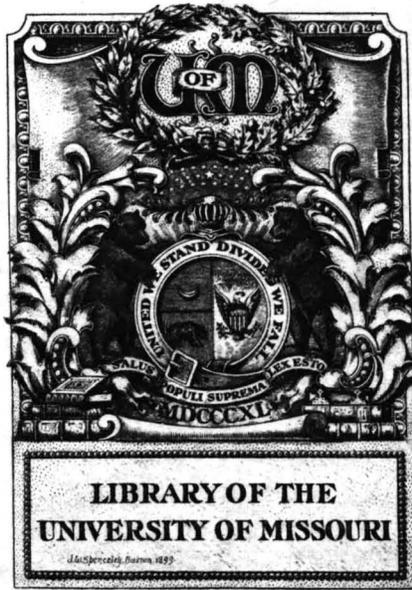


UM Libraries Depository



103244708002

This book is subject to  
copyright laws.



**LIBRARY OF THE  
UNIVERSITY OF MISSOURI**

Designed by Burn 1897

**This Thesis Has Been**

**MICROFILMED**

Negative No. T-

**87**

**Form 26**





THE INFLUENCE OF CATULLUS ON LATIN  
POETRY OF THE AUGUSTAN AGE

by

Maude Beamer, A.B., B.S. in Ed.

III

MAUDE BEAMER

MAUDE BEAMER

MAUDE BEAMER

SUBMITTED IN PARTIAL FULFILLMENT OF THE  
REQUIREMENTS FOR THE DEGREE OF  
MASTER OF ARTS

in the

GRADUATE SCHOOL

of the

UNIVERSITY OF MISSOURI

1915

*Approved  
Walter Miller*



TABLE OF CONTENTS.

- Introduction: Catullus' place in literature. - problem of paper. - relation to Augustan poets. - difficulties. - plan.
- Chapter I: Development of hexameter in Latin. - Catullus' influence on Vergil. on poems associated with Vergil's name.
- Chapter II: Development of lyric poetry in Latin. - Catullus' influence on Horace. - epigram of Macaeas.
- Chapter III: Development of elegiac poetry in Latin. Catullus' influence on Tibullus. - on Propertius. - on Ovid.
- Conclusion.



## PREFACE.

In compiling the examples used in the following study, I have used freely the notes of the college edition of Catullus by Professor E. T. Merrill; to him I wish to acknowledge indebtedness for such a quantity of material as formed the ground work and indicated the plan of my work.

The dissertation "De Scriptorum Imprimis Poetarum Romanorum Studiis Catullianis" by Antonius Danszy includes a somewhat less extensive treatment of my subject. It did not, however, come into my hands until I had practically finished my thesis. That I consider him essentially right is evident from the close agreement of the conclusions that we have reached independently. In details, defects appear. Perhaps the most obvious is the limited number of instances he cites. That this limitation is not fixed by any necessary inner condition is shown by the much larger number I give. Hence it must be due to misconception of what constitutes evidence of influence, or to oversight. It seems to be largely the latter, since I have used as touch stones almost the same principles which he states - that the similarity should exist in language rather than thought, and that close resemblance of sound or fancy indicates an actual connection. While there is no statement to the effect, his work seems to be based upon the assumption that he aims at a completeness which certainly does not exist. He falls into



what may be regarded as the opposite error by quoting as instances of Catullus' influence passages where that influence is not evident. In such cases it sometimes happens that a close study reveals or conjectures grounds for the citation, but surely, in cases of such obscurity, it rests upon him to explain his reasons. He quotes some parallelisms that had escaped me, but which I consider well founded. These I have used, attributing them to him in footnotes where they have been introduced.

Other sources have individually contributed but little and are referred to where material has been definitely derived from them. The particular editions of other poets which I have used were, in general, chosen simply as the most convenient or accessible.

I further wish to express my appreciation for the suggestions and criticisms of Professor Walter Miller to whom much of the credit for whatever merits this study may have, rightfully belongs.

M. B.



THE INFLUENCE OF CATULLUS ON LATIN  
POETRY OF THE AUGUSTAN AGE.

Introduction.

It is difficult to assign a definite place in literature to the poetic genius of one who, living amid the unrestrained political turbulence of the last years of the Republic, yet achieving in his writings the particular excellences that characterize the poets of the later and more tranquil though despotic reign of Augustus, must be inseparably associated in our minds with these two greatest, yet highly contrasting, periods of the national history. Thus Catullus is a real bond between the regime that in his day was moving towards its destruction and that which rose upon its ruins. The place of his poems has been strikingly, though in a general way, set forth by M. Patin<sup>1</sup> in these words: "Son petit livre, ce livre si court, 'lepidus libellus', comme il l'appelle, est une annonce complète, une sorte de preface de la siècle d'Auguste."

---

<sup>1</sup>Etudes sur la Poésie Latine - ch. VI, pp. 102-3



He announced the age, not by any worded prophecy, but by the poetic manner of giving a foretaste of what the future was to bring forth. To what extent he was a factor in the poetry of the later age, or more accurately, what he contributed to it in form and substance is the object of the present inquiry.

A sympathetic reading of his poems alone assures us that it would have been hardly possible for them to pass soon into oblivion. It is not conceivable that within a few years of his death other poets should not be familiar with his works; and certain it is that the charm of such works could not escape the sensitive ear of the poet; that the exquisite grace of such lines could not make faint appeal to those who were ardent admirers and imitators of all that was Greek, for his own native genius was essentially Greek. What they were striving for was his by gift of nature. Under such circumstances they could hardly have failed to be impressed with the poet of whom it can be so truly said that "No Latin writer is so Greek."<sup>1</sup> His peculiar literary characteristics are perhaps most accurately and briefly set forth by Teuffel in the following passage:<sup>2</sup>

"The directness with which the poet reveals his whole richly gifted temperament delights and fascinates the reader.....

Harmony of substance and form, refinement and transparent clear-

---

<sup>1</sup>Macaulay - Life, Vol. I, p.468, quoted by Munro, .p.234.

<sup>2</sup>Teuffel - History of Roman Literature, translation by Warr, Vol. I, p.391.



ness of thought are incomparable, as are the grace, strength and warmth of feeling....which, springing from the mood of the moment, evidence the true nobility of the born poet."

The poetry of the Augustan age is recognized as the highest perfection, the flowering forth, of Latin literature. Precision of form and elegance of language are the artistic excellences to which the poets attain in the realms of epic, lyric, and elegiac poetry. It is significant that in each of these fields Catullus has been practically a pioneer: that his epyllion "The Marriage of Peleus and Thetis" places him as the immediate forerunner of Vergil, the supreme Roman epic poet; that he is the only predecessor of Horace in lyric poetry and of Tibullus, Propertius, and Ovid in elegiac. What he contributed to the creations of these will represent fairly well the ages' indebtedness to him.

Two chief difficulties stand in the path of the investigation. In the first place, it is difficult to determine to what extent similarities between the works of Catullus and later poets are due to his influence or to the influence of a common source. Then the profound, soul-shaping influence which one mind has over any sympathetic student or admirer is so subtle, and to others often so vague as to elude formulation, if not to escape notice. The former, in view of the fact that much ancient literature has been lost, will perhaps tend to attribute to our poet too much; the latter,



through its own nature, will tend to attribute to him too little. The most, then, that we may hope to do is to determine, by comparison of works in general and parallelisms in detail, what is reasonable and consistent with facts rather than what was certainly or definitely true. We may feel confident that if one inherent tendency leads to error in one direction, the other will so counterbalance it as to lead to the approximate truth.



## CHAPTER I.

Although the hexameters of Catullus are by no means his happiest production they have a place in the history of literature not only as an achievement in themselves but as at least one of the moulding influences of the poetical genius of the recognized master of that measure in the Latin language. In reading the lines of the later poet we are frequently carried back to his predecessor by the sound and rhythm of the line as well as by the thought. It is in the miniature epic of Catullus "The Marriage of Peleus and Thetis" that we find the real foreshadowing of Vergil's *Aeneid* which holds its place not only as the noblest attainment in hexameters in Latin, but as one of the masterpieces of the world's literature.

It is true that at the very dawn of Latin literature, Ennius had written an epic in hexameter, but it requires no high degree of poetic sensibility to discern in his poem many defects which are avoided by Vergil in a large measure through the very features that we mark in the poem of Catullus. It is the mythological element that suffuses the poem, that transforms it into the substance of poetry; it is the harmonious adaptation of the verse to the requirements of the Latin language that gives its rhythm: and these are the charms of our "little epic." It is well known, indeed, that both Lucretius



and Cicero, contemporaries of Catullus, made use of the hexameter. But the metre of neither of these stands in so directly an antecedent relation to Vergil's development of it in the epic field as does that of the above mentioned epyllion.

As far as is known, the poetry of Cicero consisted merely of translation and narration of facts, facts related from a self-interested point of view, - material that hardly admits of high poetic excellence; and, indeed practically all concur in the opinion that the defects were even greater than such limitations would impose. Only two dissenting judgments have appeared: his own among the ancients, and that of Antony Trollope<sup>1</sup> among the moderns. His modern advocate would seem to attribute to him the complete process of the refinement of the Latin hexameter; for he declares that "he found the Latin versification rough and left it smooth and rhythmical." Moreover, in discussing the other phases of his hero's poetic genius he calls attention to one extant passage, the story of the battle of the eagle and the serpent, which he pronounces the best of nine versions extending from Homer to within the last century. However, from the light in which the ancients regarded his poetry, it is hardly reasonable to assume that its influence was great; from our own viewpoint, if we can judge fairly from his extant lines, it seems impossible to

---

<sup>1</sup>Life of Cicero - Vol. I, pp.50-51



imagine that he could have had any poetical influence beneficial to the art.

Lucretius, indeed, holds a higher place as a poet. The magnitude of his work and its lofty aim: "the exposition of the Epicurean philosophy in order to free the minds of men from the two greatest ills, fear of death and fear of the gods, by explaining the true nature of things,"<sup>1</sup> ranks it beside the *Aeneid* in importance. That he reflects a similar stage in the development of the measure places him beside Catullus as a model for the later poet. The mythology that pervades his poem relates it to the works of both. Yet its philosophical nature fosters qualities so inherently different that in many respects the little poem of Catullus stands nearer the great epic than does the other great poem of the Golden Age.

Thus it is really with Catullus that the metre, well-on in the process of becoming Latinized has entered upon its heroic path. That in his adaptations a little of the Alexandrine influence has clung to it is evident particularly in the frequency of spondaic lines. Once<sup>2</sup> three of these occur in succession. There is also a tendency toward the repetition of spondees elsewhere in the verse. Another defect which may be noted is the repetition at the end of the line of exactly the

---

<sup>1</sup>T. Lucreti Cari De Natura Deorum - Munro Vol.II (Notes) p.5.

<sup>2</sup>Carm. 64, 78-80.



same rhythm with such a similarity of sound<sup>1</sup> as to produce a certain monotony. This is especially noticeable on account of the fact that the end of the thought almost invariably corresponds with the end of the line so that each line seems a unit in itself. Contributing further to this effect is the lack of variety in the caesural pause. Here, as usual, Catullus occupies a place between the Greek and the Latin. The feminine caesura of the Greek is avoided, but the compensating devices for variety have not been adopted; hence there is almost an unpleasant recurrence of the line whose first two feet are cut off from the rest of the verse. But even these peculiarities or imperfections are all but concealed by the felicitous combination of fancy, word, and rhythm.

Although in Lucretius the defects of pause and caesura are not so apparent, there are other characteristics of his verse that are far less like that of the later poet than are the lines of Catullus. For instance, one cannot read many lines in Lucretius without being impressed with the large proportion of lines that end with verbs. Perhaps most significant of his place in the development of the metre is the fact he follows the Greek in using words of any length at the end of the line. In this respect his metre is less developed or Latinized than is that of Catullus whose usage is here identi-

---

<sup>1</sup>Carm. 64. 1,2,4,5,6,7.



cal with that of Vergil. As Catullus is the first to limit practically the words used as verse endings to those of one, two, or three syllables, with a preference for those of two or three syllables, it seems as if Vergil in this respect consciously or unconsciously imitates him. Further evidence to the same effect is found in the frequent recurrence of certain words in one or both of the two last feet in the works of both poets.

The use of 'pectore' as the fifth foot of the hexameter is perhaps the most striking instance of this similarity in usage. In Catullus' short epic it is found in this position ten times<sup>1</sup> while the form 'pectoris', the same metrically, occurs once.<sup>2</sup> In the Aeneid the forms 'pectore,' 'pectoris,' and 'pectora' occupy this position over eighty times. The fact that in the two poems these words are frequently combined into the same phrases points toward an influence of the earlier poet. The resemblances and variations of the following lines are striking:

Cat. 64, 125:

"Clarisonas imo fudisse ex pectore voces."

