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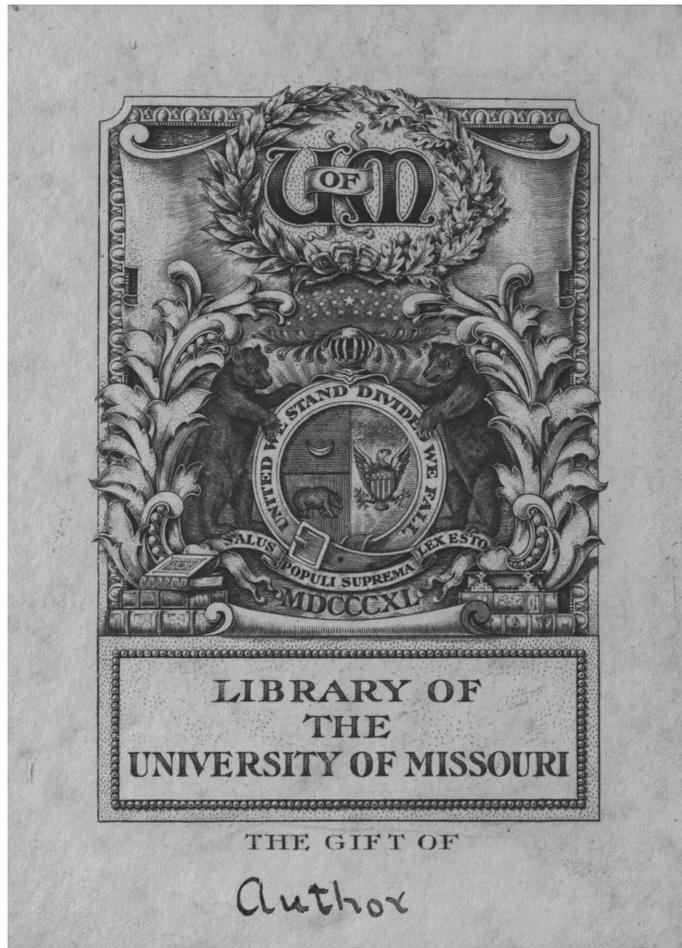
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- THESIS -

A COMPARISON OF THE DIDO STORY
OF THE AENEID IV WITH THE
ARIADNE EPISODE IN CATULLUS LXIV.

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It is somewhat remarkable that the two poets, who represented the highest point of Roman imagination of two distinct literary periods in Roman literature were both natives of Cisalpine Gaul, and were both born within a few miles of each other. It is therefore natural to suppose that Virgil, the chief poet of the Augustan age, should have studied in his youth and become very familiar with the writings of Catullus, the representative poet of the Ciceronian age,- a man too, who would have an added interest for him as being a genius from his own district, and almost his contemporary, since there was but seventeen years difference in the ages of the two poets.

We learn that Virgil very early in life had poetical aspirations. It is but natural to suppose, therefore, that he would make himself familiar with all Roman literature and that the poems of Catullus would appeal to him forcibly because of their simplicity, and because of the fact that they represented the customs of his own time, and by reason,

also, of his interest in the man himself.

Therefore it is not to be wondered at if Virgil shows some traces of the influence of Catullus. This influence seems to be shown in the Aeneid Book IV by parallelisms both in thought and in language.

Any one upon first reading the fourth book of the Aeneid and the sixty-fourth poem of Catullus will be impressed by the marked similarity of plot in the two poems. In both the victim of destiny is not a kingdom but a woman.

The plot of the Ariadne episode briefly is as follows:-

Androgeos, the son of Minos, conquers all his competitors at wrestling in Athens, and is, through jealousy, assassinated while on his way to the games at Thebes. Minos, therefore, besieges the Athenians, and compels them to pay a tribute to him each year, consisting of ten youths and ten maidens, to be devoured by the Minotaur. Theseus, the son of Aegeus, king of Athens, offers himself as one of the victims,

and with the help of Ariadne, the daughter of Minos, who has fallen desperately in love with him, kills the Minotaur, and delivers his country from bondage.

Theseus proves himself to be an ungrateful and false lover and soon deserts Ariadne on the shore of Naxos.

The Ariadne story is suggested by a tapestry, displayed at the wedding of Peleus and Thetis, on which are represented two pictures, each of which portrays a scene in the history of Ariadne. In the first, Ariadne is represented just at the moment when she has discovered her lover's perfidy and stands petrified by the shock—"saxea ut effigies bacchantis prospicit"—in wild but speechless and tearless grief.

