

Notes on 'Dum Diane vitrea' (CB 62)  
and 'A globo veteri' (CB 67)

1. Dum Diane vitrea  
sero lampas oritur  
et a fratris rosea  
luce dum succenditur,  
5 dulcis aura zephyri  
spirans omnes etheri  
                  nubes tollit,  
                  sic emollit  
vis chordarum pectora  
10 et immutat  
                  cor, quod nutat,  
ad amoris pignora.
2. Letum iubar Hesperii  
                  gratiorem  
                  dat humorem  
roris soporiferi  
5 mortaliū generi.
3. O quam felix est antidotum soporis,  
quod curarum tempestates sedat et doloris  
~ dum surrepit clausis oculorum poris,  
ipsum gaudio equipèrat dulcedini amoris.
4. Orpheus in mentem  
trahit impellentem  
                  ventum lenem segetes maturas,  
murmura rivorum per harenas puras,  
5 circulares ambitus molendinorum,  
qui furantur somno lumen oculorum.

5 (6). Ex alvo leta fumus evaporat,  
                   qui capitis tres cellulas irrorat;  
                                   hic infumat oculos  
                                   ad soporem pendulos  
 5                  et palpebras sua fumositate  
                   replet, ne visus exspatiatur late.  
 unde ligant oculos virtutes animales,  
                   que sunt magis vise ministeriales.

6 (5). Post blanda Veneris commercia  
                   lassatur cerebri substantia.  
                   hinc caligant mira novitate  
                   oculi nantes in palpebrarum rate.  
 5                  hei, quam felix transitus amoris ad soporem  
                   sed suavior regressus ad amorem!

[7. Fronde sub arboris amena,  
 dum querens canit philomena,  
                   suave est quiescere;  
                   suavius ludere  
 5                                  in gramine  
                                   cum virgine  
                                   speciosa.

                  si variarum  
                   odor herbarum  
 10                  spiraverit,  
                   si dederit  
                   torum rosa,  
 dulciter soporis alimonia  
 post Veneris defessa commercia  
 15                                  captatur,  
                   dum lassis instillatur.

8. O in quantis  
                   animus amantis  
                   variatur vacillantis!  
 ut vaga ratis per aequora,  
 5                  dum caret ancora,  
 fluctuat inter spem metumque dubia,  
                   sic Veneris militia.]

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1, 9 vis *Schumann Dronke*, vi *B Walsh Vollmann* 1, 11 *post nutat non interpunxerunt Schumann Dronke* 1, 12 *pignora B Dronke Vollmann*, pondera *Schumann Walsh* 4, 1 *Orpheus B Dronke Vollmann*, *Morpheus Schumann Walsh* 5–6 *Strophes* 5 ante 6 *ponit Lenzen*, post 6 *B et edd.* 7–8 *Strophas* 7 et 8 *secluserunt Lenzen* 5–8 *Strophas* 5,6,7,8 *secluserunt Schumann Walsh*

This poem presents us with an interesting array of interconnected problems, which have not yet been satisfactorily resolved<sup>1</sup>. The first of these concerns the readings we are to adopt at 1, 9 and 1, 12. Dronke follows Schumann in indicating a strong pause after *tollit* (7) and reading *vis* for B's *vi* (9) while rejecting Schumann's *pondera* for B's *pignora* (12). He translates: «so the power of music lightens the minds of men, and transforms the heart, that it inclines to the vows of love.» Dronke's translation is not without ambiguities of its own<sup>2</sup>. However, we can safely dismiss any interpretation which assumes that *nutat* here is causative, for *nutare* was not so used<sup>3</sup>. It means «to nod, incline or, sway», not «to cause to nod, incline or sway». Walsh and Vollmann retain *vi* and assume that *aura zephyri* is the subject of *emollit*. The music they consider to be the music of the Zephyr. The difficulty here is that while *chordae* may refer to the strings of a lyre or to the lyre itself and occasionally, in technical treatises, to the sounds produced by individual strings, it was not used in the sense of music or musical sounds in general, far less in a metaphorical extension of that meaning<sup>4</sup>.

