

MOONSHINE: INTERTEXTUAL ILLUMINATION
IN PROPERTIUS 1.3.31–3 AND PHILODEMUS,
ANTH. PAL. 5.123*

In the famous third poem of Propertius' first book the elegiac lover recounts how he returned from a party one night, decidedly the worse for drink, to find his beautiful Cynthia fast asleep. He was taken, he says, with the urge to ravish her there and then, but held back—because he feared the sharp edge of her tongue (*non tamen ausus eram dominae turbare quietem, / expertae metuens iurgia saevitiae*, 17–18). Instead he just stood watching her, toying with her hair and hands, and (ironically) worrying, whenever she moved and sighed in her sleep, in case she should be dreaming that 'some man' was trying to rape her (*neue quis inuitam cogeret esse suam*, 30). In this fashion he went on

donec diuersas praecurrens luna fenestras,
luna moraturis sedula luminibus,
compositos leuibis radiis patefecit ocellos

(31–3)

until the moon racing past the open shutters—
the meddlesome moon with beams wanting to linger—
opened with her lightweight rays the eyes at repose

—at which point she gave him a tongue-lashing anyway, accusing him of having spent the night so far with another woman.

'Der durch das Fenster scheinende Mond als erotisches Motif auch bei Philodem.' So Rothstein in his 1920 commentary,¹ quoting lines 1–3 of the following epigram:

νυκτερινή, δίκερως, φιλοπάννυχε, φαίνε, Σελήνη·
φαίνε, δι' εὐτρήτων βαλλομένη θυρίδων.
αὔγαζε χρυσέην Καλλίστιον· ἐς τὰ φιλεύντων
ἔργα κατοπτεῦειν οὐ φθόνος ἀθανάτη.
ὀλβίζεις καὶ τήνδε καὶ ἡμέας, οἶδα, Σελήνη·
καὶ γὰρ σὴν ψυχὴν ἔφλεγεν Ἐνδυμίων.

(Philodemus, *Anth. Pal.* 5.123)

Lady of the night, two-horned one, lover of the all-night revel, shine, Moon,
shine, falling through the latticed windows.
Cast your light on golden Kallistion; on the acts of lovers
an immortal goddess spies without offence.
You count both her and me lucky, I know, Moon;
for Endymion set alight your own soul.

Later commentators either also simply advert to this epigram with equal lack of elaboration or enquiry² or do not even mention it. The same is true of most critiques

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¹ M. Rothstein, *Die Elegien des Sextus Propertius*, Bd 1 (Berlin, 1920²; Dublin/Zurich, 1966³).

² See e.g. P. J. Enk, *S. Propertii Elegiarum Liber I (Monobiblos)* (Leiden, 1946); W. A. Camps, *Propertius: Elegies Book I* (Cambridge, 1961); P. Fedeli, *S. Properzio. Il primo libro delle elegie* (Florence, 1980), ad loc.

of Propertius 1.3.³ Of those who press the comparison at all, Lyne and Baker go furthest: 'the motif recalls . . . the opening of *Anth. Pal.* 5.123 (Philodemus), but it has been transformed by Propertius' application and development of it';⁴ 'even if Philodemus' epigram is to be accepted as the model for Propertius' moon as *ἐπίσκοπος* . . . the elegist's independence of treatment produces a poem which develops through an emotional range that is completely foreign to its Greek models'.⁵ But that is not very far. Admittedly, both go on to offer some comment on what they think Propertius makes of the moon,⁶ but they do not consider how Philodemus' poem may participate in this, or whether Propertius' treatment encourages any reappraisal of Philodemus'. In a critical world attuned to the creative potential of intertextuality, those further steps now beckon.

