

The creators of these lyrics constantly seek techniques of variation in presenting their stylized messages; as in nos. 34–36, the central theme is the sorrows of love, but the poet has enclosed the motif in the form of a *syn-taktikon*, or speech of reluctant departure, in which the spokesman lauds the country left behind. The love affair is the cause of the departure; we are left to infer that the suitor is in physical danger, just as in no. 41 the pregnant girl's lover has been forced to exile himself. A further refinement in presentation is observable in the fact that here there is not a choice between love and study, as often elsewhere; the spokesman must abandon both.

1. **dulce solum:** The poet evokes Ovid in exile: *Pont.* 1.35–36, *nescio qua natale solum dulcedine cunctos / ducit.*
domus . . . thalamus: The choice of *thalamus* (strictly a bridal chamber) suggests that this has been the scene of the love encounter.
3. **igne novo Veneris saucia:** The combination of flame and wound evokes the image of Dido at Virgil *Aen.* 4.1–2: *iamdudum saucia cura / vulnus alit venis, et caeco carpitur igni.*
ubi amor, ibi miseria: Cf. Plautus *Persa* 179, *miser est qui amat.*
4. **quot sunt apes, etc.:** The stanza is a pastiche of Ovid: cf. *Ars Am.* 2.517ff., *quot apes pascuntur in Hybla, / caerula quot bacas Palladis arbor habet, / . . . tot sunt in amore dolores;* and *Pont.* 2.7.28, *quot natant pisces in aequore.* The poet has replaced the olive tree in Ovid with the oak grove of Zeus at Dodona, which makes a frequent appearance in other Ovidian contexts (*Met.* 7.623, 13.716, etc.).

39 (120)

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| <ol style="list-style-type: none"> 1. Rumor letalis
me crebro vulnerat,
 meisque malis
dolores aggerat.
 me male multat
vox tui criminis,
 que iam resultat
in mundi terminis.
 invida Fama | <p>tibi novercatur;
 cautius ama
ne comperiatur!
quod agis, age tenebris,
procul a Fame palpebris!
letatur amor latebris
cum dulcibus illecebris
 et murmure iocoso.</p> |
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2. Nulla notavit
 te turpis fabula,
 dum nos ligavit
 amoris copula.
 sed frigescente
 nostro cupidine,
 sordes repente
 funebri crimine.
 Fama letata
 novis hymeneis
 irrevocata
 ruit in plateis.
 patet lupanar omnium
 pudoris, en, palatium,
 nam virginale lilium
 marcet a tactu vilium
 commercio probroso.

3. Nunc plango florem
 etatis tenere,
 nitidiorem
 Veneris sidere,
 tunc columbinam
 mentis dulcedinem,
 nunc serpentinam
 amaritudinem.
 verbo rogantes
 removes hostili,
 munera dantes
 foves in cubili.
 illos abire precipis
 a quibus nichil accipis;
 cecos claudosque recipis,
 viros illustres decipis
 cum melle venenoso.

1. Death-bearing gossip repeatedly wounds me, heaping sorrows on my evil plight. Word of your sinning, now resounding throughout the boundaries of the world, punishes me sorely. Jealous Rumor deals with you harshly. Love more circumspectly, that discovery may not overtake you! Do what you do in the dark, far from the eyes of Gossip! Love with its sweet allurements and sportive whispers rejoices in hiding places.
2. No foul gossip besmirched you as long as we two were fastened in the bonds of love. But now that our desire grows cold, you are suddenly blackened by the indictment that spells death. Rumor, which takes joy in a new marriage union, rushes irrevocably through the streets. See how your palace of chastity is exposed as a brothel for all, for the virginal lily withers in shameful transactions from the touch of tawdry men.
3. Now I mourn for the bloom of your innocent youth, which shone more brightly than Venus' star, that erstwhile dovelike sweetness of heart which is now the bitterness of the snake. You repel with aggressive words those who entreat you, but you caress in bed those who bring you gifts. Those from whom you get nothing you bid depart, but the blind and lame you take in, and you beguile men of fame with your poisonous honey.

This is a notably original composition, wholly different in theme and structure from the common run of these lyrics. On the one hand, as Dronke observes (*Medieval Latin and the Rise of European Love-Lyric*, 302), there is a Catullan flavor about it; the spokesman bitterly contemplates the indiscriminate award of the lady's favors to all who arrive with gifts, just as Catullus 11 (*Furi et Aureli*) bids Lesbia *cum suis vivat vale-atque moechis, / quos simul complexa tenet trecentos, / nullum amans vere, sed identidem omnium / ilia rumpens*. On the other hand, the spokesman is concerned with the pernicious effects of common gossip (a frequent motif in courtly love theory: Andreas Capellanus repeatedly condemns such scandal-mongering, and no. 37 is a humorous disquisition on such malicious gossip), to some extent upon himself but more markedly on the lady, whose reputation in his keeping had earlier been unspotted. It is the combination of these two themes, the pain of contemplating the girl's promiscuity and the distress at the common talk which it provokes, which lends the poem its distinctive originality.

