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POETIC TECHNIQUE IN CATULLUS' SATIRIC EPIGRAMS

DISSERTATION
Presented in Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy in the Graduate School of The Ohio State University

By
Henry Anthony Strater, A.B., M.A., M.A.

* * * * *

The Ohio State University
1971

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# LIST OF ABBREVIATIONS

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<td>A.P.</td>
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CHAPTER I

INTRODUCTION

Catullus is known primarily as a love poet. His brief expressions of the ecstatic joys and the deep depressions of his affair with Lesbia appealed to readers in his own day as well as to readers from the Renaissance until modern times.¹

But there are other facets to Catullus' poetic genius. For example, he is outstanding among the group of neoteric poets who were reacting against the longer literary forms of Ennius and looking toward the Greek Alexandrian poets for direction. Catullus is an important figure in the development of the Latin elegy. Elizabeth Paludan remarks, "I have thought it best to dwell so long on Catullus, as it is possible only by bearing him in mind to get a real understanding of the elegists proper and the development of the Roman elegy."² He also wrote other fine

poems which have nothing to do with his affair with Lesbia:
for example, the poem on the death of his brother (101), the
hymn to Diana (34), and the poems about his journey home
to Sirmio from Bithynia (4, 31, 46). But in addition to
his ability to express basic human joys and sorrows, Catullus
evidences a keen satiric wit. He can fling a barb at
someone foolish quite as easily and effectively as can
Martial, his successor.

Catullus' satiric epigrams, however, are the least
discussed of his works. Yet the quality of wit pervades
many of his poems, even some of the Lesbia poems, and to
understand the poet fully we must not omit consideration
of his satiric epigrams. In this regard, Kenneth Quinn
speaks of the sort of criticism which:

tries to push back the trivial and obscene pieces so
far into the background that we can manage to forget
how large they bulk in the collection. The reason
why the sensible critic will look at the whole of
Catullus' work is that by doing so he may avoid mis-
understanding in important respects the poems he
values most.

3Fordyce, for example, simply skips over poems 69,
71, 74, 78, 79, 80, 89, 90, 91, 94, 97, 98, 99, 106, 111,
and 112 in the elegiacs, explaining in his preface, page v: "A few poems which do not lend themselves to, comment in
English have been omitted." Poem 99 is to Juventius; its
subject is homosexual love. The others are generally
satiric, dealing with sexual themes.

4Kenneth Quinn, "Docte Catulle," in Critical Essays
on Roman Literature: Elegy and Lyric, J. P. Sullivan,
editor (Harvard University Press, 1962), p. 34.
In order to demonstrate the artistry of Catullus as a satirist, I shall concentrate in this dissertation upon a group of satirical epigrams in elegiac couplets. Since the wit and humor of satire depend more upon form than subject matter for their effectiveness, the elements of structure and technique in these poems will be the main topics of discussion.

Catullus' satiric technique can best be demonstrated in his short, occasional epigrams which are complete in themselves. Specifically, I shall discuss in detail poems 69, 71, 78, 84, 93, 95, 97, 98, 100, 103, 106, 108, 110, 111, 112, and 113. Since the analysis of the interrelation of poems within cycles is a study in itself, I shall forego a detailed treatment of the Gellius and Mentula cycles in this dissertation. One difficulty in studying these two cycles of satire is that there are no cycles of satiric poems extant in pre-Catullan literature which may be compared and contrasted with them. Furthermore, K. Barwick has already treated the Gellius and Mentula cycles, examining themes and techniques which are common to all the poems in each cycle.  

Although there are some fine, biting satiric poems among Catullus' polymetrics, in this dissertation I shall treat only the satiric epigrams written in elegiac couplets. Quinn speaks of the elegiac couplet as a traditional form for satire:

The short elegiac poem was a recognized genre used to abuse a person addressed or as the vehicle for satirical comment on a person spoken of. It was compounded of wit, ingenuity and savage elegance of expression, rather than quality of imagery, complexity of diction, emotional depth or other more specially poetic qualities.

This is not to say that there is a dichotomy between Catullus' polymetrics and his elegiacs, as some scholars have argued. Rather, my intention in this dissertation is to concentrate on a single poetic form as it is used for satire, and to analyze fully its structural possibilities.

Some examples are poem 12, addressed to the napkinsnatcher; poem 23, about Furius' poverty; poem 25, attacking Thallus as a thief; poems 29 and 57, against Julius Caesar; poem 33, about the father and son who steal clothing at the bath house; poem 39, to Egnatius, the smiling Spaniard; and poems 41 and 43, to Ameana, the amica of Mamurra.

Quinn, Cat. Rev., p. 38.

Several scholars have gone to great lengths to demonstrate essential differences between Catullus' elegiac poems and his polymetrics, poems 1-60: Ilse Schnelle, "Untersuchungen zu Catullus dichterischer Form," Philologus Supplementband 25.3 (1933), and Ross are typical. On the other hand, more scholars are firm in their opinion that the polymetrics and the elegiacs are not greatly different. Arthur Leslie Wheeler, Catullus and the Traditions of Ancient Poetry (Berkeley: The University of California Press, 1934), p. 48, says: "Within certain rather wide limits Catullus did not regard the metrical form of his short poems as a distinction of the first importance."
both as a structure in itself and as part of a larger poetic structure. Furthermore, since the elegiac couplet was the traditional form for Greek satiric epigram, Catullus' poetic techniques for satire may be compared with those of his Hellenistic predecessors.

A satiric poet characteristically incites laughter at someone else's expense. "The *satire*, employing irony, sarcasm, exaggeration, and pointed wit, ridicules and denounces human vices or personal enemies." Catullus aims his satire at fools: those who pretend to be something they are not, or those who fail to recognize their own deficiencies. Arrius in poem 84 pretends by his affected speech to be a person of quality; Naso in poem 112 affects being a *multus homo*, but Catullus exposes him as a *multus homo* of a different sort. Rufus in poem 69 fails to realize that his lack of success with women is due to his excessive body odor. Similarly, although

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9 Weinreich, pp. 2-3, discusses the structural possibilities of the elegiac couplet in more detail and concludes: "So stand sie als ein Mittleres zwischen Epos und Lyrik, jederzeit fähig, sich mehr dem einen oder mehr dem andern in ihrem Charakter anzunähern."

Aemilius in poem 97 has foul breath, he "futuit multas et se facit esse venustum." Gallus in poem 78 does not see that the adultery he encourages may easily be perpetrated against him. Hortensius and Volusius in poem 95 may consider themselves great writers, but their volumes are doomed to oblivion.

Catullus also derides his victims for incest (111), stinginess (110, 103), adultery (113), sodomy (112). He expresses his animosity toward Cominius (108) heatedly, but toward Julius Caesar (93) coolly.

Catullus often addresses his victims directly, especially when his attack is a bitter one; in this vein he speaks directly to Aufillena in poems 110 and 111, to Caesar in poem 93, to Silo in 103, to Victius in 98, to Naso in 112, to Rufus in 69, and to Cominius in 108.

Like his Greek predecessors, Catullus aims his barbs at individuals rather than at institutions; but foolishness and vice are universal, and such characters as Arrius and Aufillena are representative of the folly and vice of any age in history.

The first step in examining Catullus' satirical epigrams will be to discuss the form and technique of epigrams in general. The next step will be to analyze the structure and technique of Greek satiric epigrams.
written before Catullus' time. For these poems the major source is the Palatine Anthology. Book 11 of this anthology of ancient anthologies is devoted entirely to convivial and satirical epigrams. It is not my intention in this dissertation to undertake a complete study of Catullus' sources for his satirical epigrams, such as the iambics of Archilochus, the elegies of Callimachus, Greek and Roman rhetoric, the Fescennine Verses, Old and New

11 There is only one possible example extant of a satiric epigram in Latin before Catullus: a quatrain by a certain Papinius. See Willy Morel, Fragmenta Poetarum Latinorum Epicorum et Lyricorum Praeter Ennium et Lucilium (editio stereotypa editionis alterius; Stuttgart: B. G. Teubner, 1963), p. 42. Ross, p. 155, comments: "An attempt to date the epigram is a hopeless undertaking. It can be said only that it represents another use to which the distich had been put by the end of the second century: it is more than likely that invective came to be practised more and more in this meter, but, as is the fate of all such amateur and occasional poetry, little has survived to indicate the extent to which it had been popular."

Comedy. Rather, the study of the satirical epigrams from the Palatine Anthology will serve to show the state of Hellenistic epigram before and during the time of Catullus, so as to place his satiric epigrams in a literary perspective.

The third step will be to examine structure and technique in sixteen of Catullus' satiric epigrams. These poems will be grouped in chapters according to their length, since, for example, in writing a poem of twelve lines, the poet finds structural patterns available to him different from those he might use in a poem of six or eight lines. Within these chapters, the satiric epigrams will be treated individually rather than according to separate points of style. This arrangement allows a very full treatment of each poem and makes future reference easier, since all the details about a single poem can be found in a single place.

The concluding chapter will be a summary of Catullus' epigrammatic technique as demonstrated in his satiric epigrams.

---

The elegiac epigram is a distinct poetic form with numerous possibilities for emphasis and structural patterns. J. P. Elder says of Catullus' elegiac epigrams:

Turning to the epigrams, one finds that their very form in itself encouraged obvious structural patterns which are immediately apparent. The alternation of the hexameter and pentameter, the poet's habit of closing the thought with the shorter line, the inherent use of antithesis, and the general tendency to anticipate the thought of the last line in the opening one—all these elements contributed heavily toward a more obvious structure, just as they must have subconsciously affected the poet's choice of this metre for the vehicle for some of his emotional expressions.14

The elegiac couplet is well suited for the brevity of epigram. For example, the opening line of a joke may be presented in the hexameter, and the point or barb of the joke delivered in the pentameter.15 The pentameter itself divides neatly into two halves at the penthemimeral caesura, so that the barb of the epigram may be held back until the final hemistich, or even the final word: a fulmen in clausula.16

The form or structure of the epigram is necessarily conditioned by its purpose: to lead up to a "point of wit" at the close. Consequently almost all epigrams fall into two parts, the

---


15 Weinreich, p. 11.

16 Ibid., p. 14: "Die kaiserzeitliche rhetorische Prosa liebt ja nicht minder das fulmen in clausula, eine im letzten Wort aufblitzende, sorgsam vorbereitete Pointe, die gar leicht zum 'Knalleffekt' wird."
preliminary exposition and the conclusion. The former must not only give the occasion of the epigram and convey the necessary information, but must also set the tone, so that the point shall not fail of its effect. The briefer the exposition, within limits, the more effective the epigram; so terseness is the quality most sought after. So likewise with the conclusion; it should come with the maximum of surprise, and as nearly as possible in an instantaneous flash. Brevity is indeed the soul of the epigram. It must gain its effect in the fewest possible lines; it must be condensed, stripped of all superfluities, free from verbosity. Yet, with all its compression, it must not be labored; the very smallness which demands concision demands also lightness, ease, dexterity in the handling. 17

The elegiac couplet itself is a well-defined unit. 18

The poet often sets words which he wishes to emphasize in certain positions in the couplet. The most important ideas tend to come at the beginning or end of metrical units, just as the most important ideas in a well-organized public speech are to be found at the beginning and the end. After all, these poems, like all of ancient literature, were meant to be read aloud. According to textbooks of rhetoric,


18 Maurice Platnauer, Latin Elegiac Verse: A Study of the Metrical Usages of Tibullus, Propertius, and Ovid (Cambridge University Press, 1951), p. 27, says, "While the writers of Latin epic are concerned to avoid the coincidence, or at least the frequent coincidence, of sense- and line-ending, those of elegiac nearly always complete the sentence, or the clause, at the end of the pentameter. . . . A slight increasing tendency away from enjambment is noticeable in the three elegists. The percentages of couplets ending with a comma or with no mark of punctuation are: Tibullus, 9%; Propertius, 7%; Ovid, 5%."
both ancient and modern, the most important ideas should be placed either first or last in the body of a speech:

Proportion, the third principle of disposition (structure), deals with the position and space of the content.

Its aim is to set out the most important ideas and parts so that a listener or reader can properly appreciate their relative importance. The aim is to secure emphasis.

Such proportion is partly a matter of position. What is presented at the beginning or at the end may be more easily remembered than what is here or there treated. . . . Proportion calls for a significant beginning. The end should similarly be couched impressively.19

Cicero says:

Ergo ut in oratore optimus quisque, sic in oratione firmissimum quoque sit primum, dum illud tamen in utroque teneatur, ut ea quae excellent serventur etiam ad perorandum si quae erunt mediocria—nam vitiosis nusquam esse oportet locum—in mediam turbam atque in gregem coniciantur.20

Similarly, a careful poet tends to place important ideas at the beginnings and ends of phrases, verses, or larger units of expression. Charles B. Wheeler demonstrates the importance of avoiding a flat beginning by rearranging Robert Frost's line from "Mending Wall",

Something there is that doesn't love a wall,

into

There is something that doesn't love a wall.

20 De Oratore, 2.314.
Of this rearrangement he observes, "It becomes flat, declarative, prosaic. The expletive construction 'There is . . .,' so common in prose, takes an undeservedly prominent position at the beginning of the line." 21

In satiric writing, the position at the end of a couplet or larger unit is even more important: a joke never begins with its point; the crushing blow, the fulmen in clausula to which Weinreich refers, comes last. Although not in elegiac couplets, Martial 1.10 is a good example of how the point of an epigram may be contained in the last word:

Petit Gemellus nuptias Maronillae
et cupid et instat et precatur et donat.
Adeone pulchra est? Immo foedius nil est.
Quid ergo in illa petitur et placet? Tussit.

Catullus' most famous couplet is an excellent example of an effective word in the final position:

Odi et amo. Quare id faciam, fortasse requiris?
Nescio, sed fieri sentio et excruciior.

In the last word, excruciior, the poet sums up all the unbearable, uncontrollable pain and degradation involved in the struggle of love and hate within his soul.

The reader hears a poem in metrical units. In listening to an English ballad stanza, for instance, he

feels a completeness when he hears the rhyme at the end of the fourth line. In listening to classical music we feel this completeness at the end of a phrase or a larger unit when the harmonic structure returns through the dominant to the tonic. The reader listens not only for the end of the whole poem, but also for the ends of its divisions and subdivisions. A careful poet capitalizes upon this response of the reader by saving ideas which he wishes to emphasize for the ends of metrical phrases. Since the elegiac couplet may be broken into smaller metrical units, we may expect the end of the hexameter, the end of the first hemistich of the pentameter, and sometimes the position just before the third-foot caesura in the hexameter to be used for important ideas. Consider the opening couplet of Martial's epigram 2.7:

Declamas belle, causas agis, Attice, belle; historias bellas, carmina bella facis.

---

22 Platnauer, op. cit., p. 6, says, "The caesura in the third foot, owing to its regularity and central position, is commonly called 'the caesura', a loose but useful expression." I follow Eichner, De Poetarum Latinorum Distichis Quaestionum Metricarum Particulae Duae (Sorau Diss., 1866), who holds that the elegiac couplet is divisible into four sections: (a) the first 'half' of the hexameter as far as the third-foot caesura, (b) the second 'half' of the hexameter after the third-foot caesura, (c) the first half of the pentameter, and (d) the second half of the pentameter (cited by Platnauer, p. 49.).
A form of bellus, the key word of the poem, occupies the final position in each of the first three hemistichs. The word is emphasized not only by the repetition, but also by being placed at the ends of these metrical units. Similarly, Martial places words which convey the point of his joke about the teeth of Thais and Laecania in these positions (epigram 5.43):

\begin{quote}
Thais habet \textit{nigros}, niveos Laecania \textit{dentes}. \\
Quae ratio est? \textit{Emptos haec habet, illa suos}.\footnote{23}
\end{quote}

Of course, we cannot expect these positions always to contain words or ideas of relative importance in a strict hierarchy, with the most important idea always at the end, the second most important at the beginning, third most important at the caesura in the pentameter or at the end of the hexameter, and so on. Still it is likely that words in these positions are important to the total effect of the epigram.

The poet has other ways of emphasizing words and ideas within the couplet itself: devices of sound, such as pun, alliteration and assonance; rhetorical devices such

\footnote{23}{The juxtaposition of opposites is also significant in this couplet: Martial draws attention to the contrast in colors by placing \textit{nigros} and \textit{niveos} next to each other. There is also a chiasmus of colors and girls (Thais \ldots \textit{nigros}, niveos Laecania \ldots ) echoed by another chiasmus in the pentameter (\textit{emptos haec} \ldots \textit{illa suos}). A remarkable example of effective word placement.}
as chiasmus and tricolon. For example, Catullus ends poem 115 with an insult punctuated with alliteration. After describing the extent of Mentula's land holdings, he concludes:

Omnis magna haec sunt, tamen ipse est maximus ultrro,
non homo, sed vero mentula magna minax.

Dryden uses a remarkable number of alliterations in reviling one of his targets:

**EPIGRAM ON TONSON**

With leering look, bull faced and freckled fair,
With frowsy pores poisoning the ambient air,
With two left legs and Judas coloured hair.

N. I. Herescu demonstrates with many examples how extensively Catullus uses assonance near the ends of his lines. One of Herescu's best examples is poem 37, lines 11-12:

Puella nam mei, quae meá sine fugit,
amata tantum quantum amabitur nulla.

Especially in satirical writing, a well-placed pun may be the most important incitement to laughter.

