

et lusibus
 amoris . . .
 et lirico
 sub cantico
 iam spiritum
 sollicitum
 removit. (33, *Predantur oculos*)

The song that is certainly Peter's, *Olim militaveram*, displays one of his characteristic uses of rhythms and rhyme. The key feature is the high incidence of 4-syllable lines with stress on the proparoxytone (4pp lines, in Norberg's notation), rhyming with each other and/or with a preceding 7-syllable line with proparoxytone stress (7pp). The 4pp lines are often followed by a trisyllabic line with stress on the paroxytone (3p).

The rhyming use of 4pp + 4pp + 3p, often surrounded by 7pp lines, is characteristic of Peter's lyrics; so is the interspersing of occasional 4pp lines rhyming with preceding (or, less often, with following) 7pp ones: e.g.

Quod amicus suggerit
 fer cum paciencia:
 desere palacia,
 nam curia
 curis, immo crucibus
 et mortibus
 semper est obnoxia. (40)

Naturally these rhythm and rhyme patterns are not exclusive to Peter. In the lines from the four lyrics quoted above, however, the rhythmic parallels are unmistakably reinforced by verbal ones, and I should find it hard to believe that *Olim sudor Herculis*, *Ex ungue primo teneram*, and *Predantur oculos* are by any poet save the author of *Olim militaveram*. So, too, the allusion to Dina in this song of Peter's links with the Dina strophe (st. 5), in *Vite perditae* (CB 31; 49 in the list below), where the rhymes (st. 3):

Non sum duplici
 perplexus
 itinere,
 nec addidici
 reflexus
 a Venere,
 nec fraudavi temere
 coniugis amplexus;

Dalidam persequere,
ne fraudetur sexus!

link both with *Quod amicus suggerit* (st. 3):

quod in votis sum perplexus ...
dum ad usum glorie
michi cedit omnis sexus,
etas et condicio —
totus feror in amplexus
voluptatis obvie.

and with *Olim sudor Herculis* — both the refrain:

sed temere
diffluere
sub Venere
laborat.

and st. 3a (rhyming *nexus* ... *amplexus*). Again, the very unusual feature of a refrain after *each half-stanza* of a sequence links *Olim sudor Herculis* with both *Non carnis est sed spiritus* (22) and *Vacillantibus trutine* (45).

In addition to formal and verbal parallels, there is a range of thematic parallels. Characteristic of Peter's lyrics are: (1) the justification of different modes of living at different ages of life, and especially the defence of loving as the right "life-style" for youth; (2) the preoccupation with *fama* and with how it may be tarnished; (3) the contrasts between flesh and spirit, and between love and reason; (4) the amours of Jupiter and of Hercules (as mentioned in Peter's *Epistle* 76) — seen either as encouragement or as warning; (5) the frequent resolutions to repent and leave worldly loves and pursuits behind; (6) the names of the supposed mistress — Lycoris and Flora (also Florula). In medieval Latin lyric Lycoris occurs, to the best of my knowledge, only in songs attributable to Peter. While the name Flora occurs more widely, e.g. in a pair of poems by Hugh Primas (ed. Meyer, 6 and 7), or in CB 106 and 186, the recurrence of Flora/Florula in the Arundel group (*Arundel* nos. 3, 6, 7, 8, 9, 14, 15, 16), which I believe must be attributed to Peter, is noteworthy. Again, a third fictive name, Coronis, appears to be confined, in medieval Latin lyric, to songs that are probably Peter's.

The final type of evidence lies in the way certain songs, which on other grounds are likely to be Peter's, are grouped together in particular MSS. The most important of these are A, Au, and the newly-discovered C.