1. TOWARDS AN INTERTEXT

First, how clear are the pointers to specific involvement of *Anth. Pal.* 5.123 here? Though the basic theme of sexual desire (or actual sexual assault) inspired by the sight of a sleeping beauty makes other appearances both before and after Propertius,⁷ viewing by moonlight is indeed a detail apparently exclusive to his poem and Philodemus' epigram. Yet the idea of the moon shining into a bedroom is hardly so extraordinary that it could never have suggested itself to two poets independently. A case of true 'reference', then, or 'accidental confluence'?⁸ 'Some would contend that this is immaterial, arguing that intertextuality can operate on the basis of both⁹ but, as it happens, there is in this instance enough evidence of deliberate allusion ('reference') on Propertius' part to impress even those inclined to 'philological fundamentalism'.¹⁰ Wills¹¹ has identified a range of potential 'markers' of allusion in the form of various kinds of verbal repetition. When Propertius' lines are 'litmus-tested' for these, the result is a striking positive. The fifth-foot/first-foot epanalepsis

³ These are very numerous. Treatments up to 1983 are listed by P. Fedeli and P. Pinotti, *Bibliografia Propertiana (1946–1983)* (Assisi, 1985), 52–4. S. J. Harrison, 'Drink, suspicion and comedy in Propertius 1.3', *PCPhS* n.s. 40 (1994), 18–26, adds later items in his n. 1. See now also S. Kaufhold, 'Propertius 1.3: Cynthia rescripted', *ICS* 22 (1997), 87–98; G. Lieberg, 'Desertus in Propertius 1.3', *WS* n.s. 12 (1999), 87–90.

⁴ R. O. A. M. Lyne, 'Propertius and Cynthia. Elegy 1.3', *PCPhS* n.s. 16 (1970), 60–78 at 74. Cf. M. Hubbard, *Propertius* (London, 1974), 21: 'Philodemus' moon is put to a use Philodemus did not think of'.

⁵ R. J. Baker, 'Beauty and the beast in Propertius 1.3', in C. Deroux (ed.), *Studies in Latin Literature and Roman History II, Collection Latomus* 168 (Brussels, 1980), 245–58 at 246.

⁶ See nn. 18, 37, 40 below.

⁷ J. C. Yardley, 'Paulus Silentiarius, Ovid and Propertius', *CQ* 30 (1980), 239–43 at 243, points to *Anth. Pal.* 5.199 by the third-century B.C. Hedylus and Ter. *Eu.* 601–6 (cf. n. 59 below) as examples of earlier treatments. He argues that other, now lost, instances of the motif in epigram or New Comedy could well have inspired certain later versions, including Paulus' sixth-century A.D. epigram (*Anth. Pal.* 5.275).

⁸ These are the terms used by R. F. Thomas in his attempts to distinguish reader-perceived from author-designed allusion ('Catullus and the polemics of self-reference [64.1–18]', *AJPh* 103 [1982], 144–64; 'Virgil's *Georgics* and the art of reference', *HSCP* 90 [1986], 171–98).

⁹ For example S. E. Hinds, *Allusion and Intertext: Dynamics of Appropriation in Roman Poetry* (Cambridge, 1998), 17–50; cf. H.-C. Günther, *Eikasmos* 9 (1998), 245. I accept the impossibility of proof in most cases that a 'message' perceived by the reader coincides wholly or even partially with any intended by the author. This is not to say, however, that indications of conscious authorial allusion should be ignored.

¹⁰ The phrase is Hinds's (n. 9), 19.

¹¹ J. Wills, *Repetition in Latin Poetry. Figures of Allusion* (Oxford, 1996).

luna . . . / *luna* (31–2) is taken by Wills (along with another at 25–6) to ‘mark’ non-specific allusion to the Ariadne-episode of Catullus 64.¹² The idea is not unpersuasive in itself (this allegedly neoteric mannerism is notably common in the Catullan Ariadne-episode, and Propertius’ poem has undeniable thematic and verbal links with it), but if the epanalepsis in lines 31–2 ‘marks’ any allusion, it ‘marks’ much more convincingly a *specific* one—to Philodemus. For Propertius’ *luna* . . . / *luna* is an exact metrical echo of *φαῖνε* . . . / *φαῖνε* at *Anth. Pal.* 123.1–2: same prosody, same *sedes* within the elegiac couplet.¹³ And if still further indication of conscious involvement with the epigram is needed, it is there—in the fancied etymological link between *luna* and *φαίνειν* at which Propertius hints. Varro and Cicero already derive *luna* from *lucere*, the Latin for *φαίνειν*: *luna quod sola lucet noctu* (Var. *L.* 5.68); *luna a lucendo nominata* (Cic. *N.D.* 2.68).¹⁴ From *φαίνειν* later grammarians (and quite possibly sources known to Propertius too) derived *fenestra*,¹⁵ and *fenestras* is suggestively enclosed by the two occurrences of *luna* here.¹⁶ A complex web of metrical and verbal indicators, then, may be uncovered to confirm past assumption. *Anth. Pal.* 5.123 is a presence behind Propertius’ lines, and its future as an intertext now looks especially promising.