---


Martial particularly enjoys such word play:

\[
\begin{align*}
\text{Cinnam, Cinname, te iubes vocari.} \\
\text{Non est hic, rogo, Cinna, barbarismus?} \\
\text{Tu si Furius ante dictus esses,} \\
\text{Fur ista ratione diceris.} \\
\end{align*}
\]

(6.17)

Catullus' cycle of Mentula poems is built around the pun in the target's name:

\[
\begin{align*}
\text{Mentula moechatur. Moechatur mentula? Certe,} \\
\text{Hoc est quod dicunt: ipsa olera olla legit.} \\
\end{align*}
\]

(94)

Hilaire Belloc ends a couplet emphatically with a pun:

**ON HIS BOOKS**

When I am dead, I hope it may be said, 'His sins were scarlet, but his books were read.'

The effect of chiasmus in a poetic line is often to provide a pithy summary of a situation or sentiment.\(^{26}\) This arrangement of words (A-B-B-A) naturally emphasizes the self-containment of an idea. Its boundaries, being the same words, ideas, or grammatical forms, delineate the idea sharply so that it stands out among the other thoughts of the poem. The delineation is even sharper if the chiasmus corresponds exactly with a metrical unit. Shakespeare ends his Sonnet 154 with chiasmus to sum up his point:

\[\text{26 Brian Vickers, \textit{Classical Rhetoric in English Poetry} (London: Macmillan, St. Martin's Press, 1970), pp. 120-21, calls this figure \textit{antimetabole} and offers many examples of its various effects.}\]
Love's fire heats water, water cools not love.

M. P. O. Morford points out the symmetry of Lucan 3.551-552,

Sulcato varios duxerunt gurgite tractus
quod tulit illa ratis remis haec rettulit aequor,

"the latter relying on quadruple chiasmus, anchored (so to speak) by the alliterative juxtaposition of the nouns in the central position."  

Balanced arrangement with chiasmus is a partial explanation for the simple effectiveness of Martial's famous couplet 1.32:

Non amo te, Sabidi, nec possum dicere quare.
Hoc tantum possum dicere: non amo te.

The couplet begins and ends with the simple statement of dislike, non amo te. The statements of what the poet can and cannot say (possum dicere once in each line) are the middle elements of the chiasmus. Martial first expresses his dislike plainly and flatly, then follows with an antithesis (articulated by nec . . . hoc tantum) explaining exactly how much he is able or willing to say on the subject, then states his dislike again, exactly as he did in the beginning of the couplet. By this repetition after the intervening matter, the poet emphasizes his point much more forcefully than he would have by stopping after the single prosaic statement non amo te.

---

L. P. Wilkinson illustrates well the effects of tricolon, another rhetorical figure:

In Ovid's elegy on the death of Tibullus (Am. III, 9) we find tricolon crescendo with anaphora (21-2):

quid pater Ismario,
quid mater, profuit Orpheo?
carmine quid victas obstipuisse feras?

And later a double form of tricolon crescendo extending over two couplets (37-40):

vive pius---
moriere;
pius cole saura---
colentem / mors gravis a templis in cava busta trahet;
carminibus confide bonis---
lacet, ecce, Tibullus; / vix manet e toto
parva quod urna capit. 28

Tricolon is a form of parallelism: similar or contrasting elements expressed in the same order. Parallelism may appear in a number of forms: ideas as well as grammatical forms may be arranged in parallel. The poet may achieve a striking balance by arranging both his ideas and grammatical forms in parallel; such a balance is often an important factor in an epigram's effectiveness. For example, Alexander Pope balances beauty and song with avarice and pride, and attractiveness with death in this epigram:

---

ON MRS. TOFTS, A FAMOUS OPERA-SINGER

So bright is thy beauty, so charming thy song
As had drawn both the beasts and their Orpheus along;
But such is thy avrice, and such is thy pride,
That the beasts must have starv'd, and the poet have died.

Whether a poet employs parallelism or not, he may
arrange his grammatical phrases so that they coincide with
metrical phrases. In such an arrangement, the metrical
and grammatical phrases reinforce each other, so that the
effect is a sharply-chiseled completeness. One example is
the English poets' use of the heroic couplet to express
aphorisms. George Wither (1588-1667) begins "An Elegiac
Epistle from Fidelia to her Inconstant Friend" with
end-stopped lines and exactly one thought per couplet:

Oft I have heard tel, and now for truth I finde,
Once out of sight, and quickly out of minde.
And that it hath been rightly said of old,
Love that's soon' st hot, is ever soonest cold.

Similarly, in describing the rape of the Sabine women, Ars
Amatoria 1.121-24, Ovid produces neat individual
vignettes by making each metrical phrase coincide with a
grammatical phrase:

Nam timor unus erat; facies non una timoris.
Pars laniat crines; pars sine mente sedet.
Alter maesta silet; frustra vocat altera matrem:
Haec queritur; stupet haec; haec manet; illa fugit.

On the other hand, sometimes the one word or phrase
which does not fit neatly into an established pattern
claims the reader's attention. A favorite device of Catullus
and other poets is to extend a phrase for a word or two past the end of the hexameter into the pentameter line of the couplet, thereby drawing special attention to these words by making them simultaneously the end of a grammatical unit and the beginning of a metrical unit. Tibullus, for example, emphasizes his plea to thieves and wolves by placing parcite in this position in the couplet, 1.33-34:

\[
At \text{ vos exiguo pecori, furesque lupique, parcite: de magno est praeda petenda grege.}
\]

Ovid presses the point of Amores 1.15 with this technique in the concluding couplet, lines 41-42:

\[
\text{Ergo etiam, cum me supremus adederit ignis, Vivam: parsque mei multa superstes erit.}
\]

Similarly John Donne draws attention to the word false in the last stanza of "Go and Catch a Falling Star." In false is embodied the whole point of the poem. He addresses a friend who might think he has found a woman who is true:

Though she were true when you met her,  
And last till you write your letter,  
Yet she  
Will be  
False, ere I come, to two or three.

---

29Kenneth Quinn, Vergil's Aeneid: A Critical Description (Ann Arbor: The University of Michigan Press, 1968), pp. 421-22, sees a similar technique in Vergil and calls it "overflow." Some examples which he furnishes are

\[
solus hic inflexit sensus animumque labentem impulit . . . \ (Aeneid 4.22-23)
\]

\[
iam loca iussa tenet forti permixtus Etrusco Arcas eques . . . \ (Aeneid 10.238-39).
\]
Another device used by Latin elegiac poets to emphasize a phrase and give a tight unity to a line is syntactic rhyme. A grammatical element just before the caesura is connected closely with another element at the end of the line; for example, an adjective just before the caesura may modify a noun at the end of the line.  Ovid describes Cupid mourning at the death of Tibullus, *Amores* 3.9, lines 9-10:

Adspice, *demissis ut eat miserabilis alis* pectoraque *infesta tundat aperta manu.*

The most striking details of the picture, the drooping wings and the little hand beating the breast, are both emphasized by syntactic rhyme.

Another way in which an epigrammatist may arrest his hearers' attention or entice them to laughter is by using repetitions to set up a pattern, then breaking the pattern abruptly. Gordon Williams explains:

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30 *Ross*, pp. 132-37, supplies extensive figures on this phenomenon in Catullus' elegiacs. See also *Quinn, Vergil's Aeneid*, pp. 417 ff., for the poetic effects of this arrangement in Vergil.
To a poet predictability is an enemy: the expected must be avoided. Or, to look at it the other way round, a poet fails to the extent that the reader can predict the movement of his thoughts. A linguistic structure consisting of a series of parallel clauses (especially with anaphora) creates expectation of its own continuity and so provides the poet with an opportunity to defeat expectation. A. E. Housman thus sets up a pattern of images and ideas, then ends with an unexpected twist (Last Poems XXIII):

In the morning, in the morning,
In the happy field of hay,
Oh they looked at one another
By the light of day,
In the blue and silver morning
On the haycock as they lay,
Oh they looked at one another
And they looked away.

The pattern of morning—hay—looking—light seems to be continuing through the second stanza: morning—hay—looking; but in the last line, the light is suddenly replaced by the parting of the two lovers: their experience together which had seemed so bright and happy has become distasteful to them. The previous lines of the poem take on a whole new meaning. Similarly, Martial repeatedly questions Postumus about cras throughout epigram 5.58, then changes from the pattern of questions about "tomorrow" to a statement which ends with heri, thus driving home forcefully the point of the epigram:

Cras te victurum, cras dicis, Postume, semper.
Dic mihi, cras istud, Postume, quando venit?
Quam longe cras istud, ubi est, aut unde petendum?
Numquid apud Parthos Armeniosque latet?
Iam cras istud habet Priami vel Nestoris annos.
Cras istud quanti, dic mihi, possit emi?
Cras vives? Hodie iam vivere, Postume, serum est:
Ille sapit, quisquis, Postume, vixit heri.

This poem also illustrates the technique of linking sections of a poem together by repetition of words or ideas. Martial reinforces the idea of *cras* by including the word in every couplet. By repeating the name *Postume*, he links the first couplet with the last. Tennyson links stanzas together not only by grammatical parallelism but also by beginning each stanza with *Now* and ending with *me*:

**NOW LIES THE EARTH**
*(From The Princess)*

Now lies the Earth all Danaé to the stars,
And all thy heart lies open unto me.
Now slides the silent meteor on, and leaves
A shining furrow, as thy thoughts in me.
Now folds the lily all her sweetness up.
And slips into the bosom of the lake:
So fold thyself, my dearest, thou, and slip
Into my bosom and be lost in me.

As the stanza is the basic unit of construction in this poem and in most English lyrics, the basic unit in an elegiac epigram is the couplet. Catullus' epigrams may be divided by couplet according to subject matter into blocks of varying sizes. For example, an epigram of ten lines may be divided into three parts: four lines on one subject, four lines on a contrasting subject, then a couplet to
summarize the whole statement. In an epigram of six lines the poet may arrange the three couplets so that the subject matter of the middle couplet contrasts with the subject matter of the first and last couplets. In many cases, especially in the longer epigrams, several different patterns of division may be discernible in the same epigram.

Catullus' use of these techniques of arrangement and emphasis will be discussed in more detail in later chapters of this dissertation, in the treatments of the individual satiric epigrams.

Since the elegiac epigram contains many possibilities for emphasis and arrangement of ideas in such a small space, it is little wonder that the Alexandrian Greeks show such interest in this particular literary genre. They must be reckoned as Catullus' literary ancestors in the satiric elegiac epigram.

With little gift for long compositions, they are past masters in short ones, and the same reasons that account for their lack of success in the former explain their success in the latter. . . . the elegant wit and affectations which would be intolerable in a dramatic narrative, are not unpleasing in an epigram; of an epigram we only demand that it be clever.32

But of all the forms of Hellenistic poetry, says Körte, "The epigram is the only poetic form that maintained its own existence into the Augustan period and beyond."33

Catullus, the greatest of the neoteric poets and Rome's first great epigrammatist, must be seen as an important figure in the continuance of the epigrammatic form.

Catullus has taken the form and subject-matter of Greek epigram and transformed it into what approaches a major poetical form. Neatness, elegance, and wit characterize the Greek epigram at its best, but Catullus has produced out of it a larger canvas for himself, with more room to create a far greater variety of literary effects.34

33Körte, op. cit., p. 404.

CHAPTER II  

STRUCTURE AND TECHNIQUE OF THE  
HELLENISTIC SATIRICAL EPIGRAM

The eleventh book of the Palatine Anthology, the main source for pre-Catullan satirical epigrams, is headed ΒΗΓΡΑΜΜΑΤΑ ΕΥΜΠΟΙΙΚΑ ΚΑΙ ΕΚΑΜΠΙΚΑ in the MS. The first of these two groups, the convivial epigrams, extends to number 64 of the book: the other 378 epigrams are satirical. Among these latter there are enough examples to demonstrate the subjects, structure, and technique of the Greek satirical epigram which Catullus knew, even though most of the

1Fred. Dubner, Epigrammatum Anthologia Palatina 
W. R. Paton in the Loeb edition of The Greek Anthology  
(London: William Heinemann Ltd., 1918), volume 4, p. 103, notes after epigram 64 of book 11: "There is here a space with a line of asterisks in the MS., indicating the conclusion of the strictly convivial epigrams."

2The complete history and development of the Greek epigram are presented chronologically by Reitzenstein in  
R.E., s. v. "Epigramm", volume 10, columns 71-111, and also by J. Geffcken, "Studien zum griechischen Epigramm",  
Neue Jahrbucher, 39 (1917), 82-117.
Satirical poets represented in book 11 are post-Catullan.  

**Dioscorides**

Dioscorides, however, can be identified as pre-Catullan. He appears in several other books of the *Palatine Anthology* (books 5, 6, 7, 9, and 12), but only twice in book 11, in numbers 195 and 363. His date is fixed by Gow and Page as toward the end of the third century B.C. Geffcken, in speaking of "das skoptische Epigramm", says of its development and of Dioscorides:

... aber die Ausbildung zur besonderen Dichtung, die jetzt auch zum politischen Kampfmittel wird, gehört erst dieser Epoche des III Jahrh., an, der Zeit der blühenden griechischen Satire. In vorderster Reihe steht hier Dioskorides mit seiner Invective gegen

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3A. S. F. Gow and D. L. Page, *The Greek Anthology: Hellenistic Epigrams* (Cambridge University Press: 1965), two volumes, and *The Greek Anthology: The Garland of Philip and Some Contemporary Epigrams* (Cambridge University Press: 1968), two volumes, give details about the poets represented in the "garlands" of Philip and Meleager, and it is their dating which forms the basis of my selection. Palladas and Ammianus, for example, who account for quite a number of epigrams in book 11 of the *Palatine Anthology*, are of Hadrian's time. Ammianus has 20 epigrams in A.P. 11; Palladas has 44. Two other prolific satirists, Lucilius and Nicharchus, are Neronian. Gow and Page, *Hellenistic Epigrams* vol. 2, p. 425, discuss Nicharchus' dates. J. W. Mackail, *Select Epigrams from the Greek Anthology* (London: Longmans, Green and Co.: 1890), pp. 304-05, treats of Lucilius. Nicharchus has 31 epigrams ascribed to him in A.P. 11; Lucilius has 119.

Körte says that Dioscorides was perhaps the most gifted of the numerous poets between Callimachus and Meleager. 6

In number 195, the first of the two poems by Dioscorides in book 11, a performer complains because a rival has been applauded for dancing the role of a Gallus (i.e. a priest of Cybele) while he himself has been ejected for his efforts at presenting a story by Euripides. The poet concludes by remarking about the boorishness of audiences.

Γάλλον Ἀρισταγόρας ὑπνήσατο τοὺς δὲ φιλόπλους
Τημενίδας ὁ καμὼν πολλὰ διήλθον ἑγώ.
χῶ μὲν τιμηθεὶς ἀπεπέμπετο τὴν δὲ τάλαιναν
Ὑρνηκῷ κροτάλων εἰς φόρος ἔξεβαλεν.
εἰς πῦρ ἠρών ἴτε πρήξεις ἐν γὰρ ἀμοῦσοις
καὶ κόρυδος κύκνου φθέγζετ' ἀοιδότερον.

This epigram is vivid and dramatic. The poet speaks in the first person; he himself is the rejected performer. He addresses the readers of the poem as if he were declaiming lines on stage. Instead of mentioning the title of his


6Körte, op. cit., p. 397, gives a good brief summary of the works of Dioscorides, stressing the variety of subject and tone in the poems.
recitation, he mentions the characters in his piece, Τημενίδας and Ἄρνηδα. In this way he creates a more vivid image of the performance for the reader, even though we cannot be sure whether the speaker himself is a dancer, a reciter, or an actor. The word κρομάλων is well chosen to sharpen the image of the audience hissing or rattling things to force the poet offstage. In his moment of rejection, the audience seemed to him to have become one great φόνος, a storm of noise to blow him offstage. In the fifth line the poet apostrophizes the ἡρώων πρήξες, thereby giving his readers a sample of his rhetorical and dramatic skill, demonstrating how wrong the audience was to hiss such a fine performer. There is a definite change in tone from the narrative in lines 1-4 to the rhetorical cry in line 5. The rhetorical address to ἡρώων πρήξες makes the last couplet dramatic. The poet is speaking as if he were on stage. Actually, the effect of this quick shift in tone for the reader, who is more detached from the situation, is comic. The emotional tone of this outcry after the relatively calm narrative of the first two couplets carries over into the rest of the final couplet. Continuing to teeter on the

7Cow and Page, Hellenistic Epigrams, vol. 2, p. 266, agree that Dioscorides himself is the speaker, and cite Maas as suggesting that Dioscorides was reciting his own epic poem to the audience.
borderline of bombast, the poet is almost too serious in his appraisal of the audience's lack of judgement. His conclusion about the ἄμοιρος is intensified by the alliteration and metaphor of κόρυδος κόκυνος. The poet is the graceful swan with a hauntingly beautiful song, while Aristagoras is the chirping lark; the dull-witted audience cannot tell the difference.

The structure of this epigram is quite clear-cut. In the first couplet the poet tells what each performer did. In the second he gives the audience's reaction to each performance. In the third couplet, he draws the conclusion: audiences simply do not appreciate the finer things.

