In such a context pius means 'required by religion', as with farre pio (Virg. Aen. 5.745, Hor. carm. 3.23.20), etc.

20. studiis animos praebet et aures: Baehrens' suspicion that animos should be animum seems to me justified. T.L.L. 2.93.26–94.49 (under the rubric de animi intentione: cf. Lucr. 1.50 f. auris animumque...auhibe) has no example of the plur. where that of a single person is meant. If so, animos would be an assimilation to aures.

This prolix line clumsily explains what has already been said in the apostrophe in 18-19: hinc quoque → hinc quoque, amor → amore, redeunti → regreditur, parentum → matris. It may be an interpolation, the motive for which would be the interpolator's desire to have it explicitly stated that this is
not just *amor*, but *amor matris*. Thus, when the point needs no emphasis, the whole line smacks of the particularity of a Plautine prologue. Yet it is not the mere repetition itself that offends, but the repetition after *hinc quoque*, which leads one to expect a new reason. Also, *regredior* is almost alien to verse; at least it never, so far as I know, occurs in the present system. [On the other hand, *re-* lengthened in 'positio debilis', though indeed rare, has more parallels than most commentators would have us believe. The following list is much fuller than usual: Lucr. 4.703 *rēfrigescit*; Aetna 440 *rēfrixt*; Virg. *georg*. 2.175 *rēcludere*, Aen. 11.140 *rēplet*, 380 *rēplenda*; Hor. *carm*. 3.24.29 *rēfrenare*; Ov. *met*. 8.41 *rēcludere*; Grattius *cyn*. 83 *rēpresana* (reprehensa Sannazaro); Val. *Fl*. 4.231 *rēclusa*, 535 *rēlinem*.]


*flammis atque sagittis / armatus*...Cupido: cf. 7 *flammas...sagittas* and esp. Quint. 2.4.26 *Cupido...sagittis ac face armatus*. *atque*: unelided *atque*, which occurs also in 60 *atque diem*, is rare in verse and usually formulaic (e. g. *magis atque magis*). Cf. Axelson, *Unpoetische Woerter*, pp. 83 ff., M. Platnauer in *C. q*. 1948, 91 ff. In this poem there is only one ex-
ample of elided *atque*, in 142.

25. *lucus erat*...: This kind of *εἰκὸς παρασίς*, which may be called a *descriptio nemoris*, traditionally deals with mythical geography and forest scenery. Horace (A.F. 14 ff.) says that a *purpureus pannus* might be introduced to describe the *lucus...Dianae*; Persius (1.70) mentions *ponere lucum* as a stock form of embellishment; and Juvenal (1.7) complains that nothing is more familiar than the *lucus Martis* versified. Cf. Lucan 3.399 ff. *lucus erat*... and Reposianus, de concubitu Martis et Veneris (Anth. Lat. Rs. 253) 33 *lucus erat Marti gratus*... [C. Morelli in *S.I.F.C.* 1911, esp. p. 86, notes several similarities in detail between the Reposianus passage and our own (e.g. Adonis and a fountain in both, Rep. 50 *hunc...solum lucum* → *aegr. Perdic.* 38 *hunc lucum*, Rep. 48 f. *harundo...qua saeua puer componat tela Cupido* → *aegr. Perdic.* 50 ff.) and maintains that such a *lucus Veneris* or *Amoris* appears nowhere before the time of Claudian.]

For the general similarity of the grove apparatus, cf. Ov. *met.* 10.86 ff. (*collis erat*), where we find likewise a *laureus*, a *myrthus*, and a *pinus* sacred to Cybele; Ov. *met.* 3.155 ff. (*uellis erat*), where a *fons sonat*; and Anth. Lat. Rs. 485 a.25 (Lactantii de aue phoenice), where *fons in medio* in a *nemus* passage corresponds to *fons...medio* in line 31 of our poem. It may be said that the *lucus Veneris*, which (as indicated above) draws upon the conventions of the *locus amoenus*, is a favored motif in African verse: for example, cf. Anth. Lat. Rs. 202, 253.33 ff., 272.
lucus erat variis in frondibus undique saeptus: in is strange (ibi Rossberg, en Baehrens) where the instrumental ablative would be usual: cf. Liv. 24.3.4 lucus...frequenti silua et pro-
ceris abietis arboribus saeptus. Riese would punctuate lucus erat variis in frondibus, undique saeptus, thus shifting the de-
pendence from saeptus to erat.

26. From the transmitted quae phebi solus dafnae difussa tene-
bat Baehrens elicited quem Phoebi Daphne foliis diffusa tene-
bat, which is the standard text. The errors are sufficiently obvious except perhaps for foliis → solus, which involves a common 'méprise graphique' ii → u; cf. Catull. 4.10 ubi iste / ubuste, 14.20 suppliciis / supplitus, Cic. ad Att. 13.50.1 si ipsi / sumpsi, Sen. Med. 234 nulli imputo / nullum puto. The metonymy Daphne = laurus, studiously avoided by the Latin poets, is found elsewhere only in Petr. 131 vers. 1 bacis redimita Daphne. Our poet could have written Phoebi laurus (cf. Virg. Aen. 3.91 lauruesque dei, etc.), which would oblige tradition and accord neatly with myrtus Paphies in the next line; but he did not.

Cf. Phaedr. 3.17.3 f. at myrtus Veneri placuit, Phoebos laura, / pinus Cybebae.

27. Paphies: Forms of Paphie are regular in the nominative, accusative, and vocative; but Paphiae supplies the genitive (see note on 9). To my knowledge, gen. Paphies is found only here. It would be easy to abolish this one example: assume
that Paphiae, written Paphie, became Paphies by dittography of the s in the following speciosi. The extent to which Paphie appears in the range of Latin verse may be indicated by a tolerably complete list: Paphie (nom.) in Stat. sily. 3.4.84; Au- son. (Loeb, ed. Evelyn-White) pp. 210 and 278; Anth. Lat. Rs. 253.50, 64, 80, 105, 136, 178; ib. 646.21. Paphie (voc.) only in aegur. Perdic. 264 and Paphien in Mart. 7.74.4.


29. H's ebebe, clearly pointing to Cybeben, may be added to the following indubitable examples of the variant orthography:
Virg. Aen. 10.220, Maecen. carm. frg. 4, Phaedr. 3.17.4, 4.1.4,
Stat. sily. 5.1.223, Mart. Cap. 7.740, Fest. ed. Lindsay p. 45.3. Other ancient support includes Servius' statement on Aen. 10.220 (Cybebe autem bacchi est, nam Cybele anapaestus) and the parallel existence in Greek of the alternative forms Κυβέλη and Κυβηβη. Ever since Bentley's note on Lucan 1.600, most of the other passages where the bacchius is required but not transmitted have been emended (e.g. Catull. 63.9, 20, 35, 91 [Mynors reads Cyeb-]; Prop. 3.17.35, 3.22.3, 4.7.61, 4.11.51 [Barber reads Cyeb-]; Sil. It. 8.363, 9.293, 17.8; Anth. Lat. Rs. 723.9); otherwise we must postulate Cybel-ke or Cybèle. On such a point MSS can be notoriously untrust-
a bewilderment that is tempered by a tendency to regularize to Cybele. Even if (for the sake of argument) we should disregard the second or 'emended' class, there is decisive justification for Cybele-. Here one must be insistent, for some have preferred to deny the form; for example, G. Friedrich begins by condemning the Servian citation as 'schwerlich mehr als eine Schulregel', etc. [For information Neue-Wagener Formenlehre I.80 and 98 is much less satisfactory than T.L.L. onomasticon C 780.5 ff.; neither is critical enough. See also G. Friedrich on Catull. 63.9.]

30. desertusque uiro, retained by Baehrens and Riese, is defended in full by A. Hudson-Williams in C. Q. 1939, 162: 'desertusque uiro, the manuscript reading, replaced in Vollmer's text by Baehrens' conjecture desectusque uirum (suggested, no doubt, by Luc. x.134 iuuentus...exsecta uirum), stands in no need of correction; cf. Phaedr. i.21.3 defectus annis et desertus uiribus leo, Sedul. Pasch. carm. iii.93 membra iacebant officiis deserta suis, etc. (see the Thes. col. 681.61 ff.; and cf. the similar use of deficere and destituere). For the context and the use of uir cf. Catull. lxiii.6 ut relicta sensit sibi membra sine uiro, Arnob. Nat. i.41 illum Attin Phrygem abscisum et spoliatum uiro'. For a similar expression, which also illustrates the pine as sacred to Cybele, cf. Ov. met. 10.103-105 'pinus, / grata deum matri, siquidem Cybeleius Attis / exit hac hominem'.

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31 is transmitted fonsque regit medio nota per gramina lapsa. For several poor conjectures, which I forbear to record, see the apparatuses. Emendation might be approached from more than one angle, but Rohde's lapsum seems to offer the firmest ground from which to set out. nota is doubly suspect, for it combines a metrical license (notā) and a vague sense. I reject Ziehen's nota, which Baehrens and Vollmer print, and Riese's torta as scarcely improvements at all: neither is particularly attractive as a substitution and neither addresses itself to the metric. If nota is in fact corrupt, it might conceal rather an attribute of lapsum, since (a) per gramina can as well stand by itself as phraseological and (b) -ū (-um preferable to -em, as -ū is easily confused with -a ) would make position. As yet I have no remedy with any transcriptional plausibility, but sense and style and meter would be provisionally satisfied by something like liquidum or placidum.

34. ueteris uestigia fontis: cf. Virg. Aen. 4.23 'ueteris uestigia flammae' in the same position.

35. et rosa purpureum spargens...ruborem: cf. culex 399 et rosa purpureum...ruborem and Drac. laud. Dei 1.671 puniceum spargens...ruborem, where the metrical positions are the same.

38 f. hunc lucum Philomela tenet: circumvolat alis / et dulcis queritur fetus suspensaque ramo. Virg. georg. 4.511 ff. has some correspondences with our passage: georg. 4.511 philomela --- 38 Philomela, 4.512 queritur fetus --- 39 queritur fetus

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(same metrical position with epithets preceding), 4.514 ramo-que sedens ➔ 39 suspensaque ramo. Baehrens necessarily posits a lacuna after 12 and 39. Since in both places we seem to have lost more than one line, it is probable that the lacunae are of equal length and due to physical damage that affected both sides of a page in some previous exemplar. Thus, we could say that the number of lines in each lacuna = the number of lines per page, whatever precisely that may have been, minus 27. It is idle to speculate unduly about the contents, but two inferences are sufficiently warranted. The lacuna after 12 must have included the name Perdīca, for otherwise in 14 ff. 'he' is the subject but has not yet been introduced. After 39 a finite verb must complete suspensaque ramo.

42. paruit imperio: cf. 78 paruit officio in similar context.

44 ff. See note on 3. Cf. Ov. met. 6.103-113 'Maeonis elusam designat imagine tauri / Europen: uerum taurum, freta uera putares... / fecit ororinis Ledam recubare sub alis; / addidit ut Satyri celatus imagine pulchram... / aureus ut Danaen...'; Aetna 88 ff. '(sc. uates norunt) falsa quotiens sub imagine peccet / taurus in Europen, in Ledam candidus ales / Iuppiter, ut Danaeae pretiosus fluxerit imber'; Drac. Romul. 2.22 ff. '...confessum per prata bouem: cadat aureus imber / diuuitias ut tecta pluant? sit fulminis ales / ipse sui? satyrus cyc-nus...'. In light of the above passages the absence of taurus or Europe (see note on 3) becomes fairly striking.
46. ast: Baehrens and Riese accept Rossberg's est, which is surely better style and may well be right. But ast is tolerable. It occurs in the range of hexameter poets, from early to late, as an archaism and usually (as here) for metrical advantage before a vowel. Some examples in late verse would include: [Lact.] Phoen. 142, Avien. Arat. 503, Sid. carm. 15.125, Drac. laud. Dei 1.333.

47. fessa sagitta: cf. Stat. Theb. 9.588 fessa...tela, ib. 9.682 lasso...arcu.

49. uulnera: in the frequent amatory sense, 'ictus Amoris'; cf. 94 suscepit uulnera dira and 277 librare in uulnera (sc. iam ab Amore facta) mortem. fecere sagittae: same clausula in Gratt. cyn. 126 fecere sagittae.

51. arundineas...siluas: cf. Virg. Aen. 10.709 f. silua...harundinea.

55. uuibrâ: I hesitate to adopt Rossberg's fibra, which Vollmer prints, because there seems to be no warrant for the meaning 'bow string' (see T.L.L. s.v.).