Verg. Aen. I, 371:

"Suspirans imoque trahens a pectore vocem."

---

<sup>1</sup>Carm. 64, 69, 72, 123, 125, 198, 202, 208, 221, 339, 383.

<sup>2</sup>Carm. 64.194.



Verg. Aen. V, 482:

"Ille super talis effundit pectore voces."

Verg. Aen. III, 246:....."hanc pectore vocem."

Verg. Aen. XI, 840....."has imo pectore voces."

Cat. 64, 198:....."pectore ab imo."

Verg. Aen. I, 485:

....."ingentem gemitum dat pectore ab imo."

Verg. Aen. VI, 55:

....."fundit preces rex pectore ab imo."

The use of "hymenaeos" at the end of the line would of itself be marked in the works of either Catullus or Vergil; hence the repetition of this verse ending is especially significant. Catullus' line is once clearly echoed:

Cat. 64, 141:

"Sed conubia laeta, sed optatos hymenaeos."

Verg. Aen. IV, 316:

"Per conubia nostra, per inceptos hymenaeos."

We may note that this imitation occurs in a passage which will later be shown to be modeled upon the incident in Catullus poem where it is used. Besides this instance Vergil seven times<sup>1</sup> ends hexameters in this word, often preceded by some word that reflects the preceding part of the line; once<sup>2</sup> the

<sup>1</sup>Verg. Aen. IV, 99; VI, 623; VII, 398, 555; X, 720; XI, 217; XII, 805.

<sup>2</sup>Verg. Aen. XI, 355.



form "hymenæis" occurs in the same position. Other words that occur again and again in both poets are, in the fifth foot, 'limine,' 'lumine,' 'aequora,' 'sidera,' 'corpore,' 'litore,' 'gurgite,' and in the last foot 'unda,' 'voces,' 'auras;' and overlapping, 'parentem.' These and other similar words used in the same manner by the two poets seem to establish a definite connection between the hexameter of Catullus and that of Vergil.

Doubtless the later poet recognized both the merits and the defects of the measure as it had been used and made it his task to develop its possibilities by combining all that seemed good and eliminating whatever seemed bad. How well he has done this is attested by the polished smoothness, the elegance, and the perfection of his lines in the "Georgics" and the majestic roll that characterizes the measure of the unfinished Aeneid. It is in these qualities of polish and elegance that the real contribution of Catullus to the final form of the Latin hexameter consists.

Obvious facts, as well as logical reasoning, establish beyond doubt the fact of Vergil's indebtedness to the earlier and perhaps no less gifted poet of Northern Italy. In their poems are similarities that forge a binding link between the poets.

That the substance of the poems that furnish the basis for a general comparison is derived from tradition is



not significant, for the very word *epic* implies this. That many of their thoughts and even expressions come from the same source is important only to indicate a certain similarity of taste and to warn us that not all parallelisms are due to the direct influence of the earlier poet. A few cases, however, are worth noting:

Hom. I. IX, 592:

"κῆδε' ὅσ' ἀνθρώποισι πέλει τῶν ἄγχι  
ἀλώη"

gives us the same comparison as

Cat. 62, 24:

"Quid faciunt hostes capta crudelius urbe?"

and Verg. Aen. II, 746:

"Aut quid in eversa vidi crudelius urbe?"

where the close verbal resemblance can hardly leave a doubt that Vergil had Catullus in mind rather than Homer. In spite of the fact that Homer<sup>1</sup> or Theocritus,<sup>2</sup> both of whom were models of Vergil, might well have been the source of

Verg. Aen. IX, 312:

...."aurae

Omnia discerpunt et nubibus irrita donant."

---

<sup>1</sup> Od. VIII. 408-9: .. ἔπος δ' εἶ πέρι βέβακται  
δευρὸν, ἃ φάρ<sup>τὸ</sup> φέροεν ἀναρπάξασαι ἄελλα"

<sup>2</sup> Theocritus 22.67: "τὰ δ' εἰς ὑγρὸν ὤχετο κύμα  
πρὸς ἡ ἔχουσ' ἀνεμοιο."



we can hardly fail to associate the passage with Catullus' various expressions of the same fancy:

Carm. 30, 10:

"Ventos irrita ferre ac nebulas aereas sinis."

Carm. 64, 59:

"Irrita ventosae linqvens promisa procellae."

Carm. 64, 142:

"Quae cuncta aerii discerpunt irrita venti."

Carm. 65, 17:

"Ne tua dicta vagis nequiquan credita ventis."

Carm. 70, 4:

"In vento et rapida scribere oportet aqua."

This fancy seems to have been a favorite one with Catullus who is apparently the first Latin writer to use it. The resemblance of Vergil's line to at least three of Catullus' and the existence of frequent resemblances elsewhere point to an influence of the earlier Latin poet here.

Cat. 4, 11-12: "Comata silva.....

Loquente.....Coma"

seems to have given Vergil the basis of two figures:

Aen. VII, 59-60:

"Laurus.....

Sacra comam.....servata"

and Ecl. 8, 22-23:

"Maenalus.....pinosque loquentes

Semper habet."



The idea of "comata" and "coma" found in the passage from Catallus probably came originally from Homer<sup>1</sup> and we should likely attribute Vergil's use of it to the same source, did he not almost prove its connection with Catullian lines by his use of the other figure. Although this fancy is not uncommon in the Augustan poets, Catullus seems to be the first Latin writer to use it.

In such parallelisms as:

Verg. Aen. IX, 485:

"Canibus data praeda Latinis alitibusque iaces."

Cat. 64, 152-3:

"Pro quo dilaceranda feris dabor alitibusque  
Praeda neque iniecta tumulabor mortua terra."

Hom. Il. I, 4:

αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν  
οὔων οἰσί τε πᾶσι.

it is difficult to determine from what sources the third writer obtained his idea, since we know him to have been familiar with both predecessors and find the words that are alike in Latin to be an exact equivalent of words found in the Greek. The kindred ideas, however, of 'iaces' and 'iniecto' which the Greek does not contain suggests that Vergil had in mind the Latin version.

<sup>1</sup> Od. XXIII, 195: "ἀπέκοψα κόμην γανυφύλλου."



The effective figure involved draws especial attention to the following:

Cat. II, 22-24:....."cecidit velut prati

Ultimi flos, praetereunte postquam

Tactus aratro est."

Verg. Aen. IX, 435-6:

"Purpureus veluti cum flos succissus aratro

Languescit moriens"

Sappho Frag, 94:

"Ὅταν τὰν, ὑάκινθον ἐν οὐρεσσὶ τοῦμενες ἄνδρες  
τόσσου καταστειβούσῃ, χάμα δ' ἐπιπορφύρου ἀνθος."

By comparing these we find a much closer resemblance between the pictures of the two Latin poets than between the Augustan and the Greek. Besides the words common to both Latin versions - 'velut' or 'veluti,' 'flos', and 'aratro', the thought of 'cecidit' contains that of 'moriens,' while the 'succissus' includes that of 'tactus' and a part of the meaning of 'cecidit.' Moreover, the use of the participles 'tactus' and 'succissus' modifying 'flos' and, in each case, followed by 'aratro' as the instrument of the action almost proves one to be an imitation of the other. While the connection of Catullus' expression of the thought with that of Sappho is established by the fact that he uses it in a poem written in the Sapphic measure and certainly reminiscent of his earlier translation from Sappho, everything points clearly



to Catullus as the direct source of the Vergilian fancy.<sup>1</sup>

It is also reasonable to conclude that Vergil is drawing upon Catullus rather than the Greek in passages where a similar thought is added or prefixed by both Latin writers, especially where there is such recurrence of rhythm as in the two Latin versions of the following:

Hom. Il. XVIII, 30-31: -- "χερσὶ δὲ πασσι  
στήθεα πεπλήγοντο"

Cat. 64, 350-1:

"Cum incultum cano solvent a vertice crinem  
Putridaque infirmis variabunt pectora palmis."

Verg. Aen. I, 480:

"Crinibus Iliades passis epulumque ferebant  
Suppliciter tristes et tunsae pectora palmis."

Such lines as

Cat. 66, 39:

"Invita, o regina, tuo de vertice cessi."

---

<sup>1</sup> Danysz (p.9) points out the connection between the line and a half simile that follows this figure in the Aeneid:

....."lasso papavera collo

Dimisere caput, pluvia cum forte gravantur."

and Hom. Il. VIII, 306-7:

μή κων δ' ὡς ἐτέρωσε κάρη βάλεν ἥτις ἐνὶ κρήπῳ  
καρτῶ βριθομένη νογίησί τε εἶα ρινῆσιν"

Clear as the echo is, since the Greek bears no resemblance to the preceding lines, it seems to have nothing to do with Catullus' influence which certainly seems well established. It may also be pointed out that he cites the passage as "Ilias p.306" and that his Latin is not so clear as one might wish.



Verg. Aen. VI, 460:

"Invitus, regina, tuo de litore cessi."

bear so striking a resemblance to each other that, even though we know the former to be a direct translation from the Greek of Callimachus, no one would maintain that the latter has any other source than the Catullian line which it echoes so clearly in words, rhythm, and sound, even though expressing a very different meaning.

Vergil is often reminiscent of Catullus in the use of certain words in a similar and rather unusual meaning or connection, as "sana"<sup>1</sup> in the sense of "free from the passion of love," or "medulla" as in the following:

Cat. 35, 15: "Ignes interiorem edunt medullam"

Cat. 64, 93: "imis medullis"

Cat. 64, 196:....."extremis medullis."

Cat. 68, 23:....."penitus exedit medullas."

Verg. Aen. IV, 66: "Est molles flamma medullas."

Verg. Aen. VIII, 389-90:....."notusque medullas

Intravit calor."

The peculiar force and appropriateness of the word 'medulla' give these expressions such a distinctively personal association that it seems impossible that one who had read the earlier poet could use the word similarly without some consciousness

---

<sup>1</sup> Cat. Carm. 83,4; Verg. Aen. IV, 8.



of its previous use.

The repetition of an effective epithet as  
 Cat. 11, 7-8:....."Septem geminus  
 Nilus"

Verg. Aen. VI, 800: "Septemgeminis ostia Nili"

can hardly be accidental. Certainly nothing but direct imitation could account for the following verse endings:

Cat. 64, 115: "inobservabilis error"

Verg. Aen. V, 591: "irremeabilis error"

Verg. Aen. VI, 27: "inextricabilis error."

The fact that these words are used by Vergil in each case as by Catullus in connection with the Labyrinth and the fight with the Minotaur is heightened by the unusual effect of the words, which in their emphatic position, by their very sound, suggest the entangled wandering so well as to be imitated not only by the ancients but almost within our own age.<sup>1</sup>

There is an obvious similarity between such expressions as

Cat. 68, 90: "virum et virtutum."

Verg. Aen. I, 566: "virtutesque virosque."

Verg. Aen. VIII, 500: "virtusque virum."

The relation of the words, however, in both stem and meaning is such that the phrases could well occur independently. Yet

---

<sup>1</sup> Shelley - "Medusa of Da Vinci" - 35.



when we are sure that the author of the last two was familiar with the poem in which the first is used, it seems most natural to consider them as conscious or unconscious reflections.

The 'silvicola'<sup>1</sup> of Vergil seems clearly to be an echo of Catullus' 'silvicultrix'.<sup>2</sup> Besides the fact that the first word of each compound and the root of the second are identical, we may note the close similarity of meaning and the like charm of originality that results from invention of word as well as phrase. The compounds 'turrigeræ' and 'biingi'<sup>3</sup> used in connection with Cybele remind us so forcibly of the compound words Catullus uses in his poem<sup>4</sup> on the same subject that it is natural to feel that these words are a record of the almost magic charm of the earlier poem.

Without the repetition of any word, Vergil at least once gives us so clearly the same picture as Catullus that the influence of the latter is evident. In

Cat. 62, 43:

"Idem cum tenui carptus defloruit ungui"

Verg. Aen. XI, 68:

"Qualem virgineo demessum pollice florem"

the only hint of similarity in word is in 'defloruit' and

---

<sup>1</sup> Aen. X, 551

<sup>2</sup> Cat. 63, 72.

<sup>3</sup> Aen. X, 253.

<sup>4</sup> Cat. Carm. 63.



'florem', a verb and a noun from the same stem; yet a likeness exists not only in the picture but also in the fact that each is used for the sake of comparison.

