

THEMATIC ELEMENTS IN THIRTY NEO-LATIN EPITHALAMIA
''

AND THEIR CORRESPONDENCES IN THE GERMAN

BAROQUE HOCHZEITSGEDICHT

by

Thomas C. Jermann
''

II

CHAPTER IV

SUMMARY AND CONCLUSION

The thematic elements discovered in the wedding poems of the sixteenth and seventeenth centuries fit into the following categories: mythological elements, Christian elements, specifically marital elements, and elements indicating the role of the poet. The mythological elements include the following figures: Venus, Cupid, Hymen, Pallas Athena, Juno, Apollo, Diana, and the Muses. The Christian elements involve descriptions of the creation of the world, Christ's activity at Cana, and moral admonitions and precepts. The specifically marital elements include the beauty of the bride, advice to the bride and groom, the image of the vine and the elm, and the traditional good wishes. Elements indicating the role of the poet include the poets' attitudes toward themselves and their work, and the effect of absolutistic government upon their achievement.

There follows an examination of each element and its resemblances and divergencies in each of the two literatures.

Venus is mentioned in each of the literatures more often than any other mythological figure. The description of her bower and the story of her journey to the wedding in the

company of Cupid and the Amores appear at extended length in three of the Neo-Latin poems and, as indicated, provide the framework of the poems. Two of the Neo-Latin writers embellish this tale by adding to it a description of a river-god who rises from his waters to greet the goddess and her son as they journey to the wedding. Individual elements of this narrative appear in more than a dozen of the German wedding poems, but they play only a minor role. In some of these German poems the bower of Venus is described; in others the journey of the goddess and her Cupids to the wedding is recounted. In one poem the river-god is depicted in a way very similar to the descriptions in the Neo-Latin poems.

In the small number of German poems in which Venus and Cupid provide the framework for the entire poem, the atmosphere is different from that of the Neo-Latin poems. The German writers innovate. For example, they depict Venus and Cupid as actively participating in the wedding festivities in a boisterous and undignified manner. In addition, these German poems show elements of sensuality not apparent to such an extent in the Neo-Latin.

The will of Venus to bring about a wedding at all costs is evident in both Neo-Latin and German poems. It is apparent in the poems in which she plays a major role as well as in those in which she is merely mentioned. One Neo-Latin and two German authors suggest that her influence

is so great that even Achilles and Hercules could not withstand it. In both Neo-Latin and German she is depicted in a few poems as a shrewd strategist in matters of love; however, the stratagems that she employs in the German poems are more intricate and ingenious than those described in the Neo-Latin. This is in accordance with the tendency of the German writers to embellish elements taken from the Latin tradition, particularly those relating to Venus and Cupid.

In both literatures Venus claims for herself and is conceded absolute primacy in matters of the heart. This primacy is often expressed in very short form -- sometimes in a single line. Two of the German authors (Dach, Günther) in illustrating the primacy, mention Neo-Latin writers by name, thus indicating a direct connection between the two literatures.

In one Neo-Latin epithalamium, Venus had participated in the virgin-widow debate, and had recommended the widow as the better choice. The question is debated at even greater length in three of the German poems and again, in one instance, Venus favors the widow.

Venus is associated with passion and with the physical side of marriage in both literatures. In both Neo-Latin and German this important attribute of the goddess of love is usually regarded in a light-hearted and kindly manner. For example, she may be depicted at the end of the poem as encouraging the newly-wedded pair in a kindly way as they

look forward to the bridal night.

However, in a few cases in both literatures (Acontius [1], Fidlerius, Fincelius, Lohenstein, Günther), Venus is violently rejected because the authors feel that she is in direct opposition to Christian principles. This is, however, not typical, for the majority of the Neo-Latin and German writers are able to blend Venus (and other pagan figures) with Christian concepts in an harmonious way. Some of them (Haslobius, Lotichius [1], Dach, Günther) even make Venus, Cupid, or Hymen agents of the Lord who assist in carrying out His will. It is apparent that the attitude of harmonious blending of Christian and pagan traditions is the more prevalent one in the poems included in this study.

In a few of the German poems Venus is treated in an ironical way. For example, she is represented as locking up the aging Mars so that she can search for more potent lovers. This ironical treatment is not apparent in the Neo-Latin poems included in this study.

Cupid does not appear in extended passages in the Neo-Latin poems except in his relationship to Venus. However, his role as an independent mythological character has been extended considerably in the German poems. He appears in a number of lengthy allegories which dominate the entire poem and serve as framework for other thematic elements. He is pictured, for example, as the captain of a "liebe-schiff," as a goldsmith, and as an apothecary. In the latter allegory appears an indication that love is a sickness that may

require medicine. This is an element of Petrarkismus. These allegories are not to be found in the Neo-Latin epithalamia included in this study and probably found their way into Baroque literature through other contemporary influences.

In a small number of other German poems Cupid is used as an introduction to lengthy poetical essays about the irresistible power or the absolute universality of love. Cupid's power is said to embrace everything in nature -- animals, birds, fish, even inanimate objects.

In Cupid's briefer appearances in the German poems (his numerous appearances are usually brief) his characteristics and activities are the same as in the Neo-Latin poems. For example, his physical attributes -- diminutive form, wings, bow and arrow, and blindness are the same in both literatures. His blindness, mentioned in no fewer than eight of the German poems, sometimes suggests that love is blind and that this is a desirable situation.

In four of the Neo-Latin and in seven of the German poems, Cupid is represented as causing the transformation of Jupiter into a bull, a swan, or a shower of gold. These activities are in accordance with the irresponsibility normally attributed to him.

In two Neo-Latin and in two German poems, Cupid takes especial delight in overcoming poets, for they sometimes think that they are immune from the pangs of love.

As was the case with Venus, Cupid is sometimes treated in an ironical way in the Hochzeitsgedichte. In general, the Neo-Latin tales involving Cupid are based fairly closely on those in the epithalamia of antiquity, and thus treat the little love god with some degree of deference. Some of the German poets, however, develop Cupid's activities without any reference to the tradition emanating from antiquity. One poet goes so far as to doubt his existence, asserting that he is a mere poetic fancy.

In both Neo-Latin and German poems, Hymen is a minor wedding deity who appears in short passages in some poems and who is significant only for one or more of his traditional activities. He appears less often in the German poems than in the Neo-Latin and is relegated to an even smaller role. In both literatures he is represented as carrying a torch, as giving instructions for the bridal night, or as accompanying bride and groom into the bridal chamber. In four of the German poems he is associated with Venus and Cupid; in other poems he is briefly mentioned with them or with other mythological figures. He is almost never described in any detail in the German poems, and has become for the most part a colorless rhetorical convention, a marriage god who perhaps should sometimes be mentioned out of deference to convention and tradition.

Pallas Athena is also a minor figure in both Neo-Latin and German poems, significant in a few instances only

because of her opposition to Venus and Cupid and because of her interest in poets. The origin of Pallas(Minerva) who sprang full-grown and in full armor from the head of Jupiter is described in one Neo-Latin poem(J. Secundus) and in one German poem(Günther). In two instances in the Neo-Latin, and in four in the German, she is regarded as a patroness of learning and as a protectress of poets. Most of all, she desires to protect them from marriage, presumably so that they may have leisure for intellectual pursuits. However, in these few Neo-Latin and German poems, her power is not sufficient to save the groom (in spite of his devotion to her) from the schemes of Venus and Cupid.

The wisdom of Pallas, mentioned several times in both literatures, is symbolized in at least one instance in both German and Neo-Latin by the olive tree. This wisdom takes on a broader meaning in one poem of Gryphius. For here, in accordance with efforts of Baroque writers to create a specifically German culture, Pallas becomes synonymous with national culture and learning.

The warlike qualities of the goddess, which receive brief mention in two of the Neo-Latin epithalamia, are also mentioned briefly in three of the German poems.

Juno does not play a major role in the Neo-Latin epithalamia, although she appears in about one-third of the poems. She appears either as goddess of marriage, goddess of childbirth, or as wife of Jupiter. She appears

under these aspects in several German poems as well. However, her roles are even briefer than in the Neo-Latin and in some instances she is merely mentioned without any reference to her traditional activities. It is evident that she (like Hymen) has become a rhetorical convention.

In one epithalamium (Stigelius) and in at least one Hochzeitsgedicht (Dach) Apollo sings a song in praise of the groom and then allows each of the nine Muses to add additional praises and the traditional good wishes. However, these poems are exceptional, for the god does not usually serve as the framework for the entire poetic structure; he usually appears in brief passages. He is mentioned in eighteen of the thirty Neo-Latin epithalamia and in more than thirty-five of the 409 German poems. Thus, his relative importance in the German poems is smaller; however, the roles that he plays are the same as in the Neo-Latin poems.

He appears in both literatures primarily as sun-god and as patron of poets. In a few Neo-Latin and German poems it is indicated that he drives his fiery horses across the sky and that his rapid course to the west (and toward Hesperus) suggests nightfall and consummation. There is particularly close correspondence in this connection between poems of Günther and J. Secundus.

Apollo serves as patron of poets in several distinct ways in each literature. His laurel wreath is mentioned

several times in the Neo-Latin poems, although Daphne, the source of the wreath, is alluded to only indirectly. Apollo's pursuit of Daphne is mentioned in four of the German poems, and, in addition, receives major attention in Opitz' opera Dafne.

It is indicated in a few Neo-Latin and German poems that the god's inspiration is not always forthcoming, even though his follower may earnestly desire to produce a worthy poem.

In three Neo-Latin and seven German poems, Apollo is associated with the Muses, usually as their master. Sometimes in both literatures, in his capacity as special friend of the poet or of the groom, he strums his lyre and sings for the wedding.

Diana appears in Neo-Latin and German wedding poems primarily as moon goddess. Usually no more than two or three lines are devoted to her in poems of each of the literatures. Like Apollo, she appears in relatively far fewer German than Neo-Latin poems. However, she appears in both literatures under the same aspects. She bears the same names in German and Neo-Latin poems (Cynthia, Delia, Phoebe). Each of her names suggests her relationship to Apollo as sungod (Cynthius, Delius, and Phoebus).

In two of the Neo-Latin epithalamia and in one Hochzeitsgedicht, Diana replaces her brother in the sky as night draws near. In one poem of each literature, she is identified with Selene, an early goddess of the moon among

the Greeks. In one German and in one Neo-Latin poem, her appearance suggests the passing of time which will bring offspring. She appears as huntress in a few brief passages in both Neo-Latin and German poems.

The Muses, who appear in nineteen of the thirty Neo-Latin poems, are relatively less important in the German poems, for they appear in approximately fifty of the 409 included in this study. However, their functions in the poems show many similarities in the two literatures. In both Neo-Latin and German, they are called upon for inspiration, usually near the beginning of the poem. Sometimes they are invoked by name, sometimes by the generic designation "Muse." On a few special occasions in both literatures, they are referred to as special friends of the poet-groom.

They appear under the titles "Pierides" in both Neo-Latin and German poems. The Neo-Latin authors, however, refer to them under several additional titles: "Aonides," "Castalides," "Camoenae," and "sisters of Helicon." Mnemosyne, the mother of the nine Muses by Zeus, is mentioned in a small number of Neo-Latin and German wedding poems. She is described as the source of all knowledge that is worth perpetuating.

Pegasus, a winged horse who was the source of the fountain of the Muses, appears in brief references in six Neo-Latin and in three German poems. In each case, he is associated in some way with poetic inspiration. Hippocrene,

the Muses' fountain, appears in three additional Hochzeitsgedichte, although it is not mentioned in the Neo-Latin epithalamia included in this study.

In a few poems in both Neo-Latin and German, the Muses are regarded as wedding guests and are asked (in brief passages) to attend to the bride. Some of them (e.g., Calliope, Erato, and Melpomene) are mentioned by name in both Neo-Latin and German. In a few poems of both literatures, the relationship of the Muses to Apölle is indicated.

In two of the German poems the poets express their joy that the Muses are able to speak German. This is in accordance with their pride in the newly-developing German culture.

Descriptions of the creation of the world appear at extended length in five of the thirty Neo-Latin epithalamia and in three of the German wedding poems. Although there are also brief allusions in the German poems to the garden of Eden and to Adam and Eve, these elements appear proportionally far less often and play a far smaller role than in the Neo-Latin.

In the Neo-Latin poems, details of Eve's flower-like beauty are described. This is an innovation; for no such details are given in the account in the book of Genesis. In the German poems, in accordance with the influence of Petrarkismus, which was partly brought to bear through the Neo-Latin, the details of Eve's beauty are also

elaborated. The German poets, however, use mineral and gem analogies in their descriptions. They describe her neck of "Helffenbein" and her mouth of "rohten-coralen."

Venus is associated with the creation and with the beginnings of human love in one Neo-Latin poem (Lotichius [1]), and in one German poem (Günther). This is in accordance with the harmonious intermingling of Christian and pagan elements which, as noted, was the usual situation in the wedding poems of both literatures.

The activity of Christ at Cana and the transformation of the water to wine is related in a few poems in both Neo-Latin and German. In at least one poem of each literature this activity is described as illustrative of the Lord's continuing interest in the marital pact. In one Neo-Latin poem and in one Hochzeitsgedicht, the union of bride and groom is compared with the union of Christ and the church.

Pudor, the pagan personification of modesty, appears in an extended role in two of the Neo-Latin epithalamia. He is represented as the historical avenger of marital infidelities. This pagan god of modesty could find a ready place in the Neo-Latin poems, for they are almost uniformly religious and reverent. However, he does not appear at all in the German poems included in this study. Although many of the German poems are also very reverent in religious matters (Dach, for example, repeatedly extols Christian marriage), some are flippant and sensual even

when they treat sacred subjects. For example, Neukirch treats the story of Adam and Eve in a completely irreverent and sensual manner, for he centers the entire story around the consummation, which is elaborated in colorful detail. On the other hand, Dach describes the same story with the greatest of reverence. The German poems thus show two extremes.

The beauty of the bride receives major attention in both Neo-Latin and Baroque poems, although this element serves as the framework for a large part of the poem in only a few instances in each of the literatures.

Elements of Petrarkismus play a fairly extensive role in the Neo-Latin descriptions and are of major significance in the German poems. One of the elements of Petrarkismus is the use of gems or other costly materials to describe the bride's beauty. Although there are only two brief descriptions of this type in the Neo-Latin wedding poems, they are so common in the German poems that they may be called an established convention. The German poets delight in describing the girl's beauty in terms of alabaster, pearl, coral, diamond, sapphire, and gold.

A second Petrarchian method of describing the bride's beauty is to compare her favorably with mythological characters. In the Neo-Latin poems, it was indicated on several occasions that Jupiter or Apollo or Achilles would have relinquished their loves for the bride. Similar

comparisons appear in the German poems. Dach, for example, indicates that Jupiter would have again been transformed into a bull or a shower of gold if he had been confronted with such overwhelming beauty as that of the bride. Four of the Neo-Latin authors indicate that Paris would have preferred the bride by far to any of the goddesses over whom he sat in judgment, and even to Helen herself. The story of the judgment of Paris appears in a similar way in the poems of at least two German authors. Neukirch, for example, indicates that Troy would still be standing if Paris had seen the bride before he had become enamored of Helen. Other German writers, in comparing the bride to Helen, go to even greater lengths than their Neo-Latin predecessors. They write that Helen would be ugly in comparison to the bride, or that she would appear to be an aged woman if the two could be seen together. Both Neo-Latin and German poets specifically suggest that the bride is more beautiful than Venus. Both suggest that even the greatest painters (for example, Apelles) could not do her justice.

A third element of Petrarchian expression, that the bride's overpowering beauty produces sickness in her hapless lover, appears in three of the epithalamia. It appears, however, in varied forms in many of the German poems. The German poets speak repeatedly of pain, fevers, dizziness, plasters, pills, and various medicines.

Finally, the antithetical expressions which are an

important part of Petrarkismus, although not apparent in the Neo-Latin, appear in many of the German poems. The Germans delight in expressions such as "wässeriges fewr" or "bitter-süsse Pein."

Still another element related to Petrarkismus appears in a few Neo-Latin poems. It is suggested that the bride is more beautiful than the rising sun. This element does not appear in the German poems included in this study.

A final element, not necessarily related to Petrarkismus, appears in a few poems of both literatures. Brilliant floral descriptions of the bride's beauty are evident in both Neo-Latin and German poems. In addition, the juxtapositioning of roses and lilies to describe her beauty appears in three of the Neo-Latin epithalamia as well as in three of the Hochzeitgedichte.

On the basis of the evidence examined in this study, it is apparent that the Neo-Latin literature of Germany is only one source for the introduction of elements of Petrarkismus into German literature; it is more significant for the introduction of mythological comparisons than for the other elements. In any case, it was Opitz who was in great part responsible for the introduction of the system into German Baroque literature, and who helped to establish the designation Petrarkismus (Cf. Pyritz, p.158).

It should be noted that in more than half of all poems there is no reference to physical pulchritude at all. The poets content themselves with reference to the bride's

virtue or capability.

Advice to the bride and groom does not play a major role in Neo-Latin or German poems. However, the moral admonitions are somewhat more frequent in the Neo-Latin. It is apparent that the majority of the poets do not want to overwhelm their friends or clients with warnings or preaching. In some of the Neo-Latin poems, however, the bride is given a fairly wide range of suggestions: she is to remember that the man is head of the house, she is to avoid strife, and she is to enter without inhibition into the delights of matrimony. This latter precept is the most common in the German poems. This is in keeping with the greater attention devoted to the consummation in other areas as well (e.g., the traditional good wishes).

In both literatures the groom is urged to be very tender in dealing with the bride and to do his best to allay her fears. In a few poems in both Neo-Latin and German it is indicated that a very youthful bride is best. Such a bride may even be able to rejuvenate an aging groom. It is most probable that this thought was tailored to the situation -- that is, that the bride involved in the particular wedding was very young.

The vine and the elm, first used in an epithalamium of Catullus (62) as a poetic image to suggest the union of man and wife, appears in brief form (usually five to ten lines) in three of the thirty Neo-Latin poems, and in nine of the German poems. Although it always retains the basic

idea of marital union, the image is used in a variety of ways in both Latin and German. Lotichius (3) and Daeh emphasize that the union of elm and vine (man and wife) produces children. The idea of fulfillment for the woman, apparent in Catullus, appears also in an epithalamium of Acontius (1) and in a wedding poem of Daeh. Other German authors use the image in still other ways; for example, in connection with Bacchus, as a means of allaying the fears of the bride, or as a symbol of the consummation.

The traditional good wishes -- that is, wishes for harmonious love, for long life, for consummation, and for children -- are prevalent in the Neo-Latin epithalamia and in the German wedding poems. One or more of these elements appear in most of the poems of both literatures. The elements are usually interspersed throughout the poem; however, in a few cases they appear in close juxtaposition at the end.

That the bride and groom live as long as Nestor was a wish that appears in four of the Neo-Latin and in three of the German poems. On several occasions in the Latin, as in the German poems, the exhortation to unite in love is accompanied by a reference to Hesperus, the evening star. References to Nestor and to Hesperus usually appear near the end of the poem.

In the German poems, the most important of the traditional wishes is the exhortation to unite in love.

Some of these exhortations are couched in much more sensual terms than those in the Neo-Latin poems. This is in accordance with the generally greater sensuality apparent in the Baroque poems.

The one Neo-Latin author whose epithalamium displays strongly sensual elements is Joannes Secundus. He describes the consummation in terms of an elaborate and detailed military encounter. Similar descriptions appear in several of the German poems, and there is a particularly close correspondence between a poem of Weckherlin and the epithalamium of the Dutch Neo-Latinist. Like his predecessor, Weckherlin urges the groom to attack his beloved everywhere with thousands of kisses.

However, the exhortation to love is sometimes couched in delicate and circuitous terms in the German poems as in the Neo-Latin. In some of these instances the allusions to the consummation involve a playing upon the name of the bride or of the groom. Brief allegories are built upon such names as "Güldenstern," "Täuber," "Kalckstein-Brand." Such playing upon names is a common feature of the Baroque and is consonant with the delight that authors take in exercising their talent in their developing vernacular.

The Phoenix symbol, a common image in the Baroque, does not appear in the Neo-Latin poems included in this study. It does, however, appear in four of the German wedding poems and is three times used in reference to the exhortation to consummation. In these instances the Phoenix represents

the birth of full womanhood from the ashes of sterile virginity.

Elements indicating the role of the poet are important in both Neo-Latin and German wedding poems, although the circumstances faced by the poets of the two centuries are somewhat different. The sixteenth-century Neo-Latin writers are well aware that their position is one of lofty eminence. In three Neo-Latin epithalamia poets are praised lavishly in passages of ten to fifteen lines. In several other poems it is indicated in brief passages that they are special friends of Apollo, or of Pallas, or of the Muses.

The Neo-Latin poets are, in fact, very learned and are usually associated with universities. They are writing in a very highly refined (although foreign) language which is capable of recording the finest shades of meaning. They seem to comprise a small intellectual elite, convinced of its undoubted superiority. The only challenge to their paramount position is envy, which may sometimes follow them as a companion shadow.

The German poets of the following century are also conscious of the importance of their work. They are also praised in a few extended passages in the wedding poems, and they are also mentioned as special friends of Pallas, Apollo, or the Muses. The more famous German poets also seem to be aware of the fact that they comprise a small intellectual elite. They refer to one another within the

framework of the wedding poems. For example, Hofmannswaldau, Gryphius, Canitz, and Tscherning are mentioned by name by other poets.

However, their position is threatened from several quarters. First, they are writing in a language which, at least at the beginning of the century, was regarded as a vehicle of expression not only inferior to the Latin, but to the vernaculars of the neighboring nations as well. Secondly, large numbers of poetic hacks, who are able to profit from writing in their native tongue, tend to obscure the more talented writers. Thirdly, the devastating war at times seems to make poetic achievement appear to be a luxury that can no longer be afforded. Because of these factors the German poets defend poetry in perhaps ten instances in the wedding poems. This is in sharp contrast to the Neo-Latin, for the Neo-Latin poets seem sure that the value of poetry is self-evident.

Another striking difference between poetic activity in the sixteenth and seventeenth centuries can be noted. In the sixteenth century the poet is able to express his own inner feelings. For example, Finkelthusius tells how the groom adopted him as an orphan, cherished him, and set his feet upon the path of poetic achievement. Fidlerius tells of the death of the first wife of Sabinus and expresses his heart-felt sorrow. In the German Baroque poems, however, partly because the poets are largely

dependent on the court, and partly because they no longer represent a relatively small group writing largely for personal friends, their own feelings tend to recede into the background.

The principles of absolutism are apparent in a few Neo-Latin epithalamia and are also evident in at least six of the German poems. The triumph of absolutism contributes to the effacing of the poet's own personality and, in some instances, to an unabashed flattery of the prince.

Conclusion

Structure of the Wedding Poems

A wedding poem of the sixteenth or of the seventeenth century could be put together from almost any combination of the thematic elements examined in this study. So many variations are employed that it is not possible to identify a poem in either literature as "typical."

In some instances, however, individual elements dominate the entire poem and serve as a framework into which other elements are fitted. For example, Venus and Cupid, the most important mythological figures, serve as the framework for the entire poem in several of the Neo-Latin epithalamia (e.g., Acontius [2] and Haslobius). In these poems the goddess and her son bring about the wedding,

impart Christian principles to bride and groom, comment upon the bride's beauty or upon the groom's proficiency in writing poetry, and express the traditional good wishes.

In a proportionately smaller number of the German poems (about ten of the 409 included in this study) Venus and her son also provide the framework for the entire poem. The other elements used by the poet are woven into the tale of which the two mythological figures are the center.

In a few of the German poems Cupid, sometimes in an allegorical setting, dominates the whole poem and provides the framework for the other elements. Usually, however, when he appears apart from Venus, he is mentioned only in a brief allusion which refers to one or more of his traditional attributes.

In one Neo-Latin poem (Stigelius) and in a very small number of German poems, Apollo and the Muses dominate the entire poem. Apollo sings the praises of bride and groom, and the Muses then add additional elements in the lengthy encomium. Usually, however, these figures play only a brief role in any given poem.

The other mythological characters-- Hymen, Pallas, Juno, and Diana-- do not dominate the entire poem in either Neo-Latin or German. They appear, for the most part, only in brief passages and usually with reference to one or more of their traditional activities.

The mythological figures are somewhat more prevalent in the Neo-Latin than in the German poems. At least one of the figures appears in almost every one of the Neo-Latin poems included in this study; however, more than one-quarter of the German poems are entirely free of mythological elements.