2. READING BETWEEN THE POEMS

So to the close comparative reading on which intertextual interpretation must rest.

(a) Reading Propertius through Philodemus

Line 31 Propertius’ moon, *diuersas praecurrens* . . . *fenestras*, immediately differs from Philodemus’ in being spontaneously active (rather than invoked by the lover). The exact nature of the action is much debated. The usual meaning of *praecurrere* + accusative is ‘race ahead of’ (literally or figuratively) (*OLD* s.v. 1b, 3, 4),¹⁷ but there is no sense in this here: windows (or window shutters) do not compete, in speed or in anything else, nor can they be ‘anticipated’.¹⁸ ‘Race past’ is what most inter-

¹² Wills (n. 11), 135, following D. O. Ross, Jr, *Backgrounds to Augustan Poetry: Gallus, Elegy and Rome* (Cambridge, 1975), 55.

¹³ Arguably there is in Propertius’ repetition *luna* . . . / *luna* also a less close, but still notable, echo of Philodemus’ *Σελήνη* . . . *Σελήνη*, ‘Moon . . . Moon’, prominently located at the end of the first and last hexameter of *Anth. Pal.* 5.123.

¹⁴ Both recorded by R. Maltby, *A Lexicon of Ancient Latin Etymologies* (Leeds, 1991), s.v. *luna*.

¹⁵ See especially Nonius 36.11 *fenestrae a Graeco uocabulo conuersum est in latinum, ἀπὸ τοῦ φαίνειν* (recorded, along with Isid. *Orig.* 15.17.6, by Maltby [n. 14] s.v. *fenestra*); also J. C. McKeown, *Ovid, Amores II, A Commentary on Book I* (Leeds, 1989) on *Am.* 1.5.3–4.

¹⁶ The identical line-ending *luna fenestras* occurs at Virg. *A.* 3.152 and Ov. *Pont.* 3.3.5 (quoted in nn. 28 and 27 respectively; see G. Danesi Marioni, ‘*Luna fenestras*’, in G. Catanzaro and F. Santucci [edd.], *Tredici Secoli di Elegia Latina* [Assisi, 1989], 283–7). Conceivably this particular piece of etymologizing (which constitutes a ‘type’ additional to those helpfully schematized by F. Cairns at *PCPhS* n.s. 42 [1996], 26) became clichéd. The play continues with *luminibus* at the end of line 32. This provides an etymologizing link between *fenestras* at the end of the previous line and *luna* at the beginning of the same line (32); furthermore, *luna* was itself claimed to derive from *lumen* (by Firmicus; see Maltby [n. 14], s.v. *luna*). For positioning as a ‘marker’ of etymologising see R. Maltby, *Aevum Antiquum* 6 (1993), 270, Cairns (above), 33, and for repetition, Wills (n. 11), 470–1.

¹⁷ W. Wimmel, ‘*Luna moraturis sedula luminibus*. Zu Properz 1.3.31–2’, *RhM* 110 (1967), 70–5 at 73, n. 7 gives further examples.

¹⁸ The same goes for ‘Abbilder’ (‘images’) of windows, i.e. moving, window-shaped patches of illumination inside the room, which is how Wimmel (n. 17), 74, followed by Baker (n. 5), 248–9,

preters have chosen to understand, though with some anxiety, since *praecurrere* for *praetercurrere*¹⁹ appears to be unattested elsewhere.²⁰ Augustan Latin does, however, offer the first instances of other compound verbs of movement in *prae-*, rather than *praeter-*, used transitively to denote something passing, or being passed by, something else.²¹ Propertius himself seems to supply one example in *praeuehi* at 1.8.19: *utere felici praeuecta Ceraunia remo* ('travelling past Ceraunia, [Cynthia,] deploy propitious oar', sc. 'row safely past . . .');²² a similar experiment here with *praecurrere* can therefore hardly be deemed impossible.²³