Particular expressions of Catullus are sometimes more or less closely reflected in several different places in the writings of his greater successor; perhaps in these cases, the earlier poet is the original model, but after he has been imitated, the imitation becomes the model for the later phraseology. This would be a natural process and is, moreover, indicated by the nearer resemblance of the earlier verses of Vergil to those of Catullus. The following is, perhaps, the most interesting group:

Cat. 64, 155:....."spumantibus exspuit undis."

Cat. 68, 3:....."spumantibus aequora undis."

Verg. Aen. III, 268:.. "spumantibus undis."

Cat. 64, 7:

"Caerula verrentes abiegnis aequora palmis."

Verg. Geor. III, 201:....."aequora verrens."

Verg. Aen. III, 290; V, 778:....."aequora verrent."

Verg. Aen. III, 208; IV, 582:

"Adnixi torquent spumosa et caerula verrent."

Verg. Aen. VIII, 674:....."aequora verrebant."

Verg. Aen. V, 817:

"Caeruleo per summa levis volat aequora curru."



Verg. Aen. XII, 524:

"Dant sonitum spumosi et in aequora currunt."

Verg. Aen. VIII, 672: "spumabant caerulea."

Cat. 64, 13:

"Tortaque remigio spumis incanduit unda."

Verg. Geor. IV, 529: "Spumantem unda sub vertice torsit."

In several passages where Vergil's thought approaches that of Catullus we get a real echo in the repetition of at least some of the more striking words, as:

1. Cat. 63, 53:

"Ut apud nivem et ferarum gelida stabula forem."

Verg. Aen. VI, 179:

"Itur in antiquam silvan, stabula alta ferarum."

2. Cat. 62, 3: "surgere.....relinquere mensas."

Verg. Aen. VIII, 109: "relictis consurgunt mensis."

3. Cat. 4, 13:....."Cytore buxifer."

Verg. Geor. II, 437:

"Et invat undantem buxo spectare Cytorum."

4. Cat. 64, 113:

"Errabunda regens tenui vestiga filo."

Verg. Aen. VI, 30: "caeca regens filo vestigia."

5. Cat. 64, 6:

"Ausi sunt vada salsa cita decurrere puppi."

Verg. Aen. V, 158:

"Frontibus et longa sulcant vada salsa carina."



6. Cat. 62, 49-54:

"Vitis.....

....."ulmo coniuncta marito."

Verg. Geor. I, 2: "ulmisque adiungere vites."

7. Cat. 64, 354:"...flaventia demetit arva."

Verg. Geor. I, 316:..."cum flavis messorum induceret arvis."

8. Cat. 68, 134:

"Fulgebat crocina candidus in tunica."

Verg. Aen. IX, 614:

"Vobis picta croco exfulgente murice vestis."

Here the exact reproduction of the splendid picture, as well as the repetition of the words 'fulgebat' and 'crocina' in 'fulgenti' and 'croco' is given the semblance of originality by the use of 'vestis' for 'tunica'; the word 'tunicae,' however, occurs two lines below, showing conclusively that in the author's mind it was inseparably associated with the passage where the other word was required by the metre.

9. Cat. 61, 216-220:

"Torquatus volo parvulus

Matris egremio suae

Porrigenas teneras manus

Dulce rideat ad patrem

Semihiante labello."

Verg. Aen. IV, 328-9:..."Si quis mihi parvulus aula

Luderet Aeneas, qui te tamen ore referret."



While here only one word is actually repeated the unusual form of this word, characteristic of Catullus, as well as the similarity of the thought and picture stamp the second passage as an imitation.

10. Cat. 64, 39:

"Non humilis curvis purgatur vinea rastris."

Verg. Ecl. 4, 40:

"Non rastros patietur humus, non vinea falcem."

The feature of this Vergilian line that is most reminiscent of Catullus is the effect of the 'non' and 'vinea' in exactly the same position in Vergil's line that they occupy in that of Catullus.

That we have an imitation is even more certain when, besides the similarity of thought and language, we find the arrangement such that a group of words alike in sound stand in exactly the same place in the line, thus producing the same rhythm and sound effect. Occasionally this is found at the beginning of the line as:

1. Cat. 76, 18: "Extreman iam ipsa in morte."

Verg. Aen. II, 447: "Extrema iam in morte."

Verg. Aen. XI, 846: "Extrema iam in morte."

2. Cat. 64, 354: "Sole sub ardenti."

Verg. Ecl. 2, 13: "Sole sub ardenti."

3. Cat. 64, 89: "Quales Eurotae."

Verg. Aen. I, 498: "Qualis in Eurotae."



More frequent, however, and more effective are the verse endings that are identical in sound and rhythm:

1. Cat. 68, 119:....."confecto aetate parenti."  
     Verg. Aen. IV, 599:...."confectum aetate parentem."  
     Verg. Aen. II, 596:...."ubi fessum aetate parentem."
2. Cat. 64, 92:  
     "Lumina quam cuncto concepit corpore flammam."  
     Verg. Aen. VII, 356:  
     "Nec dum animis toto percepit pectore flammam."
3. Cat. 64, 227:  
     ....."obscurata decet ferrugine Hibera."  
     Verg. Aen. IX, 582:... "ferrugine clarus Hibera."  
     Verg. Geor. I, 467:... "Caput obscura ferrugine textit."
4. Cat. 77, 1:  
     "Rufe, mihi frustra ac nequiquam credite amice."  
     Verg. Aen. II, 247:  
     "Ora, dei iussu non unquam credita Teucris."
5. Cat. 64, 2:  
     ....."liquidus Neptuni nasse per undas."  
     Verg. Aen. V, 859:  
     ....."liquidus proiecit in undas."  
     Verg. Ecl. 2, 76:  
     ....."liquidus lumen splendet in undis."
6. Cat. 67, 33: "praecurrit flumine Mella."  
     Verg. Geor. IV, 278: "curva prope flumina Mellae."



7. Cat. 108, 5:....."guttare corvus."  
 Verg. Geor. I, 423:....."guttare corvi."
8. Cat. 64, 62:....."magnis curarum fluctuat undis."  
 Verg. Aen. VIII, 19: "magno curarum fluctuat aestu."  
 Verg. Aen. IV, 532: "magnoque irarum fluctuat aestu."
9. Cat. 68, 151:  
 "Ne vestrum scabra tangat robigine nomen."  
 Verg. Geor. II, 220:  
 "Nec scabie et salsa laedit robigine ferrum."  
 Verg. Geor. I, 495:  
 "Exesa inveniet scabra robigine pila."
10. Cat. 64, 187:<sup>1</sup>  
 "Omnia sunt deserta ostentant omnia letum."  
 Verg. Aen. I, 91:  
 "Praesentemque viris intentant omnia mortem."
11. Cat. 64, 40:  
 "Non glaebam pronò convellet vomere taurus."  
 Verg. Geor. II, 203:  
 "Nigra fere et presso pinguis sub vomere terram."  
 Verg. Geor. II, 356:  
 "Aut presso exercere solum sub vomere et ipsa."
12. Cat. 64, 176:  
 ..... "in nostris requiesset sedibus hospes."

---

<sup>1</sup>Danysz, p.6.



Verg. Aen. IV, 10:

....."hic nostris successit sedibus hospes."

Verg. Aen. VIII, 123:

....."ac nostris succede penatibus hospes."

Sometimes whole lines from Catullus are reflected in word, sound, and rhythm. Besides those already introduced, we may mention:

1. Cat. 64, 224:

"Canitiem terra atque infuso pulvere foedans."

Verg. Aen. XII, 611:

"Canitiem immundo perfusam pulvere turpans."

2. Cat. 64, 370:

"Proiciet truncum submisso poplite corpus."

Verg. Aen. IX, 762:

"Principio Phalerim et succiso poplite Gygen."

3. Cat. 64, 46:

"Tota domus gaudet regali splendida gaza."

Verg. Aen. I, 637:

"At domus interior regali splendida luxu."

4. Cat. 64, 156:

"Quae Syrtis, quae Scylla rapax, quae vasta Chrybdis."

Verg. Aen. VII, 302:

"Quid Syrtes, aut Scylla nihi, quid vasta Charybdis."

In syntax also Catullus has frequently followed the Greek usage and has, in turn, been followed by later Latin



writers. Thus<sup>1</sup> we find 'adiuro' used with the accusative in direct imitation of Callimachus in Carm. 66, 40:

....."adiuro teque tuumque caput."

This construction next occurs in the Augustan age. Examples found in Vergil are:

Aen. XII, 197-9:

"Haec eadem, Aenea, terram mare sidera iuro  
Latoniaeque genus duplex lanumque bifrontem  
Vimque deum infernam et duri sacraria Ditis."

Verg. Aen. XII, 816:

....."adiuro Stygii caput implacabile fontis."

Of the passages which require special consideration, the complaint of Dido<sup>2</sup> is the most noteworthy. It is obviously based upon the lament of Ariadne.<sup>3</sup> The stories are alike in that each heroine, beautiful and golden haired, deserted by her lover, with extreme show of grief looks out upon the sea he sails and pours forth her lament. Ariadne tells of the life-saving aid she has given and the sacrifices she has made; in anguish she accuses Theseus of cruel perfidy and declares that he must be the offspring of such monsters as Syrtis, Scylla, and Charybdis, and finally calls upon death to free her from her misery. Dido, when she learns of Aeneas' preparations for

---

<sup>1</sup> Merrill, Cat. 64. 40. n.

<sup>2</sup> Verg. Aen. IV, 590-685.

<sup>3</sup> Cat. 64. 132-201.



departure, gives expression to the same thoughts and feelings, and when he has gone she meets the death which she has prepared for herself. Both call for vengeance upon their faithless lovers. We may find further resemblance in details such as the use by each of the word 'perfide' in addressing the false one and the fact that each begins with questions expressing reproach for his leaving and then reminds him of his duty to her. Both wish that the ships that had brought such promises of happiness had never touched their shores. Their words here bear a very close resemblance.

Cat. 64, 171-2:....."utinam netempore primo

Gnosia Cecropia tetigissent litora puppes."

Verg. Aen. IV, 656-7: "si litora tantum

Numquam Dardaniae tetigissent nostra carinae."

A short passage that seems definitely reminiscent of Catullus' epithalamia is

Verg. Ecl. VIII, 29-32:

"Mopse, novas incide faces: tibi ducitur uxor;

Sparge, marite, nuces: tibi deserit Hesperus Oetam.

.....

O digno coniuncto viro."

The mention of torches in connection with a marriage recalls the emphasis Catullus gives to this phase of the marriage ceremony in his first epithalamium.<sup>1</sup> The scattering of nuts

<sup>1</sup>

Carm. 61. 84, 101, 121.



as a part of the celebration is given prominence in the same marriage song.<sup>1</sup> Since the rise of Hesperus, the evening star, over Mt. Oeta as in:

"Nimirum Oetaeos ostendit Noctifer ignes."<sup>2</sup>

is not appropriate in the mouth of an Italian shepherd, it must be taken from some writer to whose scene it is suitable. In Catullus' epithalamium where it occurs the marriage is taking place in Phthiotic Thessaly, where the evening star necessarily appears above Oeta. This striking bit of evidence of Catullus' influence gives a fuller significance to the preceding reminiscences.

While the practice of introducing episodes by depicting actions is as old as the shield of Achilles, it seems as if the earlier repetitions of this device in Vergil<sup>3</sup> are a reflection of Catullus rather than Homer. In Homer, the process of making the shield is described<sup>4</sup> and in this way the pictures are presented, while in the passages of Vergil, as in Catullus, important characters in the story are surprised and wonder-stricken to behold the finished representation of some story which has a particular significance to them. Later, however, when he introduces the prophecy of Rome's future growth and glory, by picture on the shield of Aeneas<sup>5</sup>, it is evident that

---

<sup>1</sup> Carm. 61. 128, 131, 135, 140.

<sup>2</sup> Carm. 62. 7.

<sup>3</sup> Verg. Aen. I. 456-458; VI. 20-22.

<sup>4</sup> Il. XVIII. 478. ff.

<sup>5</sup> Verg. Aen. VIII. 627. ff.



he is following Homer.

As the "Ciris," "Culex" and "Catalepta" have been attributed to Vergil and no certain authorship has been established for them, their relation to Catullus may perhaps be best discussed here.

"The Marriage of Peleus and Thetis" seems to have contributed much to the "Ciris." Often<sup>1</sup> the same word is repeated at the beginning of two or more successive or nearly successive lines after the practice of Catullus. In several instances the very words occur that are used in anaphora by Catullus as:

'non' cir. 178-179, Cat. 39-41.

'tum' cir. 387-389, Cat. 19-21.

'tene' (tenego) cir. 428-429, Cat. 28-29.

Several passages, by a more or less striking similarity of language, show clearly our poet's influence:

1. Cat. 64, 87: "Suavius expirans odores lectulus."

Cir. 3: "Suavis expirans hortulus auras."