In the second picture in striking contrast with the absorbing grief of Ariadne is brought the joyous revelry of the Bacchic rout, the leader of which comes to fill the place of the fugitive lover.

The plot of the Dido story is somewhat similar to the above. Dido, also, is deserted by her lover, Aeneas. Virgil, however, unlike Catullus, ends

his story tragically. Dido commits suicide because of her love; but Ariadne does not end her life because of her love, but is easily consoled, it would seem, by the love of Bacchus, who suddenly appears on the scene.

The plot of the fourth book of the Aeneid in brief is as follows:-

Aeneas and his followers are shipwrecked on the Carthaginian shores. Queen Dido at the instigation of the gods, falls in love with Aeneas. She makes known to her sister her passion for Aeneas, and her thoughts of marrying him. She prepares a hunting match for his entertainment. Juno, by Venus's consent, raises a storm, which separates the hunters and drives Aeneas and Dido into the same cave, where their marriage is supposed to be completed. Jupiter despatches Mercury to Aeneas to warn him from Carthage. Aeneas secretly prepares for his voyage. Dido finds out his design, and to put a stop to it makes use of her own and her sister's entreaties, and displays all the variety of passions that are incident to a neglect-

ed sweetheart. When nothing will prevail upon him, she contrives her own death, with which tragedy the fourth book concludes.

The plots of the two stories are similar therefore, in that they each portray the love which sprang up between a man and a woman and the cruel desertion of the latter by the former. In the one case this desertion is brought about by the intervention of the gods; but in the other by shameful disloyalty and a lack of chivalrous spirit. Here the similarity of plot ends, for in the one case Dido dies for her love, while Ariadne on the contrary forgets her grief in the new-found love of Bacchus.

It is natural since the plots are similar, that the dramatic situations in the two episodes should be very much alike.

In the Dido story the tragic nature of the situation arises from the clashing between natural feeling and the great consideration of state, by which the divine actors in the drama were influenced. The

struggle of individual passion (for we are made to believe that Aeneas really loved Dido) against the will of Heaven is the key-note throughout the fourth book. In his powerful picture of Dido's grief and despair, Virgil strikes a more modern note, and arouses our sympathy for the forsaken heroine.

In the Ariadne episode no such tragic element arises. The gods were not responsible for Theseus's base desertion of Ariadne. No affairs of state called him away; he had no kingdom to found.

In the departure of Aeneas and of Theseus we have a strikingly similar situation. On the one hand poor distracted loving queen Dido was watching from her highest watch-tower, observing the last preparations of her false lover, and hoping against hope, that she might prevail upon him to remain. How many tears she shed, how many prayers she uttered!

On the other hand, picture the innocent, unsuspecting Ariadne, just awakening from her slumbers, only to look across the waters upon the departing ves-

sel of her lover, bearing out of her sight, beyond the reach of her prayers, the one for whom she had sacrificed all--mother, father, kinsmen, friends and home. No doubt if we could enter into the states of mind of the two heroines, we would find them very similar.

The portrayal of Dido's love for Aeneas and Ariadne's passion for Theseus are depicted by the two authors in almost the same words.

Compare the following:-

"Prospicit et magnis curarum fluctuat undis"

(Catullus LXIV, 62)

"Saevit amor magnoque irarum fluctuat aestu"

(Virgil IV, 532)

Notice the similarity of words in--

"tota pendebat perdita mente" (Catullus LXIV, 70)

"pendetque iterum narrantis ab ore" (Virgil IV, 79)

The general idea of the two above quotations is of an absorbed concentration in which the eyes or thoughts fix themselves on the one object of their devotion, and cannot be shaken from it.

In the two following passages the penetrating effect of love is expressed as having pierced to the bone.

"cuncto concepit corpore flammam

Funditus atque imis exarsit tota medullis" (Catullus LXIV, 92)

"ardet amans Dido trahitque per ossa furorem" (Virgil IV, 101)

We find many verses that are almost parallel in the complaints of the two heroines when they each discover their desertion.