But then what of *diuersas* . . . *fenestras*? *Diuersus*, when used attributively of inanimate things, most frequently denotes two or more of the same 'turned/facing in different directions' or 'positioned apart from each other' (*OLD* s.v. 1, 2, 3). Either of these meanings is conceivable if *fenestras* is taken to refer to actual window-apertures, and if a room with more than one of them is envisaged.²⁴ Yet to insist on this in the case of a bedroom seems curiously pointless.²⁵ On the other hand, *fenestras* taken as 'window shutters' makes particularly good sense if *diuersas* can imply that they are wide open²⁶—'positioned apart' in that each has been swung back from the other in an arc diverging from the central point where the two meet when closed.²⁷ If *this* is Propertius' meaning, what he would appear to want to emphasize is the absence of any impediment to the shaft of moonlight entering Cynthia's bedroom.²⁸ The contrast

wishes to understand *fenestras* and also *luminibus* in the pentameter. In any case, such meaning for these words is just as unparalleled as some of the suggestions for *diuersos* and *praecurrens* rejected for that reason by Wimmel—and a lot more obscure.

¹⁹ *praetercurrere* itself is not attested before fourth-century prose (Wimmel [n. 17], 73).

²⁰ The one other Propertian instance of *praecurrere* (1.13.25) has the 'normal' figurative meaning of 'surpass', but this proves nothing about the present passage.

²¹ *praelabi* and *praenatare* in Virgil, *praefluere* in Horace. The range is extended in Silver Latin: *praeferinare* and *praegredi* in Tacitus (who shows a liking for compounds in *prae-* = *praeter-*), *praenaugare* in Seneca, Valerius Maximus, and Pliny.

²² The text is uncertain at this point (I read here *utere* with *PDV* *Vo* instead of *ut te* with *NAFV*²), but *praeuecta*, if correct, can only be f. sing. voc. See further Camps (n. 2), ad loc.

²³ Admittedly, there are no other instances of a *prae-* compound referring to aerial progress past a structure on the ground; most relate to progress over land or water past a (sometimes extensive) topographical feature (see Wimmel [n. 17], 73, n. 7). Since the personified moon, however, was conventionally supposed to drive across the sky in a chariot (cf. Theoc. *Id.* 2.163; Tib. 1.8.21, 2.4.18; Ov. *Am.* 2.5.38), her heavenly progress may not have been felt to be as different as it would at first appear to be from the terrestrial kind by ship or horse which other *prae-* compounds can imply.

²⁴ Another popular interpretation, 'window(s) opposite the bed', is untenable: without direct mention of a bed (or anything else) the reference must be to one *fenestra* in relation to (an)other(s). Further discussion in Camps (n. 2) and Fedeli (n. 2), ad loc.

²⁵ Contrast the appropriately well-lit 'little room' used as a miniature library in Pliny's Laurentine villa: *cubiculum in apsida curuatum, quod ambitum solis fenestris omnibus sequitur* (*Ep.* 2.17.8).

²⁶ So J. P. Postgate, *PCPhS* 11 (1892), 12, contrasting Hor. *Carm.* 1.25.1 *iunctas* . . . *fenestras*. The attraction of open shutters on a moonlit night is easily understood. Cf. nn. 27, 28 below. For the mechanism of wooden window shutters, see H. Blümner, *Die römischen Privataltertümer, Handbuch der Altertumswissenschaft* 4.2.2 (Munich, 1911), 102–3.

²⁷ Exact parallels for *diuersus* with this sense are to seek, but the same basic idea of corresponding bilateral divergence from a central line is also present in Festus p. 514 L *ualgos* . . . *dici qui diuersas suras habeant* (quoted by T. Birt, *Die Cynthia des Propertius* [Leipzig, 1921], 106) and Hyg. *Astr.* 2.6 *palmas diuersas tendere ad caelum* (quoted by Camps [n. 2], ad loc.). A similar notion lies behind the figurative use at Prop. 1.10.15 *possum ego diuersos iterum coniungere amantes*. For bivalve shutters cf. Ov. *Pont.* 3.3.5–6 *nox erat et bifores intrabat luna fenestras, l mense fere medio quanta nitere sole*.

²⁸ A comparable situation at Virg. *A.* 3.150–52 [*Penates*] *uisi ante oculos astare iacentis / in*

with Philodemus would then be nicely pointed: *his εὐτρήτων θυρίδων*, literally 'well-pierced shutters', suggests some sort of all-over latticing²⁹ which would have the effect of filtering the beam.