The similar phrasing within the lines of each couplet is worth notice. Each of the three hexameters begins with a statement which ends after exactly four metrical feet. In the fifth and sixth feet of the hexameter, the poet then introduces another thought, which is completed in the pentameter. The break in thought, then, comes not at the end of the hexameter line, but at the end of the fourth foot of the hexameter. This so-called bucolic diaeresis,

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8 D'Arcy Wentworth Thompson, *A Glossary of Greek Birds* (Oxford University Press, 1936), cites numerous references in Greek literature about the beauty of the swan's song pp. 180-83, and gives several notes about the ancients' lack of enthusiasm for the lark's song, p. 166. Similar comparisons between the two birds are made in *A.P.* 9.380 and 5.307.
much favored in Alexandrian hexameter poetry, is the norm in Greek satirical epigrams, as the other examples in this chapter will demonstrate.\(^9\)

In lines 1 and 2, the first statement, which ends at the bucolic diaeresis, concerns Aristagoras' dancing; the second statement, filling out the rest of the couplet, concerns the dramatic presentation made by the poet. In lines 3 and 4 Dioscorides describes the audience's reaction to each performance. The subject of the dancer takes up just as much of the line as it did in the first couplet, four metrical feet, leaving the rest of the couplet for the subject of the poet. Thus a neat parallelism of cause and effect is established. In the first couplet the poet describes the two performances; in the second he describes the two different reactions of the audience, allotting his description of each response exactly the same length of metrical phrase as he allotted in the first couplet to the description of the performance that caused the response.

\(^9\)William Ross Hardie, *Res Metrica: An Introduction to the Study of Greek and Roman Versification* (Oxford: Clarendon Press, 1920), p. 51, remarks: "The 'bucolic' division of a hexameter was a favourite one when it was the penultimate line of an epigram. It was a division which had the effect of linking the two lines together. A group of connected words began before the end of the first line." On p. 263 Hardie comments: "To make a line 'bucolic' in any useful sense of the term there must be a more or less marked rhetorical pause or pause in the sense."
The first two couplets are also linked by grammatical parallelism. 'Αρισταγόρας ὄρχησατο, nominative--verb in line 1 just before the bucolic diaeresis, is echoed by τιμηθεὶς ἀπεξώμετο, nominative--verb involving the same person, in the same position in line 3. Line 1 ends with the series, article--δὲ--accusative, just as line 3 does. Lines 2 and 4 both begin with proper names from the poet's stage presentation, both in the accusative case. The effect of all these parallelisms is to establish a pattern, so that when in the third couplet the poet breaks that pattern with a bombastic apostrophe, this last couplet becomes all the more emphatic by contrast as well as by the shift in tone from narrative to dramatic.

In the third couplet, the poet cries out that all great deeds should be cast into oblivion; this thought extends as far as the bucolic diaeresis. In the rest of the couplet he expresses his bitter conclusion about unlettered audiences. The divisions of thought are exactly equal in all three couplets, and may be summarized as follows:

lines 1-2: dancer's performance // poet's performance

lines 3-4: dancer's reward // poet's rejection

lines 5-6: poet's cry // poet's conclusion.

Dioscorides is also indignant in A.P. 11.363. A certain Moschus has been honored in the torch-race, even
though his mother is a whore:

Οὐκ ἔτριψεν τὰ τίμια, χώ Πτολέμαιον
Μόσχος ἐν Ἰουνίων λαμπάδι κύδως ἔχει
ὁ Πτολέμαιον Μόσχος, ἵω πολιτεῖ ποῦ δὲ τὰ μητρὸς
αἰσχρὰ, πάνδημοι τ' ἐργασίαι τέγεος;
pοῦ δὲ ... συφόρβια; τίκετε, πόρναι,
tίκετε, τῷ Μόσχου πειθόμεναι στεφάνῳ.

The overall tone is sarcastic, built up by such exaggerations as Οὐκ ἔτριψεν . . . τὰ τίμια and ἵω πολιτεῖ, climaxing in the imperatives in the last couplet. The ἐργασίαι τέγεος, "works of the roof", is a fine, sneering circumlocution for prostitution. The word συφόρβια, "pigsties"; is a more direct metaphor which leaves no doubt about the poet's attitude towards the mother's occupation. Finally, with the word πόρναι, the poet throws off all metaphors.

By repeating ποῦ and τίκετε he adds a dramatic tone to the second and third couplets. This tone is a contrast to the straightforward narrative tone of the first couplet. In lines 3-6 of this epigram, as in the last couplet of Δ.Π. 11.195, Dioscorides speaks as if he were an actor on the stage.

As in Δ.Π. 11.195, Dioscorides mentions no addressee as such; the vocative πόρναι here is used at the end of the epigram in an apostrophe for dramatic effect, just as the poet used πρήξες in Δ.Π. 11.195.
Structurally the poem may be divided by couplets. In lines 1 and 2 Dioscorides sets forth the situation of the Alexandrians and Moschus' νόμος in the torch race. In lines 3-6 the poet expresses his personal feelings about the situation. More specifically, the structure may be summarized as follows:

lines 1-2: the indignation of the poet at Moschus' triumph
lines 3-4: the reason for the indignation: the profession of Moschus' mother
lines 5-6: a sarcastic outburst generated by these thoughts.

The phrasing within the couplets of this epigram follows the same pattern as in Α.Π. 11.195: a statement is made in the first four feet of the hexameter, then in the fifth and sixth feet the poet begins an explanation, or another thought, which he carries through the pentameter. The first such statement is that the Alexandrians will have no more prizes. The rest of the couplet contains the

10 Gow and Page, Hellenistic Epigrams vol. 2, p. 267, suggest that "prizes" is a better translation than "honors" for the word νόμος, since Moschus, because of his parentage, was probably not a citizen, and as such should not have been allowed to compete. A better explanation is that the first couplet is hyperbolic, anticipating the hyperbole of the final couplet: there are no more prizes for Alexandrian citizens since bastards win them all.
reason for this statement: Moschus has won honors in the torch race.

Lines 1 and 2 might constitute a short topical joke in themselves, provided that the epigram's readers would know who Moschus was. The first phrase is the preparatory, the "straight" line: no more prizes for Alexandrian citizens. The topical barb, the "punch" line, is delivered in the second phrase: Moschus, Ptolemy's son, took the τίμια.

In the rest of the poem, lines 3-6, Dioscorides develops his theme with rhetorical devices. After the narrative exposition of lines 1-2, he switches to a dramatic style and speaks directly to his audience. The first four metrical feet of line 3 contain the cry of woe which the thought of Moschus arouses in the poet. The reiteration of Moschus' name (complete with his father's) gives the impression that the name itself plagues the poet. The father's name appears in emphatic positions: at the end of line 1 and at the beginning of line 3. The repetition of the names also links the second couplet with the first.

11Franz Joseph Brecht, "Motiv- und Typengeschichte des griechischen Spottepigramms," Philologus Suppl. 22 (1930-31) Heft 2, p. 8, lists this epigram under "politishe Invektive". Gow and Page, Hellenistic Epigrams, vol. 2, p. 267, remark, however, about Πτολεμαίος that "the name is common outside the ruling house and here plainly does not denote a member of it."
Similarly, the word πόλις is a link with 'Αλεξανδρεία: the city with its inhabitants. In the rest of the second couplet, the poet provides, by way of a rhetorical question, a more definite reason for his strong feelings: the mother's shameful profession.

Part of line 5 is missing, but the poet seems to be enlarging upon the ideas he presented in the previous rhetorical question, judging by the parallelism of the repeated πόλις and the mention of another unsavory place, pigsties. The poet arranges rhetorical questions about the mother's profession in a tricolon, each element of which becomes more specific and vitriolic: shameful things, "works of the roof," pigsties. Each of these words is placed last in its grammatical phrase, so that the sting is saved for the end of the phrase. The phrases of this tricolon do not all fit neatly into metrical divisions, just as the poet cannot always control his indignation about this subject. The word αἰδεχεῖα runs over from line 3 into line 4; the tricolon runs over from the second couplet into the third. None of the pentameters can be broken neatly into phrases or thoughts according to hemistichs. The poet is trying to achieve the effect of being too angry to stop: his thoughts burst across metrical barriers. ¹²

¹²Compare Catullus' anger at Rufus in poem 77 lines 5 and 6, where metrical phrasing is also at odds with grammatical phrasing:

Eripusti heu heu nostrae crudele venenum
vitae, heu heu nostrae pestis amicitiae.
After the tricolon, the last two feet of line 5 together with the entire pentameter contain the poet's concluding outburst. A strong word, πόρνας, is made even more emphatic by being placed at the line end. The final word in the epigram, στέφανος, is climactic, recalling the situation in the first couplet--Moschus winning the prizes. In this way Dioscorides links the end of the poem with the beginning: the στέφανος is the τίμως. It is the crown and its disposition which gale the poet above all else. Besides this return in the end of the poem to the idea of prizes, the repetition of Moschus' name, once in each couplet, also helps to bind the epigram together.

With each couplet divided at the bucolic diaeresis, the subject matter may be outlined as follows:

lines 1-2: situation // explanation
lines 3-4: poet's reaction // explanation of poet's reaction--parts 1 and 2
lines 5-6: explanation of poet's reaction--part 3 // conclusion.

Each of these divisions has its own poetic devices:
lines 1-2 (narrative): hyperbole // topical joke
lines 3-4 (dramatic): repetition, exclamation // rhetorical question: parts 1 and 2 of tricolon
lines 5-6 (dramatic): rhetorical question: part 3 of tricolon // repetition, apostrophe, exclamation.
In the last two couplets, the dramatic section of the poem, the rhetorical question in the form of a tricolon is set within a frame of similar poetic devices—repetition, apostrophe, and exclamation. Each of the last two couplets is linked with the preceding couplet in some way. By the mention of Moschus' name the first couplet is linked with the second; by the tricolon the second is linked with the third; the final word, στεφάνως, is a reminder of τίμω and κύδος of the first couplet, so that the poet brings the epigram around in a circle to complete itself.

Both these epigrams by Dioscorides, A.P. 11.195 and 11.363, are concerned with someone who is received well by the public despite the poet's objections. He reacts in both cases with dramatic, rhetorical cries and ends with hyperbolic bitterness. Structurally, Dioscorides phrases his couplets so that the break in thought occurs at the bucolic diaeresis. He links his couplets together by parallelism, anaphora and repetition. He places important words at the ends of grammatical and metrical phrases.

Demodocus

In a quartet of epigrams, A.P. 11.235, 236, 237, and 238, Demodocus inveighs against other nationalities. Chians, Cilicians, and Cappadocians all are denounced without apparent reason.
Demodocus lived around 400 B.C.\textsuperscript{13} He was known to be the author of a \textit{Heracleid},\textsuperscript{14} but these four epigrams seem to be his only extant works.

In \textit{A.P.} 11.235 Demodocus labels all Chians as evil:

\begin{quote}
Καὶ τὸδε Δημοδόκου Ἑξὶοι κακοῖ σὺχ ὦ μὲν, ὦς ὦ οὕτως πάντες, πλὴν Προκλέους καὶ Προκλής δὲ Χῖος.
\end{quote}

\textit{A.P.} 11.236 contains much the same thought about Cilicians:

\begin{quote}
Πάντες μὲν Κυλικης κακοὶ ἄνερες ἐν δὲ Κυλίξιν εἰς ἀγαθὸς Κινύρης, καὶ Κινύρης δὲ Κυλίξ.
\end{quote}

Used once, the idea is clever; but considering Demodocus' negative feelings toward other nationalities, we might suspect that he would be happy to go on ringing changes on this theme through any number of nationalities.

Nor is the idea original with Demodocus. Mackail says of \textit{A.P.} 11.236, "There are several versions of this jest attributed to Phocylides (\textit{fl.} 520 B.C.) from which this epigram is probably imitated."\textsuperscript{15}

\textsuperscript{13}Mackail, \textit{op. cit.}, p. 310, assigns this date because an epigram of Demodocus is quoted by Aristotle in \textit{Nicomachean Ethics} 7.9.

\textsuperscript{14}Couat, \textit{op. cit.}, p. 316.

\textsuperscript{15}Mackail, \textit{op. cit.}, p. 406.
The structure of the two epigrams is the same: statement, exception, then a final illogical remark in which the poet denies the exception after all.

*A.P.* 11.235 is made up of five short phrases, each ending at a metrical stopping place. The introductory statement, "Demodocus says," ends at the caesura in the third foot. The main idea of the epigram, Χίοι κακοί, ends at the bucolic diaeresis. This idea is repeated in a chiasmus which occupies the fifth and sixth feet of the hexameter: negative word--pronoun--pronoun--negative word: "You can't say one *is* and the other *isn't.*" The first hemistich of the pentameter is devoted to the introduction of the exception, Procles, but in the second hemistich the poet nevertheless relegates him to the mass of evil Chians.

Demodocus uses alliteration to punctuate the approach of the final barb: θάντες πλην Προκλέους. A similar effect occurs in *A.P.* 11.236 with *k* sounds, and also in the last line of *A.P.* 11.195: καὶ κόμιδος κύκνου. In English the corresponding effect in a paraphrase by Richard Porson is simple rhyme:

The Germans in Greek are sadly to seek,  
Except only Hermann, and Hermann's a German.

In *A.P.* 11.236 Demodocus uses three phrases to express a similar sentiment. Again the pauses in thought correspond with metrical stopping places. The statement
that all Cilicians are evil ends with the fourth foot of the hexameter; the subject of Cinyres, the exception to this statement, takes up the fifth and sixth feet of the hexameter and the first hemistich of the pentameter, with no break in thought at the end of the hexameter. This phrasing is comparable to that in the poems of Dioscorides discussed above. The bucolic diaeresis is a customary stopping place, so that the couplet is divided into a shorter phrase of four metrical feet and a longer phrase of two metrical feet together with the whole pentameter.

In the last hemistich of A.P. 11.236 the relative positions of the names and the particles are exactly the same as in A.P. 11.235. Both begin with χιλικιστικον followed by the exception's name, then δὲ, ending with the designation of the exception as one of his fellow-countrymen after all. The effect of keeping this element for last is that our hopes, that we shall hear more good things about this fellow who is unlike his wretched countrymen, are dashed unexpectedly by the single final word.

Cinyres' name is repeated, with two effects: first, by the alliteration of k sounds the poet punctuates the approach of the epigram's barb, just as he did with the p's in A.P. 11.235; second, by a chiasmus of Cilicians--Cinyres--Cinyres--Cilicians, he heightens the contrast between the two and delineates the whole idea sharply.
Cappadocians come in for their share of insult from
Demodocus in *A.P.* 11.237 and 238. In the first of these
a snake bites a Cappadocian, but it is the snake who dies:

Καππαδόκην ποτ’ ἔχειδνα κακὴ δάκεν’ ἄλλα καὶ αὕτη
κἀτάθινε, γευσαμένη αἷματος ἱοβόλου.

Again the verse is structured so that a statement is
made in the first four feet; then a second statement, in
which the unexpected development is presented, takes up the
remaining two feet of the hexameter and all the pentameter.

The idea of the turnabout ("Man bites dog--that's
news," say the journalists) is clever, but the epigram
really ends with κἀτάθινε. The last three words add nothing
to the point. The reader can figure out for himself that
the snake died of poisonous blood, since he has already
grasped the idea that the snake's and the man's roles have
been reversed. The word αὕτη makes this point, placed
emphatically at the end of the hexameter line: it is she,
the snake, not the man, who died. The word αὕτη is also
strengthened by καὶl. The point of the epigram, κἀτάθινε,
is emphasized by being placed first in the pentameter line;
it is the one word in its grammatical phrase which breaks
across the metrical barrier of the line end, carrying the
phrase into the pentameter line. Dioscorides uses the same
technique in *A.P.* 11.363 with the word αἵσχεα. The last
three words, γευσαμένη αἷματος ἱοβόλου, only add predictable
details and are not particularly interesting. As in A.P. 11.235 Demodocus has a good idea, but not quite enough to fill a couplet.

More scorn comes from Demodocus for Cappadocians in A.P. 11.238. He claims that they are terrible to begin with, worse when they become soldiers, worst when they are hunting for profits, worst of all when they get into high offices. If they continue to acquire offices, the whole world will become "Cappadocianified."

The tone of the poem as a whole is playfully sarcastic. The large words coined in lines 4 and 6, φαυλεπίφαυλότατοι and καππαδοκιζόμενος, are comic bombast, and evidence that the poet is not completely serious in his allegations.

The epigram falls into two divisions. In lines 1-4 Demodocus describes how bad the Cappadocians become under varying circumstances, and in lines 5-6 he pleads with the king not to let the Cappadocians take over too many offices.
In the first of these divisions, lines 1-4, the poet begins with a general statement about the foulness of Cappadocians, then particularizes his statement with concrete examples, as he readjusts his original estimate of Cappadocians to make it ever worse.

We do not realize that there is an addressee, βασιλεῦ, until the last couplet. This delayed mention of the addressee helps to crystallize the general into the particular, as the poet's technique changes from description to a plea for action. Suddenly there is a present and immediate need for the king and the audience to apply the information which the poet has supplied about Cappadocians in the four lines above.