57 f. et religat †cera† (possit quoque cera tenere / quod temptabat opus; sed Amoris pluma calebat): Baehrens and Riese read et religat cera, possit quo certa tenere / quod temptabat opus; et Amoris pluma tenebat, which should no longer claim serious attention: it stands condemned by weak sense, an inconsistency,
and the metric opūs et. The change from H's quoque cera to quo certa implies, with an undue emphasis, that one fastens a feather to the shaft with wax in particular so that the arrow may hold its course unerring. Yet in the present case it is aimless to insist upon Cupid's use of wax, for his own feather, we are expressly told, is taken from 'burning wings' (56 ardentibus...alis) and must therefore cause the wax to melt. Amid these difficulties and the uncertainty of tenebat as a correction of celebat, opūs et (defensible per se) is more likely to be an active conspirator than an innocent bystander. I have no doubt that Vollmer restores to the poet a prized conceit. The slight adjustment that his reading entails is valid because the sense, once discovered, demands it: now H's quoque cera gains significance and Amoris pluma calebat, which amplifies ardentibus...alis, needs an adversative (that is simply opusset → opuset, a mistake which our MS has again as soon as 62 frondissub → frondissub). For †cer† I would favor Brakman's lino in view of Ov. met. 8.193 lino medias (sc. pennas) et ceris alligat. [Most recently, D. Kuijper (Varia Dracontiana, The Hague, 1958, praef. 'Stellingen') has proposed to read, without argument, et religat acere. a! possit quoque cera tenerere, / quod temptabat opus; sed Amoris pluma calebat. Near as this comes to the paradoxos, I fail to see any justification for 'maple-wood' and do not reckon et religat acere an especially attractive feature.]
59 f. iam sol emenso radios librauerat ortu / atque diem sexta magnum discreuerat hora: The highflogged introduction of mid-day is parodied in Sen. Apocol. 2 '...omnes poetae, non contenti ortus et occasus describere [ut] etiam medium diem inquirent...' iam medium currum Phoebus diuiserat orbem / et propri nocti fessas quatiebat habenas / obliquo flexam deducens tramite lucem'.

61. fessa: Formal poetry decidedly prefers fessus to its metrical equivalent lassus; for statistics see Axelson Unpoetische Woerter, pp. 29 f. and Austin on Aen. 2.739. Only fessus occurs in this poem: cf. 47, 63, 108, 166, 245.

62. sideris aestiferi: sideris for solis, as in Tib. 2.1.47 calidi...sideris aestu, Ov. met. 1.124 aetherio...sidere, etc.

64. inlimes (Rossberg) has its only classical example in Ov. met. 3.407 fons erat inlimis, but the T.L.L. s.v. quotes three postclassical examples with fons and one with puteus. Baehrens and Riese should not have emended nymphasque to lymphasque because (a) the metonymy is perfectly acceptable and (b) it is not an original lymphasque = 'waters' that scribes would corrupt into nymphasque but rather the converse. Cf. Aetna 112 f. nympha... / edit humum, eleg. in Maec. 33 maluit-umbrosam quercum nymphasque cadentes, Prop. 2.32.15 et leuiter nymphis tota crepitantibus urbe, 3.16.4 et cadit in patulos nympha Aniena lacus, 3.22.26 potaque Pollucis nympha salubris.
equo, C.I.L. VIII.2662 diues Lambaesem largo perfudit flumine nympha. In support of (b) it may be said that in the Proper-
tian citations, and also in Mart. 6.43.2, the late MSS or de-
teriores have regularized the well-attested nympha to lympha.

(also Ov. met. 7.75 nemus umbrosum, Sen. Oed. 608 nemoris um-
brosi, Claud. epith. de nupt. Hon. 62 umbrosumque nemus).
In an otherwise polysyndetic series the lack of connective
for the last member (mixtos...flores) is extremely awkward.
This asyndeton does not belong to any of the classifications
in Kuehner-Stegmann II.149-159, but in this poem there may be
a fair parallel in 106 f. uigilat metuitque tepetque, / suspi-
rat nunquam requiem daturus amori (see note ad loc.).

66. ingressus postquam est lucos Perdica, following as it does
63 ad lucum Perdica uenit, is the merest bathos. It happens
to be an excellent illustration of the type of faulty rhetoric
against which we are warned in Rhet. ad Heren. 1.14: 'et ne
bis aut saepius idem dicamus cauendum est; etiam ne quid nouis-
sime quod diximus deinceps dicamus, hoc modo: "Athenis Megara
uesperi aduenit Simo; / ubi aduenit Megaram, insidias fecit
uirgini; / insidias postquam fecit, uim in loco adtulit".'

67 ff. talibus est uerbis socios et uoce secutus: / 'o socii,
...: The 'companions' obtrude here with no other mention
1. Probably not in the lacunae.
slightest thematic importance and simply allow for some momentary epic effects. Perdica's o socii speech is obviously intended to recall Aeneas' o socii (Virg. Aen. 1.198 ff.). After Aeneas' speech, his men (ib. 1.214 f.) uictu reperant uires, fusique per herbam / impleuntur ueteris Bacchi; accordingly Perdica's companions (75 ff.) fusi per gramina terrae / accipunt epulas et dulcia dona Lyaei, / post somno reperant uiris. In the ed. princ. Baehrens vainly defends uerbis...aut uoce by citing 124 f. (quibus hoc poteris componere uerbis, / aut uox qualis erit?), where it is quite another matter (see note ad loc.). Abundantia requires a copulative, not a disjunctive: for examples see Kuehner-Stegmann II.577 f. Miller proposed ac, but I should write et for the simple reason that MSS have the corruption et → aut a great many times more than ac → aut. Cf. Virg. Aen. 4.460 f. hinc exaudiri uoces et uerba uocantis and Drac. Orest. 460 euomit in gemitus uoces et uerba doloris.

69. defesos artus et membra calore grauata: cf. 245 fessos artus et languida membra, 260 defessos artus ac membra calore; also Ov. trist. 3.12.22 defessos artus, Lucan 9.745 defessos artus.

Per H's hacc (ac Bachrens) Vollmer claims et as his own emendation, but he was forestalled by A. Otto in Jahrb. f. class. Phil. 1887, p. 784.

70 f. frigida fontis / uena fluit, flores sunt hic, hic dulcia
prata: cf. perhaps Virg. ecl. 10.42 hic gelidi fontes, hic mollia prata. dulcia prata: Hor. A. P. 17 certifies amoenos ...agros as belonging to the poetic grove apparatus.

72 ff. grauis aestus radiosque micantes / solis te fugisse:

cf. Catull. 68.62 'grauis exustos aestus hiulcat agros' and Mela 1.99 '(sc. angues) aestus solemque fugerunt'.

radiosque micantes: cf. Ov. met. 7.411 radiosque micantes in final position.

Against Baehrens we must put lines 72-74, which are the poet's ironical aside, in parentheses so that 75 sic postquam fatus will essentially follow the end of the speech at 71.

Baehrens and Riese, requiring an attribute for lucosque, print in their texts a lacuna after 73. On general grounds of poetic style, I agree, a balancing epithet for lucos might be desirable, but this small deficiency in no way necessitates the loss of a whole line. Here or elsewhere, anyone who seriously posits a lacuna should himself confect a line which will contain what he judges to be lacking and will show how these contents might be expressed so as to produce a plausible connection, grammatically and stylistically, with the lines preceding and following. The result may be only an approximation, but it should at least indicate whether the loss assumed is indispensable or gratuitous. What then does Baehrens miss? --Something like igne vacuos!

Nor do verbal conjectures¹, such as Vollmer's putans or Bar-

¹. Kuijper's foculesque, advanced without explanation for lucosque (op. cit. in note on 57 f.), turns the irony into a cheap joke. There are no such diminutives in
basz' petisti, succeed in disguising the hysteron proteron in fugisse and petisse. This term can be misleading if it is only considered as a perverse disregard of priority under the sanction of a figure: it is better to see the paratactic style, a way of avoiding subordination by placing the important thing first and appending a (logically subordinate) 'explanatory' element with epexegetical -que or et. Thus the notion of aestus fugisse seemed to the poet more prominent, and the sentence might accordingly be paraphrased aestus...solis te fugisse putas lucos petentem (transl. 'in or by seeking'). [On hysteron proteron see T. E. Page's spirited statement in C. R. 1894, 203 f.; Norden Aeneis VI Anh. II.2 p. 372; G. Norwood in C. Q. 1918, 149; Austin on Aen. 2.353; Williams on Aen. 3.560.]


mutatusque ore Cupido: Baehrens suggests as an alternative mutatoque ore, which even Vollmer quotes in his apparatus. But the only change worth momentary consideration would be mutatus-que ora Cupido, not only because it is the more usual form of expression but also because it accords with Virg. Aen. 1.658 faciem mutatus et ora Cupido. Thus we have a minor comment on our poet's technique: here he has deviated both from normal poetic idiom in general and from his source in particular when meter would allow him to follow both.
79 is transmitted Perdicae reddit Castaliam nomine matrem, which presents the metrical license Castaliam with synizesis; for the regular prosody cf. 89 Castaliam and the analogy of Castalius (adj.) and Castalia. Despite Riese, the anomaly need not exist here; it can be easily removed by transposition to Castaliam reddit Perdicae (Baehrens) or reddit Castaliam Perdicae (Rossberg, Vollmer). Note that elsewhere in the poem we must necessarily transpose words: cf. 26 Daphne folii (solus dafnae H), 74 grauior tibi (tibi grauior H), 92 est mente figura (mente figura est H).

Castalia: Elsewhere Perdica's mother is Polycaste, or allegorically the earth: cf. lemma to Claud. carm. min. 8 de Polycaste et Perdicca; Fulg. 3.106 matrem quasi terram omnium genetricem amasse dicitur (sc. Perdicca)...matrem etiam Policas ten habuit quasi policarpen quod nos Latine multifructam dici mus, id est terram. Castalia appears as a woman's proper name in Latin verse only here and once in the Comic Fragments (cf. Ribb., Afran. 169 tu, Castalia, cogita, tu finge fabricare ut lubet). Its etymological association with castus is no doubt intentional and adds a certain savor to the context.

Here the poet borrows a phrase associated with visitations from the dead and applies it to a sexual visitation. Thus the connotation of tristis must be subtly different, since an imago whose aim is positive sexual arousal would scarcely have either a melancholy appearance itself or (at least at the time of the dream) a depressing effect. In the sense of 'baneful' tristis suggests the ultimate ruin that such an imago will bring.

80-95. This passage, not without its problems, has evoked numerous transpositions, which seem to stem largely from a dissatisfaction with 84 and 92-93. Suffice it to say that most of the following rearrangements incur no less criticism than the MS order which they are designed to rectify: 79, 81, 80, 85-87, 92-93, lacuna indicata, 82-84, 88-91, 94 Baehrens in Uned. lat. Ced.; 92-93 inter 81 et 82 posuit Rossberg; 92-93 post 95, lacuna post 93 indicata, posuit Otto; 80-83, 85-87, 84, 88-91, 94, 92-93, 95 Baehrens in P. L. M.; 80-81, 85-87, 82-84, 88-91, 94, 92-93, 95 Riese. --In 77 Perdica falls asleep with his companions and in 78-81 succumbs to an erotic dream in which Cupid appears in the likeness of his mother Castalia. In 82-83, when he wakes up sexually aroused, he cannot identify the object of his desire because he has not seen his mother since he left for Athens in early childhood.¹ In 84, still in a confused state, he arrives home: ingreditur (as Vollmer says) non amator, sed nescius rerum. On the basis of enim² and the re-

¹ 86 f. paruus adhuc...olim, / cum pateret divae doctissima templa Minervae seems to strain 19 f. nuper Athenas venerat.

² enim must be right for H's et in, but I suspend judgment on the following misere and the proposed remedies.
peated matris, 85-87 are most satisfactory as a parenthesis expla-
ing the dramatic irony. 92-93 have prompted transposition so that quam in 94 can refer grammatically, as it must, to illa (sc. mater) in 90-91; but this problem ceases to exist once we enclose the lines in parentheses. 1 Whatever our course, we must alter the impossible sed in 92 to either et (Baehrens) or heu (Rossberg); between the two there is little to choose, and anyone who prefers the latter may compare in 96 Baehrens' palmary heu for H's sed. Perdica cannot distinguish between the imago and the mater alternating in his mind, and in 96-97 he reveals his perplexity.

89. dixere: In this poem the third pers. plur. of the perf. act. indic. ends exclusively in -cre: cf. also 141 ueere, 171 fuere, 251 cecidere, 252 cecidere, 274 clausere. This con-
antage: for details see C. F. Bauer, The Latin Perfect Ending
-ere and -erunt, diss. Univ. of Penna., Phila., 1933.]