In three of the Neo-Latin poems the Christian elements (specifically, the story of the creation) provide the framework for the entire epithalamium. Into this story are woven descriptions of the beauty of the bride (or of Eve), advice to the bride and groom, the traditional good wishes, and activities of mythological characters. The creation setting, although elaborated in several German poems, serves as a framework for only one of them. However, individual Christian elements, such as Christ's activity at Cana and admonitory precepts, are interspersed in the poems of both literatures.

In several of the Neo-Latin poems (e.g. Acontius [1], Finkelthusius) the beauty of the bride involves a major part of the poem. In one poem (Grotius) the description of her beauty is the entire poem. All other elements (e.g., the mythological characters) fit into this overriding idea. In the German poems the descriptions of the bride's beauty are sometimes lengthy, particularly when the devastating effects of the beauty are described. However, the descriptions are more often confined to five

or ten lines and involve mythological comparisons or the conventional mineral and gem elements of Petrarkismus.

The other specifically marital elements, advice to bride and groom, the vine and the elm, and the traditional good wishes, usually involve a relatively small part of the poem in both German and Neo-Latin. These elements are sometimes combined with other elements. For example, the advice and the good wishes are sometimes given by Venus.

The elements indicating the role of the poet do not serve as the framework for any of the Neo-Latin or German poems. However, ten or more lines are devoted to this element in several of the Neo-Latin and German poems. In addition the eminence (or the plight) of the poet is mentioned in many brief passages in both literatures.

The Thematic Elements

The thematic elements, discovered to be common to the Neo-Latin and the Baroque poems, are combined in an immense number of variations in both literatures. However, many elements concerning the persons of the mythological figures and many details concerning their activities are recounted in essentially the same way in the Neo-Latin and in the Baroque poems.

However, the German poets are particularly proud of the fact that their vernacular language is coming of age, and

they delight in innovation. They thus use some of the elements taken from the Latin tradition very freely.

Venus and Cupid are the major mythological figures in both Neo-Latin and Baroque. They have the same attributes in the two literatures; however, the German writers feel free to expand and to embellish their traditional activities. In addition, these mythological figures are sometimes treated by the German poets as familiar and time-worn objects who can be used in a light-hearted way for purposes of humor or entertainment.

The other mythological figures--Hymen, Pallas, Juno, Apollo, and the Muses--also have the same attributes in Neo-Latin and in German poems. However, with the exception of Apollo and the Muses, they have been reduced in the Baroque poems almost to the status of rhetorical convention. The latter two elements retain some degree of importance in the German poems, in part because of their relationship to poetic achievement.

The entire Christian complex (the creation of Adam and Eve, the consequent dignifying of marriage, and the activity of Christ in its behalf) is present in the Neo-Latin and in the Baroque poems. However, the story of Adam and Eve, which was treated with great reverence in the Neo-Latin poems, and which even determined the structure of some of them, is relegated to a much smaller position in the German poems. Some of these Baroque poems show

strongly sensuous elements, even though they deal with sacred subjects.

This attitude of sensuousness is found in many other German poems; for example, with reference to Venus, Cupid, Hymen, and in the traditional good wishes. The sensual outlook in the Baroque poems may ultimately be attributed to an all-pervasive feeling of transitoriness. The two contrary reactions to this feeling are carpe diem and memento mori, or, phrased in another way, sensual indulgence versus religious asceticism. Sometimes these radically opposed outlooks are found even within the works of a single Baroque author.

The Neo-Latin descriptions of the beauty of the bride show many elements of Petrarkismus, particularly with respect to mythological characters. These elements appear in many variations in the Baroque poems. Comparison of the bride's beauty to gems and minerals and descriptions of the devastating effects of her beauty were also indicated in the Neo-Latin poems. Both of these elements appear in greater detail in many of the German poems. Indeed, they become established convention. In addition, the Germans, in keeping with innovations evident in other areas, delight in using antithetical expressions to try to describe the overwhelming beauty of the bride. It is apparent that the Neo-Latin poems are one of the sources for the introduction of Petrarkismus into German literature, but that there are other sources as well.

The advice to the bride and groom, although playing no major role in the Neo-Latin or German poems, is similar in both literatures. The Neo-Latin poets place more emphasis on moral precepts; the German poets place more emphasis on urging the bride and groom to embrace and to enjoy the marital relationship wholeheartedly.

The traditional good wishes are not used in any consistent way with respect to the structure of the Neo-Latin or German poems. However, they show strong correspondences in the matter of content. Nestor and Hesperus appear with similar functions in both literatures. Venus, Cupid, Hymen, Apollo, and Diana are sometimes used in both literatures to suggest consummation.

The Baroque poets, however, devote more attention to the exhortation to consummation than their Neo-Latin counterparts. For example, the German writers, experimenting in their developing language, sometimes play upon names in order to depict the consummation in an allegorical way.

The poets' awareness of themselves and of their poetic achievement is an important element in both Neo-Latin and Baroque poems. In both literatures they call upon Apollo and the Muses and feel that they are protected by Pallas. In both literatures they feel that they are a small intellectual elite, although the German poets are

more defensive in their attitudes, partly because they are aware of the fact that their literature is in a developmental stage.

The German poets also feel the yoke of absolutism more strongly than their Neo-Latin predecessors. Expression of personal feeling is much rarer in the German than in the Neo-Latin poems. In addition, the tendency toward flattery, evident in the Neo-Latin, becomes somewhat more pronounced in the German poems.

Correspondences of thematic elements in the Neo-Latin and in the Baroque have been shown to be exceedingly numerous, even in minor details. The conclusion is inescapable that the Neo-Latin epithalamia are one of the sources for the writers of Baroque Hochzeitsgedichte.

The writers of these German poems continue a tradition in which the Neo-Latin authors were their immediate predecessors.

Appendix A

There follows a list of the thirty Neo-Latin epithalamia by author, title, and source:

Acontius(1) Epithalamion Autore Melchiore Acontio

Source:

Georgius Sabinus Poëmata (Leipzig,1558),
pp.349-356. Length: 198 lines.

Acontius(2) Aliud Eodem Melchiore Acontio autore

Source:

Georgius Sabinus Poëmata (Leipzig,1558),
pp.356-363. Length: 199 lines.

Fabricius Ad Iosiam Simlerum

Source:

Delitiae Poetarum Germanorum Huius
Superiorisque Aevi Illustrium

Collectore A(ntwerpianus) F(ilius)
G(uillelmi) G(ruteri) (Janus Gruterus)

Francofurti 1612 (6 Volumes) Vol. III,
p. 106. Length:36 lines.

Fidlerius De Nuptiis Georgi Sabini et Annae Cromerae

Source:

Delitiae, Vol.III
pp.139-144. Length: 206 lines.

Fincelius In Nuptiis Davidis Chytraei

Source:

Delitiae, Vol. III
pp.153-157. Length: 154 lines.

Appendix A

Finkelthusius Versus Epithalamii in nuptias Gregorii
Bersmani

Source:

Delitiae, Vol.III
pp.157-163. Length: 220 lines.

Grotius In Nuptias Johannis Milandri Domini de
Poederoye, et Mariae Hohenloiae

Source:

Hugo Grotius, Poemata Omnia (Amsterdam, 1670),
pp. 209-210. Length: 28 lines.

Haslobius Epithalamion in nuptias Ioan. Shosseri

Source:

Delitiae, Vol.III
pp.513-522. Length: 322 lines.

Heinsius Ejusdem Epithalemium in nuptias Hugonis
Grotii Et Mariae Reigersbergiae

Source:

Hugo Grotius, Poemata Omnia (Amsterdam, 1670),
pp.367-371. Length: 164 lines.

Hubnerius Epithalamion in nuptas Ioannis Schosseri

Source:

Delitiae, Vol.III
pp.567-573. Length: 212 lines.

Lindebergius(1) In Nuptiis Christophori Ducis Megapolitani,
Et Elisabethae, Regis Suecorum Gustavi filiae

Source:

Delitiae, Vol.III
pp.1174-1182. Length: 307 lines.

Appendix A

Lindebergius(2) Nuptiis Lucae Bacmesteri et Catharinae
Beseliniae

Source:

Delitiae, Vol.III
pp. 1183-1184. Length:59 lines.

Lindebergius(3) Nuptiis Nicolai Dossii Et Elisabethae
Gradoulae

Source:

Delitiae, Vol.III
pp. 1184-1185. Length:40 lines.

Lindebergius(4) Nuptiis Eobaldi Brummeri Et Margaritae
Myliae

Source:

Delitiae, Vol.III
pp. 1186-1187. Length:48 lines.

Lindebergius(5) Nuptiis Ioachimi Westphali, et Reginae
Bansoviae

Source:

Delitiae, Vol.III
pp. 1187-1188. Length: 32 lines.

Lindebergius(6) Nuptiis Papendici Cossii, et Annae Paulae

Source:

Delitiae, Vol.III
pp. 1188-1189. Length: 30 lines.

Lindebergius(7) Nuptiis Martini Plecti

Source:

Delitiae, Vol.III
p. 1189. Length: 24 lines.

Appendix A

Lindebergius(8) Nuptiis Christophori Wendini I.V.D.

Source:

Delitiae, Vol.III
pp. 1190-1191. Length: 30 lines.

Lindebergius(9) Nuptiis Bartoldi Kichleri, I.V.D.

Source:

Delitiae, Vol.III
pp. 1191-1192. Length:10 lines.

Lindebergius(10)Nuptiis Iacobi Heinii, I.V.L.

Source:

Delitiae, Vol.III
pp. 1192-1193. Length:39 lines.

Lotichius(1) In Nuptias D. Sigfridi Hettneri Gröningi
Et Elisabethae Ioannis Lotichii filiae
Annae

Source:

Delitiae, Vol.III
pp. 1485-1488. Length: 121 lines.

Lotichius(2) In Nuptias Marci Iudovici Ziegleri,
Juriconsulti, Et Catharinae Reifstockin,
virginis

Source:

P. Lotichius Secundus Poemata (Leipzig,1561),
pp.95-101. Length: 187 lines.

Appendix A

Lotichius(3) In nuptias Illustriss. Principum DD. Joannis
Guilielmi Et Susannae Dorotheae Illustriss.
Principis Friderici Elect. Pal. Ad Rhenum
Bohariae Ducis etc. Filiae

Source:

P. Lotichius Secundus Poemata (Leipzig, 1561),
pp. 195-216. Length: 648 lines.

Marquardius(1) In Nuptias Iani Gruteri, et Ianae Smetiae.
Carmen Pescennium.

Source:

Delitiae, Vol. III
pp. 305-308. Length: 133 lines.

Marquardius(2) In nuptias Illustriss. Electoris Palatini
Friderici IV. cum Loisa Juliana, Principis
Auriaci filiae.

Source:

Delitiae, Vol. III
pp. 312-316. Length: 132 lines.

Milesius Aliud Epithalamion de iisdem nuptiis,
Autore Davide Milesio Nissaeno.

Source:

Georgius Sabinus Poemata (Leipzig, 1558)
pp. 405-409. Length: 114 lines.

Appendix A

- Sabinus(1) De Nuptiis Incliti Regis Poloniae
Sigismundi Augusti, Et Elissae Caesaris
Ferdinandi filiae, Georgius Sabinus.
 Source:
Georgius Sabinus Poëmata (Leipzig, 1558),
 pp. 237-256. Length: 561 lines.
- Sabinus(2) Elogia Eiusdem, De nuptiis Illustrissimi
Principis Alberti, Marchionis Brandenburgensis,
primi Ducis Prussiae; et Annae Mariae, filiae
Erici Ducis Brunsvicensis.
 Source:
Georgius Sabinus Poëmata (Leipzig, 1558),
 pp. 260-267. Length: 192 lines.
- J.Secundus Epithalamium
 Source:
The Love Poems of Joannes Secundus, trans.
F.A.Wright (New York, 1930)
 pp. 216-237. Length: 145 lines.
- Stigelius Epithalamion, Ioanne Stigelio autore.
 Source:
Georgius Sabinus Poëmata
 pp. 364-381. Length: 454 lines.

Appendix B

There follows a series of translations for the epithalamia quoted in the text of Chapter II. The translations are those of the author, except where otherwise indicated.

Page 24. Claudian:

Hesitate not to be close in thine attacks,
 young lover, e'en though she oppose thee
 savagely with cruel finger-nail. None can
 enjoy the scents of spring nor steal the
 honey of Hybla from its fastnesses if he
 fears that thorns may scratch his face.
 Thorns arm the rose and bees find a defense
 for their honey. The refusals of coyneess
 do but increase the joy; the desire for that
 which flies us is the more inflamed;
 sweeter is the kiss snatched through tears.

Claudian, trans. Maurice Platnauer (London,
 1922), p. 237.

Page 24. Marquardius:

Who will get possession of a sweet-smelling
 rose if he hesitates to pluck it from the
 middle of the thorns, if he is afraid that
 his tender fingers may be pricked? Or who
 will take the richest honey from the throng
 of bees, seizing the Hyblaeon honeycombs
 and the waxen webs, if he is fearful for
 his forehead, if he is afraid of the smallest
 sting? The thorn guards the rose and the
 bees protect their honey... She who
 flees Venus burns with a greater fire; but
 she who bears it with tears, somehow or
 other kisses taste sweeter for her.

Page 31. Lindebergius(3):

Not by war but by skill
 Not by force but by cunning must Westphalus
 be overcome.

Appendix B

Page 32. Lotichius (1):

As mother of chaste lovers I am summoned, and rightly.
 Under my leadership this sacred work will be completed.
 I guide the whole world with respect to matrimony
 And this also in many ways is a concern of my divinity.

Page 33. Lotichius (3):

O kindly Venus, if the mortal songs of poets concern
 you,
 And if you care for the laws and covenants of wedlock
 And tender games and mutual delights,
 May you be present here and may you go walking with me
 Through the cultivated gardens.

Page 33. Lindebergius (6):

Why do you hesitate to join your body?
 Creep into the embrace, loosen your maiden's girdle,
 And give the first fruits to Venus.

Page 34. Acontius (1):

May all wickedness and lust, the mother of crime,
 be absent
 And Venus who is accustomed to overstep the boundaries.

Page 34. Lotichius (1):

The race of men was wandering in deserted fields
 under the open sky,
 The energetic youth was leading his dogs as
 companions.
 His nets with his quiver were hanging from his neck
 But his bow was more familiar to me.

Page 36. Fidlerius:

Look, he is following in their footsteps with slow
 pace.
 For whom are you devising a snare?

Page 36. Finkelthusius:

He whom neither a thousand dangers on land and on
 sea
 Nor the utmost zeal could conquer, Amor has
 conquered.

Appendix B

Page 36. Acontius (2):

I have taught them who they are and how valid
 are their boasts.
 For neither the Muses nor that divine inspiration
 of theirs helped them in their pride.
 They say that this inspiration comes from a
 heavenly abode.
 The passion for following my camp is in all of them.

Page 37. Fidlerius:

And you, O base boy, violator of chaste love,
 Is your torch able to have any rights here?
 God, the author of matrimony, is present.

Page 38. Acontius (1):

The first down marks his snowy cheeks,
 Nor do any signs of age mar him.
 For he is always a youth, always without a beard.

Page 38. Acontius (1):

Therefore, bind your hair with a garland, get
 your bridal veil,
 Bring your torch, and, O Hymen, come.

Page 39. Acontius (1):

Hymen, who has entered the bridal chamber together
 with you, O lovers,
 Will, with helpful counsel, advise you concerning
 all other matters.

Page 39. Heinsius:

Venus settled down in the center of the grassy
 area.
 Beautiful Hymen joined his companions the Amores
 And slowly he stirred up the slumbering fires.
 This was his usual sign.

Page 40. Stigelius:

You curb wild youths,
 You forbid indiscriminate mating.
 You first, O father,
 Established the renowned way
 By the sacred law of matrimony.

Appendix B

Page 41. J. Secundus:

Pallas, born from the sacred head

Page 42. Lindebergius (3):

Therefore may he take a beautiful virgin for a
bride.

A virgin is pleasing to everyone; she is the sole
delight of youths,

Whoever you are, don't commit yourself to a
widowed bed.

Marry as equal and wear out your bodies with a
harvest of plenty.

Page 43. Haslobius:

Sometimes my deceptions have something of a right
even against learned persons

Who, although they venerate Pallas with eternal
care,

Nevertheless often put their hands into my bonds.

Page 43. Fabricius:

Her mother steeped her in the best of admonitions
And she carefully developed in her a pious character.

She brought her to perfection, with a heart like
Pallas

And with a fidelity like Susanna.

Page 43. Lotichius (1):

And you, O powerful goddess of the island Samos,
May your king never again feel

The quiver of the savage boy, as he once did.

The ruler of all lands, the father of the gods
Did not wish to suffer such servitude.

Page 44. Lotichius (2):

Also Juno, who helps pregnant girls in childbirth
Spreads purple radiance from the center of the
heavens.

Appendix B

Page 44. Stigelius:

May you be present, O Juno,
 And may you consecrate this wedding under your
 auspices.
 May you keep her safe I beg you,
 Under a placid star -- this worthy bride,
 So that supported by your help,
 She may grow accustomed to give birth
 And to produce the offspring owed to her
 husband.

Page 44. Lotichius (1):

Why, O powerful goddess of Cyprus,
 Do you take the chief honors to yourself alone?
 The new bride also venerates me
 With pleasing gifts of incense.

Page 45. Lindebergius (3):

Behold, Juno begins to speak: "You who are
 wearing yourselves out,
 I shall reconcile this controversy, I shall
 resolve your differences:
 Let the groom be yours, Venus, and let him be
 yours, Pallas,
 One of you may preside over his mind, and the
 other over his love,
 Thus your argument will come to an end."

Page 45. Stigelius:

I illuminate the celestial abodes with my light,
 And my light conceals the other stars.
 The golden ages once gave me my name,
 At that time, at Delphi, I was venerated as
 Apollo.
 I preside over human talents, and I give eloquent
 hearts
 To all who cultivate my sacred rites with pure
 intent.

Page 46. Lindebergius (1):

For when Cynthia tomorrow
 Brings back the sun with its beaming rays,
 The bride about to be allied to you will be led
 to the altar.
 She will be your life, your salvation, your only
 joy.

Appendix B

Page 46. Hubnerius:

Cynthius hides his brilliance in the Hesperian
waters.
A noisy atmosphere prevails in the whole market
place,
Here, then, let my poem, which has come to an
end, fall silent.

Page 47. Marquardius (1):

Their harmony is disturbed in this one wish.
It is more suitable for the youth (I believe that
he has not forgotten his recent love and is
eager to love again)
That the sluggish horses quicken their pace.
Fierce Apollo
Shouts at them and urges them on with biting spurs.

Page 48. Lindebergius (1):

The Delian himself, stroking the light strings
with his thumb,
Sings and relates the beginnings of the Herulean
family,
First of the great-ancestors and the ancestors. . .

Page 48. Hubnerius:

The distinguished Apollo with his melodious lyre
Now favors his poet above all the rest.
The sacred group of Muses accompanying him
Rejoice that they may also share in these delights.

Page 49. Hubnerius:

The example of Phoebus guides you, as you indeed
wish.
He also was seized with love for a woman.
What was permitted to Phoebus, to whom is it not
permitted?
A whole troop of learned men follows his example.

Page 49. Acontius (1):

So may Phoebe prevent you from ever growing old.

Appendix B

Page 50. J. Secundus:

Now in the waters of the west
 Bright Phoebus hastens to his rest
 Reposing from his daily race.
 Now Cynthia in her brother's place
 Roams through the darkness of the night
 And sheds abroad her pallid light,

F. A. Wright, The Love Poems of Johannes Secundus
 (New York, 1930), p. 223.

Page 50. Haslobius:

Nor did Endymion perish because of the fierce
 passion of the moon.

Page 50. Acontius (2):

And the long hair was hanging down their backs
 as formerly
 With the Tyrian virgins, who throughout the ancient
 groves of Diana
 Used to track down wild beasts in the manner of
 their father.

Page 51. Lotichius (3):

She spoke and she unfolded in her lap a volume
 Adorned with gems and with gold and
 Gleaming with Hyacinth and green jasper; it was a
 venerable gift of her mother
 Mnemosyne, to whom dates and names are a concern.

Page 52. Lindebergius (1):

But why, O Muses, are you silent? Bring forth
 ringing tones
 Such as Arion attempted when his life was in danger.
 He stroked the dolphins after he had been thrown
 into the sea from a ship.

Page 52. Fincelius:

And you, O Muses, sacred guardians of the Aonian
 fountains,
 It behooves you to hold such things in your hearts,
 To serve God alone and to sing of His precepts and
 His servants,
 And with chaste voice to sing of God Himself, who
 is here present.

Appendix B

Page 52. Sabinus (1):

You who taught me as a boy the lovable poetry
of Ovid
And who gave me the sweet inspiration of the
Pegasian fountain,
Grant to me now the sublime song of a poet.

Page 53. Milesius:

Glide swiftly, Pegasus, glide on your airy course,
Now you are approaching with your wings:
Now you may wish to remember to what extent the
groom, worthy of the honor of your visit,
Loves the sacred inspiration of your fountain.

Page 53. Acontius (2):

Since they were cultivating the Muses and had drunk
the chaste waters
Of the Pegasean fountain in the cold valley.

Page 53. Lotichius (1):

Our glory the Castalian Muses
You who adorn spotless brides,
You who sing of happy grooms,
Come under good auspices
While we are adorning the beautiful bride
And while we are singing of the groom who is refined
In life, religion, and morals.

Page 54. Stigelius:

If anyone has known me well, he has known them well
also,
Although we are of different sexes, we have the same
divinity.

Page 55. Fidlerius:

Marriage is something sacred: What more sacred thing
Has divine power established on earth?
When God created the stars, the sky, and the elements,
He placed the solid earth in the center,
And he formed the whole world with the appearance of
a globe,
And all things were established under a definite law.

Appendix B

Page 56. Fidlerius:

When these things had been done according to His
 divine will
 The Creator is said to have placed His sacred
 hands upon them
 And to have said: "Just as the vine brings forth
 new clusters,
 Just as cultivated ground flourishes with new
 foliage,
 So you are to fill your marriage with many children,
 And may your progeny endure until the final day.

Page 57. Fincelius:

For it seemed to God a very suitable arrangement
 To associate the human race in a legal bond.
 Indeed, He hallowed wedlock according to certain
 limits,
 Which He forbids anyone to overstep rashly.
 From this time He wished man to be born
 Who would grow up in innocent delights.

Page 57. Fincelius:

So also the chaste church, keeping her faith in
 Christ,
 Cherishes in her heart the true teachings of God,
 And does not observe false deities with specious
 cult,
 Such as foul Rome suppliantly cultivates.
 But recognizing her guilt, and offering true
 prayers,
 She places her hope and her faith in God alone.
 In return God burns for us with an ardent love,
 And He does not love His spouse falsely.
 And whatever goods He has in His wealth He
 shares with her.
 He desires nothing more than that His goods be
 yours.
 And just as well-formed Eve was born from the
 body of the sleeping Adam,
 A modest bride for a beautiful man,
 So the church was born from the vitals of the
 dead Christ,
 And it remains with many happy offspring.

Appendix B

Page 58. Hubnerius:

This woman, if you wish, Adam, will be your wife.
 You are to embrace her as your wife with
 perpetual good-will,
 And you are to love her devotedly as a spouse, not
 as an adulterer.
 Nor are you, newly formed bride (He had turned to
 Eve),
 To break the bonds of this honorable marriage.
 But you are to be as one flesh with your spouse
 who is joined to you
 So that each may be a part of his consort.
 Reverently keep in mind the lawful modesty of your
 wedding bed,
 And may modesty preside over the marriage in your
 home.
 In this way you will fill the world with many
 offspring
 And so devout love will grow in both your hearts.

Page 58. Fincelius:

If you should name a thousand of them, many
 thousands would remain.

Page 59. Lotichius (1):

At this point God added land to heaven and waters
 to the lands.
 The near-by upper air supports winged birds.
 He impartially separated the lower air from lofty
 Olympus,
 He established the closed ground where the sea lay
 open.
 The stars were gleaming, the fields were nourishing
 rough grass.
 And already wild beasts inhabited the forests, and
 fish the seas.
 The race of men was wandering in the deserted fields
 under the open sky.
 The energetic youth was leading his dogs as
 companions.
 His nets were hanging from his neck together with his
 quiver.
 But his bow was more familiar to me.
 The golden times with Jupiter's fruit were coming to
 an end,
 The sod provided a livelihood, grass provided the
 marriage bed.