Each addresses her false lover by the same term. Compare

"Perfide, deserto liquisti in litore, Theseu?" (Catullus LXIV, 133)

"Dissimulare etiam sperasti, perfide, tantum posse nefas tacitusque mea decedere terra?" (Virgil IV, 305-306)

Both in their grief express a wish that they had never beheld the false traitors, who so basely de-

served them. Compare

"Iuppiter omnipotens, utinam ne tempore primo
Gyrosia Cecropiae tetigissent litora puppes." (Cat-
ullus LXIV, 171-172)

"felix, heu nimium felix, si litora tantum
numquam Dardaniae tetigissent nostra carinae!" (Vir-
gil IV, 657-658)

Both call upon the Furies to hear their prayers
and avenge their wrongs. Compare

"Huc huc adventate, meas audite querelas" (Catul-
lus LXIV, 195)

"Accipite haec meritumque malis advertite numen
et nostras audite preces." (Virgil IV, 611-612)

The Furies answered the prayers of both of
the unfortunate women, for Aeneas was harassed by war,
expelled from his own territories, torn from the em-
braces of Iulus, just as Dido had prayed. The Ro-
mans and Carthaginians were irreconcilable enemies to
one another, and no leagues, no ties of religion could
ever bind the two nations in peace. Dido had said,

"Exoriare aliquis nostris ex ossibus ultor" ^(Virg. A. 6.25) and in answer to her prayer Hannibal arose as her avenger, to be the scourge of the Romans, and to carry fire and sword into Italy. Ariadne had prayed to the Furies to be unwilling that her grief should be in vain but "quali solam Theseus me mente reliquit,

Tali mente, deae, funestet seque suosque." ^(Cat. 2.20-1)

This curse was fulfilled, for in as much as Theseus forgot to hoist the white sail which had been agreed upon as the signal of safety, his father leaped from the cliff into the sea. Thus, Theseus indirectly was his father's murderer.

The helplessness of love is similarly expressed in the following:-

"Cogor inops, ardens, amenti caeca furore." (Catullus LXIV, 197)

"Saevit inops animi totamque incensa per urbem"
(Virgil IV, 300)

Both Catullus and Virgil use the word saucia connected with cura in the sense of pangs of love. See-

"Multiplices animo volvebat saucia curas." (Catullus LXIV, 250.)

"At regina gravi iam dudum saucia cura." (Virgil IV, 1.)

The following parallelisms in thought and expression are also to be noticed in the two poems in question.

Compare the close verbal and metrical resemblance in the two following passages from the two poets --

"Sed conubia laeta, sed optatos hymenaeos." (Catullus LXIV, 141.)

"per conubia nostra per inceptos hymenaeos." (Virgil IV, 316.)

Notice the similarity of the last two feet in--

"Consilia in nostris requiesset sedibus hospes!"
(Catullus LXIV, 176) and

"Quis novus hic nostris successit sedibus hospes."
(Virgil IV, 10)

Compare the following:-

"Respersum iuvenem fraterna caede secuta?" (Catullus LXIV, 181)

"coniugis et sparsos fraterna caede penates."
(Virgil IV, 21)

A great similarity in thought is to be found in Catullus, 188 and Virgil 24 et seq. Dido is vowing her everlasting allegiance to her departed husband, Sichaeus, in the one case, and Ariadne is declaring her intention to demand punishment from the gods before her death.

"non tamen ante mihi languescent lumina morte,
Nec prius a fesso secedent corpore sensus

Quam iustam a divis exposcam prodita multam
Caelestumque fidem postrema comprecet hora." (Catullus LXIV, 188 - 191)

"Sed mihi vel tellus optem prius ima dehiscat
vel Pater omnipotens adigat me fulmine ad umbras,
pallentes umbras Erebi noctemque profundam,
Ante, Pudor, quam te violo aut tua iura resolvo."
(Virgil IV, 24 - 27)

A similarity in thought is found also in

"Gnate mihi longe iucundior unice vita" (Catullus
LXIV, 215)

"Anna refert. 'O luce magis dilecta sorori.'" (Vir-
gil IV, 31)

In Catullus 226 and Virgil 360 torment of
mind is compared to fires.

"Nostros ut luctus nostraeque incendia mentis." (Ca-
tullus.)

"Desine meque tuis incendere teque querellis."

There is a similarity in thought in the com-
plaints of Dido and of Ariadne.

Compare

"Quaenam te genuit sola sub rupe leaena,
Quod mare conceptum spumantibus expuit undis." (Ca-
tullus LXIV, 154-155)

"Nec tibi diva parens, generis nec Dardanus auctor,
perfide; sed duris genuit te cautibus horrens

Caucasus Hyrcanaeque admorunt ubera tigres." (Vir-
gil IV, 365-367.)