1. It may be noted that the parenthesis in 72-74 (see note) conveys irony as in 85-87 and serves grammar as in 92-
93.
91. H's quaeque must become quōque (cf. 109 quōque). Attempts to expel the anomalous metric have been altogether unavailing: osculaque aquea (i.e. beneuola) Baehrens, quotque Barbasz; quaeeque Rossberg, aquaque Ellis. It is true that this license is both bold and rare, and to my knowledge it is found elsewhere only in Dracontius (cf. Romul. 8.637, 10.439). But what makes these cases admissible is that none contains an accompanying fault in sense.

96. heu ego: Against L. Mueller's sweeping statement (de re metr. 2 p. 369 'heu non umquam admittit hiatum apud auctores classicos') we may admit hiatus after this interjection at Ov. amor. 3.8.18, her. 4.150 and 6.41, fast. 3.485 and 5.465; Stat. silu. 3.5.44, Theb. 5.350 and 478; Claud. rapt. Pros. 3.189. heu, ego quam uidi per somnia tristia demens, / mater eras? Cf. Virg. Aen. 5.840 somnia tristia. Baehrens' per for quae, that is p for q, is so slight a change with so great a gain, that few should follow Vollmer in writing: heu ego quam uidi? quae somnia tristia demens? / mater, eras?
101. sed may be just tolerable as vaguely carrying on the narrative. But iam is far more usual in such contexts, as similar passages show (in this poem cf. 59, 132, 227) and as the parodies well attest (cf. note on 132). Vollmer in fact prints Baehrens' iam, while hesitantly advancing et in the apparatus. nox...rosvidia: cf. 189 f. rosvidia... / nox, with note. per caelum rosvidia pinnis: a Virgilian tag, cf. Aen. 4.700 per caelum rosvidia pinnis in the same position.

102. aerios fugientis solis honores: We should expect aetherios (cf. Lucr. 3.1044, 5.215, 267, 281, 389 aetherius sol, Virg. Aen. 8.68 aetherii...solis, Ov. met. 1.435 solibus aetheriis, laus Pis. 19 aetheriae...flammae [= solis], etc.), but Avien. Arat. 1552 aeriae...facie will support the text. For fugientis solis cf. Ov. amor. 1.5.5 fugiente...Phoebio, fast. 2.493 sol fugit, Manil. 1.582 fugientis solis, Lucan 1.543 f. fugiente... / sole, etc. honores = 'beauty' (cf. T.L.L. 6.3.2930. 49 ff.); cf. Germ. Arat. 77 illis (sc. stellis) languet honos, Coripp. Ioeh. 2.253.
presserat... / ...pressa: With pressa sc. sunt (as also in 267 f. ossa, / quae semper seruata rogis). Translate 'but night...had overwhelmed the airy beauty of the fleeing sun, and all the animals throughout the lands were overwhelmed by sleep'. The repetition, which may even be an intended elegance, is so displeasing that it led the conservative Hosius unnecessarily to propose mersa. The test on such a point must be the poet's
own practice (Housman, Lucanus, p. xxxiii): cf. 32-33 illic... illic, 45-49 amore... amauit... sagittast... amorem... sagittae (all last word in line), 61-63 fessa... fessus, 88-90 uenisse ... uenienti, 104-121 quieti... requiem... quem... requiem, 204-208 pectore... pectora... pectore (all in fifth foot), 275-277 mortem... mortem, etc. [On the whole subject of unconscious repetitions, see A. B. Cook C.R. 1902, 146 ff. and 256 ff.; Austin on Aen. 2.505; Shackleton Bailey, Propertiana pp. 9, 73; E. J. Kenney C. Q. 1959, 248 n. 1 (with references). In H.S.C.R. 1964, 132 ff., W. V. Clausen shows how the feeble imagination of the author of the culex was easily dominated by words and phrases.]

103. cunctaque per terras animalia pressa sopore (cf. 61 omnia per terras animalia fessa) obviously derives from Virg. Aen. 3.147 nox erat et terris animalia somnus habebat, 8.26 f. nox erat et terris animalia fessa per omnis ... sopor altus habebat, 9.224 f. cetera per terras omnis animalia somno / laxabant curas, etc. The passage belongs to a large class of descriptions in which night and sleep as soothers of cares are set against the tumult of some ill-starred individual (for a list see Pease on Virg. Aen. 4.522). Note the antithesis in cuncta sola, to which compare that in omnes - solum in the next night passage in 189 ff.

105. ardentia lumina; cf. ciris 402 ardentia lumina, Virg. Aen.
2.405 ardentia lumina; also Enn. sc. 54 oculis...ardentibus, Aen. 5.648 ardentisque...oculos.

tradidit: Rohde and Rossberg have needlessly transposed 108-110 so that somnus in 108 will be the subject of tradidit: the former 103, 108-110, 104-105, 111, 106-107 (but this would sunder 103 and 104 and ruin the contrast in cuncta and sola); the latter 102, 108-110, 103-107, 111. With tradidit we should either understand nox from 101, to which the change in subject in 103 is no insuperable objection, or supply sopor from sopore in 103.

107. requiem daturus amore; cf. 121 des requiem. Editors retain the anomalous daturus: see L. Mueller, de re metr.2 p. 433, T.L.L. 5.1659.33 ff. Ellis and Rossberg independently suggested laturus, for which compare Claud. rapt. Pros. 2.303 tu requiem latura piis.

108. caelestia sidera; cf. Ov. met. 8.372, trist. 2.57; nux 81 f. caeleste.../sidus, Lucan 2.267 f. caelestia.../... sidera, Nemes. cyn. 204 caelestis...sideris.

110. uel modicam; uel = 'even' or 'at least', cf. 192 uel... minimam with similar context.

111. pro dolor: cf. 237 pro dolor; Stat. Theb. 1.77, Prud. H. 304. In hexameter poetry pro (interjection) + nom. develops from only one example in Virgil (Aen. 4.590 pro Iuppiter) to 14 in Lucan, 13 in Stat., and 5 in Prud.
hoc scelus est soli vigilantis amor; cf. 106 vigilat, 195 tecum vigilant per noctis tempora longa (sc. Amor). In elegy the nox vigilanda is a regular affliction of the contemptus or desertus amator; but it can also (if rarely and as here) be in itself an early sign of love, cf. Ov. amor. 1.2.1-8.

112. Of the supplements cited in the apparatus, I prefer Vollmer's tanto as better anticipating the consecutive clause ut... facem and as easily dwindling away in the sequence Perdi-cā-tā-to (c = t as often). But note also the fair transcriptional advantage in dire, namely Per-dica-dire.

113. ut possit nec ferre facem; Rohde's facem for uocem, printed by Vollmer alone, seems best; take nec as ne...quidem (cf. Kuehner-Stegmann II.44 f.) and in any case understand Perdicus as subject. The only worthwhile alternative would be to change uocem to uicem (Baehrens) and possibly nec to uix (Riese), translating 'so that he cannot even (or can scarcely) endure his fortune'.

fulmine tactus: for the phrase, cf. Ov. trist. 2.144. Taking fulmine to be simply a variant of 112 igne and 113 facem (Rohde: uocem H), we must of course understand Cupidinis. This instance may well be unique, for the T.L.L. s.v. fulmen cites no evidence that Cupid, or even Venus, ever manifested power in the thunderbolt.

114. ducens suspiria corde (cordis H): Vollmer's correction re-
ceives support from 235 traxit...suspiria corde in the same po-

tion.

suspiria... / ...cire: cf. Sil. It. 17.215 suspiria crebra ci-
ebat.

116. 'For triste feras, the corrupt reading of the manuscript,
Vollmer reads triste furens, Rossberg triste fremens, Baehrens,
noting "tristiferas non ausus", tristificas.... Nearest to the
manuscript is the rejected tristiferas, a respectable formation
which yields excellent sense. That the adjective occurs nowhere
else is unimportant; new formations in -fer and -ger are common
enough in the late poets. Such compounds are, it is true, de-

vived as a rule from nouns; cf., however, dulcifer (Enn., Plaut.),
grandifer (Cic. and late), anxifer (Cic. poet.), amoenifer (Ven.
Fort.), coruscifer (Mart. Cap.), sanifer (Paul. Nol.). An in-
teresting similarity of expression occurs in Cic. Progn. frg.
3 (De diu. i. 13) tristificas certant Neptuno reddere voces
(sc. saxa)". A. Hudson-Williams in C. Q. 1939, 162.

117 ff. Compare Stat. Ach. 1.926, Val. Fl. 3.211 nox conscia,
Sil. It. 9.180 conscia nox sceleris.
soli me commendo tibi nostrumque fuorem: cf. Catull. 15.1
commendo tibi me ac meos amores, Stat. Theb. 7.788 f. tibi, Phoe-
be,... / ...pulchrum nati commendo fuorem. commendo: for
succendo.
Thus far night, with its general associations of gloominess and mental confusion (cf. 106 f. nox ipsi maesta est: vigilat metu-itque tepetque, / suspirat nunquam requiem daturus amori), has served to evoke Perdica's emotional state. After Cupid's second onslaught (112 ff.), he entrusts himself to Nox in an attempt to placate its chthonian power and thus avert its sinister influence. The appeal begins in a formal liturgical style, but soon degenerates into a mere auto-suasoria (122 ff.). Note 120 seu Veneris pars es tu seu Venus, aut Venus in te est. In scarcal language seu...seu, etc. (in Greek εἰτέ...εἴτε) is a familiar invocatory formula by which the supplicant takes care not to omit any of the power's names or manifestations; for precedents see E. Fraenkel on Aesch. Agam. 160. Cf. Hor. carm. 3. 21.1 ff., carm. saec. 15 f. siue tu Lucina probas uocari / seu Genitalis, Catull. 45.1 (probably a parody of the usage) o fun-de noster, seu Sabine seu Tiburs, etc. Although no other extant source gives Nox such a genealogy, the connection of Nox and Venus seems natural enough: the former is conventionally the medium of the latter, and the context exploits love specifically as a wakeful force; hence there is no need to indulge in the usual references to Sleep as the son of Night, etc.

119. As the line stands in H, tu nosti quid possit Amor, sine te nihil ille Cupido, Cupido is an obvious marginal adscript, possibly influenced by ille Cupido as genuine clausula in 191; thus ille [Cupido] Baehrens. There are several other lines in
the poem which intrusions have made hypermetric, so that a list will be convenient. In 175 [sed] matrem [nati] noua cura premebat is so rectified on the basis of 220 matrem noua cura premebat. In 249 iussisti is a blatant gloss on mandasti; see note. In 258 sufficit has displaced either satis id (Baehrens, Riese) or sat erit (Vollmer). And in 254 famem, though it does not affect the meter, may be mentioned for completeness as a gloss on ieiunia; see note. The assumption of a gloss may therefore be regarded in itself as a legitimate critical procedure in this poem.

121. des requiem miserando precor et posse fateri: for precōr et with lengthening in arsis cf. Anth. Lat. Rs. 24.5 haec metu-as exempla precōr et semper amanti. miserando, dative. This nullifies L. Mueller's pronunciation (de re metr.\(^2\) p. 417) that 'numquam dativos gerundiorum posse corripi'. Pace Mueller again, in Sen. Oed. 942 Grotius' soluendo (so most edd.) is surely right against the MSS's solusenda. It is almost incredible that a shortening allowed for the ablative would have been disallowed for the dative, and in any case the paucity of examples simply reflects the comparative infrequency of the gerund in the dative (cf. Leumann-Hoffmann-Szantyr II.376 f.). posse fateri: direct object of des, 'grant the power to confess'; for the construction cf. Ov. ex Pont. 1.7.47 nec ademitt posse re-verti and possibly Prop. 1.1.24 crediderim uobis...posse...ducere ('ascribe to you the power to guide'; cf. Shackleton Bailey, Propertiana, p. 5).
122. set matri narrabo? nefas! tamen ibo coactus: 'Shall I tell my mother? Monstrous sin! Yet I shall go...' So the line is generally punctuated and so it must be. Riese is definitely wrong to make nefas object of narrabo, for thus tamen would have no point.

123. aue: scarcely found in verse outside of Martial and sepulchral inscriptions.