2. Cat. 66, 1-2:

"Omnia qui magni dispexit lūmina mundi,  
Qui stellarum ortus comperit".....

Cir. 7:

"Altius ad magni subtendet sidera mundi."<sup>2</sup>

<sup>1</sup>Danysz, p.23.

<sup>2</sup>Danysz, p.26.



3. Cat. 62, 51:  
 "Sed tenerum prono deflectens pondere corpus."  
 Cir. 26:  
 "Et prono gravidum provexit pondere currum."
4. Cat. 68, 43-46:  
 "Nec fugiens saeculis oblivis centibus aetas  
 Illius hoc caeca nocte tegat studium  
 .....  
 .....et facite haec carta loquatur anus."  
 Cat. 95, 6:  
 "Snyman cana diu saecula pervolent."  
 Cir. 40-41:  
 "Aeternum Sophiae coniunctum carmine nomen,  
 Nostra tum senibus loqueretur pagina saeculis."
5. Cat. 64, 309:  
 "At rosae nives residebant vertice vittae."  
 Cir. 122:  
 "At roseus medio surgebat vertice crines."
6. Cat. 64, 122:  
 "Venerit aut ut eam devinctam lumina somno."  
 Cir. 206:  
 "Iamque adeo dulce devinctus lumina somno."
7. Cat. 64, 206:  
 ..... "Concussitque micantia sidera mundus."



Cir. 218:

....."suspicit ad celsi nitantia sidera mundi."

8. Cat. 64, 103-104:

"Non ingrata tamen frustra munuscula divis  
Promittens."

Cir. "Non accepta piis promittens munera divis."<sup>1</sup>

9. Cat. 68, 17:..."non est dea nescia nostri."

Cir. 242:....."non est Amathusia nostri."<sup>1</sup>

10. Cat. 65, 10-11:

"Numquam ego te, vita, frater amabilior  
Aspiciam."

Cir. 307-8:

"Num quam ego te summo volitantem in vertice montis  
Conspiciam."<sup>1</sup>

11. Cat. 64, 131:

"Frigidulos udo singultus ore cientem."

Cir. 348:

"Frigidulos cubito subnixa pependit ocellos."

12. Cat. 64, 369:

"Quae velut ancipiti succumbens victima ferro."

Cir. 366:

"Ut cum caesa pio cecidisset victima ferro."<sup>2</sup>

---

<sup>1</sup>Danysz, p.26.

<sup>2</sup>Danysz, p.28.



13. Cat. 64, 103:...."iniecta tumulabor mortua terra."  
 Cir. 442:....."iniecta tellus tumulabit harena."<sup>1</sup>

14. Cat. 64, 189:

"Nec prius a fesso secedent corpore sensus."

Cir. 448:

"Iam fesso taudem fugiunt de corpore vires."

The "Culex" also seems to show slight traces of his influence in the following lines:

1. Cat. 68, 4:

"Sublevem et a mortis limine restituum."

Cul. 223:

"Restitui superis leti iam limine ab ipso."<sup>1</sup>

2. Cat. 64, 24:...."ardenti cordi furentem."

Cul. 272:....."furentem ardentibus undis."

3. Cat. 64, 334:

"Cum Phrygii Teucro manabunt sanguine campi."

Cul. 305:

"Teucra cum magno manaret sanguine tellus."

The eighth catalepton<sup>2</sup> is a parody on Catullus' "Phaselus"<sup>3</sup> and follows the phraseology of the original so closely that it would be easier to point out the differences than the resemblances. The parody is addressed to Sabinus,

---

<sup>1</sup>Danysz, p.28.

<sup>2</sup>See page 34.

<sup>3</sup>Carm. 4, see page 35.



a mule-driver in the neighborhood of Mantua and Brixia. In the whole poem of twenty-five lines are only thirty words which are not found in the corresponding place in original. These include the reference to the muleteer, the names of places and a few other words which the new subject demands. Considering that even in these places the sound of the original is often suggested we may pronounce the parody a very clever piece of work.

## Catal. 8.

Sabinus ille, quem videtis, hospites,  
 Ait fuisse mulio celerrimus,  
 Neque ullius volantis impetum cisi  
 Nequisse praeterire, sive Mantuam  
 Opus foret volare sive Brixiam.  
 Et hoc negat Tryphonis aemuli domum  
 Negare nobilem insulamve Caeruli,  
 Ubi iste post Sabinus ante Quinctio  
 Bidente dicit attodisse forcipe  
 Comata colla, nequod horridum ingo  
 Premente dura vulnus ederet inba.  
 Cremona frigida et lutosa Gallia,  
 Tibi haec fuisse et esse cognitissima  
 Ait Sabinus: ultima ex origine  
 Tua stetisse dicit in voragine,  
 Tua in palude deposisse sarcinas



Et inde tot per orbitosa milia  
 Iugum tulisse, laeva sive dextra  
 Strigare mula sive utrumque coeperat  
 Neque ulla vota semitalibus deis  
 Sibi esse facta praeter hoc novissimum,  
 Paterna lora proximumque pectinem.  
 Sed haec prius fuere: nunc eburnea  
 Sedetque sede seque dedicat tibi,  
 Gemelle Castor et gemelle Castoris.

## Cat. 4.

Phaselus ille, quem videtis, hospites,  
 Ait fuisse Navium celerrimus,  
 Neque ullius natantis impetum trabis  
 Nequisse praeterire, sive palmulis  
 Opus foret volare sive linteo.  
 Et hoc negat minacis Adriatici  
 Negare litus insulasve Cycladas  
 Rhodumque nobilem horridamque Thraciam  
 Propontida trucemve Ponticum sinum,  
 Ubi iste post phaselus ante fuit  
 Comata silva: nam Cytorio in ingo  
 Loquente saepe sibilum edidit coma.  
 Amastri Pontica et Cytore buxifer,  
 Tibi haec fuisse et esse cognitissima  
 Ait phaselus: ultima ex origine



Tuo stetisse dicit in cacumine,  
 Tuo imbuisse palmulas in aequore,  
 Et inde tot per impotentia freta  
 Herum tulisse, laeva sine dextera  
 Vocaret aura, sive utrumque Iuppiter  
 Simul secundus incidisset in pedem.  
 Neque ulla vota litoralibus deis  
 Sibi esse facta, cum veniret a maris  
 Nouissimo hunc ad usque limpidum lacum.  
 Sed haec prius fuere: nunc recondita  
 Senet quiete seque dedicat tibi,  
 Gemelle Castor et gemelle Castoris.

In the third Catalepton<sup>1</sup> Catullus' line:

"Socer generque, perdidistis omnia."<sup>2</sup>

is quoted but with the order of the first two words changed.

Cat. 14, 21-23:

"Vos hinc interea valetis, abite  
 Illuc unde malum pedem attulistis,  
 Saecli incommoda, pessimi poetae"

is reflected in the seventh Catalepton which is a dismissal of bad literature. The words "hinc ite," "ite hinc," "vos," "vale," "valetis" are especially reminiscent of the poem of Catullus as well as "Et vos Seli que Tarquitique Varroque"<sup>3</sup>

<sup>1</sup> v. 6.

<sup>2</sup> Carm. 29, 24.

<sup>3</sup> v. 3.



which resembles the "Caesios, Aquinos, Suffenum" of Catullus even to the point of using the first two names in the plural and the last in the singular.

The ninth Catalepton is apparently an imitation of the ninety-second poem of Catullus. Each consists of two elegiac couplets parallel with each other and identical in the last half foot except in the last syllable. The thought and language of the two poems are very much alike, especially in the expressions "dispeream nisi amat"<sup>1</sup> and "dispeream nisi me perdidit."<sup>2</sup>

Although this last group of poems is perhaps of little value as literature they cannot be passed by in a consideration of the influence of Catullus to whom they certainly owe much of their existence.

However, in the poems properly belonging to Vergil we also see clearly distinct traces of the influence of Catullus. Often thought, language or metre openly declares its origin, and always is there absolute freedom from any attempt to veil or polish borrowed material.

---

<sup>1</sup>Cat. 92, 2.

<sup>2</sup>Catal. 9, 2.



## CHAPTER II.

The crowning glory of Catullus is his lyric poetry. This was a new field into which he led the way. Horace followed him directly, and the fact that they used several of the same metres - metres derived from the Greek - calls for a comparison of the verse forms of the two poets. Although both used dactylic hexameter and iambic measures, it is not in these that interest centers nor grounds for a metrical comparison are found. It is in the Greek logaoedic metres that we find significant points of similarity and dissimilarity. Although Horace never attempts Catullus' favorite hendeca syllabic verse and uses several metres of which Catullus has left no examples, there are enough of those used by both to give a sufficient basis for comparison.

Catullus introducing the metres into Latin almost invariably follows the Greek usage, Horace adapts them to peculiarities of the Latin language. For Catullus, who was by nature in harmony with the Greek influence that was entering Rome, and with whose own nature the directness, ardor, and grace of this literature was thoroughly in harmony, it was easy and natural to pour out his feelings or his fancies into the original elastic mould. With his abandon to the mood of the moment, which is the very charm of his lyrics, it would



certainly be inconsistent for him to form more fixed or more restrictive rules. For Horace, whose supreme merit is the achievement of perfection of finish, whose every thought is "embellished by each kind of artistic ornament,"<sup>1</sup> it was both natural and consistent to develop a fixed and unyielding form for every measure he used.

The Sapphic Strophe is used twice<sup>2</sup> by Catullus and twenty-five<sup>3</sup> times by Horace. Since the former is characterized by the freedom and the latter by the rigidity of the rules to which they conform, the greater number of times the measure is employed by Horace makes these features stand out more clearly. Catullus, following Sappho, allows a trochee in the second foot<sup>4</sup> as well as at the end<sup>5</sup> of the Sapphic verse, while Horace adheres uniformly to the spondee. Then the scheme for Catullus is

$\text{— } \cup \text{ | — } \approx \text{ | } \sim \cup \text{ | — } \cup \text{ | — } \approx \text{ || (three times.)}$   
 $\text{— } \cup \cup \text{ | — } \approx \text{ ||}$

and for Horace

$\text{|| — } \cup \text{ | — } \text{— | } \sim \cup \text{ | — } \cup \text{ | — } \text{— || (three times)}$   
 $\text{— } \cup \cup \text{ | — } \approx \text{ ||}$

<sup>1</sup>Aristotle - "Poetics" VI.

<sup>2</sup>Carm. 51, 11.

<sup>3</sup>Carm. I, 2, 10, 12, 20, 22, 25, 30, 38; II, 2, 4, 6, 8, 10, 16; III, 8, 11, 14, 18, 20, 22, 27; IV, 2, 6, 11; Carmen Saeculare.

<sup>4</sup>Carm. 51, 13; 11.6, 15.

<sup>5</sup>Carm. 51, 1, 14; 11, 3, 7.



Catullus, like Sappho, also ends the Sapphic line with a monosyllable<sup>1</sup> which Horace obviously avoids unless the word before it is elided.

The Choriambic metre (Sapphic sixteen syllable, or Greater Asclepiad) occurs once<sup>2</sup> in Catullus and thrice<sup>3</sup> in Horace. According to Catullus, the verse consists of a spondee or trochee<sup>4</sup>, three choriambis and a spondee or trochee. The scheme is

- = | - - - - | - - - - | - - - - | - - = ||

Horace, however, does not allow a trochee in the first foot. He further insists upon the end of the first and second choriambis coinciding with the end of a word. In the three poems this is violated only once.<sup>5</sup>

Both poets use the Glyconic verse in combination with other metres. In Catullus it is found thrice with the Pherecratean. In Horace it is found extensively with the Asclepiadean, and in one strophe used several times it is further combined with the Pherecratean.

In each of his combinations, Catullus admits substitutions freely and in each observes synapheia. In one<sup>6</sup>

---

<sup>1</sup> Carm. 51. 3, 6, 7.

<sup>2</sup> Carm. 30.

<sup>3</sup> Carm. I, 11, 18; IV. 10.

<sup>4</sup> v. 9.

<sup>5</sup> I. 18, 16.

<sup>6</sup> Carm. 17.



poem is found the combination called Priapean which consists of a Glyconic followed by a Pherecratean and written as one line, thus:

— — | — — — | — — | — — | — — | — —

The first foot of the Glyconic is a spondee nine times, of the Pherecratean, twice. In one<sup>1</sup> poem three Glyconics are followed by a Pherecratean. The first foot of the Glyconic is a spondee eight times, an iambus three times, of the Pherecratean an iambus once. In the other<sup>2</sup> poem, four Glyconics are followed by a Pherecratean. Here also the first foot of either verse may be a trochee, a spondee, or an iambus.