The first couplet is a tricolon, progressing from φαύλοι through φαυλότεροι to φαυλότατοι. The phrasing is not articulated by any metrical pattern, but the words meaning worse are always set at the ends of grammatical phrases. The crescendo is effective mostly because of the topicality and concreteness of the conditions which increase the Cappadocians' foulness. The series continues from the first into the second couplet; the whole second couplet is the last member of a tetracolon, a development which might surprise the reader, since by the word φαυλότατοι the poet would seem to brand the Cappadocians as the worst sort of people possible.
In line 3, the phrase "if once or twice they get hold of a large carriage" (Paton's translation in the Loeb) coincides exactly with the hexameter. Line 4 breaks into two halves. The first of these is taken up mostly with particles and adverbial expressions, δὴ ὅτε ἐίς ὃς, leading up to the comic coinage which fills the second hemistich with a single word, φαυλεπυφαυλότατα.16

In the last couplet the poet returns to the phrasing pattern in which he makes a statement in the first four feet of the hexameter; here, he makes a plea: "Don't let them hold office four times, king, I beg you." In the rest of the couplet as far as the penthemimeral caesura, he rationalizes this plea: "The world will be destroyed."17 The last hemistich is another single long comic coinage—the same technique as that of the last hemistich of the previous couplet, line 4. By ending with this humorous word, Demodocus furnishes a link with line 4 and keeps the comedy high until the very end of the poem.

16 Aristophanes is fond of such compounds, of course. A random page (206) of Henry Dunbar's A Complete Concordance to the Comedies and Fragments of Aristophanes (Oxford: Clarendon Press, 1883), gives us μυσοπορακίσσατη and μολυνοπραγμονούμενος.

17 Another example of such phrasing is A.P. 11.236, the epigram about the Cilicians, which I have discussed above. The main syntactical pauses coincide with the bucolic diaeresis in the hexameter and the penthemimeral caesura in the pentameter.
The concreteness of the metonymy in ζώνης and ἀπήνης, as well as the overly dramatic address to the king, with the insistent repetition of μή, make the epigram vivid and the situation immediate. It is generally a clever poem.

**Crates**

Besides such comic devices as those used in A.P. 11.238, puns have their place in humor and in the satirical epigram. In the Palatine Anthology there are a number of epigrams which derive their comic effect from puns. One of the most spectacular, A.P. 11.218, is by Crates, who is generally agreed to be a contemporary of Euphorion, whom he attacks in this epigram; therefore, Crates was living in the middle of the third century B.C.18

On the surface, Crates seems to be enumerating the poets of whom Euphorion was fond; as we listen more closely to these poets' names, however, we find Euphorion accused of gross indecencies.

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18 Gow and Page, Hellenistic Epigrams, vol. 2, pp. 222 and 284, discuss two different poets named Crates, either of whom would qualify as pre-Catullan. F. A. Wright, A History of Later Greek Literature From the Death of Alexander in 323 B.C. to the Death of Justinian in 565 A.D. (London: George Routledge and Sons Ltd., 1932), pp. 37-38 and 130, gives more details about the two poets named Crates. Concerning Euphorion and the extant fragments of his work see Couat, *op. cit.*, pp. 393-95. Lesky, *op. cit.*, p. 305, refers to this epigram in demonstrating that popular opinion favored the epic poetry of Antimachus over that of Choerilus. Lesky ascribes the epigram to Crates of Mallos, a grammarian whom he discusses in detail on p. 789.
The epigram's diction is dominated by the puns, and its tone is generally lewd and sarcastic. Yet in a discussion of Lucilius' satiric epigrams, Georg Luck points out how this epigram has on the surface all the earmarks of a piece of literary criticism:

So wie in A.P. 11, 81 die Sprache des Sports satirisch umgebogen wird, benutzt Krates, A.P. 11, 218, die Sprache der Literaturkritik in satirischen Sinn. Das Epigramm ist sicher obszön, aber es setzt sich aus Aussagen zusammen, die in einer literarischen Diskussion vorkommen könnten:

a) zwei Dichter werden miteinander verglichen;
b) das Vorbild eines Dichters wird genannt;
c) ein Urteil über seinen Stil wird gegeben;
d) der Einfluss eines anderen Dichters wird angenommen.19

The poem is divisible into couplets. In the first, Crates seems to be expressing regard for Choerilus, a poet. Similarly, in the second couplet he seems to describe Euphorion's regard for Philetas and Homer. In the obscene sense, however, the poets' names are puns on sexual terms. In the first couplet, then, Euphorion is branded a sodomite; in the second couplet the poet supplies a more detailed description of Euphorion's indecent activity.

Phrase by phrase, the reader becomes more and more aware that the poet is speaking in puns. The couplets are both divisible at the fourth foot of the hexameter. In the first four feet of line 1 Crates makes a statement about the relative merits of Choerilus—ostensibly the poet Choerilus because of the mention of Antimachus, another poet. In the rest of the first couplet, with no break in thought in the pentameter line, he states that Euphorion always had Choerilus διὰ στόματος. The pun is beginning to show: χοτρος is a pig, and often in the comic poets the word is taken to mean the pudenda muliebria. So Euphorion, says Crates, indulges in cunnilingus.

The second couplet is divisible into three phrases. The first of these ends at the bucolic diaeresis in line 3: Euphorion made his poems full of far-fetched words—or he made his deeds full of lascivious kissings. The latter meaning continues the obscene sense of the first couplet, of course. The second phrase continues through the first half of the pentameter: he knew Philetas well—or he knew the things of love well. The poet delivers his final barb

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20 In Acharnians 764-835, Aristophanes builds a whole scene around this pun: a hungry Megarian tries to sell Dicaeopolis two χοτροι who are obviously young girls.

in the last hemistich: Euphorion is a Homer-man—or he is a thigh-man, "one who indulges in unnatural lust." 22

The success of this epigram depends largely upon the puns, but the neat phrasing, with each of the charges against Euphorion corresponding to a metrical phrase, also contributes to its effectiveness. The idea that Χοξριλος is a pun is driven home by its emphatic position at the beginning of both lines 1 and 2. The parallelism of pun--name--verb in both lines 1 and 2 also reinforces the importance of Χοξριλος to the humor of the poem. Another pun, κατάγλωσς', appears in the same position (except for καλ); the beginning of line 3. Like διὰ στόματος at the end of line 2, the last two puns, Φιλητίκ and Ομηρικός, occupy climactic positions at the ends of lines. By placing his clever puns in these emphatic positions, Crates makes his epigram all the more clever.

Apollonius of Rhodes

Puns also play a large part in the one epigram by Apollonius of Rhodes in A.P. 11: number 275, a couplet

22 Liddell-Scott-Jones s.v. ομηρικός.
directed at his old rival Callimachus. Apollonius heaps three unpleasant epithets upon his rival, then makes a pun on the word αὐτιος and Callimachus' chief poem, the Λύτια.

Καλλίμαχος τὸ κάθαρμα, τὸ πάλινον, ὁ ἔξυπνος νοῦς
αὐτιος ὁ γράφας Λύτια Καλλίμαχος.

Couat interprets, "In the opinion of Apollonius of Rhodes the Aetia are the evidence of the pretentious mediocrity of his rival." F. A. Wright discusses the feud and translates this epigram:

"Blockhead," "Old Bogey," "Housewives' Slush";
That's what I call Callimachus.
His "Causes" lie upon my shelf;
Cause of my cursing, he himself.

The straightforward tone of invective in the first line is mitigated by the simple humor of the pun in the second line. The structure is clear-cut. A tricolon of insults in the hexameter is followed by the pun in the pentameter. W. R. Paton suggests that Apollonius first

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23 U. von Wilamowitz-Moellendorff, Hellenistische Dichtung in der Zeit des Kallimachos (Berlin: Weidmannsche Buchhandlung, 1924), zweiter Band, p. 96, discusses the rivalry of the two poets and this epigram's part in it. Körte, op. cit., pp. 179-243, gives details about Apollonius' life and a summary of his masterwork, the Argoautica, but feels that this epigram is a forgery. Lesky, op. cit., summarizes the evidence for the rivalry between Callimachus and Apollonius on p. 729.

24 Couat, op. cit., p. 128.

25 Wright, op. cit., p. 96.
scribbled this epigram into the margin of an alphabetical dictionary, the three insults all being definitions of words beginning with K, all following alphabetically the K who is the target of the epigram. The theory is clever and not implausible.

In matters of metre and phrasing, the tricolon in the first line is interesting because, in true rhetorical style, its third member is longer than the first two. By fitting ὅ ξαλινος νοῦς into the last two feet of the hexameter line after a slight pause at the bucolic diaeresis, Apollonius gives the phrase a separation from the first two elements of the tricolon, and therefore an extra bit of emphasis.

The important words of the pun, αἰτία and Αἰτία, begin each hemistich of the pentameter. This orderly phrasing reflects the poet's desire to be crystal clear in his invective. Beginning and ending the epigram with the name of Callimachus is also a good touch. The effect is similar to that of repeating Moschus' name in A.P. 11.


Kallimachos: synonyms, Rubbish, Fribble, Blockhead. (he puns on the meaning "originator" and "criminal"); one who writes Kallimachos' Aitia.
363. The repetition of the victim's name leaves the reader with no doubt about who is being pilloried.

Philodemus

A similar wordplay is the basis for the point of A.P. 11.318; in this instance the joke is about astrological signs. The poem is by Philodemus, who was living in Rome at the time of Cicero.27 "Philodemus is the most gifted and pleasing of the contributors to Philip's Garland. His epigrams are often original in theme or at least in treatment. . . . His phrasing is neat and not too elaborate, his vocabulary is imaginative but not too far-fetched."28

In A.P. 11.318, Philodemus ridicules Anticrates, the astrologer who could not tell his own birth sign, though he qualified in one way or another for the ram, the fish, and the twins.

27 F. A. Wright, op. cit., pp. 151-156, identifies Philodemus as the Greek philosopher-poet who was the associate of Piso as mentioned by Cicero in In Pisonem 68-72, and gives more information about Philodemus' life and works. Gow and Page discuss this identification in The Garland of Philip, vol. 2, pp. 371-73. T. B. L. Webster, Hellenistic Poetry and Art (New York: Barnes and Noble, 1965), pp. 213-15, has a good summary of most of Philodemus' other poems. See also the Pauly-Wissowa R.E. vol. 39, columns 2444-2482. Philodemus is credited with five of the convivial epigrams in the first section of A.P. 11: numbers 30, 34, 35, 41, and 44.

The structuring by couplets is clear-cut. In lines 1 and 2 the poet describes the astrologer's general knowledge of the constellations and his ignorance of his own nativity. In lines 3 and 4 Philodemus suggests three possible signs, and in lines 5 and 6 he shows how each of the three is fitting for Anticrates.

"The phrasing is neat and pungent," say Gow and Page. The first statement is completed in the hexameter and one word of the pentameter: Anticrates is an astrologer of considerable reputation. In line 2 the poet fits ἴδην at the caesura and γένεσιν at the line end to form a syntactical rhyme which emphasizes the two words which broach the topic of the whole epigram: his own birth. Except for the run-over word πολλῷ, line 1 is about what Anticrates does know, and line 2 is about what he does not know—a neat balance. The humor of the first couplet lies in the incongruity of the expert who cannot use his talent

for his own benefit, something like the incongruity of a
bald barber or a shoeless cobbler. The simple statement of
Anticrates' competence, 'Ἀντικράτης ...πολλῷ, is followed
by a strange and unexpected twist: this astrologer does
not know his own nativity. The intimation, of course, is
that the fellow is a bastard.

Line 3 is phrased like a Catullan hexameter line (as
I shall point out in later chapters) with a break in thought
at the third-foot caesura. In the first half of line 3 the
poet states that there is a problem which Anticrates cannot
solve. In the rest of the line he introduces the first of
three possible solutions to the problem. In the pentameter,
line 4, he offers the other two solutions: Anticrates may
be classified as Gemini or Pisces. Neither solution is
phrased precisely in a single hemistich; rather, the poet
expands the third member of the tricolon with an article and
an adjective, τοῖς ... ἀμφοτέροις.

In the last couplet Philodemus explains in three
stinging insults how the astrologer may be found in all
three signs. In the rest of line 5 the first barb is hurled:
like the ram, the astrologer is a stud. The sting of ὀχευτῆς
ends the line strongly.

How Anticrates fits the other two signs is explained
in the last line. Gow and Page remark:
This is satirical, not scholarly, and it would be pedantic to inquire how far these equations correspond to any of the popularly recognized horoscopic rules. They are all obvious and appropriate enough. Anticrates is ὀξευτής and μωρός like the ram; μαλακός because of the double meaning of δίδυμοι; ψωφάγος because of the connexion between ἱχθύς and ὀφθ. 30

The idea of μωρός, corresponding to the ram, breaks past the metrical boundary of the line end, almost as if it were an afterthought following ὀξευτής. The adjective μωρός is a fitting word to describe the stupidity of sheep in general. The expression μαλακός τ' must refer to δίδυμοις, which we are to think of also in their second meaning, testicles. 31 μαλακός can easily mean an effeminate, a homosexual. 32 The word is made more emphatic by being placed just before the caesura in the last line. The charge of homosexuality seems somewhat absurd after ὀξευτής, but the poet is probably hurling every vile sexual insult he can muster, without strict regard to logicality. The connection with testicles must be that a μαλακός is


31 The platter of the zodiac at Trimalchio's dinner plays on the same double meaning: "Rotundum enim repositorium duodecin habebat signa in orbe deposita, super quae proprium convenientemque materiae structor imposuerat cibum . . . super geminos testiculos . . . " Petronius, Satyricon, 35.

32 Thesaurus Linguae Graecae s.v. μαλακός says, "Alioquin homo μαλακός in malam partem capitur pro Effeminatus. . . . Est Certe μαλακός alicubi qui alio nomine κῦκλος i.e. Cinaedus."
attracted to them. The alliteration at the height of insult, ἀρσενός μαλακός, recalls the same technique in Ἄ.Ρ. 11.195, 235, and 236. After the sexual insults ὀξευτής and μαλακός, the word ὄψοφάγος, "fish-eater," "gourmandizer," surely is meant in an obscene sense. Since the word means a soft, luxurious glutton, it continues the insult begun with μαλακός. Its position as the final word in the epigram is emphatic.

The phrasing in the last couplet seems uneven, but no more uneven than the astrologer himself. Although the three insults are delivered in parallel to the three signs suggested for Anticrates, they are not couched neatly into hemistichs nor bounded neatly by a line end or a penthemimeral caesura. Anticrates is incongruous: he is a fool because he deals in others' birth signs and is ignorant of his own. The poet is quick to extend the ambiguity of the astrologer's character to his sexual habits. An effective insult need not be logical; it must be fierce, terse, and delivered quickly. The three insults in the last couplet fit these criteria well.

Aristophanes includes ὄψοφάγοι in a list of insults directed at two tragic poets, Peace 810-11:

Τορκύ̣νες, ὄψοφάγοι, βατιδοσκόποι, ἄρνυςται, γρασάδει, μιάροι, τραγομάσχαλοι, ἵχθυολύμαι.

In several comic fragments quoted by Athenaeus' dining sophists, 3.125, the word ὄψοφάγος is associated with νυκτολοίχος, "fat-licker." Both words are certainly open to interpretations as obscene.
One final example of Greek pre-Catullan satiric epigram shows that the genre was not necessarily bawdy or vitriolic: A.P. 11.437, by Aratus.

Aratus flourished in the first decades of the third century B.C.; Meleager's Garland included epigrams of Aratus, so his dates are undoubtedly pre-Catullan. He is better known for his didactic poem about astronomy, the Phaenomena, which Cicero was translating when Catullus was an infant. There is only one other epigram in the Palatine Anthology ascribed to Aratus, however: A.P. 12.129.

In A.P. 11.437 Aratus expresses his sadness for Diotimus, who, the reader discovers as the epigram develops, is a teacher of the alphabet.

Αξαζω Διότιμον, ὡς ἐν πέτραισι κάθηται,
Γαργαρέων παῖον βῆτα καὶ ἄλφα λέγων.

This simple piece is structured so that in the hexameter the poet states his sadness (or perhaps mock

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34 Gow and Page, Hellenistic Epigrams, vol. 2, pp. 104-05.
sadness) for Diotimus, and in the pentameter he gives the explanation for having this feeling.

The image of the rocks provides a background full of connotations. Even before proceeding to the second line, we know that Diotimus is in a hard, dreary environment. The word παῖσέντι in an emphatic position before the caesura in the pentameter is a reminder of πέτραςίς: the two words alliterate, both have the same -αίω sounds and the same case. The rocks which seem to be a metaphor for Diotimus' dreary life may easily be a metaphor for his stone-headed pupils. The allusion to Ταργαρέων supplies a contrast to the unproductive rocks and the doltish children, since Gargara, near Mt. Ida, was proverbial for its fertility.

36 Paton, op. cit., p. 279, feels this epigram is not satirical; but Gow and Page, Hellenistic Epigrams, vol. 2, p. 107, give better reasons for its being rightly included among the satirical epigrams of A.P. 11. They cite Reitzenstein's point that the epigram is in sepulchral form, and thus Diotimus is as good as dead. F. J. Brecht, op. cit., p. 12, discusses the identity of a Diotimus of Adramyttion who "in der Not der Keltenkriege von dem hohen Dichterberuf Abschied nehmen mußte und in Gargara Elementarlehrer wurde." Brecht says the epigram may be a "Scherz eines Freundes."

37 Other interpretations of the intent of this part of the epigram are presented by Gow and Page, Hellenistic Epigrams, vol. 2, p. 107.

38 Conington and Nettleship's edition of Vergil's Georgics cites several references to the fertility of Gargara on p. 178 in connection with Georgics 1.103-04:

... nullo tantum se Mysia cultu iactat et ipsa suas mirantur Gargara messis.
As a common noun τὰ γάργαρα means "heaps, lots, plenty."\(^3^9\)

Probably Diotimus has an unusually large number of students to care for.