123-125. The order of the lines in the MS text produces near gibberish, and Rohde's transposition of 123 to follow 125 is palmary, as is Riese's quibus for quid in 124. I retain credamus without much confidence (even Vollmer accepts Rohde's cedamus), which I take to be the lover's self-exhortation to 'entrust' his secret to his mother. cedamus is not a distinct improvement and certainly not worth acceptance, since it is open to the same objections as credamus. These objections were set forth by W. Morel in C. Q. 1941, 136 f.: (a) the plural number between the singulars ibo in 122 and poteris in 124 is awkward; (b) hoc is left unspecified; (c) the new scruple of Perdica should be introduced naturally by a sed. Morel would therefore write sed facinus quibus hoc poteris componere uerbis, / aut uox qualis erit? His objections are cumulatively strong, but not quite fatal. For (a), compare the variations in person in 273 petis, 275 resecemus, 279 uereor, 281 stringamus, 282 puto, uincimus, 283 praedixi, 285 scio (in the speech from 264 to 290 these references, made by Perdica to himself, consort with still others in the first pers. plur. to Perdica and AMOR and
in the second pers. sing. to Amor). For (b), hoc, if it does not refer vaguely to nefas in 122, need hardly specify so ineffably monstrous a feeling (cf. 127 ista, etc.).

124 f. quibus hoc poteris componere verbis, / aut uox qualis erit? This use of aut, with weakened force, to introduce a second more or less synonymous question was originally borrowed from Plautine idiom (cf. Poen. 1024 quid ait? aut quid orat?). There are numerous instances in Virgil, for example Aen. 2.285 quae causa indigna serenos / foedaut uultus? aut cur haec vulnera cerno? See Austin on Aen. 2.520. Or, since the questions do have a negative implication, to the extent that Perdica hardly feels able ever to broach the matter, it might be more subtle to say that the point of aut is to exclude not one, but really both, of the alternatives.

126. Oedipoden thalamos matris uult fama subisse. For the transmitted Et ipodent talamus Baehrens and editors write Oedipodem thalamos. I should correct to Oedipoden thal-. On palaeographical grounds, it is true, one might elicit either form. Whereas Baehrens assumes the error m → nt, I assume, with equal if not more ease, a dittography of the t in the following talamus.¹ Further, it should be observed that while there is no example of m → nt in the MS tradition of this poem, there

¹ Baehrens, relying on E. M. Thompson's transcription, mis-reports the MS as having calamus when in fact it has the unaspirated talamus (so Nolte apud Riese, Vollmer). It is for this reason, I suppose, that he missed the obvious correction.
are many examples of dittography: cf. 6. dirum (dirum IN), 14. cetera templo (terraT templo), 19. Perdica (pdica PDICA), 44. dicens olim (dicens Solim), 77. somno reparant (somnoS reparant), 115. mortal- (INmortal-), 163. non ilia (non Nilia), 210. paterere sagittas (paterereS sagittas), 238. certa furorem (certaS furorem), 283. praedixi tormenta (praedixiT tormenta). As for usage, which is decisive, we find no instance of acc. Oedipodem (from Oedipus, -podis) in the whole of Latin poetry,¹ so that of the two Oedipoden (from Oedipodes, -ae) must be regarded as standard and to be preferred: cf. Mart. 10.4.1; Stat. Theb. 2.436, 8.242, 11.491, 11.666; Claud. in Ruf. 1.84. See D. C. Swanson The Names in Latin Verse and Neue-Wagener Formenlehre I.858 f.²

128. licet with indicative, perhaps on analogy with quamquam, is an exclusively late usage; it is found in Apuleius, Ammianus, Ennodius, Dracontius, and Corippus. See Kuehner-Stegmann II.444, Leumann-Hofmann-Szantyr II.605.

129. H's corrupt privato, for which Baehrens had proposed de se priuatus and privat dum, is best corrected to priuando with Vollmer; for the loss of the n-stroke cf. 45. Danaen (danae H) and for the confusion t / d cf. 106. metuit (medium H), 167.


2. This emendation will be published in a forthcoming issue of Classical Philology.
tum (dū H), 191 at (ad H). Translate 'in depriving himself of light he exacted his punishment'. For ablative gerund with acc. object in this poem cf. 239 quae
erendo uultus.

131. For H's et proprium miseranda nefas incesta laboris Baeh-
rens and Riese write et proprium miserando nefas fit causa la-
boris, and Vollmer obelizes incesta; what Ellis proposes (as
often) I forbear to mention. miserandō (cf. 121 miserandō) is
certainly possible but not absolutely necessary. Baehrens' fit
causa seems almost assured: it is altogether apt in sense and
phraseology (cf. 144 causa laboris), and yet not too distant
from the MS reading. Thus fitc(au)sa (f absorbed by the s in
nefas) → itc(s)a (ǐ = in; transposition of letters) → incesta.

132, difficult in itself, is rendered even more difficult since
it is duplicated in 227. Rossberg (followed by Baehrens) put a
colon after clarior, thus making Titan also the subject of nu-
dauерat and orbem = face of the sun. But this remedy cannot be
applied to 227 without positing thereafter, as in fact Rossberg
does, the loss of 133 or something very similar; and in both
places it leaves untouched the problematic clarior. (In sup-
port of his suggestion Rossberg ought to have observed that all
the sunrise and nightfall passages in the poem consist of two
lines except 227 [see references below], and that the omission
of such a line might be explained by the homoeomeson in nudau-
ERAT and dispersERAT [cf. Housman, Lucanus, prae.
xix f.].)
With *clarior* the metric is dubious, involving either an unexam-pleclär- or synizesis; and the force of the comparative seems strange in itself (contrast, for instance, Virg. *Aen.* 5.43 *clara dies*) and stranger still when pointlessly used for two sunrises. Therefore either the metric and the sense to-gether signalize corruption or the comparative may be reluctantly defended as 'comparativus pro positio pro collocatus', which occurs occasionally in Dracontius (cf. B. Barwinski, *Quaest.* ad *Drac.* et *Orest.* trag. pert. I, pp. 42 f.).

Our poet fully exploits the sunrise and nightfall apparatus of epic: cf. 59 f. midday (on which see my note), 101 f. night-fall, 132 f. sunrise, 189 f. nightfall, 227 sunrise. The man-nerism is parodied in Hor. *serm.* 1.5.9 f. *iam nox inducere terris / umbras et caelo diffundere signa parabat*, ib. 2.6.100 f. *iamque tenebat / nox medium caeli spatium*, and Sen. *Apocol.* 2 *iam Phoebus breuiiore uia contraxerat ortum (orbem Buecheler) / lucis*, etc. For its effect on poetasters of the Silver Age, see Seneca's anecdote (*epist.* 122.11 f.) about Julius Montanus, who *ortus et occasus libertissime inserebat* and from whom se-veral lines are quoted: *incipit ardentes Phoebus producere flammis, / spargere se rubicina dies*, etc. (cf. Baehrens *Pragm. Poet. Rom.* p. 355, Morel p. 120). For its effect on the Africans, see the set of poetical compositions, *tetrastichach de aurora et sole*, in Anth. Lat. Rs. 579-590.

132-133. *iamque dies ortus clarior nudauerat orbem / et radiis Titan noctis disperserat umbras*. *disperserat*, which has no
doubt been taken misleadingly as 'scatter', must rather mean 'scatter' in the sense of importing something that is not already there or redistributing what is. Thus at dawn the sun may properly, in the same word, 'scatter' the daylight: cf. Val. Fl. 2.76 *Phoebus...diem dispersit*. I should therefore incline to emend to *discusserat* (i.e. scatter so as to remove), which is regular in contexts of dispelling darkness: cf. Virg. *georg.* 3.357 *tum Sol pallentis haud umquam discutit umbras*, Liv. 29.27.7 *sole orto est discussa (sc. caligo)*, Curt. 4.12.23 *lux discussa caligine aciem hostium ostenderat*, Lucan 5.700 f. *talia iactantis discussa nocte serenus / oppressit cum sole dies*, Stat. *Theb.* 12.3 f. *Tithonia nubes / discutit ac reduci magnum parat aethera Phoebo*, Rutil. *Nam. 1.313 neendum discussis (Almeloveen: decessis codd.) pelago permittimur umbris*, etc. In abbreviation *disc*serat and *disperserat* might be only one letter apart, and the confusion of *c* and *p* is far from infrequent in MSS: cf. Cic. *ad Att.* 14.17.6 *credas / predas*, Lucr. 3.438 *ocius / opius*, Ov. *met.* 6.576 *callida / pallida*, Sen. *Troad.* 821 *Tricce / tripce*, Juv. 13.59 *par adeo / caradeo*, Nemes. *cyn.45 curantem / purantem*. Similar sunrise passages would include Virg. *Aen.* 4.118 'ubi primos ortus extulerit Titan radiisque retexerit orbem', ib. 5.65 'Aurora...radiis...retexerit orbem', Ov. *met.* 8.1 f. 'nitidum retegentem diem noctisque fugante tempora Lucifero', ib. 9.795 *postera lux radiis latum patefecerat orbem*, Il.
Lat. 650 'nitidum Titan radiis patefecerat orbem'.

136. namque undas Cereremque negat uictumque ciborum: perhaps cf. 261 molitur gestare...uictusque uirorum. Cererem...uictumque: same combination in Sil. It. 17.194 Cerere et uictu.

137. sollicitam...maestamque: same combination in Hor. serm. 1.2.3 maestum ac sollicitum.

138. maternae pietatis honor: for the phrase cf. note on 89. Most abstract nouns in -ōs, -ōris, become fixed in -or, -oris; but honor is a unique case. It should be regarded not so much archaic as preferred and conventional. Some writers have honor as the exclusive form (e.g. Virgil, Livy except -or once), others have it virtually or almost always (e.g. Valerius Flaccus, Statius, Silius Italicus), others waver (e.g. Lucan, Claudian). Cf. Neue-Wagener Formenlehre I.263-265, T.I.L. 63. 2916.26 ff.

The MS has famulatusque, which must be changed either to famulosque (Baehrens) or famulasque (Vollmer), both of which involve something of an inconsistency. Vollmer's conjecture, which derives from 88 famulae, also requires changing citi in 141 to citae. But in fact citi strongly favors famulosque, and the inconsistency is hardly so great as Vollmer imagines: because the maidservants in attendance at the time told Castalia of Perdica's arrival, that is no reason why she cannot also possess manservants whom she chooses to dispatch later in
summoning medical practitioners out of concern for Perdica's malady.

139 f. ad sese iussitque artis medicinae requiri, / primores qui forte forent adducere secum: This passage, long a locus desperatus, has extorted a number of unsatisfactory conjectures. Baehrens' artis circum medicinae and Riese's artis medicae (uenerandos), to say nothing of the resultant expression, cause the line to end, most improbably, in a word of four syllables. Vollmer's decora alta requiri et, which assumes medicinae to be a gloss, condemns itself at first sight: et would be an inconceivable hexameter ending outside of satire. Ellis (J. P. 1879, 229) first realized that an apostrophe is indicated and proposed to read artis, Medicina, requiri; to which one objects that requiri does not construe unless joined to adducere by a connective (which Vollmer's conjecture shows to be impossible to do, short of supposing ac ducere for adducere), and that in an apostrophe it is usual to have the second person element (i.e. tu or tuus or verb ending). In C. Q. 1941, 137, W. Morel, apparently unaware of Ellis' attempt, suggested the only reading that can claim attention: namely, artis, medicina, tuai. The supposition of an apostrophe is of course fully justified by 155 quid, medicina, taces? and by the poet's fondness for it in general (Perdica is apostrophized seven times). Palaeographically, tuai could be misread as tuiri and subsequently expanded to an infinitive in -uirī. In short, this
conjecture makes perfect sense and construction, and I would
print it with complete confidence were it not for one serious
reservation—the archaic genitive form of an adjective. It
seems to me that Morel's words of defense are far too sweeping:
'as to the archaic genitive tuai', he says, 'every poet who
wrote hexameters might feel entitled to use such forms'. A
brief review of the evidence will reveal that in fact after
Virgil this gen. form virtually passed out of poetry and that,
from Lucretius on, an adjective in -ai had become a prodigious
rarity. After Ennius ann. (7 examples, of which 4 adjs.) and
Cicero (5 examples, all proper names), Lucretius has 166 nouns
in -ai, but significantly only 3 adjs. In Virgil Aen. the form
has dwindled to four occurrences, of which three are nouns and
one a past participle. From Ovid and Silver Age epic the form
is altogether absent. [Cf. C. Bailey Lucr. I Prol. V. a. 3,
R. D. Williams on Aen. 3.354, Neue-Wagener Formenlehre II.46.]
In view of the foregoing, Morel's tuai, if right, would have to
be considered an extremely bold license. But in its favor it
should be said that it does occur at the end of the line, where
it is metrically convenient and where in fact such forms occur
most frequently; and that there is a late example (quoted by
Morel) in Prud. Apoth. 702 medicae purgamen aquai—but it is a
noun.