Line 32 The single epithet which Propertius gives the moon—against Philodemus' opening string of three, and striking for that in itself³⁰—is *sedula*, 'zealously attentive'. This does not correlate at all with any of Philodemus' epithets. Is, then, the very *absence* of any equivalents significant? Perhaps. That Propertius does not attempt to echo *νυκτερινή*, literally 'belonging to the night', is unremarkable, for this is common, purely ornamental, and, of the moon, even superfluous. But omission of anything corresponding to the other two, distinctly choice, epithets³¹ is more interesting. If the shining moon is *not* called 'two-horned' (*δίκερως*), are we to think of a *full* moon, which will inevitably cast a more powerful light?³² And if *not* called 'lover of the all-night revel' (*φιλοπάννυχε*),³³ could the moon even be supposed to dampen nocturnal frolics? Then, what of *sedula* itself? This is a more equivocal word than any of Philodemus' epithets, capable of denoting not only a welcome degree of attentiveness ('dutiful', 'zealous') but also, from the recipient's point of view, a misplaced one ('obtrusive', 'meddlesome').³⁴ The crucial factor here is the meaning and syntactical relation to *sedula* of the enclosing phrase *moraturis . . . luminibus*. The meaning of *lumina* most obviously suggested by the context is '(moon)beams', but the word is a common poeticism for 'eyes', a sense also clearly appropriate in view of the moon's semi-personification³⁵ and one encouraged by the reference to her 'spying' (*κατοπτρεύειν*) in Philodemus (*Anth. Pal.* 5.123.4). The future participle *moraturis* is trickier. The claim has been made that it 'represents, as often, the apodosis of an implied condition, [the implied protasis being] *si sedula non fuisset*',³⁶ i.e. with beams/eyes which would have lingered, if she (sc. the moon) had *not* been zealously attentive. The 'zealous attentiveness' is taken to consist of 'sticking to her timetable'.³⁷ The construction itself, especially with protasis explicit, is certainly well

somnis multo manifesti lumine, qua se / plena per insertas fundebat luna fenestras. In Virgil too an unusual expression, i.e. *insertas* apparently = *non sertas*, 'not joined', indicates the unshuttered nature of the window (so suggests Servius *inter alia*; see further R. D. Williams, *Virgil. Aeneid III* [Oxford, 1962], ad loc.).

²⁹ See A. S. F. Gow and D. L. Page, *The Greek Anthology: The Garland of Philip II* (Cambridge, 1968); D. Sider, *The Epigrams of Philodemus* (Oxford, 1997), ad loc.

³⁰ Arguably *sedula* is additionally emphasized by the relatively unusual word-pattern of the pentameter: in Book 1 this is one of only five examples of a four-word line where an adjective qualifying a noun in the first foot is placed immediately before a polysyllabic last word.

³¹ On the rarity of *δίκερως* and *φιλοπάννυχος* see Gow–Page (n. 29), Sider (n. 29), ad loc.

³² Cf. Virg. *A.* 3.152, Ov. *Pont.* 3.3.6 (quoted in nn. 28 and 27 respectively).

³³ 'The *παννυχίς* was an all-night festival, over which Selene might be thought to preside. Such festivals often provided an opportunity for seduction' (N. Hopkinson, *A Hellenistic Anthology* [Cambridge, 1988], ad loc.).

³⁴ Cf. Hor. *Ep.* 1.13.5 (to the man delivering Horace's writings to Augustus) *ne . . . odiumque libellis / sedulus importes opera uehemente minister*, and see C. O. Brink, *Horace on Poetry III: Epistles Book II* (Cambridge, 1982) on *Ep.* 2.1.260. Ovid at *Ars* 3.699–700 avoids ambiguity by qualifying *sedulus* with *male*: *coniugis ad timidus aliquis male sedulus aures / auditos memori detulit ore sonos*.

³⁵ Improbable is a reference to *Cynthia's* eyes (so e.g. Hubbard [n. 4], 21, following Paley: 'as its light comes through the opened window it plays "the busybody to eyes that would else have been laggard"'). *morari* without *somno* or similar would be a very obscure way of alluding to the eyes' inclination to remain closed.

³⁶ D. R. Shackleton Bailey, *Propertiana* (Cambridge, 1956), 13.