From the terms of the comparison in the first half of the stanza we are led to expect in the second half that the power of *chordae* will somehow clear the clouds from human hearts. It is not immediately obvious how the text can mean this. Clearly, the meanings of *emollit* (8) and *nutat* (11) are crucial. From the Late Latin period onwards *emollire* began to be used in contexts where it comes close to meaning «arouse sexually», as for instance, in Ambrose<sup>5</sup>: *cantus acroamatum scaenicorum quae mentem emolliant ad amores*. Ambrose, like the poet of 'Dum Diane vitrea' seems to have been inspired by Ovid's warning in 'Remedia Amoris', where he advises against visits to the theatre on the

<sup>1</sup> Besides SCHUMANN's notes, in: *Carmina Burana*, ed. A. HILKA/O. SCHUMANN, I 2 (Heidelberg 1941) 19–23, the following editions, translations and discussions of this poem have been consulted: E. D. BLODGETT/R. A. SWANSON, *The Love Poems of the Carmina Burana* (New York 1987) 22–23, 302–303; Peter DRONKE, *Medieval Latin and the Rise of the European Love-Lyric*, I (Oxford 1968) 307–313, and (id.), *The Medieval Poet and his World* (Rome 1984) 272–279; *Carmina Burana*, tr. and ed. by Carl FISCHER/Hugo KUHN/Günter BERNT (Zürich/München 1974) 103–105, 495–496; W. T. H. JACKSON, *The Interpretation of Medieval Latin Lyric* (New York 1980) 44–60; Rudolf W. LENZEN, *Überlieferungsgeschichtliche und Verfasseruntersuchungen zur lateinischen Liebesdichtung Frankreichs im Hochmittelalter* (Bonn 1973) 92–94; David PARLETT, *Selections from the 'Carmina Burana'* (Harmondsworth 1986) 71–74, 208–210; D. W. ROBERTSON, *Two Poems from the 'Carmina Burana'* in: *American Benedictine Review* 27 (1976) 36–60, esp. 36–45; *Carmina Burana*, ed. by Benedikt Konrad VOLLMANN (Frankfurt am Main 1987) 204–209, 1013–1017; P. G. WALSH, *Thirty Poems from the Carmina Burana* (Reading 1976) 28 and 85–86; Winthrop WETHERBEE, *The Theme of Imagination in Medieval Latin Poetry and the Allegorical Figure «Genius»*, in: *Medievalia et Humanistica N. S.* 7 (1976) 45–64, esp. 54–56. – B = München BStb, Clm 4660 f. 23<sup>r-v</sup>.

<sup>2</sup> For instance, is «that» relative or consecutive? Does «it» refer to «power of music» or to «heart»? Is «inclines» used transitively or intransitively? The most natural interpretation of «that it inclines» appears to be «which it (the power of music) causes to incline».

<sup>3</sup> I find no example of a causative use in Oxford Latin Dictionary or Nov. Gloss.

<sup>4</sup> See Oxford Latin Dictionary, TLL, Mlat. Wb. s. v.

<sup>5</sup> Ambrose, Hex. III 1, 5; see also TLL V 2,518 *emollio* B. Strictly speaking, *emollire ad amorem* must mean something like «to weaken or soften (one's inhibitions) towards sex».

grounds that the sensuous music and dancing to be found there will rekindle passion<sup>6</sup>: *enervant animos citharae lotosque lyraeque/ et vox et numeris bracchia mota suis*. In medieval Latin *nutare* often means «hesitate, waver»<sup>7</sup> and this meaning yields the sense required for the passage: «So the power of the lyre relaxes the spirit and disposes the wavering heart to the pledges of love.»