141. uitae...magistri = medici, a rare periphrasis. The only
parallels I can cite are Ps. Apul. app. ad 126 p. 297 1.5 H-S
Circum centaurus, magister medicinae and Cassiod. var. 6.13.7 salutis magistros.

142. fores atque abdita tecta: probably hendiadys, 'the doors of the chamber'. cubantis: Of the available conjectures for the corrupt caciants (not cited in the apparatus are the alternatives iacentis Baehrens and silentes Rossberg) Baehrens' cubantis ('lying sick', as often: cf. T.L.L. 4.1278.59 ff. de aegris) seems easily preferable: cf. 176 f. natumque cubantem / aggreditur (sc. mater).

144. laboris = morbi (cf. 131).

145. for H's post uena temptata it is better to add est after uena than to write, with Vollmer, post uenam temptant, which in the following words will necessitate the metric sēd haec.

146 ff. I take negant as governing two propositions, with the latter of which its affirmative counterpart is to be supplied (cf. Lewis and Short s.v.): 'they say that there are no causes for a corrupted body there, but (sc. they say) that the liver and the abodes of the spleen and what-seat-of-black-gall-gives-ground-for-apprehension have to be tested; they are (it turns out) all sound', etc. This seems more satisfactory than, with Vollmer, to emend in 147 sed to et and temptanda to temptata:

esse negant causas uitiati corporis illic;
et iecur et splenis temptata cubilia et atri
quae fellis metuenda domus: sunt omnia sana, etc.

Intrinsically at least, the most attractive proposal is Riese's, to write fellis: quae metuenda putant, sunt omnia sana. This
would remove an undeniable awkwardness in phraseology and sharpen the irony (the places where they think there is cause for concern happen to be all perfectly in order); it would be easy to assume that domus arose as a gloss on larem directly below (cf. Glossaria Latina I.330 lar: domus) and thereby supplanted putant.

151. Vollmer prints H's coetus, which he explains in the apparatus as 'confluxiones, turbas, anxietudines'. 'confluxiones' and 'turbas' indeed; but 'anxietudines' begs the question. coetus, though it usually refers to 'gatherings' of living beings or of things, can also (if seldom and mostly in prose) refer to gatherings of intangibles. Whereas those intangibles are regularly specified (cf. Ps. Cic. in Sall. 6.18 coetus omnium uitiorum and Amm. Marc. 29.2.21 coetus furiarum horribilicus), here we should have to supply, with great difficulty, something like furorum. By such an approach Baehrens' coeptus, adopted by Riese, would certainly seem preferable: as an exceedingly rare doublet of coeptum, it might for that reason lie exposed to alteration, and in fact the same corruption occurs in Stat. Theb. 12.644 coeptibus / coetibus. Yet I think we should revert to coetus, not on Vollmer's explanation, but for the simple and obvious sexual implications (so Baehrens in the ed. princ., where the apparatus reads 'coetus = coitus'). coetus only seldom bears this sense, but there are sufficient parallels. The closest analogy I can find to Perdica's situation, which involves coetus as conceived in the subconscious, is
Ausonius 157.10 f. infandas etiam ueneres incestaque noctis / dedecora et tragicos patimur per somnia coetus. Nothing in the context seems to contradict this interpretation, and indeed caecos (cf. phrases like caecus amor) gives considerable support; compare Catull. 67.25 'impia mens caeco flagrabat amore'.

152. Hippocrates (cf. also 171) as a later physician's name is found in classical verse only in Mart. 9.24.2, where Friedlander further cites C.I.L. VIII. 9618 Hippocratis medici Bodmilcaris f. On the other hand, consider Suidas s.v. Ἰπποκράτης: διέτρεψεν ἐν Μακεδονίᾳ, φίλος ὕπερ σφώδρα τῷ βασιλεῖ Περδίκκα. Surely it is this connection of the historical Hippocrates and King Perdiccas of Macedon that led our poet to combine Hippocrates with Perdica (the hunter in love with his mother Polycaste) in the fabula current within the fifth century A.D. Such a contamination enables the poet to give a significant dimension to Perdica's sexual (mental) aberration by trying—and of course failing—to see it in terms of traditional (physical) medicine, to which the great exemplum Hippocrates contributes all possible auctoritas.

For fuerat we should expect erat, hence Rossberg's simple sub-erat (→ suuerat → fuerat). But on pluperfect for imperfect see Loefstedt Per. Aeth. pp. 153 ff. There are a number of instances in Dracontius: cf. Satisf. 8, 93, 302, etc. uetustus, which cannot be a predicate adjective, must be taken predicatively (i.e. 'Hippocrates, who was by chance there in
his old age and who...'). Yet it would be distinctly better as a direct attribute, and so we might alternatively punctuate Hippocrates, illic fuerat qui forte, uetustus, / ac uiae spat-tio longum qui ceperat usum, / restitit, etc. The resultant hyperbaton would be slight.

155 ff. Hippocrates attempts diagnosis by process of elimination; thus each new symptom is introduced (and rejected) by non. If the lines are taken in the order transmitted, nam would seem (despite Baehrens) quite impossible in 157; nor would matters be sufficiently improved by emending, with Riese, to non. For the sacrae partes in 157-159, involving the mystery of life itself, have an all-embracing importance and an impene-trability which set them apart from the rest of the symptoms; in other words, whether sacrae partes...discordare parent is something which Hippocrates seeks ultimately to discover, not something which he can confidently observe and discount, not to mention the anticlimax of noting (at this point) the irreversable death process. Stylistically, too, 157-159 are presented with greater formality (cf. the qualifying clauses in the manner of an invocation) and at greater length. Surely, then, they fit incongruously in such a series between 156 non isti calor est, pulsu nec uena minatur and 160 non stridens gremium uiuaces impedit auras.¹ Vollmer's transposition of 156 to follow 159 deserves acceptance, for it answers all ob-

1 Here I assume the rightness of Vollmer's <non> stridens gremium (gremium = pectus, pulmones). non was lost to the non in either 156 (as transposed) above or 161 below, and the remaining stridens gremiu was erroneously expanded to stridenti gremio (as in H) for meter's sake. Otherwise the words must be crucified as unintelligible.
jections and lends positive effect to an invocation of Medicina. It does entail changing nam to num, thus making 157-159 an indirect question dependent on petenti in 155; but it has the merit of justifying H's parant, which otherwise would have to become parant. As for the displacement, I suppose that 156 non isti... over the almost identical 161 non stri... fell out by homoearchon; the scribe later noticed the omission and wrote the line crampedly in the margin so that it reached as high as 155, after which a subsequent scribe falsely inserted it.

156. uena minatur: cf. Lucan 1.620 uenas...minaces.
The MS gives non isti calor est pulso nec uena minatur, which Baehrens and editors have corrected to non isti calor est pulsus, nec uena minatur. Otto (Jahrb. f. class. Phil. 1887, p. 784) would write non isti calor est, pulsu nec uena minatur. Editors have overlooked this correction, but it seems to me decidedly superior to the received text, and I therefore restore it to the poet. As Otto offers almost no justification, I shall state briefly its obvious and irresistible attractions. With the vulgate, calor must mean 'vital heat' and non isti calor est pulsus must mean virtually 'he is not dead'. How ineptly the simple nec uena minatur follows such an assertion, I need hardly say. With Otto's correction, calor will mean 'the heat of a fever' (cf. Sulpic. [Tib.] 3.17.2 'mea nunc uex-at corpora fessa calor', Juv. 12.98 f. 'sentire calorem / si coepit locuples Gallitta', Celsus passim, etc.) and non isti calor est will mean, most appropriately, 'he does not have a fever'. pulso to pulsu is the lightest of changes in a MS which
presents 35. rōbor for rūbor, 38. lōcum for lūcum, 83. simōlan-te for simūlante, 147. iecōr for iecūr and cōbilia for cūbilia, 237. sōperi for sūperi, etc.

158. discordare: similarly in Quint. 5.11.19 membris humanis aduersus uentrem discordantibus, Drac. laud. Dei 1.267 f. sed cum discordent inter se elementa coacta, / fetibus eductis concordant unda uel ignis, Greg. Magn. moral. 34.7 nulla sibi sui corporis nembra discordant.

161 f. non omenta suas per mollia uiscera sedes /⟨excedunt⟩: sedes belongs to anatomical terminology: cf. Cels. 4.1.6 ac uiser-cerum guidem hae sedes sunt, 7.14.3 intestina in suas sedes de-ducantur et in his considant, 7.26.5 F uenter imus sedet, etc. Ellis' excedunt is perhaps the best stopgap, but other possibili-ties must remain open. It should be said that Baehrens' con-seruant, which he prints in P. L. M., is definitely wrong be-cause it gives precisely the opposite of the sense required.

163. 'intersaepta sero would refer to the serous surrounding of the heart which accompanies some phases of heart disease, e.g. pericarditis'. Ellis, J. P. 1879, 230.

164. incutiunt...dolores: cf. Apul. met. 13.3 'dolorem, quem mihi lacrimarum adsiduitas incusserat', Tert. apol. 4.6 'leges ...tantum auctori suo doloris incusserunt.

165. suspiria longa: cf. 185 suspiria longa, with note.
166. For *conscia*, which is admittedly difficult, editors persist in citing Ellis' *compita*. But the latter, while it gives a conceivable sense, is no convincing substitute; for it is as hard to parallel as *conscia* and does not seem elsewhere to be used in such a context. I therefore maintain doubts, but exclude *compita* from the apparatus. The meaning of the text must be: Hippocrates searches for the secrets of (the causes which lie behind, symptoms accessory to) the feeble vein.

169. *improbiter*, as a doublet of *improbe*, is very rare. For the received text in Petr. 66.7 *improbiter nos pugno sustulerunt*, all editors since Buecheler have adopted Iac. Gronouius' palmary emendation *improbe ternos pugnos sustulerunt*, thus removing the only possible classical instance. The *T.L.L.*, passing over the Petronian passage and our own, simply records a glossary citation and Romul. *fab.* 49 praef.

*pulsatibus: pulsatus* (-us) awaits admission to the lexicons.

*urget*: All editors read *urg(u) et* for H's *arguit*. In *T.L.L.* s.v. *arguo* Hey simply states that here *arguit* is a disyllable at the end of the hexameter; and later Barbasz writes this defense: *'arguit retinandum contendo, quamquam y tunc semiuoca-lis naturam induit, quia aptissimam sententiam efficit, scil. vena mota improvide iuvenem vel amorem prodit'*. I agree that such a sense might be suitable, if only we could have confidence in the synizesis.

173. *medicinae munera cessant* / ...*hebeo*: For the impotence of
medicine in a crisis, cf. Thuc. 2.47.4 ότε γαρ ίατροι ἕρικον το πρῶτον θεραπεύοντες ἀγνοίᾳ, Lucr. 6.1179 mussabat tacito medicina timore, Virg. georg. 3.549 f. cessere magistri, / Phil-lyrides Chiron Amythaoniusque Melampus, Sil. It. 14.608 succubuit medicina malis. The commonplace which keeps medicina from prevailing against amor (cf. K. F. Smith on Tib. 2.3.14) will certainly do likewise against dirus amor matris.

174. No editor reckons the MS reading iam cetera dicant defensible, yet it is not altogether impossible: 'now let them declare the rest' could conceivably mean the other matters to which Hippocrates, powerless against a disease of the mind, now must turn his attention. I admit that the expression would be considerably less than clear and that Baehrens' correction effects an improvement. Note that di dent will cause the line to end in a monosyllable: see note on 2.

175. matrem nova cura premebat: cf. 130 cura premebat, 220 ma-
trem...nova cura premebat.

176. per varios...modos: cf. laus Pis. 5 f. 'miranda per omnes / uita modos', Stat. silv. 5.2.74 f. 'pietasque per omnes / dispensa modos', Auson. 162.17 'tu per mille modos / ...doctus'.

178. miserere mei, miserere tuorum: for the asyndeton cf. Ov. her. 12.81 miserere mei, miserere meorum.

179 ff. Rohde's limina, which Vollmer promotes to the text, is supposed to mean 'Anfang und Ende': but while limen can mean
beginning or end, it cannot well mean both at the same time. 'Zwischen 179 u. 180 scheinen einige Verse ausgefallen zu sein, in welchen die Vermuthung der Mutter, dass Liebe den Sohn krank mache, ausgesprochen war'. So Rohde, unnecessarily. The mother's approach is more diplomatic, and what Rohde wants her to say she all but says later in 182-184, where it is somewhat less obtrusive. hymenæos (180) and marito (181, mariti 183) always connote, even in the elegists, a formal and strictly legal relationship.