³⁷ So Lyne (n. 4), 75, who claims that this is what *sedula* 'most obviously' refers to.

enough attested in post-Augustan Latin,³⁸ but (i) it is not at all clear that *sedula* could mean 'attentive' to a duty unspecified or unhinted at in the text (or even in the intertext),³⁹ and (ii) it does not (to my mind) make much sense to set up a disagreement between the moon herself and her beams (or eyes).⁴⁰ The more satisfying meaning is 'willing to linger'. This volitive/intentional nuance by no means 'lacks grammatical warrant',⁴¹ but is a usage of the future participle that also emerges clearly in the Silver Age⁴² and must (like the development of the verbal compounds in *prae-* for *praeter-* discussed above) have had its beginnings in an earlier period (Propertius himself uses a very similar expression of the Sun's rays at 3.20.12: *Phoebe, moraturae contrahe lucis iter*).⁴³ Here the volitive nuance allows *moraturis* . . . *luminibus* (as ablative of respect) to explain the epithet it encloses:⁴⁴ the moon is *sedula* in the lover's estimation because of what he perceives as willingness on her part to let her *lumina* linger (the meaning is reinforced metrically by the actual lingering over the last three long syllables of *moraturis*). The uncomplimentary sense of *sedula*, then, would seem to be a distinct possibility: the presence perceived as benign by the lover in Philodemus' epigram may well prove here to be an officious busybody.⁴⁵

Line 33 With this line (in which word-order cleverly reflects sense—*compositos ocellos* is actually prised apart by *leuibus radiis*) Propertius carries events in his own poem beyond the point at which Philodemus' epigram stops. The full consequences of

³⁸ See R. Westman, *Das Futurpartizip als Ausdrucksmittel bei Seneca* (Helsinki, 1961), 199–206; for more examples with protasis explicit, see E. C. Woodcock, *A New Latin Syntax* (London, 1959), §199.

³⁹ Contrast the much more precise indication of what the negative hypothesis would be at e.g. Ov. *Met.* 8.409–10 *cui [cornu] bene librato uotique potente futuro, l obstitit obstipa frondosus ab arbore ramus*: the weapon 'would have been' (*futuro*) able to hit the target—if only the branch had not got in the way. At first sight Hor. *S.* 2.8.43–4 '*haec grauida*' inquit / '*capta est, deterior post partum carne futura*', cited by Fedeli (n. 2), ad loc., seems to offer a parallel for the alleged conditional construction in Propertius, with a single word, *grauida*, hinting at the implied negative protasis; but the meaning of *grauida* is unambiguous and requires no supplementation.

⁴⁰ Pace Lyne (n. 4), 75: 'Propertius handles this somewhat artificial dichotomy with great charm.'

⁴¹ So Shackleton Bailey, loc. cit. (n. 36), rejecting Haupt's 'das verweilen wollte'.

⁴² See Westman (n. 38), 104–5, 147–8 on 'Bereitschaftsbedeutung' and 'Absicht'. Westman observes that the future participle from verbs of 'bleiben und bestehen' seems particularly susceptible to extension of meaning; see also Leumann, Hofmann, and Szantyr, *Lateinische Syntax und Stylistik* (Munich, 1965), 390. The general trend towards freer use of the future participle in Latin poetry is noted by R. G. M. Nisbet and M. Hubbard, *A Commentary on Horace, Odes II* (Oxford, 1978), on *Carm.* 2.3.4 *moriture*. A timely caution against general scholarly reluctance to countenance linguistic innovation by Latin poets is issued by E. J. Kenney, '*Vt erat nouator*: anomaly, innovation and genre in Ovid, *Heroides* 16–21', in J. N. Adams and R. G. Mayer (edd.), *Aspects of the Language of Latin Poetry* (Oxford, 1999), 399–414; cf. id. *CR* 48 (1998), 311–12.

⁴³ Cf. also Prop. 4.5.61 *uidi ego odorati uictura rosaria Paesti*, where *uictura* = 'willing to/ready to bloom'. Shackleton Bailey (n. 36), 242 classifies this an instance of the future participle denoting 'apparent probability'.

⁴⁴ V. Eckert (*Untersuchungen zur Einheit von Properz I* [Heidelberg, 1985]), while also taking *moraturis* . . . *luminibus* to depend on *sedula*, notes the lack of parallels for such a construction with this adjective (293, n. 92). Propertius' adventurous use of the ablative, however, is an acknowledged feature of his style; see H. Bausch, *Studia Propertiana de liberiore usu ablatiui* (Diss. Marburg, 1920).