Music then can facilitate love. The evening star, on the other hand, induces mortals to sleep (stanza 2). Sleep frees mankind from cares and brings a joy that rivals the sweetness of love-making (stanza 3). In stanza 4 either Morpheus or Orpheus creates in the mind such sleep-inducing scenes as the wind driving fields of ripe corn, murmuring streams, and the circular movements of (water?-)mills. Dronke and Vollmann are right to retain B's *Orpheus*. Morpheus would have been known to medieval writers only through Ovid's reference to him as one of the sons of Sleep (Met. X 635–671). There he is given the very specific task of imitating human shapes, while another god, Icelos, imitates birds and animals, and a third, Phantasos, takes on the forms of inanimate objects. Thus it will be seen that Morpheus is inappropriate in our poem, for the images conjured up are not human. The power of music, on the other hand, to lull the mind to sleep is a common theme. Here, by a simple metonymy, Orpheus himself is made to stand for music. The reference to him constitutes, as Dronke points out, a return to the theme introduced by *vis chordarum* in the first stanza.

The sequence and even the authenticity of stanzas 5 to 8 are highly controversial. Following Lenzen I have reversed the order of stanzas 5 and 6 as they appear in the manuscript and have bracketed stanzas 7 and 8 as, probably, 'Zudichtung'. Before further discussion of these questions it will be best to deal with the individual difficulties of interpretation that these stanzas present. That some physiological doctrine lay behind stanzas 5 and 6 has long been apparent. Vollmann has considerably advanced our understanding of the poem by showing the close resemblance between stanza 5 (= his and other editors' 6) and the theory of sleep found in William of St. Thierry<sup>8</sup>. A further source of inspiration for our poet appears to have been the 'Cosmographia' of Bernardus Silvestris. I would translate the complete stanza as follows<sup>9</sup>:

«From the gleaming abdomen a mist is emitted that moistens the three compartments of the head; it mists the eyes, drooping in sleep, and fills the lids with its vapor so as to prevent sight from ranging far. Hence the eyes are imprisoned by carnal forces that have generally been seen as subservient.»

The three compartments (*cellulae*) are those into which Physis in the 'Cosmographia' divides the head of newly created Man: the front compartment (*thalamus*) for imagina-

<sup>6</sup> Ovid, Rem. Am. 753–754. Incidentally, the fact that this passage in Ovid seems to lie behind these lines of our poem is further evidence that there is a reference to the lyre in line 9 and that consequently the reading *vis chordarum* is correct.

<sup>7</sup> See A. BLAISE, Dictionnaire latin-français des auteurs chrétiens (Paris 1954) s. v. 2.

<sup>8</sup> VOLLMANN (note 1) 1016 cites William of St. Thierry, De natura corporis et animae I (MIGNE PL 180,698 CD): *De digestionem ista etenim fumus ascendens lenis et suavis, molliter tangit cerebrum, et ventriculos ejus opprimit, in tantum ut omnes ejus actiones sopiat: hic est somnus.*

<sup>9</sup> The *ne* clause in line 6 maybe final or consecutive; cf. A. BLAISE, Manuel du latin chrétien (Strasbourg 1955) 163. The last two lines have troubled translators. For instance, DRONKE, Love Lyric (note 1) I 309, translates them as follows: «So the animal spirits, which specially in this show themselves our servants bind the eyes.»

tion (*fantasia*), the rear for memory, and the middle for reason<sup>10</sup>. Lines 5, 7–8 assume that the reader is familiar with the hierarchical arrangement of the body as outlined in 'Cosmographia' and elsewhere in twelfth-century texts. Earlier in the 'Microcosmus' (Book II of 'Cosmographia') Physis ensured that Man was made in such a way that *imperaret anima in capite, exequeretur vigor eius constitutus in pectore, regerentur partes infime pube tenus et infra collocatae*<sup>11</sup>. However, when vapor emanating from the stomach causes the eyes to close, we have a situation in which the dominant role normally assumed by the *anima* has been usurped by the usually subservient lower regions. There is probably a learned pun on *animalis*, which when linked with *virtus* usually means «of the *anima*» (Oxford Latin Dictionary, s.v.) but here seems to mean «of the flesh, carnal»<sup>12</sup>. Furthermore, in stanza 6 (= other editors' stanza 5) the puzzling phrase *oculi nantes in palpebrarum rate* is best explained as a development of Bernardus<sup>13</sup>: *palpebre thalamus fessis, cum mulcet ad horam / lumina pacificus officiosa sopor*. After choosing to substitute the expressive *nantes* for Bernardus' *fessis* our poet adopted *in rate* for *thalamus* to suit his new metaphor. Hence, just as the *palpebrae* are a *thalamus* for *oculi fessi*, so are they a *ratis* for *oculi nantes*.