180. For H's barely tolerable indica I accept Baehrens' inclita. uirgo seems to require an epithet and inclita fits exactly the claims of Perdica's station. In MSS cl frequently coalesces to d: cf. Catull. 7.5 oraclum / oradum, 68.43 saececlis / sedis, Ov. met. 9.74 reclusi / reduxi, and especially Sil. It. 16.467 inclita / indita. It must be said that in classical hexameter verse there is an almost exclusive preference for inclitus (us) self-contained in the fifth foot, with less than a dozen exceptions cited in T.L.L. s.v. But laus Pís. 64, Val. Fl. 1.393 and ib. 4.602 will easily support the position here, and there are no doubt other instances from late verse (not cited in T.L.L.) such as Anth. Lat. Rs. 494b (olim 881).


183. illicitos...toros: cf. Sen. Phaedr. 97 illicitos toros,
Drac. Romul. 2.37 inlicitos...toros, laud. Dei 3.355 illicitos...toros, etc.

185. trahit suspiria longa (cf. 165); cf. Drac. Orest. 158 suspiria longa trahebat, ib. 581 f. suspiria traxit.../

187. sacrum...pudore: cf. Stat. Theb. 1.531 sacrum...pudorem.


H has post radiosa et nāq; lumina solis, no doubt as a result of erroneous word division, which is very common in this MS (cf. 38, 47, 59, 73, 84, 90, 95, 110, 115, 120, 126, 137, 165, 168, 242, 247, 248, 281), and misplacing of the compendium. Thus, what the MS probably meant to have, and almost transmitted, was radios aeīnague, that is radios aeternauque. Vollmer adopts Baehrens' alternauque and Housman on Manil. 2.520 cites it with apparent approval. For the confusion in MSS cf. Lucr. 3.33 aeterno / alterno, ciris 397 alternas / aeternas, Manil. 2.821 aeternis / alternis, Sen. epist. 120.17 aeterna / alterna, Plin. paneg. 32.2 alternis Lipsius, edd. / aeternis, etc. Yet it must be said that Rossberg's generally ignored aestiuauque, as an epithet associated with the sun, has far more pa-
rallies (e.g. Virg. georg. 4.28 aestiuum solem, Sen. epist. 90.17 calorem solis aestiui) and would better complement the summer, or at any rate the hot, climate elsewhere implicit in the poem (cf. 60, 62, 69, 72).

lumina solis is a stock locution: cf. Lucr. 1.5, 2.162, 4.208; Virg. Aen. 8.68 f.; Ov. met. 1.135, 1.767, 4.238; Anth. Lat. Rs. 546.2, etc.

190. No editor has thought H's discussa admissible, but Barbasz propounds this defense: 'discussa servandum censeo; post enim est adverbiun temporale i. q. postea, deinde, discussa vero cum radios et lumina coniunctum idem sit quod part. discutiens sed temp. perfecti'. Of the available corrections only Baehrens' diffusa is to be considered, yet in the absence of parallels I feel some doubt. Vollmer's discursa and decursa may be rejected as Falschverbesserungen: both seem to lack satisfactory parallels to such a context; both have a personal passive only very seldom and under limited conditions (for example in phrases with spatio); and decursa, if I am not mistaken, would wrongly signal the end of the night.

191. ad ante H, at iam te (transposito puer nunquam) Baehrens, at te Vollmer. Of the two corrections either may be right. Baehrens' is closer to the transmitted letters, and yet Vollmer's does not require the transposition of two other words in the line. But to Vollmer's there is the objection that it imports voc. Perdicā into a poem that has only voc. -ā (six times)
elsewhere. Thus we should have to justify it either as lengthening in arsis or as the (perfectly legitimate) voc. of an alternative nom. Perdic(c)as (but not found elsewhere in this poem, which has only nom. -ă). With due hesitation, therefore, I follow Baehrens; for it is easy enough to imagine that a corruption which affects meter might occasion shuffling elsewhere in the line.

192. partem...decerpere somni: in contrast to the fairly frequent somnum carpere, somnum decerpere occurs perhaps only here.

193, as it stands in H, is desperately corrupt: sed solum tenuit ueneranda te casus umbras. Since in order to make the line even presentable we cannot avoid a large number of changes, the most plausible solution will have to be that which can bring satisfactory sense and yet justify, as well as the case admits, the changes entailed. These corrections have been proposed: solum te tenuit miserum totasque per umbras (Baehrens), sed solus tenet et tenebrosa tectus in umbra (Riese), sed solus tenuit miserum et (bene) tectus ab umbris (Vollmer). The following points might be considered:

(1) H's solum is not to be changed to solus, because it contrasts aptly with omnes in 191: 'night had held all in check ...you alone Cupid held...'. Cf. 103 f. cuncta...sola.

[ solus has only one slight advantage, that it may be connected with tectus in umbris; this would allow a semi-colon at the end
of the line and thus alleviate the clumsiness in continuus (see no. 7). Its proposer Riese, by further proposing continuus, shows that he has missed the point.

(2) sed is dispensable, whereas te, which is missing, is desirable and may very easily be assumed to have fallen out before te-nuit.

(3) As Riese's conjecture shows, it is possible to have the present tense tenet, which would be in accord with the other 'vivid' presents in this immediate passage (cf. 192 patitur, 194 tollit, 195 vigilat); but this change is far from necessary.

(4) It seems altogether clear that there must be a connective somewhere in the middle of the line.

(5) ueneranda, which is patently corrupt, can be corrected to go with te (Baehrens, Vollmer) or umbra (Riese).

(6) As both Riese and Vollmer agree, tectus seems most likely to lie behind te casus. Presumably, te became wrongly detached and the remaining (g)tus, in ligature and with u mistaken for 'open' a, was expanded from cas to casus (cas'). If that is so, we shall obtain our connective by assuming that et fell out before te-.

(7) With tectus modifying, as it must, the understood subject of tollit in 194, continuus becomes clumsy; hence Riese's continuus, which would restore balance at slight cost.

(8) Mechanically, in might easily have been swallowed up by um- (Riese) or indeed ab by üb- (Vollmer).
(9) umbras may be corrected to umbra or umbris, between which there is little to choose.

'miserum bene elicisse mihi uidetur Baehrens', says Vollmer. But Baehrens rewrote the later part of the line, unconvincingly, as totasque per umbras, whereas Vollmer, in combining Baehrens' miserum and Riese's tectus, is left with one longum or two brevia to fill—hence his very feeble miserum et <bene> tectus.

Along similar lines, then, for ueneranda I would suggest miserandum, thus solum te tenuit miserandum et tectus in umbris ('you alone did Love hold in pitiable plight and, concealed in the shadows, he...'). The same MS confusion occurs in Sen. Herc. 2. 585 ueneranda / miseranda, and the termination simply went from -dū to -da. This version would account for the paradosis more mechanically than any of the others: te fell out before tenuit; sed was added as a stopgap connective1 to repair the meter; miserandum was corrupted into ueneranda, as explained above; et fell out before tectus, an advantage which Vollmer's et <bene> tectus must forfeit; tectus became te casus, as explained above; and in was absorbed into um-bris. [In miserandum I have been anticipated by Barbasz in Eos 1924, 36, to whom the title is to be transferred. No less likely is his et clausus for te casus. But I leave this detailed discussion in its original form because Barbasz makes no attempt to see the issues at stake or even to defend his solution.] Inter tot uerisimilia uel alibi latet uerum.

1. Note that sed is interpolated as a connective in 175 (see note on 119). For stopgap connectives see my 'Notes on the laus Pisonis', to appear in a forthcoming volume of Latomus.
194. *tela furoris*: cf. 216 *tela furoris* in same position.


197 ff. The confrontation in Perdica’s mind of *Amor* and *Pudor* is developed as a military metaphor (cf. *comitante*, *stant*, *diversis...telis, pugnantia, hinc...inde*), but also bears some resemblance to an *agon*. The two forces seem even better opposed if we remember that *Amor* is specifically incest, and in fact the same situation in the same terms obtains in Ov. *her.* 4.9 f. (notably Phaedra to Hippolytus): ‘...*pudor* est miscendus *amori*; / dicere quae *puduit*, scribere iussit *amor*’. Often elsewhere in ancient literature *amor* and *pudor*, or equivalents, constitute the dilemma. In Apollonius the conflict in Medea between *ϕαισ* and *ἀδίσως* forces her to this or that violent action. In Virgil’s fourth *Aeneid* the same conflict in Dido at times hardens into rhetoric: she cannot deny her *amor*, yet she resolves not to violate her *pudor* (cf. the apostrophe in 4.23-27, where several *ἀδίσωτα* must happen *ante*, *Pudor*, *quam te uiolō*); cf. also 4.54 f. ‘*his dictis impenso animum flammavit amore* / spemque dedit dubiae menti soluitque *pudorem*’. In Ov. *met.* cf. 1.618 f. (of Jupiter, a parody) ‘...*pudor* est qui sua-deat *illinc*, / *hinc* dissuadet *amor*. uictus *pudor* esset *amore*’.
and, in slightly different terms, 7.10 f. (of Medea) 'ratione furorem / uincere non poterat' and 7.19 f. 'aliudque cupido, / mens aliud suadet'. The Byblis episode has a further point or two in common with our poem. Byblis' unnatural passion for her brother similarly crystallizes in an erotic dream (met. 9.469 ff.), and when she communes with herself about revealing that passion (9.514 f. '...poterisne loqui? poterisne fateri? / coget amor: potero. uel, pudor ora tenebit,...'), her words, aside from illustrating the amor-pudor motif, resemble those in Perdica's auto-suasoria: cf. aegr. Perdic. 121 ff. '...posse fateri / ...ibo coactus / ...quibus hoc poteris componere uerbis', etc.

199. Amor hinc, Pudor inde: Baehrens wished to alter inde to the more usual illic. But cf. Lucan 2.54 'hinc Dacus, premat inde Getes', Stat. silv. 2.1.39 'hinc me forma rapit, rapit inde modestia praecox', Sil. It. 12.718 'hinc Ianus mouet arma manu, mouet inde Quirinus', Mart. 3.58.19 'gemit hinc palumbus, inde cereus turtur', ib. 5.1.2 'hinc Triuiam prospicis, inde Thetin', etc.
200 f. *inde Cupido...,* / *inde Pudor...:* correlative *inde...*
*inde,* not listed in Lewis and Short or Kuehner-Stegmann, is
rather rare as a paratactic device: cf. Lucil. 320 (348 Warm.),
*comm.* 1.142.

201. *Pudor prohibit:* cf. 187 *prohibente pudore.*

*uocis exordia rumpit:* cf. the usage introduced by Virgil,
in which the words that break a silence are made the actual ob-
ject of the verb: *Aen.* 2.129 *rumpit uocem* (with Austin’s note),
3.246 *rumpit...hanc...uocem* (with Williams’ note), etc.

202, which lacks both meter and sense, is one of the most un-
certain lines in the poem. I quote in full Barbasz’s note,
which gives an adequate assessment of the difficulties and with
which I am in substantial agreement: *'In versus initio habes*
mendam metricam et foede corruptum *neanillans* in fine, pro quo
*B[aehrens]* scripsit: *Famam surgentem revocet petit ille, sed
ille.* Attamen haec minime verum attingunt: eicto enim *que B*
v. 202. 203 asyndetos reddit, deinde insolitam admittit ver-
borum constructionem: *petit...revocet,* denique id quod suspica-
tus est *petit ille, sed ille* nium a traditis litterarum for-
mis recedunt. Meliuscule sane *Ri[ese]* legendum putavit: *Flam-
mamque urgentem revocat,* sed altera versus parte nium tradi-
tas litterarum formas deseruit scribens: *negat alter, at alter.*
Ante omnia enim patet *neanillans* corruptum esse participium,
quod omnino in versus fine retinendum est.... Huius rei rationem habens scribo: Famaque surgentem revocat (ratioque) uacillans / ire iubet i. q. rumor, quem matris habens respectum veretur, de thoro surgentem, ut matri amorem incestum fateatur, revocat—sed ex altera parte ratio vacillans furore amoris rursus matris cubiculum intrare iubet'. [For uacillans Ellis (J. P. 1879, p. 231) must have priority.] Vollmer thinks that something has fallen out between 202 and 203, but the case hardly admits of demonstration. His reason, that anhelans seems to lie behind anillans, is the merest assumption and no proper basis for marking a lacuna in his text. Uncertainty must continue, but on the whole I find Barbasz' solution the least objectionable.