⁴⁵ The possibility may be sensed more quickly by the reader working backwards from a 'modern' intertext: 'Busy old fool, unruly Sun, / Why does thou thus / Through windows and through curtains call on us?' (John Donne, *The Sun Rising*).

the moon's action in waking Cynthia are seen only when Cynthia speaks,⁴⁶ and at first sight the action itself seems to be described in entirely neutral terms. But not so, perhaps, when read against the epigram with all its implications. The lover there half-explains in the last line why he counts the moon (Selene) as a friend and considers her gaze benign: it is because she has herself known love—for the mortal Endymion.⁴⁷ The particular relevance of this myth to the love-situation sketched in the epigram, however, is left inexplicit. In fact it confirms the assumption that Kallistion is asleep,⁴⁸ for *eternally* asleep was how Selene found Endymion.⁴⁹ Propertius himself does not mention him. He has no need: the involvement of Philodemus' epigram in his lines so far is enough to prompt recollection of the well-known story of the moon's love as he embarks on the final chapter of his own. Contenting himself now with little more than 'just looking' at Cynthia, he might, in view of the moon's similar position *vis-à-vis* her own loved one,⁵⁰ reasonably have expected her apparently lingering gaze to indicate her solidarity with him. Her subsequent waking of the sharp-tongued Cynthia with her *leuibis radiis* thus almost amounts to treachery, and Propertius' choice of words suggests as much. For although *leuis* in its primary sense of 'lightweight' is appropriate enough of the borrowed light of the moon, it can also mean 'fickle' or 'unreliable'.⁵¹ From the Propertian lover's point of view, that is precisely how the moon will look—apparently siding not with him, but with Cynthia, to whom, by her active intervention, she gives the chance to complain of the lover's desertion face to face.⁵² The moon has successfully vied with the lover for Cynthia's attention, too, in that her beams elicit a response, whereas his attempted gifts have (as he sees it) been spurned (lines 25–6).

(b) *Reading Philodemus through Propertius*

The effect of Propertius' poem on the reading of Philodemus' own can be dealt with

⁴⁶ A subtle hint at what is to come, however, may be detectable in *compositos . . . ocellos. compositos* = 'calm', 'composed in sleep' (cf. *Ov. Am.* 1.4.53 *bene compositus somno uinoque* and McKeown [n. 15], ad loc.), but the meaning 'composed in poetry', 'written (about)' perhaps also suggests itself. It was by way of her eyes that Cynthia was first introduced at 1.1.2 as Propertius' domineering mistress, and a reminder of that here, when she is about to show her mettle, would be appropriate. For *componere* with this sense, cf. *Ov. Tr.* 2.362 *composito poenas . . . amore dedi* and further *OLD* s.v., 8b.

⁴⁷ Such, reputedly, was her passion for this beautiful Carian shepherd that she regularly descended to earth to visit him—a pretty explanation for her cyclic invisibility.

⁴⁸ Sider (n. 29), pp. 113, 115 also assumes that Kallistion was envisaged as *remaining* asleep throughout the encounter, but *CQ*'s anonymous referee pertinently points out that the plural *φιλεύντων* rather 'suggests mutual lovemaking'.

⁴⁹ According to some accounts, perpetual sleep was granted to Endymion (along with immortality and perpetual youth) by Zeus, either at his own request (e.g. *Apollod. Bibl.* 1.7.5) or by Selene's contrivance (e.g. *Cic. Tusc.* 1.92); according to others, everlasting sleep was imposed as a punishment for his attempted rape of Hera (scholiast on *Ap. Rhod.* 4.57–8).

⁵⁰ Quite how Selene's passion for Endymion was supposed to be satisfied we may well wonder. An epigram of Meleager (*Anth. Pal.* 5.165.5–6) implies that it never was; Cicero (*Tusc.* 1.92) intimates that the goddess did at least manage a kiss; Lucian (*Dial. Deor.* 19 [11] 2) sidesteps the issue with a coy aposiopesis.