Horace's favorite combination is apparently a first Asclepiadean, written thus

— — | — — — | — — — | — — —

followed by a Glyconic. This is found in eleven<sup>3</sup> odes. A strophe consisting of three first Asclepiadeans followed by a Glyconic occurs in nine<sup>4</sup> odes. Two first Asclepiadeans followed by a Pherecratean and a Glyconic form the strophe of seven<sup>5</sup> poems. In all these measures Horace uses the spondee alone for the first syllable.

---

<sup>1</sup> Carm. 34.

<sup>2</sup> Carm. 61.

<sup>3</sup> Carm. I. 3, 13, 19, 36; III. 9, 15, 19, 24, 28; IV. 1, 3.

<sup>4</sup> Carm. I. 6, 15, 24, 33; II. 12; III. 10, 16; IV. 5, 12.

<sup>5</sup> Carm. I. 5, 14, 21, 23; III. 7, 13; IV. 13.



The obvious difference between the systems used by the two poets leads to the conclusion that Horace certainly was not imitating Catullus. However, it is evident that he is consciously elaborating some model which he felt could be improved. The works of the Greek poems, as perfectly as form, thought, and rhythm are harmonized, would, of themselves, hardly suggest the need of any innovation; certainly they would not indicate so definitely as poems in a language to which these forms were not so well adapted, precisely what changes would be most effective in that language. Moreover, Horace's expressed contempt for Catullus,<sup>1</sup> and his manner of picking up a phrase with the manifest purpose of polishing it indicate that he is not only familiar with his predecessor's works, but that he has noted in them some failure that to him overshadows all their merits. Thus it seems reasonable to think that in some manner or degree he was influenced by the poet toward whom he seems to have felt something of a rival's jealousy.

Similarities of thought or theme are frequent in the works of these two poets, but do not always indicate indebtedness of the one to the other. It may be, often certainly is, that both are drinking from the same fount. Both go to Greek sources for much. Occasionally each has used an effective comparison or a poetic fancy that seems either to have come

---

<sup>1</sup> Hor. Sat. I. 19.



from a single Greek writer or to have been a thought current among the Greeks. A striking example is found in

Aes. Choeph. 1049:

"πεπλεκτανημέραν πυκνοῦς δράκουσιν:

Cat. 64.193:

"Eumenides, quibus anguino redimita capillo."

Hor. Carm. II. 13.35-36;....."intorte capillis

Eumenidum angues."

Even here where the conception is certainly traditional, and in each Latin version presented by what is almost a translation of Aeschylus' line, the close verbal resemblance indicates an actual closer relation.

Often, too, Roman customs or traditions are so intimately bound up with thoughts that they can hardly be considered individual. Thus we may account for such similarities as:

1. Cat. 68. 160:

....."qua viva vivere dulce mihi est."

Hor. Epod. 1. 5-6:

"Quid nos, quibus te vita superstite

Iucunda, si contra, gravis?"

2. Cat. 64. 305:

"Veridicos Parcae.....cautus."

Hor. C. S. 25:

"Vosque veraces cecinisse, Parcae."



Superstitions common to both Greeks and Romans would easily account for the following lines:

1. Cat. 108.6:

"Intestina canes, cetera membra lupi."

Hor. Epod. 5. 99-100:

"Post insepulta membra different lupi  
Et Esquilinae alites."

Hor. Epod. 17. 11-12;....."addictum feris  
Alitibus atque canibus."

2. Cat. 108.5:

Effossos oculos voret atro gutture corvus."

Hor. Ep. I. 16.48: "non pasces in cruce corvos."

Yet sometimes the thought of the later writer points clearly to that of the earlier. A connection seems obvious in the following:

1. Cat. 45. 5-6:

"Solus in Libya Indiaque tosta  
Caesio veniam obvius leoni."

Hor. Carm. III. 27.51-2:....."utinam inter errem  
Nuda leones."

2. Cat. 68.124:

"Suscitatur a cano vulturium capite."

Hor. Sat. II. 5. 55-6:....."plerumque recoctus  
Scriba ex quinqueviro coram diludet hiantem."



3. Cat. 95. 1-2:...."nonam post denique messem

Quam coepta est nonamque edita post hiemem."

Hor. A. P. 388-9:...."nonumque prematur in annum

Membranis intus positis."

4. Cat. 95.3:

Milia cum interea quingenta Hortensius uno."

Hor. Sat. I. 4.9-10:....."in hora saepe ducentos

Ut magnum, versus dictabat stans pede in uno."

Language as well as thought may present likenesses arising from a common model or from the influence of an earlier poet, or even a combination such as we have in the much discussed passage of Horace:<sup>1</sup>

"Dulce ridentem Lalagen amabo

Dulce loquentem."

Obviously this is derived from the same Greek original that Catullus was translating when he used the first two words of the expression.<sup>2</sup> Obviously, too, the conditions of the Latin language moulded the expression for both writers. Yet there is an evident consciousness of his predecessor's work in the poem of Horace. This is shown by the placing of the words common in the same position of the same metrical line and by the fact that it gives a more literal and complete translation

---

<sup>1</sup>Carm. I. 22. 23-24.

<sup>2</sup>Carm. 51. 5.



of the lines before Catullus. There seems to be in these, as well as in the perfection of form, the symmetry and the liquid flow of the sounds, something of a boast of superiority on the part of Horace. This feeling seems to pervade his whole attitude toward his predecessor, both in his single reference to him and in his rather frequent allusions to his works.

As an example of resemblance of language which seems to be derived from a common source we may note:

Hom. Od. XXIII. 195:

... "ἀνέκοφα κόμην ταυοφύλλου ἑλαΐης"

Cat. 4. 11: "comata silva."

Hor. Carm. I. 21.5:...."nemorum coma."

Hor. Carm. IV. 3.11:... "spissae nemorum comae."

Many expressions which at first seems to be related are really due only to peculiarities of the Latin language, as the following:

1. Cat. 61.14: "pelle humum pedibus."

Hor. Carm. I. 37. 1-2: "pede....."

Pulsanda tellus."

Cat. 63. 26: "citatis celerare tripudiis."

Hor. Carm. III. 18. 15: "pepulisse....."

Ter pede terram."

2. Cat. 14. 5: "male perderes."

Hor. Sat. II. 1.6: "peream male."

3. Cat. 92. 2,4: "dispeream nisi amat."



Hor. Sat. I. 9. 47-48:..."dispeream ni  
Summoses omnis."

4. Cat. 63. 27: "satis beatus."

Hor. Carm. II. 18.14: "satis beatus."

5. Cat. 7.2: "satis superque."

Hor. Epod. 1.31: "satis superque."

Hor. Epod. 17.19: "satis superque."

Instances of direct borrowing are rare but seem certain where epithets are so effectively applied as in the following:

1. Cat. 71.2: "tarda podagra."

Hor. Sat. I. 9. 32: "tarda podagra."

2. Cat. 86. 1-2:

"Quintia formosa est multis, mihi candida, longa,  
Recta est."

Hor. Sat. I. 2. 122:

"Candida rectaque sit; munda hactenus,  
ut neque longa."

3. Cat. 42. 24:

"Pudica et prola, redde codicillos."

Hor. Epod. 17. 40:....."tu pudica, tu proba."

4. Cat. 64.254: "lymphata mente."

Hor. Carm. I. 37. 14: "mentemque lymphatam Mareotico."

The language of many passages, however, shows unmistakable traces of a conscious or an unconscious influence



of Catullus. Especially convincing are those in which there is an echo of the sound as well as the recurrence of certain words. This sound echo is clear in the following:

1. Cat. 21.7:<sup>1</sup>

"Frustra: nam insidias mihi instrumentem."

Hor. Carm. III. 7. 21:

"Frustra: nam scopulis surdior Icari."

Hor. Carm. III. 13. 6:

"Frustra: nam gelidos inficiet tibi."

2. Cat. 8. 11:

"Sed obstinata mente perfer, obdura."

Hor. Sat. II. 5. 39:

"Persta atque obdura."

3. Cat. 62. 49:

"Ut vidua in nudo vitis quae nascitur arvo."

Hor. Carm. IV. 5. 30:

"Et vitem viduas ducit ad arbores."

4. Cat. 51. 13-16:

Otium, Catulle, tibi molestum est:

Otio exultas nimiumque gestis

---

<sup>1</sup>This passage may seem at first to admit of some doubt on account of the elision of "nam; insidias." An examination however, emphasizes the similarity, for not only does the 'am' run into another nasal, but the following words, apparently unlike are seen to correspond throughout in regard to quantity, strikingly in the last syllable which consists of the long vowel followed by 's.'



Otium et reges prius beatas  
Perdidit urbes."

Hor. Carm. II. 16. 1-6:

"Otium divos rogat in patienti  
Prensus Aegaeo, simul atra nubes  
Condidit lunam neque certa fulgent  
Sidera nautis;  
Otium bello furiosa Thrace,  
Otium medi pharetra decori."

Similarity of both language and thought mark the  
Catullian influence in the following:

1. Cat. 41. 1-2;....."puella....."

.....Milia me decem poposcit."

Hor. Sat. II. 7. 89-90:...."quinque talenta.

Poscit te mulier."

2. Cat. 61. 106-9:...."velut adsitas

Vitis implicat arbores

Implicabitur in tuum

Complexum."

Hor. Epod. 15. 5-6:

"Artius atque hedera adstringitur ilex

Lentis adhaerens bracchiis."

Hor. Carm. I. 36. 20:

"Lascivis hederis ambitiosior."

Perhaps the most striking resemblances are those in-



volving a poetic fancy such as:

1. Cat. 64. 1:

"Peliaco quondam prognatae vertice pinus."

Hor. Carm. I. 14. 12-13:

"Quamvis pontica pinus

Silvae filia nobilis."

2. Cat. 64. 46:

"Tota domus gaudet regali splendida gaza."

Hor. Carm. IV. 11.6:... "ridet argento domu."

3. Cat. 64. 48-9:... "Indo quod dente politum

Tincta tegit roseo conchyli purpura fuco."

Hor. Sat. II. 6. 102-3:... "Rubro ubi cocco

Tincta super lectos canderet vestis eburnos."

4. Cat. 68. 13:

"Quis merse fortunae fluctibus ipse."

Hor. Epod. I. 2. 22:

.... "adversis rerum immersabilis undis."

5. Cat. 61. 224-225:

"Et pudicitiam suae

Matris indicet ore."

Hor. Carm. IV. 5. 23:

"Landantur simili prole puerperae."

In poems on similar subjects we find in Horace many phrases, words, and other definite resemblances which seem reminiscent of Catullus. The ninth poem of the third book of



odes has symmetry of form, reciprocal parts, and instances of repetition which recall Catullus' artistic love-idyl.<sup>1</sup> Although the scheme of this poem is more elaborate than that of Horace it is less obvious so that the poem seems more natural and direct while it expresses a more real passion and presents a more vivid picture.

Horace is at least once reminiscent of the little drinking song of Catullus:

Cat. 27. 1-2: ...."puer....."

Inger mi calices amariiores."

Hor. Epod. 9. 33:

"Capaciores adfer huc, puer, scyphos."

Here it may be argued that each has expressed only a common place thought in completely natural words. It could hardly be accidental, however, that both have used imperatives ending in the unusual form; that both are dissyllabic and consist of practically synonymous prepositions of two letters and verb stems of three, the last two of which are identical; that both have used the comparative forms of adjectives which, though different in meaning are strikingly alike in sound. When we add to this the fact that each is addressing the 'puer' bidding him bring cups more pleasing on account of flavor or size it seems certain beyond question that Horace is here imitating

---

<sup>1</sup>Carm. 45.



Catullus. It may be worth noting here that Catullus' line excels in its smooth, liquid flow while that of Horace is more accurate in using a verb that properly ends in the chosen form and in using an adjective to modify his 'scyphos' which characterizes it literally. It seems to me that we have even here a true expression of their individual natures - Catullus freer and more graceful, Horace precise, polished, and proudly conscious of it; the genius of one essentially poetical and that of the other surpassingly intellectual.

Whether it was ironical or not, the test of friendship, as set forth by Catullus in Carmen 11, evidently appealed to Horace. Several times he echoes the long introductory part of this poem. The twenty-second poem of the first book of odes, lines 5-8<sup>1</sup>, expresses the same idea as lines 2-12 of Catullus' poem, although the same places are not named. The use of the same metre and the repetition of 'sive' at the beginning of the line produces so nearly the effect of Catullus' poem that there can be no doubt of its being an echo, especially when it is noted that at the end of Horace's poem<sup>2</sup> is a definite allusion to Catullus' other Sapphic song.<sup>3</sup>

---

<sup>1</sup>Sive per Syrtis iter aestuosas  
Sive facturus per inhospitalem  
Caucasum vel quae loca fabulosus  
Lambit Hydaspes.