204. For uoces pectora labi, which Vollmer daggers, only two corrections are worth salvage. Vollmer's own suggestion, uoces pectore lapsae, would perhaps suffice, but uoces is superfluous after uerba. I much prefer uix e pectore lapsa, in which uix removes the offense and gives a suitable emphasis: the words die on Perdica's lips—scarcely conceived.

206 f. sed postquam calor inmensus per pectora currens / usserat exesas ardenti corde medullas. For pectora Baehrens' corpora is a most serious proposition, for it would allow calor greater scope (cf. Sulpic. [Tib.] 4.11.2 'mea nunc uexat corpora fessa calor') and dispel an insipid repetition (cf. 204 pectore, 208 pectore). The transcriptional confusion is
recurrent: it appears even in the earliest MSS of Virgil (Housman on Manil. 4.923 cites five examples) and later commonly arises from the small difference between p<sup>c</sup> tus and c<sup>o</sup>p<sup>u</sup>s<sup>s</sup>. Cf. Virg. Aen. 8.389 f. 'medullas / intruit calor (of love) et labefacta per ossa currit'. The penetration of metaphorical fire (love and kindred emotions) to the innermost parts is a topos: cf. further Catull. 35.15 ignes interiorem edunt medullam (see G. Friedrich's note ad loc. for literary precedents), ib. 45.16 ignis mollibus ardet in medullis, ib. 66.23 exedit cura (i.e. lover's pains) medullas, ib. 64.93; Virg. Aen. 4.66 est mollis flamma medullas; Lucan 5.811 flamma tacitas urente medullas; Sen. Agam. 132 flammae medullas et cor exurunt meum, Med. 819 urat... flamma medullas.

210. ff.. The si-clauses are optative subjunctives and the ut-clause is final. For si without o in wishes cf. Virg. Aen. 6.187 'si nunc se nobis ille aureus arbore ramus ostendat!' and Petr. 8.1 'si scires...quae mihi acciderunt!'

212. parce, Cupido: cf. Tib. 1.2.97 at mihi parce, Venus, Ov. her. 4.148 sic tibi parcat Amor.


217. The MS text is defective. et si, which is possibly due to
et si in 216, spoils the meter. In any case, et must repre-
sent et (that is, etiam), to which we can add either tibi or
si. Baehrens' etiam tibi (et \( \rightarrow \) et si) seems to me better
in the larger context: freely, 'waste all your arrows upon me
...and, if you run out, you may even take Jove's thunder-
oolts: (still) you will not be able to overcome inviolable Modesty'.
Thus, connected by et in 216, consume and sumas [definite
second pers. subj. = imperative: cf. Kuehner-Stegmann I.186c],
though independent, serve as the virtual protasis of uincere
non poteris; for this paratactic alternative to a condition
pp. 165 f., and the similar construction in 214 f. above.
Vollmer, on the other hand, corrects to etiam si and writes the
lines as follows:

totas in me consume sagittas,
quotquot amoris habes, et, si tibi tela furoris
defuerint, etiam si de Ioue fulmina sumas:
uincere non poteris sanctum, scelerate, Pudorem.

It is clear that, so punctuated, et in 216 can have no func-
tion, for it connects consume with nothing at all. If we wish
to follow Vollmer in reading etiam si, we must make et connect
consume and poteris by placing a comma rather than a colon af-
ter sumas. consume...sumas: possibly paronomasia, cf. Rhet.
ad Heren. 4.29 addendis litteris, hoc pacto: 'hic sibi posset
temperare, nisi amori mallet obtemperare'.

223. Pace Vollmar, uenire seems quite incredible. Baehrens and
Riese emend to concire. But Rossberg's solution, which only
Baehrens troubles to record, is surely more plausible: place a
colon after *talis* in 221 and read *iubet ire*. Once *iu-* was lost to the -m in preceding *propriam*, the resultant *betire* or *uetire* might easily engender *uenire*.


225. *amore grauare*: cf. 184 *amor...grauaret*.

229. *Andromeda*: For an obvious reason nom. *Andromede* is the rule in Latin poetry (Prop. 1.3.4, 2.28.21, 4.7.63; Ov. *her.* 15.36; Germ. *Arat.* 201, 640; but *Andromeda* et in Cic. *Arat.* 436); cf. Neue-Wagener *Formenlehre* I.69, T.L.L. s. v. Why then did the poet write *Andromedā* with a lengthening which the usual poetic form would have obviated? *Andromeda, hic* is the only instance of caesural hiatus in the poem; it occurs at the main caesura and belongs to a type which takes place before a demonstrative pronoun. Cf. R. G. Austin on *Aen.* 4.235 (with references), L. Mueller, *de re metr.* 2 pp. 375 ff.

*Laudamia*: Note the polysyllabic ending with a Greek proper name; cf. Virg. *Aen.* 6.447, where *Laodamia* occupies the same position. In Virgil there are about fifty such instances: see Norden *Aeneis* Vī Anhang ix.1 (pp. 427 f.). Whereas Vollmer regularizes to *Lao-* , the less usual orthography of H may be not only retained but also added to the evidence for *Lau-* . In Catull. 68.74, 80, 105 the archetype had *Laudomia*, from which editors have inferred *Laudamia*. In Ov. *met.* 11.200 MS authority
preponderates for Laumedonta, in 11.757 for Laumedonque, in Petr. 89 vers. 43 for Lauconte, etc. [For a detailed treatment of this matter see H. Usener in N. Jahrb. 1865, 227 ff.; contra, G. P. Goold in Phoenix 1958, 113.]

231. candidior Chione <haec> peruenit <et> altera Dirce: The line is incomplete as it stands in H, and the criteria for its correction prove to be vague and elusive. Of the supplements, I have printed that of Vollmer with considerable uncertainty. In its favor we may say that: (a) it retains, as most others do not, H's peruenit; (b) it employs the pattern haec...altera from 230; and (c) though the double supplement is usually not an attractive form of emendation, haec (written hec) might readily be absorbed into Chio-ne and et into peruen-it. For the elision in Chione haec, cf. 46 Ledam hoc. Yet the retention of peruenit is not necessarily a virtue, because the simple uenit might gain some support from 228 matronae ueniunt and from the following 232 huc etiam...uenere puellae, in which case per could be explained as an attempt at metrical expansion once the copyist noticed a defective line. Accordingly Baehrens' candidior Chione uenit <altera et> altera Dirce, with an easy haplography, is perhaps equally plausible. Other supplements worth attention are Rohde's procerior (cf. 242 'sunt niueae, sunt hic procero corpore pulchrae', which might echo candidior and procerior) and Ellis' potior uenit (which, if the copyist's eye jumped from the first to the second o, would become poruenit and then inevitably peruenit); both keep the pattern of asynde-
ton from the two preceding lines of the catalogue. I suggest a further possibility, which would retain peruenit at the very slightest transcriptional cost: simply add -que and read candidior Chione, peruenitque altera Dirce. H omits -que at 227 and 243, and here -que (that is q, or a with a tail) would run an even greater risk before altera.

232. 'The two epithets of puellae are as odd as lege without epithet in the next line. Read sancta. In accordance with the sacred law of marriage they preserve their virginity for their husbands. Horace (Sat. ii, 1, 81) has sanctarum le-rum’. So W. Morel in C. Q. 1941, 137. tenerae...puellae is itself a frequent phrase in amatory verse: cf. Tib. 1.10.64, 2.1.61; Prop. 2.25.41; Ov. her. 14.87, ars amat. 1.403, 2.745, 3.31, etc. puella scarcely occurs in epic verse, for which the standard word is virgo (as in 180); when it does (twice in Virg. Aen., once in Val. Fl., once in Sil. It., thrice in Stat.), it usually, as here, replaces a form of virgo which would be metrically refractory. See Axelson Unpoetische Woer-ter p. 58.

233. uirgineum florem servantes...maritis (cf. 243 uirgineo...flore): cf. Catull. 62.46 'sc. uirgo) castum amitis polluto corpore florem', 64.402; Apul. apol. 92 'uirgo...affert...ad maritum floris rudimentum', met. 4.28 'Venerem aliam uirginam flore praeditam', etc.
238. unciere certa: certo with infinitive begins with Ennius and remains almost exclusively poetic; cf. T.L.L. 3.896.51-897.7. certa as muta in 7.

241. For quid uiperas Baehrens and Riese restore uituperas. This would give reasonable sense, and quales uituperas would be a relative clause (with correlative tales suppressed). But close though it is to the MS, I remain skeptical for two (possibly interdependent) reasons: (a) uitupero seems to be avoided elsewhere in hexameters, and the only instances in verse I can quote are from Phaedrus (e.g. 4.7.26); and (b) its acceptance would necessitate the metrical license uit-. Vollmer's quid superat, on the other hand, seems virtually certain: understand mater as subject and translate 'but see, how she excels the likes of them'. quid superat became quid uiperas by the trajectory of two letters, s and t (T and I, with characteristic vertical stroke and rudimentary horizontal bar, were liable to constant confusion in uncials as well as in capitals); cf. Lucr. 6.1122 qua GraDitur / quaDrAGitas, Prop. 3.13.11 mAtrOna / m0trAna, eleg. in Maec. 1.95 OdoratA / Adorat0, and more examples in Housman Manil. I praef. lviii. Grammatically we have, not strictly an indirect question, but a paratactic construction which derives from comic usage (cf. Ter. Phorm. 358 'uide, auaria quid facit') and persists in poetry with similar imperatives (cf. Virg. ecl. 5.7 'aspice, ut antrum siluestris raris sparsit labrusca racemis', Ov. ars amat. 3.115
'aspice, quae nunc sunt Capitulii quaeque fuerunt'; see Kuehner-Stegmann II.490 f.). For the remainder of the line we may ignore Riese's cernis nitent quae gratia formae as unwarranted rewriting. It is plain that from uim we must extract ut (cf. the T-I confusion discussed above); for the longum still to be filled, Baehrens' hic performs no real function, but Vollmer's his is relevant to his excellent repunctuation of the passage. [Barbasz' uti may seem neither better nor worse than ut hic, but on uti in poetry cf. Axelson Unpoetische Woerter p. 129.] Thus, since ut must grant a concession, Vollmer rightly places 242-243 (which elaborate upon his) in parentheses so that tamen in 244 may have point. gratia formae: same clausula in Ov. met. 7.44 gratia formae.

244. fatuque coercens = obmutescensque. fatus is acc. pl. of fatua (-us), for which see T.LL. 61.370.26-49. The only classical instance of this word is Sen. Oed. 293 (tarda fatu est lingua), where it is used in the strict sense of uaticinatio. Other instances, often (as here) in the wider sense of sermo, are late and usually abl. sing. The influence of the supine seems fairly obvious. Baehrens' coercens (coercet H, Vollmer) effects too great an improvement at too little cost not to be accepted; coercens was written coercēs, which was misunderstood as the second pers. sing. and consciously altered to coercet.

246. nunc, o Calliope, nostro succurre labori. The invocation
of the Muse at an advanced point in the narrative is easily paralleled, for example, by Virg. Aen. 7.37 and 9.525 (uos, o Calliope, precor, aspirare canenti). For the phraseology here Barbasz cites only (with incorrect reference) Prop. 2.16.13 at tu nunc nostro, Venus, o succurre dolori; but cf. Virg. Aen. 9.404 nostro succurre labori in the same position.

247. maciem: 'macies, if we are to learn its meaning not from glossaries and lexicons but from the practice of Latin authors, is not so much "leanness" or ἴσχυρότης as "wasting" or ἴσχυς-νασμὸς: it is a process of decline and diminution'. Housman in J. P. 1913, 266.

249. H offers, against meter, iussisti mandasti iam possum expromere musam. Vollmer obelizes iussisti, and Baehrens makes the necessary correction of musam to Musa. F. Walter's misguided attempt to write iusti mandasti: iam possum expromere, Musa (W. S. 1926, 109) is in fact the best demonstration that iussisti must be a gloss on mandasti (cf. Glossaria Latina I.356). But the supplements which Vollmer records, namely Rohde's <robora> mandasti (rec. Baehrens) and Ellis' <tu si> mandasti, do not commend themselves. Both follow rather abruptly what precedes. Both require that we supply tantam maciem from 247 as direct object of expromere, and the latter also assumes animos and uires from 248 as direct objects of mandasti. I should suggest <sed quae> mandasti iam possum expromere, Musa, comparing 213 quae mandas non possum dicere
matri. quae mandasti will refer to the numerous physical symptoms of macies which, with the Muse's help, the poet proceeds to describe in 250 ff.