Appendix B

Then there were ramparts with ditches and cities
 with walls.
 They accomplished these things with civilized
 hand under my leadership.
 Then came the magnificent reverence for legal
 marriage.
 From that time people carry it out under my
 auspices.

Page 60. Stigelius:

Alas, you are too facile, you who condemn the
 marital bonds.
 If you did not know it, God Himself has ordered
 these bonds.
 What God has established cannot be safely despised.
 It is fatal not to fear His threats.
 When He fashioned the world in its first origins
 He took loving care that He might do the work well.
 It was spring and the beauty of the young universe
 was flourishing,
 And a new radiance was becoming evident everywhere
 in the world.
 Then the gentle zephyrs began blowing in soft
 breezes
 And then something came into being which had not
 existed before.
 The new face of the sun was smiling from the heavens,
 And bright stars were adorning the new sky.
 And a dark tree, which had not existed before,
 Was breathing forth fragrance and extending its
 tender branches.
 On all sides meadows were smiling in their fragrant
 foliage,
 And God Himself delighted in His work.
 There were fish in the rivers, and birds were
 frolicing in the air,
 And a flock was grazing in the green pasture.
 But up to now a more magnificent being was lacking
 to all these creatures,
 A being whom God created in His own image.
 A man was made, but he alone was not sufficient for
 the world,
 Not unless he be joined in a mutual love.
 The wise providence of the divine parent recognized
 this.
 He said: "We shall soon make a helpmate for you."

Appendix B

And He took a rib from the man and (wondrous to tell)

That was the material of your body, O Eve.
 Live! and may your two bodies be of a single mind.
 And may your joy grow through all your undertakings."
 Thus He spoke, and from that time on offspring
 filled the world,
 From that time Amor sent his darts everywhere.

Page 61. Hubnerius:

Saint Pudor, divine Pudor, Pudor best of all things,
 Certainly you are coming to the sacred rites of this
 wedding.

God is believed, at the very beginning of the world,
 To have placed you in charge of human marriage.

Page 61. Fidlerius:

Saint Pudor, your tender cheeks suffused with red,
 A white headband presses down upon your neat locks.
 You are a vigilant guardian of the temple and a
 door-keeper of the court-yard.

This place is sacred to marriage and you wish it to
 remain so.

Page 63. Grotius:

Eyes gleaming like eastern gems

Page 63. Finkelthusius:

Why do I delay? It is a face inferior to no gems,
 A face such as could be painted by the skill of
 Apelles' hand,

A face such as should not be violated by old age.
 Corrosive time ought not to carve wrinkles into it.
 It is a face for which a Nerean hero could die,
 Or for which the venerable citadel of aged Priam
 could sink into ashes.

So much the less am I astonished, O groom, if she
 has caused such great fires,
 If she has stirred your heart with tender love.
 She appeared, after Helen, to be the most beautiful
 girl on this earth.

Page 64. Grotius:

If the shepherd on Phrygian Ida had seen her,
 He would have ordered the three vanquished goddesses
 to depart.

Appendix B

Page 64. Finkelthusius:

Yield, O goddesses, you whom the Dardan shepherd
Once saw take off your tunics on the fields of
Ida.

Page 64. Grotius:

You could pardon Paris, you could pardon Troy,
If the Ledan swan had begotten such beauty.

Page 65. Stigelius:

To whom kindly Venus is giving her own girdle

Page 65. Acontius (1):

There is such great beauty in all of her members
that either I am deceived

Or Venus has handed her own girdle over to her.

Jupiter would have preferred her to Leda,

Although Leda was said to be the most beautiful
of girls.

Apollo would have preferred her embrace to Daphne's
Although Daphne's beauty was overpowering.

Paris would have returned Helen, whom he had taken
previously, to Menelaus

If he had seen the face of the bride.

He for whom a girl was sufficient cause for
swimming the sea,

Would have sought the bride through a thousand
dangers.

O, how often has some youth or other brought forth
sighs

When he was unexpectedly stunned at the sight of
you, Anna.

Page 65. Marquardius:

He rejects everything as shabby which had formerly been
pleasing,

Even poetry and the books of the ancients. He is
even averse to his friends,

Often he sits idly for whole days as if bound in
fetters,

And, forgetful of everything, he clings submissively
to the side of his mistress,

So that you would think he had tasted the lotus.

Appendix B

Page 66. Heinsius:

And when he saw the eyes of the long-desired
goddess,
The brilliance of her eyes and the face of his
virgin,
He stopped and then grew pale with an uncertain
fever.

Page 66. Lindebergius(1):

Just as the sun rises in the morning from
Thessalian Olympus
And it beams, glorifying the earth with its
brilliant splendor,
So your bride is beaming now, so she is glorifying
you now.

Page 66. Marquardius(1):

Roses cannot match her lips, nor violets her hair
Nor snows her neck, nor stars her eyes.

Page 66. Lotichius(3):

So the bride beams, fresh in the joyful beauty of
her tender youth.
She surpasses tender roses and lilies.

Page 67. Fidlerius:

Cherish your husband with all respect; for he is
said to be
The head of the wife, and he ought to be revered
with all honor.

Page 67. Hubnerius:

Abide by the words of your husband submissively,
For he should be the master of your common home.

Page 68. Marquardius(1):

And you, O beautiful one, stop resisting this very
gentle poet.
And do not harshly repulse his bland efforts.
He does not seek anything unreasonable, such sacred
things are established convention.
She who flees burns with a greater fire,

Appendix B

But she who bears it, even with tears, somehow
 or other
 Kisses taste sweeter for her. To have conquered
 with joined hands
 Is a greater reason for triumph, especially when
 the prize was surrendered willingly.

Page 68. Acontius (1):

There is no need for tears, Ah spare them, O
 tender one!
 Why do you furrow your beautiful face with
 weeping?
 And you tremble just as a lamb left behind by his
 mother
 When he has seen a wolf.
 Why, turning away from the delights of the hoped-for
 night,
 Would you prefer to enjoy sterile virginity?
 Ah, tender one, lest your modesty assume such
 proportions, go seek the bed,
 Whither God, your mother, and your fidelity call
 you.

Page 68. Lindebergius (6):

Why do you hesitate, O good bride, to enter upon
 the married state with all of your fiery ardor?
 Why do you put off these new delights?
 Why do you hesitate to refresh your spouse with
 kisses?
 Why do you delay the joining of your body?
 Creep into the embrace, loosen your maiden's
 girdle,
 Give the first fruits to Venus, so that after
 three times three moons,
 He may be able to be called father, and you, bride,
 mother.

Page 69. Fidlerius:

You will be her master, but not that you
 May keep her under foot to kick her.
 Such authority would be more suitable to cruel
 tyrants
 Who like to wage war on their own people.
 She is a part of you: are you able to hate her?
 God wishes that she be served in all honor.
 Perhaps for that reason He took the rib from the
 middle of the body,
 Lest the woman be relegated to some abject place.

Appendix B

Page 69. Marquardius (1):

For before you resort to force or serious battle,
 I should advise you to employ moving entreaties
 and honeyed words,
 Clever talk and weighty sayings,
 (For you are able to do this as a poet and one
 equally skilled in the laws)
 You are to try all of these things before resorting
 to brute force.

Page 70. Grotius:

Now behold! He grows young again in her snowy arms.
 And he thinks that former days have not really
 passed him by.

Page 70. Finkelthusius:

Ah, it is madness, it is certainly madness to join
 oneself to a bride
 And to warm her in one's tender lap
 When she is withering up with her best years behind
 her,
 And when she is growing numb with sluggish frigidity
 and is not pleasing in appearance.
 Such a woman creates loathing in her lover.
 She is horrible with her unpleasant habits, she is
 without humor.
 Such a grim person, refusing the authority of her
 husband,
 Not infrequently makes herself master of the house.
 O groom, you have chosen more wisely,
 A flourishing girl in the flower of her youth was
 more pleasing to you.

Page 71. Catullus (62):

As an unwedded vine which grows up in a bare field
 never raises itself aloft, never brings forth a
 mellow grape, but bending its tender form with
 downward weight, even now touches the root with
 topmost shoot; no farmers, no oxen tend it: but if
 it chance to be joined in marriage to the elm, many
 farmers, many oxen tend it: so a maiden, whilst she
 remains untouched, so long is she aging untended;
 but when in ripe season she is matched in equal
 wedlock, she is more dear to her husband and less
 distasteful to her father. The Poems of Gaius
 Valerius Catullus, trans. F. W. Cornish (London,
 1935), p. 89.

Appendix B

Page 72. Acontius(1):

Just as the new vine subjects itself to the virile
elm
And it holds on, and because it follows it
possesses,
So a dear wife is accustomed to love her chosen
husband
And to follow his benign commands.

Page 72. Lotichius(2):

Therefore just as the spreading vine raises itself
on the elm,
And the elm bears the burden of the vine placed
upon it,
So a good man cleaves to his wife, and the wife
Carefully manages the affairs and the home of her
beloved husband.

Page 72. Lotichius(3):

Just as a bare elm, touched by the fire of Jupiter,
withers up,
It lacks foliage and is the disgrace of a cultivated
garden,
It no longer brings forth tender vines, it no longer
brings forth abundant fruit
But if it had not been for the wrath of the swift
lightning,
The tree would have bent its loaded branches with the
gift of autumn--
So an unwed virgin, while she grows old unattached
Sees the rosy flower of youth wither away,
But when she is wed to a good man, as a mother she
sees her own offspring
And she rejoices in the long hoped-for name of
mother.
And she solaces all the labors of her marriage with
this honor.

Page 73. Stigelius:

May old age come late for you
As it was for Nestor and Sibylla,
(When it comes) may it count for you many offspring
of your happy marriage.

Appendix B

Page 73. Lindebergius(6):

May you harmoniously lead a life as long as Nestor's,
 May your nights be bright and your days not overcast.

Page 74. Fincelius:

May mutual concord bind your hearts
 And may gentle peace encompass your marriage.
 May your days be without strife, and may your wife
 love you as her husband
 Just as Halcyone was accustomed to love Ceyx.

Page 75. Lotichius(3):

Empty sleep solaces human care.
 The new bride sees herself in cultivated gardens
 Or in soft meadows or in green valleys.
 She plucks narcissus and savory and roses and
 delicate privets
 And tender grapes and bright apples.
 Pleasant gifts for her cherished lover,
 And she blends bright lilies with golden marigold.

Page 75. Finkelthusius:

And seize the long desired gifts of wedlock.
 Just as the Pampinean vines bind their own branches,
 Just as his consort gives kisses to a Choanian bird,
 Creep into an embrace and bind together your hearts,
 Tasting honeyed sweetness in kisses.
 Play! for the marital couch delights in games
 And Amor, the offspring of peace, seeks bold delights.
 Play! and enjoy the pleasant first fruits of your
 marriage.

Page 76. J. Secundus:

Now for the contest sharp your steel
 And let her all your prowess feel.
 Hot is the fight and warm the fray
 Where you your manly part must play.
 Out with your oriflamme and cry:--
 "The hour has come to do or die."
 Let kisses the first skirmish start.
 Force their attack on every part....
 F.A. Wright, The Love Poems of Johannes Secundus
 (New York, 1930), p.227.

Appendix B

Page 76. Heinsius:

O joyous hearts, Hesperus is now leaving the
 Oetean mountains
 And the stars promise a favorable night.

Page 76. Lindebergius(6):

May the gods give you great treasure and many
 children
 And may they allow you to store up many days
 If true peace is present as a companion, and
 the will for it.
 May your bodies be one in embrace and may your
 hearts be two in one,
 Strengthened by faith.

Page 77. Hubnerius:

You may not know to what sort of man you are
 about to be married.
 He is not the sort who travels through the whole
 world with his merchandise
 Or who seeks forbidden wealth in foul usury.
 He is not the type who pleads cases in the
 courtroom
 And who prostitutes his voice for guilty
 defendants.
 He is not a savage soldier who follows the mad
 camp
 Or a plunderer who lays waste foreign fields.
 He is rather my favorite among the learned poets,
 For he has found a distinguished place with the
 highest honor.
 Tell me, whom could you possibly prefer to such
 a husband?

Page 77. Haslobius:

For just as a companion shadow follows the gleaming
 sun,
 So a spiteful tongue follows great men.
 Just as near-by smoke points to a flaming fire,
 So an envious crowd points out a poet.
 Virtue is hateful to malicious envy,
 For it always draws admiration to itself.
 Bitter envy can gather strength against living
 people,

Appendix B

And it can accompany their lofty deeds with zealous
 step,
 But after the death of the poet, a greater glory
 falls to his lot.
 If the praise comes late, it comes in sufficiently
 full measure.
 He is not great whom no envy attacks,
 For envy is not accustomed to bother with obscure
 men.

Page 78. Acontius(2):

You know, I think, what sort of race of men this is.
 They boast that they serve heaven with their talents,
 And that they have within them some seeds or other
 of the divine mind.
 Because they work in the beautiful gardens of the
 Muses,
 They spurn me and my bows and my powerful weapons.

Page 80. Finkelthusius:

And rightly, for already four harvests have gone
 And the fourth fleeting winter has returned
 Since Bersmanus took me as a tender foster child,
 Wetting my dry lips with the Medusean liquid.
 Shall I speak or shall I be silent of how he slaved
 while he was opening the way of the Muses for me?
 (He guided) me as I was wandering through rocks and
 bramble-bushes and out-of-the-way areas.
 Until he taught me to place my feet on firm footing.
 I shall speak also of how he embraced me with great
 love when I was a boy,
 And of how he cherished me as his own offspring
 with paternal care.

Page 80. Iotichius(2):

Together we plowed the waters of the Adriatic Sea
 in a ship.
 There the old Venetian lion looks at the sea.
 Nor was father Po nor was Bologna unaware of our
 friendship,
 She who bound each of us with a laurel
 ...
 Go on ahead, I shall soon follow your example.

Appendix B

Page 81. Marquardius(2):

Guide me, O Lord according to your word.

Regier mich Herr nach deinem Wort.

Such a prayer is worthy of you, O pious Prince...

That God Himself may rule you with His judgment.

The one who constantly guides the people with
paternal right

Will be himself guided by divine counsels.

You are the one, O Frederick, the most just care
of heaven.

...

How could it be otherwise? You whom the divine will
Guides according to its own counsels and according
to your prayers.

Page 82. Marquardius(2):

I believe this day is more pleasing to me than
any other time,

More dear to me than my own birthday,

When I really think how the providence of Jupiter
Has sent us so great a good.

Page 83. Marquardius(2):

The last year, O Prince, brought you full
maturity

And the sure rights of your office.

But this year (and I scarcely know whether I am
not more grateful to it)

Has given you the marital rights of an heroic
virgin.

So these two years are contending with their great
gifts.

The year that follows, O Frederick, will make you
a father,

And subsequent years will make you a parent with
numerous offspring.

Page 83. Lindebergius(1):

Just as a woodsman in a dense forest

Stops in doubt as he looks everywhere at green
branches,

His axe threatens to fell any of them.

Such is the gigantic number, O illustrious Prince,
of your praises,

O renowned offspring of your ancestors, such is
your living virtue.

Appendix C

Acontius

Aliud Eodem

Melchiore Acontio autore

Nuper ad Aonii loca formosissima montis
 Diva sub ingenti platano Cytherea sedebat,
 Hic ubi Daedaleis construxerat artibus illi
 Lemnius auratis circumdans sepibus hortum,
 Coniugis inductus precibus: Silvestria circum
 Numina nympharum stabant, passimq(ue) per herbas,
 Ludebant teneri, grex insidiosus, amores,
 Mista quibus comitem se laeta virago iuventus
 Addiderat, levitasq(ue) et mollis numen Iacchi,
 Ridiculusq(ue) furor, stultaeq(ue) insania mentis,
 Et plures alii cognati Diiq(ue) Deaeq(ue)
 Ipsa Venus nitido texebat pollice sertum,
 Ac niveis virides miscebat floribus herbas,
 Quas neq(ue) contigerant immitis frigora brumae,
 Fervidus ardenti neq(ue) sol exusserat igne.
 Dum sedet, et cepto favet irrequieta labori,
 Exaudit strepitum nati venientis, et arcus
 Agnoscit sonitum, quem dextera gestat Amoris,
 Ille volans summi per inania nubila coeli,
 "Aera scindebat vibrantibus impiger alis.
 Iamq(ue), suae gremio, demissus ab aethere matris,
 Factus erat propior: pharetram proiecit et arcum,

Appendix C

Acontius

Another Epithalamium

By the Same Author Melchior Acontius

Recently, in a beautiful area of the Aonian mountain,
 The goddess Cytherea was seated under a gigantic plane-tree,
 Here where Vulcan, with the skill of Daedalus, had
 constructed a garden for her.
 He surrounded it with a golden fence,
 Having been led on by the prayers of his wife. Sylvestrian
 nymphs
 Were standing round about, and everywhere throughout the
 foliage
 Tender Amores were playing, an insidious flock.

And that joyful heroine of youth added herself a companion,
 And Levity, and that tender deity Bacchus,
 And laughable frenzy and madness of a foolish heart,
 And many other well-known gods and goddesses.

Venus herself was weaving a garland with her beautiful hands,
 And she was arranging green stalks with snowy flowers
 Which the frosts of savage winter had never touched,
 And which the raging sun had never dried out with its
 fierce heat.

While she was sitting there and devoting herself to her
 chosen task,
 She heard the clattering of her son who was arriving,
 And she recognized the sound of the bow which he carried
 in his right hand.

Flying through the thin clouds of high heaven,
 He was busily cleaving the air with vibrating wings.

And now, lowering himself from the sky into the lap of
 his mother,
 He drew quite near. He threw away his quiver and his bow

Appendix C

Acontius

Parvaq(ue) materno circundans brachia collo,
 Accipe mater ait, quae iam mihi gloria rursus
 Parta sit his ipsis, quibus omnia vincimus, armis.
 Illa sui quamvis pueri crudelia norat
 Facta, tamen ridens placido sic incipit ore:
 Quos iterum referes O audacissime nobis
 Nate dolos, adeo qui te fecere superbum?
 Num meus est iterum genitor conversus in aurum?
 Num faciem tauri rugosaq(ue) cornua sumsit?
 Num Cybelen, quamvis anus et veneranda deorum
 Sit genitrix, lentis succendis amoribus audax?
 Perq(ue) nemus Phrygia discurrere cogis in Ida
 Oblitam decoris, Gallis comitantibus ipsam?
 Forsan ut es semper nimium temerarius, astu
 Ausus es Aonias aliquae turbare sorores,
 Quaeq(ue) tuae semper spreverunt vulnera dextrae,
 Fallor, an has etiam peregrina fraude, dolove
 Dura coëgisti sub regna Cupidinis ire?
 Quicquid id est, certe metuo vereorq(ue) Cupido,
 Ne male te subito tanta haec audacia perdat.
 Cui puer: Est aliud quod me facit esse superbum
 Cara parens, multos devicimus, hosq(ue) Poëtas,
 Qui mea dicebant frustra sibi tela parari,
 Quandoquidem Musas colerent, castosq(ue) liquores
 Pegasei fontis gelida sub valle bibissent.

Appendix C

Acontius

And throwing his little arms around his mother's neck,
 He said: "Hear, O mother, of the glory which has again
 come to me
 Through these very weapons by which we conquer everything."
 Although she knew of the cruel deeds of her son,
 Nevertheless, smiling, she spoke with an even tone:
 "What snares are you talking about again, O most bold son,
 Snares which have made you so proud?
 I hope that my Jupiter has not been changed into gold again.
 He hasn't taken the appearance and the wrinkled horns of a
 bull?
 I hope, bold one, you're not inflaming Cybele with your
 gentle love,
 Even though she is an old woman and venerated by the gods?
 I hope you're not forcing her to wander through the groves
 in Phrygian Ida
 Forgetful of her beauty, with her Galli as companions?
 Perhaps, since you were always very rash with your wiles,
 You have dared to bother even the Muses,
 Who have always spurned the wounds of your right hand.
 Am I mistaken, or have you by strange fraud and deceit
 Forced them to go under the harsh yoke of Cupid?
 Whatever it is, I am certainly very much afraid, O Cupid,
 That such great boldness may suddenly and viciously destroy
 you."
 The boy answered her: "It is something else which causes
 me pride,
 Dear parent; we have conquered many of the poets,
 Who have always said that my weapons were prepared for them
 in vain,
 Since they were cultivating the Muses and had drunk the
 chaste waters
 Of the Pegasean fountain in the cold valley.

Appendix C

Acontius

Scis puto quale sit hoc hominum genus, aethera iactant
 Ingeniis servire suis, innataq(ue) sese
 Semina nescio quae divinae mentis habere
 Et quia Musarum pulcris operentur in hortis
 Neq(ue) meosq(ue) areus et tela potentia spernunt,
 Turba Cupidinea sum nulla sit aptior igni.
 Hos ego iam docui qui sint, et qualia iactent.
 Nam neq(ue) Pierides, neq(ue) spiritus ille superbis
 Profuit aetherea quem sede venire ferebant,
 Omnibus ardor inest idem mea castra sequendi,
 De tot adhuc Musas vix aspicit unus et alter.
 Utq(ue) suis alii domiti nunc ignibus ardent,
 Sic decus Aonidum fore quem praedixerat Hesus,
 Non leve vulnus habet transfixo corde Sabinus.
 Hunc mihi prae cunctis succumbere glorior unum:
 Si qua fides etenim, praestantior omnibus hic est,
 Vix alius versu meliora poemata scribit.
 Iamq(ue) licet reges ac fortia dixerit ante
 Facta ducum, nostro meditatur carmina ludo
 Digna, suamq(ue) canit non duris versibus Annam:
 Annam quam genuit celeberrimus ille Melanchthon,
 Sidereis flagrantem oculis, quae vincere cygnum
 Sithoniasq(ue) nives, et candida lilia posset.
 Insuper illius petiit connubia nuper
 Impatiens, fructumq(ue) sui quaesivit amoris.

Appendix C

Acontius

You know, I think, what kind of breed of men this is.
 They boast that they serve heaven with their talents,
 And that they have within them some seeds or other of
 the divine mind.
 Because they work in the beautiful gardens of the Muses,
 They spurn me and my bows and my powerful weapons,
 Although no group is more apt for Cupid's fire.
 I have taught them who they are and how valid are their
 boasts.
 For neither the Muses nor that divine inspiration of
 theirs helped them in their pride. . . .
 They say that this inspiration comes from a heavenly abode.
 The passion for following my camp is in all of them,
 And from so many of them hardly one or two have actually
 seen the Muses.
 And just as the others, subdued, are burning in their own
 flames,
 So is he whom Hesus predicted would be the pride of the
 Muses.
 For Sabinus, with transfixed heart, has no small wound.
 I am happy above all that this man has succumbed to me,
 For indeed, if there is any fidelity anywhere, this man is
 more distinguished than all.
 Scarcely anyone else writes better poems in verse.
 And although he has written of kings and the brave deeds of
 dukes before,
 He considers his new songs worthy of our notice,
 For he sings of his own Anna in rather good verses.
 It is the Anna whom most renowned Malancthon begot,
 She is radiant with her brilliant eyes,
 And she can surpass the swan, the Sithonian snows, and
 white lilies.
 Moreover at last report she was seeking wedlock impatiently,
 And she was looking forward to the fruit of her love.

Appendix C

Acontius

Et nisi decipior, cras cum fugientibus astris
 Sidereus nitido radiabit lumine Titan,
 Anna bonis avibus docto nuptura Sabino,
 Ducetur pompa celebriper amoena deorum
 Tempa, Camoenarum chorus undiq(ue) cinget euntem,
 Non aberunt Charites: non carminis autor Apollo:
 Tu quoq(ue) deducens Hymenaeum, mane per auras
 Mater ad hanc venies cras cum lux alma redibit,
 Formosamq(ue) aliquo decorabis munere sponsam.
 Sic ait. At genitrix iamdudum certa futuri
 Surgit, et ad iuvenem cui sunt sponsalia curae
 Flectit iter: parvis hic mistus amoribus ibat,
 Longaq(ue) fraterno ducebat tempora lusu.
 Quem dea compellans, placido simul edocet ore
 Quid velit, et quae sint venturae gaudia lucis:
 Non ignarus erat, comes ibo dixit eunti.
 Perq(ue) leves illuc tecum dea transferar auras.
 Nec tibi fas nec abesse mihi, veniemus uterq(ue),
 Ipse faces, tuserta gerens cestumq(ue) potentem.
 Postera vix coelo stellas dimoverat Eos,
 Ingrediuntur iter dea Cypria, cumq(ue) Hymenaeo
 Parvus Amor, plenam gestans de more pharetram.
 Contigerant Albim, iam non velut ante ruentem,
 Sed virides placido stringentem flumine ripas.
 Sensit adesse deos subito pater Albis, et antro

Appendix C

Acontius

Unless I am mistaken, tomorrow, when the stars have waned,
 And when heavenly Titan shall beam with his brilliant light,
 Anna will wed the learned Sabinus under good auspices.
 She will be led in delightful pomp to the temples of the gods,
 And the chorus of Muses will adorn her as she goes.
 The Graces will not be absent, nor will Apollo, the author
 of song.
 And you also, O mother, bringing Hymen with you,
 Will come through the air tomorrow when the kindly light
 shall return.
 You will adorn the beautiful bride with a gift."

