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► **To cite this version:**

Marek T. Kretschmer. Two Poems in Search of an Author: A Note on the Versus Eporedienses and the Novus Avianus Astensis. *Mittelateinisches Jahrbuch*, 2021, 56 (1), pp.108-133. 10.36191/mjb/2021-56-1-4 . hal-04543194

HAL Id: hal-04543194

<https://hal.science/hal-04543194>

Submitted on 12 Apr 2024

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MAREK THUE KRETSCHMER

Two Poems in Search of an Author
A Note on the *Versus Eporedienses*
and the *Novus Avianus Astensis*

ABSTRACT

This paper offers a metrical (and a preliminary stylistic) analysis of the poem *Versus Eporedienses* which is compared to the *Novus Avianus Astensis*, and proposes the hypothesis that the two anonymous poems have been written in the same milieu or even by the same author.

Keywords: *Versus Eporedienses*, *Novus Avianus Astensis*, *Conflictus ovis et lini*, leonine distichs, metrical analysis

The *Versus Eporedienses* (henceforth VE), written in 150 leonine elegiac distichs around the year 1080 and attributed¹ to an otherwise unknown Wido of Ivrea, describes the poet-narrator's encounter with a *puella* by the river Po and his attempt to seduce her by enumerating all the things he can offer her. Having quite recently published a study² on classical allusions and imitations in this peculiar love poem, I add some observations on the poem's metre and style in the present article. With its characteristic rhyme the VE may be placed among other poems produced around the year 1100 in the Piemonte³ such as the *Novus Avianus* of the so-called *Astensis poeta* (hence-

¹ A highly hypothetical attribution resting solely on the appearance of the name *Uuido* on the upper margin of folio 22r of the only extant manuscript: Ivrea, Biblioteca Capitolare LXXXV. Scholars variously date the poem between 1075 (*terminus post quem* being the allusion in vv. 157–158 to the battle of Homburg and Emperor Henry IV's victory over the Saxons) and 1094 (end of the Ivrean bishopric of Ogerius). Henry (*cui Saxo seruit ... , iam sua iussa colit*) dies in 1106 which establishes a natural *terminus ante quem*.

² Marek Thue Kretschmer, *Latin Love Elegy and the Dawn of the Ovidian Age. A Study of the Versus Eporedienses and the Latin Classics*, Turnhout 2020.

³ The modern editions of Zurli/Bisanti and Spreitzhofer now replace the 19th-century editions of Grosse and Hervieux: *Astensis poetae Novus Avianus*, ed. Lorian Zurli,

forth NA), a restructuring and *amplificatio*⁴ of the fables of Avianus (expanding from 327 to 544 couplets). In terms of content also, there are surprisingly many similarities between the VE and the NA (bearing in mind, of course, the features that distinguish a love poem from a moral fable). Two fundamental features are the mythological references⁵ and the classical imitations.⁶ Moreover, most of the main topoi of the NA mentioned by Armando Bisanti also apply to the VE: the *locus amoenus*,⁷ the notions of poet and poetry as *uates* and *dictamen*,⁸ the insistence on the poet's fame and the favour of the Muses⁹ etc. In my view, the two poems belong to the same milieu and a systematic comparison of metre and style can perhaps contribute to determining whether they could have been written by the same author or not. The present article offers a metrical analysis and some preliminary reflections on stylistic similarities between the VE and the NA that will serve as a basis for a more systematic future comparison with the NA.

traduzione e commento di Armando Bisanti, Genova 1994; Avian und die Fogen. Der Novus Avianus des Poeta Astensis. Text mit Einleitung, Übersetzung, Kommentar und Index, ed. Adelheid H. Spreitzhofer, Graz 1995; Novus Avianus, ed. Emil Grosse, Programm des Königlichen Friedrichs-Collegiums zu Königsberg in Pr., Königsberg in Pr. 1868, 1–26; Les fabulistes latins depuis le siècle d'Auguste jusqu'à la fin du moyen âge, vol. 3 (Avianus et ses anciens imitateurs), ed. Léopold Hervieux, Paris 1894, 371–411. For the date and provenance, see Zurli/Bisanti, 14–15. The 'signature' *vatis ... Astensis* (NA 1.1.3), followed by five related toponyms (two local rivers, a mountain, and two valleys at 1.5.25, 3.2.9 and 3.5.13–16), situates the author in the Asti region. Interestingly, the first line of the VE situates the poet-narrator by the river Po. The river Tanarus, whose two tributary streams Burbur (Borbore) and Versa are mentioned in the NA, flows into the Po some 50 kilometers east of Asti.

⁴ Marek Thue Kretschmer, *Amores* 3.6 and the *Versus Eporedienses*, in: *The Journal of Medieval Latin* 26 (2016) 35–47 proposes to read the VE as a sort of imitation and *amplificatio* of *Amores* 3.6.

⁵ Fors (VE 2), Phaethon and the Heliades (VE 17), Juno and Jupiter (VE 18), Troy (VE 29), Venus (VE 46), Ceres (VE 51), Hymen (VE 56), Thetis (VE 58), Ganymedes and Paris (VE 68), Jupiter (VE 84), Mars and Venus (VE 114), Numa and Egeria (VE 137–138), Euander (VE 153), Vulcan (VE 213), Harmonia (VE 214), Paris and Helen (VE 215–216), Mercury and Philology (VE 237–238), Venus and Harmonia (VE 243), the Muses (VE 255, 285–286, 290–291), Apollo (VE 287), Minerva (VE 288), Nireus (VE 294). For similar examples in the NA, see Zurli/Bisanti (note 3) 17–18; Armando Bisanti, *Le favole di Aviano e la loro fortuna nel medioevo*, Firenze 2010, 77.

⁶ See respectively Kretschmer (note 2) 103–117 and Zurli/Bisanti (note 3) 87–90. See also the similarities mentioned in Kretschmer (note 2) 124–125.

⁷ Vernal opening (VE 3–4) with idyllic descriptions (VE 42–48). For examples in the NA, see Bisanti (note 5) 84–85.

⁸ VE 285 and 293. For examples in the NA, see Bisanti (note 5) 78.

⁹ VE 255–256, 286, 291–300. For examples in the NA, see Bisanti (note 5) 79–80.

The rhyme of the VE is always disyllabic in the hexameter lines (with the two last syllables before a *caesura semiquinaria* rhyming with the two syllables of the sixth foot) and mostly disyllabic in the pentameter lines (with the two last syllables of each hemiepes rhyming with one another), occasionally trisyllabic.¹⁰ Considering the phonetic equivalence of certain spellings,¹¹ the following rhymes are not counted as impure: rhymes involving ae-e,¹² oe-ae,¹³ oe-e,¹⁴ i-y,¹⁵ qu-cu,¹⁶ ci-ti,¹⁷ t-th,¹⁸ or combinations such as i-y with ae-e.¹⁹ Nevertheless, in a very few verses, the rhymes are regarded as assonant.²⁰

There is a clear tendency to let the metrical unit (the distich) coincide with the syntactic unit (usually a sentence combining independent and/or dependent clauses).²¹ Moreover, syntactic sub-units such as subordinate clauses,²² abso-

¹⁰ 19 of a total of 150 pentameter lines (that is 12,67%) have trisyllabic rhymes, namely vv. 10 (*pauide ... auide*), 12 (*alias ... salias*), 46 (*teneris ... Veneris*), 62 (*pretii ... Decii*), 74 (*libitum ... exhibitum*), 92 (*studium ... rudium*), 96 (*sonitum ... monitum*), 114 (*placuit ... iacuit*), 138 (*materie ... Egeriae*), 146 (*insolitus ... chrysolithus*), 152 (*uarii ... Darii*), 202 (*iudicium ... uitium*), 206 (*comperies ... materies*), 214 (*generis ... Veneris*), 218 (*prodigium ... Phrygium*), 228 (*pretii ... petii*), 232 (*uariae ... carie*), 248 (*facies ... facies*), 276 (*uideo ... inuideo*).

¹¹ For a quick reference with bibliography, see Frank A. C. Mantello and Arthur G. Rigg, *Medieval Latin. An Introduction and Bibliographical Guide*, Washington 1996, 79–82. For a more detailed study, see Peter Stotz, *Handbuch zur lateinischen Sprache des Mittelalters*. Vol. 3: Lautlehre, München 1996.

¹² See vv. 13 (*precor ... aequor*), 27 (*quaeris ... uideris*), 51 (*Ceres ... quaeres*), 71 (*quaeris ... frueris*), 101 (*uillae ... mille*), 138 (*materie ... Egeriae*), 172 (*aedes ... pedes*), 176 (*morae ... fore*), 181 (*turbae ... urbe*), 182 (*quaeres ... feres*), 215 (*Helenae ... Lacaenae*), 232 (*uariae ... carie*), 245 (*petas ... aetas*), 250 (*aequis ... nequis*), 255 (*restat ... praestat*), 262 (*aequus ... decus*).

¹³ See v. 77 (*foedum ... haedum*).

¹⁴ See v. 49 (*cena ... amoena*).

¹⁵ See vv. 56 (*lenimen ... Hymen*), 64 (*onyx ... Beronix*), 151 (*bysso ... spisso*), 199 (*spirat ... regyrat*), 218 (*prodigium ... Phrygium*), 257 (*mirum ... butyrum*).

¹⁶ See vv. 157 (*Heinricus ... iniquus*), 262 (*aequus ... decus*).

¹⁷ See vv. 62 (*pretii ... Decii*), 202 (*iudicium ... uitium*).

¹⁸ See vv. 57 (*cyathi ... parati*), 146 (*insolitus ... chrysolithus*), 225 (*Parthi ... Marti*).

¹⁹ See v. 93 (*lyrae ... ferire*).

²⁰ See vv. 44 (*potest ... obest*), 144 (*smaragdus ... gradus*), 156 (*dici ... mibi*), and 297 (*signa ... Corinna*). My normalised text also renders the rhyme of v. 189 assonant (*hyacinthi ... tincti*), but the MS reads *iacincti ... tincti*. The rhyme should thus not be considered irregular. For the spelling with -nct-, see Stotz (note 11) 204.

²¹ Involving, at times, certain structures such as, for instance, parallelism: 26 (*Nobilis est mater, nobilis ipse pater*), 103 (*Flores prata dabunt, fontes sua prata rigabunt*), 180 (*Vox est ista senum, uox etiam iuuenum*).