⁵¹ See *OLD* s.v. 15, and cf. *Prop.* 1.15.1 *saepe ego multa tuae leuitatis dura timebam*. It is not difficult to imagine *leuibis radiis* being articulated here with a sarcastic edge which belies its superficial suggestion of 'die leisen, sanften Strahlen' (Rothstein [n. 1], ad loc.).

⁵² That the moon should prove to be Cynthia's active ally is particularly appropriate, given the association of Cynthia's name with 'Cynthian' Apollo, and hence also with Apollo's sister, Artemis-Diana, the virgin goddess with whom the moon was herself sometimes identified; see E. N. O'Neill, 'Cynthia and the moon', *CPh* 53 (1958), 1–8.

more briefly. It is a destabilizing one—a highlighting of how much is commonly assumed, and yet cannot in truth be known, about the situation in the epigram. We cannot be sure that the narrator is in bed with Kallistion,⁵³ and is not stumbling into the room drunk after visiting elsewhere. Cynthia's lover's admission of his inebriation, together with her accusations against him (never explicitly denied!), in effect query the apparent innocence of the epigrammatic lover's passing reference to 'all-night revel'.⁵⁴ We cannot be sure that the narrator of the epigram is expected and welcome—that he is *not* the sort of boorish intruder that Propertius envisages⁵⁵ (and fails to recognize as potentially none other than himself). τὰ φιλεύντων ἔργα represents, after all, only the epigrammatic narrator's perspective on the situation: there is no telling whether Kallistion's own would be the same.

3. ASSEMBLING THE MESSAGE(S)

To sum up, an intertextual reading here both (i) projects added significance on to Propertius' own lines and (ii) retrojects uncertainty on to Philodemus' epigram.

(i) Propertius in effect takes issue with the epigrammatic lover's οἶδα ('I know'). The moon, he contests, in spite of her love for the eternally sleeping Endymion, is *not* necessarily sympathetic, or even harmless, towards one who comes upon his own beloved asleep (irrespective of what designs he may actually have on her). If the bedroom shutters happen to be open, the moon will sabotage his pleasure. For, far from casting a diffused, undisturbing light, she will come busybodying in, throwing a full beam across the bed quite long enough to wake the girl—who, after all, is not Endymion and will react with predictable annoyance.⁵⁶ To put it another way, romantic trysting by moonlight is a myth.⁵⁷

(ii) Philodemus' epigram is noted, rightly enough, for its 'sensuous tone and exquisite phrasing'.⁵⁸ But Propertius' subsequent handling of its central theme retrospectively opens up a shocking possibility: it could, all the same, be presenting the prelude to an opportunist rape.⁵⁹

'Erotisches Motiv auch bei Philodem'? Indeed, but there is much more to it than that.

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⁵³ 'Kallistion is lying asleep alongside the narrator' (Sider [n. 29], 115).

⁵⁴ Cf. n. 33 above. ⁵⁵ See p. 537.

⁵⁶ By initially likening Cynthia asleep to certain figures of myth (lines 1–8) whose repose was 'frozen' for ever in works of visual art (see Lyne [n. 4], 66, 75), Propertius created the illusion that *her* beauteous slumber was similarly undisturbable. The artistic connection may well have also brought to mind iconographic depictions of Endymion's truly everlasting sleep (see e.g. *LIMC* 3.2, 551–61, plates 5, 22, 61, 73, 78, 81, 83, 85, 87a, 93, 94, 98), and, ironically, it is the intervention of Endymion's own admirer, the moon, which ultimately shatters the illusion of permanence in Cynthia's case.

⁵⁷ Ovid's Leander at *Her.* 18.59–64. appears to contradict Propertius' contention of the moon's unhelpfulness to a (male) lover. He describes her as *in nostras officiosa uias* (60), *officiosa* perhaps picking up Propertius' *sedula*, and, like the narrator in Philodemus' epigram, cites her own love for Endymion as reason for her to show him favour (61–3); see further E. J. Kenney, *Ovid, Heroides XVI–XXI* (Cambridge, 1996), ad loc. The Propertian elegiac lover has apparently recovered faith in the moon's potential goodwill when he requests her co-operation in lengthening his first night with a new girl-friend at 3.20.14: *longius in primo, Luna, morare toro*.

⁵⁸ Gow–Page (n. 29), 379.

⁵⁹ Cf. Ter. *Eu.* 601–6, where the young man Chaerea swaggeringly recounts his assault on a sleeping girl owned by a courtesan.