250. It's primis is nonsense. The obvious change to primus, which no one dared to consider until Vollmer, is very unlikely. The fact is that there is no sequence such as would require 'first' (to be continued by deinde, etc.). Vollmer, it is true, points to denique in 260. But there denique does not mean 'finally' or 'last of all', as it would have to in order to justify primus; rather it means 'in short', because it is not the last of the symptoms (for the list ends in 258) but a summary of what those symptoms entail. ¹ We seem to want, therefore, simply a descriptive epithet for pallor. Several might suggest themselves, but all other things being equal, palæography should decide. Baehrens' tristis, adopted by Riese, provides an appropriate sense, to the extent that the word is more or less a leitmotiv of the poem. I would propose turpis as suitable in a description of macies (cf. turpis macies at Hor. Carm. 3.27.53 and Sen. Herc. 9. 119); cf. Sil. It. 7.631 f. 'turpat...ora nouus pallor' and in general [Tib.] 3.10.5 f. 'effice ne macies pallentes occupat artus, / neu notet infor-

mis [= turpis] candida membra color'. For Perdica the pallor is 'unseemly', both physically and morally. The change involved is much slighter than it would appear: this less t becomes

¹ Professor Uhlfelder suggests that primus 'might refer to the incipience of the whiteness of approaching death'.
pis, which is an abbreviation for primis. The first word in a line is particularly liable to this sort of loss: cf. 48, where the first word quo shrank to o in H.

251 ff. tempora damersis intus cecidere latebris / et gracili cecidere modo per acumina nares, / concaua luminibus macies circumdata sedit: cf. Lucr. 1193 f. compressae nares, nasi primoris acumen / tenue, cauati oculi, caua tempora, to which commentators compare the death of Falstaff ('his nose was as sharp as a pen'); Hipp. Progn. 2.114  ἐξεῖτα, ὑθαλμοὶ κοιλοὶ, κρέτα- φοι ἔμπετσικότες (= tempora cecidere): Cels. 2.6.1 f. (giving the indicia mortis) ad ultima uero iam uentum esse testantur nares acutae, conlapsa tempora, oculi cauati, ...

...color...perpallidus.

254. longaque testantur ieiunia uiscera †famem: If, as is most probable, famem arose as a gloss on ieiunia and ousted some epithet of uiscera, then correction need not respect the ductus litterarum: thus we may confidently reject Hiller's fame, printed by Riese and properly suppressed by Vollmer, and Ellis' indefensible ramex. The possible cacophony apart, Eussner's uesca would give an apt sense and might easily have been absorbed into uiscera (i.e. uisca) causing interlinear famem to repair the gap. Other suggestions include macra (Vollmer), aperta (Baehrens), and uieta (with synizesis, Brakman). testantur: Celsus frequently uses this word (but usually with accusative + infinitive) to express, as here, what this or that symptom 'indicates'; cf. above on 251 ff. and passim in Cel-
sus. _longa...ieiunia:_ cf. Anth. Lat. Rs. 689 b.62 _ieiunia longa._

255. _arida...brachia:_ i.e. _macra,_ cf. Ov. _ars amat._ 3.272
'ariana nec uinclus _crura_ resoule suis'.

260. _defessa...calore:_ cf. 61 _fessa calore._

265. _ad tantam maciem deducimur:_ cf. Sen. _epist._ 78.1 _ad sum-
mam maciem _orbo_ deductus; also Fulg. 3.105 _ad extremam tabem_
deductus esse dicitur (sc. _Perdicca_), 106 _quo labore_ _consumptus_
etiam _ad maciem peruenisse fertur._

266. _dea mortalem:_ note the antithetical juxtaposition.

268. _miserere roganti:_ H gives _roganti,_ which Baehrens and
Riese emend to _rogantis._ The genitive, it is true, is vastly
predominant (in this poem cf. 178 _miserere mei,_ _miserere tu-
orum_), and it would be easy enough to assume the loss of a fi-
nal _s_ at the end of the line; but the dative may be right af-
ter all. Diomedes in _G.L.K._ I.313, 23 has _misereor tibi_ in a
listing of 'special' and compound verbs which govern the da-
tive: whence one might infer that _misereor_ + dat. arose by loose
analogy, in _meaning,_ with such verbs as _ignosco_ and _parco._ The
best support the _T.L.L._ can offer is Sen. _c.ntr._ 1.2.3 _tibi_
codd. (_tui_ coni. Schott) and Quint. _decl._ 272 p. 115, 15 _cui_
codd. (def. Loefstedt, _Syntactica_ I^2_, 202; _cuius_ coni. Grono-
vius). To these we may add several examples from Dracontius.
_Romul._ 10.504 _miserere tuae...nepti_ (_neptis_ coni. Baehrens) can
be retained as transmitted. In laud. Dei 3.618 miserere roganti (sic C: rogantis AB) Vollmer reasonably prefers the dative as 'lectio difficilior'. In two other examples misereor appears in association with another verb that requires the dative: Orest. 744 da ueniam, miserere, precor, miserere parenti (parenti Westhoff, rec. Vollmer: -te B, -tis A) and Satisf. 311 da ueniam, miserere, precor, succurre roganti.

269. alma Venus: a traditional epithet; cf. Lucr. 1.2 alma Venus, with C. Bailey's note ad loc.

270. mater Amoris amasti: a 'figura etymologica', cf. Cic. ad fam. 15.20.3 'cura ut ualeas meque ames amore illo tuo singulari'; mater Amoris in Ov. her. 16.16, ars amat. 1.30, amor. 3.1.43.

271. nullast: The transmitted nulla sit favors this form rather than nulla est; cf. Cels. 8.4.22 contegendast / contegen-da sit codd., etc.

272. This line is defective in H. After moriamur Baehrens adds Amor, which has point (Amor is going to die too) and might easily have been lost by haplography. Riese, no doubt on the basis of Virg. Aen. 4.660 (sed moriamur' ait. 'sic, sic iuuat ire per umbras'), adds ait: but ait after nine lines of speech is too extravagant a price for a supposed reminiscence.

275. For H's reseramus Baehrens and Riese read reseremus, but
I think that the alternative *resecemus* serves the surgical metaphor more effectively. The only possible cure for so advanced a malignancy is complete excision; simply to expose it would be to no avail.

276. *pladie*: In general, *ensis* is poetic and *gladius* prosaic. Occurrence in the poets is as follows: Virg. *ensis* 64; *gladius* 5, Sen. 49: 6, Val. Fl. 34: 2, Sil. It. 128: 14, Stat. 99: 1, Tib. 2: 0, Prop. 5: 1, Hor. lyr. 6: 0. On the other hand, Lucan uses *gladius* 45 times and *ensis* 54, Juv. *gladius* 12 times and *ensis* once. See Axelson Unpoetische Woerter p. 151.

278. *praecipitem*: sc. *me*.

*fors*: 'perhaps'. The nominative is used elliptically for the adverb, as also in the phrase *fors et*; cf. Prisc. G.L.K. III. 78, 17: *fors, cum sit nominativus, accipitur pro adverbio*. This use is occasional in the poets from Virgil [cf. Austin on Aen. 2.139 and Williams on Aen. 5.232] on, with only a few examples from late prose (Tertullian, Cyprian, Sidonius epist.); cf. T.L.L. 61.1136.30 ff.

279 f. *leue et sine pondere corpus / uento gestatum*: Barbasz cites Ov. her. 15.177 f. (also suicide by leaping) '...*aura*, subito: / et mea *non magnum corpora pondus* habet'.

286. *uel* = 'and', as occasionally in late Latin: cf. Leumann-Hofmann-Szantyr II.502 (with references), Loefstedt Peregr. Aeth. pp. 197 ff. But there are a few classical examples, such as Virg. Aen. 6.769 Siluius Aeneas, *pariter pietate uel*
armis / egregius (cf. Aen. 6.403 Troius Aeneas, pietate insignis et armis), where pariter guarantees that uel is copula
tive rather than disjunctive. For the poets uel would have the
obvious metrical advantage of making position (cf. Drac. laud.
Dei 1.717 qui rosulis stellare nemus uel floribus agros, Satisf.
257 tempora sunt pacis uel tempora certa cruris) or preventing
elision (cf. Drac. laud. Dei 1.539 ad scelus horrendum uel sae-
ua piacula mortis).

287 ff. Here the critical point turns on how we take the phrase
solutia fati (same phrase as clausula in Lucan 2.91 and 9.878).
Baehrens, putting a full stop after Amor, takes it as object of
concede, which necessitates haec for hoc in 288. But if, with
Vollmer, we put the stop after solatia fati, we take it, no
less attractively, as an 'accusative in apposition to the whole
sentence' and thereby retain hoc. Baehrens wished also to sub-
stitute tantum for tandem, and Riese actually did so. But tan-
dem adds a pleading effect to the imperative (cf. Virg. Aen.
2.523 huc tandem concede, etc.) and, as Vollmer remarks in his
app. crit., 'amore potiri uetuit Fortuna'. With haec tantum,
ut...legatur would be a consecutive adverb clause; with the
transmitted hoc tandem it is a final noun clause.

290. The epitaph is a characteristic motif in elegy (for exam-
ples see K. F. Smith on Tib. 1.3.55 f.), and it similarly ap-
ppears at the end of an epyllion in the culex. It might be a
further point of influence that African versifiers were fond of composing epitaphs for Virgil (Anth. Lat. Rs. 507-518, 555-566), Cicero (ib. 603-614), Seneca (ib. 667) and Lucan (ib. 668). Here a stock formula hic Perdica iacet (cf. Tib. 1.3.55 hic iacet...Tibullus, Prop. 4.7.85 hic...iacet...Cynthia, Anth. Lat. Rs. 508.1 Vergilius iacet hic, ib. 603.1 hic iacet Arpinas) becomes a conceit by the unexpected secumque Cupido peremptus. secum: for cum eo.
VITA

I was born in Wayne, Pennsylvania, on 21 September 1943, the son of John M. and Ruth Ott Hunt.

In June 1965 I received the A. B. degree, with major in Latin, from Lafayette College. In September 1965, as Florence May Smith Fellow in Classics, I undertook graduate study in both Latin and Greek at Cornell University: Lucretius and Cicero under Prof. P. H. DeLacy, Sappho and Alcaeus under Prof. G. Kirkwood, Problems in Euripides under Prof. P. Pucci, and Latin Palaeography under Prof. J. John. From September 1966 to the present time, I have been privileged to hold a tuition scholarship in the Department of Latin at Bryn Mawr College. In the second semester of the 1969-70 academic year I have been an instructor in Latin at Lafayette College.

At Bryn Mawr my seminars have included Roman Rhetoric (Prof. A. K. Michels), Tacitus (Prof. R. Scott), Pindar and Greek Lyric (Prof. R. Lattimore), Silver Latin Poetry (Prof. M. L. Uhlfelder), Greek Tragedy (Prof. R. Lattimore), and numerous units of Independent Study. In May 1968, after submitting an essay on the Laus Pisonis, I received the M. A. degree from Bryn Mawr College. During my graduate program I have published, or will soon publish, the following definite items: (1) Pétrone 19.4 in Latomus 1969, p. 208; (2) review of R. Marcellino Martial: Selected Epigrams in Classical Journal 1969, pp. 229-230; (3) Petronius 76.9 in Latomus 1969, p. 696; (4) review of M. Owen Lee Word Sound and Image in the Odes of Horace, to appear in Classical Journal in spring of
1970; (5) Notes on the Laus Pisonis in forthcoming Latomus; (6) Aegritudo Perdicæ 126 in forthcoming Classical Philology. In addition, I shall soon submit two further reviews which editors have asked me to write: (7) F. Pajan Ueberlieferungsgeschichtliche Untersuchungen zu den Halieutica des Oppian, to appear in Classical World; and (8) Robert Renehan Greek Textual Criticism, to appear in Classical Philology.

With Latin as the Major and Greek as the Allied Subject, I successfully completed the Preliminary Examination for the Ph.D. with written papers on Roman Rhetoric, Latin Literature of the Republic, and Latin Literature of the Empire on 30 April, 6 May, and 9 May; with a written paper on Pindar and Greek Lyric on 3 December and the Oral Examination on 18 December 1969.

To Professors A. K. Michels, R. Lattimore, M. L. Uhlfelder, R. Scott, and G. Kline I am greatly indebted, for forming my Supervising Committee and for individual assistance and kindnesses. I wish to express particular gratitude to Prof. A. K. Michels for procuring excellent photocopies of the Harleianus 3685, and to Prof. M. L. Uhlfelder for directing this study and for valuable suggestions and advice in its preparation.