²² See e.g. vv. 3 (*quod fons est omnis amorum*), 14 (*Si loqueris soli*), 24 (*quam retinere cupit*), 27 (*Si proauos quaeris*) etc.

lute ablatives,²³ participial²⁴ or prepositional phrases,²⁵ etc. are typically neatly distributed in verse-halves (preceding or following the penthemimeral caesura). In just two cases the syntax continues into a second distich.²⁶

In order to better illustrate these two distinct features of the Ivrean distich, the prevalence of disyllabic pure rhyme and correspondence between metrical and syntactic units, – both of which are also typical of the NA²⁷ – I have included in an appendix a normalised text with punctuation that distinguishes more sub-units than Dümmler's diplomatic edition.

No spondaic fifth foot occurs in the hexameter lines, and no spondaic foot occurs in the second hemiepes of the pentameter lines.²⁸ Moreover, the poet utilizes the poetic effects of the distribution of dactylic and spondaic feet. For

²³ See vv. 33 (*curis ex parte relictis*), 80 (*re faciente fidem*), 83 (*His epulis tactis*), 204 (*His pro dote datis*), 286 (*Subpeditante Clio*).

²⁴ See e. g. vv. 6 (*Inuitans sedem*), 7 (*Mox specie tactus*), 21 (both halves: *Non stupefacta parum | reputans nimis istud amarum*), 35 (*Iam iam confisus*), 36 (*Tactus amore sui*) etc.

²⁵ See e. g. vv. 4 (*Mense sub Aprili*), 17 (*Ex stellis frontis*), 28 (*Sanguine de quorum*), 32 (*Hunc circa fluiuium*), 39 (*Saepe sub umbella*) etc.

²⁶ See vv. 139–142 and especially 37–40 (*Si foret hoc gratum floris decerpere pratum, | Tu posses mecum, munere mota precum, | Saepe sub umbella posses, speciosa puella, | Ludere laetari, cura cupita mari*). The ›prolonged‹ syntax of vv. 37–40, constituting the poem's longest (enhanced by series of alliterations) and most direct pick-up line, is obviously deliberate: the repetition of *posses* inevitably also evokes *mecum* and enhances the desire of *ludere laetari* with the girl who is addressed as *speciosa puella* and described as a *cura cupita mari*. Also, *floris decerpere pratum* subtly alludes to the desired defloration. Several suggestive hints or comments are made throughout the poem, most of which, in imitation of Ov. ars 3.87–88, refer or allude to the example of Gods: vv. 18, 46, 56, 113–116, 137–138, 237–244, other arguments relate to the beauty of the *puella* (273–274, 280) or to the fame she gains from the poem (289–300), this too an Ovidian topos: am. 1.3.25–26, 1.10.59–60, 2.17.27–30.

²⁷ See Armando Bisanti's introduction at pages 20 and 57–58 in Zurli/Bisanti (note 3): »Per quanto concerne poi, in generale, la strutturazione del distico, il poeta opta per il procedimento ›paratattico‹, cercando ove possibile di chiudere l'espressione nell'ambito di un solo distico, sì da evitare ogni legame tra il pentametro e l'esametro successivo (...) la maggioranza dei casi è costituita proprio dalle rime disillabiche regolari.«

²⁸ Compare the *Novus Avianus*; Zurli/Bisanti (note 3) 55–56: »Sull'esametro dell'Asten-sis è da notare, in primo luogo, che lo spondeo in quinta sede è scrupolosamente evitato (...) Del pentametro occorre dire che il secondo emistichio è sempre rigorosamente dattilico«. My analysis of the two first feet of the pentameter lines of the VE gives the following result:

Type	Number	Percentage
DD	45	30
DS	35	23.33
SD	42	28
SS	28	18.66

instance, the dactylic line that opens the poem nicely describes the cheerful playing along the river (*Cúm secus óra uadí placeát mihi lúdere Pádi*), whereas a spondaic line such as 285 (*Súm sum súm uatés Musárum séruo penátes*) enhances the poet's pride.

Elisions, current in classical poetry,²⁹ do not occur at all nor in the VE or the NA.³⁰

Even more interesting are the results concerning the distribution of dactyls and spondees in the first four feet of the hexameter lines.³¹ The correspondence with the NA is striking.

	VE (150)	NA ³² (544)	Difference	COL (385)	Difference
DDDD	2 % (3)	2.2 % (12)	+0.2	2 % (8)	0
DDDS	2 % (3)	2.94 % (16)	+0.94	4.67 % (18)	+2.67
DDSD	4 % (6)	3.68 % (20)	-0.32	7 % (27)	+3
DDSS	5.33 % (8)	4.96 % (27)	-0.37	12.02 % (47)	+6.69
DSDD	8.66 % (13)	7.35 % (40)	-1.31	5.19 % (20)	-3.47
DSDS	11.33 % (17)	13.41 % (73)	+2.08	8.57 % (33)	-2.76
DSSD	12 % (18)	15.8 % (86)	+3.8	10.39 % (40)	-1.61
DSSS	20 % (30)	22.42 % (122)	+2.42	14 % (54)	-6

²⁹ For an exhaustive study, see Jean Soubiran, *L'élision dans la poésie latine*, Paris 1966.

³⁰ See the *Novus Avianus*, Zurli/Bisanti (note 3) 54: »E invano, dico subito, se ne cercherebbe un solo esempio dell'*Astensis poeta*«. For more details on medieval avoidance of elision, see Paul Klopsch, *Einführung in die mittellateinische Verslehre*, Darmstadt 1972, 81–87. Several examples are given in Appendix 2, columns 5 and 6, by Giovanni Orlandi, *The Hexameter in the Aetas Horatiana*, in: *Latin Culture in the Eleventh Century*, ed. by Michael Herren, Christopher J. McDonough, Ross G. Arthur, Turnhout 2002, 2: 240–257. See also Seppo Heikkinen, *The Christianisation of Latin Metre. A Study of Bede's De Arte Metrica*, Helsinki 2012, 108–117.

³¹ Some useful statistic studies of distribution are contained in George Eckel Duckworth, *Vergil and Classical Hexameter Poetry. A Study in Metrical Variety*, Ann Arbor 1969; Lucio Ceccarelli, *Contributi per la storia dell'esametro latino*, 2 vols., Roma 2008; Nathan A. Greenberg, *Metrics of the Elegiac Couplet*, in: *The Classical World* 80 (1987) 233–241; Edoardo D'Angelo, *Indagini sulla tecnica versificatoria dell'esametro del Waltharius*, Catania 1992.

³² My ranking of frequency in the *Novus Avianus* is based on the absolute numbers presented by Armando Bisanti in Zurli/Bizanti (note 3) 55. The analyses of the distributions in the VE and the COL are entirely my own. Absolute numbers are given in parentheses. Editions consulted are Ernst Dümmler, *Gedichte aus Ivrea*, in: *Zeitschrift für deutsches Alterthum* 14 (1869) 245–265 and Moriz Haupt, *Hermanni Contracti Conflictus ovis et lini*, in: *Zeitschrift für deutsches Alterthum* 11 (1859) 215–238.

	VE (150)	NA (544)	Difference	COL (385)	Difference
SDDD	2 % (3)	1.65 % (9)	-0.35	2.6 % (10)	+0.6
SDDS	2.66 % (4)	1.47 % (8)	-1.19	1.81 % (7)	-0.85
SDSD	2 % (3)	2.2 % (12)	+0.2	4.93 % (19)	+2.93
SDSS	3.33 % (5)	2.02 % (11)	-1.31	8.05 % (31)	+4.72
SSDD	5.33 % (8)	3.31 % (18)	-2.02	1.81 % (7)	-3.52
SSDS	6 % (9)	2.94 % (16)	-3.06	3.11 % (12)	-2.94
SSSD	8 % (12)	6.25 % (34)	-1.75	4.15 % (16)	-3.85
SSSS	5.33 % (8)	7.35 % (40)	+2.02	9.35 % (36)	+4.02

As a counter-check, I have added the distribution of a third poem written in 385 leonine distichs (with monosyllabic rhyme or assonance): the *Conflictus ovis et lini* (COL) by Wenric of Trier.³³ The NA differs³⁴ on average +1.66/-1.29

³³ The poem was dedicated to Udo Archbishop of Trier (1066–1078). It is worth mentioning that Wenric was a supporter of Henry IV and bishop of Piacenza from 1091 to 1093. I mention a few common features and lexical matches between the VE and the COL in Kretschmer (note 2) 123–124. For the sake of a broader comparison, we can add the *Ecbasis captivi*, a fable in 1229 leonine hexameters, written in Trier towards the end of the 11th century (or earlier according to some scholars). For a full bibliography, see <http://www.geschichtsquellen.de/werk/2067> Percentages of the distributions in the *Ecbasis* are given by D'Angelo (note 31) 3–4, to which I add the corresponding percentages of the other poems in parentheses. DDDD: 1.5 (VE: 2, NA: 2.2, COL: 2); DDDS: 4.2 (VE: 2, NA: 2.94, COL: 4.67); DDS: 5 (VE: 4, NA: 3.68, COL: 7); DDSS: 15.7 (VE: 5.33, NA: 4.96, COL: 12.02); DSDD: 1.7 (VE: 8.66, NA: 7.35, COL: 5.19); DSDS: 7 (VE: 11.33, NA: 13.41, COL: 8.57); DSSD: 6 (VE: 12, NA: 15.8, COL: 10.39); DSSS: 18 (VE: 20, NA: 22.42, COL: 14); SDDD: 0.5 (VE: 2, NA: 1.65, COL: 2.6); SDDS: 2.2 (VE: 2.66, NA: 1.47, COL: 1.81); SDSD: 6.5 (VE: 2, NA: 2.2, COL: 4.93); SDSS: 12.2 (VE: 3.33, NA: 2.02, COL: 8.05); SSDD: 2.2 (VE: 5.33, NA: 3.31, COL: 1.81); SSDS: 4.5 (VE: 6, NA: 2.94, COL: 3.11); SSSD: 4.2 (VE: 8, NA: 6.25, COL: 4.15); SSSS: 8.2 (VE: 5.33, NA: 7.35, COL: 9.35). In 11 of 16 cases, the patterns of the *Ecbasis* come closer to those of the COL (namely: DDDS, DDSS, DSDD, DSDS, DSSD, SDDS, SDSD, SDSS, SSDD, SSDS, SSSD).