The epigram is phrased in three parts. The first thought, the pity for Diotimus, extends to the caesura in the third foot; in the rest of the hexameter the picture of Diotimus is completed: he is sitting on or among rocks. The pentameter breaks at its caesura into two phrases, but is really only one thought. The parts are well arranged so that the reader realizes the point only at the end of the epigram: this teacher's life is dreary. After the introduction of Diotimus, we surmise that he is doing something hard and unpleasant; then we find that this has something to do with children, then in the last hemistich it all becomes understandable: he repeats ABC's to the children—backwards. The apportionment of grammatical phrases to

\(^{3^9}\)Theodore Kock, Comicorum Atticorum Fragmenta (Lipsiae: B. G. Teubner, 1880), vol. 1, p. 690, cites Aristomenes, a comic poet of the fifth or fourth century, as commented upon by Macrobius, Saturnalia 5.20.12:

\[\text{εὐδόκησα γὰρ ἡμῖν ἔστιν ἄνδρῶν γάργαρα.}\]

gargara, ut videtis, manifeste posuit pro multitudine." Kock, p. 760, also cites Alcaeus, another comic poet of the same period:

\[\text{ἐπήγαγον μὲν ἄγραφον πλείστους φέρων εἰς τὴν ἐστρήλῃν ὅσον ὅν ἐίχοσιν, ὄρῳ δ' ἀνωθεν γάργαρ' ἄνθρώπων κύκλῳ.}\]
correspond to metrical phrases lets us see each of these developments clearly and distinctly.

From the foregoing examinations of these ten epigrams certain conclusions emerge about the structure and technique of the Greek satirical epigram as Catullus knew it. These examples are certainly not exhaustive, but they are enough to illustrate the common characteristics of the pre-Catullan satiric epigram.

The elegiac couplet is undoubtedly the prime vehicle for Hellenistic satiric epigram. The poems of more than a single couplet are usually structured according to couplets—that is, couplets do not often enjamb, and each couplet contains a complete thought. The phrasing within the couplet often is divided after the fourth foot of the hexameter, the bucolic diaeresis. This break in the couplet results in two phrases, a shorter and a longer. The effect is that the shorter phrase acts as a terse, crisp introduction, and the longer phrase, which flows past the metrical boundary at the

40 I have tried to include all the satirical epigrams in the Palatine Anthology book 11 which are undisputedly pre-Catullan. Many of the poems in A.P. 11 are anonymous; most are clearly identifiable as by authors who are Augustan or later. Authorities are doubtful about the authorship of A.P. 11.123 and 414 ascribed to Hedylus, who would be pre-Catullan. Likewise the authorship of A.P. 11.223, ascribed to Meleager, is in doubt. The one epigram by Callimachus in book 11, number 362, is so obscure as to be of no help as an example.
end of the hexameter into and through the pentameter, is a fuller development or explanation of the idea. A.Π. 11.363, lines 1-4; 218, lines 1-2; 195; 237; and 318, lines 5-6 are good examples of this effect. The thought may also be divided between the hexameter and the pentameter, as in the epigram by Apollonius, A.Π. 11.275; but the phrasing with the break at the bucolic diaeresis occurs much more often.

The pentameter often, but not always, has a break in the syntax or thought at its caesura. Demodocus, for example, makes a pause in the pentameters of A.Π. 11.235 and 236, but not in the pentameters of 237 and 238.

The caesura in the hexameter does not seem to be a favorite place to end a phrase in these epigrams. Couplets break into two or three divisions of thought much more often than into four. The poems of Dioscorides, Demodocus, Crates, Apollonius, and Philodemus are examples of such phrasing.

Usually, then, the grammatical phrasing of an epigram corresponds with its metrical phrasing. The poet compresses or expands his thoughts so that his phrases match either the first four feet of the hexameter or the rest of the couplet. The metrical breaks reinforce the grammatical breaks, keeping the ideas quite clear-cut and distinct from each other. The poet may also emphasize one word by pushing it past a metrical boundary, as Dioscorides
does with Μόσχος and αἴσχεα in A.P. 11.363 lines 2 and 4, and
as Demodocus does with κάταθανε in A.P. 11.237.

The barb, the main point of humor in these epigrams,
may be emphasized by several means. Tricola, often short,
are a common way of building up to the point. The epigrams
about Moschus (A.P. 11.363), the Gallus-dancer (A.P. 11.195),
the astrologer (A.P. 11.218), and the Cappadocians (A.P. 11.
238) contain tricola. The word carrying the barb is often,
but not always, placed at the end of a hexameter or at the
end of a hemistich in the pentameter. In the last couplet
of the poem about the astrologer (A.P. 11.218), for example,
the poet uses both these positions as well as the final
position for words which carry the insult of the epigram.

Word coinages, long or unusual words, and puns are
often sources of humor in these epigrams. The salacious
poem about Euphorion, A.P. 11.218, depends upon puns for
its effectiveness; the poem about the Cappadocians, A.P.
11.238, derives some of its humor from the long word
coinages. Apollonius plays on words to insult Callimachus
in A.P. 11.275. It is important to note that such puns
and coinages are often placed so as to be climactic at the
ends of metrical or grammatical units. Apollonius places
his alphabetical insults in A.P. 11.275 so that the
strongest ends the hexameter, and the puns on αἰτίος
begin each hemistich of the pentameter. Demodocus builds up to his comic coinages by placing them in the second hemistichs of pentameters in A. P. 11.238, lines 4 and 6.

Alliteration often accompanies the main point of these epigrams. The couplets aimed at Cilicians and Chians (A. P. 11.235 and 236), the epigram about the astrologer (A. P. 11.218), and the epigram about the dancer (A. P. 11.195) all show alliteration at or near their point.

Repetition of words, especially of names, serves to emphasize the epigram’s thrust at its victim. In the epigram directed at Moschus, A. P. 11.363, Dioscorides uses anaphora of the word ποὺ to punctuate the three rhetorical questions arranged in a tricolon. Repetition of the target’s name is effective in the same poem and also in the poems directed at Callimachus (A. P. 11.275) and the Cilicians (A. P. 11.236).

Parallelism may be considered as a kind of syntactical anaphora. Epigrammatists sometimes lead up to their point by establishing a series of grammatical parallels, usually articulated by metrical phrasing, then breaking the pattern. The reader is led to form a generalization after two or three examples, then is surprised when the next example fails to fit the mold. The abrupt and the unexpected are often humorous. The epigram about the dancer and the poet, A. P. 11.195, reflects this principle:
the bombastic cries of the last couplet are humorous after the neatly phrased, balanced narrative exposition of the first two couplets. The poem about Cappadocians in office, A.P. 11.238, surprises the reader by adding a fourth parallel unexpectedly after the tricolon. Crates employs the parallelism of names at the beginnings of lines 1 and 2, and the ends of lines 3 and 4 to emphasize his sexual puns in A.P. 11.218.

The tone of these epigrams is quite varied: from the sarcastic and lewd, as in A.P. 11.218, to the almost sympathetic, as in A.P. 11.437, Aratus' epigram about the teacher. Even when hostile, however, the tone is usually restrained. Demodocus' epigrams about nationalities, A.P. 11.235, 236, 237, and 238, are good examples of this detached derision. However, these epigrammatists apparently do not hesitate to employ sexual insults. Euphorion (A.P. 11.218) and the astrologer (A.P. 11.318) are both pilloried with exaggerated accusations of sexual excesses and perversions.

The victims of these epigrams are often rivals of the authors, poetic or otherwise (e.g. Callimachus, Euphorion, Moschus, the Gallus-dancer), or other nationalities (e.g. the epigrams of Demodocus).

Most often an addressee is not mentioned, except as an apostrophe for dramatic effect, such as πόρνας in A.P. 11.363 and βασιλεῦ in A.P. 11.238.
Elaborate imagery is also largely absent from these poems. Brevity is essential. The point must be made quickly and incisively. There is little room for simile, for example: none of the ten epigrams discussed in this chapter contains a simile. The most effective figure of speech for generating laughter in these epigrams seems to be hyperbole. The exaggeration of Demodocus' poems about nationalities (A.P. 11.235-238), Dioscorides' overly dramatic cries in A.P. 11.195 and 363, the improbable sexual habits of the astrologer as enumerated in A.P. 11.218, are all humorous because they are hyperbolic.

An epigram does not need imagery; it needs brevity and timing. By being drawn out or repeated, a jest becomes boring; it is also ruined by having its point delivered either before the proper groundwork has been laid or after the reader has already understood the joke, as for example A.P. 11.237, the epigram in which a snake dies because he bites a Cappadocian.

We can see from these ten examples that a number of Greek poets had learned to use the elegiac couplet well for satirical humor, and had discovered many of its possibilities for phrasing and emphasis. In writing satiric epigram each author seems to favor a few techniques or subjects: Demodocus attacks nationalities; Dioscorides begins his epigrams with parallel couplets, then follows with displays
of rhetoric. However, the technique of opening the couplet with a short phrase ending at the bucolic diaeresis, then developing the thought through the rest of the couplet, is a favorite with all these epigrammatists. They prefer this pattern of phrasing to the technique of balancing hexameter against pentameter or one hemistich against the other.

This was the stage to which the Greek elegiac epigram had advanced when Catullus took over its techniques for his satirical epigrams. The following chapters will show how Catullus improved on his Greek predecessors, especially in the economical use of words in a genre where brevity is all-important.
CHAPTER III

CATULLUS' TWELVE-LINE SATIRICAL EPIGRAMS:
POEMS 97 AND 84

The Catullan corpus contains two elegiac epigrams of twelve lines; both are satirical. In poem 97 Catullus satirizes Aemilius' bodily odors; in poem 84 he laughs at Arrius' affected speech. There are only two other poems in the group from number 69 to 116 which are longer than these two; they are both amatory: poem 99 is addressed to Juventius, and in poem 76 (*Si qua recordanti . . .*) Catullus agonizes over his past life, especially his affair with Lesbia.

Catullus organizes these two twelve-line epigrams in neat and equal divisions. Poem 84 is divisible into two groups of six lines, and poem 97 into three groups of four lines.¹ "C. 84 et c. 97 (12 v.) offrent les deux types enumeratifs possibles dans les poèmes an nombre de verse pair; les deux parties de c. 84 sont égales, a la différence de celles de c. 97."²

¹Ellis, *Catullus*, pp. 281 and 302.
²Bardon, p. 52.

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Poem 97

Catullus' coarse vocabulary and scatological imagery give poem 97 a tone which is humorous but almost prurient, in contrast to the lighter, joking tone of poem 84.

By using some strong, almost repulsive images, Catullus seeks to demonstrate what bad breath Aemilius has:

Non (ita me di ament) quicquam referre putaui,
utrumne os an culum olfacerem Aemilio.
nilo mundius hoc, nihilque immundius illud,
uerum etiam culus mundior et melior:
nam sine dentibus est. hoc dentis sesquipedalis,
gingiuas uero ploxi ni habet ueteris,
preferea rictum qualem diffissus in aestu
meientis mulae cunnus habere solet,
hic futuit multas et se facit esse uenustum,
et non pistrino traditur atque asino?
 quem si qua attingit, non illam posse putemus
aegroti culum lingere car nificis?\(^3\)

The poet pretends to be puzzled: which end of Aemilius gives out that horrid smell? It must be his mouth, he decides, then proceeds to present some vividly grotesque

details about that mouth. In the last quatrains Aemilius' whole vile personality is exposed: he is promiscuous and believes he is a clever fellow; he deserves the worst sort of servile punishment. Any woman who touches him is equally base.

Aemilius appears only here in Catullus' poems, and all we know of his personality must be derived from this poem. He is hardly identifiable.

The tone of the poem is directly crude. Ellis introduces it as "unusually coarse, even from Catullus," and cites poems 23, 33, 37, and 54 as comparable.

The poem's diction is colloquial. Several of its words and phrases recur in comedy. *Ita me diament* is a

4In several epigrams in the Palatine Anthology, book 11, numbers 241, 242, and 415, Nicharchus presents the same quandary between *os* and *culus*; however, Nicharchus is generally considered to belong to the first century A.D. Gow and Page, *Hellenistic Epigrams*, vol. 2, p. 425, discuss Nicharchus' dates.

5Chester L. Neudling, *A Prosopography to Catullus*, (Oxford: Stephen Austin & Sons Ltd., 1955; Iowa Studies in Classical Philology volume 12), p. 1, says that the man possibly is A. Amelius Lepidus the triumvir, or less possibly L. Aemilius Paullus, who is associated with Gellius and Vatinius, two certain objects of Catullus' hatred.

favorite phrase in Plautus. Sesquipes is used in Trinumnum, 903; its lengthened adjectival form sesquipedalis is akin to the sort of humor in the long word coinages of A.P. 11.238 where Demodocus invents φαυλεπιφαυλότατοι and καππαδοκιζόμενος. Word coinages of this sort are also characteristic of Plautine diction. Being relegated to a slave's job in the mill (pistrinum), as in line 10, is a common threat in Plautus. The association of the pistrinum with slavery makes the punishment even more degrading for a Roman citizen. Likewise, carnis is a common comic epitheton contumeliosum. Joshua Whatmough discusses its implications in poem 97:

7Gonzalez Lodge, Lexicon Plautinum (Leipzig: B. G. Teubner, 1926-1933), vol. 1, p. 375, lists nineteen occurrences of the phrase, without counting tense changes or minor variations of the verb.


9Two clear examples are Pseudolus, 534: te in pistrinum condam and Mostellaria, 17: te in pistrinum scis actum tradier.

10The same connotation exists in excrucior, the climactic word in Catullus poem 85, Odi et amo. . . . The disgrace is as bad as the pain involved. Apuleius describes these mill-slaves in Metamorphoses 9.12: "Sic tunicati ut essent per pannulos manifesti; frontes litterati et capillum semirasi et pedes anulati, tum lurare deformes, et fumosis tenebris vaporosae caliginis palpebras adesi."

The final word of the poem, in a final line laden with disgust, is *carnifex* (only here in Catullus). This word is not rare, and certainly not free from emotional overtones; but it also, in a strict literal sense, is a technical term, and not free from a certain fascination of horror.  

The unabashed use of strong words such as *culus*, *meientis*, *cunnus*, and *futuit* is in the tradition of the Greek satiric epigram, for example A.P. 11.218, where Philodemus calls the astrologer ὄξευτης and intimates strongly that he is a sodomite, and A.P. 11.318, where Crates uses puns to charge Euphorion with sexual perversions. Whatmough comments:

Of peculiar interest are one or two taboo words that, while not at all frequent anywhere, are relatively so in Catullus, and actually make half of their appearances in this very poem... Thus *culus*, six times in Catullus, three of them in this poem, is, like *cunnus* (line 8, nowhere else in Catullus), rare throughout Latin. Both are obscene words; they shock, by their very presence on the printed page, after having first made unusual demands upon our decoding facilities. Yet the corresponding anatomical or polite terminology would not do.  

This direct diction helps keep the epigram brief.

By using such bold language and imagery here, Catullus keeps his epigram vivid without sacrificing brevity. Poets of the *Palatine Anthology*, as for example in A.P.

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13 Ibid.
11.218 and 318, also rely upon scatological puns and wordplay rather than more elaborate kinds of imagery to achieve the desired results.

The overriding figure of speech in poem 97 is, of course, hyperbole. Aemilius cannot possibly smell as bad as Catullus claims; he cannot have eighteen-inch teeth; whoever touches him still would not perform the act described in line 12. Exaggeration is funny.

The one simile in the epigram, "qualem ... diffissus in aestu / meientis mulae cunnus habere solet," in lines 7 and 8, is in keeping with the tone of exaggeration. The metaphor in line 6 about having the gums of an old ploxenum has the same effect of scatological exaggeration, once we accept Whatmough's explanation of the word's meaning. This unusual term occurs only this once in Catullus, and in later authors only in discussions of its meaning here. After an extended discussion of possible meanings and cognates, Whatmough convincingly demonstrates that the word must mean a sort of wicker cart for carrying excrement, a definition in keeping with the tone of this epigram.14

14 Whatmough, op. cit., p. 49. H. W. Garrod, "On the Meaning of Ploxinum," Classical Quarterly, 4 (1910), 202, also has a discussion of the word, with a conclusion not nearly as satisfactory: that ploxinum is a kind of crude speedometer. Mynors furnishes the classical references, p. 98: Quintilianus, inst. orat. i.5.8 Catullus 'ploxenum' circa Padum inuenit; Festus, p. 260 L, ploxinum appellari ait Catullus capsam in cisio capsamue, cum dixit 'gingiua .. ueteris'.
In lines 10 and 12 Catullus presents another set of vivid images. The toil in the mill with the sweaty old ass is real enough and a revolting picture, but the sights and the tastes of the last line are sure to turn the stomach if taken literally.

Line by line the poet succinctly and efficiently fills in his picture of comic horrors. Quinn observes three distinct divisions in the poem: "1-4—hypothesis. 5-8—explanation (with details of the assertion in line 4). 9-12—paradoxical success of Aemilius." 15 Bardon also outlines the epigram's structure very briefly:

Bardon is correct in seeing a major division between the first four couplets and the last two. However, he does not emphasize the structure based on question and answer in the first eight lines: in lines 1 and 2 the poet poses the question to which lines 3 and 4 are the answer, and in lines 5-8 he cites the reason for the answer. Lines 9 and 10 are concerned with Aemilius' utter lack of knowledge of his own repulsiveness; lines 11 and 12, with the monstrousness of any woman who would touch him.