Thus Cupid spoke, but his mother, long since knowing what
 to do, arose,
 She went to the youth who was always concerned about marriage.
 Hymen was walking about mingling with the tiny Amores,
 And he was passing the long hours in fraternal play.
 The goddess, speaking to him with calm demeanor, taught him
 what she wanted, and what were the delights of the coming day.
 He was not unacquainted with the situation. "I shall go with
 you as a companion," he said,
 "I shall travel there through the soft air with you.
 Nor is it right that you go without me, we shall go together.
 I shall bear the torches and you the garland and potent
 girdle."
 The next dawn had scarcely removed the stars from the sky
 when the Cyprian goddess undertook the journey together with
 Hymen.
 Tiny Amor, according to his custom, carried a full quiver.
 They came to the Elb, which was not flowing swiftly as usual,
 but was clinging to the green banks with its placid waters.
 Suddenly father Elb sensed that the gods were present.

Appendix C

Acontius

Extulit os madidum, gelidosq(ue) seniliter artus
 Sustentans baculo, viridantis margine ripae
 Constitit, atq(ue) udo summam pede pressit arenam
 Plurima muscoso de vertice gutta cadebat
 Humectans humerosq(ue) Dei, barbamq(ue) senilem.
 Ut prope conspexit tria numina, talibus infit:
 Cur vos, O superi coelo meliore relicto,
 Huc venisse putem? venerunt huc quoq(ue) Musae,
 Fessus heri peteret cum pronior Oceanum sol.
 Quo properatis? An est veniendi caussa Sabinus
 Ille meus vates, cui nata Melancthonis Anna
 Iam dabitur iungenda toro, lectoq(ue) iugali?
 Dicite, nam rutilo vix summos lumine montes
 Sol ferit, et pleno nondum caput extulit orbe,
 Excipiens superos sic dicitur ille locutus.
 Nec tacuit Cytherea diu, sed protinus omnem
 Rem docet, et blandis cupido sermonibus astat.
 Interea variis de montibus undiq(ue) Nymphae
 Conveniunt, secum coelestia dona ferentes,
 Ambrosios succos, gemmas, preciosaq(ue) sarta,
 Qualia vix aliis dederant mortalibus unquam.
 Pars e Saxoniae properantes finibus assunt,
 Arboreis pariter praecinctae frondibus omnes.
 Ast aliae linqunt te Marchia, quas vel Havelus,
 Vel Sprea muscosis, aut Odera detinet antris.

Appendix C

Acontius

He brought forth his wet features from his cave. His
 limbs cold with age
 He supported upon his walking stick. He stopped at the
 edge of the green bank,
 And he pressed down the topmost sand with his moist foot,
 And much water dripped down from his mossy head,
 Moistening the shoulders of a god, the beard of an old man.
 When he saw the three deities nearby he began to speak:
 "Why, O divinities, with a better heaven having been left
 behind,
 Have you come here? The Muses have come here also. It was
 Yesterday, when the weary sun, nodding, was seeking the ocean.
 Where are you hastening? Is Sabinus the cause of your coming?
 He is my favorite poet. Will Anna, the daughter of
 Melanchthon,
 Be given to him to be joined in wedlock, with the conjugal
 bond?
 Speak, for the sun is scarcely touching the mountain peaks
 with its red light,
 And it has not yet risen with full orb."
 He is said to have spoken this way while receiving the gods.
 Nor was Venus silent long, but she told him the whole
 situation at once,
 And Cupid corroborated her with pleasant conversation.
 Meanwhile nymphs congregated from various mountains round
 about.
 They were bringing celestial gifts with them,
 Ambrosial potions, gems, and precious garlands,
 Such as they had hardly ever given to other mortals.
 Some of them had hastened from the shores of Saxonia,
 And they were all equally girded with leafy foliage.
 But others are leaving you, O Marchia, others whom either
 the Havel or the Spree
 Or the Oder detain in their mossy caves.

Appendix C

Acontius

His Comites aliae vicinis saltibus ibant,
 Longa quibus tergo coma dependebat, ut olim
 Virginibus Tyriis, quae per nemora alta Dianae
 Exagitare feras patrio de more solebant.
 Misit et ipse Salis Duringo rure profectas
 Naiades insignes facie, calathosq(ue) tumentes
 Floribus addiderat, telluris nobile donum,
 Quos sponso sponsaeq(ue) ferant: sed versibus omnes
 Enumerare nec est hominis: nec temporis huius
 Permittit brevitatis: tot convenere puellae,
 Omnes visurae thalamum sponsamq(ue) Sabini.
 It iam protulerat totum sol aureus orbem,
 Conspicuoq(ue) diem revehebat clarior axe.
 Quod Cytherea videns: Quid stamus, et ocyus inquit
 Arripiamus iter? superest breve tempus eundi.
 Albi vale: sic fata Deum Dea deserit: illam
 Undiq(ue) Hamadryadum circum leve panditur agmen,
 Et sequitur gressu per agros ad moenia tendens
 Urbis Leucoreae, cuius super aethera nomen
 Ivit, et extremum terrae penetravit ad orbem.
 At formosa domi tenera cum matre sedebat
 Sponsa, pudicitiae discens exempla priorum,
 Multa subinde rogans genitricem, multa requirens,
 Et similem quondam fieri se talibus optat.
 Dum rogat admirans praeceptaq(ue) discere gaudet,
 Fida dat interea nutrix, quos legerat ante,

Appendix C

Acontius

Others were going as companions from near-by pastures

And the long hair was hanging down their backs as formerly

With the Tyrian virgins, who throughout the ancient groves
of Diana

Used to track down wild beasts in the manner of their
father.

Even Salis sent Naiads from the Duringan district.

They had beautiful features. Wicker baskets swelling with
flowers

Were sent, a noble gift of the earth.

They are bringing these things for the groom and for the
bride.

But to tell of them all in verse is beyond the power of one
man,

Nor does the short space of time allow it. So many girls
came together,

And all of them to see the marriage and the bride of Sabinus.

Already the golden sun had brought back his whole circle,

And he was clearly bringing back the day with bright skies.

Venus, seeing this, said: "Why are we standing here?"

And, more urgently: "Why have we stopped our journey? Only
a short time for travelling is left for us.

Good-by, O Elb!" Thus having spoken, the goddess took leave
of the god.

A gentle column of wood-nymphs surrounded her on all sides,

And they followed her through the fields, proceeding to the
walls

Of the Belgian city, whose name is known above the stars,

And has penetrated to the most remote part of the world.

Now the tender bride was sitting at home with her beautiful
mother.

She was learning from the example of chaste women,

Asking her mother many things and seeking to know many things,

And she hoped that she might herself become a good wife.

While she was asking and admiring the precepts and delighting
in learning,

Her faithful nurse was arranging the various ornaments for her
head,

Appendix C

Acontius

Ornatus capiti varios, auroque revincit
 Sedula flaventes per candida tempora crines.
 Quod sit splendidius dubitares crinis an aurum.
 Lintea sumta cutis superaret candida, si non
 Tincta rubore foret. Superant tamen omnia cultum.
 Et natura potens vix ulla vincitur arte.
 His super ingressa est subito Venus alma cubile,
 Nec non Naiades: stupuit cum virgine mater,
 Ornandiq(ue) simul cecidit labor, ora dearum
 Mortales vix ferre queunt, oculosq(ue) remittunt,
 Voce metus adimens quibus haec Dea Cypria fatur.
 Cara diis, hominum generi veneranda propago,
 Perpetuum latura decus, dignissima coelo,
 Sic tibi quo coepit faveat sors aequa tenore
 Semper, in immensum generis sic gloria crescat.
 Parva deae Veneris pro tempore dona benigne
 Accipe, quaeque ferunt ex ordine munera Nymphae
 Serta, rosas, aurum, distincta monilia gemmis
 Quidquid praeterea est. Sed enim meliora dedissem,
 Si meus ille domi coniunx praesensq(ue) fuisset
 Mulciber, in coelum Iove sic cogente profectus.
 Qui mihi iam toties manibus pulcerrima fecit
 Ornamenta suis, quibus et coelestia saepe
 Numina demerui, Iunonem, Pallada, Musas,
 Innumerosq(ue) homines. Nunc hoc tibi sponsa Sabini
 Quale vides, sertum Cytherea munus habeto.

Appendix C

Acontius

Ornaments which she had chosen before.

With gold the careful nurse bound back the yellow hair over
the white temples.

You would be in doubt whether the hair or the gold was more
beautiful.

Her white skin would have surpassed choice linen,

If it had not been tinged with red. Nevertheless, everything
surpassed her grooming,

And potent nature is scarcely conquered by any skill.

Kindly Venus suddenly entered their room, together with the
nymphs.

The mother and her daughter were dumbfounded;

For mortals can scarcely endure the features of goddesses.

Immediately the work of grooming ceased, and they cast down
their eyes.

But the Cyprian goddess spoke, taking fear from them with her
voice.

"O girl dear to the gods, O race venerated by mankind,

You who are about to bring perpetual honor, and you who are
worthy of heaven,

May your favorable lot continue always in the way it has
begun--

So may the glory of your race grow immeasurably.

Please accept graciously these modest gifts of the goddess
Venus,

Whatever gifts the nymphs here are bearing,

Garlands, roses, gold, necklaces set off with gems,

And whatever else there is. I would indeed have given you
better things,

If my spouse Mulciber had been present at home.

But he has gone to heaven at Jupiter's specific bidding.

He often has made beautiful ornaments for me with his own
hands.

With these I have often rewarded the celestial deities--

Juno, Pallas, the Muses, and countless human beings.

Now, O spouse of Sabinus, take this garland as a gift,

This garland of Cytherea, which you see here.

Appendix C

Acontius

Pro quo, nulla mei nisi gratia numinis hic est,
 Ut decet, optatum complectere laeta maritum.
 Disce tori leges me praecipiente, nec illum
 Virgo time, cui te iam despondere parentes,
 Quod volet ille velis, placeat mens una duobus:
 Sic cito mater eris, sic semper amaberis illi
 Cui modo sola places, sic gaudia semper habebis.
 Haec et plura Venus, laudantibus omnia Nymphis,
 Fata coronavit coelesti munere sponsam.
 Afflavitq(ue) novum membris decus, unde puellas
 Inter Leucoreas hac formosissima luce
 Sponsa fuit, tantum Venus aspiravit honorem.
 Nec minus interea sponsum ornavere Camoenae,
 Ut iuvenes inter longe pulcerrimus omnes
 Illa luce foret, qua vincla iugalia primum
 Accipiens, licitos erat amplexurus amores.
 Nobile praeterea cecinerunt carmen alumno
 Unamimes, ac dulce melos, quod Phoebus et ipsae
 Miratae Charites stupuerunt, quo stetit Albis
 Lentus et attoniti repressit gurgitis undam.
 Illius ut possent seri meminisse nepotes
 Stigelius, vatum non infima gloria, fecit.
 Qui dictante sacros conscripsit Apolline cantus
 Aonidum, passimq(ue) dedit volitare per orbem,
 Perpetua dignum celebrari laude, poema.

Appendix C

Acontius

No thanks is due to my divinity for it, except that,
 As is fitting, you joyfully embrace your long hoped-for
 husband.
 Learn the laws of wedlock under my tutofship.

O virgin, do not fear the husband to whom your parents
 have promised you.
 May you wish what he wishes, and may one intention please
 both of you.
 In this way you will quickly be a mother, and you will
 always be loved by him
 To whom you alone are now pleasing, in this way you will
 always have joy."
 Venus, having spoken these and many other things with the
 nymphs in agreement,
 Crowned the bride with a heavenly gift.

She breathed new beauty on her features so that

Among the girls of Belgium, the bride was the most
 beautiful on this day.
 Such great honor Venus bestowed upon her.

Meanwhile, no less did the Muses adorn the groom

So that he would be the most handsome by far among all
 youths
 On that day on which, first taking upon himself the marital
 yoke,
 He was to embrace his legitimate love.

In unison they sang a beautiful song for their pupil.

The song was so sweet that Phoebus

And the Graces themselves were amazed,

And the gentle Elb stood still and checked the waters of his
 stunned stream.
 So that the future grand-children might remember,

Stigelius, not the smallest star among poets, wrote the song.

Stigelius wrote sacred songs of the Muses under the guidance
 of Apollo,
 And he caused them to be published everywhere throughout the
 world--
 Poems worthy to be celebrated with perpetual praise.

Appendix C

Fincelius

In Nuptiis Davidis Chytraei

Coerula pierides habitantes flumina Salae,
 Dicite legitimo carmina festa thoro.
 Dicere praestantis connubia sacra Chytraei,
 Pieriis etenim fasq(ue) piúmq(ue) modis.
 Cede Hymenee procul, frustra hic tibi vota requiris,
 Cumq(ue) tua petulans cede Erycina face,
 Namq(ue) tuis aris nullos adolemus honores,
 Curaq(ue) nulla tui pectora nostra tenet.
 Res operata Deo, divino tuta favore,
 Casta amat et casto carmina grata Deo:
 Et vos, Aonii fontis fidissima cura,
 Talia Pegasides mente tenere decet,
 Vos uni servire Deo iussasq(ue) ministras,
 Praesentem casta voce sonare Deum.
 Principio mundum sapiens cum condidit autor
 Quatuor et rerum semina distribuit:
 Aethereos nitido variavit lumine campos.
 Unde suum hauriret terra rotunda iubar,
 Iussit humo plantas et misto gramina flore
 Surgere, et in sylvis luxuriare feras,
 Iussit et Oceanum terras ambire fluendo,
 Squamigerum liquido qui vehit amne genus.
 Defuit imperio qui talia cuncta teneret.
 Cuius in obsequium cuncta creata forent.

Appendix C

Fincelius

For the Marriage of David Chytraeus

O Pierian Muses, inhabiting the blue waters of Sala,

Speak festive verses for this valid marriage.

For it is fitting and good to speak in Pierian measures

Of the sacred marital rites of the magnificent Chytraeus.

Go far away, O Hymen, in vain you are seeking supplications
here.

And you, O wanton Venus, go away with your torch,

For we offer no honors at your altars,

And there is no concern for you in our hearts.

This ceremony belongs to God alone, it is under His divine
favor,

And it calls for pleasing chaste verses for the chaste God.

And you, O Muses, sacred guardians of the Aonian fountains,

It behooves you to hold such things in your hearts,

To serve God alone and to sing of His precepts and His
servants,

And with chaste voice to sing of God Himself, who is here
present.

When the wise Creator founded the world in the beginning,

He distributed the four seeds of things.

He introduced into the heavenly regions a gleaming light,

From this time on the round earth drew upon His sun.

He ordered plants on the ground and grassy areas with various
flowers,

And the beasts to grow wild in the forests,

And He ordered the ocean to circle the world with its flow,

And the scale-bearing race which travels in rivers.

But there was no person present who could hold all these
things in his power,

To whom all created things might be subject.

Appendix C

Fincelius

Natus homo est, purae meliori ab origine lucis,
Iusticia vivum proximus ante Deum.

Huic dedit in terras et aperti in flumina campi
Imperium et late regia sceptrata Deus.

At quia natus homo, socia sine coniuge solus,
Non potuit rebus rite praeesse suis:

Nam nec erat vitae quae taedia longa levaret,
Nec duras operas quae comitata iuвет,

Ergo viro immisit placidum per membra soporem

Conditor, et magnum pectore versat opus,

Educit lateris costam, quam protinus ore

Afflat, et ardenti pectore motus abit.

Nascitur inde novo pulcerrima virgo marito,

Quam partem agnovit corporis esse sui.

Talis erat facie talique in corpore forma,

(Si licet umbellas aequiparare rei).

Laeta comis qualis pulcro rosa vernat in horto,

Quam decorant largo lilia iuncta solo.

Hanc Deus ipse viro verbis adiunxit amicis,

Foedere coniungit, coniugiumque vocat.

Atque ait unanimes concordia vivite lecto,

Ipsae ego coniugii pignora cara dabo.

Quam res sancta fuit, sine crimine mutuus ardor?

Pectoris integri quae pia flamma fuit?

Luce Deum verum cum mens propiore videret,

Semina cum nondum iacta fuere mali.

Appendix C

Fincelius

And so man was born from the very source of pure light,
 In justice most like the living God.
 To him God gave command and wide-ranging power
 Over the earth and over the rivers in the broad plains.
 And because man had been born alone and without a spouse
 for a companion,
 He was not really able to take charge of his possessions,
 For there was no one who could alleviate the great boredom
 of his life,
 Or who could help him as a companion in his great
 difficulties.
 And so the Creator sent a deep sleep through the man's
 limbs,
 And He decided upon a great project in His heart.
 He drew a rib from the side. He immediately inflated it
 with his lips
 And He introduced movement from His ardent heart.
 Thus was born a beautiful virgin for the new groom.
 He recognized her as part of his own body.
 There was such beauty in the features and in the body
 (If I may be permitted to compare her to a bright parasol)
 As is seen in a joyful and friendly rose blossoming in a
 beautiful garden,
 A rose set off by the lilies, which were also furnished by
 the abundant earth.
 God Himself joined her to her husband with friendly words.
 He joined them in a bond and He called it matrimony.
 And he said: "Live now united in a harmonious marriage,
 And I Myself shall furnish the dear offspring."
 Was this not sacred, was it not mutual lovè without
 recrimination?
 Was this not the pious flame of an upright heart?
 The human mind saw the true God in a close light,
 When the seeds of evil had not yet been sown.

Appendix C

Fincelius

Omnia nunc turbat foedae petulantia vitae,
Et ruit in clades coeca libido suas.
Sed tamen ille Dei manet immutabilis ordo,
Qui retinet socii vincula casta loci.
Nam sic visa Deo res est aptissima, cesto
Legitimo humanum consociare genus.
Ad certos etenim sanxit connubia fines,
Quos temere quenquam transilisse vetat.
Inde homines nasci voluit qui mollia vitae
Innocuis agerent tempora deliciis.
Et licet exitium primorum culpa parentum
Sit merita, offenso per malefacta Deo,
Noluit ille tamen nos omne perire per aevum,
Sed socios regni nos iubet esse sui.
Tantus amor generis nostri est et tanta cupido,
Propicius tanto flagrat amore Deus,
Ergo manere ratum, sociae ne vincula vitae
Dissiliant, foedus connubiale iubet:
Postera destituant homines ne secula natos,
Ut maneat verae gens pietatis amans.
Saepe verecundo cum mens aliena pudore est
Errantes animos dira libido trahit.
Illicitas flammis turpi quae praebet amori,
Et scelere illaqueat pectora mille modis.
Has Deus ut flammis animorum extinguere possit.

Appendix C

Fincelius

But the impudence of a foul life now disturbs the entire
order,
And blind lust draws everything to destruction.

But nevertheless this order of God remained immutable,
And it retains the chaste bonds of the marital union.

For it seemed to God a very suitable arrangement
To associate the human race in a legal bond.

Indeed He hallowed wedlock according to certain limits,
Which He forbids anyone to overstep rashly.

From this time He wished men to be born

Who would grow up in innocent delights.

And although the destruction was merited by the guilt of our
first parents
Through their affronts to the offended God,

Nevertheless He did not wish us to perish throughout all the
ages,
But He wishes us to be allies of His kingdom.

There is such great love for our race and such great desire.

The gracious God burns with so great a love.

Therefore, lest the bonds of social life be shattered,

He orders that the conjugal union endure,

So that subsequent ages do not desert their children,

And so that a benevolent race of people with true piety
might remain.

For when the mind is a stranger to shy modesty,

Savage passion draws the wandering soul.

This passion provides illicit flames for base love,

And viciously ensnares the heart by a thousand means.

In order that God might be able to extinguish these flames
of the heart,

Appendix C

Fincelius

In Venerem turpes ne sine fine ruant,
 Coniugium instituit medicamen dulce malorum,
 Illicitos ignes quod cohibere queat.
 Hoc iubet amplecti, licitum nec spernere cestum,
 Quotquot ubique hominum maxima terra tenet.
 Ac velut est purus, veluti castissima mens est,
 Et procul a turpi labe remota, Deus.
 Sic amat atque probat castae retinacula vitae,
 Hac cupit inprimis se pietate coli.
 Hac quicumque caret, vicis cum dedita mens est,
 Illius nequeunt pondus habere preces,
 Lingua vel ingeminet pleno centum ore querelas.
 Has tamen aversa relicit aure Deus.
 Non nisi casta Deum mens invocat, hanc quoq(ue) castus,
 Spiritus interna luce beante colit.
 At quicumq(ue) malam pollutus crimine vitam
 Exigit, et petulans dira venena sitit,
 Ille Dei ignarus stygioque dicatus Averno,
 Supplicii aeterno premia digna feret.
 Historiae memorant poenarum exempla, sed horum,
 Millia si numeres, millia multa manent,
 Spartiadae quoniam laxant ad crimen habenas,
 Et moestum irrident voce minante senem,
 Persolvunt poenas superati hostilibus armis.

Appendix C

Fincelius

And in order that base people might not rush ceaselessly
to Venus,
He instituted matrimony as a sweet remedy for these evils,
A remedy that would be able to check the illicit fires.

And he commands that however many people the earth should
hold
Are to embrace matrimony and not to spurn the valid bond.

And just as God Himself is pure, as it were a chaste mind
And far removed from base blemish,

So He loves and approves the threads of a chaste life,

And He desires that He Himself be venerated with this
devotion first of all.

But whoever is lacking this devotion, and whose heart is
given over to vice,
His prayers are not able to have any influence,

Even if he loudly sighs forth a hundred complaints.

God, nevertheless, with averted ear, rejects all of them.

For not unless a chaste mind calls upon God who is also
chaste,
Does His spirit refresh him with its inner beatifying light.

But whoever, defiled with crime, carries on an evil life
And wantonly thirsts after bitter poison,

He, ignorant of God, consigned to Stygian Avernus,

Shall reap a fitting reward of eternal punishment.

Histories recount examples of these penalties, but of these,
If you should name a thousand, many thousands remain.

Because the Spartans gave crime full reign

And laughed at the sorrowful old man with his threatening
voice,
They were conquered and paid the penalty to hostile arms.

Appendix C

Fincelius

Cum regni amittunt scepra superba sui,
 Moenia Thebarum fregit scelerata libido,
 Oedipus est proprii caussa nefanda mali.
 Conscius incesti, matrem quia polluit ipsam,
 Eruit e facie lumina bina manu,
 Mox coecum absorbet ruptae telluris hiatus,
 Non alio exitio dignus alastor erat.
 Ilion ob raptum vastos subsedit in ignes,
 Exitio regnum foeda Lacena dedit.
 Est et adulterii notissima poena Davidis,
 Quae regnum in variis obruit omne modis:
 Pulsus in exilium rex nati sustinet arma,
 Urget is immeritum viq(ue) dolisq(ue) patrem.
 Inde libidinibus patria grassatur in aula
 Degener, incestos contemeratq(ue) toros.
 I nunc illicitos thalamos pete turpibus ausis.
 Damna voluptates tristia saepe manent.
 Foedera quin potius casti sanctissima lecti
 Expetat, acceptum quem iuvat esse Deo.
 Hic arcana etiam mysteria continet ordo,
 Assiduo refert quae meminisse pios.
 Sponsa velut casto fidissima flagrat amore
 Coniugis, huicq(ue) datam servat ubiq(ue) fidem,
 Legitimo contenta viro commercia nunquam,
 Expetit alterius flagitiosa tori
 Sic quoq(ue) casta fidem servans ecclesia Christo,

Appendix C

Fincelius

When the people lost the proud royal authority of their
kingdom

A criminal passion shattered the walls of Thebes.