³⁴ An interesting example of variation within a poet's career is the case of Virgil where the differences between the *Aeneid* and the *Georgics* are fairly minimal compared to the *Eclogues*. Taking the *Aeneid* as the standard, the *Georgics* and the *Eclogues* differ as follows: DDDD: 2.16 (A) – 2.33 (G = +0.17) – 4.22 (E = +2.06), DDDS: 6.81 (A) – 6.17 (G = -0.64) – 6.75 (E = -0.06), DDS: 4.62 (A) – 4.85 (G = +0.23) – 8.19 (E = +3.57), DDSS: 11.79 (A) – 11.57 (G = -0.22) – 13.01 (E = +1.22), DSDD: 3.58 (A) – 3.48 (G = -0.1) – 5.18 (E = +1.6), DSDS: 11.16 (A) – 11.98 (G = +0.82) – 9.52 (E = -1.64), DSSD: 5.75 (A) – 7.04 (G = +1.29) – 8.07 (E = +2.32), DSSS: 14.36 (A) – 15.78 (G = +1.42) – 10.6 (E = -5.18), SDDD: 1.97 (A) – 1.92 (G = -0.05) –

from the VE whereas the average corresponding difference is +3.52/–3.1 in the COL. Numbers in bold indicate cases when the COL (10 times) differs more than 1.5 from the VE compared to the corresponding difference of the NA (2.67–0.94 = 1.73 etc.), or, vice versa, when the NA differs more than 1.5 compared to the COL (only once).

The hexameter clausulae are mostly regular disyllabic or trisyllabic,³⁵ usually 3+2 and 2+3 (including variants).³⁶

2.41 (E = +0.44), SDDS: 5.9 (A) – 5.26 (G = –0.64) – 5.18 (E = –0.72), SDSD: 3.83 (A) – 3.93 (G = +0.1) – 4.94 (E = +1.11), SDSS: 9.54 (A) – 9.6 (G = +0.06) – 7.59 (E = –1.95), SSDD: 2.33 (A), 2.38 (G = +0.05) – 3.13 (E = +0.8), SSSD: 6.02 (A) – 5.44 (G = –0.58) – 3.86 (E = –2.16), SSSD: 3.09 (A) – 2.56 (G = –0.53) – 2.53 (E = –0.56), SSSS: 7.09 (A) – 5.72 (G = –1.37) – 4.82 (E = –2.27). The *Georgics* never differ more than 1.37 whereas the *Eclogues* differ more than 1.5 nine times (at the most, the difference is 5.18). The percentages are taken from Ceccarelli (note 31) vol. 2, 26–27.

³⁵ Compare Zurli/Bisanti (note 3) 56: »Le clausole dell'esametro sono per la massima parte regolari. Rari sono i casi di clausole quadrisillabiche (...) e ancor più di pentasillabiche (...). Vi prevalgono le clausole «classiche» bisillabiche, ma sono frequenti anche le trisillabiche.«

³⁶ 3+2: 1 (*lúdere Pádi*), 7 (*cónspicor áctus*), 11 (*póstulo Pádum*), 15 (*ómnia uíltus*), 25 (*régia próles*), 29 (*Tróica térra*), 31 (*figere méndam*), 35 (*érigo uísus*), 41 (*lúmíne sólis*), 55 (*pótio púra*), 65 (*mázere lígno*), 79 (*mátribus óua*), 83 (*cópia láctis*), 85 (*témpore uérno*), 91 (*quáslibet ártes*), 95 (*tángere séruum*), 101 (*práedia mílle*), 121 (*ádfore léctum*), 125 (*súfficit áuri*), 135 (*uéndere plúmam*), 137 (*cóniuge Núma*), 151 (*péctine spísso*), 159 (*cópia ménsis*), 163 (*fúlguris áestas*), 165 (*lúmíne pléni*), 177 (*pláusibus áptant*), 179 (*cétera térgo*), 187 (*íncola Píndi*), 193 (*détulit áspis*), 201 (*cómpita uéntum*), 217 (*cómmoda téstes*), 225 (*cédere Máríti*), 247 (*péctore fléctes*), 251 (*móenia Rómae*), 267 (*lúmína sígni*), 277 (*práeterit úber*). Variant 4+2: 37 (*decérpere prátum*), 51 (*mutábile quáeres*), 75 (*pascáliter ágnum*), 77 (*promítteret háedum*), 87 (*custódia prómi*), 129 (*habébitur hórum*), 133 (*nigréscere néscit*), 139 (*uelámine nóstrum*), 143 (*pedália mándas*), 161 (*mirácula télae*), 173 (*praelúdere quáerunt*), 209 (*depréndere uícum*), 211 (*monília péndent*), 223 (*munímína uállí*), 235 (*conuértito cúram*), 255 (*iuuámina práestat*), 299 (*subpónere cúres*). Variant 5+2: 43 (*pretiósior áuri*), 111 (*uariámine flórum*), 119 (*uariábile strátum*), 131 (*súbtílíssima tráma*), 189 (*medicámine tíncti*), 265 (*religámine crínis*), 281 (*résponsália débés*). Variant 2+1+2: 13 (*quáeso per áequor*), 205 (*quósque per ánnos*). Variant 3+1+2: 245 (*hortátur et áetas*). Variant 4+1+2: 181 (*maneamus in úrbe*). 2+3: 3 (*ómnis amórum*), 9 (*páuca locútus*), 21 (*ístud amárum*), 33 (*párte relíctis*), 45 (*súbter oliúae*), 47 (*fórte lauérís*), 57 (*mílle paráti*), 59 (*súmma talénti*), 61 (*súme capáces*), 63 (*múnus eórum*), 67 (*cúra parábit*), 69 (*cárne ferárum*), 71 (*uélle fruérís*), 73 (*síue suilla*), 89 (*ómne legúmen*), 97 (*ómne tubárum*), 99 (*ménite locórum*), 103 (*práta rigábunt*), 105 (*párte pusillas*), 107 (*gráta secútam*), 109 (*uélle notábit*), 113 (*ésse deárum*), 117 (*flóre corónam*), 123 (*uélle meménto*), 127 (*ábsque metállo*), 141 (*spónte Ruténus*), 147 (*átque diúrnis*), 149 (*plúris habémus*), 153 (*húius Euánder*), 157 (*séruit iníquus*), 167 (*óre pyrópús*), 169 (*gráta choréae*), 183 (*ílla colónos*), 185 (*ómne uirórum*), 191 (*ómnis honórat*), 197 (*túra Sabáei*), 203 (*mílle tabérnas*), 213 (*páret ináni*), 221 (*práeter auérnas*), 231 (*láude cliéntum*), 233 (*mémbra quiéti*), 239 (*núpta subésset*), 243 (*díua marítat*), 257 (*tíngo butýrum*), 261 (*ómne rosárum*), 269

As for prosodic matters, the final -o is usually short in the first person singular in present indicative: 6 (*ducō*), 11 (*postulō*), 13 (*quaesō*), 35 (*erigō*), 248 (*uolō*), 257 (*tingō*), 285 (*servō*), but long in 32 (*amō*). The other occurrences of long are at *caesura* or line end: 276 (*Hāec ego dūm uideō dūlciter inuideō*), 286 (*Sūbpeditānte Cliō quāeque futūra sciō*) and 287 (*Mé minus éxtollō quamuís mihi cédit Apóllo*);³⁷ always short in ablative gerund: 23 (*inclinandō*), 53 (*potandō*), 81 (*inhiandō*), 93 (*modulandō*), 118 (*patiendō*), 175 (*exorandō*), 199 (*emendō*), 229 (*uitandō*), 256 (*canendō*);³⁸ always short in future imperatives: 113 (*reputatō*), 188 (*reputatō*), 208 (*creditō*), 235 (*conuertitō*);³⁹ always short in the nominative of third declination: 18 (*Iunō*), 50 (*iussiō*), 55 (*potiō*), 73: *carō*), 128 (*imagō*), 178 (*uiragō*), 184 (*nemō*), 244 (*Iunō*), 298 (*Nasō*).⁴⁰ As for adverbs, conjunctions and pronouns: 12 (*citō*), 18 (*quandō*), 172 (*praestō*), 265 (*quandō*), 276 (*egō*), 298 (*quandō*), but 179 (*ergō*).⁴¹ Prosodic anomalies are 42 (*pīnus* for *pīnus*), 135 (*lībras* for *libras*), 144 (*smāragdus* for *smāragdus*), 237 (*phīlōlōgīa* for *phīlōlōgīa*),⁴² 257 (*būtȳrum* for *būtȳrum*).⁴³ Typical is

(*úsus auénae*), 271 (*nácta colórem*), 273 (*ésse colóris*), 283 (*métra notáres*), 285 (*séruo penátes*), 287 (*cédit Apóllo*), 289 (*quāeque cupíuit*), 291 (*mille senéscit*), 295 (*Fláccae Lycóris*), 297 (*nóta Corinna*). Variant 3+3: 17 (*germána Phetóntis*), 27 (*fecisse uidéris*), 53 (*potándo fruéris*), 115 (*regína deórum*), 155 (*adéptus honóres*), 171 (*seruíre puéllae*), 199 (*eméndo regýrat*), 227 (*obséruat Hibérus*), 229 (*uitándo tumúltum*), 241 (*exémpla parántur*), 249 (*notáre diátim*), 259 (*praeláta puéllis*), 263 (*sparsísse uidéris*), 275 (*moníle rubéscat*), 279 (*abúnde niuéscit*), 293 (*dictámen Homéri*). Variant 4+3: 19 (*genuére paréntes*), 23 (*inclinándo negáuit*), 39 (*speciósá puélla*), 49 (*délectéris amóena*), 81 (*inhiándo debíscis*), 93 (*modulándo feríre*), 145 (*aliúnde labóras*), 175 (*éxorándo labórant*), 207 (*pretiósá tapéta*), 215 (*reperíre Lacáena*), 253 (*manifésta putárem*). Variant: 1+1+3: 5 (*quáe sit eándem*), 195 (*híc et Eóus*). Exceptional are quadrisyllabic or pentasyllabic clausulae: 4: 219 (*medicórum*), 5: 237 (*Phīlología*). Note however that quadrisyllabic are relatively frequent in the pentameter lines: 36 (*ádmónuí*), 66 (*Úngariáe*), 74 (*éxhibitúm*), 124 (*éfficiám*), 138 (*Égeriáe*), 146 (*chrýsolitús*), 186 (*Úngariús*), 198 (*mírificá*), 206 (*máteriés*), 208 (*próficuó*), 272 (*ástupeám*), 276 (*inuideó*).

