



QASR IBBIM: PAPYRUS WITH ELEGIACS BY CORNELIUS GALLUS, ENLARGEMENT OF LINES 1-5. 1 1/2 magnification. Photograph by C. J. Eyre, reproduced by permission of the Egypt Exploration Society. Copyright reserved

Ka:ro

R.D. Anderson, P. J. Parsons, R.G.M. Nisbet, Elegiacs by
Gallus from QASR IBRIM, The J. of Roman Studies, Bd. 69 (1979)

IV. TEXT, TRANSLATION AND COMMENTARY

| | Col. i | Col. ii |
|----|--|----------|
| 1 | tristia nequit[ia]a Lycori tua. | [|
| | | [|
| 2 | Fata mihi, Caesar, tum erunt mea dulcia, quom tu | ..[|
| 3 | maxima Romanae pars eri(s) historiae |] |
| 4 | postque tuum reditum multorum templa deorum | |
| 5 | fixa legam spolieis deivitoria tueis. | Qui.[|
| | | [|
| 6 |]..... tandem fecerunt c[ar]mina Musae | |
| 7 | quae possem domina deicere digna mea. | |
| 8 |]atur idem tibi, non ego, Visce | |
| 9 | ..].....! Kato, iudice te vereor. | |
| 10 |]....[|]. |
| 11 |]....[|]. Tyria |
| 12 | |]. |

(a) sad, Lycoris, by your misbehaviour.

(b) My fate will then be sweet to me, Caesar, when you are the most important part of Roman history, and when I read of many gods' temples the richer after your return for being hung with your trophies.

(c) At last the . . . Muses have made poems that I could utter as worthy of my mistress. the same to you, I do not, Viscus, I do not, Cato, fear . . . , even if you are the arbiter.

(d) . . . Tyrian . . .

Col. i

1 The last line of an epigram or elegy addressed to Lycoris. See the enlarged photograph, Pl. V.

nequit[ia: the reading is inevitable, though the traces which represent *n* are anomalous. *nequitia* is the quality of the *nequam* or good-for-nothing, and hence attributed to self-indulgent young men in comedy and Cicero. The word is not found in Catullus or Tibullus, but is applied by Propertius to Cynthia (I. 15. 38: 'nec tremis admissae conscia nequitiae', II. 5. 2: 'et non ignota vivere nequitia'); its moralizing tone suits reproaches to a mistress of whom better things might have been expected. For the distribution *nequitia* . . . *tua*, cf. Prop. III. 10. 24; Hor., *Carm.* III. 15. 2; Ov., *A.A.* II. 392. For similar complaints cf. Cat. II. 22 'illius culpa', 75. 1 'tua . . . culpa'. The line confirms what is already clear from Virgil's tenth eclogue, that Gallus wrote 'subjective' love-elegy: thus F. Jacoby, *Rh. Mus.* LX (1905), 72 f., contradicted by A. Rostagni, *RFIC* LXIII (1935), 253.

...]a: the last letter must be a short vowel; and of short vowels only *a* suits the trace. Allowing for this, and assuming that [IA· is correctly restored at the beginning of the gap, there remains space for some three or four letters. In principle one could look for (a) an epithet of Lycoris; (b) a noun belonging to *tristia*; (c) a participle belonging to *tristia*. Against (a) it could be said that Lesbia, Delia, Cynthia and Corinna are never addressed with any epithet except *mea* and *nostra*, which will not fit here; and that the construction becomes top-heavy if *nequitia* depends on *tristia*, and *tristia* in turn on a noun in the line before. Under (b) the possibilities include *fat]a* (a little short; but not excluded, given the irregularities of letter-size and letter-spacing). This looks forward attractively to the next poem (see below, p. 149), though the repetition is in no way essential; for the combination with *tristia* cf. *Thes. L.L.* VI, 369. 23 f. Under (c), *fact]a* would suit the space and the grammar; one might supplement the hexameter *exempli gratia* 'tempora sic nostrae perierunt grata iuventae'. If *facta* is read in the pentameter, *fata* would not suit the hexameter well, as the word's melancholy tone would anticipate too much the idea of *tristia facta*.