Oedipus was the abominable cause of this evil.

For conscious of incest, he violated his own mother.

He tore out his eyes from his face with his own hand

And soon the pit of the broken earth swallowed him, blind
as he was.

Such an adulterer deserved no other fate.

Troy, because of an abduction, sank into fiery annihilation.

Foul Helen gave the kingdom over to destruction.

There is also the well-known penalty of David, the
adulterer.

For this penalty destroyed an entire kingdom by various means.

The king, driven into exile, withstood the arms of his son.

He, by force and by stratagem, oppressed his undeserving
father's court

And he polluted the unchaste couch.

Go now and seek illicit affairs with base daring!

Sorrowful loss will always be waiting for your pleasure.

But rather let one look for the sacred treaty of chaste
wedlock.

This will always be pleasing to God.

This order also contains hidden mysteries,

And pious people are careful to remember them continually.

Just as the faithful bride burns with chaste love for her
spouse,

And she everywhere keeps the faith which she has given to
him,

She is content with her lawful spouse

And never seeks evil dealings in another's bed,

So also the chaste church, keeping her faith in Christ,

Appendix C

Fincelius

Pectore custodit dogmata vera Dei
 Ficta nec observat specioso numina cultu,
 Qualia suppliciter perdita Roma colit.
 Sed culpam agnoscens et veris subdita votis
 Collocat in solo spemq(ue) fidemq(ue) Deo.
 Rursus et ardenti nostri Deus ardet amore,
 Atq(ue) suam sponsam non simulanter amat.
 Tum bona quotquot habet dives communicat illi,
 Nilq(ue) suum esse magis quam cupit esse tuum.
 Ac velut est Adae de corpore nata sopiti
 Heva dicens, pulbro nupta pudica viro:
 Sic de visceribus defuncti ecclesia Christi
 Nascitur, et multa prole beata manet.
 Tuq(ue) bonis animi, magnis virtutibus aucte.
 Doctaq(ue) Pegasei fame Chytraeo chori,
 Castus inis quoniam socialia foedera lecti,
 Et tibi coniugii vincula casta placent,
 Fac pia vota Deo, iam tanto munere foelix,
 Tamq(ue) pia coniunx in statione novus.
 Et simul hic etiam pietas hortatur amicos.
 Ut sua coniungat prospera vota tuis.
 Ergo liget vestras concordia mutua mentes,
 Blandaq(ue) pax vestrum cingat amica torum.
 Sint sine lite dies, redamet te Sponsa maritum,
 Ceyca Halcyone sicut amare solet.

Appendix C

Fincelius

Cherishes in her heart the true teachings of God,
 And does not observe false deities with specious cult,
 Such as foul Rome suppliantly cultivates.
 But recognizing her guilt, and offering true prayers,
 She places her hope and her faith in God alone.
 In return God burns for us with an ardent love,
 And He does not love His spouse falsely.
 And whatever goods He has in His wealth He shares with her.
 He desires nothing more than that His goods be yours.
 And just as well-formed Eve was born from the body of the
 sleeping Adam,
 A modest bride for a beautiful man,
 So the Church was born from the vitals of the dead Christ,
 And it remains with many happy offspring.
 And you Chytraeus, enriched with goodness of heart and
 great virtues
 And with longing for the Muses of Pegasus,
 Because in your modesty you are entering the social bonds
 of wedlock,
 And because these chaste bonds of matrimony are pleasing
 to you,
 Offer pious prayers to God, you who are happy with so great
 a gift,
 And you who are a new spouse in so pious a state of life.
 As soon as this piety encourages your friends,
 It will join their favorable prayers to yours.
 May mutual concord bind your hearts
 And may gentle peace encompass your marriage.
 May your days be without strife, and may your wife love you
 as a husband
 Just as Halcyone was accustomed to love Ceyx.

Appendix C

Fincelius

Vos etiam faciat numeroso prole parentes,

Vincula coniugii qui probat ipse Deus.

Dum loquor: aetherea praesens Deus annuit arce,

Purior exoriens lux pia vota probat.

Appendix C

Fincelius

May God Himself, who approves of the bonds of matrimony,
Make you parents with numerous offspring.

Even while I am talking, God, who is present, nods at
the sky over the citadel,
And the pure day that is dawning confirms your devoted
prayers.

Appendix C

Finkelthusius

Versus Epithalamii in Nuptias Gregorii Bersmani

Sic tibi coniugium video, nuptamq(ue) paratam,
 Clare vir, et Clarii gloria sponse, chori.
 Sic tedeas et te socialia sacra parantem
 Conspicor, ac parillis mutua vincla tori.
 Vincula, quae maneant semper, dum cana senectus
 Incubet, et vacua stet tibi Parca colo.
 Quam miranda tuis Bersmane sodalibus audes,
 Moribus, et vitae nec satis aequa tuae?
 Asper eras, vacuo gaudebas vivere lecto,
 Nunc horres vacuum mitis inire torum.
 Te Cypriae laqueis vinciri posse negabas,
 Haesisti: in collo iam tibi nodus inest.
 Quae domitum aiebas me flectat femina! flexit
Magdalis, en longe gloria fortis abest.
 Quae te, quae nova mens, Bersmane, incessit? et o quis
 Mutatum subito te novus ardor agit?
 Ipse ego cum silices te ferre in corde putarem,
 Aut ferro clausum pectus habere truci:
 Ad fontes, dixi prius Albidos unda recurret,
 Et Rhodanum tardus praecipitabit Arar:
 Quam Cytherea tuis Venus ossibus ingerat ignem,
 Teq(ue) sub imperium pertrahat acer Amor.
 Albi, retro propera, versisque relabere lymphis,
 Et Rhodanum cursu vince, volucris Arar,

Appendix C

Finkelthusius

Verses of an Epithalamium for the Wedding
of Gregorius Bersmanus

So I see that matrimony and a bride are to be your lot

O most renowned man, O groom, you who are the glory of
Apollo's chorus.

I see that you are prepared for marriage, for the sacred
ceremonies

And for the mutual bond of an equal yoke.

They are indeed bonds which remain forever, while grey
old-age

Watches over you, and the goddess of fate stands ready
with her empty scales.

What strange things you are daring, O Bersmanus,

Things not in accordance with your character or your
past life?

You were fierce, and you enjoyed sleeping in a single
bed,

But now in your meekness you shudder at getting into an
empty marital bed.

You denied that you were able to be caught by the snares
of Venus,

But you have been caught; the knot is already around your
neck.

What woman could influence me, the master! you used to say--

Magdalis has influenced you, and your glory is far away.

But tell me, Bersmanus, what new attitudes came over you?

What new ardor suddenly brought about this transformation?

I thought that you were carrying flintstones in your heart,

I thought that you had a heart closed with cast-iron,

That the waters of the Elb would sooner flow back to their
sources

And that the sluggish Saone would sooner outdistance the
Rhone

Than that Cytherian Venus would kindle a fire in your bones,

Or that savage Amor would draw you under his power.

O Elb, flow backward! Fall back with reversed waters!

O swift Saone! Conquer the Rhone with your speed.

Appendix C

Finkelthusius

Quem non mille mari non mille pericula terris,
 Non potuit studium vincere, vincit Amor.
 O fo(r)tuna meis semper contraria votis,
 Et nunquam coeptis non inimica bonis:
 Cur mihi tam tristes offers nunc invida vultus,
 Nec, quo par fuerat fixa tenore manes:
 Quid tibi saevitiae mecum est? non gloria certe
 Magna tibi, officii dona inhibere pli.
 Quam vellem sponsi tēdas celebrare Camoenis,
 Et nuptae meritum voca sonare decus:
 Non ego curarem perversi scommata vulgi,
 Aurea clamantis me dare dona Midae.
 Nam dare Bersmano versus, est vina Lyaeo,
 Et mel Aristaeo mittere, far Cereri.
 At tu, non aequas mihi sufficis improba vires,
 O sors, ingenii parca ministra mei.
 Ocia cumq(ue) sibi quaerant tranquilla poētae,
 Ocia cantanti tu mihi grata negas.
 Sed quid agam? nunquid, ceu squamea turba sub undis
 Ad pia coniugii gaudia mutus ero?
 Debita non sinit hoc benefactis gratia multis,
 Non sint hoc nostro carmine dignus amor.
 Dignus amor certe, qui sponsum voce fateri,
 Uror io, et sponsam dicere iussit, Amo.
 Grande morae precium, talem fers nocte puellam

Appendix C

Finkelthusius

He whom neither a thousand dangers on land and on sea
Nor the utmost zeal could conquer, Amor has conquered.

O fortune! You are always contrary to my prayers,

And you are never friendly to my well-meant undertakings.

Why, O hateful one, do you turn a pained expression toward
me now,

Why do you not remain in a fixed course as was appropriate.

Why are you angry with me now -- It is certainly no great
glory for you

To restrain the gifts of my devoted duty.

How I would wish to celebrate the wedding of the groom
with poetry,

And to sing a worthwhile song for the marriage.

I would not worry about the perverse crowd babbling

That I am giving golden gifts to Midus.

For to give verses to Bersmanus is to give wine to Bacchus,

Or to send honey to Aristaeus or grain to Ceres.

But you, O base fortune, do not give sufficient strength
to me --

You are an overly-frugal servant of my talent.

Although poets seek tranquil leisure for themselves,

You deny this pleasant leisure for me and my compositions.

But what shall I do? Shall I become like the scaly fish
in the sea

So far as the pious delights of this wedding are concerned?

No, the gratitude due for the many benefits does not allow
this,

Nor does the love which is worthy of our song.

It is a worthy love certainly which causes the groom to
call out 'I am on fire' --

And which bids the bride to say 'I love you.'

There is great cost in delay, O Bersmanus, you who are
marrying such a girl,

Appendix C

Finkelthusius

Bersmane, Aonii fama decusq(ue) chori.
 Quae non Magdalidos spirant e pectore dotes?
 Magdalidos quae non munera corpus habet?
Magdalis Hebraeo fertur sermone notare,
 Quam Latinum appellat nomine, magnificam.
 Ergo cum variis incedat dotibus ampla,
 Conveniens rebus quam bene nomen habet?
 Cedite vos, Divae pastor quas Dardanus olim
 Idaeis tunicam ponere vidit agris.
Magdalis ore suo vos anteit: cedite, divae,
 Non ea vos formae nomen habere sinit.
 Sive illi ad frontem sparsos errare capillos,
 Mollicie superant serica fila comae:
 Sive oculos videas, suffusaque labra rubore,
 Bina vides oculis sidera, mella labris.
 Aspice ridentem, gemino gelasinus hiatu
 Iucundum blando pandit in ore decus.
 Rupentem teneris adverte silentia dictis,
 Qui iuuet, aureolo personat ore lepor,
 Quid moror? est nullis facies obnoxia gemmis,
 Qualis Apelleae pingitur arte manus.
 Digna quidem facies, quam non violare senectus
 Debeat, aut rugis carpere tempus edax.
 Digna quidem, pro qua Nereius occubet heros.
 Aut Priami in cineres arx ruat alta senis.

Appendix C

Finkelthusius

You who are the fame and the glory of the Aonian chorus.

What qualities do not emanate from the heart of Magdalis?

What physical gifts does not Magdalis have?

Magdalis in Hebrew means to mark out in one's speech;

In Latin it means 'I shall prize highly.'

Since therefore she is rich in various good qualities,

How fitting that she has a name to go with them!

Make way, O goddesses! You whom the Trojan shepherd once
saw

Take off your tunics on the slopes of Mount Ida!

Magdalis surpasses you in comeliness! Make way, O
goddesses!

She does not allow you to have the name of beauty.

If you look at the stray locks on her forehead

You see that her hair is softer than Chinese silk.

Or if you look at her eyes or her lips suffused with
redness,

You see two stars for eyes, you see honey for lips.

Look at her smiling -- the twin dimples

Open up a pleasant beauty on her soft features.

Listen to her break the silence with her gentle words --

How delightful -- the charm resounds from her golden lips.

But why do I delay? It is a face inferior to no gems,

A face such as could be painted by the skill of Apelles' hand.

Indeed, a face such as should not be violated by old age.

Corrosive time ought not to carve wrinkles into it --

It is a face for which a Nerean hero could die,

Or for which the ancient citadel of venerable Priam could
sink into ashes.

Appendix C

Finkelthusius

Quo minus admiror si tantos inicit ignes
Sponse tibi, ac lento pectus amore coquit.
Post Helenam haec nostris visa est pulcerrima terris:
Non tu de nihilo blandus amator eras.
Nec tantum te forma potens, faciesque subegit:
Sunt maiora, quibus mens tibi capta flagrat,
Non annosa tuo pendebunt brachia collo,
Non tibi labra, ferens oscula, lambet anus,
Ipsae puellaris splendor flos atque iuventae,
Amplexusque tibi blanditiasque parat.
Ah furor ah certe furor est, sibi iungere nuptam,
Et tenero iunctam posse fovere sinu,
Quae iam depulsis marcet melioribus annis.
Frigore quae torpet pigra, nec ore iuvat.
Quae non illa viro fastidia praebet amanti,
Moribus ingratis horrida, cassa iocis!
Imperiumque sui detrectans torva mariti,
Non raro dominum se facit ipsa domus.
Sponse, tuam melior traxit sententia mentem,
Cui placet aetatis flore puella vicens.
Scilicet Hesiodum celebras hac arte Magistrum,
Ille tibi thalami dogmata sana dedit.
Duc, ait, uxorem, vegeto quae floreat aevo,
Aetatis numeret quae tria lustra suae.
Haec est apta iocis aetas, haec lusibus apta est,

Appendix C

Finkelthusius

So I admire it all the less, O groom, if she inspires
 such fires,
 Or if your heart burns with a gentle love.

After Helen she appeared to be the most beautiful girl
 in our world.
 Not for nothing were you an alluring lover.

Nor was it her great beauty alone or her features which
 subdued you,
 There are greater things for which your captive heart is
 on fire.
 No old woman's arms will hang from your neck,

No old woman will lick your lips bringing kisses.

But the very flower and splendor of young girlhood
 Prepares embraces and delights for you.

Ah, it is madness, it is certainly madness to join oneself
 to a bride
 And to warm her in one's tender lap

When she is withering up with her best years behind her,

And when she is growing numb with sluggish frigidity, and
 is not pleasing in appearance.
 Such a woman creates loathing in her lover.

She is horrible with her unpleasant habits, she is without
 humor.

Such a grim person, refusing the authority of her husband,

Not infrequently makes herself master of the house.

O groom, you have chosen more wisely,

A flourishing girl in the flower of her youth was more
 pleasing to you.

Of course you are following Hesiod as a teacher in this
 matter.

He gave sound doctrine for wedlock.

"Take a wife," he says, "who is flourishing in her youthful
 years.

Let her count only three times five years of age."

This is a good age for light-heartedness, this is a good age
 for play,

Appendix C

Finkelthusius

Haec est ad nutum coniugis apta regi.
 Ne metuas: cedit non adversata iubenti,
 Grande nefas ducet spernere iussa viri.
 Cedit, non metus est: ipsam nam cedere cogunt.
 Quod gerit ingenium mite benignus amor.
 En age, quam comi vultum bonitate serenat?
 Emicat Ambrosiis gratia quanta genis?
 Nil oculi feritatis habent, praecordia fellis,
 Rusticus in tetrico non sedet ore rigor.
 Non suffusa tumet crudeli lingua veneno,
 Illita non aloe verba, labelia vomunt.
 Quid loquar, ut devota Deum pietatis honore,
 Et colat illius dogmata sancta fide?
 Quam firmo caros observet amore parentes.
 Hos cures, foveat, sedulitate iuvet?
 Hanc ego Christicolas inter pia vota ferentem,
 Vidi indefesso scandere templa pede.
 Vidi et defuncti lugentem funera patris,
 Pulsantem et tristi pectora moesta manu,
 Patris, quo teneris ipsi praecunte sub annis,
 Sincerae didicit relligionis opus.
 Quem nunc orba gemens Ecclesia quaerit ademptum,
 Luget Elistrinae cultra cathedra scholae.
 O pietas, O dignus honos, laudanda(ue) virtus,
 Quis dotata bonis, culta puella sat est.

Appendix C

Finkelthusius

And the girl is readily ruled at the beck and call of
 her husband.
 Don't worry; she will yield without resistance as you
 command her.
 She will consider it a great wrong to spurn the command
 of her husband.
 She will yield, there is no fear of that, she will be
 forced to yield,
 Because her kindly love will give birth to a mild
 temperament.
 Do you see how she makes her face serene with a courteous
 goodness?
 And what great graciousness beams from her Ambrosian
 cheeks?
 Her eyes hold nothing of fierceness, her heart holds
 nothing of poison,
 No rustic harshness has settled upon hard features.

 Her tongue is not puffed up with cruel poison,

 Her lips do not bring forth words edged with bitterness.

 How shall I tell how she in her devotion cultivates God
 in true piety,
 And how she cherishes His sacred dogmas with faith?

 And how she favors her dear parents with a firm love,

 How she cherishes them and helps them with diligence?

 I have seen her carry on devotions and pious prayers,

 I have seen her climbing to the church with unwearied
 foot,
 I have seen her grieving at the funeral of her deceased
 father,
 Beating her sorrowful breasts with grieving hand.

 From this father, who departed from her in her tender years,

 She learned the practice of genuine religion.

 The sorrowing church looks for him now that he has been
 taken away,
 And the professor's chair at the Elistrine school grieves
 for him.
 O piety, O worthy honor, O laudable virtue,

 A refined girl who has been endowed with these qualities
 is sufficient.

Appendix C

Finkelthusius

Ergo inter reliquas dotes, quibus eminet aucta,
 Hoc cum possideat, sponsa decora decus:
 Credo equidem superos certatim fundere dona,
 In solam hanc larga constituisse manu.
 I nunc, livor edax, et veri prodiga fama,
 I vulgi levitas quae rationis eges.
 I nunc, et sponsi cum sponsa confer amores,
 Irridens coepti foedera iuncta tori.
 Dic, censu fuit haec, fuit illa potentior ortu,
 Dignior haec tanto, dignior illa viro.
 Despicit haec noster generoso pectore vates,
 Datque citis vulgi verba ferenda Notis.
 Despicit haec eadem sublimi Magdalia ore,
 Candoris praebens signa probata sui.
 O bene compositum par O coniunctio dulcis,
 Quae facit unanimi vivere carne duos.
 Nota loquor, non si peragrem utraque limina mundi,
 Quae curru Phoebus gaudet adire suo,
 Inveniam cui se, tibi quam doctissime vates,
Magdalidos, castus dedere malit amor.
 Nec si Dardanio gravior sim iudice iudex,
 Quo censente Venus mala petita tulit,
 Inveniam Nympham cui malit dicere sponsus,
 Quam nova nupta tibi, Tu mihi sola places,
 Forsitan audito Bersmani nomine quaeris

Appendix C

Finkelthusius

And so, among the other parts of her dowry, she is remarkable for these things.

And since as a beautiful bride she possesses this moral dignity,

I believe that the gods have certainly paured out these gifts,

That they have given them to her alone with lavish hand.

Be gone now, corrosive envy and abundant rumor!

Be gone now, fickle crowd, you who are in need of rationality.

Go now, you two, and confer love between bride and groom,

Laughing at the bonds of your new marriage.

Let people say that this girl had more wealth, that one more social position,

That this or that one was more worthy of so great a man.

Our poet looks down upon these trifles with generous heart,

And he commits the words of the crowd to the swift South wind.

Magdalis also serenely despises these things

And she thus shows proven signs of her sincerity.

O well-adapted companions! O sweet union

Which causes two to live together in one flesh.

I speak what I know -- not if I should travel through both thresholds of the world

Which Phoebus delights to traverse in his chariot,

Shall I find for you a girl, O most learned poet,

Whom chaste Amor would prefer to Magdalis.

Not if I were a critic more exacting than the Trojan judge

By whose consent Venus carried off the much-sought apple,

Should I find a nymph to whom you as groom would prefer to say

'You alone are pleasing to me' -- as indeed your new bride is to you.

Perhaps, having heard the name of Bersmanus, you inquire

Appendix C

Finkelthusius

Huius qua laudes voce per ora feram.

Quam vellem, at res est impar iuvenilibus ausis,

Ingenii et modico robore maius onus.

Vellem equidem celebrare viri praeconia versu,

Virtutisque nitens ingenique decus.

Et merito: quoniam iam frugibus area trita

Est quater, et fugiens quarta recurrit hyems:

Bersmanus cum me tenerum suscepit alumnum,

Sicca Medusaeo labra liquore rigans.

Eloquar, an taceam, quantum sudaverit ille,

Aonii collis dum mihi pandit iter?

Saxa per, et sentes, et devia rura vagantem,

Dum certo docuit tramite ferre pedes.

Eloquar, et quanto puerum complexus amore

Foverit, ut sobolem cura paterna suam?

Quod mihi Thespiadum frater placido annuit ore,

Bersmani agnosco munus opusque lubens

Quod mea vita viris non est invisita probatis,

Bersmani effecit recta docentis opus.

Ni me Bersmani labor eriduisset inertem,

Nescirem superis, qui sit habendus honos.

Sed nunquid tali meritas pro munere grates,

Num sponso grates officiosus agam?

Non opis hoc nostrae est, non, si mihi fluminis instar

Funderet irriguos lingua diserta sonos.

Appendix C

Finkelthusius

With what sort of voice I shall sing his praises.

How I would wish to! But the task is disproportionate
to my juvenile undertakings.

It is a great task for one with a modest endowment of
talent.

I would indeed wish to celebrate the praises of this man
in verse

And the brilliant glory of his native virtue.

And rightly, for already four harvests have gone

And the fourth fleeting winter has returned

Since Bersmanus took me as a tender foster child,

Wetting my dry lips with the Medusean liquid.

Shall I speak or shall I be silent of how he slaved

While he was opening the way of the Muses for me?

(He guided) me as I was wandering through rocks and
bramble-bushes and out-of-the-way areas,

Until he taught me to place my feet on firm footing.

I shall speak also of how he embraced me with great love
when I was a boy,

And of how he cherished me as his own offspring with
paternal care.

Because he approves of me as a brother poet,

I recognize the gift and the willing task of Bersmanus,

For my life is not at all hateful to very fine men.

The work of Bersmanus as teacher has brought this about.

If the effort of Bersmanus had not stirred me, inactive
as I was,

I do not know what honor would be due to the gods.

But shall I ever give worthy thanks for so great a gift,

Shall I ever completely discharge my obligations to the
groom?

But this is not in my power, not if my eloquent tongue

Should pour forth refreshing sounds like a river.

Appendix C

Finkelthusius

Quod licet, ac fas est, imis infixas medullis
Officii pietas haec mihi semper erit.
Imprecor: ante anima haec tenues vanescat in auras,
Et moriens membris divider ipse meis,
Aut canibus fiam fera praeda volucris esca:
Aut me vesani sorbebat unda maris:
Quam pectus meriti capiant oblivias tanti,
Et cadat officii gratia vana pii.
Hunc superi servate virum, quo sospite, multis
Certum ad Pieridum sacra patebit inter.
At quo delabor? quod deinceps instat, agendum,
Ac dicenda bono sunt bona verba toro.
Quot coelum stellas, quot amoena rosaria flores,
Quot frutices silvae, gramina campus habet:
Quot pisces Pontus, quot volvit Elister arenas,
Quot vacuum pennas aera tranat avis:
Tot sine nube dies, totidem sine frigore noctes,
Bersmani exopto, Magdalidosque toro.
Quantos Aetna suis eructat faucibus ignes
Sirius et quanta lampade torret agros:
Tanta subinde imis adolescat flamma medullis,
Quam non Eridani deleat uber aquae.
Intemerata ambos inter Concordia regnet,
Et Pax, et placidae Pacis alumna Quies.

Appendix C

Finkelthusius

Because it is permitted to me and because it is right,
 this eagerness for service
 Will always be fixed deep in my heart.

But I pray: May my soul sooner vanish into thin air,
 And, dying, may I be dismembered limb from limb,
 Or may I become prey of dogs or food for birds,
 Or may the waters of the raging sea suck me down
 Than that forgetfulness of so great merit seize my heart,
 Or that gratitude for pious duty wane.

O you gods above, preserve this man. Under his protection
 A secure path to the sanctuary of the Muses was opened for
 many men.
 But why do I ramble on? That which follows must be
 completed,
 And good words must be said for this good marriage.