³⁷ Compare Zurli/Bisanti (note 3) 50–51: 28 occurrences of short against 10 long in the NA.

³⁸ Compare Zurli/Bisanti (note 3) 51: 48 occurrences of short against 2 long in the NA.

³⁹ Compare Zurli/Bisanti (note 3) 51: 6 occurrences of short against 1 long in the NA.

⁴⁰ Compare Zurli/Bisanti (note 3) 51: 31 occurrences of short against 4 long in the NA.

⁴¹ Compare Zurli/Bisanti (note 3) 51–52: 34 occurrences of short against 3 long in the NA.

⁴² Compare *Quid suum uirtutis* 208 (*Hínc obdúcta sitú | phīlosophía latés*). Cf. *Quid suum virtutis*. Eine Lehrdichtung des XI. Jahrhunderts, ed. Anke Paravicini, Heidelberg 1980. See other examples in Peter Christian Jacobsen and Peter Orth's list of prosodic anomalies: <http://www.mgh.de/~Poetae/Prosodie.htm>.

⁴³ Same metrical position in Hermannus Werdinensis, *Hortus deliciarum* 9116 (*índe bütȳrum*), 9120 (*píngue bütȳrum*), 9124 (*celéste bütȳrum*), 9142 (*síve bütȳrum*). Cf. Hermann Werdinensis *Hortus deliciarum*, ed. Paul Gerhard Schmidt, CCCM 204, Turnhout 2005.

prosodic liberty⁴⁴ with (especially Greek) proper names and proper adjectives: 1/11 (*PādīlPādum* for *PādīlPādum*), 17 (*Phēthontis* for *Phäëthontis*),⁴⁵ 137 (*Nūma* for *Nūma*), 140 (*Sýrus* for *Sýrus*), 152 (*Dārū* for *Dārū*), 153 (*Ēuander* for *Ēuander*), 186 (*Āchāicus* for *Āchāicus* and *Ungāricus* for *Ungāricus*), 192 (*Clārōs* for *Clārōs*), 286 (*Clō* for *Clō*).⁴⁶ *Nireus* in v. 294 should be disyllabic (and thus spondaic, as in Ov. ars 2.109: *Sis licet antiquo Nireus adamatus Homero*). For metrical reasons the name is made trisyllabic by diaeresis and the *i* shortened (*Ēt facit esse deum quem coluit Nireum*). The quadrisyllabic *hýacinthus* is rendered trisyllabic by the opposite phenomenon synaeresis⁴⁷ with lengthened *ā* in v. 189 *jācinthus* and the trisyllabic *iaspis* is rendered disyllabic *jaspis* in v. 193. Turning to stylistic matters,⁴⁸ the Ivrean versifier is particularly fond of alliterations⁴⁹ and figures of repetition such as anaphora,⁵⁰

⁴⁴ Cf. Klopsch (note 30) 85.

⁴⁵ *Phaethon* is trisyllabic, but Quintilian (1.5.17) mentions occurrence of disyllabic *Phaethon* (by synaeresis) in Varro (*tum te flagrantí deiectum fulmine, Phaethon*). Thus, the two first short syllables can be reduced to one long (the diphthong ae), but reduction to *ē* is anomalous.

⁴⁶ Compare Zurli/Bisanti (note 3) 52: »più di frequente coi nomi greci«.

⁴⁷ See for instance, Dag Norberg, *An Introduction to the Study of Medieval Latin Versification*, Washington D. C. 2004, 23–25.

⁴⁸ For similar cases in the NA, see Bisanti (note 5) 86–87 and Zurli/Bisanti (note 3) 169–236.

⁴⁹ Only occurrences of alliteration of contiguous words are considered; two word-alliterations: 6 (*deprope duco*), 11 (*postulo Padum*), 12 (*aquas alias*), 16 (*clari conprobat*), 24 (*Vix uocem*), 29 (*Troica terra*), 30 (*dicata deo*), 32 (*fluuium floris*), 45 (*fons frondes*), 54 (*Absit ab*), 55 (*potio pura*), 63 (*mibi munus*), 64 (*hunc habuit*), 72 (*plura potes*), 76 (*Mille meis*), 79 (*cum centum*), 80 (*faciente fidem*), 87 (*pomi praebet*), 101 (*Cum castris*), 105 (*parte pusillas*), 107 (*te tutam*), 115 (*Hunc habuere*), 119 (*Siue secus*), 120 (*tale tibi*), 121 (*sectum si*), 123 (*ab argento*), 124 (*sciam sedulus*), 133 (*nigrescere nescit*), 137 (*cum coniuge*), 141 (*soluit sponte*), 143 (*scandas si*), 147 (*nocturnus noceat*), 150 (*emerentur ea*), 152 (*deliciae Darii*), 157 (*Saxon seruit*), 159 (*Nil nocet*), 182 (*quod quaeres*), 184 (*scire sinum*), 187 (*Hanc habitant*), 191 (*id ignorat*), 192 (*Claros contulit*), 212 (*Massam materiae*), 221 (*poenas praeter*), 226 (*ad arma*), 231 (*camerae centum*), 232 (*carens carie*), 245 (*promissa petas*), 252 (*sunt speculum*), 253 (*narrarem nisi*), 258 (*cum cor*), 269 (*nostrae nequit*), 290 (*mea Musa*), 296 (*fama fori*), three word-alliterations: 13 (*puella precor per*), 38 (*mecum munere mota*), 125 (*mittunt Mauri mihi*), 170 (*dem dotes dic*), 201 (*pigmentum proprium per*), 235 (*cordis conuertito curam*), double alliterations: 40 (*Ludere laetari cura cupita*), 53 (*mille meris potum? potando*), 160 (*Non nix non glacies grandinis*), 195 (*habet hic et Eous*), 259 (*stellis sic ... praelata puellis*), 291 (*Musa mori nescit nec*), or more complex alliterations such as, for instance, the chiasmically structured 238 (*proli iure iugata poli*). For occurrences of alliterations as by-product of other figures of repetition such as anaphora or polyptoton, see below.

⁵⁰ 26 (*nobilis ... nobilis*), 59–60 (*Si ... si, summa ... summa*), 103 (*prata ... prata*), 105–106 (*castra regunt ... castra regunt*), 123–124 (*te uelle ... te uelle*), 126 (*Ex ...*

anadiplosis,⁵¹ polyptoton,⁵² and the like,⁵³ often in combination. An analysis of the three last parts⁵⁴ of the VE may serve as an illustration of the poet's

ex), 131–132 (*trama ... trama*), 151–152 (*sunt ... sunt*), 158 (*aut ... aut*), 160 (*Non ... non*), 161–162 (*lumina ... lumina*), 180 (*Vox ... uox*), 181–182 (*urbe ... urbe*), 191–192 (*omnis ... Omnis*), 219 (*Hic ... hic*), 253–254 (*manifesta ... manifesta*), 261–262 (*omne ... omne*), 269–270 (*nequit ... nequit*), 273–274 (*datur esse ... datur ... datur esse*), 287–288 (*cedit ... cedit*), 291–292 (*nec ... nec*), I also include repetitions within two or more distichs: 11–13 (*Siste puella ... Siste puella*), 38–39 (*posses ... posses*), 49–52 (*quod ... Quod ... Quod ... quod*), 124–125 (*Quod ... Quod*), 144–146 (*Dat tibi ... dat tibi*), 148–419 (*nemus ... nemus*), 156–157 (*contulit ... Contulit*), 185–187 (*Hanc ... Hanc*), 254–255 (*flumine ... Flumine*), 290–291 (*Musa ... Musa*), the insistence on the *umbra* of the *locus amoenus* in 42–46. At times (e.g. 25–27, 69–75), the repetition of *Si* extends over several distichs, reflecting the continuous wooing. Finally, I include immediate repetition of two or three words, that is occurrences of geminatio or epizeuxis: 19–20 (*Dic, dic ... dic*), 34 (*Vix uix*), 35 (*Iam iam*), 279 (*Dic dic*), 285 (*Sum sum sum*). For figures of repetition such as anadiplosis and *versus differentialis*, see footnotes 51 and 56.

⁵¹ VE 29–30 (*terra/Terra*), 119–120 (*stratum/Stratum*), 255–256 (*praestat/Praestat*) and 277–278 (*uber/Uber*). Compare Bisanti (note 5) 87. Examples throughout in Zurli/Bisanti (note 3) 169–236.

⁵² 7 (*specie ... conspicor*), 25 (*prole ... proles*), 43 (*pretio pretiosior*), 53 (*potum? potando*), 92 (*studium ... studio*), 98 (*Hoc ... hac*), 165 (*lumina lumine*), 170 (*dem dotes*), 171–172 (*seruire ... Seruantes*), 175 (*orant ... exorando*), 199 (*emptor emendo*), 229 (*uites uitando*, compare NA 1.17.9: *deuitat uitando*), 204 (*dote datis*), 209–210 (*aurificum signis ... aurea signa*), 233–234 (*datur ... des ... dant*), 241–242 (*laetantur nobis ... nos laetemur*), 247 (*speciem spectes*), 249 (*membratim ... membra*), 256 (*gratis grata*), 259–260 (*es ... praelata ... praelatiuis ... est*), 273–274 (*oris ... os ... ori*), 275–276 (*hancque ... Haec*), 276 (*uideo ... inuideo*), 281–282 (*dare ... datur*), 287 (*me ... mihi*), 289–290 (*mea ... mihi ... mea*), 292 (*Durans durabit*), some of which are expanded with alliteration: 92 (*studium sub studio*), 165 (*lapides ... lumina lumine*), 229 (*uultum uites uitando*), 247 (*Si speciem spectes*) 249 (*mea membratim ... membra*), 287 (*Me minus ... mihi*), extending over two distichs are 191–194 (*lapis ... honorat ... honore lapis*), 200–201 (*pigmentorum ... pigmentum*), 236–237 (*Mente ... Mentis*), 248–249 (*uolo ... uis*), 250–251 (*laudibus ... laus*), 282–283 (*protelatur ... protelares*), 290–291 (*Inmortalis ... mori*).