23. (possibly) *Non te lusisse pudeat* (B, F, O, and four other MSS.).
Ed. CB 33 (see also I 3, *Nachträge*, ad loc.).
Each stanza has a 4pp rhyme-line.
1 Non te lusisse pudeat, sed ludum non incidere (cf. 19 [ii] Non pudet, quia lusimus, sed ludum non incidere) 2 Sis pius, iustus, sobrius, prudens, pudicus, humilis (cf. the triads in Peter's songs listed under 5) 7 declines ad illecebras, sed cece mentis tenebras purga virtutis radio (cf. 27, 1a cecis clausa tenebris, Ioles illecebris; 21, 2b virtutum radio — though the phrase is fairly common).
24. *O cessent gemitus* (A). Ed. *Arundel* 20. (Meyer numbers the four pairs of half-strophes 1-8).
1a-b: 2 × 4pp + 3p rhyme-lines 2a-b: 2 × 4pp rhyme-lines
3a-b: 4pp rhyme-line 4a-b: 2 × 4pp rhyme-lines; 7pp + 4pp + 3p.
4a nulla lesit macula repagula pudoris (cf. 14, 2b solvere virguncula repagula pudoris; and 32, 1).
25. *O cunctis liberalior* (A). Ed. *Arundel* 13.
There are no very striking rhythmic or verbal parallels to Peter's other songs, probably because here he attempted a parody of an unusual kind. The three opening stanzas could at first seem a serious *planctus* of unrequited love (though the grammatical puns in 1 and 3, and the rhyme *responsis/non sis* in 2, would make one suspicious); then in 4-10 comes the burlesque: the object of love is a boy, whom the lover will very soon dislike, because he is getting too hairy!
26. *Olim militaveram* (cf. H. Walther, *Initia* 13171). Ed. Appendix C below.
Authenticated by Peter's *Ep.* 57. Note the 4pp rhyme-lines in 2a-b; in 3a-b, 2 × 7pp + 4pp + 4pp + 3p; and the parallels listed under 2, 6, 7, 11, 18, 21, 22, 31, 47, 49. The lines 4b *Et ut umbra preterit figura huius mundi*, and 5 *Nodos abrumpe veteres*, can also be paralleled in the authenticated song 40.
27. *Olim sudor Herculis* (B, F, O, Cambridge UL Ff. I. 17, Vat. Reg. lat. 344). Ed. CB 63.
Abundant 4pp rhyme-lines throughout. Refr.: 3 × 4pp + 3p rhyme-lines 3a-b: 7pp + 4pp + 3p 4a-b: 2 × 7pp + 4pp + 3p. For the rhymes and rhythm of the refrain, see parallels

under 6; for the use of a refrain after each half-strophe of a sequence, see the comment under 22.

1a cecis clausa tenebris, Ioles illecebris (cf. 23, 7) 1b Hydra damno capitum facta locupletior (cf. 18, 2) 2a quem captivum tenuit risu puella simplici (cf. 33, vv. 1-4 captivant animum . . . vultus et simplices risus Euridices) 3a cf. 18, 2 et post casum fortior surget Terre filius 3b labellulis (cf. 1, 4b; 30, 3; 45, 2b) 4a dum fugitur, fugatur (cf. the parallels listed under 6) 4b ad alia dum traducor studia (cf. 33, 2b Iam nunc ad alteram traductus operam, mutato studio . . .; 45, 3a aliis . . . studiis); Lycori (cf. 32, 3; 47, v. 1); ab amore spiritum sollicitum removi (cf. 33, vv. 38-40 iam spiritum sollicitum removit — both times concluding the song). The parallels with 33 are particularly noteworthy. For the “loss of *fama*” topos of the Refrain and 1a, see the parallels under 8; for the reference in Peter’s *Ep.* 76 to his songs about Hercules, see above p. 295.

28. *Partu recenti frondium* (A). Ed. *Arundel* 16.

Refr.: three 4pp rhyme-lines.

Refr. Ha! Quam gravia michi sunt imperia veneria (cf. 44, Refr. Ha! Quam dulcia sunt gaudia . . .) 1, 2 Aquilone, Aquilo (see parallels under 2).

2 dulcis aure sibilo (cf. 44, 1 leni favens sibilo) 3 Morbo felix infelici (cf. 44, 1 felix infelicitur) 4 sophista vultus (cf. 44, 2 osculis sophisticis). Other parallels with 2 are given ad loc.; for Peter’s Flora poems, see references under 3. The exceptional closeness of this lyric to 44, and the fact that they adjoin each other in the Arundel collection (*Arundel* 15 and 16), suggests to me that here we have a diptych: while Peter composed numerous other lyrics about Flora/Florula, this pair is distinctive in that in the one (16) Flora is suspected of incostancy, in the other (15) she is accused of it outright. This corresponds precisely to the themes of Hugh Primas’ Flora-diptych in leonine verse (the two Flora poems mentioned above, p. 318), and suggests to me that Hugh here provided Peter’s point of departure.

29. *Phebeo reditu calescit Aries* (Au). Ed. *Mélanges Félix Grat* II 264-5.

2 Scatent fontes inter montes, garruli per convalles agunt rivuli (cf. 47, vv. 5, 9-10 Iam iuxta garrulos lascivit rivulos . . . fontis euntis vallibus declivibus) 3 Sed est ultra quam vellem iunior: nundum enim iugum compatitur, nec amoris flammis aduritur