In Catullus 293 and the Virgil IV, 147 there is a similarity in language.

"Vestibulum ut molli velatum fronde vireret." Catullus.

"Ipse iugis Cynthi graditur, mollique fluentem fronde premit crinem fingens atque implicat auro." Virgil.

In Catullus 392 and Virgil IV, 401 the last two feet are identical.

"Cum Delphi tota certatim ex urbe ruentes."

"Migrantes cernas totaque ex urbe ruentes."

The passages given above seem to indicate that Virgil was influenced by Catullus. He is not a servile imitator by any means; what he borrowed, he knew how to make his own. He certainly must have read Catullus. The allusions scattered through the writings of the post-Augustan and subsequent periods, though they cannot be called numerous, are enough to show that Catullus remained a familiar book to the Romans, and that he was read and read thoroughly.

In a comparison of the two poems in question, it would not be out of place to devote a few words to the style and diction of Catullus and Virgil in their poems in general and in these two in particular.

Ellis tells us that there is an utter absence in Catullus of anything strained, far-fetched or artificial; that the thought clothes itself without effort in the required words, and that the words flow as it were spontaneously. To no one of Catullus' poems is this criticism more applicable than to poem LXIV. In this poem his bursts of passion are so natural. There are found no quibbles and artificial points. He is never tedious and always suggestive. He draws with a firm hand and colors to the life. We see what he describes and feel with Ariadne all that she feels.

In a few short passages of his Epyllion, the movement of the narrative drags and the imagery is overelaborated, but otherwise the poem is masterly in de-

sign and treatment. Critics complain that the Episode of Ariadne occupies a disproportionate space. In the number of lines it may be long relatively to the rest of the poem, but this is compensated by the fire and rapidity of the movement. Is there any part of all that he has written which we could wish away?

Virgil's poetry, on the other hand, belongs to that class whose style we may call elaborate or artificial. It is true he can be simple and often is; but for the most part he does not aim at expressing his thoughts in the simplest, but rather in the most striking manner. He arrests attention by the vigor, the strangeness, the intensity, the emphasis of his language. This criticism is applicable to the fourth book of Virgil no less than to his other works. Very often he is ready to sacrifice clearness to poetical effect and literary association. He uses the abstract for the concrete, the part for the whole, adjective for adverb; transferring epithets, varying,

inverting, seeking the unusual instead of the ordinary phrase. In short he is constantly surprising the reader.

A comparison of Catullus LXIV with Virgil IV is not complete unless a comparison of the metre is included. Both poems are written in the dactylic hexameter verse. The hexameter verses of Catullus compared with those of Virgil lack freedom and variety. His cadences are more uniform, the licences allowed are less frequent. He paved the way for the more smooth and stately measures of Virgil.

Catullus has not reached the same metrical perfection in his Epyllion, the Nuptials of Peleus and Thetis, as in his shorter poems. Short as this poem is, the recurrence ⁱⁿ line after line of one monotonous cadence gives an air of sameness, which might almost be called inartistic, such as:-

"Prognatae vertice pinus" (LXIV, 1.)

"Summis urbibus arces" (LXIV, 8.)

"Argivae robora pubis" (LXIV, 4.)

Such is the predominant type from first to last, occasionally relieved by the spondaic endings, which he and other poets of his school for a time made popular; sometimes relieved by verses of a freer, more luxuriant rhythm as

"Indomitos in corde gerens Ariadna furores" (L X IV, 54.)

"Huc huc adventate meos audite querellas." (L X IV, 195.)

It is remarkable that the poet, who in the lightness and speed of his other metres is unrivalled in Latin, should, when he attempts the hexameter be more languid and heavy not only than his successors, but even than his contemporaries.

The merely technical quality of Virgil's art has never been disputed. The Latin hexameter "the statliest measure ever moulded by the lips of man" was brought by him to a perfection which made any further development impossible. There are in Virgil more full stops in the middle of lines, more elisions, a larger proportion of short words, more words repeated, more assonance, and a freer use of the emphasis

gained by the recurrence of verbs in the same or cognate tenses than in any other Latin poet.

Virgil, unlike Catullus, attached more value to the perfection of his art than to the knowledge he imparts. The full capacities of the Latin hexameter for purposes of animated or impressive narration, of solemn or pathetic representation, of grave or impassioned oratory, of tender, dignified or earnest appeal to the highest emotions of man, are realized in many passages of the poem.