⁵³ Such as paronomasia, e.g. 232 (*carens carie*) or *quaeres* (pronounced *queres*) *queri* in the distich 51–52 (*Quod parat alma Ceres, numquam mutabile quaeres, / Nec licet inde queri, quod uehat urna meri*). Re-reading my translation of the distich in Kretschmer (note 2) 29 (»you can ask for that never-changing (= inexhaustible) gift that bounteous Ceres provides, nor need you seek for what a vessel of wine brings«), I now see that my too hasty reading of Dümmler's diplomatic edition led me to read *queres ... queri* as a polyptoton (= *quaeres ... quaeri*), but this goes against the metre (*Nec licet inde queri ...*). Thus, the point is that you cannot complain (*queri*) about the wine being served. Note also that *inde queri* occurs as line end at NA 2.15.10.

⁵⁴ In Kretschmer (note 2) 9, I propose the following schematic overview:

- I. The poet's meeting with the Trojan maiden (verses 1–36)
- II. The *invitatio*:

predilection for figures of repetition: the poet's self-praise (245–256), the *descriptio puellae*⁵⁵ (257–280) and the poet's immortal fame (281–300). As another Paris (compare Ov. epist. 16.), the poet-narrator boasts shamelessly of his wealth, nobility and good looks in a passage containing alliteration (245: *promissa petas*, 252: *Splendentes ... sunt speculum*, 253: *narrarem nisi*), polyptoton (248–249: *uolo ... uis*, 250–251: *Laudibus ... laus*, 255: *gratis grata*), combinations of alliteration and polyptoton (247: *Si speciem spectes*, 249: *mea membratim ... membra*), anaphora (253–254: *manifesta ... manifesta*, 254–255: *flumine ... flumine*), a *versus differentialis*⁵⁶ (248: *facies ... facies*) and anadiplosis (255–256: *praestat / Praestat*). The last distich, introducing the topos of the song of the inspiring Muse,⁵⁷ functions as a transition to the *descriptio puellae*, where the poet-narrator describes, top to toe, the woman's beauty. Offering an early example of the topos of feminine beauty, this passage assumes significance in the history of medieval Latin poetry. Dominated by polyptoton and anaphora, this part also presents several examples of simile. In the distich 259–260 a double alliteration (*stellis sic ... praelata puellis*) and a chiasmically arranged double polyptoton (*es praelata ... praelatiuis est*) are combined with a simile (*ut ... sic*): As the morning star is to (other) stars, so you are pre-eminent among other girls. More precisely, the eyes are compared to the twin stars of Gemini (267), the colour of the face to the colour of the sun (271), and the swelling breast to cork (277).⁵⁸ The combinations of

Invitation to enjoy the shade or to bathe (verses 37–48)

Invitation to dinner (verses 49–90)

The arts (verses 91–98)

Meadows, farms, and castles (verses 99–110)

Couches and beds (verses 111–146)

The imperial tent (verses 147–168)

The city's inhabitants are ready to serve (verses 169–180)

The city's people and merchandise, guilds, artists, and soldiers (verses 181–228)

The palace with its bedrooms and suggestive picture (verses 229–244)

III. The poet's self-praise (verses 245–256)

IV. *Descriptio puellae* (verses 257–280)

V. *Dichterstolz*: the poet's eternal glory (verses 281–300).

⁵⁵ For this topos, see Edgar de Bruyne, *Études d'esthétique médiévale*, 4 vols., Bruges 1946, here 2:173–194 and Jean-Yves Tilliette, *La Descriptio Helenae dans la poésie latine du XII^e siècle*, in: *Bien dire et bien apprendre* 11 (1993) 419–432.

⁵⁶ Other occurrences are VE 68 (*Paris ... paris*), 78 (*caro ... caro*), and 277–278 (*uber ... uber*). Compare Bisanti (note 5) 87, especially NA 3.8.16 (*caro ... caro*). Examples throughout in Zurli/Bisanti (note 3) 169–236.

⁵⁷ Compare Bisanti (note 5) 80.

⁵⁸ Other occurrences are 9 (*Factus et ut mutus, tandem sum pauca locutus*), 22 (*Sic timet ipsa loqui, sicut ab igne coqui*), 133 (*Ut nix albescit stamenque nigrescere nescit*), 171 (*Ecce uelut stellae uenient seruire puellae*).

figures of repetition are particularly noticeable in the last distichs: anaphora and polyptoton in 273–274 (*datur esse ... datur ... datur esse, oris ... os ori*), double polyptoton in 275–276 (*hanc ... haec, uideo ... inuideo*), and a *versus differentialis* appears in anadiplosis in 277–278 (*uber / Uber*). See also the repetitions of *omne, nequit* and *dic* in 261–262, 269–270 and 279. Finally, the description of the effect of the woman's beautiful hair plays on the antitheses⁵⁹ loose/tied (263–264/265) and light/darkness (266). The poem's last part, famously quoted by Ernst Robert Curtius as an example of *Dichterstolz*,⁶⁰ shares several topoi typical of the NA: the notions of poet and poetry as *vates* and *dictamen*,⁶¹ the favour of the Muses and the poet's immortal fame.⁶² These themes are emphasized by several figures of repetition. The first distich presents a polyptoton which continues into the next (*dare ... protelatur ... datur ... protelares ... danda*). The third distich opens with the epizeuxis *sum, sum, sum* which accentuates the pride of the *vates*. The initial alliteration of the fourth distich (*Me minus ...*) develops into a polyptoton (... *mibi*) followed by an anaphora (*cedit ... cedit*). The polyptoton *Me ... mibi* continues into the fifth distich (*mea ... mibi*) together with alliteration and anaphora (*mea Musa*). Note also the antithesis *uiuuit ... perit*. The initial alliteration of the sixth distich (*Musa mori nescit nec*) picks up *Inmortalis ... Musa*, continues with polyptoton (*Durans ... durabit*) and anaphora (*nec*), ending with a final alliteration (*amauit abit*). Moreover, the idea of immortal fame is enhanced by the recurrence of related concepts: *uiuuit* (289, 293, 295), *uiuere* (298), *immortalis erit* (290), *mori nescit* (291), *nec ualet illa mori* (296), *perpetuis* (295), *perpes* (300). Note especially how the polyptoton *Durans durabit* (292), in itself a pleonasm, develops into *semper dures ... perpes eris* (299–300).

⁵⁹ Other occurrences are mute/speaking (9), winter/spring (VE 85), night/day (VE 147), stormy/fair weather (VE 163–164), old/young (VE 180), live/die (295–296). Some examples in NA are 1.16.17–20 (big/small), 2.3.10, 17–18 (hate/love), 2.9.4–5, 9–11 (withered/flowering, dead/living, sad/happy, laughter/weeping, blind/sighted, sick/healthy, bald/hairy), 2.12.28 (warm/cold), NA 2.14.31 (unskilful/skilful), 3.2.14 (light/heavy), 3.4.5 (old/young).

⁶⁰ Ernst Robert Curtius, *Europäische Literatur und lateinisches Mittelalter*, Bern 1948, 477–478.

⁶¹ VE 285 and 293. For examples in the NA, see Bisanti (note 5) 78.

⁶² VE 255–256, 286, 291–300. For examples in the NA, see Bisanti (note 5) 79–80. Note also the mention of the name of the Muse Clio (VE 286). Compare NA 2.13, 2.14, 3.2, 3.3 and 3.4.

Other recurrent figures to be analysed in future may include congeries with asyndeton,⁶³ litotes,⁶⁴ metonymy,⁶⁵ antonomasia,⁶⁶ metaphor,⁶⁷ epithet,⁶⁸ hyperbole,⁶⁹ prosopopeia,⁷⁰ apostrophe,⁷¹ ellipsis.⁷²

⁶³ 15 (*Vestitus, cultus, pulcher super omnia uultus*), 23 (*Spreuit, uitauit, caput inclinando negauit*), 48 (*fons monet, herba recens et locus ipse decens*), 160 (*Non nix, non glacies, grandinis aut rabies*). Some examples in NA are Prol. 8 (*bos, lupus, ursae, caper, simia, pardus, aper*), 1.5.21 (*Terror equis, mannis, asinis, ueruecibus, agnis*), 2.1.10 (*potat, edit, ridet, cuncta futura uidet*), 2.2.8 (*uellite plausta luto, Pallas, Apollo, Pluto*), 3.4.19 (*Quem post non uidit, uisu, pede, uoce requirit*).

⁶⁴ 21 (*Non stupefacta parum*), 62 (*Non uilis pretii*), 85 (*nec ... deerit neque*), 105 (*in nulla parte pusillas*), 113 (*Nec reputato parum*), 129 (*non uilis habebitur*), 144 (*non sine laude*), 148 (*non sine fronde*), 168 (*non in honore parum*), 188 (*Vile nec ... reputato*), 191 (*Nullus ... ignorat*), 202 (*nescit ... uitium*), 213 (*studio non paret inani*), 226 (*sunt nec ad arma rudes*), 227 (*Bello non serus*). Similar occurrences in NA are 1.4.3 (*Non fera uerba parum*), 1.10.15 (*non inmemor*), 1.14.9 (*non ad mea seria serus*), 3.1.21 (*non mihi cara parum*), 3.9.11 (*Non pedibus pigris*).

⁶⁵ 122 (*ars* for *artifex*), 196 (*Sidon* for *Sidonii*), 205 (*Flandria* for *Flanderi* or *Flandrenses*), 224 (*Martis famuli* for *milites*), 225 (*Mars* for *bellum*). However, I correct myself at Kretschmer (note 2) 54 concerning 15–16 (*Vestitus, cultus, pulcher super omnia uultus / Te generis clari conprobat ore pari*): »16. *ore pari*: metonymy. Cause for effect: »with equal mouth«, that is, voice = argument or consent; read as adverbial phrase to »comprobat te (esse) generis clari«. I now read *ore pari* as ablative of quality, of which *pari* governs the genitive *generis clari*. Thus, the meaning is: »Your clothing, elegance, and above all your fair face prove that you have the countenance of a noble lady«.