1. **Rumor:** This reading of B is clearly to be preferred to *humor* in S, since a leading theme of the poem is the increasing notoriety attached to the lady; note especially the references to *Fama* in stanzas 1–2 and the mention of *turpis fabula* in stanza 2.

meisque malis . . . aggerat: "Heaps pains on my ills"; notoriety is superimposed on the spokesman's sense of desertion and desolation. In CL the ablative with this verb normally expresses means, as at Virgil *Aen.* 4.197, which has perhaps inspired this passage: [*Fama Iarbae*] *incenditque animum dictis atque aggerat iras*.

vox tui criminis: *Crimen* is occasionally found even in CL in the sense of fornication; cf. Ovid *Met.* 9.24, *Iuppiter aut falsus pater est, aut crimine verus; / matris adulterio patrem petis*. In ML, under the influence of Christian Latin, this sense becomes more frequent; cf. no. 26, refrain: *aro non in semine, / pecco sine crimine*.

invida Fama: Here, as in stanza 2, the poet evokes Virgil's description of the *dea foeda* at *Aen.* 4.173ff.

novercatur: This deponent verb first appears in Late Latin (cf. Sidonius Apollinaris *Ep.* 7.14), the meaning of "treat harshly" being a natural development from the secondary sense of *novercalis* in CL.

palpebris: This word for the eyelids in CL (cf. Cicero *Nat. D.* 2.143) is commonly used for the eyes themselves in Late and Christian Latin; cf. the Vulgate of Ps. 10:5, *palpebrae eius interrogant filios hominum*.

letatur . . . murmure iocoso: The poet may have had Horace *Carm.*

1.9.18ff. in mind: *lenesque sub nocte susurri / composita repetantur hora, / nunc et latentis proditor intimo / gratus puellae risus ab angulo*.

2. **frigescente nostro cupidine:** According to the grammarian Nonius Marcellus, *cupido* when feminine = *cupiditas*, and when masculine indicates the god Cupid himself. But the masculine often appears in Horace, Ovid, and Seneca without such personification. *Frigescere* is often applied to *libidines* and to emotions generally, especially in Christian Latin.

irrevocata: In the sense of *irrevocabilis*, found in Statius *Achil.* 1.791, *Theb.* 7.773.

Fama . . . ruit in plateis: Virgil *Aen.* 4.184ff. is doubtless in the poet's mind.

patet . . . pudoris palatium: *Pudor* is one of the words whose meaning is transformed in Christian Latin to denote virginity. In Ambrose's celebrated hymn *Intende, qui regis Israel* the Virgin's womb is called *pudoris aula regia* (Walpole, *Early Latin Hymns*, no. 6, line 18). At 12.4b above *regia Diones* is a grandiloquent phrase for the female pudenda, and the same sense is evident here, as is clear from the next line.

virginale lilium: The lily as a symbol of virginity goes back to early commentaries on the Song of Solomon (2:2, *sicut lilium inter spinas, sic amica mea inter filias*); it was early applied to the Virgin Mary. Ambrose, perhaps influenced by Origen's *Commentary* (in Migne, PG, 13:149–50), extends the symbolism to sacred virginity generally: *lilia sunt; specialiter sacrae virgines* (*Inst. Virg.* 93).

marcet . . . probroso: For *commercium* in this sense of venal sex see stanza 3 below, *munera dantes foves in cubili*, and 60.1, *hac in parte fortior quam Iupiter / nescio procari / commercio vulgari*.

3. **columbinam . . . serpentinam:** The inspiration for the dove-serpent contrast is clearly Matt. 10:16, *estote ergo prudentes sicut serpentes, et simplices sicut columbae*; but here it is used to denote that the lady's kiss is transformed from the dove's innocent affection to the snake's lethal bite.

rogantes: "Mere requests" (without an accompanying gift).

cecos claudosque: Cf. Matt. 11:5, *caeci vident, claudi ambulant*. The implication is that the lady indiscriminately entertains all who are willing to be paying guests; "the blind and lame" symbolize men of defective vision who cannot see through her, and those who cannot escape her.

cum melle venenoso: Perhaps the poet has an eye on Ovid *Am.* 1.8.104, *impia sub dulci melle venena latent*.