In addressing the question of the authenticity of these stanzas the evidence of CB 197, clearly a parody of 62, is of critical importance. Unfortunately, though the parody remains close to the original in metre and language in the first four stanzas, the similarities between stanzas 5 and 6 of the parody and 5 and 6 of the original are much less obvious<sup>14</sup>. The parody has no stanzas to correspond with 7 and 8 of the original but apart from three missing lines seems to be complete in itself. Lenzen infers from this that the original also had only six stanzas. He argues, convincingly to my mind, that stanzas 7 and 8 of 62 are weak imitations of other well-known twelfth-century lyrics, pointing out that the echoes of other poems, so frequently found in these stanzas, are absent from the first six stanzas. In particular, he points out the weakness of 7, 10 *post Veneris defessa commercia* after 6, 1 *Post blanda Veneris commercia*. I would add that the whole scene, pivoting as it does on the humor of *suave est quiescere; / suavius ludere ...*, would be witty enough in a separate poem but after the deftness of 6, 7–8 *sed suavior / regressus ad amorem* it falls very flat. Vollmann, who was clearly attracted by Lenzen's arguments against stanzas 7 and 8, finally opted to retain them, on the grounds that he did not believe «gegen Lenzen» that the poem could end at 5, 8 (his 6, 8), apparently unaware that Lenzen advocated that these stanzas be printed as they appear here.

<sup>10</sup> Bernardus Silvestris, *Cosmographia* II 13, 13 and 14, 3–8, ed. Peter DRONKE (Leiden 1978) 149 and 150. It should be noted that this threefold division of the brain is found in a number of twelfth-century treatises, including William of St. Thierry's 'De Natura corporis et animae'.

<sup>11</sup> Bernardus Silvestris, *Cosmographia* II 13, 10 (note 10) 148–149.

<sup>12</sup> See *Mlat. Wb.* I 662 *animalis* I A and C.

<sup>13</sup> Bernardus Silvestris, *Cosmographia* II 14, 39–40 (note 10) 151.

<sup>14</sup> WALSH (note 1) 85 says of the alleged echoes (*Ex alvo* and *Ex domo*, etc.) that «the connections are tenuous in a parody sustained much more closely in stanzas 1–4». A more cogent case for an echo, it seems to me, can be made for the overall theme of these stanzas of CB 197, where, as in CB 62, 5, the stomach imposes its will on the rest of the body. I should have thought that this point of thematic similarity was striking enough to guarantee that stanza 5 already existed in the version of 'Dum Diane vitrea' with which the parodist was familiar.

Most scholars who have considered the problem agree that the ordering of stanzas 5 and 6 in the two poems as presented by the manuscript must be wrong, for the longer stanza of the parody, *Ex domo strepunt ...* (stanza 5 in B), ought to correspond to the longer stanza of the original, *Ex alvo leta ...* (stanza 6 in B)<sup>15</sup>. Schumann, though recognizing that in poem 62 stanza 5 (his 6) would follow naturally after stanza 4, decided that it was more important to reverse the manuscript's ordering of the fifth and sixth stanzas in 197. Bischoff honored Schumann's rearrangement of these stanzas in his edition of poem 197. I find myself, however, in agreement with Lenzen and Vollmann, who see no need in poem 197 to depart from the order in the manuscript.

Finally, I would like to point out that Vollmann's discovery of the physiological theory underlying stanza 5 (= his 6) tends to confirm the arrangement of stanzas 5 and 6 adopted above. It is clear from the passage in William of St. Thierry that the *fumus* referred to at 5, 1 is a result of the digestive process<sup>16</sup>: *De digestionē ista etenim fumus ascendens lenis et suavis ...*. Now if stanza 6 preceded 5, as it does in the manuscript and most editions, it is hard to see how one could avoid interpreting the *fumus* as the steam arising from a couple's bodies after vigorous love-making<sup>17</sup>. Since such an interpretation, however, now seems clearly to be wrong, this is another indication that the manuscript's ordering of stanzas 5 and 6 is incorrect.