A study of the exclamatory verses of the Ariadne Episode and those of the Dido Story reveals the fact that out of 408 verses in Catullus's poem 152 (37%) are exclamatory; out of 705 verses of Virgil's fourth book of the Aeneid 329 (46 1/2%) are exclamatory.

A careful examination of the metre in the first four feet of these exclamatory verses furnishes a table as follows:-

	Virgil	Catullus
d. d. d. d.	13 (3 9/10%)	none
d. d. d. s.	37 (11%)	5 (3 2/10%)
d. d. s. s.	33 (10%)	18 (11 1/2%)
d. s. s. s.	34 (10 3/10%)	31 (20%)
s. s. s. s.	13 (3 9/10%)	4 (7%)
s. d. d. d.	2	3 (2%)
s. s. d. d.	7 (2%)	1
s. s. s. d.	8 (2 4/10%)	1
d. s. s. d.	28 (8 4/10%)	15 (10%)
d. s. d. s.	30 (9%)	21 (14%)
s. d. s. d.	11 (3 3/10%)	2 (1 3/10%)
s. d. s. s.	34 (10 3/10%)	9 (6%)
s. s. d. s.	19 (5 8/10%)	7 (4 1/2%)
d. d. s. d.	18 (5 4/10%)	3 (2%)
d. s. d. d.	18 (5 4/10%)	2
s. d. d. s.	15 (4 1/2%)	1

The above table shows that Virgil's favorite schemata were ddds, dsss, sdass, ddss and that Catullus's favorites were dsss, dsds, ddss, dssd. The same table indicates that sddd and ssdd are the least desired by Virgil and that sssd, ssdd, sdds, are the least desired by Catullus.

In other Latin poets we find that the favorite

schemata are dsss about 15%; dsds about 12%; ddss about 11%; sdss about 10%. The least desired are sddd about 2% and ssdd, a little less. The favorite schemata used by Catullus as shown in the above table are more in accordance with the favorites of other Latin poets than are those of Virgil.

The Roman poets preferred a dactyl in the first foot. The highest average (over 90%) was reached by Ovid in his elegy. Neither Catullus nor Virgil reach such a high average as Ovid, the average being 62% in both poets.

CONFLICT.

In the first four feet of the hexameter, it was the aim of the Roman poet to avoid the coincidence of verse--ictus with the regular word accent. The conflict was desirable in all four places, the general rule in three or two, demanded in at least one. In Catullus 8 1/2% and in Virgil 10% of the verses have conflict of verse--ictus with regular word-accent in three of the

first four feet. 39% of the verses of Catullus, 54% of the verses of Virgil have conflict in two out of four feet. 51% of the verses in Catullus and 36% of the verses in Virgil have conflict in one out of four feet. The above figures seem to indicate that Virgil was the more successful in securing conflict of verse-ictus with regular word accent.

COINCIDENCE.

It is a recognized rule of artistic poetry, that although many liberties may be allowed in the first four feet, the end of the verse should be well marked and clearly reflect the type. The hexameter should be brought to a restful, smooth ending. The law of conflict ceases, therefore, with the fourth foot, and for the last two feet agreement of verse-ictus and word-accent is desired. Catullus in his determination to avoid the irregularities of the older poets, with whom accent and ictus had been allowed to agree or conflict in the last three feet of the hexameter indifferently, had re-

course to the expedient of making the accent as a rule agree with the ictus in those feet. He succeeded in giving his verses greater uniformity, but did not avoid the monotonous effect, which was its natural consequence. In shorter poems this coincidence of ictus with accent in the last three feet would be very effective, as the poem would not be sufficiently long to become monotonous.

In hexameter verse the favorite types of cadence are:- A dissyllable preceded by a trisyllable at least, or at most a word which shall not go back of the fourth arsis; a trisyllable preceded by a dissyllable at least, or at most a word which shall not go back of the fourth arsis.

In the exclamatory verses of Catullus we find 78% ending in a dissyllable preceded by a trisyllable; in those of Virgil IV we find 31% of this type. In these same verses of Catullus 15% end in a trisyllable preceded by a dissyllable and in Virgil IV 49% of the exclamatory verses are of this character. The dissyl-

labic cadence, therefore, is the most popular with Catullus, the trisyllabic with Virgil; 93% of the verses of Catullus and 80% of those of Virgil end in one of these two cadences. Over 90% of all Latin hexameters end in these two forms.