⁶⁶ 17 (*germana Phaethontis* = one of the Heliades), 114 (*Cypris* = Venus), 187 (*gens et et prius incola Pindi* = Thessalians), 214 (*nata ... Veneris* = Harmonia), 238 (*Atlantis proli* = Mercury).

⁶⁷ 17 (*stellis frontis* = eyes), 260 (*forma niuis* = whiteness).

⁶⁸ 51 (*alma Ceres*), 58 (*amica Thetis*), 215 (*Helenaee ... Lacaenae*). See, for instance, NA 2.13.15 (*casta Minerva*).

⁶⁹ 51 (*Vis de mille meris potum*), 57 (*Ecce mihi cyathi solidis sunt mille parati*), 76 (*Mille meis fetis sume*), 79 (*lege noua cum centum matribus oua*), 96 (*Mille dabunt sonitum per facilem monitum*), 101 (*Cum castris uillae mihi sunt in praedia mille*), 135 (*Mille libras sumam*), 203 (*mille tabernas*). See, for instance, NA 2.19.14 (*mille modis*). As for the example of VE 75–76 (*agnum ... fetis*), a classical parallel combining *agnus* and *fetus* (but without hyperbole) is Calpurnius Siculus 5.36–37: *parce tamen fetis: ne sint compendia tanti, l destruat ut niueos uenalis caseus agnos*.

⁷⁰ 134 (*Sed quae trama rubet: sol mihi cede, iubet*). Of course, this rhetorical device is more frequent in the NA where several fables attribute voice to animals and inanimate objects.

⁷¹ 190 (*Flumine de Nili scribe plura stili*). Cf. NA 1.5.25, 1.6.11 and 2.9.6.

⁷² 14 (*Si loqueris soli*), that is (*tu sola mihi soli*): cf. Ter. Hec. 350 *omnem rem narrabit, scio, continuo sola soli*. 25 *uoles*: + implicit infinitive (*certior fieri* or the like), 59 (*Si cupis (uasa) argenti*), 96 (*mille (serui) dabunt*), 123 (*Quaeris (lectum) ab argento?*).

A systematic analysis is needed to uncover more correspondences,⁷³ but I can already mention several examples of identical rhymes and line openings/endings.⁷⁴

Identical line openings

VE 55 (*Artificis cura fiat tibi potio pura*)

NA 2.1.9 (*Artificis cura facit ut deus ista figura*)

VE 58 (*Aurea uasa petis, misit amica Thetis*)

NA 3.4.10 (*Aurea uasa sibi perdita fingit ibi*)

Smaragdus of Saint-Mihiel (fl. 805–26), *Carm.* 11.3 (*Aurea uasa dedit, diuersa metalla parauit*), cf. MGH Poetae 4.3, 921.

Ermoldus Nigellus (fl. 820s), *In honorem Hludowici* 2.163 (*Aurea uasa dedit, uestes seu pallis multa*), cf. MGH Poetae 2, 29.

Milo of St. Amand (ca. 810–872), *De sobrietate* 1.53 (*Aurea uasa dei feruentis ab igne culinae*), cf. MGH Poetae 3, 617.

Iotsald of Saint-Claude (fl. 1050), *Planctus de transitu domni Odilonis abbatis* 162 (*Aurea uasa dei, psallite, uos monachi*), cf. MGH SS rer. Germ. 68, 265.

Carmen de bello Saxonico (1075–1076), 3.11 (*Aurea uasa, ciphos, lances, insignia regni*), cf. MGH SS 15.2, 1229.

Donizo of Canossa (ca. 1070–1136), *Vita Mathildis* 2.1145 (*Aurea uasa sibi nec non argentea misit*), cf. MGH SS 12, 401.⁷⁵

⁷³ An analysis of vocabulary would also be worthwhile. I have noticed some favourite expressions such as *omne forum* (compare VE 28, 200 and NA 2.10.3, 3.2.2) and *pro uelle* (compare VE 71, 176, 233, 264 and NA 1.14.18).

⁷⁴ All examples are checked in the Brepolis Cross Database Searchtool. Correspondences with other medieval Latin poetry (before 1135) are added below in smaller font. Due to the Covid-19 pandemic, I did not have access to the Poetria Nova Database.

⁷⁵ Other metrical positions include Sedulius (fl. 425–450), *Paschale carmen, praefatio* 14 (*Conluentque suis aurea uasa fauis*), cf. CSEL 10, 15; Venantius Fortunatus (ca. 530–610), *Carm.* 9.2.117 (*Stantes ante deum uelut aurea uasa decoris*), cf. MGH Auct. ant. 4.1, 209; Hrabanus Maurus (ca. 780–856), *Carm.* 37.40 (*Fornacis flamma ut aurea uasa probat*), cf. MGH Poetae 2, 194; Walahfridus Strabo (ca. 808–849), *Versus de rebus diuersis* 6.7 (*Ditis heri locuples capit aurea uasa supellex*), *ibid.* 355; Iohannes Scotus Eriugena (ca. 810–877), *Carm.* 3.70 (*Aedibus constructis aurea uasa parans*), cf. MGH Poetae 3, 533.

Identical line ending

VE 159 (*Nil nocet his tensis pluuiialis copia mensis*)NA 1.1.3 (*Vatis in Astensis sic sit tua copia mensis*)

Sedulius (fl. 425–450), *Paschale carmen*, 3.218 (*Quae redit a cunctis non est data copia mensis*), cf. CSEL 10, 80.

Identical rhymes

VE 5 (*Accessi tandem, scrutatus, quae sit, eandem*)NA 2.12.23 (*Formicam tandem rem quaerens poscit eandem*)NA 3.4.23 (*Addidit hoc tandem: quod rem patietur eandem*)

Bishop Erchenbald (†991), List of Strasbourg bishops 5 (*Solarius tandem cathedram possedit eandem*), cf. MGH Poetae 5.2, 510.

Gislebert of St. Amand (†1095), *Carmen de incendio Sancti Amandi Elnonensis* 2.161 (*Aecclesiae tandem libram bene liquit eandem*), *ibid.* 3.96 (*Consilium tandem miserando reuisit eandem*), cf. MGH SS 11, 421 and 426.

De nuntio sagaci (ca. 1080), 325 (*Quid fecit tandem? Fugit ipsa, sequebar eandem*), cf. ed. Gabriella Rossetti, *Publicazioni dell'Istituto di filologia classica e medievale* 61, Sassari 1980, 118.

Liber prefigurationum Christi et Ecclesie (ca. 1100), 2.1131 (*Et sic uxorem tandem sibi sumat eandem*), cf. CCCM 195, 52.

Petrus Pictor (fl. 1100), *De muliere mala* 203 (*Ergo miser tandem mortem subiturus eandem*), cf. CCCM 25, 112.

Hildebert of Lavardin (1056–1133), *Vita beate Marie Egiptiace* 792 (*Annus abit tandem, pater exit, querit eandem*), cf. CCCM 209, 289.

Donizo of Canossa (ca. 1070–1136), *Vita Mathildis* 1.1012 (*Predictam; tandem dux rem concessit eandem*), *ibid.* 2.1163 (*Utraque pars tandem pacem laudauit eandem*), cf. MGH SS 12, 371 and 402.

VE 9 (*Factus et ut mutus, tandem sum pauca locutus*)NA 2.8.23 (*Plebe fuit muta sic simia uoce locuta*)

Alcuin (ca. 735–804), *Versus de sanctis Euboricensis ecclesiae* 1111 (*Et pleno est penitus mutus sermone locutus*), cf. MGH Poetae 1, 194.

Gislebert of St. Amand (†1095), *Carmen de incendio Sancti Amandi Elnonensis* 2.112 (*Audit et hunc mutum sibi pectoris ore locutum*), MGH SS 11, 420.

Apologia pro schola Herbipolensi (early eleventh century):⁷⁶ 88 (*Tunc utinam mutus, fueras hec quando locutus*), cf. MGH Epp. sel. 3, 128 or Briefe d. dt. Kaiserzeit 3, 122.

⁷⁶ Froumund or Ellinger of Tegernsee? See entry in Joseph Szövérfy, *Secular Latin Lyrics and Minor Poetic Forms of the Middle Ages. A Historical Survey and Literary Reper-*

Rangerius of Lucca († 1112), *Vita metrica Sancti Anselmi Lucensis episcopi* 6657 (*Ut faciat mutos omnes peruersa locutos*), cf. MGH SS 30.2, 1295.

VE 15 (*Vestitus, cultus, pulcher super omnia uultus*)

NA 1.1.5 (*Ad pacis cultum, gentes, aduertite uultum*)

De nuntio sagaci (ca. 1080), 40 (*Purpureus uultus, mirabilis undique cultus*), cf. ed. Gabriella Rossetti, *Pubblicazioni dell'Istituto di filologia classica e medievale* 61, Sassari 1980, 76.

Petrus Pictor (fl. 1100), *De muliere mala* 98 (*Exornat uultum tibi gratia, gloria cultum*), *ibid.* 255 (*Illius uultus bene conditus et bene cultus*), cf. CCCM 25, 109 and 113.

Hildeburt of Lavardin (1056–1133), *Vita beate Marie Egiptiace* 71 (*Asperitas cultus, uox supplex, gratia uultus*), *ibid.* 260 (*Ora, comas, cultum, pietatis habentia uultum*), cf. CCCM 209, 235 and 248.

Auctoris ignoti supplementum ad *Vitam beatae Mariae Aegyptiacae* 640 (*Ad cuius uultum cepi deponere cultum*), *ibid.*, 299.