I will close with a brief summary of the poem. On first reading the sequence of thought seems rather arbitrary, but on closer examination it turns out to be quite rational: (1) Music is a catalyst for love. (2) The evening star, on the other hand, induces sleep. (3) Sleep rivals sex among mortal joys. (4) Music also induces sleep. (5) A vapor rising from the abdomen makes us drowsy. (6) Love-making also brings on sleep. The transition is a happy one; however, going on to more love-making is even better! [(7) It is pleasant to sleep under a tree to the music of a nightingale, but it is more pleasant to make love and then sleep. (8) Ah, the indecisions of a lover!]

The core of 'A globo veteri' (CB 67) is a *descriptio puellae* (stanzas 3a–5a), a familiar topos of twelfth-century Latin literature<sup>18</sup>. Introducing the *descriptio* is another topos, namely, the assertion that Nature lavished her most careful work on the poet's *puella*<sup>19</sup>. It is, however, the playfully extravagant opening that earns this poem its place among the finest medieval Latin lyrics:

<sup>15</sup> VOLLMANN (note 1) is an exception. He prints the fifth and sixth stanzas of both poems in the order they appear in the manuscript.

<sup>16</sup> For citation in full see note 8 above.

<sup>17</sup> In making this statement I am aware that very few editors or translators have in fact so identified the *fumus* explicitly. I am glad to see, however, that David PARLETT's attractive translation (note 1) is an exception. Even SCHUMANN (note 1) 23 is clearly thinking along the same lines when he says that stanza 5 (his 6) contains an «Erweiterung, Präzisierung, Berichtigung» of 6, 1–4 (his 5, 1–4).

<sup>18</sup> See, for instance, the models suggested by Matthew of Vendôme, *Ars versificatoria* I 56, 1–30, ed. F. MUNARI, in: *Mathei Vindocinensis Opera*, III (Rome 1988) 82–84, and Geoffrey of Vinsauf, *Poetria Nova* 562–621, in: Edmond FARAL, *Les Arts Poétiques du XIIIe et du XIIe siècle* (Paris 1958) 214–216.

<sup>19</sup> For this topos, see the discussion and examples in Ernst R. CURTIUS, *European Literature and the Latin Middle Ages*, trans. W. TRASK (New York 1963) 180–181.

1a A globo veteri  
cum rerum faciem  
traxissent superi,  
mundi que seriem  
prudens explicuit  
et texuit,  
Natura  
iam preconceperat,  
quod fuerat  
factura.

1b Que causas machine  
mundane suscitans  
de nostra virgine  
iam dudum cogitans  
plus hanc excoluit,  
plus prebuit  
honoris,  
dans privilegium  
et premium  
laboris.

1a, 4 mundi que Meyer, mundi q; A, mundique BF Schumann Vollmann

It is now recognised that these two stanzas draw their inspiration from the opening lines of Bernardus Silvestris' 'Cosmographia'<sup>20</sup>:

*Congeries informis adhuc cum Silva teneret  
sub veteri confusa globo primordia rerum,  
visa Deo Natura queri ...*

It will be argued here that the lyric's indebtedness to the 'Cosmographia' is more extensive than has so far been indicated and that in this indebtedness lies the solution to the textual crux of the first stanza.

The textual difficulty confronts us in the fourth line. If we read *mundi que*, we are left with *faciem* as the improbable antecedent for *que*. If, on the other hand, we read *mundique* we place the perfect indicatives *explicuit* and *texuit* alongside the pluperfect subjunctive *traxissent*. Meyer sought a third solution by placing a colon after *superi*, reading *mundi que*, and taking *Natura* to be the postponed antecedent of *que*<sup>21</sup>. Meyer's text is open to the objections that the strong pause after *superi* is unnatural and that the postponement of the antecedent is very awkward in this sentence. Odd, too, is the sequence of tenses – perfect in the relative and then pluperfect in the main clause. Schumann reads *mundique* and continues the *cum*-clause to *Natura*. He justifies his choice as follows<sup>22</sup>: «Sollte nicht der – freilich auffällige – Wechsel von Tempus und Modus in dem Nebensatz beabsichtigt sein? Er würde dann den Gedanken noch deutlicher zum Ausdruck bringen, daß zwar die *superi* den Anfang gemacht haben mit der Herausgestaltung der *rerum facies* aus dem Chaos, daß dann aber die *Natura* die Einzelarbeit in Angriff nahm.»

