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**Tibullus 1.9: Same-Sex Violence in Augustan Elegy**

Latin pederastic poetry has long been perceived by critics as an etiology for the projection of the sexual realities of the author and his contemporaries (Boswell 1980; Lilja 1983; Cantarella 1992; Williams 1999). Building upon recent studies of Tibullus Book One (Lee-Stecum 1998; Miller 1999) and the mechanisms whereby the *puella* is inscribed into the genre of Roman elegy (Fredrick 1997; Greene 1998; Wyke 2002), this paper examines the theme of same-sex violence in 1.9 and proposes a model of reading the male beloved not as the mirror image of a real-life boyfriend, but as an intertextual character shaped in accordance with the aims of an ancient poetry book. By casting himself in the role of a betrayed lover and by resorting to magic to permanently leave the marks of his inner torment upon the tender body of an unfaithful *puer*, Tibullus seals the Marathus cycle with an elegy in which love, sex, poetry, gender, and the state are in continuous interaction with each other.

Through the comparison of 1.9.9-14 to three typical curse tablets from Greco-Roman antiquity, it will emerge that Tibullus produces a homoerotic account as an adaptation of common formulae used in heterosexual "spells of attraction and separation" (Winkler 1990; Gager 1992; Faraone 1999). On the erotic level, the fragmentation of a *durus puer*'s body into parts satisfies the rejected lover's dismembering desire and evokes the image of a deformed boy who, by losing his physical beauty, is incapable of seducing other men. Magic is assigned a double semantic role in Tibullus' script and serves both as a tool whereby the *phthoneros erastēs* can control the actions of his victim and as a substitute for unaccomplished sexual intercourse, a concern raised in retrospect at the poem's close (vv. 75-8). In addition to functioning as a regulator in the asymmetrical power relation between *amator* and *puer*, the employment of magic as a remedy for the poet's lovesickness is also consonant with the moral nonconformism advocated in the Tibullan collection as a whole. By being self-portrayed as a male who is unable to exercise dominion over his passions, the speaker aligns his voice in opposition to elite definitions of masculinity and *Romanitas*.

Scholars have observed the similarities between 1.9.9-14 and 1.8.9-14, where Tibullus itemizes the physical beauty of Marathus, and have identified the boys in the two poems (Cairns 1979; Booth 1996). In 1.8, however, the representation of the male beloved takes the form of a collage of body parts which offer only an illusion of a flesh-and-blood *puer* and basically operate as symbols for the practice of writing love poetry in a Callimachean fashion. Correspondingly, Tibullus deceives those readers who may believe that in 1.9 he puts on the mask of a violent lover and turns to magic in order to destroy his artistic creation. The inscriptional character of the closing couplet of the Marathus cycle suggests an attempt by the poet to ascribe to his collection of pederastic verses temporal endurance and, therefore, to monumentalize his work. By declaring himself ready to engage in a poetic project about another boy, Tibullus also provides an oblique criticism of Augustan politics.