15 Quinn, The Poems, p. 435.
16 Bardon, p. 52.
There is a double insult in poem 97: first, Aemilius stinks; second, he is a fool because he doesn’t know it. The division of thought is as follows:

lines 1-4: Aemilius’ odor
lines 5-8: its cause
lines 9-12: his general repulsiveness.

The middle section, lines 5-8, contains the most powerful and hyperbolic imagery. Quinn says that lines 5-8 are “A series of images forming an increasing triad, each more breathtaking than the previous one in its merciless fantasy; the crudity of 7-8 is intended of course to prepare for the surprise in line 9.” The image of *os* dominates lines 5-6, the image of *cunnus* dominates lines 7-8. The opening and final quatrains of the epigram are both structured grammatically by questions: lines 1-4 are built around an indirect question dealing with *os* and *culus*; lines 9-12 are in the form of two direct questions, with the ideas of *os* and *culus* still prominent. Accordingly, the structure may be outlined as a chiasmus:

lines 1-4: question (indirect)—*os and culus*
lines 5-6: vivid imagery—*os*
lines 7-8: vivid imagery—*culus* (*cunnus*)
lines 9-12: questions (direct)—*os and culus*.

The divisions of structure are linked by repetitions of words and recurrences of ideas. Putemus in line 11 recalls putavi in line 1. The idea of venustum is a reminder of the words for mundus in lines 3 and 4. The carnificis of line 12 is a pointed comparison to Aemilio, which has the same metrical value and position in line 2; Aemilius himself is the carnifex. Culum occurs in line 12 just before the caesura, as in lines 2 and 4; thus it links the last couplet with the first and second couplets. The repeated use of the word in the same rhythmical slot has the effect of a refrain; it constantly impresses the reader with an important theme in the epigram.

Examining Catullus' technique more closely line by line, we see that the first couplet divides between hexameter and pentameter, as do all the couplets of this poem. In line 1 the poet leads up to the puzzling question which he poses in line 2. By interjecting the phrase from comedy, ita me di ament, he establishes the tone immediately as not

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18 Ellis, C.V.L., p. 281, says, "XCVII in tres strophas 4 versuum; quarum quae prima est eandem rem bis ponit quam semel tertia (2 culum, 4 culus, 12 culum)."

19 Bardon, p. 62, points out similar effects in poem 101, Catullus' farewell at his brother's tomb: "Dans c. 101 (10 v.) frater apparaît, a la meme place dans le pentamètre, aux v. 2-6 et 10; effet souligné par le retour de munere v. 3 et 8, inferias v. 2 et 8, multas-multa v. 1 - multum v. 9." In this instance, technique has nothing to do with subject.
serious or tragic. The alternatives of the question, os and culum, are fitted neatly into the first half of line 2. Culum is the first coarse word in the epigram; the coarseness in itself is evidence that this is no serious decision which the poet is pondering. Culum is in an important place in the pentameter line, just before the caesura, one of Catullus' favorite positions for words which carry the epigram's barb. The couplet ends climactically with the name of the victim. The basic taunt is clear: Aemilius has bad breath. But the poet adds a fresh and clever twist by his obvious pretense at decision-making, so that the jibe is transformed from name-calling into humor.

In line 3, the poet balances the alternatives, hoc and illud, placing one at the caesura, the other at the end of the line. Quinn remarks:

These poems, moreover, (Poem 97 especially) are far from negligible structurally. Poem 97 begins in a tone of measured, mock-disinterested statement, followed by a balanced couplet whose verbal polish is worthy of Ovid.

20 The last syllable of culum is elided before the caesura of the pentameter, an unusual situation in Latin elegy. Line 2 has three elisions in all. It is debatable whether these elisions are illustrative, but see M. Owen Lee, "Illustrative Elisions in Catullus," Transactions of the American Philological Association, 93 (1962), 144-53. For frequency of elision in the elegiacs of various Latin Poets see Platnauer, op. cit., p. 72 ff.

21 Quinn, Cat. Rev., p. 36.
Dividing line 3 at the caesura, the poet neatly arranges the six words in a parallel order: A B C A B C. nilo corresponds with nihiloque, mundius with immundius, and hoc with illud.22

In line 4 the poet comes to the decision as to which is Aemilius' worse-smelling orifice. He places the answer, culus, in the emphatic position just before the caesura, the same position in which he places this strong word in line 2. Also, "Verum accentua l'opposizione con putavi (v. 1),"23 so that line 4 is a contrast to the indecision of line 1. "Melior ist der Alliteration wegen zur Auffüllung des Verses gebraucht, vgl. 84,8."24 Every word in the couplet has been placed with care and has a definite function.

In the next couplet, lines 5 and 6, the poet begins his explanation for the absurd decision about os and culum. The phrase nam sine dentibus est neatly fits the opening

22The pronoun references are confusing. Wilhelm Kroll, C. Valerius Catullus (Leipzig: B. G. Teubner, 1923), p. 270, straightens them out well: "Da mundius auf das os gehen muß, immundius auf den culus—denn es soll das Auffallende betont werden—so ist immundior ille zu schreiben."

23Gubernatis, p. 255.

24Kroll, p. 270. Quinn, The Poems, also notes that mundior et melior is alliteration for the sake of emphasis, p. 435.
colon of the line, ending exactly at the caesura. In every hexameter in this epigram there is a syntactical pause at the masculine caesura in the third foot. The effect of this phrasing is that the thoughts are neatly divided. The poet measures carefully what he has to say by making his metrical pauses coincide with pauses in the sentences. By breaking at caesurae, he produces shorter phrases, in contrast to the epigrammatists of the Palatine Anthology, who preferred the longer phrases resulting from the break at the bucolic diaeresis of the hexameter.

Catullus is less leisurely, more terse in his phrasing: he allows himself more possibilities for balance and parallelism between hexameter and pentameter, and between line halves.

The reason given in lines 5 and 6 for the strange choice of culus as mundior is even stranger than the choice itself; it is unexpected and comical enough to hold our interest in the whole unsavory business. The second half of line 5 is dominated by the comic compound sesquipedalis.

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25 Catullus uses this same phrasing to shift into his reason or explanation in 71.5, "Nam quotiens futuit // . . ." and 99.7, "Nam simul id factum est // . . . ."

26 This long word amused Horace as an example of itself when he was speaking of diction unsuited to certain characters in a drama:

et tragicus plerumque dolet sermone pedestri
Telephus et Peleus, cum pauper et exul uterque
proicit ampullas et sesquipedalia verba

(Ars Poetica, 95-97).
"Then suddenly the poem flares up into a series of images, the execution of which is as brilliant as their merciless fantasy is breathtaking." Concentrating upon the description of the gaping mouth itself, the poet creates a tricolon, of which each successive member is twice as long as the one preceding it: half line (5)—full line (6)—couplet (7 and 8). In line 7 Catullus introduces the subject for the next coarse simile, rictum, just before the caesura. The coarsest words of the simile, meientis and cunnus, are placed for emphasis at the beginning of each hemistich in the pentameter, line 8. The alliteration at the point of greatest insult, as in meientis mulae here, is also a characteristic of the satirical epigrams of the Palatine Anthology. A.P. 11.195, 235, and 236 are examples.

In the last third of the epigram Catullus considers a different ramification of the subject: Aemilius' ignorance of his condition and the resultant absurdity. If anything about Aemilius really galls Catullus, it is that this boor has convinced himself that he is a ladies' man. Line 9 is divisible at the caesura into two balancing, contrasting ideas. How incongruous that Aemilius indulges

27 Quinn, Cat. Rev., p. 36.
28 Granarolo, p. 355, is interested in the effect of et in this line: "Remarquez l'emploi d'un et adversatif dans ces deux contextes, XXIX.5 et XCVII.10 à coup sur, très différents, mais pour stigmatiser une même passivité: celle du ou témoins de cyniques débordements accompagnés d'une intolérable fatuité."
in so much sexual activity, then considers himself *venustus*. *Venustus* is an important word for Catullus and charged with connotations.\(^2^9\) It occurs eight times in Catullus\(^3^0\) and means more than just "charming". *Venustus* carries strong connotations of suavity and sophistication. Catullus' good friend Fabullus is *venuste* in poem 13. All who are *venustorum* are called to mourn the pet sparrow in poem 3. Catullus' home at Sirmio is *venusta* in poem 31. Marrucinus' habit of napkin-stealing is *invenusta* in poem 12. In poem 86, Lesbia alone takes the *Veneres* from everyone else.\(^3^1\) One who is *venustus*, then, is urbane, polished, and suave; he never does anything inelegant or ill-bred. He is as impeccably charming as Venus herself. Aemilius is none of these things; he is crude, dirty, and stupid. That he fancies himself as *venustus* makes his slovenly personality more ludicrous by contrast and highlights his stupidity. *Venustus* is climactic here at the end of the hexameter line 9. Lines


\(^{31}\) This wordplay corresponds to the Greek poets' use of χάρις: cf. *A.P.* 5.95:

Τέσσαρες αἱ Χάριτες, Παφλαί δύο, καὶ δεκα Μοῦσαι
Δερκυλίς ἐν πάσαις Μοῦσα, Χάρις, Παφίῃ.

cf. also *A.P.* 5.13 and 5.70.
5 and 12 of this poem end with a similar effect: the word which carries humor, scorn, or shock is saved for last.

Catullus frames lines 9 and 10 in the form of a question; the poem ends as it began, with an interrogative.

Et, d'autre part, en XCVII, 9-10, il est à la rigueur possible d'analyser comme propositions affirmatives (constatations objectives) les deux premières propositions de la période interrogative. ... Il y a donc beaucoup moins de tension affective, ou, pour être plus exact, beaucoup moins de prolongement d'une même réaction affective, d'une manière générale, dans le genre épigrammatique que dans les petits vers lyriques ou iambiques et que dans les cc. maiora. 32

The words in line 10 which carry the insult, pistrino and asino, are placed for emphasis at the end of each of the line halves. The -ino rhyme, the repetition of the -tr-sound in pistrino and traditur, and the alliteration of atque asino effect a jingle which is worth enduring the rather strained grammar of the line. 33

Line 11 is also noteworthy for sound effects. Each phrase in the line contains an alliteration: g's in the first and p's in the second. Again, as in the Greek satiric epigrams, alliteration occurs just before or just at the main barb of the epigram. In this final couplet of poem 97,

32 Granaro, p. 368.

33 Ellis, Comm., p. 474-75, unravels the grammar well as meaning "is made over to the grinding-mill and the donkey, i.e. is sentenced to drive the donkey employed to turn the stone mill (mola) in the pistrinum."
as in lines 9-10 and 3-4, the poet sets up a problem or statement in the hexameter, which he answers or explains in the pentameter. Lines 11 and 12 are parallel in thought to lines 9 and 10. As Aemilius' excessive sexual activity and his own mistaken estimate of his charms (line 9) deserve a degrading punishment (line 10), so any woman who touches him (line 11) deserves a reputation as being filthy and perverted (line 12).

Catullus ends this epigram with a horrifying image. Aegroti, the strong first word in line 12, is linked grammatically with the final insult, carnificis, at the end of the line, so that the whole line is tightly enclosed by the phrase. Aegrotus means "physically ill or diseased," also "love-sick, pining." Both meanings fit Aemilius, the carnifex, well. His bodily odors may be symptoms of physical malfunctions, and he considers himself a great lover, as is clear from line 9. We are to see this stinking person mooning over the illam of line 11. Carnificis, the last word in the epigram, neither sounds pleasant nor has a pleasant meaning. By the alliteration of its initial c

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34 For such effects in Vergil and other poets see T. E. V. Pearce, "The Enclosing Word Order in the Latin Hexameter," Classical Quarterly, 16 (1966), 140-171 and 298-320.

35 For the latter meaning of Terence, Andria, 191 ff., and Heauton Timoroumenos, 101.
it is connected with culum, its emphatic counterpart at the end of the first hemistich. Culum itself occurs in the same metrical position for the third time in the epigram; in this way the end of the poem is linked with the beginning, the first quatrains (lines 2 and 4 specifically) with the last quatrains. The interrogative style of the last couplet parallels that of lines 9-10 and lines 1-2, another link between the beginning and the end of the poem. By employing the interrogative form, Catullus ends the epigram on a dramatic note: "Comme dans l'interrogation oratoire à forme positive, il n'est pas surprenant de rencontrer dans l'épigramme des subjonctifs potentiels ou délibératifs, avec des interrogations à forme négative, afin, cette fois, d'accentuer l'efficacité démonstrative." 36

The most memorable aspect of the poem is its imagery. The long teeth, the gums like a worn-out manure cart, the breath that smells like mule's urine, the diseased carnifex are all vivid and potent pictures. There is a certain fascination of horror in them for the reader, but Catullus must be praised for his arrangement of these images as much as for the images themselves. He leads up to a horrifying climax in line 12. He chooses his barbs with care and places them in emphatic positions in the couplets. He keeps the

36 Granarolo, p. 349.
reader's attention upon the weirdly comic images just long enough that he is neither bored nor utterly revolted before he passes to another aspect of the subject. Catullus' phrases are short and clear because he compresses his ideas in order to allow sense pauses at the caesurae in the hexameter and the pentameter, and between the hexameter and pentameter lines themselves. Everything fits: sounds, phrases, images, and ideas.

Poem 84

In contrast to the obscenity but comparable in neatness is the spoof about Arrius' aspirations, poem 84. Catullus foregoes his sexual vocabulary and imagery. Arrius is as proud of his affected pronunciation as Egnatius in poem 39 is proud of his gleaming teeth:

Chommoda dicebat, si quando commoda uellet
dicere, et insidias Arrius hinsidias,
et tum mirifice sperabat se esse locutum,
cum quantum poterat dixerat hinsidias.
credo, sic mater, sic liber auunculus eius,
sic maternus auus dixerat atque auia.
hoc misso in Syriam requierant omnibus aures:
audibant eadem haec leniter et leuiter,
nec sibi postilla metuebant talia uerba,
cum subito affertur nuntius horribilis,
Ionios fluctus, postquam illuc Arrius isset,
iam non Ionius esse sed Hionios.
Arrius pronounces initial ç as ch; he also insists on adding an initial h to words which begin with vowels. He hopes to sound more like an educated Greek than a middle-class Roman. What is really funny about Arrius is that, like Aemilius, he does not realize himself how ludicrous he appears in his efforts. Such social climbers have always been apt targets for satire.

Arrius was probably from northern Campania. He served with Crassus against Spartacus, and is likely to have accompanied Crassus to the East in 55 B.C. Cicero refers to a certain mediocre orator, Q. Arrius in Brutus 242 ff., as a man of few ideas and many words, "infimo loco natus et honores et pecuniam et gratiam consecutus." He was unsuccessful in his bid for the consulship of 58 B.C.\(^\text{37}\)

Neudling notes that "there has been a large and generally unnecessary literature regrading the origin of Arrius' strange pronunciation, ascribing it to Etruscan influence, to Venetic, to imitation of the rhetoricians, and to other causes."\(^\text{38}\) E. S. Ramage hits closer to the mark by citing Sturdevant's Pronunciation of Greek and Latin,

\(^{37}\)See Neudling, pp. 7-11.

\(^{38}\)Ibid., pp. 10-11. A footnote lists five of these articles, to which we may add H. B. Rosin, "Arrius' Speech Again (Catullus 84)," Mnemosyne, 14 (1961), 224-32. Rosin believes that the defect is not in the h, but in pronouncing the first ç long.
Cicero's *Orator*, and Quintilian to show the social implications of the under- or over-pronunciation of aspirates. Original *h* had dropped from the speech of the peasants and the lower classes in the city. By classical times, its disappearance had proceeded to a point where only the educated were familiar with it. Therefore, the proper use of *h* became a mark of culture. A hyperurbanism then developed: the lower class people, wishing to imitate their betters, put too much aspirate into their pronunciation. The upper-class use of Greek and of Greek loan-words helped this development along. By Quintilian's time, even native Latin words were over-aspirated. Quintilian cites *choronae, chenturiones*, and *praechones* in 1.5.19. Aulus Gellius quotes Nigidius Figulus the grammarian as saying, "*rusticus fit sermo si adspires perperam*." 40

So Arrius' speech is an affectation, not any kind of regional dialect or speech impediment. Arrius is funny because he is trying so hard to be something he is not. Catullus enjoys pillorying people who fail to realize their own foolishness: Aemilius in poem 97, Gallus in poem 78, and Rufus in poem 69 are other examples of such fools.

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39 E. S. Ramage, "Note on Catullus' Arrius," *Classical Philology*, 54 (1959), 44-45, of which most of this paragraph is a summary. Ellis, *Comm.* p. 459, also has a full discussion of the question.

40 Noctes Atticae, 13.6.3.
Catullus is not harsh with Arrius. Arrius has not seriously offended the poet or his audience; he is just a foolish nuisance who deserves no more penalty than the laughter which this poem raises.

Since in this epigram he deals with the humor of the spoken word, Catullus chooses his own diction carefully; it is standard Latin, with no colloquialisms, odd turns of phrase, or phrases from comedy. 41

Several individual words in the poem deserve discussion: the words which Arrius mispronounces, and his uncle Liber's name. Fordyce says of commoda and insidia, the two words mispronounced, "If there is point in the choice of these particular words, both having a wide variety of meanings, it is lost on us." 42 Kroll notes of chommoda, "das Wort ist, ebenso wie insidia, ohne Rücksicht auf die Bedeutung und wohl hauptsächlich der daktylischen Form zuliebe gewählt." 43 We need not give up so easily. One explanation is that both

41This is quite a contrast to the colloquial diction of poem 97. Ellis, Comm., p. 460, and Merrill, p. 205, note postilla in line 9 as colloquial in Catullus' time. However, this seems to be the only exception to standard diction. Catullus should be allowed at least one word metri gratia (postilla instead of postea); the fact that postilla is the closest thing to a stylistic deviation demonstrates how standard the rest of the diction is.