VE 22 (*Sic timet ipsa loqui, sicut ab igne coqui*)

NA 3.7.26 (*Debita praeda coqui, desine plura loqui*)

VE 44 (*Te recreare potest, umbra nec huius obest*)

NA 1.16.18 (*Robora magna potest: nus tibi paruus obest*)

NA 2.9.12 (*Nec, quae semper obest, causa iuuare potest*)

NA 2.11.4 (*Quae, nisi casus obest, uera fuisse potest*)

VE 72 (*Si tribuenda notes, sumere plura potes*)

NA 3.8.8 (*Si mea uerba notes, pinguior esse potes*)

VE 77 (*Ni foret hoc foedum, dapifer promitteret haedum*)

NA 3.8.19 (*Dixit ad haec haedus: 'feritatis respuo foedus*)

VE 181 (*Cum placeas turbae, si uis, maneamus in urbe*)

NA 2.1.11 (*Quaeritur in turbis quis eam plus comparet urbis*)

NA 3.8.7 (*Sunt populi turbae, sed non est gramen in urbe*)

Apologia pro schola Herbigolensi (early eleventh century) 55 (*Curritur a turbis istius menibus urbis*), cf. MGH Epp. sel. 3, 127 or Briefe d. dt. Kaiserzeit 3, 121.

Gislebert of St. Amand († 1095), *Carmen de incendio Sancti Amandi Elmonensis* 2.20 (*His ubi cum turbis infertur menibus urbis*), *ibid.* 71 (*Hunc reddi turbis mediis in tractibus urbis*), cf. MGH SS 11, 418 and 425.

tory from the Tenth to the Early Thirteenth Century, 4 vols. Concord, New Hampshire 1992, here vol. 1, 209.

Hildebert of Lavardin (1056–1133), *Vita beate Marie Egiptiace* 594 (*Soliuagam turbis, eremum conuentibus urbis*), cf. CCCM 209, 274.

Petrus Pictor (fl. 1100), *De muliere mala* 186 (*Innumeris turbis que presunt menibus urbis*), cf. CCCM 25, 111.

VE 199 (*Gingiber hic spirat, piper emptor emendo regyrat*)

NA 3.3.31 (*Nec flat, nec spirat; corpus quater ursa regirat*)

VE 229 (*Si populi uultum uites uitando tumultum*)

NA 1.3.9 (*Ante Iouis uultum fecit nolendo tumultum*)

Benzo of Alba (ca. 1059–1089), *Ad Heinricum IV imperatorem* 5.7.10 (*Ante sacros uultus fit crebrer in urbe tumultus*), cf. SS rer Germ 65, 476.

VE 276 (*Haec ego dum uideo, dulciter inuideo*)

NA 1.13.20 (*Ut non inuideam: quod precor, id uideam*)

Identical *uersus* *differentialis*

VE 78 (*A uictu caro sit procul ista caro*)

NA 3.8.16 (*Iuro uelut caro, displicet esca caro*).

In conclusion, my analysis presents a series of thematical, metrical and stylistic (to be analysed further) similarities between the VE and NA, which can be summarised thus: general features such as mythological references and allusions as well as references and allusions to classical Latin authors, themes and topoi such as the notion of poet as *uates*, the notion of poetry as *dictamen*, the poet's immortal fame, the favour of the Muses, *locus amoenus*. The metrical similarities include leonine distichs with disyllabic rhyme, paratactic procedure (see footnote 27), no occurrence of spondaic fifth foot in the hexameter lines, and no occurrence of spondaic foot in the second hemiepes of the pentameter lines, no elisions, predominant disyllabic or trisyllabic clausulae, common favourite combinations of dactylic and spondaic feet, and some identical line openings/endings and identical rhymes. The main contribution of this article lies in the analysis of the distributions of dactylic and spondaic feet and in the identification of identical line openings/endings and rhymes. The analysis of the distributions indicates that in this respect the differences between the VE and the NA are minimal. One of the identified identical line openings and some of the rhymes even indicate exclusivity, occurring only in the VE and the NA.⁷⁷

⁷⁷ As stated in note 74, for the purpose of the present comparison, I have ignored Latin poetry dating after 1135.

As the most significant of these correspondences, I consider the line opening *Artificis cura*, the rhymes *notes ... potes*, *foedus/m...haedus/m*, *loqui ... coqui*, *spirat ... regyrat*, and the *uersus differentialis* (*caro ... caro*). A preliminary stylistic analysis of the VE reveals a predilection (similar to the Asti poet's) for figures of repetition. Indeed, for the results to be conclusive, further thorough and systematic analyses⁷⁸ are needed, but I believe that the examples presented here should suffice to suggest that the VE and NA (both from Piemonte around the year 1100) may have been written in the same milieu, and perhaps even by the same author.

⁷⁸ For a consideration of metrical, stylistic and lexical analyses as a tool for determining the attribution of authorship, see Giovanni Orlandi, *Metrica e statistica linguistica come strumenti nel metodo attributivo*, in: *Filologia Mediolatina* 6–7 (1999–2000) 9–31.

⁷⁹ I have corrected *lamma* (MS: *lāma*) to *lama*. Compare NA 1.11.11 (*Argenti lama magis est mihi fuglida squama*) and apparatus *ad loc.* in Zurli (note 4): »lama (= *toile argenteé*), cf. *Blaise Lex. s. II lama*) *codd. lamna Grosse*.«

1. Cum secus ora uadi placeat mihi ludere Padi,
fors et uelle dedit, flumine nympa redit.
3. Tempus erat florum, quod fons est omnis amorum,
mense sub Aprili, cum placet esca stili.
5. Accessi tandem, scrutatus, quae sit, eandem,
inuitans sedem, deprope duco pedem.
7. Mox specie tactus, memorandos conspikor actus
et uix continui, quod sua non minui.
9. Factus et ut mutus, tandem sum pauca locutus
et multum pauide, sed tamen haec auide:
11. »Siste, puella, gradum, per amoenum postulo Padum
et per aquas alias, tam cito ne salias.
13. Siste, puella, precor, per terram quaeso, per aequor,
si loqueris soli, nil patiere doli.
15. Vestitus, cultus, pulcher super omnia uultus
te generis clari conprobat ore pari.
17. Ex stellis frontis pares germana Phethontis,
Iuno tibi cedit, de Ioue quando redit.
19. Dic, dic prudentes qui te genuere parentes,
et generis ritum dic patriaeque situm.«
21. Non stupefacta parum, reputans nimis istud amarum,
sic timet ipsa loqui, sicut ab igne coqui.
23. Spreuit, uitauit, caput inclinando negauit,
vix uocem rupit, quam retinere cupit:
25. »Si de prole uoles, decorat me regia proles,
nobilis est mater, nobilis ipse pater.
27. Si proauos quaeris, dis uim fecisse uideris,
sanguine de quorum me sapit omne forum.
29. Ne super hoc erra: genuit me Troica terra,
terra dicata deo, nota parente meo.
31. Sed fugiens quendam cupientem figere mendam,
hunc circa fluuium floris amo studium.«
33. His siluit dictis, curis ex parte relictis,
vix uix assedit se propiusque dedit.
35. Iam iam confisus, dubios prius erigo uisus,
tactus amore sui, taliter admonui:
37. »Si foret hoc gratum floris decerpere pratium,
tu posses mecum, munere mota precum;
39. Saepe sub umbella posses, speciosa puella,
ludere, laetari, cura cupita mari.

41. Quod si tu nolis, caleas ut lumine solis,
ventilet aura sinus, umbra sit apta pinus.
43. Umbra decens lauri, pretio pretiosior auri,
te recreare potest, umbra nec huius obest.
45. Currit aquae uiuae fons frondes subter oliuae,
amnis sub tenebris, umbra deae Veneris.
47. Tempore sub ueris placeat, quod forte laueris,
fons monet, herba recens, et locus ipse decens.
49. Si uacat in cena, quod delecteris amoena,
quod tibi constabit, iussio sola dabit.
51. Quod parat alma Ceres, numquam mutabile quaeres,
nec licet inde queri, quod uehat urna meri.
53. Vis de mille meris potum? potando frueris,
absit ab hac solus condicione dolus.
55. Artificis cura fiat tibi potio pura,
oris lenimen, quo reuocetur Hymen.
57. Ecce mihi cyathi solidis sunt mille parati;
aurea uasa petis? misit amica Thetis.
59. Si cupis argenti, dat multi summa talenti;
innumerata iacet, si tibi summa placet.
61. Cum super omne places, gemmas tibi sume capaces;
non uilis pretii, res superant Decii.
63. Rex dedit Indorum lapidum mihi munus eorum,
quos erit inter onyx: hunc habuit Beronix.
65. Est scyphus in signo factus de mazere ligno;
munus opis uariae rex dedit Ungariae.
67. Vina propinabit Phryx, quem mea cura parabit,
cum Ganymede Paris, copula grata paris.
69. Si gustare parum uelles de carne ferarum,
huius amoena cibi fercula sume tibi.
71. Si uolucres quaeris, dandis pro uelle frueris;
si tribuenda notes, sumere plura potes.
73. Si placet a uilla bouis aut caro siue suilla,
hoc erit ad libitum dulciter exhibitum.
75. Si reputas magnum, quod dem pascaliter agnum,
mille meis fetis sume, quod ipsa petis.
77. Ni foret hoc foedum, dapifer promitteret haedum;
a uictu caro sit procul ista caro.
79. Si uis, lege noua cum centum matribus oua,
accipe plura quidem, re faciente fidem.

81. In gustu piscis si plus inhiando dehiscis,
diuersi generis compos et auctor eris.
83. His epulis tactis, petitur si copia lactis,
vasis ecce nouis uictus ab ore Iouis.
85. Lac nec in hiberno deerit neque tempore uerno;
esse probat uerum caseus atque serum.
87. Omne genus pomi praebet custodia promi,
absque quidem uitio quaelibet est datio.
89. Terrarum numen tibi suggeret omne legumen,
et patiens tolera, quod sapient holera.
91. Grammaticae partes si uis aut quaslibet artes,
ecce tibi studium sub studio rudium.
93. Cordam siue lyrae placeat modulando ferire,
ut tua lingua petet, nec locus iste uetet.
95. Vis citharae neruum de nostris tangere seruum?
Mille dabunt sonitum per facilem monitum.
97. Si reputas carum, sonet ut genus omne tubarum,
hoc sit in hac hora qualibet absque mora.
99. Si diuersorum situs est in mente locorum,
vicinis pratis sunt loca grata satis.
101. Cum castris uillae mihi sunt in praedia mille;
sub caelo tales uix reperire uales.
103. Flores prata dabunt, fontes sua prata rigabunt;
en uer perpetuum, fac ibi uelle tuum.
105. Castra regunt uillas in nulla parte pusillas,
praeside me, dites castra regunt equites.
107. Isti te tutam reddent loca grata secutam,
ne ui praedonis dispoliere bonis.
109. Vilicus omne dabit, quicquid te uelle notabit,
voti pande sinus, nil erit inde minus.
111. Hic ornare torum poteris uariamine florum;
res probat atque patet: uipera nulla latet.
113. Nec reputato parum, talis solet esse dearum,
cum Marti placuit, Cypris in hoc iacuit.
115. Hunc habuere torum rex et regina deorum,
cum delectari iuuat amore pari.
117. His super apponam (facies de flore) coronam;
ista tegat crines, si patiendo sines.
119. Siue secus pratum mauis uariabile stratum,
stratum tale tibi nos faciemus ibi.