THE FIFTH FOOT.

The fifth foot in Virgil IV is always a dactyl. In Catullus, however, we find spondaic lines very frequently. In almost every case, the spondaic verse ends in a quadrisyllable or in a proper name, as may be seen from the list of spondaic lines given below:-

"Aequoreae, monstrum Nereides admirantes." Catullus, 15.

"Vos ego saepe meo, vos carmine compellabo." 24.

"Tene Thetis tenuit pulcherrima Nereine?" 28.

"Ipsius ante pedes fluctus salis adludebant." 67.

"Ah misera, adsiduis quam luctibus exsternavit." 71.

"Electos iuvenes simul et decus innuptarum." 78.

"Cecropiam solitam esse dapem dare Minotauro." 79.

"Quis angusta malis cum moenia vexarentur." 80.

- "Funera Cecropiae nec funera portarentur." 83.
"Non prius ex illo flagrantia declinavit." 91.
"Fluctibus in flavo saepe hospite suspirantem!" 98.
"Eruit (illa procul radicitus exturbata." 108.
"Quae misera, in gnate deperdita laetabatur." 119.
"Morte ferox, Theseus, qualem Minoidi luctum." 247.
"Cum thiaso satyrorum et Nysigenis silenis." 252
"Euhoe bacchantes, euhoe capita inflectentes." 255.
"Pars sese tortis serpentibus incingebant." 258.
"Hic, qualis flatu placidum mare matutino." 269.
"Post vento crescente magis magis increbescunt." 274.
"Ad se quisque vago passim pede discedebant." 277.
"Tempe quae silvae cingunt super impendentes." 286.
"Persolvit pendens e verticibus praeruptis." 297.
"Pelea nam tecum pariter soror adspersata est." 301.
"Quae passim rapido diffunditur Hellesponto." 358.

CAESURA.

The Latin hexameter uses the Penthemimeral or Masculine Caesura more frequently than all the others

put together. Its main advantages are that it is strong and distinct, and allows the use of either a dactyl or a spondee in the third foot. In a large number of cases the regular penthemimeral caesura is accompanied by a secondary caesura. This secondary caesura is named from its position in the verse trithemimeral and hephthemimeral.

Next to the penthemimeral the Caesura most used by Roman poets is the hephthemimeral Caesura. This should always be accompanied by a trithemimeral Caesura. Verses containing only a hephthemimeral Caesura are exceedingly rare.

The feminine Caesura, which was especially admired by the Greeks, was avoided by the Roman poets and is the rarest of all Caesuras.

In the exclamatory verses of Virgil IV, 71% contain the penthemimeral Caesura, 27% the hephthemimeral and 2% the feminine Caesura.

In the exclamatory verses of Catullus 84% have the penthemimeral, 13% the hephthemimeral and 3%

the feminine Caesura. Catullus, therefore, made use of the penthemimeral Caesura to a greater extent and the hephthemimeral to a less extent than did Virgil. Both poets avoided the feminine Caesura.

ELISION.

Virgil made use of elision much more freely than Catullus, and is thus more in harmony with the general law of the Latin language. 22% of exclamatory verses of Catullus contain one elision; 3% contain two elisions. 21% are elisions of a vowel before h or another vowel. 6 1/2% an elision of um or em before a vowel.

37 1/2% of the exclamatory verses of Virgil contain one elision; 5% have two elisions and three verses contain three elisions. 35% are elisions of a vowel before h or another vowel. 11 1/2% are elisions before ^{of} um, am, em before a vowel.

After considering carefully the Epyllion of Catullus and Book IV of Virgil's Aeneid, can we say that

Virgil was influenced by Catullus? It seems to me we are justified in saying this. Certainly it would not be fair to say that Virgil literally copied Catullus in any respect. Can we not, however, be justified in thinking that Virgil was familiar with Catullus's poem, that he had read and re-read it and that he approved of it to such an extent that he borrowed from it certain words and certain thoughts? How otherwise can we account for the similarities of expression and thought, which were given in the early part of this thesis? We might possibly account for a few similarities by accident in treatment but not for the great majority of them. It is not at all likely that a poet would group his words and phrases in a manner so similar to the arrangement of another, without having first read that other. Therefore in view of the facts given, it seems to me, we are warranted in saying that Virgil, in a more or less marked degree shows his indebtedness to the work of Catullus.