42Fordyce, p. 375.

43Kroll, p. 257.
words are military terms. Ellis explains *commoda* as "military stipends or rewards out of the usual course," with four good examples from prose writers of the word used with this meaning. 

*Insidias* hardly needs any explanation as a soldier's word, especially a soldier who had faced guerrilla bands of runaway slaves. Arrius soldiered with Crassus and possibly expected to soldier in the East. Like many a soldier, he enjoys telling of his exploits. Benedict Einarson interprets the words as metaphors for oratorical ploys:

The two words *commoda* and *insidias*, and the loudness with which *insidias* was pronounced, not to mention his satisfaction in so pronouncing it, suggest that Arrius was an orator. *Insidiae* would refer to the maneuvers of the other party, *commoda* to what those maneuvers imperiled, perhaps the interests of his client, more probably the interests of the state. They were key words in his speeches and pronounced with becoming emphasis.

Arrius was in fact an orator; it is at least a reasonable guess that he had excited ridicule by his use of these words in some malapropist context.

The mispronunciation of *Ionian* is the climax of Arrius' folly. Why did Catullus choose this place name? Obviously the Ionian Sea is on the way to Syria, but several scholars have also pointed out the pun on *χλονέος*,

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44 Ellis, *Comm.*, p. 460.

"wintry". 46 The connotations of this word fit well with horribilis, "shuddering", in line 10. Quinn says,

horribilis = simply 'fearful', 'dreadful', but the sound of the word and the connexion with horreo suggest in this context the overtones 'rough', 'bristly'--a sort of transference from Arrius' pronunciation of Ionios to the news of it.47

Since χιονέους has the same oh sound with which the poem began, it is a linguistic link with the first couplet.

Mynors notes liber in line 5, another odd word, as "multis susceptum." Heinze emended to Cimber, Reise to Umber, seeking the fellow's regional origin. But liber itself is humorous in either of two ways, perhaps both. For one, Neudling explains, "Liber is more probably a nickname based upon the other name of Bacchus and referring to the family taste for wine; both Q. Arrius and his sons were notorious banqueters." 48 More probably the word is a jibe at Arrius' lineage. Merrill, referring to Cicero's phrase "infimo loco natus," says,

The point of liber as an adjective and not a proper noun is then clear, if infimo loco be understood of the condition of slavery: his maternal uncle (perhaps only one of his uncles on that side) was a libertus, and the social standing of the entire family is thus indicated.49

46 E. Harrison, "Catullus LXXXIV," Classical Review, 29 (1915), 199; and B. Einarson, op. cit., p. 188.
47 Quinn, The Poems, p. 420.
48 Neudling, p. 11.
49 Merrill, p. 204.
Ellis points out that *avunculus* itself is undignified, and the addition of the prosaic *eius* helps mark the line as "Consistently contemptuous." 50 Add all this to Catullus' intimations of Arrius' illegitimacy in the couplet (which I shall discuss later), and his family tree takes quite a shaking.

Catullus adds bits of incidental humor in the poem by innuendoes such as these rather than by imagery, in contrast to his practice in poem 97. One identifiable figure of speech, the synecdoche of *aures* in line 7, is not unusual; but as the ears do more and more things (*sudibant*, *metuebant*), the figure begins to bend slightly toward the ridiculous, and prepares the way for the hyperbole in the last line.

The organization of such bits of imagery and innuendo into a poetic whole is a revelation of Catullus' genius as a satirist.

The epigram is divisible into contrasting halves. In lines 1-6 Catullus describes the situation in the past, 51 when Arrius was still in Rome; in lines 7-12 he portrays the present situation, with Arrius away in Syria.

50 Ellis, Comm., p. 460.

51 Quinn, The Poems, p. 419, remarks, "Note the stress laid on the fact that Arrius, though once a familiar figure of the Roman scene (*imperfects dicebat*, *sperabat*; *frequentatives si quando* ... *uellet*, *cum* ... *dixerat*), is so no longer."
The first couplet could have stood as a one-line joke by itself, provided that Catullus' readers knew Arrius personally. The humor is direct and immediate.

Catullus then proceeds to wring every bit of humor out of his joke throughout the next two couplets. He details in lines 3 and 4 Arrius' efforts and his ill-placed pride in speaking. In lines 5 and 6 he attributes this speech pattern to heredity. This last couplet of the first half of the epigram is not much more than a footnote to the main joke of the first couplet. This technique of beginning with a big, obvious laugh, then continuing to make comments on it, is like a decrescendo in music.

In the second half of the poem, lines 7-12, Catullus builds up to the final climax in the last line, reversing the technique of decrescendo. An entirely new development of the story is introduced, and the situation becomes more and more humorous until the final comic mispronunciation. The poet sets a new stage in lines 7, 8, and 9: Arrius has moved from Rome to Syria; finally everyone's ears will be able to rest from his huffing. The beginning of the reversal of this happy situation comes in line 10: bad news arrives, presumably from the East. At the end of the poem the state of Arrius' mispronunciation is the same as in the first couplet, except that his h's have become international. In the last couplet the poet tops the humor of the first couplet
because of the hyperbole of this extended scope. Arrius no longer huffs only at his acquaintances in Rome, but he stirs the whole sea. The decrescendo of lines 1-6 is balanced symmetrically by a crescendo in lines 7-12:

- **lines 1-2:** mispronunciations;  
  - large, obvious humor.

- **(Rome) lines 3-4:** Arrius' sham;  
  - subtler, more subdued humor
    - *(et ... cum)*

- **lines 5-6:** Arrius' relatives;  
  - innuendo, trifling humor

- **lines 7-8:** new situation;  
  - gentle, subdued humor

- **(Syria) lines 9-10:** exaggerations (*metuebant, horribilis*);  
  - to prepare for final hyperbole
    - *(nec ... cum)*

- **lines 11-12:** mispronunciations;  
  - large humor of hyperbole

Catullus also uses grammatical articulation here to reinforce this symmetrical pattern: the *nec* and *cum* which begin lines 9 and 10, the second-last couplet, are parallel to the *et* and *cum* which begin lines 3 and 4, the second couplet. 52

By his phrasing and word placement, Catullus puts the final polish on his structure. The first couplet,

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52 Bardon, p. 52, sees a different division: 4-2-4-2.
immediately concerned with Arrius' mispronunciations, begins with one of these mispronunciations and ends with the other.

The couplet is divisible into four phrases, the boundaries being the caesura and the line end in each verse. In each of these metrical phrases there is either a mispronounced word or its correct form; these are arranged in a chiasmus: incorrect (chommoda)—correct (commoda)—correct (insidias)—incorrect (hinsidias). More obviously, Catullus treats of a different word in each line: commoda in line 1, and insidias in line 2. The first two words in line 1 are paralleled and echoed by the last two words: (h)ommoda—imperfect verb in both instances. The other mispronunciation, hinsidias, and its correct form, insidias, are placed for emphasis at the ends of their respective hemistichs in the pentameter.

In the second couplet, mirifice, placed for emphasis just before the caesura, can modify either sperabat or locutum. That Arrius' hopes were amazing underlines the futility of his effort at status-seeking; that his speaking was amazing (according to him) makes him all the funnier for being unaware of his foible, thinking it to be a virtue. The note of irony in mirifice is clearer if we compare its usage in poem 71, line 4, Mirifice ... nactus utrumque malum, where the epigram's target is "amazingly" afflicted by the double ill of body odor and gout.
Hinsidias is repeated in line 4 in exactly the same metrical position as in line 2. The effect is that Arrius seems to be drumming his affected pronunciation into the ears of his listeners with great regularity. By the phrase quantum poterat Catullus pinpoints the funniest aspect of Arrius' performance: his excessive effort at pronunciation. The phrase is well placed for emphasis just before the caesura in line 4.

The opening word of the next couplet, credo, is ironical. The irony is a fitting introduction to the innuendo about Arrius' heredity. Catullus does not really care much about Arrius' antecedents—just the opposite: he gently scorns them. Lines 5 and 6 are divisible into four phrases following the pattern of lines 1 and 2: there are pauses in sense as well as in meter at the caesura in each line and at the end of the hexameter. A different one of Arrius' relatives is mentioned in each of these divisions: those one generation away from Arrius in line 5, those two generations away in line 6. By the repetition of sic Catullus seems to dredge up relative after relative who spoke the same ridiculous way. He adds further to the balance and parallelism of the couplet by placing the nouns

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53 Ellis, Comm., p. 460; Quinn, The Poems, p. 419.
for each of the four relatives as the last word (except for *eiua*) in each of the four hemistichs.

I have mentioned the nature of lines 5 and 6 as a footnote to the main joke in the first couplet, but Catullus' jibe here is subtler than just blaming it all on heredity. What is common about all the relatives enumerated in this couplet? They are all maternal. Where are Arrius' father and paternal relatives? Catullus could be implying that they are unknown, even to Arrius and his mother. Arrius is quite possibly illegitimate, corresponding well to Cicero's description as "infimo loco natus".

The epigram is about *speaking*, so we can expect forms of *dico* and *loquor* to recur, as they do in lines 5 and 6. Catullus emphasizes the subject of speaking by

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54 A. J. Bell, "Note on Catullus 84," *Classical Review* 29, (1915), 137-38, notices this, but misses the point of the joke. He argues that this genealogy hints at a matriarchy, such as that of the Etruscans. Noting a similar tendency to aspire in modern Tuscan dialect (also mentioned by Gubernatis), he concludes that Arrius was indeed an Etruscan, not a parvenu, as is usually supposed.

55 Cicero uses the phrase "sic locutum esse eius patrem indicó, sic maiores" in *De Oratore* 3.45.

56 Fordyce, p. 376, is also wide of the mark in his explanation that "women notoriously preserve purity of speech," even though he cites Plato to back up his statement. He follows Kroll, p. 258, and Gubernatis, p. 245, who quote Cicero *De Oratore* 3.45: "Facilius enim mulieres incorruptam antiquitatem conservant, quod multorum sermonis expertes ea tenent semper, quae prima didicerunt."
placing such verbs in emphatic positions at the beginnings or ends of lines, or by repeating forms in exactly the same metrical positions in different lines, as with dixerat in the sixth line, which echoes dixerat in the same position in the fourth line. The poet begins line 2 with dicere, thus emphasizing the word by allowing it to be simultaneously the last word of a grammatical phrase and the first word of a metrical phrase. Other words having to do with speaking are also placed in positions of emphasis: locutum at the end of line 3, and verba at the end of line 9.

In lines 7 and 8, the scene shifts from Rome to Syria. Consequently, Syriam, the important word in line 7, occupies a position of emphasis just before the caesura. In addition to the change in setting, there are other contrasts between the halves of the poem. The recurrence in lines 1-6 of words which mean "to speak" is balanced by a similar repetition of words meaning "to hear" in the second half of the poem: aures and audibant are in prominent positions at the end of line 7 and the beginning of line 8. The smoothness of leniter and leuiter in line 8 certainly fits their sense. With only one letter different, these two adverbs are the epitome of alliteration.

Catullus uses this technique of repetition of words in the same metrical position in poem 97 to keep emphasizing culum and to bind the divisions of the epigram together. See also Bardon, p. 62, for similar effects in poem 101.
and assonance. Marouzeau says, "La liquide 1 exprime l'écoulement ... ou évoque des impressions douces et aimables." 58 Such indeed was the situation without Arrius: calm and unruffled. Leuiter may even be connected with Arrius' mispronunciation itself. Quinn observes, "The Greek symbol which denoted an absence of an initial aitch was called spiritus leuis by the Romans (opposite: spiritus asper)." 59 The Romans heard things leuiter because Arrius with his spiritus asper was off in Syria!

But the quiet in Rome is not to last. Line 10 is full of drama, beginning with the abruptness of subito. Adfertur is historical present, so that the message is brought directly before the audience. The tense is a contrast to the tenses of all the other finite verbs in the epigram, which are either imperfect or pluperfect. Horribilis anticipates the pun of the wintry Ionian sea, and so is well placed at the end of line 10 in the same metrical position as Hionioe in line 12. Both words also share the h sound, the crux of Arrius' speech affectation. "The inverted cum construction helps the climax and reinforces the mock-heroic tone." 60

59 Quinn, The Poems, p. 420.
60 Ibid.
The last couplet is strikingly like the first.\(^61\)

The poet is again dealing with specific pronunciations; Arrius' name recurs. As the first couplet begins and ends with mispronunciations, so the final couplet begins and ends with the word most humorously mispronounced. Catullus prepares the reader well for the final mispronunciation by repeating the correct pronunciation twice, each time in an emphatic position: at the beginning of line 11, and before the caesura in line 12.\(^62\) This arrangement also makes the two hemistichs of line 12 end in a rhyme of sound, syntax, and meaning. Ionios and Hionios are the same case, have only the one crucial sound which differs, and, of course, both refer to the same body of water. They contrast only in the main point of the joke: one is pronounced correctly, the other comically mispronounced.

Catullus demonstrates his skill at poetic craftsmanship in this epigram. The structure is balanced; the words in individual lines and couplets have been placed carefully

\(^61\)Ellis, C.V.L., p. 281, says "Et LXXXIV quidem sic distributum est 6,6 ita tamen ut duo primi versus duobus respondeant postremis."

\(^62\)Bardon, p. 61 explains how these repeated pronunciations hold the poem together: "Dans c. 84 (12 v.), la cohésion résulte moins de la répétition de dicere (v. 1, 2, 4, 6), hinsidias (v. 3, 5), ionics (v. 11, 12), Arrius (v. 2, 11) que de l'égrènement des fausses aspirations, accumulées aux v. 1-4, et qui se continuent avec vigueur dans le dernier mot du dernier vers (Hionios v. 12)."
to emphasize the jibes at Arrius. The poet openly exposes Arrius' efforts at affected speech and subtly introduces innuendoes about his family. He structures the epigram so that the couplets are clear-cut, each a complete grammatical unit as well as a complete metrical unit, and each representing a separate development of the story. The poem is built so that the two halves are contrasting. The humor of the joke is full and direct at first, becomes gradually less intense, then is built up again during the last six lines of the poem to the comic climax. The poet also makes a clear contrast between Arrius' excesses in language and the standard diction of the poem itself. He uses the couplet form to its full advantages by placing his emphatic words in key positions to reinforce his themes and to point to the humor of the individual words as pronounced correctly and incorrectly.

Both of Catullus' twelve-line elegiac epigrams, numbers 97 and 84, are remarkable for their careful structure. So far as we know, neither target was the object of Catullus' personal animosity; they were simply foolish people whose boorishness provoked ridicule and provided the subject matter of these poems. The abundant sexual imagery and colloquialism of poem 97 are quite a contrast to the sparse imagery and standard diction of poem 84, but both are divided neatly into couplets, so that the metrical units tend to reinforce the grammatical units. The couplets themselves are arranged
so as to be humorous each in itself as well as to build up to a climax in the last couplet. Their subject matter, after all, is trivial: bad breath and affected pronunciation. It is Catullus' clever technique and structuring that raises them to the level of poetry.
CHAPTER IV

CATULLUS' TEN-LINE SATIRICAL EPIGRAMS:

POEMS 69 AND 95

Among the three poems of ten lines in Catullus' elegiacs, poem 69 qualifies best as an example of satirical epigram. Although only nine lines of poem 95, Catullus' laudation of Cinna's Zmyrna, are extant, I include a discussion of this poem also in this chapter because an important aspect of poem 95 is its satire on other writers. Another ten-line epigram, poem 91, is part of the Gellius cycle; and poem 101, Catullus' poignant farewell at his brother's tomb, is certainly not satiric.

Poem 95 is quite different from poem 69 in tone and subject matter, but both are structured similarly: in each poem, two distinct quatrains are summarized in a final couplet.

Poem 69

Poem 69 has often been linked with poem 71 because in both Catullus ridicules the same physical failing: bad body odor. The similarity ends here, however. Poem 71 is shorter (six lines), has no addressee, and its comic conclusion is quite different from that of poem 69: the victim
of poem 71 punishes his sexual partner with his odor while he himself is tortured with the gout. The point of poem 69 is that no girl will bed down with Rufus because of his bad odor:

Noli admirari, quare tibi femina nulla,
Rufe, uelit tenerum supposuisse femur,
non si illam rarae labefactes munere uestis
aut perluciduli deliciis lapidis.
laedit te quaedam mala fabula, qua tibi fertur
ualle sub alarum trux habitare caper.
hunc metuunt omnes, neque mirum: nam mala ualde est
bestia, nec quicum bella puella cubet.
quare aut crudelem nasorum interfecte pestem,
aut admirari desine cur fugiunt.