<sup>2</sup>Dulce ridentem Lalagen amabo,  
Dulce ridentem.

<sup>3</sup>Carm. 51.



The sixth ode of book two, lines 1-4,<sup>1</sup> recalls this model not only by the mention of many distant places, but by the direct address in the first part of the line, the idea of being ready to accompany the author, and the ending of the stanza with 'unda.' In the fourth ode of book three, lines 29-38,<sup>2</sup> the idea is similar and some of the same definite references<sup>3</sup> occur. We find the same idea again in the first epode, lines 11-14,<sup>4</sup> and here the reference to the Alps seems reminiscent of the earlier poet. One line of Catullus' poem seems to be directly echoed in two places:

Cat. 11.2:

"Sive in extremos penetrabit Indos."

Hor. Epis. I. 1.45:

"Impigor extremos curris mercator ad Indos."

---

<sup>1</sup>Septimi, Gadis aditure mecum et  
Cantabrum indoctum inga ferre nostra et  
Barbaros Syrtis, ubi Maura semper  
Aestuat unda.

<sup>2</sup>Utrumque mecum vos eritis, libens  
Insanientem navita Bosporum  
Temptabo ex urentis harenas  
Litoris Assyrii viator;  
Visam Britannos hospitibus feros  
Et laetum equino sanguine Concanum,  
Visam pharetratos Gelonos  
Et Scythicum inviolatus amnem.  
Vos Caesarem altum, militia simul  
Fessas cohortes addidit oppidis.

<sup>3</sup>Britannos, Scythicum, Caesarem (Augustus).

<sup>4</sup>Feremus, et te vel per Alpium inga  
Inhospitalem et Caucasum  
Vel Occidentis usque ultimum sinum  
Porti sequemur pectore.



Hor. Epis. I. 6.6:

"Quid maris extremos Arabos ditantis et Indos."

Catullus' hymn to Diana<sup>1</sup> is echoed in parts of Horace's hymns to Diana and Apollo.<sup>2</sup> Parallelisms that seem significant is the following:

Cat. 34. 5-6:

"O Latonia, Maximi

Magna progenies Iovis."

Hor. Carm. I. 21. 3-4:

"Latonamque supremo

Dilectam penitus Iovi."

where the verbal resemblance is too close to be accidental. Without the same application of the words we find the couplet in each case opening with the same name and closing with the same. Moreover, the epithets characterizing Jupiter are of similar meaning, are both superlatives, and are placed in the same position in the couplet. In the remaining words we are able to detect a slight similarity of sound so that the general sound effects are strikingly alike.

Perhaps the remaining instances would not be classed as echoes did not this first one prove conclusively that the

---

<sup>1</sup> Carm. 34.

<sup>2</sup> To Diana, Carm. I. 21; III. 22;  
To Apollo, Carm. IV. 6;  
To Apollo and Diana, Carm. Saec.



later poet was familiar with the hymn of his predecessor. It may be seen from the examples already given that different parts of the same poem are likely to be echoed and that a line or thought once borrowed and found effective sometimes appears again. These facts strongly indicate an influence of the earlier of the following passages upon the later:

Cat. 34. 9-12:

"Montium domina ut fores  
 Silvarumque virentium  
 Saltnumque reconditorum  
 Amniumque sonantium."

Hor. Carm. I, 21. 5-8:

"Vos laetam fluviis et nemorum coma  
 Quaecumque aut gelido prominet Algido,  
 Nigris aut Erymanthi  
 Silvis aut viridis Cragi."

Hor. Carm. III. 22. 1:

"Montium custos nemorumque, Virgo."

In the one passage, Horace, like Catullus, calls Diana the mistress of streams and groves and mountains, and by the words 'coma' and 'viridis' emphasizes the leafiness of the trees as Catullus does by 'virentium.' In the other, she is addressed as guardian of mountains and groves. The verse begins with the same form of the same word, while 'nemorum' points back to his own earlier lines in accordance with the principle already stated.



The next stanza also of Catullus' poem seems to be reflected by Horace:

Cat. 34. 13-16:

"Tu Lucina dolectibus  
Iuno dicta puerperis,  
Tu potens Trivia et notho es  
Dicta lumine Luna."

Hor. Carm. III. 22. 2-4:

"Quae laborantis utero puellas  
Ter vocata audis adimisque leto  
Diva triformis."

Hor. Carm. Saec. 13-16:

"Rite maturos aperire partus  
Lenis, Ilithyia, tuere matres,  
Sive tu Lucina probas vocari  
Sen Genitalis."

Each passage invokes the blessing of the goddess upon mothers. While Catullus addresses her by her three different names, Horace in one case refers to her threefold personality and in the other calls upon her in two names.

One passage of the "Carmen Saeculare" seems reminiscent of the last stanza of our hymn:

Cat. 34. 21-25:

"Sis quocumque tibi placet  
Sancta nomine, Romulique,



Antique ut solita es, bona  
Sospites ope gentem."

Hor. Carm. Saec. 47-48:

"Romulae genti date remque prolemque  
Et decus omne."

It cannot be denied that from the ancient conception of the Goddess these poems and lines could have come into existence independently; but from circumstances of which we can be reasonably sure, it seems probable that Horace in the composition of his songs is definitely influenced by his rival in the realm of lyric poetry.

An epigram addressed by Maecenas to Horace is interesting to note here. The three lines extant are preserved in the life of Horace commonly attributed to Suetonius and read thus:

"Ni te visceribus meis Horati  
Plus iam diligo tu tum (Titium) sodalem  
Ninnio videas strigiosorem."

In the first line and a half we see an obvious imitation of Cat. 14. 1-2:

"Ni te plus oculis meis amarem,  
Icundissime Calve."

The humorous direction toward which the epigram inclines hints that we have the beginning of a parody. This would indicate that Maecenas knew Horace to be intimately acquainted with the poems of Catullus.



In general, we may say of the relation of Horace to Catullus that in metre, language, and thought there is evidence not only of an unconscious reflection of Catullus, but of an occasional conscious allusion to his works. These allusions are in general characterized by a tone of superiority. Since the Augustan poet, as we are able to see, polishes and elaborates borrowed passages until they conform to his own standard of perfection, it may be that he transforms them so completely that they escape recognition. Hence it is not impossible that Catullus, more often than is apparent, is the source of the thoughts or fancies of the great Latin lyric poet.



## CHAPTER III.

In the Latin elegy, even to a greater degree than in lyric and epic poetry, do we find that Catullus stands between his Greek models and his Augustan successors. The Greek elegy "allowed the thought to run on uninterruptedly and with every variety of pause; it did not break off the sentence at the end of the pentameter and often began a new sentence in the middle of a line. Again, it admitted words of any length from a monosyllable to a heptasyllable at the end of the pentameter, with a preference perhaps for trisyllabic or quadrisyllabic words!"<sup>1</sup> In other words, the Greek elegy was free from all rules as to length of words or sentences and position of words and pauses. The Augustan elegy is the very antithesis of this. Everything is governed by the strictest and most rigid laws. The end of the distich must coincide with the completion of the thought. Lines end with short words - in a majority of cases in dissyllabics; but sometimes with a monosyllable or trisyllable. Tibullus and Propertius occasionally use even a longer words, but Ovid assiduously avoids this. Catullus allows himself all the freedom of the Greek poets in regard to the length and position of the words. In regard to

---

<sup>1</sup> Ellis - "Commentary on Catullus." Prolegomena XXVII.



the pauses he holds the middle ground: although he continues the thought through as many verses as he sees fit, he generally makes the end of the distich coincide with the end of a clause or a slight natural pause. As the chief writers of elegy of the age which followed him were admirers of Catullus, it seems probable that they recognized the merits of his usage and from them developed their own more perfect system.

In the poem given traditionally as Tibullus III. 6, we find

"Sic cecinit pro te doctus, Minoi, Catullus  
Ingrati referens impia facta viri."<sup>1</sup>

This characterization of Catullus seems to have been current among the ancients, and probably had reference to his skill in producing the effects of the Greek poetry which was then so universally cultivated.

A few traces of his influence are found in Tibullus. In a few instances there seems to be a distinct echo of Catullus' language:

1. Cat. 45. 6: "Indiaque tosta."

Tib. II. 3. 55:

"Comites fusci, quos India torret."

2. 61. 171-172:....."accubans

.....Tyrio in toro."

---

1

vv. 41-42.



Tib. I. 2. 75:....."Tyrio accubare toro."

3. Cat. 61. 29-30:

"Nympha quos super irrigat  
Frigeras Aganippe."

Tib. IV. 60:

"Nobilis Artacie quos irrigat unda."

4. Cat. 62. 51:

"Sed tenerum prono deflecteus pondere corpus."

Tib. IV. 1.41-42:....."veluti cum pondere libra  
Prono nec hac plus parte sedet nec surgit ab illa."

There are also apparent echoes of thought as:

1. Cat. 64. 313-14:....."tum prono in pollice torquens  
Libratum tereti versabat turbine fusum."

Tib. II. 1.64:

"Fusus et apposito pollice versat opus."

2. Cat. 83.4-6:

"Sana esset:.....  
.....hoc est, uritur et loquitur."

Tib. IV. 6.17-18:

"Uritur.....  
Nec.....sana fuisse velit."

3. Cat. 30.10:

"Ventos irrita ferre ac nebulas aerias sinis."

Tib. L. 4.21-22:....."Veneris periuria venti  
Irrita per terras et freta longa ferunt."



Tib. III. 6. 49-50:....."periuria ridet amantium

Jupiter et ventos irrita ferre inbet."

From these resemblances it seems certain that Tibullus felt the influence of the poet whom he characterized as "doctus."

Propertius mentions Catullus twice, each time with implied praise:

1. Prop. II. 25.4:

"Calve, tua venia, pace, Catulle, tua."

2. Prop. II. 34.87-88:

"Haec quoque lascivi cantarunt scripta Catulli,

Lesbia quis ipsa notior est Helena."

Although in Propertius there are no lines that repeat literally phrases or verses of Catullus, there are several that in thought and word bear a marked resemblance to some of his most poetic or fanciful passages. The most obvious similarities are the following:

1. Cat. 62.43:

"Idem cum tenui carptus defloruit unqui."

Prop. I. 20.39-40:

....."decerpens tenero puerilites unqui

Proposito florem."

2. Cat. 64.186-187:....."omnia muta

Omnia sunt deserta, ostentant omnia letum."

Prop. I. 18.1:

"Haec certe deserta loca et taciturna querenti."



3. Cat. 13. 11-12:

"Nam unguentum dabo, quod meae puellae  
Donarunt Veneres Cupidinesque."

Prop. II. 29.17-18:

"Adflabunt tibi non Arabum de gramine odores,  
Sed quos ipse suis fecit Amor manibus."

4. Cat. 45. 8-9:

"Amor.....  
.....sternuit adprobationem."

Prop. II. 3.24:

"Candidus argutum sternuit omen Amor."

5. Cat. 13.8:

"Plenus sacculus est araneorum."

Cat. 68.49-50:

"Nec tenuem texeus sublimis aranea telam  
In deserto Alli nomine opus faciat."

Prop. III. 6.33:

"Putris et in vacuo texetur aranea lecto."

6. Cat. 66.85:

"Illius ah mala dona levis bibat irrita pulvis."

Prop. IV. 11.6:

"Nempe tuas lacrimas litora surda bibent."

7. Cat. 42.3:

"Iocum me putat esse moecha turpis."

Prop. II. 24.15-16:.....me

Fallaci dominae iam pudet esse iocum."



8. Cat. 50.10:

"Nec somnus tegetet furore ocellos."

Prop. I. 10.7:

"Quamvis labentes premeret mihi somnus ocellos."

We find also a few lines that besides this general resemblance of thought and word, have something of the same sound. The most striking are:

1. Cat. 66.82:

"Quam incunda mihi munera libet onyx."

Prop. II. 13.30:

"Cum dabitur Syrio munere plenus onyx."

2. Cat. 64.50:

"Haec vestis priscis hominum variata figuris."

Prop. II. 6.33:

"Non istis olim variabunt tecta figuris."

3. Cat. 65.5:

"pallidulum manans adluit unda pedem."

Prop. I. 20.8:

"Sive Aniena tuos tinxerit unda pedes."

4. Cat. 64.183:

"Quine fugit lentos incurvans gurgite remos."

Prop. II. 26.11:

"At tu vix primas extollens gurgite palmas."

5. Cat. 68.140:

"Noscens omnivoli plurima furta Iovis."



Prop. II. 30.28:

"Et canere antiqui dulcia furta Iovis."