121. De cedro sectum si praecipis adfore lectum,
sicut tu dices, ars dabit ipsa uices.
123. Quaeris ab argento? Nutu te uelle memento;
quod te uelle sciam, sedulus efficiam.
125. Quod mittunt Mauri, mihi copia sufficit auri;
ex hac materia sume uel ex alia.
127. Si de crystallo lectus placet absque metallo,
praestet imago recens, sculptor et ipse decens.
129. Culcita lectorum non uilis habebitur horum;
dant Seres populi materiam foruli.
131. Ex auri lama⁷⁹ fit subtilissima trama;
stamen erit Serum, trama Phrygum ueterum.
133. Ut nix albescit stamenque nigrescere nescit,
sed quae trama rubet: ›sol, mihi cede‹, iubet.
135. Mille libras sumam, si digner uendere plumam,
exponi pretio nulla monet ratio.
137. In tali pluma iacuit cum coniuge Numa;
ex hac materie fit torus Egeriae.
139. Ornat et est ostrum lectum uelamine nostrum,
quo melius Syrus non habet atque Tyrus;
141. Pellis et omne genus, quod soluit sponte Rutenus,
fenus iure datum, condicione ratum.
143. Ut leuiter scandas, si forte pedalia mandas,
dat tibi smaragdus non sine laude gradus.
145. Rumpere siue moras, quod eas aliunde, laboras,
regibus insolitus dat tibi chrysolithus.
147. Ne ros nocturnus noceat calor atque diurnus,
supra tendemus non sine fronde nemus.
149. Si tibi uile nemus, tentoria pluris habemus;
ex ope caesarea uix emerentur ea.
151. Haec sunt ex bysso textoris pectine spisso,
sunt operis uarii deliciae Darii.
153. Eius Alexander successor et huius Euander,
pulsus in exilium, detulit ad Latium.
155. Per successores hos Caesar adeptus honores,
si liceat dici, contulit ipse mihi.
157. Contulit Heinricus, cui Saxo seruit iniquus,
aut uelit aut nolit, iam sua iussa colit.
159. Nil nocet his tensis pluuiialis copia mensis,
non nix, non glacies, grandinis aut rabies.

161. Lumina candelae spernunt miracula telae,
hoc gemmae faciunt lumina, quae pariunt.
163. Adsit tempestas, cum turbine fulguris aestas;
intus qui residet, cuncta serena uidet.
165. Bis lapides seni dant lumina lumine pleni,
splendor habet quorum nocte micare torum.
167. Hoc Salomonis opus lustrabit ab ore pyropus,
munus praeclarum non in honore parum.
169. Urbis siue meae uox est tibi grata choreae,
quod tibi dem dotes, dic et habere potes.
171. Ecce uelut stellae uenient seruire puellae
seruantes aedes praesto tenere pedes.
173. Tirones aderunt, tibi qui praeludere quaerunt;
sit procul omnis anus saepe nociua manus.
175. Ut uenias, orant, hoc exorando laborant,
et pro uelle morae sat graue, crede, fore.
177. Primates captant, dominae se plausibus aptant;
hoc notat ascribi quaeque uirago sibi.
179. Acceleres ergo, postponens cetera tergo;
vox est ista senum, uox etiam iuuenum.
181. Cum placeas turbae, si uis, maneamus in urbe;
totum, quod quaeres, illud ab urbe feres.
183. Maximus urbis honos: dites habet illa colonos,
tantum scire sinum nemo potest hominum.
185. Hanc diuersorum genus incolit omne uirorum:
Anglus et Achaicus, Noricus, Ungaricus.
187. Hanc habitant Indi, gens et prius incola Pindi;
vile nec Indorum tu reputato forum.
189. Hinc sunt hyacinthi, nullo medicamine tincti;
flumine de Nili, scribite plura, stili.
191. Nullus id ignorat: lapis Indos omnis honorat,
omnis, quem Claros contulit atque Paros.
193. Hic etiam iaspis, quem uertice detulit aspis,
dignus honore lapis, si reputare sapis.
195. Expositas Cous merces habet hic et Eous,
Sidon cum Tyriis cultibus in uariis.
197. Pallia Iudaei, uendunt sua tura Sabaei,
nardum cum spica, balsama mirifica.
199. Gingiber hic spirat, piper emptor emendo regyrat,
hoc pigmentorum dat genus omne forum.

201. Miscet pigmentum proprium per compita uentum;
naris iudicium nescit in hoc uitium.
203. Urbem ne spernas, aperit quae mille tabernas,
his pro dote datis, tu potiare satis.
205. Quos soluit pannos mihi Flandria quosque per annos,
istic comperies, quam bona materies.
207. Institor a Creta tulit huc pretiosa tapeta;
haec adlata tuo credito proficuo.
209. Hic potes aurificum signis deprendere uicum:
quae data te ditent aurea signa nitent.
211. Sole magis splendent ibi quaeque monilia pendent;
massam materiae uincit opus uariae.
213. Ars ibi Vulcani studio non paret inani;
huius opus generis nata tulit Veneris.
215. Hic uestes Helenae poteris reperire Lacaenae,
portus ante maris quas dedit ipse Paris.
217. Quin aliae uestes sunt ad tua commoda testes;
est quasi prodigium quod dat opus Phrygium.
219. Hic est pictorum manus omnis et hic medicorum,
et ualet officio quisque sibi proprio.
221. Omne quod est cernas ibi poenas praeter Auernas;
urbs est cura ioci, forma cupita loci.
223. Teutonici, Galli, praestant munimina ualli,
hi Martis famuli: sunt patriae tituli.
225. Cappadoces, Parthi, nolentes cedere Marti,
aptant incudes, sunt nec ad arma rudes.
227. Bello non serus, muros obseruat Hiberus,
magni gens pretii, quam studio petii.
229. Si populi uultum uites uitando tumultum,
si qua placere tenes, moenia quaere penes.
231. Sunt camerae centum minime sine laude clientum:
cultus opis uariae, labe carens carie.
233. Si pro uelle peti datur, ut des membra quieti,
quod resident, Pori dant tibi mille tori.
235. Versus picturam cordis conuertito curam,
mente deos tota, quos habet illa, nota.
237. Mentis quaere uia, cur hic sit Philologia
Atlantis proli iure iugata poli.
239. Si scelus hoc esset, nequaquam nupta subesset,
nec foret in caelis, ni dare uerba uelis.

241. Cum dii laetantur, nobis exempla parantur;
quod nos laetemur, uult et utrumque femur.
243. Nos Venus inuitat, cum natam diua maritat;
aetas cum cogat, ludere Iuno rogat.
245. Ut promissa petas, mea res hortatur et aetas
necnon, qua donor, nobilitatis honor.
247. Si speciem spectes, aurem cum pectore flectes;
quod uolo, tu facies; tanta uiri facies!
249. Si mea membratim uis membra notare diatim,
laudibus ex aequis absque labore nequis.
251. Aurea forma comae laus est per moenia Romae,
splendentes oculi sunt speculum populi.
253. Cetera narrarem, nisi re manifesta putarem;
cum manifesta patent, flumine metra natent.
255. Flumine quod restat, dum Musa iuuamina praestat,
praestat et hoc gratis grata canendo satis.
257. Ne teneas mirum, calami si tingo butyrum,
ut tu lauderis, cum cor amore feris.
259. Lucifer ut stellis, sic es praelata puellis;
in praelatiuis est sua forma niuis.
261. Constat et est clarum: superas genus omne rosarum;
sit iudex aequus, tu geris omne decus.
263. Dum flauos humeris crines sparsisse uideris
et pro uelle iacis, me sine mente facis.
265. Cerni quando sinis frontem religamine crinis,
haec etiam crebras luce fugat tenebras.
267. Sunt oculi digni gemini ceu lumina signi;
nulla supercilio pars datur in uitio.
269. Dona referre genae nostrae nequit usus auenae,
lingua nequit uatum, scribat ut omne datum.
271. Ad solis morem facies tua nacta colorem;
hanc quotiens uideam, cogit ut astupeam.
273. Cum species oris rosei datur esse coloris,
ni datur os ori, tunc datur esse mori.
275. Cum gula candescat super hancque monile rubescat,
haec ego dum uideo, dulciter inuideo.
277. Es ueluti suber, tumidum quod praeterit uber:
uber fructus apis, copia quaeque dapis.
279. Dic, dic, quis nescit, quam pectus abunde niuescit;
quod sub ueste latet, dignius esse patet.

281. Ne uidearis hebes, dare responsalia debes;
quod protelatur, saepe nocere datur.
283. Non protelares, si pristina metra notares,
laus est danda quibus, sicut in ore cibus.
285. Sum, sum, sum uates! Musarum seruo penates,
subpeditante Clio, quaeque futura scio.
287. Me minus extollo, quamuis mihi cedit Apollo,
inuidet et cedit, scire Minerua dedit.
289. Laude mea uiuit mihi se dare quaeque cupiuit,
immortalis erit, ni mea Musa perit.
291. Musa mori nescit nec in annis mille senescit,
durans durabit nec quod amaui abit.
293. Quod decet ore teri, uiuit dictamen Homeri
et facit esse deum, quem coluit, Nireum.
295. Perpetuis horis tua uiuit, Flacce, Lycoris,
nec ualet illa mori carmine fama fori.
297. Perspicue signa, quare sit nota Corinna:
uiuere Naso facit, quando per ora iacit.
299. Ut semper duces, mihi te subponere cures,
quod si parueris, carmine perpes eris.«