The principal objection to Schumann's text is that it makes the author of this elegant masterpiece guilty of extremely awkward Latin. The shift from the pluperfect subjunctive to the perfect indicative within the *cum*-clause is a glaring solecism. Moreover, with *Natura* relegated to the *cum*-clause, the main verb, *preconceperat*, is left without an obvious subject. *Natura* is by no means easily supplied from the *cum*-clause. The sentence

<sup>20</sup> See Rudolf LENZEN (note 1) 42; Bernardus Silvestris, *Cosmographia* I 1, 1–3 (note 10) 97; C. J. McDONOUGH, *The Oxford poems of Hugh Primas and the Arundel Lyrics* (Toronto 1984) 80.

<sup>21</sup> Wilhelm MEYER, *Die Arundel Sammlung* (Göttingen 1908 / Darmstadt 1970) 13.

<sup>22</sup> SCHUMANN (note 1) 32.

printed by Schumann could only come from the pen of an ignorant and incompetent writer, whereas the learned allusions in the first stanza itself and the elegance and sophistication of the rest of the poem clearly characterize our poet as a man of refined education and unimpeachable Latinity.

The text printed above, which assumes *faciem* as the antecedent for *que*, gives natural and unexceptionable Latin. The only difficulty is one of sense. How can the *rerum facies* be said to be *prudens* or function as the subject of *explicuit* or *texuit*? Neither Meyer nor Schumann was aware of the link between this poem and Bernardus' 'Cosmographia'; hence it is not surprising that they did not seriously consider *rerum faciem* as a possible antecedent of *que*. However, when we examine Bernardus' work more closely, it is clear that it is the *rerum facies* and not *Natura* that unfolded the *mundi seriem*.

The 'Cosmographia' opens with Nature's complaint about the formlessness of primordial matter or *Silva* (Cosm. I 1). *Noys* (intelligence) agrees that the time has come for *Silva* to receive form and asks for Nature's help in bringing this about (Cosm. I 2, 1–2). *Noys* directs her attention to the eternal forms and uses them to bring shape and differentiation to *Silva* (Cosm. I 2, 8). *Silva* accordingly differentiates itself by bringing to birth the elements – fire, earth, water and air (Cosm. I 2, 8–9). *Noys* then devotes her attention to creating a soul for *Silva*. Since this soul, called *Endelechia*, proceeds from the *mens altissimi* and is closely related to *Noys*, it is intellectual as well as animistic in nature<sup>23</sup>. After *Endelechia* and *Silva* have formed a harmonious union, the manifold phenomena of creation unfold themselves from *Silva* (Cosm. I 2, 16).

Returning to 'A globo veteri' we can see that this entire process is succinctly rendered in the first six lines of the poem. The *globus vetus* of line 1 refers to the undifferentiated mass in which *Silva* appears at the beginning of the 'Cosmographia': *Congeries informis adhuc, cum Silva / sub veteri confusa globo primordia rerum ...* The *superi* (3) are *Natura* and *Noys*. The *rerum faciem* refers to the reformed state of *Silva*, in which the elements are differentiated. Bernardus himself uses *facies*, *vultus*, and *species* to refer to this new condition<sup>24</sup>. By modifying *que* (4) by *prudens* (5) the poet neatly refers to the union of the reformed *Silva* and *Endelechia*. *Prudens* should accordingly be rendered «once it had received its mind-soul». *Mundi ... seriem* and *explicuit* are virtual quotations from the passage in which Bernardus begins to describe the creation of the diverse phenomena of the universe, which followed the union of *Silva* and *Endelechia*<sup>25</sup>: *Itaque viventis anime confortata de nutricis Silve gremio se rerum series explicavit*. Thus it can be seen that with *rerum faciem* as the antecedent of *que* we have not only smooth and natural Latin but also excellent sense. Moreover, this interpretation, unlike those of earlier editors, accurately reflects the argument of the 'Cosmographia'.