6. Cat. 64.130:

"Atque haec extremis maestam dixisse querelis."

Prop. III. 7.55:

"Fleus tamen extremis deficit haec mandata querelis."

We further find a few of the Greek ideas that Catullus seems to have borrowed and which later became Latinized. Most noteworthy are:

1. Cat. 3.11-12:<sup>1</sup> ..... "iter tenebricosum

Illuc unde negant redire quemquam."

Prop. III. 11.2:

"Panditur ad nullas ianua nigra preces."

2. Cat. 62.24:<sup>2</sup>

"Quid faciunt hostes capta crudelius urbe?"

Prop. IV. 8.56:

"Spectaculum capta nec minus urbe fuit."

What seems to be a direct imitation of the opening verses of Catullus' epic poem is seen in the following:

"Tuque tuo Colchum propellas remige Phasim,  
Peliacaeque trabis totum iter ipse legas,

---

<sup>1</sup>Cf. Merrill, notes, Cat. 3.12.

<sup>2</sup>Hom. Il. IX. 592:



Qua rudis Argea natat inter saxa columba  
 In faciem prorae pinus adacta novae."<sup>1</sup>

Since the resemblance is more of fancy than of words, the possibility of a lost Greek original for both poets must be taken into consideration. However, it is improbable that two entirely independent imitations would bear such a striking resemblance to each other, especially when done by those who not only differ fundamentally in the style and spirit of their poetry but who use with utmost freedom whatever material they borrow. Moreover there is no evidence, either within the lines or elsewhere of such a model; on the other hand, we may be sure that Propertius was familiar with the poem of Catullus, so that it seems probable that this is the source of his lines.

Although the conception of the door as a bar to would-be lovers is common to Latin poets, we find a general resemblance between the poems of Catullus<sup>2</sup> and Propertius<sup>3</sup> where this idea predominates that indicates a particular relation. In the former, the conversation between the door and the poet reveals the part of the door in the love affairs of its mistress. In the latter the door tells its story and repeats the complaint addressed to it by the lover. They are alike in that the door is the chief speaker. It is addressed and blamed, but is allow-

---

<sup>1</sup> Prop. III. 22.11-14.

<sup>2</sup> Cat. Carm. 67.

<sup>3</sup> Prop. I.16.



ed to speak in its own defense and to reveal otherwise hidden secrets. Although the influence of Catullus cannot be definitely traced here, it is altogether possible that it may have had much to do with the production of the poem of Propertius.

Although, as we see, Propertius does not reflect clearly and indisputably any definite thought or verse from Catullus there are so many resemblances suggestive of his poems that it seems almost beyond doubt that his influence has entered into the works of the later poet.

In the works of Ovid, the most voluminous as well as the most polished of the elegiac poets, one may expect to find many more echoes of Catullus, and one will not be disappointed. Three times the earlier poet is definitely mentioned, and each time his name is linked with that of the most distinguished poets. These references are:

(1). *Am.* 3. 9. 61-62:

"Obvius huic venias, hедера invenalia cinctus  
Tempora, cum Calvo, docte Catulle, tuo."

(2). *Am.* 3. 15. 7-8:

"Mantua Vergilio gaudet: Verona Catullo:  
Pelignae dicar gloria gentis ego."

(3). *Trist.* 2. 427-8:

"Sic sua lascivo cantata est saepe Catullo  
Femina, cui falsum Lesbia nomen erat."



From these expressions of opinion we are not surprised to find a long list of passages that parallel the thought or language of Catullus. Sometimes it is only a few words that are reflected, as:

(1). Cat. 8.11: "perfer, obdura."

Ov. Trist. V. 11.7: "perfer et obdura."

(2). Cat. 61.172-3:

"Vir tuus....."

Totus immineat tibi."

Ov. Met. 1.46:

"Imminet exitio coniugis."

(3). Cat. 11.7: "Septemgeminus Nilus."

Ov. Met. I. 422: "Septemflus Nilus."

Ov. Met. V. 187: "Septemlice Nilo."

In regard to the last example the possibility of these being stock phrases has been raised. Possibly they came to have such force, but even so, they must have originated as a poetic conception the very nature of which could hardly go back beyond the period of Greek influence. Moreover, the first known example is that of Catullus and the only other examples up to this time are those of Ovid and Vergil, both of whom freely and openly borrowed from him. Hence it seems probable not only that Ovid derived his epithets from Catullus but that he felt their distinctive original force.

Several times only a few words are reflected but are



so placed in the line that the very sound of at least part of the line is echoed. It is most often the verse ending that is reproduced and it is only this that is quoted in the first four of the following examples.

1. Cat. 64.13: "in conduit unda."  
Ov. Met. I. 530: "recanduit unda."
2. Cat. 64.6: "cito decurrere puppi."  
Ov. Fast. VI.777: "celere decurrite cumba."
3. Cat. 6.6: "viduas iacere noctes."  
Ov. Ep. 18.69: "viduas exegi noctes."
4. Cat. 64.193: "redimita capillo."  
Ov. Am. III.10.3: "redimita capillo."
5. Cat. 64.370:  
"Proiciet truncum submisso poplite corpus."  
Ov. Met. XIII.477:  
"Super terram defecto poplite labens."
6. Cat. 64.391:  
"Thyadas effusis euantis crinibus egit."  
Ov. Fast. VI.514:  
"Thyades, effusis per sua colla comis."
7. Cat. 64.156:  
"Quae Syrtis, quae Scylla rapax, quae vasta Charybdis."  
Ov. Ib. V.385:  
"Ut quos Scylla vorax Scyllaeque adversa Charybdis."



8. Cat. 64.40:

"Non glaebam prono convellit vomero taurus."

Ov. Met. XI.31:

"Forte boves presso subigebant vomere terram."

9. Cat. 68.151:

"Ne vestrum scabra tangat robigine nomen."

Ox. Ex Pont. I.1.71:

"Roditur ut scabra positum rebigine ferrum."

10. Cat. 64.227:

"Carbasus obscurata decet ferrugine Hiberna."

Ov. Met. V.404:

"Executit obscura tinctae ferrugine habenas."

11. Cat. 64.314:

"Libratum tereti versabat turbine fustum."

Ov. Met. VI.22:

"Sive levi teretem versabat pollice fustum."

12. Cat. 76.11:

"Quin tu animo offirmas atque istinc teque reducis."

Ov. Met. IX.745:

"Quin animum firmas teque ipsa recolligis, Iphi."

We find passages also in which the similarity of thought and the repetition of several words indicate clearly that the writer had Catullus in mind. To this class belong the following:



1. Cat. 17.4;....."cavaque in palude recumbat."  
Ov. Met. VI.371:  
"Tota cava submergere membra palude."
2. Cat. 64.224:  
"Canitiem terra atque infuso pulvere foedans."  
Ov. Met. VIII.529-30:  
"Pulvere canitiem genitor vultusque seniles  
Foedat humi fusus."
3. Cat. 30.10:  
"Ventos irrita ferre ac nebulas aeras sinis."  
Ov. Trist. I.8.35:  
"Cunctane in aequoreos abierunt irrita ventos."
4. Cat. 65.14:  
"Daulias absumpti fata gemens Ityli."  
Ov. Fast. IV.482:  
....."ut amissum fata gemens ales Ityn."
5. Cat. 63.92:  
"Procul a meatus sit furor omnis."  
Ov. Fast. IV.116:  
"A nobis sit furor iste procul."
6. Cat. 64.258;....."tortis serpentibus incingebant."  
Ov. Met. IV.482;....."torto incingitur angui."  
Several parallelisms require special discussion. Of these perhaps the most striking is:



Cat. 62.42-45:

"Multi illum pueri, multae optavere puellae;  
 Idem cum tenui carptus defloruit ungui,  
 Nulli illum pueri, nullae optavere puellae."

Ov. Met. III.353-355:

"Multi illum invenes, multae cupiere puellae;  
 Sed fuit in tenera tam dura superbia forma,  
 Nulli illum invenes, nullae tetigere puellae."

This is remarkable not only for the clear reflection found in the second passage, but also for the double parallelism shown in the first and third lines of the two passages which are in each case separated by a line giving the changed condition which is the basis for the contrast of the third line to the first. In regard to the close similarity, it can easily be seen that the first line of the passage from Ovid is an exact quotation of Catullus' line but for two words which, in meaning, use, position, and quantity, are equivalents of those in the original; in the verb even the sound of the last two syllables is the same. The third line in each case, while expressing a contrasting thought reflects the sound of the first line. It is also noteworthy that the second line of Catullus is elsewhere echoed by Ovid. It is mostly clearly reflected in

Ov. Her. 4.30:

"Et tenui primam deligere ungue rosam."

Probably it has also influenced



Ov. Fast. 438:

"Illa papavereas subsecat ungue comas."

The fact that the writer has already shown that the line appealed to him indicates this, as does the fact that the word 'tenui' appears only four lines below.

In the passages

Cat. 64.351:

"Putridaque infirmis variabunt pectora palmis".

Ov. Her. X.15:

"Protinus adductis sonuerunt pectora palmis."

the minor resemblances of the first three words are almost as significant as the repetition of the identical words at the end. The lines not only begin with the same consonant sound but several of the sounds in the first word of the one are found in the first word of the other. The modifier of 'palmis' is in each case in the same position, as well as of the same quantity; the position and quantity of the verbs are also the same. It is further interesting that in his later works Ovid several times ends verses in the two words found here as:

Met. III.481:

"Nudaque marmoreis percussit pectora palmis."

Met. V.473:

"Repetita suis percussit pectora palmis."

Met. X.723:

"Rupit et indignis percussit pectora palmis."



While these last lines seem to point more directly to Vergil it is impossible to dissociate them completely from the line which is obviously moulded upon that of Catullus and which has in common with them the same sentence form as well as the particularly effective verse ending.

Although the use of the spider's web as a symbol of desertion goes back to Homer<sup>1</sup>, a comparison of Cat. 68.49-50:

"Nec tenuem texens sublimis aranea telam  
In deserto Alli nomine opus faciat."

Ov. Am. I.14.7-8:

"Vel pede quod gracili deducit aranea filum  
Cum leve deserto sub trabe nectit opus."

seems to indicate an influence of the lines of Catullus upon those of Ovid, for the endings of the hexameters are strikingly alike and in the pentameter two of the effective words, 'deserto' and 'opus' reappear.

Although Vergil has more obviously imitated the passage

Cat. 61.216-220:

"Torquatus volo parvulus  
Matris egremio suae  
Porrigens teneras manus

---

<sup>1</sup>Hom. Od. XVI.34.



Dulce rideat ad patrem  
Semihiante labello."

it seems to me that the close resemblance of the metal images in the lines indicate that Ovid, too, is thinking of Catullus when he writes

Fast. III. 221-2:....."blando clamore nepotes

Tendebant ad avos bracchia parva suos."

One of the most interesting one line reflections is the following:

Cat. 64. 309:

"At roseae niveo residebant vertice vittae."

Ov. Am. II. 4.41:

"Sen pendent nivea pulli cervice capilli."

Both give us an image of the hair to which a pleasing contrast in color is effected. Moreover, the words 'nivea' and 'cervice,' especially in the same position in the line seem to echo the 'niveo' and 'vertice' of the earlier poet.

A phrase of Catullus which he used thrice to express the deepest emotion, is echoed by Ovid who has used it as a quotation put into the mouth of his own character. To anyone who has read Catullus the words of

Ov. Fast. IV.852:

"Atque ait 'invito frater adempte, vale'"

cannot fail to recall Catullus' farewell to his brother,

Carm. 101.6:....."indigne frater adempte, mihi."



Carm. 101.10:....."ave atque vale."

and 68.20, 92:...."misero frater adempte, mihi."

which gives us the most personal expression of the poet's intense grief.

Several direct imitations of varying length occur.

In

Ars. Am. III.449-450:

"Redde meum!" clamat spoliatae saepe puellae

'Redde meum!' toto voce boante foro."

Ovid in speaking of men who love in order to steal has reproduced much of the effect of

Cat. 42.11-12, 19-20:

"Moecha putida, redde codicillos,

Redde, putida moecha, codicillos."

Ov. Am. I. 11.15: "redde tabellas" seems also to be an imitation of Catullus' 'redde codicillos.'

In Am. II. 1-4:

"Prima malas docuit, mirantibus aequore undis,

Peliaco pinus vertice caesa vias,

Quae concurrentis inter temeraria cautes

Conspicuum fulvo vellere vexit ovem."

Ovid also seems to have imitated the opening of Catullus' sixty-fourth poem.