As many stars in the sky, as many flowers in the meadows,
 As many shrubs in the forest, as many blades of grass in
 the field,
 As many fishes in the Black Sea, as many sands on its shores,
 As many birds that fly through the empty air on their wings,
 So many may be your days without care and your nights
 without coldness
 In your much-longed-for marriage, O Bersmanus and Magdalis.

As great fires as Etna belches from its jaws,
 And with as much heat as Sirius scorches the fields,
 May so great a flame grow in your very bones
 That the abundant waters of the Po would not put it out.
 May spotless Concord reign between you
 And Peace, and that blessed offspring of placid Peace,
 Quiet.

Appendix C

Finkelthusius

Moribus assuescat Bersmani Magdalis, illum
 Obsequio discat vincere cauta suo.
 Magdalidos parcat Bersmanus comiter annis,
 Quam partem novit corporis esse sui.
 Plura referre libet, sed dicere plura volentem
 Nox, bigis cursum praecipitata, vetat.
 Illa monet cohibere modos, et sistere carmen,
 Dum sponsi thalamum nupta decora subit.
 Ite pares animis, animis concordibus ite,
 Atque optata diu carpite dona tori,
 Pampineae velut nectunt sua brachia vites,
 Choaniae ut consors basia iungit avi:
 Serpente in amplexus ita vos, et colla ligate,
 Mellea libantes suavia suaviolis.
 Ludite: nam lusu gaudet torus, ipse procaces
 Delicias quaerit pacis alumnus Amor.
 Ludite, primitiasque toro persolvite gratas.
 Ut placita vestros prole iuветis avos.
 Nascatur similis Bersmanulus ore parenti,
 Ingenii clarus dexteritate puer.
 Nascatur caram referens Magdalenula matrem,
 Et formam, et mores, feminumque decus.

Appendix C

Finkelthusius

May Magdalis grow accustomed to the habits of Bersmanus,

And may she cautiously learn to overcome him with her
compliance.

May Bersmanus kindly make allowances for the tender years
of Magdalis,

Whom he recognizes as a part of his own body.

I'd like to say many more things, but night, flying

In swift course with his chariot, forbids me to say more.

Night advises me to restrain my tones and to stop my song,

While the beautiful bride enters the chamber of her groom.

Go, equal in soul, go with harmonious hearts

And seize the long desired gifts of wedlock.

Just as the Pampinean vines bind their own branches,

Just as his consort gives kisses to a Choanian bird,

Creep into an embrace and bind together your hearts,

Tasting honied sweetness in kisses.

Play! For the marital couch delights in games

And Amor the offspring of peace seeks bold delights.

Play! And enjoy the pleasant first fruits of your marriage.

And so you will please your ancestors with fine offspring.

May a little Bersmanus be born similar to his father in
appearance,

A boy famed for the range of his talents.

May a little Magdalis be born carrying her dear mother's
image,

As well as her beauty, her moral qualities, and her
feminine charm.

Appendix C

Haslobius

Epithalamion in nuptias Ioan. Shosseri

Est teneris pulcher vestitus floribus hortus,
Sol ubi Neptuni mane relinquit aquas.
Non avis incurvo delibat germina rostro,
Nec tenerae quaerit pabula pastor ovi.
Intus aves dulci meditantur gutture carmen,
Saepe suum mater Thracia plorat Itym.
Numen inest, orat sanctum pede supplice numen:
Stet veniens prolo lumine, numen inest.
Fons sacer in medio, spacioso flumine currit,
Hinc velut aeterno rore madescit ager.
Gignit Apollineam victoris praemia laurum,
Et Dea quam Cypris crine nitente gerit.
Parturit et fructus, quos nec florentia Tempe,
Nec tener Alcioni divitis hortus habet.
Qualia Cydippae proiecit Acontius Heros,
Talia poma locus vel meliora creat.
Nuper ad hunc veniens numero stipata Dearum,
Cypria lustrabat germinat, propte aquas.
Cautaque percipiens herbae melioris odorem,
Iungit adoratis lilia cana rosis.
Sertaque componit celebri mittenda poetae,
Huc ubi piscosis Odera serpit aquis.
Dum parat, assistunt Satyri, Faunisque bicornes,

Appendix C

Haslobius

Epithalamium for the Wedding of Johann Schosser

There is a beautiful garden cloaked in tender flowers,
 Where in the morning the sun leaves behind the waters of
 Neptune.

No bird with its curved beak nibbles on the foliage.

Nor does the shepherd seek food for his tender sheep.

Inside, the birds pour forth sweet melodies.

Often the Thracian mother weeps for her Itys.

A divinity is inside, she entreats the sacred divinity
 with suppliant foot,
 She stands there coming with the daylight, the divinity
 is inside.

There is a sacred fountain in the middle, it runs from a
 spacious stream.

From here the field grows moist as with eternal dew.

This field bears Apollo's laurel, the reward of victory.

And the goddess of Cyprus wears this laurel on her
 gleaming hair.

And this garden produces fruit which neither beautiful
 Tempe

Nor the tender garden of wealthy Aloyone have.

This place produces even better fruit than

That which Acontius threw to Cydippe.

Recently Venus, coming to this area and accompanied by a
 number of goddesses,
 Was looking over what was sprouting near the water.

And carefully examining the fragrance of the better stalks,

She joins the white lilies to the honored roses.

And she puts together a garland to be sent to a famous poet

Here where the Oder flows with its fish-laden waters.

While she is preparing it, Satyrs assist her and two-horned
 Fauns.

Appendix C

Haslobius

Astat Hemadryadum, Naiadumque chorus.
 Aligeri iuxta ludunt ad gramina fratres,
 Par quibus est aetas, par quibus oris honor.
 Hi feriunt divos; illi mortalia telis
 Corda voluptatis regna secuta, petunt.
 Nec labor est unus cunctis, hac parte videres
 Ignea sub molli tela iacere solo.
 Parte sed ex alia respirans ignibus arcus,
 Tensus amatori vulnera saeva parat.
 Idaliae vero connectunt stamina Nymphae,
 In quibus est varius pollicis arte color.
 Nuncia Iunonis veluti lucescit, et Horae,
 Luciferis aptant eum nova lora rotis.
 Aut ubi ver ornat variantes germine terras,
 Et suus in violis est decor inque rosis.
 Serta legunt aliae, triplici quae gratia nexu
 Implicit, ac gestet crine modestus amor.
 Lis prope cum lacrymis, audacia, cura, querelae,
 Spes quoque sollicito concomitata metu.
 Talia dum fiunt, iaculis oneratus et arcu,
 Iustrabat Viadri flumina blandus Amor.
 Et feriens sumptis redamantum pectora telis,
 At loca, quae late Cyprus obumbrat abit.
 Ac veluti coelos iustrans Neptunius ales,
 Flumina Maeandrilene fluentis adit:
 Iam secat excelsum vibrantibus aëra pennis,

Appendix C

Haslobius

And a chorus of wood-nymphs and water nymphs stand by.

Winged brothers are playing nearby on the grass,

They are equal in age and equal in comeliness.

Some strike divinities with their weapons, some strike
mortal hearts

Which follow the kingdoms of pleasure.

Nor is there one task for all of them. In this area you
may see

Fiery weapons lying on the soft ground.

In another area there is a bow breathing with fire.

This bow is already strung and it prepares savage wounds
for a lover.

The Idalian nymphs bind these threads,

In which, because of the skill of their thumb, there is a
varied color,

Just as when the messenger of Juno begins to shine and the
Horae

Fit new strands with light-bearing wheels.

Or when the Spring adorns the various lands with buds,

And its own beauty is evident in the violets and the roses.

Others gather a garland; they enfold it with a triple
binding

And a shy Amor wears it in his hair.

There is a quarrel which almost results in tears, there is
audacity, anxiety, complaints.

There is also hope accompanied by uneasy fear.

While these things are going on, pleasant Amor, loaded down

With weapons and bow was traversing the rivers of Viadri

And he was striking the hearts of lovers with drawn weapons,

And he was departing from those places which Cyprus
overshadows.

And, approaching the waters of the gently flowing Maeander,

He now cleaves the lofty air with vibrating wings.

Appendix C

Haslobius

Humida iam volucris sub vada fertur aquae;
 Tamque diu vehitur pennis Olor albus in aura,
 Caerula dum subeat fluminis antra sui.
 Non aliter Paphius puer aethere ducitur alto,
 Donec ad aptatam progrediatur hūmum.
 Gaudet ovans spoliis, celer et vestinat ad hortum,
 Ut referat matri subdola facta suae.
 Ut subiit Gnidius penetralia nota Dearum,
 Approperasse Deum Signa Cupido dabat.
 Nunc puer assultat matri, nunc oscula libat,
 Nunc cupida prendit candida colla manu.
 Alma Venus cernens redeuntis gaudia prolis,
 Protinus effectos cogitat esse dolos.
 Norat enim variis undantes fraudibus artes,
 Saepe quod armatas senserat igne faces.
 At velut est rerum mulier studiosa novarum,
 His sobolem dictis aurea Cypris adit.
 Si quicquam tibi dulce meum, si nominis usum
 Das mihi, si gravido te quoque ventre tuli:
 Si mea traxisti quondam puer ubera, fili,
 Significes cordis gaudia laeta tui.
 Nam nisi suspensam teneant praesagia mentem,
 Rursus Agenoreo Iuppiter igne calet.
 Aut in olorina specie decepit adulter,
 Tyndareo fuerat quae sociata toro.
 Aut velut est varius decepit cornibus Io.

Appendix C

Haslobius

And now the swift boy is carried over the waters of the sea

Just as the white swan sails in the air on his wings

When he is approaching the blue caves of his own river.

In no other fashion is the Paphian boy carried over the
deep sea

While he proceeds to his hoped-for resting place.

He rejoices exulting in his spoils and he swiftly hastens
to the garden

So that he may report his secret deeds to his mother.

As he draws near to the familiar inner chambers of the
goddesses,

Cupid gives signs that his divinity was in haste.

By turns the boy attacks his mother, offers her kisses

And seizes her white neck with eager hand.

Kindly Venus, seeing the delight of her returning offspring,

Suddenly realizes that snares have been set.

For she knows his irrepressible skill with its various
tricks,

Because she had often felt the fierce torches with their fire.

Like any woman eager for news

Golden Venus addresses her son in these words:

"If anything of mine was sweet to you, if you give to me

The profit of your name, if I bore you in my swelling womb,

If you ever drew upon my breasts as a boy, O son,

You will show the joyful delight of your heart.

For if wholly false notions do not occupy my mind,

Jupiter is again on fire for Europa,

Or as an adulterer he is hiding in the form of a swan

As he was when he was united to the wife of Tyndareus,

Or he looks as he did when he deceived Io with horns,
fickle as he is.

Appendix C

Haslobius

Aut alias Danaen aureus imber amat.
 Mille tuae fraudes: quidem vel sponte fatebor,
 Mellis abest dictis gratia fellis inest.
 Credimus Hyblea tenerum dulcedine tinctum
 Os, at inexhaustus pectora nigror agit.
 Sensit inextinctos (quod non speraverat) ignes,
 Dum rapit e Graia Tyndarin urbe Paris.
 Quam iuveni blandis amor arridebat ocellis?
 Hic amor at damnis auctus amaror erat.
 Nam sceleris postquam veniebat Graecia vindex,
 Ut varias Troiae depopularet opes:
 Tunc fuit ostensum quae damna sequantur amorem.
 Mella quod ore geras, pectore felle tegas.
 Tunc fuit improbitas tua nota, cadentibus urbis
 Moenibus, et populo diripiente domos.
 O quoties cedit gelido de pectore sudor,
 Cum fraudes animo cogito nate tuas.
 Martis enim flagrans forma (scis pessime) divis
 (Hei mihi) coelitibus fabula tota fui.
 Natus adhaec ridens, et fraudis conscius autor,
 Suavibus ad matrem vocibus usus ait.
 Non in honorandos armantur Cypria divos
 Spicula, nec Mavors pectore vulnus alit.
 Nec Gnidius magni Iovis ossa perambulat arcus,
 Nec rapido Lunae Latmius igne perit

Appendix C

Haslobius

Or once again as a shower of gold he is making love to Danae.

You have a thousand tricks and I must say

That there is no kindness in your honeyed words; there is something of poison in them.

We believe that your tender mouth is tinged with Hyblean sweetness,

But an inexhaustible blackness fills your heart.

Paris felt your unquenchable fires (something that he hadn't hoped for)

When he was seizing Helen from the Grecian city.

How did not gentle love smile from the eyes of that youth?

This was love, but the bitterness was increased by the destructive consequences.

For afterwards Greece came as an avenger of the crime

And destroyed the manifold resources of Troy;

Then it was apparent what losses follow upon love,

Because you bear honey on your lips but you hide poison in your heart.

Then your depravity was known, for the walls of the city

Were shattered and the people forcefully driven from their homes.

O how often does perspiration come from my cold bosom

When, O son, I turn over your snares in my mind.

When I was on fire for the beauty of the divine Mars (you know about that, you rogue)

I myself was the whole gossip of heaven (woe to me).

Her son, the conscious instigator of the deceit, smiling at these things,

Spoke to his mother with these gentle words:

"My Cyprian darts have not been equipped for honoring the gods,

But Mars does not nourish a wound in his heart,

Nor does my Gnidian bow transfix the bones of Jupiter,

Nor does the sleeping one on Latmus perish with the raging fire of Luna,

Appendix C

Haslobius

Nec cithara clarus, mea tela perosus, A(p)ollo,
Thessalidos Nymphae metus amore calet.
Da veniam mater, novitas gratissima cunctis:
Nonnihil in doctos fraus mea iuris habet.
Qui licet aeternis venerentur Pallada curis,
Saepe tamen praebent in mea vinola manus.
Aspice Schosserum, quo non laudatius alter,
Carmen apud Viadri flumina pulchra canit.
Pegaseus Lauri quem cinxit honore Sabinus,
Iussit et illustri nobilitate frui.
Ille canens proceres, quos Marchia nutrit, expers,
Implicatus magnis rebus, amoris erat.
Nunc ubi se sentit ferientis arundine tactum,
Deperit optato Margarin igne suam.
Iamque peregrinis illam deducet ab oris,
Huc ubi se latis Odera tollit aquis.
Inclyta (nil fingo) faciem commendat honestas,
Et studio mores convenienter eunt.
Ista viro nubet gravitatis nomine claro
Abluit in cuius carmine Musa manus.
Huic dilecta parens illic tua munera trades,
Numinis et sponsae dona faventis erunt.
Ipse comes iaculis ibo munitus et arcu,
Serta parens myrti flore parata geres.
Ad latus incedet cui sacra iugalia curae,

Appendix C

Haslobius

And Apollo, famous with his lyre, does not hate my weapons.
 Deeply affected he burns with love for a Thesalian nymph.
 Pardon me, mother, but there is a very pleasing novelty in
 all these things:
 Sometimes my deceptions have something of a right even against
 learned persons,
 Who, although they venerate Pallas with eternal care,
 Nevertheless often put their hands into my fetters.
 Look at Schosserus, who is more praiseworthy than any other
 man.
 He produces poetry at the beautiful rivers of Viadrum,
 He whom Pegasean Sabinus bound with the honor of the laurel,
 And whom he ordered to enjoy an illustrious nobility.
 He (Schosserus), singing of the nobles whom Marchia produced,
 And involved in great affairs, had no part in love.
 Now that he feels that he has been affected by the shaft
 striking him,
 He is perishing with a desperate passion for his Margarin,
 Even now he is bringing her from far off shores
 To this place where the Oder raises itself up with its
 broad waters.
 A renowned integrity (I do not fabricate) commends her face,
 And her character goes very well with her zeal.
 She is being wed to a man of dignity, a man whose name
 suggests maturity.
 The Muse washes her hands in his song.
 O beloved parent, you will bestow your gifts upon this man
 in his native place;
 They will be gifts of your divinity and of a helpful spouse.
 I myself will go as a companion, fortified with weapons
 and bow.
 You, O parent, will carry the garland prepared with the
 flower of myrtle.
 At our side will go Hymen, for he is especially concerned
 for sacred wedlock

Appendix C

Haslobius

Et rata pro lecti foedere vota canet.
Nulla sed hic nobis cunctandi tempora testant,
Nec tua Sidonio murice membra tegas.
Sol etenim fessos cum iam geminaverit umbras.
Cras sacer amborum pectora iunget Hymen.
Nos igitur Viadri celeres abeamus ad undas,
Quae cito praestantur munera grata placent.
Dixerat: at genitrix auditi conscia facti,
In niveas sumit dona ferenda manus:
Myrteaserta novo sponso, nuptaeque Smaragdum,
Quem nitidis legit decolor Indus aquis.
Continuo linquens hortos Dea germine cultos,
Progeniem secum praecipit ire suam.
Qua graditur, rosa vestit iter; quaecunque subibat
Arva videbantur condecorata rosis.
Non secus ac Cereris cum filia rapta fuisset,
Messe rendebat fertilioris solum.
Aut ubi Ver terris nova germina portat et herbas,
Flora, salutaris fronde recincta venit.
Marchiacos quando colles et rura petebant,
Advena qua canas Odera stringit aquas:
Fit sonus, adventusque sui tria numina signum
Ecce dabant celerum mobilitate pedum.
Odera praecipiti procurrens flumine ripae,
Protinus aeternos sensit adesse Deos.

Appendix C

Haslobius

And he will sing the prescribed prayers for the marital
pact.

But no time remains for us for delay,

Nor may you cover your limbs with Sidonian purple.

For when the sun shall have redoubled its weary shadows --

Tomorrow, sacred Hymen will join the hearts of both.

Let us go therefore to the swift waters of Viadrum.

These gifts will be very pleasing; they will quickly take
first place."

He finished speaking, and his mother, conscious of what
she had heard,

Takes the gifts about to be offered into her snowy hands:

A myrtle garland for the new groom, and an emerald for
the bride,

A gem which the discolored Indus brought forth from its
glittering waters.

The goddess, immediately leaving the cultivated gardens
with her flowers,

Proceeds to walk with her son.

Wherever they go the route is invested with roses,

And whatever fields they traverse seem to be decorated
with roses.

It was no different when her daughter was taken from Ceres,

For the earth did not glitter with a more fertile harvest,

Or it was like floral-clad Spring coming with healthful
foliage

And carrying new shoots and stalks for the earth.

When they were seeking the hills and fields of Marchia

Where the exotic Oder flows with its grey waters,

There was a sound, for the three deities gave a sign of
their arrival

By the movement of their swift feet.

The Oder, flowing with swift current,

Suddenly felt that the gods were present.

Appendix C

Haslobius

Sensit adesse Deos. Quapropter piscibus auctum,
 Squamigeris fluvium lenius ire iubet.
 Ipse plaudoso praecinotus tempora musco,
 Vix caput e gelido flumine ferre potest.
 Et baculo vixus, sustentat debilis artus,
 Pluribus et seciis languida crura labant.
 Poplite curvato paulatim pulsat arenam.
 Multaque de summo vertice gutta cadit.
 Illa sed irrorat barbam fragilesque lacertos:
 Succiduo tandem sic pede lapsus ait:
 Quid facit ut sancti penetrent haec flumina divi,
 Et celeres istas transgrediantur aquas?
 Huc quoque venerunt turba stipante sorores,
 Limina virginei quas Heliconis habent.
 Cui dabitur myrti factas de flore corollas?
 Cuius et hic fulgens igne Smaragdus erit?
 Num thalamos cernet praesentia vestra iugales,
 Quos fieri vulgus luce sequente refert?
 Sive revisetis loca foeta virentibus uvis,
 Structave qua gratis limina celsa tholis?
 Quidquid is est, causam nobis aperite latentem:
 Sic invenum coetus numina vestra colat.
 Finierat: dicit causas Erycina roganti,
 Cur viridem gemmam, cur nova sarta ferat
 Cras ubi Schosserus sacra templa subiverit, inquit,

Appendix C

Haslobius

For this reason he orders the river, which is crowded
With scaly fish, to flow more slowly.

He himself, temples bound with marshy moss,

Is scarcely able to raise his head from the cold waters.

Leaning on his staff he supports his weak limbs

And his feeble legs totter with much shaking.

Gradually he stirs the sand with his bent knees,

And many a drop of water falls down from the top of his
head;

It moistens his beard and his feeble arms.

Finally, moving upon his failing feet, he speaks:

"What is happening that the sacred gods are making their way
to these rivers,

And that they are crossing these swift waters?

The Muses also have come here accompanied by a crowd,

They whom the dwellings of virginal Helicon hold.

To whom will you give these crowns made of the myrtle
flower?

Whose possession is this emerald gleaming with fire?

Does not your presence have to do with the wedding

Which people say will take place on the following day?

Are you paying a visit to those fertile regions with
flourishing grapes,

Where there are lofty dwellings built with pleasant towers?

Whatever it is, open up your hidden purposes to me

So that an assemblage of youths may cultivate your
divinities."

He finished speaking. Venus tells him the reasons--

Why she is bringing the green gem, and why the new garland.

"Tomorrow," she says, "when Schosserus shall have entered
the sacred temple,

Appendix C

Haslobius

Ipsius imponam myrtea dona comis,
Nam nisi Phoebam gereret sub vertice laurum,
Illius ornaret laurea sacra caput.
Hoc prius Aonides donarunt munere vatem,
Dona sed (ut dignus) me nova ferre decet.
Templa petiturae nitidum sacrabo Smaragdum,
Munere nam sponsus dignus uterque meo.
Dixit, et optatam gressus direxit ad urbem,
Pone genitricem prole sequente suam.
Ut fuit ingressus portas cum matre Cupido,
Publica quo fiant gaudia, limen adit.
Eque suis promens oculis munuscula Cypris,
Optat ut haud una prole sit aucta domus.
Et licito (dicit) sic surgant prospera lecto,
Accipe quae lecto munera trado tuo.
Est aliquid divos vestras accedere taedas,
Est aliquid magnae munus habere Deae.
Quod simul ac cernes, aeterni numina patris,
Esto memor votis esse roganda tuis.
Post etiam casto venereris amore maritum,
Et roseo castus luceat ore pudor.
Ille quod inprimis matres commendat honestas,
Cumque fide pietas, cum pietate fides.
Sic eris in vitae cursu carissima sponso,
Nec socium laedet lis odiosa torum.

Appendix C

Haslobius

I shall place this gift of myrtle upon his head.

For even if he did not wear the garland of Phoebus upon
his brow,
This sacred laurel would adorn him.

The Muses previously gave the garland to the poet as a
gift,
But since he is worthy, it is becoming that he bear a new
gift.

I shall consecrate this gleaming emerald for the bride who
will be seeking the temple,
For each spouse is worthy of my munificence."

She finished speaking and directed her steps toward the
desired city,
Her son following in his mother's footsteps.

As Cupid entered the portals with his mother,

He approached the dwelling in which the public celebrations
were to be.

And Venus, drawing forth the presents from the small
container,

Hoped that the home might be increased by more than one
offspring.

And she said: "So that prosperity may arise from this valid
marriage,

Accept the gifts that I am giving for your wedding.

It is something that divinities come to your nuptials,

It is something to have the munificence of a great goddess.

So, as soon as you see these divinities of the eternal
father,

Remember that they must be petitioned with your prayers.

Later you may venerate your husband with a chaste love,

And chaste modesty may beam from your rosy countenance.

For modesty recommends virtue for mothers first of all

And then piety with fidelity and fidelity with piety.

In this way you will be most dear to your husband throughout
life

And no hateful strife will damage your common marriage."

Appendix C

Haslobius

Vix ea finierat volitantis mater amoris,
 Splendida cum nuptae limina sponsus adit.
 Multa rogaturus variis de rebus agendis,
 Multa suae sponsae iussa daturus erat.
 Aurea sed Cypris dea primas orsa loquelas,
 E nitido promit florida sarta sinu.
 Florida sarta sinu promit, quae nuper in horto
 Ipsa suae facili texuit arte manus.
 Et tibi nos (inquit) ferimus munuscula prompti
 Noster ut in vatem significetur amor.
 Cuius Apollinea quantumvis tempora lauro
 Prae reliquis multis condecorata nitent:
 Attamen hac myrti facta de flore corona,
 Optime te vates demeruisse volo.
 Et precor ut vireat non marcescentibus ullo
 Tempore, dum fuerit vertice gesta, comis.
 Haud mora, dat dextram sponso, nuptamque salutat,
 Et lepidis ambos detinet usa iocis.
 Interea pharetratus amor sua spicula promit,
 Ac tacitis figit pectus utrique dolis,
 Suaviter et ridens, consueto more triumphat,
 Vatis arundinibus se tetigisse latus,
 Mox Hymenaeus adest, sertis decoratus et auro,
 Dexteram flammiferas gestat onusta faces.
 Corpus erat Tyrio velatum murice: regum

Appendix C

Haslobius

Scarcely had the mother of volatile love finished
speaking these things,
When the groom entered the splendid dwelling of the bride.