Other allusions to the 'Cosmographia' can be seen in *preconceperat* (1a, 8), *privilegium* (1b, 8) and *excoluit* (1b, 5). The main verb in the opening stanza, *preconceperat*, is

<sup>23</sup> Bernardus Silvestris, *Cosmographia* I 2, 13 (note 10) 102.

<sup>24</sup> Bernardus Silvestris, *Cosmographia* I 2, 1 (note 10) 99: *Rigida et inevitabili necessitate nodisque perplexioribus fuerat illigatum, ne quem Mundo desideras cultus et facies presentius contigisset*. Cosm. I 2, 8 (101): *«Noys» ad eternas introspiciens notiones, germana et proximante similitudine rerum species reformavit. Yle, cecitatis sub veterino que iacuerat obvoluta, vultus vestivit alios, ydearum signaculis circumscripta*.

<sup>25</sup> Bernardus Silvestris, *Cosmographia* I 2, 16 (note 10) 103–104.

a playful reference to the opening lines of Bernardus' work, where Nature is made to say that she will have to abandon her *concepta* if something cannot be done about *Silva's* formlessness<sup>26</sup>. Bernardus does not make it clear what her *concepta* were. Probably it describes her only half-understood longing for the creation of man, for when *Noys* later articulates this wish, Nature responds with enthusiasm<sup>27</sup>. At any rate, the poet of 'A globo veteri' appears to have so understood *concepta*. In an amusing conceit, he suggests that Nature was thinking not about man in general, but about his *puella* in particular.

When the poet develops this conceit in the second stanza, he appears once again to echo the language of the 'Cosmographia'. In the 'Microcosmus' *Noys* describes her plan to crown her achievements with the creation of man in these terms (Cosm. II 3, 1–2):

*Inpensoribus eum beneficiis, inpensoribus eum impleam incrementis, ut universis a me factis animalibus quodam quasi dignitatis privilegio et singularitate concertet. Verumtamen in iugandis principiis, in rigentis Silve partibus excolendis . . . manum ego meam potenter apposui.*

The close juxtaposition of the comparatively unusual words *privilegium* and *excolo* in so similar a context indicates that the author of 'A globo veteri' had this passage in mind when he composed the second stanza<sup>28</sup>.

Perhaps the most important conclusion that we can draw from the references to the 'Cosmographia' in CB 67 and, to a lesser extent, in CB 62, is not about the poets, who were clearly learned, but about their anticipated audience. The poets appear to have assumed that their readers were thoroughly familiar with the 'Cosmographia' and would readily catch their allusions to it, for if they failed to do so, they would miss much of the wit and humor and even sense of these poems. Like much of twelfth-century lyric, these poems were written by scholars for a scholarly audience<sup>29</sup>.

<sup>26</sup> Bernardus Silvestris, *Cosmographia* I 1, 10 (note 10) 101: *huic operi nisi consentis, concepta relinquo.*

<sup>27</sup> Bernardus Silvestris, *Cosmographia* II 3, 4 (note 10) 124: *Ad hec Natura, gratulantis vultu pariter et volentis, amicis Providentie iussionibus officiosa concurrat.*

<sup>28</sup> The 'Cosmographia' throws welcome light on the phrase *dans privilegium et premium laboris*, which is now seen to involve a mild zeugma: «bestowing on her a position of privilege and her most careful craftsmanship».

<sup>29</sup> Bernardus 'Cosmographia' appears in Eberhard the German's list of recommended curriculum textbooks, which is dated between 1212 and 1280; see CURTIUS (note 19) 50–51. LENZEN (note 1) 42 argues, with some plausibility, that CB 67 must have been written before 1180. If so, it seems reasonable to infer from CB 67 and 62 that Bernardus had already achieved the status of a curriculum author by this date.