Ovid's sixth poem in the second book of Amores is a lament over the death of a parrot, written in imitation of



Catullus' poem<sup>1</sup> on the death of Lesbias' sparrow. Besides the subject and manner of treatment, which is reminiscent of Catullus, parallelisms are found in the solemnity and directness with which the death of the bird is announced; in the call upon other birds to mourn which imitates Catullus' call upon Loves, Graces, and gracious men; in the mention of the parrots charms; in the mention of after life; and in reference to his mistress at the end, which is especially striking on account of the phrase "nostrae placuisse puellae." "Optima prima fere manibus repiuntur avaris,"<sup>2</sup> seems very near Catullus' "Orci, quae omnia bella devorastis."<sup>3</sup> The most significant difference between the poems is in the allusion and elaboration of Ovid and the simplicity and directness of Catullus.

Addressing the boat that was to carry him into exile, Ovid imitates<sup>4</sup> Catullus' "Phaselus." Ellis says that Ovid's poem has "more of reminiscence than of direct imitation."<sup>5</sup> The only definite allusions to Catullus seem to be

"Sive opus est velis, minimam bene currit ad auram:  
Sive opus est remo, remige carpit iter."<sup>6</sup>

---

<sup>1</sup> Carm. 3.

<sup>2</sup> v. 39.

<sup>3</sup> v. 14.

<sup>4</sup> Trist. I. 10.

<sup>5</sup> "Commentary on Catullus" p.13.

<sup>6</sup> vv. 3-4.



and

"Vos quoque, Tyndaridae, quos haec colit  
insula, fratres,

Mite precor duplici numen adesse viae."<sup>1</sup>

In regard to the last Ellis points out that although the introduction of Castor and Pollux is perhaps suggested by Catullus' last three lines, it is applied to a different purpose...."In Catullus the yacht dedicates its single future to the two gods, in Ovid they are invoked to preserve the two ships (duplici viae) that in which the poet proceeds to Tempyra and the yacht which is to carry his effects to Tomi."<sup>2</sup>

The complaint of Scylla<sup>3</sup> bears a general resemblance to the lament of Ariadne. Certain similarities of form and thought are striking. Both open with questions expressing reproach. Each heroine refers to the country and the parents she has given up, asks what course is open to her, thinks of return to her country as impossible, and mentions Syrtis, Charybdis, and other monsters as the only possible mothers of such hard-hearted beings.

In the Heroides<sup>4</sup> Ovid gives the story of Ariadne agreeing in substance with that given by Catullus.<sup>5</sup> Some lines

---

<sup>1</sup>v. 45-6.

<sup>2</sup>Commentary on Catullus. p.13.

<sup>3</sup>Ov. Met. VIII. 108-142.

<sup>4</sup>Her. X.

<sup>5</sup>Carm. 64. 50-266.



are especially reminiscent of the earlier version.

1. Cat. 133:

"'Perfide, deserto liquisti in litore, Theseu?'"

Ov. 21:

"'Interea toto clamanti litore, Theseu?'"

2. Cat. 125-6:

"Ac tum praeruptos tristem conscendere montes  
Unde aciem in pelagi vastos protenderet aestus."

Ov. 25-28:

"Mons fuit. Apparent fructices in vertice rari:  
Nunc scopulus rancis pendet adesus aquis:  
Ascendo. Vires animus dabat. Atque ita late  
Aequora prospectu metior alta meo."

3. Cat. 55:

"Necdum etiam sese quae visit visere credit."

Ov. 31:

"Aut vidi, aut tamquam quae me vidisse putarem."

4. Cat. 56:..."fallaci quae tunc primum excita somno."

Ov. 5:

"In quo me somnoque meus male prodidit et tu."

5. Cat. 177-180:

"Namquo me referam? Quali spe perdita nitor?  
Idaeosne petam montes? an, gurgite lato  
Discernens ponti truculentum ubi dividit aequor?  
Respersum invenem fraterna caede secuta?"



Ov. 62-66:

"Nulla per *Ambiguas* puppis itura vias.  
 Finge dari comitesque mihi ventosque ratemque,  
 Quid sequar? *Accessus terra fraterna negat.*  
 Ut rate felici pacata per aequora labar,  
 Temperet ut ventos *Aeolus*, exul ero."

7. Cat. 152-153:

"Pro quo dilaceranda feris dabor alitibusque  
 Praeda neque iniecta tumulabor mortua terra."

Ov. 96:

"Destituor rapidis praeda cibusque feris."

Ovid again in *Ars Amatoria*<sup>1</sup> relates the story of Ariadne. It is much the same except that the Theseus and Ariadne episode is very much condensed. The points of resemblance to Catullus are the mention of her careless attire, her unbound hair and bare feet, and her first addressing Theseus as 'perfidus.'

In yet another picture of Ariadne, Ovid definitely recalls Catullus. In

Ov. Fast. III. 472-475:

....."nemini 'periure et perfide Theseu!'  
 Ille abiit, eadem crimina Bacchus habet.  
 Nunc quoque 'nullo viro' clamabo 'feruina credat!'

---

<sup>1</sup>Ar. Am. I. 527-564.



the first line reflects the opening words of reproach in the poem of Catullus.<sup>1</sup> In the last line she speaks concerning the infidelity of Bacchus the words that Catullus put into her mouth when Theseus had proved false. As the expression is used after 'quoque,' which definitely alludes to her former injunction, we feel sure that it is the same Ariadne that Catullus gives us who is speaking - that it is thus that Ovid tells us that his conception of the character is derived from Catullus.

The Ariadne episode<sup>2</sup> of Catullus is also reflected by at least two passages from the letter of Dido to Aeneas.<sup>3</sup>

1. Cat. 168:

"Nec quisquam adporet vacua mortalis in alga."

Ov. 172:

"Nunc levis erectam continet alga ratem."

2. Cat. 161:

"Respersum invenem fraterna caede secuta?"

Ov. 127-128:

"Est etiam frater, cuius manus impia possit

Respergi nostro, sparsa cruore viri."

These passages which seem to reflect the poems of Catullus in a greater or less degree establish beyond doubt the fact that Ovid's debt to him, as well as that of elegiac poetry in general, is not inconsiderable.

---

<sup>1</sup> Carm. 64.132-135.

<sup>2</sup> Cat. 64.52-254.

<sup>3</sup> Ov. Her. VII



## CONCLUSION.

The foregoing parallelisms prove beyond reasonable doubt that the poetry of the Augustan Age was definitely and rather extensively influenced by the little book of Catullus.

In general, his place in the development of metres seems to have been that of a stepping-stone from the Greek to the Latin. Particular metres were moulded by his touch into a shape conforming in some degree to the peculiarities of the Latin language - enough, we may say, to suggest the finished forms which they assumed in the later period.

The individual poets, each in his distinctive manner, have reflected their common predecessor. Vergil, unreservedly and with no attempt to conceal what was from his viewpoint honorable borrowing, uses his fancies, phrases, or lines; Horace rather frequently gives us what seems to be a far-away echo - one so dimmed or harmonized with his own artificial perfection that it is often scarcely recognizable; Tibullus, although conceding high place to his poetic genius, reflects him but rarely and faintly; Propertius, somewhat more frequently, but with complete adaptation to his own style and manner of thinking, uses his material; Ovid not only accepts and clearly reflects whatever he has to contribute, but sometimes openly alludes to him in his poems as if to acknowledge him as a model. Those who do not rank among creative poets, but who were of



literary inclinations, have left parodies, imitations, and allusions which indicate the wide circulation and general favor which his poems enjoyed.

Certain tendencies which characterize and confirm the echoes cited above are distinguishable. First, we find that in the longer compositions, such as Vergil's *Aeneid*, several echoes often occur within such a number of lines as might be composed at one sitting, while in the shorter ones, several echoes sometimes occur in one poem. It also happens that certain lines are echoed several times by the same poet or different poets, and that successive lines, or lines near each other in the original, often find their way into different passages of the same writer's works.

While a definite influence of Catullus is traceable in the substance, language, and metrical form of the Augustan poets, it seems perhaps less than we might have expected. Yet it is reasonable to attribute to him more than can be measured by the line that repeats or even recalls his thought, word, or metre, for a poet of such grace and ardor as his works show, by his very nature insinuates himself into the minds of his readers and colors their own thoughts by the light of his imagination.



BIBLIOGRAPHY.

- Catullus (College Latin Series) - Elmer Truesdell Merrill.  
 Boston. 1893.
- Select Poems of Catullus - Francis P. Simpson. London. 1889.
- Criticisms and Elucidations of Catullus - H. A. J. Munro.  
 Cambridge. 1878.
- Catulli Veronensis Liber - Robinson Ellis. Oxford. 1878.
- A Commentary on Catullus - Robinson Ellis. Oxford. 1889.
- Catullā Carmina - Robinson Ellis. Oxford. 1914.
- Catulli Veronensis Liber - Aemilius Bæhrens.  
 ed. by K. P. Schulze. Leipsic. 1885-1892
- Poems of Catullus - H. V. MacNaughten and A. B. Ramsay.  
 London. 1908.
- De Scriptorum Imprimis Poetarum Romanorum Studiis Catullianis -  
 Antonius Danysz. Posnonia. 1876.
- Catulle et Ses Modeles - George La Faye. Paris. 1894.
- De Arte Metrica Catulli - Johann Bauman. Landsberg. 1881.
- Index Verborum Catullianus - Monroe Nichols Wetmore.  
 New Haven. 1912.
- P. Vergili Maronis Opera - Otto Ribbeck. Leipsic. 1889.
- P. Vergili Maronis Opera - John Conington. London. 1881-1884.
- Studies in Vergil - Terrot Reavely Glover. London. 1904.
- P. Vergili Maronis - Part I. (Eclogues and Georgics).  
 Archibald Hamilton Bryce. London.



- Publius Vergilius Maro. (Translation) - John William MacKail.  
London. 1908.
- Horace. The Odes and Epodes. (The Loeb Classical Library).  
T. E. Page and W. H. D. Rouse. London. 1904.
- Horace. Epistle and Satires - James W. Kirkland.  
Boston. 1893.
- The Elegies of Albius Tibullus - Kirby Flower Smith.  
New York. 1913.
- Propertius (The Loeb Classical Library). New York. 1912.
- P. Ovidius Naso - Rudolph Merkel. Leipsic. 1877.
- De Monosyllabis ante Caesuras Hexametri Latini Collatis -  
Otto Braum. 1906.
- Ennianae Poesis Reliquae - Johannes Vahlen. Leipsic. 1903.
- T. Lucreti Cari De Rerum Natura - H. A. J. Munro.  
London. 1908.
- Sappho - H. T. Wharton. London. 1898.
- Poetae Lyrici Graeci - Theodor Bergk. Leipsic. 1878-1882.
- Homeri Ilias - Hentze. Leipsic. 1890.
- Homer, Odyssey - W. W. Merry. Oxford. 1892.
- The Iliad of Homer (Translation) - Edward Earl of Derby.  
London. 1904.
- The Odyssey of Homer (Translation) - George Herbert T. Palmer.  
Cambridge. 1891.
- History of Roman Literature - Wilhelm Sigismund Teuffel.  
Ed. by Ludwig Schwabe. Trans. by George C. Warr.  
London. 1891-2.



- A History of Roman Literature - Charles Thomas Crutwell.  
London. 1877.
- Roman Poets of the Republic - William Young Sellar.  
Oxford. 1881.
- A History and Criticism of Latin Poetry - Robert Yelverton Tyrrell.  
Boston. 1895.
- Etudes Sur La Poesie Latine - Henry Joseph Guillaume Patin.  
Paris. 1900.
- Introduction to Classical Greek Literature - Wm. Cranston Lawton.  
New York. 1903.



**THE UNIVERSITY OF MISSOURI**

**COLUMBIA**

DEPARTMENT OF GREEK

May 19, 1915.

Professor Walter Miller ,

Columbia, Mo.

Dear Mr. Miller :

In compliance with your request I have examined the thesis submitted by Miss Beamer and am of the opinion that it meets the general standard which has been established in this university for the Master's dissertation.

I have noted, however, certain inaccuracies in the quotation of Greek passages and have referred to them on an accompanying sheet.

Very truly yours,

*W. H. Maulz*



THE UNIVERSITY OF MISSOURI

COLUMBIA

DEPARTMENT OF GREEK

Miss Beaman's Thesis.

- p. 12 . Passage fr. *Odyssey* incorrectly quoted
- p. 16 make quotation at bottom,  
accent of μήκω and lack of breathing  
on εἰπὶν<sup>2</sup> ἦσιν, also accent of ἴσ.  
Not stated whether quotation is from  
Il. or Od.
- p. 16. Quotation in mid. of page. πᾶσι for πᾶσι  
and no indication of end of line.
- p. 46. No breathing or accent on ἐπέεσσι