He was about to ask many things about various details which
had to be attended to,
And he was about to give many directives to his bride.

But the golden Cyprian goddess began her first discourse
And brought forth the floral garland from her trim bosom.

She brought forth the floral garland, which recently in
her garden
She wove with the facile skill of her own hand.

"For you," she said, "we are bringing these little presents
That our love for a poet may be made known.

And however much his temples gleam, having been adorned
Above all other honors with Apollo's laurel,

Yet I wish, O most excellent poet, that you merit
This crown made of the flower of myrtle.

And I pray that it may remain fresh and not wither at any
time,
While it shall be worn upon your head, O kindly one."

Without delay she gives her right hand to the groom, and
she greets the bride,
And she detains both of them in pleasant light-hearted
conversation.

Meanwhile the quiver-clad Amor draws forth his arrows
And pierces the hearts of both with his silent snares.

Smiling agreeably, he rejoices in his accustomed manner,
That he has touched the side of a poet with his shafts.

Soon Hymen is present, adorned with garlands and with gold.
He carries flaming torches in his burdened right hand.

His body was enveloped in Tyrian purple.

Appendix C

Haslobius

Ausoniae quondam talis amictus erat.
 Articulus eius preciosa premebat laspis
 Ore locuturi dulcis abibat odor.
 Is quoque testatus sua laeto gaudia vultu,
 Innuit haec mitem coepta probare Deum.
 Hunc ornare bonis qui vinola iugalia curant,
 Sed damnare, quibus facta nefanda placent.
 Pelea praestanti dotatum munere; verum
 Oedipoden summo crimine digna pati.
 Hunc dare concordis felicia pignora lecti,
 Pignora solamen dulce futura tori.
 Nam velut armigerae nitissima Pallados arbor,
 E(g) regio pulchras ornet honore domos:
 Sic Sobolem castos etiam decorare parentes,
 Et cunctis opibus suavius esse decus.
 Talia commemorans animos accendit honestos,
 Sustulit et dictis taedia cuncta suis.
 Summaque dum cessant sub iisdem numina tectis,
 Munera concordi larga dedere manu.
 Alma Venus blandos oculis afflabat honores,
 Donaque matronae non inhonesta dabat.
 Perpetuum Veneris puer accendebat amorem,
 Casta sed in taedas vota sonabat Hymen.
 Pluraque facturi fuerant, nisi signa dedissent,
 Ante fores agili tympana pulsa manu.

Appendix C

Haslobius

Such was once the attire of the kings of Ausonia.

A precious stone weighed down his fingers,

And a sweet fragrance went forth from his mouth as he
was about to speak.

He also showed his delight on his joyful face,

And he indicated that the merciful God approved of these
proceedings,

And that He provided good things for those who observed
the marital bond,

But that He condemned those to whom evil deeds were
pleasing.

Pelias was richly rewarded with an outstanding gift,

But Oedipus suffered a just penalty because of his
monstrous crime.

Hymen indicated that God gives fruitful pledges for
harmonious wedlock,

And that these pledges will be a sweet consolation of
marriage.

For just as the gleaming tree of armed Pallas

Adorns beautiful homes with distinguished honor,

So also offspring adorns chaste parents

And is a sweeter glory than all wealth.

Saying such things, he inflamed their upright hearts,

And, with his words, took away all weariness.

And these greatest of deities, while they were tarrying
under the same roof,

Bestowed generous gifts with willing hand.

Kindly Venus breathed alluring beauty upon the bride's
eyes,

And she gave gifts not at all unwelcome to a matron.

The son of Venus was kindling perpetual love,

And Hymen was intoning chaste prayers for the wedding.

They were about to do many more things, but a sign was
given

And the kettle drums before the doors were beaten with
agile hand.

Appendix C

Haslobius

Sed precibus fuis dictaque salute vicissim,
Ad solitos hortos ingrediuntur iter.
Mox adeunt sacram rebus coelestibus aedem,
Conspicui Musis et pietate viri.
Consequitur pulchris circumdata sponsa puellis,
His inerat formae gratia, mentis honor.
At fragitas sponsae, superabat moribus illas.
Et rubeas casto mistus in ore pudor.
Talis erat quondam praestans virtutibus uxor,
Alcestis, socio fida reperta toro.
Ut subeunt celsam, pictamque coloribus, aedem,
Praeco Dei certo fordere corda ligat.
Praeco Dei, prima recitans ab origine leges,
Quae monstrant thalami sacra placere Deo.
Votaque coniungit, Pylum quo Nestora vincat,
Auctaque res eius publica speret opem.
His ita perfectis, solitas gradiuntur ad aedes,
Ingentae matres, et sacer ordo senum.
Addunturque preces precibus, gaudenteque vulgo,
Omnis Io vatum concio saepe canit.
Post adeunt mensas, et fercula dulcia sumunt,
Et lepidis recreant pectore laeta iocis.
Concinit ad mensas Phoebus, Cliusque sorores,
Ac geminant vatis gaudia coepta sui.
Salve Pegasei decus indelebile fontis,

Appendix C

Haslobius

But with prayers having been poured forth and greetings
exchanged,
They entered the much frequented gardens.

Soon they were approaching the sacred building reserved
for religious functions.
The men were remarkable because of their poetic ability
and their piety.
The bride followed, surrounded by beautiful girls.

The charm of beauty and uprightness of heart was evident
in them.
But the dignity of the bride surpassed them.

The red blush of modesty was blended into her chaste
appearance,
Alcestis was once such a wife outstanding in virtue.

She was found faithful to the marriage which she had
contracted.
As they enter the lofty temple decorated in bright colors,
The herald of God binds their hearts with a firm pact.

The herald of God recites the laws from the very origin of
the world.

These laws point out that the sacred rites of matrimony
are pleasing to God.
And he adds prayers that this union might outlast Pylia
Nestor,
And that the republic might be strengthened and hope for
increase.

When these things were completed, they proceeded to the
customary buildings,
A great number of matrons, and a sacred group of elders.

And prayers are added to prayers with the people
rejoicing
And the entire assembly of poets sings Hurrah!

Afterwards they go to the tables and take the delicious
trays
And they refresh themselves with light-hearted jesting.

Phoebus sings along with them at the tables together with
the Muses,
And they double the joy of their poet.

Greeting, O imperishable glory of the Pegasian fountains!

Appendix C

Haslobius

Eveniant rebus non nisi fausta tuis.
Mutuus in vobis sit amor pietasque rogamus,
Una fides adsit numine fisa Dei.
Ille det egregiam sobolem, det Nestoris annos,
Et superas canum scandere posse domos.
Sic ubi Neptuno mater Nereia nupsit,
Clanguit arguto pectine tacta chelys.
Sic celebrans taedas, vatum fons vivus Homerus,
Argolici dixit fortia facta Ducis.
Cumque tori consors magno fuit addita Cadmo,
Pierides blandos elicuere modos.
At citharae siluere fides, cum Sestias Hero,
Fovit amatorem nocte silente suum.
Plura locuturi, laetantur honore poetae,
Cuius adornarent laurea sarta caput.
Donec ad occiduas Titan descenderet undas,
Hesperus et roseis insequeretur equis.
Interea livor tenebrosis abditus antris,
Totus Apollinei vatis honore dolet.
Nam veluti solem sequitur comes umbra nitentem,
Sic sequitur magnos invida lingua viros.
Sicut et est fumus flammato proximus igni,
Sic etiam vates aemula turba notat.
Morsibus invidiae sic est obnoxia virtus,
Ipsa sibi precium quae tamen esse solet.

Appendix C

Haslobius

May your affairs turn out only favorably for you.
We ask that mutual love and piety be present in you,
And one fidelity, relying upon the divinity of God.
May He grant you outstanding offspring and the years of
Nestor,
And may you be able to rise to the domains of the stars.
When the Nerean matron was wedded to Neptune,
The lyre resounded from a melodious heart.
Just as when Homer, that living fountain of poets,
celebrating a wedding,
Spoke of the brave deeds of the Greek Prince.
And when a spouse was joined to the great Cadmus,
The Muses brought forth their pleasant tones.
But the strings of the lyre fell silent when Sestian Hero
Fondled her lover in the quiet of the night.
Poets who sing these things delight in the honor
And the laureled garlands adorn their head.
Meanwhile Titan was descending to the western waters,
And Hesperus was following with his rosy horses.
Meanwhile envy, hidden in a dark cave,
Grieves because of the honor of Apollo's poet.
For just as a companion shadow follows the gleaming sun,
So a spiteful tongue follows great men.
Just as near-by smoke points to a flaming fire,
So an envious crowd points out a poet.
Virtue is hateful to malicious envy,
For it always draws admiration to itself.

Appendix C

Haslobius

In vivis Livor vires acquirit acerbus,
Impigro comitans ardua facta gradu.
Post obitum vati continget gloria maior,
Si qua venit sero laus, satis ampla venit.
Is nimis infelix, quem nulla calumnia laedit,
Non solet obscuris Livor abesse viris.
Rodere virtutem rebusque dolors secundis.
Cernere non aequo lumine summa, solet.
Sed placidae peragit sincerus secula vitae
Candor, honestatis quem pia iura iuvant.
Qui thalamos adiens licitos, spectansque paratos,
Gaudia corde suo laetus et ore notat.
Successu gaudet vatis divina secuti,
Et canit in sponsi carmina laeta torum.
Aonidum vates studiis doctissime salve:
Non noceat coeptis livida turba tuis.
Principium felix, finis felicior adsit;
Et socium turbet nulla querela torum.
Haec ubi dicta; petit rursus sua strata iuventus,
Scilicet incastas toto soluta preces.
Discedunt Musae; praeses discedit Apollo;
Et dulces tandem continuere lyrae.

Appendix C

Haslobius

Bitter envy can gather strength against living people,
 And it can accompany their lofty deeds with zealous step.
 But after the death of the poet, a greater glory falls
 to his lot.
 If the praise comes late, it comes in sufficiently full
 measure.
 He is not great whom no envy attacks,
 For envy is not accustomed to bother with obscure men.
 It is accustomed to gnaw at virtue, and grieving at
 another's prosperity,
 To regard the highest things with a prejudiced eye.
 But genuine sincerity strengthens the years of a placid
 life,
 And pious duties of integrity strengthen this sincerity.
 When one visits a valid wedding and sees that all has been
 well-prepared,
 He is joyful from his heart, and he shows it on his face
 as well.
 He delights at the success of the poet who follows the
 divine call,
 And he sings joyful songs for the wedding of the groom.
 Greeting, most learned poet devoted to the Muses.
 May no envious rabble damage what you have begun.
 O happy beginning, an even happier ending is coming about!
 May no complaint disturb your wedded alliance.
 While these things are being said, the young men are going
 through the streets,
 Singing unchaste verses with complete abandon.
 The Muses have gone away, Apollo the protector has gone,
 And at last only sweet poetry restrains the lovers.

Appendix C

Lotichius

In Nuptias

Marci Ludovici Ziegleri,

Jurisconsulti,

et

Catharinae Reifstockin,

virginis

Si mihi praeteritae ver illud amabile vitae,
 Ingenique forent libera jura mei,
 Invida nec tacito confectum cura dolore.
 Cogeret aetatis tempora dura queri;
 Forsitan argutas quae possent ire per aures,
 Concinerem thalamo carmina, Marce, tuo.
 Qualia sub myrto quondam redolente canebam,
 Qua trahit Hesperias in mare Laedus aquas,
 Florida cum teneris serviret amoribus aetas,
 Esset et in precio nostra juventa suo.
 Tunc ego regnabam, gelidam nec ad usq(ue) Pyrenen
 Cultor Apollineae notior artis erat.
 Nunc vigor omnis abest curisq(ue) exhaustus amaris,
 Ingenii cecidit spiritus ille mei.
 Ne tamen officium veteris tibi desit amici,
 Desuetae repetam fila canora lyrae,
 Ergo age, quae tenero celebras connubia cantu,
 Ad nova conjugii gaudia Musa veni.
 Sed quia nec violas, nec laetos arida flores

Appendix C

Letichius

For the Wedding of
 Marcus Ludovicus Ziegler

Lawyer

and

Catharina Reifstockin

Virgin

If the beautiful spring-time of my past life,
 And if the free exercise of my talents were available
 to me,
 And if hateful care with its silent sorrows
 Had not forced me, exhausted as I am, to complain of the
 bitter days of our epoch,
 Perhaps I could sing some songs for your wedding, O Marcus,
 Which could be real music to your ears.

I used to sing such songs under the fragrant myrtle-tree,
 Where Laedus draws the Hesperian waters into the sea,
 When my youthful years served tender love.

At that time my youth was prized for itself.

Then I was in charge, and all the way into the frosty
 Pyrenees
 There was no better known practitioner of Apollo's art.

But now all my vigor is gone, drawn away with bitter cares,
 And the very spirit of my talent has declined.

Lest however the duty of an old friendship fail,
 I shall seek again the harmonious strings of my long
 disused lyre.

Therefore, come, O Muse, to the new joys of the wedding,
 You who celebrate marriages with tender song.

But because the arid earth bears neither violets nor
 bright flowers,

Appendix C

Lotichius

Educat, aut molles terra perusta rosas:
 Sume Palatini culto de Principis horto,
 Quae tegat ornatas laurus odora comas.
 Turrigeram, Nymphis comitantibus, ibis in urbem
 Qua jacet imperii nobile Spira forum.
 Aura favet, Caurique silent, dum mane rubentem,
 Evocat auroram Lucifer, illa diem.
 En etiam thalamo felices exerit ignes
 Cum matutino lucida Sole Venus.
 His comitem roseo se Juppiter addit in ortu,
 Qua puer hybernas fundit amatus aquas.
 Te quoque prima videt geminis eum piscibus Eos,
 Inventor curvae, Plejade nate, lyrae.
 Quaeque levat gravidas partu Lucina puellas,
 Purpureum medio spargit ab orbe jubar.
 Scilicet haec taedae sunt omina laeta jugalis,
 Haec fortunati nuncia signa thori.
 Sol oritur, reseratq(ue) diem, jam lucet, eamus:
 Plana sinisterior, nec salebrosa via est.
 Tu, Dea, cantantes ut eamus, amabile quiddam
 Concine: jucundum carmine fiet iter
 Primus Hymen caram juveni, carumq(ue) puellae
 Conjunxit juvenem, certaue jura dedit.
 Ante vagos hominum genus exercebat amores;
 Nulla verecundi cura pudoris erat.
 Invia pro thalamis nemorum deserta colebant,

Appendix C

Lotichius

And in its parched condition it brings forth no tender
 roses,
 Take them from the cultivated garden of the Palatine
 Prince --
 And the fragrant laurel which crowns renowned heads.

With the nymphs as companions you shall go into the
 tower-bearing city
 Where lies Spira, the noble forum of empire.

The breezes favor you, the north-west winds are silent,
 Until Lucifer tomorrow morning calls forth the rosy dawn.

Bright Venus with the early morning sun

Will call forth the happy lovers from their chamber.

Jupiter has given them himself as a companion in the rosy
 East,
 Where the beloved boy pours forth his winter waters.

The first light with the sign of the Zodiac has seen you
 also,
 O son of the Pleiades, inventor of the curved lyre.

Also Juno, who helps pregnant girls in childbirth,
 Spreads purple radiance from the center of the heavens.

Of course these are joyful omens for the marriage,

These are eloquent signs of a happy wedding.

The sun is rising, it is opening the day, already it is
 light, let us go:
 The road is level to the left; it is not rough.

And you, goddess, as we go along singing, sing something
 beautiful with us,
 Let the journey become pleasant with song.

It was Hymen who first joined a dear maid to a youth and
 a dear youth to a maid,
 And who established definite laws.

Before this the human race lived in uncertain love,

And there was no concern for shy modesty.

People were living in trackless deserts in place of
 marriage chambers,

Appendix C

Lotichius

Antraque furtivum saepe cubile dabant.

Primus Hymen docuit lectum seryare pudicum,

Et statuit proprio quemque jacere thoro.

Idem virginibus formae praecepta colendae

Tradidit, et cultus jussit habere modum:

Neve genis, limisve oculis, nutuve loquaci,

Neve superciliis falleret ulla virum.

Tu populos, genialis Hymen moderaris, et urbes:

Tu facis unius corporis esse duos.

Nil sine te Venus alma potest, Jovis inclita proles.

Comprobet assensu quod bona fama suo.

Dulcis Hymen, Hymenaeae, Hymen, quid gaudiae differs?

Taedifer Uraniae nate sororis ubi es?

Aspice, brumali dum torpet frigore coelum,

Ut tristes errant per nemus omne ferae

Nullus honor sylvis, moerent sine amore volucres:

Et gemitu vidui turturis arva sonant.

Coelibis haec vita est, consorte carentis imago,

Haec desolati tristis amoris hyems.

Eja age dulcis Hymen, quid vota moraris amantum

Huc ades, O sacris, blande Hymenaeae, tuis.

Vere novo, molli cum vernat gramine tellus,

Arbor et umbrosas explicat alta comas,

Luxuriant, saliuntque greges, tectaeque sub altis

Frondebis argutae consociantur aves,

Appendix C

Lotichius

And caves often provided a hidden marriage bed.

Hymen was the first to teach people to observe chaste
wedlock,
And he demanded that each one lie in his own bed.

He also devised rules for virgins for cultivating their
beauty,
And he demanded that this cultivating have a limit.

No girl was to deceive a man with her eyebrows,

Or by painted cheeks, sidelong glances, or suggestive
beckoning.

You, O genial Hymen, guide peoples and cities,

And you bring it about that there are two in one unity.

Kindly Venus can do nothing without you, O noble offspring
of Jupiter,
May she give her whole-hearted approval because of your
reputation.

O sweet Hymen, Hymenaeus, Hymen, what delights are you
delaying?

O torchbearer, son of the Muse Urania, where are you?

Look how the sad beasts are wandering through every grove

While the sky is growing sluggish with winter's cold.

There is no beauty in the forests, the birds are sorrowful
without love,

And the meadows resound with the sighing of the widowed
turtle-dove.

This is life without a partner, this is the image of one
lacking a spouse,

This is the dreary winter of a forsaken love.

And so come, O sweet Hymen, why do you put off the prayers
of lovers?

Please be here at your sacred rites, O kindly Hymen.

When the earth flourishes with new and tender foliage,

When the lofty tree unfolds its leafy branches,

When the flocks grow fat and frolic,

And the melodious birds congregate protected under the
lofty branches,

Appendix C

Lotichæus

Gemmas vitis agit, teneras humus educat herbas.

Induit et flores quaelibet herba suos.

Talis cum socia foecundus conjuge lectus:

Sic etiam fructum foemina virque ferunt.

Hymen, O Hymenæe, Hymen: sed fallit? an amnem

Conspicimus? brevior carmine facta via est.

Dicite, qui colitis Rheni vada coerulea nautae,

Ecquis ad argentes constitit hospes aquas?

Sic ego, sic Licmon: jam coelo quinta refulsit

Delia, nocturnos quae moderatur equos.

Cum teneram ducens formâ[^] praestante puellam

Cnodius hac agili remige fecit iter;:

Cnodius interpret legum, cui nectaris instar

Dulcis honorato profluit ore sonus.

Sed cum mane novo Tithonia surgeret uxor

Exortaeque darent astra fugata locum.

Venit, nescio quis, pharetrâ[^] succinctus et arcu,

Ales, egens oculis, et sine veste puer.

Hunc senior Celadon formosum dixit Amorem,

Dixit et accensas virilis habere faces.

Ille Deas omnes ussit, fluviumque tenentes

Naidas: in ripâ[^] tela relicta jacent.

Venit et alma Venus (nec enim Dea notior ulla est)

Et blandus Veneris terga secutus Hymen.

Felices ripae, fortunatissima tellus,

Appendix C

Lotichius

The vine brings forth jewels and the earth brings forth
tender grass,
And all vegetation dons its flowery mantle,

Such is a fertile marriage with a companionable spouse;
In the same way man and wife bring forth fruit.

Hymen, O Hymenaeus, Hymen, But am I deceived? Or do we
see
A river? The road has been made shorter by song.

Tell us, you sailors who dwell upon the blue waters of
the Rhine,
Has any stranger stopped here at your cold waters?

Thus I spoke, and thus spoke Licmon. Already Diana was
gleaming in the sky on the fifth night,
Diana who guides her nocturnal horses.

Then Cnodius undertook the journey with his swift rower,
He was bringing a tender girl of outstanding beauty --
Cnodius, an interpreter of the laws, from whose honored
lips
Sound sweet as honey flowed.

But when Aurora arose with the new morning,
The waning stars made place for her as she appeared.
Some boy or other arrived bound with quiver and bow,
He was winged, blind and without clothing.

The elder Celadon said that he was beautiful Amor
And that he carried flaming torches for mortals.

He disconcerted all the goddesses and the nymphs
inhabiting the river;
His abandoned weapons lie on the bank.

Kindly Venus also came (and no goddess is better known
than she)
And gentle Hymen followed behind her.

O fortunate river banks, O happy land,

Appendix C

Lotichius

Numina tot pedibus quam tetigere suis.
 Fallor? an antiquae celsis in moenibus urbis
 Tympana cum citharis rauca dedere sonum?
 Tempa petit sponsus, sacras ut firmet ad aras
 Promissam thalami, numine teste fidem.
 Qualiter irriguo flos intemeratus in horto,
 Gramineum suavi mulcet odore solum:
 Sic tenero vernat jucundae flore iuventae,
 Formoso juvenis corpore, mente senex.
 Hoc faciunt mores, et docti pectoris artes,
 Judiciumque sagax, eloquique nitor.
 At juxta celebres, juris tria lumina, fratres,
 Praesidium nuptae dulce sororis, eunt.
 Una manus patrem (quis crederet) unus eodem
 Laurigero natos auxit honore senex;
 Inclita sublimi qua surgit vertice Sena,
 Arbiaque Umbonae limpidus auget aquas.
 Sena domus quondam Phoebi, nunc turbine Martis
 Triste sub Hetrusci Principis acta jugum.
 Te quoque non ausim dulci cum fratre silere,
 O decus Aginae nobile, Marce, domus.
 Condita nam memori sub corde recentia servo,
 Signa voluntatis non moritura tuae
 Sed jam sponsa venit, manibus deducta suorum,
 Virgineumque regit conspiciunda chorum.
 Qualiter astrorum coelo regina sereno

Appendix C

Lotichius

For so many deities have touched you with their feet.

Am I mistaken? Or have the raucous kettle-drums with
the lyres

Given forth their sound within the high walls of the
ancient city?

The groom is entering the temple so that he might
establish at the sacred altar

The promise of wedlock and his fidelity with the divinity
as witness.

Just as the unspotted flower in a well-watered garden

Caresses the grassy earth with a sweet odor,

So there flourishes with the tender flower of pleasing
youthfulness

This young man, with his handsome body and mature mind.

His character causes this, and the skills of his learned
heart,

And his wise judgment and the brilliance of his eloquence.

And nearby, those three learned men of the law, the bride's
brothers

Furnish a sweet protection for their sister.

One hand holds her father, and (who would believe it)

An old man increases his sons with one who bears the same
laureled honor.

He has come from the place where magnificent Sena rises with
its lofty peak

And clear as it is, increases the waters of the Umbro.

Sena was formerly the home of Phoebus and is now the home
of Mars,

For it has been drawn under the sad yoke of the Etrurian
prince.

I would not dare to be silent about you or your brother,
Marcus,

O nobile delight of the house of Agnina.

For I keep your recent deeds stored up in my heart,

Undying testimonies of your will.

But now the bride is coming, led forward by groups of her
people,

And she conspicuously dominates the virginal chorus.

Just as the moon, the queen of the stars in a serene sky

Appendix C

Lotichius

Luna, repercussis nocte refulget aquis:
 Quale vel Oceani liquidis jubar exerit undis
 Lucifer, Aurorae praevia stella suae:
 Sic vivus micat ore nitor, sic lumina flagrant,
 Cincta superciliis lumina nigra suis.
 Florida natives comitatur gratia mores,
 Pone subit roseus subsequiturque decor,
 Scilicet ingenuo cunctas in pectore dotes,
 Casta quibus laudem virgo meretur, habet.
 Nec genus, aut proavi desunt, et Sortis amicae
 Munera inexhausto fonte beata fluunt.
 Illa sed argutos in me quae figit ocellos,
 Aspicias ut molles erubuere genae?
 Quaecunque est, utinam sese patiatur amari:
 Naturae facies arguit esse bonae.
 Fortunata, sacro si qua es dilecta Poetae:
 Spectabis cineres nomen habere tuos.
 Ah pereat, quisquis praefert virtutibus aurum:
 Ingenium cunctas nobile vincit opes.
 Hactenus haec. Dea flecte genu, bona verba sacerdos
 Incipit, et sacras fundit ab ore preces,
 Et canit, ut fuerit post prima exordia mundi
 Illa creatori proxima cura Deo.
 Ut peragens dulci conjux cum conjuge vitam,
 Cognatum porro traderet usque genus.
 Ergo velut patulâ vitis se tollit in ulmo:

Appendix C

Lotichius

Gleams at night over the reflecting waters,
 Just as Lucifer arises from the waters of the ocean
 As a star preparing the way for his Aurora,
 So the living brightness shines from her face, so her
 eyes glow,
 Her dark eyes set off by the brows.

A beautiful graciousness goes with her native traits,
 And a rose-like bloom goes with her and follows her about.

In a sense she carries all her dowry in her own heart,
 And she has the praise that a chaste virgin deserves.

Nor are good breeding or ancestors lacking to her,
 And the blessed gifts of a favorable fortune flow in
 inexhaustible supply.
 But when she fixes her lively eyes upon me,

Do you see how her soft cheeks grow red?

Whoever she is, may she allow herself to be loved --

Her face is a witness of her good nature.

O you fortunate women who have been set aside for a sacred
 poet;
 You will see that your name will never be forgotten.

Ah, may he perish who prefers gold to virtue.

A noble talent surpasses all wealth.

So much for this, With the goddess on bent knee the priest
 begins the happy words,

And he pours forth the sacred prayers from his lips,

And he sings that from the very beginning of the world

These proceedings were the closest concern to God the
 Creator.

And he sings that spouse living with sweet spouse

May further the human race through the ages.

And just as the spreading vine raises itself upon the elm,

Appendix C

Lotichius

Vitis et impositum sustinet ulmus onus:
Sic pius uxori vir adhaereat, uxor amati
Sedula procuret remque domumque viri.
Sed bene habet: junxere manus, arasque relinquant
Agmen et e sacra jam redit aede domum.
Nunc locus affari sponsum, nunc jungere dextras
Res sinit, et dulci solvere verba sono.
Marce decus patriae, faciles cui munera Divi
Omnia munifica contribuere manu,
Hospita linquentes vicini flumina Nicri,
Venimus ad thalami gaudia festa tui.
Accipe, quo potuit, confectum carmine munus,
Aeternum nostrae pignus amicitiae.
Nos Liger, et Rhodanus, nos pubescentibus annis
Junxit honoratae Sequana rector aquae,
Quique tot egregias urbes, nemorumque recessus
Coeruleus tardis flexibus ambit Arar.
Nos simul Hadriacas puppi sulcavimus undas,
Aequora qua Venetus prospicit alta Leo.
Nec pater Eridanus, nec amoris nescia nostri
Felsina, quae lauro cinxit utrique comam.
Saepe graves tulimus morborum sideris aestus,
Inque pruinosis Alpibus acre gelu.
Tempore tam longo nullis mollescere vidi
Illecebris sensus delitiisve tuos.
Venus amor nobis, eadem domus, una voluptas,

Appendix C

Lotichius

And the elm sustains the weight of the vine placed upon it,

So a good man cleaves to his wife, and the wife

Carefully manages the affairs and the home of her beloved
husband.

But he does well; they have joined hands, they are leaving
the altar,

And the crowd is returning home from the sacred building.

Now there is an opportunity to speak to the groom, and to
join right hands.

The situation allows us to exchange greetings in pleasant
tones.

O Marcus, glory of the fatherland, to whom the favorable
gods have given gifts,

They have poured out every splendid thing from their hand,

Leaving the hospitable rivers of neighboring Neckar,

We have come to the joyous festival of your wedding.

Please accept as well as you can the finished gift of this
song;

It is an eternal pledge of our friendship.

The Loire, the Rhone, and the Seine, the ruler of these
waters,

Joined us together during our youthful years,

And the blue Saone with its slow windings,

Which passes by so many splendid cities and recessed groves.

Together we plowed the waters of the Adriatic Sea in a ship.

There the old Venetian lion looks at the sea.

Nor was father Po nor was Bologna unaware of our friendship,

She who bound each of us with a laurel.

Often we bore severe heat of inclement skies,

And often the fierce cold in the frosty Alps.

For a long time I saw that your heart

Could grow soft with no charms and with no delights.

Venus and Amor were with us -- there was a common home and
a common joy

Appendix C

Lotichius

Laedere quam potuit nulla querula, fuit.
Nunc tibi parta quies, et quod sperare solebas,
A superis casti munus amoris habes:
Munus habes, regum gemmas quod vincit et aurum
Et quidquid rubri volvit arena maris.
Quis non divitiis fidos uxoris amores
Praeferat? et sobolis gaudia spemque suae?
Sis felix, faveatque tuis concordia votis:
Mella fluant thalamo lacque merumque tuo.
Huc ades, O Hymenaeae; novos jam vesper amores
Advehit. Aonium Musa revise nemus.
Intrat Hymen thalamos: valeas dulcissime Marce:
I prior, exemplo mox sequar ipse tuo.

Appendix C

Lotichius

Which no complaint was able to disturb.

Now a haven has been granted to you, and that which you
used to hope for.

You have the gift of a chaste love from the gods.

You have a gift which surpasses regal diamonds and gold,

And whatever the sands of the Red Sea conceal.

Who would not prefer the faithful love of a wife to riches?

Who would not prefer the conjugal delights and the hope for
his own offspring?

May you be happy, and may harmony favor your prayers,

And may pure milk and honey flow from your marriage.

May you be present, O Hymenaeus; already evening brings
near the new love.

O Muse, return to your Aonian grove.

Hymen is entering the wedding chamber: good-by, dearest
Marcus,

Go on ahead -- I shall soon follow your example.

BIBLIOGRAPHY

- Alewyn, Richard, Hrsg. Aus der Welt des Barock. Stuttgart, 1957.
- Alewyn, Richard, Hrsg. Deutsche Barockforschung. Dokumentation einer Epoche. Berlin, 1965.
- Allgemeine Deutsche Biographie. Leipzig, 1875-1921.
- Aristophanes. trans. Benjamin Bickley. 2 Vols. New York, 1927.
- Arnold, Robert F. Allgemeine Bücherkunde. Berlin, 1931.
- Ausonius. trans. Hugh G. Evelyn White. 2 Vols. New York, 1919.
- Baldensperger, Fernand. Bibliography of Comparative Literature. Chapel Hill, 1950.
- Barnet, Sylvan. A Dictionary of Literary Terms. Boston, 1960.
- Baroway, Israel. "The Imagery of Spenser and the Song of Songs," Journal of English and Germanic Philology, XXXIII (1934), 23-45.
- Beckmann, Adelheid. Motive und Formen der deutschen Lyrik des 17. Jahrhunderts und ihre Entsprechungen in der französischen Lyrik seit Ronsard. Tübingen, 1960.
- Benz, Richard. Deutsches Barock Kultur des achtzehnten Jahrhunderts. Stuttgart, 1949.
- Boehn, Max von. Die Mode. Menschen und Moden im siebzehnten Jahrhundert. München, 1937.
- Catullus. The Poems of Gaius Valerius Catullus. trans. F. W. Cornish. London, 1912.
- Catullus. The Poems of Catullus. trans. Horace Gregory. London, 1956.
- Cicero, Orations of Cicero. ed. Frank G. Moore. Boston, 1929.

- Claudian. trans. Maurice Platnauer. 2 Vols. New York, 1922.
- Cole, Percival R. Later Roman Education in Ausonius, Capella and the Theodosian Code. (Contributions to Education, No. 27. Teachers College, Columbia University). New York, 1909.
- Conrad, Karl Otto. "Die Erforschung der neulateinischen Literatur, Probleme und Aufgaben," Euphorion, XLIX (1955), 413-445.
- Conrad, Karl Otto. Lateinische Dichtungstradition und deutsche Lyrik des 17. Jahrhunderts. Bonn, 1962.
- Curtius, Ernst Robert. Europäische Literatur und lateinisches Mittelalter. München, 1961.
- Cysarz, Herbert, Hrsg. Barocklyrik. 3 Vols. Hildesheim, 1964.
- Cysarz, Herbert, Hrsg. Hoch-und Spätbarock. Leipzig, 1937.
- Cysarz, Herbert, Hrsg. Schwund-und Kirchenbarock. Leipzig, 1937.
- Cysarz, Herbert, Hrsg. Vor-und Frühbarock. Leipzig, 1937.
- Dach, Simon. Gedichte. Hrsg. Walther Zieseemer. erster Band. Halle, 1936.
- Dach, Simon. Gedichte. Hrsg. Walther Zieseemer. zweiter Band. Halle, 1937.
- Dach, Simon. Gedichte von Simon Dach. Hrsg. Walther Zieseemer. Halle, 1938.
- Demetz, Peter. "The Elm and the Vine: Notes Toward the History of a Marriage Topos." Publications of the Modern Language Association, LXXIII (1958), 521-532.
- Dracontius. Dracontii Carmina Plurima Inedita, ed. Fridericus de Duhn. Leipzig, 1873.
- Du Cange, Domino. Glossarium Mediae et Infimae Latinitatis. Paris, 1840.
- Duckett, Eleanor Shipley. Latin Writers of the Fifth Century. New York, 1930.

- Duff, J. Wight. A Literary History of Rome in the Silver Age. New York, 1931.
- Edmonds, J. M., trans. Lyra Graeca. London, 1922.
- Ellinger, Georg, Hrsg. Deutsche Lyriker des 16. Jahrhunderts. Berlin, 1893.
- Ellinger, Georg. Die neulateinische Lyrik Deutschlands in der ersten Hälfte des sechzehnten Jahrhunderts. Berlin, 1929.
- Ellinger, Georg. Geschichte der neulateinischen Lyrik in den Niederlanden vom Ausgang des funfzehnten bis zum Beginn des siebzehnten Jahrhunderts. Berlin, 1933.
- Ellinger, Georg. "Grundfragen und Aufgaben der neulateinischen Philologie," Germanische-Romanische Monatsschrift, XXI (1933), 1-14.
- Encyclopaedia Britannica, "Divine Right of Kings," Eleventh Edition.
- Encyclopedia Americana, "Copernicus," 1961 Edition.
- Enders, Carl. "Deutsche Gelegenheitsdichtung bis zu Goethe," Germanische-Romanische Monatsschrift, I (1909), 292-307.
- Erasmus, of Rotterdam. The Colloquies of Erasmus. ed. N. Bailey. 2 Vols. London, 1878.
- Ermatinger, Emil. Barock und Rokoko in der deutschen Dichtung. Leipzig, 1926.
- Euripides. trans. Arthur S. Way. 4 Vols. New York, 1925.
- Faber du Faur, Curt von. Deutsche Barocklyrik eine Auswahl aus der Zeit von 1620-1720. Salzburg, 1936.
- Faber du Faur, Curt von. German Baroque Literature: A Catalogue of the Collection in the Yale University Library. New Haven, 1958.
- Fleming, Paul. Gedichte. Hrsg. Wilhelm Müller. Leipzig, 1822.
- Fleming, Paul. Paul Fleming's Deutsche Gedichte. Hrsg. J. M. Lappenberg. 2 Vols. Darmstadt, 1965.

- Frenzel, Elisabeth. Stoffe der Weltliteratur. Stuttgart, 1962.
- Fulgentius. Fabii Planciadis Fulgentii V. C. Opera. Hrsg. Rudolf Helm. Leipzig, 1898.
- Gärtner, A. Die englische Epithalemien-Literatur im 17. Jahrhundert und ihre Vorbilder. diss. Erlangen, 1936.
- Gillespie, Gerald. "Lohenstein's Protagonists," Germanic Review, XXXIX (1963), 101-119.
- Grant, W. Leonard. Neo-Latin Literature and the Pastoral. Chapel Hill, 1965.
- Greene, Thomas McLernon. The Epithalamion in the Renaissance. diss. Yale, 1954.
- Greene, Thomas McLernon. "Spenser and the Epithalamic Convention," Comparative Literature, IX (1957), 275-288.
- Grimm, Jacob. Deutsches Wörterbuch. Leipzig, 1854-1966.
- Grotius, Hugo. Poëmata Omnia. Amsterdam, 1670.
- Gruterus, Janus. Delitiae Poetarum Germanorum Huius Superiorisque Aevi illustrium. 6 Vols. Frankfurt, 1612.
- Gryphius, Andreas. Lyrische Gedichte. Hrsg. Hermann Palm. Tübingen, 1884.
- Gryphius, Andreas. Vermischte Gedichte. Hrsg. Marian Szyrocki. Tübingen, 1964.
- Günther, Johann Christian. Johann Christian Günthers sämtliche Werke. Gelegenheitsdichtungen bis zum Ende der Wittenberger Zeit (1710-1717). Hrsg. Wilhelm Krämer. Leipzig, 1935.
- Günther, Johann Christian. Johann Christian Günthers sämtliche Werke. Gelegenheitsdichtungen vom Beginn der Leipziger Zeit bis zum Tode (1717-1723). Hrsg. Wilhelm Krämer. Leipzig, 1937.
- Hamilton, Edith. Mythology. Boston, 1942.

- Hankamer, Paul. Deutsche Gegenreformation und deutsches Barock. Stuttgart, 1947.
- Harper's Dictionary of Classical Literature and Antiquities. Harry Thurston Peck. New York, 1923.
- Hayn, Hugo. Bibliotheca Germanorum Erotica. Leipzig, 1885.
- Hederer, Edgar, Hrsg. Deutsche Dichtung des Barock. München, 1954.
- Hesiod. trans. Richard Lattimore. Ann Arbor, 1961.
- Hight, Gilbert. The Classical Tradition. Oxford, 1949.
- Hoffmeister, Johannes. Kaspar von Barths Leben, Werke und sein deutscher Phönix. Heidelberg, 1931.
- Hofmannswaldau, Christian Hofmann von. C. Hofmann von Hofmannswaldau, Hrsg. Felix Bobertag. Stuttgart, 1890.
- Hofmannswaldau, Christian Hofmann von. Gedichte. Hrsg. Johannes Hübner, Berlin, 1962.
- Homer. The Iliad of Homer. trans. Andrew Lang. New York, 1950.
- Horace. Horace Odes and Epodes. ed. Charles E. Bennett. Boston, 1949.
- Howe, George. A Handbook of Classical Mythology. New York, 1931.
- Hübscher, A. "Barock als Gestaltung antithetischen Lebensgefühls," Euphorion, XXIV (1922), 517-562.
- Hunger, Herbert. Lexikon der griechischen und römischen Mythologie. Wien, 1959.
- Jöns, Dietrich Walter. Das Sinnen-Bild, Studien zur allegorischen Bildlichkeit bei Andreas Gryphius.
- Just, Klaus Günther. "Lohenstein und seine Zeit," Schlesien, VI (1961), 239-242.
- Kindermann, Heinz. Danziger Barockdichtung. Leipzig, 1939.
- Knox, Ronald, trans. The Holy Bible. New York, 1954.
- Lesky, Albin. Geschichte der griechischen Literatur. München, 1963.

- Logau, Friedrich Von. Sinngedichte. Hrsg. Gustav Eitner. Leipzig, 1870.
- Lotichius, Petrus Secundus. Poëmata Doctrinae Eruditione, Virtute et Sapientia Praestantis Viri. Leipzig, 1561.
- Luck, George. The Latin Love Elegy. London, 1959.
- Mangelsdorff, Erwin Alphons. Das lyrische Hochzeitsgedicht bei den Griechen und Römern. diss. Hamburg, 1913.
- Markwardt, Bruno. Geschichte der deutschen Poetik. Berlin, 1937.
- Marouzeau, J. L'Année Philologique, XXXII. Paris, 1963.
- Menander. trans. Francis G. Allinson. New York, 1930.
- Merker, Paul. Deutsche Lyrik des siebzehnten Jahrhunderts. Bonn, 1913.
- Merker, Paul, and Stammer, Wolfgang. Reallexikon der deutschen Literaturgeschichte. Berlin, 1958.
- Migne, J., ed. Patrologiae Cursus Completus Omnium SS. Patrum Doctorum Scriptorumque Ecclesiasticorum Patrologiae Latinae, LXXXVIII. Paris, 1862.
- Milton, John. Paradise Lost, from The Works of John Milton. ed. Frank A. Patterson. Vol. II, Part I. New York, 1931.
- Morhof, Daniel George. Danielis Georgii Morhofii Polyhistor, Literarius, Philosophicus et Practicus. Lübeck, 1732.
- Muth, R. "Hymenaios und Epithalamion," Word Study, LXVII (1954), 5-45.
- Neukirch, Benjamin. Benjamin Neukirchs Anthologie Herrn von Hoffmannswaldau und anderer deutschen auserlesener und bisher ungedruckter Gedichte. Erster Theil. Hrsg. Angelo George de Capua and E. A. Philippson. Tübingen, 1961.
- Neukirch, Benjamin. Benjamin Neukirchs Anthologie Herrn von Hoffmannswaldau und anderer deutschen auserlesener und bisher ungedruckter Gedichte. Anderer Theil. Hrsg. Angelo George de Capua and E. A. Philippson. Tübingen, 1965.

- Newald, Richard. Die deutsche Literatur vom Späthumanismus zur Empfindsamkeit 1570-1750. München, 1963.
- Opitz, Martin. Ausgewählte Dichtungen von Martin Opitz. Hrsg. Julius Tittman. Leipzig, 1869.
- Opitz, Martin. Buch von der Deutschen Poeterey. ed. Wilhelm Braune. Tübingen, 1963.
- Opitz, Martin. Opera Poetica. Amsterdam, 1646.
- Opitz, Martin. Weltliche und geistliche Dichtung. Hrsg. H. Desterley. Berlin, n.d.
- Ovid. The Art of Love and Other Poems. ed. William Heinemann. London, 1957.
- Ovid. Heroides and Amores. trans. Grant Showerman. Cambridge, 1958.
- Ovid. Metamorphoses. trans. Frank Justus Miller. London, 1936.
- Oxford Classical Dictionary, The. ed. M. Cary. Oxford, 1950.
- Oxford English Dictionary, The. Oxford, 1933.
- Pauly-Wissowa. Real-Encyclopädie der Classischen Altertumswissenschaft. Hrsg. Wilhelm Kroll. Stuttgart, 1896-1959.
- Pavlovskis, Zoja. "Statius and the Late Latin Epithalamia," Classical Philology, LX (July, 1965), 164-177.
- Pfiester, Hans. Die Worthäufungen im Barock. Bonn, 1930.
- Propertius. trans. H.E. Butler. London, 1939.
- Putnam, M.C.J. "The Art of Catullus 64," Harvard Studies in Classical Philology, LXV (1961), 165-205.
- Pyritz, Hans. "Der Liebeslyriker Paul Fleming in seinen Übersetzungen," Zeitschrift für deutsche Philologie, LVI (1931), 410-436.

- Pyritz, Hans. Paul Flemings Liebeslyrik zur Geschichte des Petrarkismus. Palaestra Band 234. Göttingen, 1963. (Originally published in Palaestra Band 180, Leipzig, 1932).
- Raby, F. J. E. A History of Christian-Latin Poetry. Oxford, 1927.
- Rachel, Joachim. Joachim Rachels satyrische Gedichte. Hrsg. Karl Drescher. Halle, 1903.
- Reitzenstein, R. "Die Hochzeit des Peleus und der Thetis," Hermes, XXXV (1900), 73-105.
- Rich, Anthony. A Dictionary of Roman and Greek Antiquities. New York, 1874.
- Rist, Johann. Dichtungen von Johann Rist. Hrsg. Karl Goedeke. Leipzig, 1885.
- Röscher, W. H., Hrsg. Mythologisches Wörterbuch. Leipzig, 1886-1924.
- Sabinus, Georgius. Poëmata. Leipzig, 1558.
- Scaliger, Julius Caesar. Poetics Libri Septem. Editio Quarta in Bibliopolio Commeliniano, 1607.
- Schmitt, Franz Anselm. Stoff und Motivgeschichte der deutschen Literatur. Berlin, 1959.
- Schöne, Albrecht, Hrsg. Das Zeitalter des Barock. Texte und Zeugnisse. München, 1963.
- Schroeter, Adalbert. Beiträge zur Geschichte der neulateinischen Poesie Deutschlands und Hollands Palaestra Band 77. Berlin, 1909.
- Secundus, Joannes. The Love Poems of Joannes Secundus. trans. F. A. Wright. New York, 1930.
- Seneca, The Tragedies of Seneca. trans. Frank Justus Miller. Chicago, 1907.
- Shepherd, William R. Historical Atlas. New York, 1929.
- Shipley, Joseph T. Dictionary of World Literature. Patterson, 1960.
- Sidonius. Sidonius' Poems and Letters. ed. W. B. Anderson. Cambridge, 1936.

- Smith, William. A Dictionary of Greek and Roman Antiquities. London, 1901.
- Sommerfeld, Martin. Deutsche Barocklyrik nach Motiven ausgewählt und geordnet. Berlin, 1929.
- Souter, Alexander. A Glossary of Later Latin to 600 A.D. Oxford, 1957.
- Spenser, Edmund. Spenser's Epithalamion. ed. Cortlandt Van Winkle. New York, 1926.
- Spitzer, Leo. "The Problem of Latin Renaissance Poetry," Romanische Literaturstudien 1936-1956. Tübingen, 1959, 923-944.
- Stammler, Wolfgang. Von der Mystik zum Barock 1400-1600. Stuttgart, 1950.
- Statius. trans. J. H. Mozley. New York, 1928.
- Strich, Fritz. Der Dichter und die Zeit. Bern, 1947.
- Stroh, Friedrich. Handbuch der germanischen Philologie. Berlin, 1952.
- Theocritus. The Idylls of Theocritus with Bion and Moschus. trans. J. Banks. London, 1911.
- Vieter, K. Probleme der deutschen Barockliteratur. Leipzig, 1928.
- Virgil. The Aeneid. trans. L.R. Lind. Bloomington, 1963.
- Weckherlin, G. R. Gedichte. Hrsg. Karl Goedeke. Leipzig, 1873.
- Weisbach, Werner. Der Barock als Kunst der Gegenreformation. Berlin, 1921.
- Wellek, Rene. Concepts of Criticism. New Haven, 1964.
- Wentzlaff-Eggebert, Friedrich Wilhelm. Das Problem des Todes in der deutschen Lyrik des 17. Jahrhunderts. Leipzig, 1931.
- Wentzlaff-Eggebert, Friedrich Wilhelm. Dichtung und Sprache des jungen Gryphius. Berlin, 1936, 1966.

- Wheeler, Arthur Leslie. Catullus and the Traditions of Ancient Poetry. Berkeley, 1934.
- Wheeler, Arthur Leslie. "Tradition in the Epithalamium," American Journal of Philology, LI (1930), 205-223.
- Wilamowitz-Moellendorff, Ulrich von. Hellenistische Dichtung in der Zeit des Kallimachos. Berlin, 1924.
- Wilms, Heinz. Das Thema der Freundschaft in der deutschen Barocklyrik und seine Herkunft aus der neulateinischen Dichtung des 16. Jahrhunderts. diss. Kiel, 1962.
- Wilpert, Gero von. Sachwörterbuch der Literatur. Stuttgart, 1961.
- Wilson, E. Faye. "Pastoral and Epithalamium in Latin Literature," Speculum, XXIII (1948), 35-57.
- Wilson, E. Faye. A Study of the Epithalamium in the Middle Ages: An Introduction to the Epithalamium Beate Marie Virginis of John of Garland. diss. Berkeley, 1930.
- Wölfflin, Heinrich. Gedanken zur Kunstgeschichte. Gedrucktes und Ungedrucktes. Basel, 1947.
- Wright, Frederick A. A History of Later Latin Literature from the Middle of the Fourth to the End of the 17th Century. London, 1931.
- Yelland, E.L. A Handbook of Literary Terms. London, 1953.