Catullus tells Rufus not to wonder why women want nothing to do with him, despite his bribes of clothes and jewels. He has an odor like a goat's in his armpits; he should either get rid of it or stop wondering why women avoid him. Quinn remarks: "Catullus is less concerned with helping Rufus than with exposing him to (good-natured?) ridicule."¹

¹Quinn, The Poems, p. 396.
The connection of foul odor with the goat is a commonplace. The goat is also symbolic of lust.\(^2\)

Rufus, whose odor is the subject of poem 69, also appears in other poems of Catullus, although not always by name.\(^3\) Commentators are generally agreed in identifying him with Caelius Rufus, the defendant in Cicero's Pro Caelio.\(^4\) From this speech we learn that Rufus had had an affair with Catullus' Lesbia, but had left her.

Catullus' own relations with Caelius Rufus are best portrayed in poem 77, where Catullus addresses Rufus as *mihi frustra ac nequiquam credite amice* (line 1), and accuses him of stealing *omnia nostra bona* (line 4), concluding

Eripuisti, heu heu nostrae crudelis uenenum
uitae, heu heu nostrae pestis amicitiae. (lines 5-6)

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\(^2\) The metaphor of the goat representing bodily odor appears in contexts concerned with lovemaking in Plautus, *Mostellaria*, 39; *Mercator*, 574; *Pseudolus*, 737-39; also in Catullus 37.5 and 71.1.

\(^3\) Commentators do not agree that the Caelius of poem 100, who is in love with Auffilena, is the same person as this Caelius Rufus. See Neudling, p. 39. Others have tried to identify *aemulus iste* of poem 71 with Rufus because he too has an odor problem. No certain connection can be made between the two poems, however. Therefore, there is no clear evidence of a "Rufus cycle" in Catullus' elegiacs comparable to the Gellius or Mentula cycles.

Caelius had turned Catullus' friendship into hatred by taking Lesbia from him. This being the case, it is natural for Catullus to deride Rufus for his lack of success with women, since it was Rufus' success with one woman, Lesbia, which hurt Catullus most.

Catullus plays the part of a friend who is concerned with Rufus' welfare. Accordingly, the diction is conversational. The second-person verbs (*Noli*, *labefactes*, *interfecte*, *desine*) and pronouns (*tibi*, *te*) establish the picture of a one-to-one conversation. Ellis notes the use of the indicative in an indirect question (*fugiunt in line 10*) and says it "adds downrightness and coarseness, as in Plautus." 5

Structurally, the poem divides into two quatrains and a final couplet. 6

5Ellis, Comm., p. 434. See also Granarolo, p. 334, for a longer discussion of the indicative in the indirect question here and elsewhere in Catullus' poems.

6Bardon's outline is "1-4 le fait, 5-8 explication, 9-10 conclusion." (p. 53).
Lines 1-2: question
(Noli admirari quare ...)

lines 3-4: imagery:
development of question
(vestis ... lapidis)

lines 5-6: answer (caper)

lines 7-8: imagery:
development of answer (bestia)

line 9: imagery:
recall of answer (pestem)

line 10: recall of question
(admirari desine cur ...).

Lines 1-4 are a question; lines 5-8 are its answer; and lines 9 and 10 are a summary. In lines 1 and 2 Catullus poses the question to Rufus: why will no woman have intercourse with you? In lines 3 and 4, the poet develops this question with the imagery of the fine clothes and jewels which Rufus offers as bribes. In lines 5 and 6 the question is answered: Rufus stinks. The climactic word, caper, is saved for the very end of line 6. The imagery of the filmy clothes and the gems shooting out glints of light is contrasted by the ugly image of bestia\(^7\) in line 8. In both cases, however, Catullus uses the imagery to elaborate on

\(^7\)Plautus uses bestia in a sexual context in Bacchides 55.
the idea in the preceding couplet: the gifts in lines 3 and 4 are closely connected with the question in lines 1 and 2 about Rufus' lack of sexual partners; the image of bestia in line 8 is closely connected with caper in line 6. Catullus emphasizes the word bestia by placing it simultaneously first in a metrical phrase (it is the opening word in line 8) and last in its grammatical phrase. This couplet, lines 7 and 8, contains another hyperbole besides bestia: hung metuunt omnes is an exaggeration; body odor is no cause for universal fear. Mala valde est bestia is an exaggerated metaphor: the goat of line 6 is transformed into a great evil monster. The first two quatrains of this epigram, for the most part, are contrasting in imagery. The pictures in lines 3 and 4 are small and delicate; those in lines 7 and 8 are gross and ugly.

A number of words in lines 7 and 8 recall words in lines 1 and 2: mirum in line 7 corresponds with admirari in line 1; puella in line 8 recalls femina in line 1;

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8 Catullus also uses this sort of word placement for emphasis in poem 112: he sets descendit past the metrical boundary at the end of the first line; descendit is the first clear insult hurled at Naso. In the Palatine Anthology this technique appears in 11,363, where Moschus' name begins the pentameter of a couplet, but ends the grammatical phrase which began in the hexameter.
cubet in line 8 recalls supposisse femur in line 2; bellum in line 8 corresponds with tenerum in line 2; nulla • • • velit in lines 1 and 2 corresponds with metuunt omnes in line 7.

In lines 9 and 10 the poet summarizes the ideas of the first eight lines. Pestem in line 9 is the same creature as caper, the climactic word in line 6; admirari in line 10 is a repetition in the same metrical position of admirari in line 1. Admirari is related to the answer in the second quatrain. "La forme interrogative peut, en fin de compte, aider à comprendre, voire à accentuer l'idée

9The last hemistich of line 8 is exactly the same as the last hemistich of 78.4, in which Gallus encourages adultery between his nephew and his sister-in-law. See below, chapter 6.

10This sort of structure in which the last two lines are a summary of the poem is a characteristic of early Latin love elegy. Consider this epigram by Valerius Aedituus:

Quid faculam praefers, Phileros, quae nil opus nobis?
ibimus sic, lucet pectore flamma satis.
Istam nam potis est vis saeva extinguere venti
aut imber caelo candidus precipitans;
at contra hunc ignem Veneris nisi si Venus ipsa
nulla est quae possit vis alia opprimere.

Lines 1 and 2 are concerned with the torch; lines 3 and 4 with its being extinguished. In line 5 the poet returns to the subject of the torch, and in line 6 to the extinguishing. Catullus uses this technique of summarization also in poem 71. See below, chapter 6.
générale, posée dès les tout premiers vers.\footnote{11}

The epigram comes back full circle to its beginning in a chiasmus of question and answer: question (lines 1-4) --answer (lines 5-8) --answer (line 9) --question (line 10).

Catullus employs various techniques within individual couplets to reinforce this structure and to lead effectively to the point of the epigram: Rufus' odor. Such subject matter is trivial, perhaps even tasteless; it is the poet's organization of ideas and his comments about the point which are the greatest merits of the poem.

Line 1 is noteworthy because it begins and ends with negative words: \textit{Noli . . . nulla}. Catullus quickly asserts his negative attitude toward Rufus. The theme of sexual activity is important in the poem, so Catullus emphasizes the phrase \textit{tenerum supposuisse femur} with syntactic rhyme: \textit{tenerum} just before the caesura is connected grammatically with \textit{femur} at the end of the line.\footnote{12} \textit{Femur}, a sensual, concrete image, is placed climactically at the end of the

\footnote{11}{Granarolo, p. 365.}

\footnote{12}{Kroll, p. 242, lists examples of variations of such syntactic rhyme in Catullus. Ross, pp. 110-11, says that this technique helps mark poem 69 as experimental, and not to be considered typical of Catullus' elegiacs.}
couplet.\textsuperscript{13} Tenerum, with its connotations of delicacy, softness, and sexuality\textsuperscript{14} is a perfect contrast to the destructive nature of Rufus' odor as expressed in trux, line 6, and crudelem, line 9. Both these adjectives precede their nouns, which, like femur, occupy the final position in the line, with verbs coming between adjective and noun in all three of these lines. A pattern emerges:

\begin{verbatim}
adjective----verb----------noun
line 2: tenerum supposuisset femur
line 6: trux habitare caper
line 9: crudelem ... interface pestem
\end{verbatim}

With this pattern Catullus punctuates the center of each of the three structural divisions, lines 1-4, lines 5-8, and lines 9-10. The pattern occurs at the end of the indirect question in line 2 and at the end of the answer in line 6.

\underline{\textsuperscript{13}}The vivid sexual images in poem 69 are in the tradition of Archilochus. Tenerum supposuisset femur is a gentler version of

\begin{verbatim}
καὶ πεσετὰν δρήσιμον ἐπ' ἄσκον καὶ παῖ γαστρὶ
γαστέρα προσβαλέτιν μηροῦς τε μηροῖς.
\end{verbatim}


\underline{\textsuperscript{14}}Catullus uses this adjective nine times in his poetry, according to Wetmore, ibid., p. 103. It describes Attis standing near the sea (63.88) and Attis' fingers shaking the tamborine (63.10). The bride in poem 61 is teneram in line 3, and her little baby's hands in 61.218 are teneras. The vine symbolizing the husbandless woman in 62.15 has a tenerum corpus. So tener in Catullus is often connected with sexual themes. Other cases in point are 67.21 and 61.104.
In the last couplet, lines 9-10, the same pattern marks the end of the most important piece of advice which Catullus gives to Rufus. This pattern of adjective--verb--noun at the center of each structural division links the three sections together; more importantly, it punctuates and emphasizes the point of the epigram.

Catullus draws attention to the imagery in the poem by the devices of syntactic rhyme, alliteration, and assonance. I have already mentioned the syntactic rhyme of tenerum ... femur in line 1. In line 3, rarae before the caesura agrees with uestis at the line end; in line 4, perliciduli agrees similarly with lapidis. In line 9 the image of crudelem ... pestem (the bestia of line 8) is emphasized by the same device of word order.

There is a euphonic pattern of consonants p-l-g-d in line 4 to emphasize the image of the glittering gems: perluciduli deliciis lapidis. Line 8, which contains the images of the bestia and the bella puella, is also remarkable for its assonances. Each hemistich begins with be: bestia ... bella. By this similarity in sounds the poet invites comparison of the beast and the pretty girl. They stand

15 A comparison of the word bella in this poem with the use of bellus in poem 78 is enlightening. Gallus, his sister-in-law, and his nephew all consider themselves bellus because of the adulterous union which Gallus encourages between the woman and the boy. They feel that they are stylish and chic because of this liaison. The word has other overtones. See the discussion of poem 78 in chapter 6 below.
out as completely different from each other. C sounds are also prominent in line 8, and the syllable ou occurs near the end of each hemistich: \ldots nec quicum \ldots cubet. The audible rhyme of bella puella is pleasant, just as the girl herself is.

Catullus spins out quite a complex structure from one very simple and direct thought: Rufus' odor. Lines 1, 2, 5, and 6 would be enough for the poet to press his point adequately:

\begin{verbatim}
Noli admirari, quare tibi femina nulla,
Rufe, uelit tenerum supposuisse femur;
laedit te quaedam mala fabula, qua tibi fertur
ualle sub alarum trux habitare caper.
\end{verbatim}

These four lines as an epigram by themselves would be comparable to a simple expression of a single idea such as A.P. 11.438, Aratus' pity for Diotimus the schoolteacher. Structurally they would resemble the Greek epigrams in which a question is posed in one couplet and answered in another, such as A.P. 11.318, Philodemus' scatological analysis of the astrologer's signs. The difference between such epigrams and poem 69 of Catullus as we have it is that Catullus takes more pains to develop his themes with imagery, to emphasize his ideas by repetitions of words and phrasing patterns, and to link all sections of the poem together so that at the last line he comes full circle back to the opening question.
Poem 95

Although one line of poem 95 is missing, this epigram is structured much like poem 69, with two quatrains followed by a summary in the last couplet. The lacuna after line 3 presents problems to anyone attempting to outline the poem's structure, but the subject matter of the lost line may be deduced from the series of balances and contrasts in the rest of the poem.

In poem 95 Catullus purports to praise Zmyrna, the erudite epyllion by his friend Cinna; however, this epigram is more a condemnation of writers who churn out reams of unpolished material. As such, poem 95 qualifies as satirical.

Zmyrna mei Cinnae nonam post denique messem
quam coepta est nonamque edita post hiemem,
milia cum interea quingenta Hortensius uno

Zmyrna cauas Satrachi penitus mittetur ad undas,
Zmyrna cana diu saecula peroluent,
at Volusi annales Paduam morientur ad ipsam
et laxas scombris saepe dabunt tunicas.
Parva mei mihi sint cordi monimenta . . .
at populus tumido gaudeat Antimacho.
Mynors (1958) follows Statius in separating this last couplet from the rest, but notes, "a praecedentibus seinunxit Statius, haud scio an recte." I shall consider this last couplet as part of the poem's structure, as do Ellis, Bardon, et al. Fordyce says, "But the couplet is not inappropriate as a finale to the praise of the Zmyrna; Cinna's poem, says Catullus, is a masterpiece of patient craftsmanship -- unlike Hortensius' work (1-4); it is destined to live -- unlike Volusius' (5-8); it has the admiration of the discriminating critic -- and can do without that of the man in the street." 16

Catullus actually gives us no details about the Zmyrna except the time it took Cinna to compose it, nine years. 17 After taking great pains to emphasize this fact in lines 1 and 2, in line 3 Catullus contrasts what Hortensius does to fifty thousand (verses, presumably) in one period of time, probably a year. Catullus then predicts that Zmyrna will be read in far corners of the world for ages to come while Volusius' annals will find a

16 Fordyce, p. 383.

17 The subject matter of the Zmyrna is the incestuous relationship of Myrrha with her father Cinyras; the tale eventually fits in with the Adonis story. For a discussion of the erudition and the obscurity of the poem see Fordyce, p. 383. Kroll, p. 267, says that Ovid Metamorphoses 10.298 ff. may be a reworking of Cinna's poem.
quick death as wrappers for fish. Finally Catullus contrasts his own personal appreciation of his friend with the crowd's adulation of wordy Antimachus.

The subject matter of poem 95 certainly has precedent among the Greek Alexandrians. "La satire littéraire, après avoir défrayé la comédie et l'iambe, avait aussi recu des Alexandrins droit de cité dans l'epigramme." Two examples of literary rivalries reflected in Greek epigrams are A.P. 11.275, Apollonius' couplet directed at Callimachus; and A.P. 11.218, Crates' sexual puns about Euphorion. A.P. 11.195 by Dioscorides is comparable in structure to Catullus' poem 95. The balance and contrast of poet and dancer, of good art and bad art, are much like the balances which Catullus sets up between poets and poetasters in poem 95.

We must understand the identities of Cinna, Hortensius, Volusius and Antimachus as well as their connection with Catullus in order to see the balances and contrasts in the structure of poem 95.

18D. F. S. Thomson, "Interpretations of Catullus II: 95.8," Phoenix, 18 (1964), 30-36, goes to great lengths to explain that the pages were not used as wrapping to carry the fish home from market, but that they were soaked and wrapped around the fish in order to cook them.

19Lafaye, op. cit., p. 230. Lafaye also cites several examples of post-Catullan epigrams of literary satire in the Palatine Anthology and discusses some quarrels between grammarians over literary subjects.
C. Helvius Cinna was Catullus' friend and fellow poet, as is obvious from this epigram; he is also meus sodalis in 10.29, and the addressee in poem 113, the epigram about the lovers of Maecilia. He went along with Catullus and Memmius to Bithynia. It is doubtful whether he was Cinna, the poet who was murdered by the crowd after Caesar's assassination, as related by Plutarch and subsequently by Shakespeare.20 The Zmyrna is Cinna's main claim to fame. Horace's dictum in Ars Poetica 388 probably refers to the composition of the Zmyrna. Other ancient critics refer to the poem's polish and erudition.21

Hortensius is most probably Q. Hortensius Ortalus, Cicero's perennial opponent, to whom Catullus addressed poem 65, the preface to the Coma Berenices.22 The question is whether Catullus mentions him here as the patron of Volusius, or as a poet in his own right. The answer could have been in the lacuna. The idea that Hortensius was


21. Neudling, pp. 81 and 82, lists these references, and discusses other works of Cinna which we have only in fragments. Morel, op. cit., pp. 87-90, has the fourteen extant fragments attributed to Cinna. See also R.E., volume 15, columns 226-28.

22. For Hortensius, see Neudling, p. 83 ff; Fordyce, p. 384, R.E., volume 16, columns 2470-81.
Volusius' patron, however, lacks historical support, whereas the fact that Hortensius dabbled in poetry can be substantiated from a number of sources. The assumption (following Neudling) that Catullus is speaking of Hortensius as a wordy poet rather than a patron fits the poem's balanced structure better.

Volusius, the second writer contrasted with Cinna, is attacked much more directly and vigorously in poem 36, beginning *Annales Volusi, cacata charta* . Some scholars try to identify him with a Tanusius, whose long annals are mentioned by Seneca. However, a Volusius mentioned in Cicero's letters as a wealthy equestrian orator is a more likely identification.

The pertinent facts about Antimachus, the third poetaster, are summarized by Merrill:

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23 Neudling, ibid. A more puzzling aspect of the problem is that Catullus seems friendly to Hortensius in poem 65 and yet would scorn his literary efforts in poem 95. Neudling asserts that a break between the two men at a time between the composition of the two poems is quite possible, but he can only conjecture about the reasons for such a rift. (pp. 85-86). It may be simply that Hortensius is a good fellow who writes bad poetry, as is Sufenus in poem 22:

Suffenus iste, Vare, quem probe nosti,
homo est venustus et dicax et urbanus,
 idemque longe plurimos facit versus. (lines 1-3)

24 Neudling, p. 189; R.E., 2 Reihe, volume 17, columns 899-903.
An epic poet of Colophon, who flourished about 400 B.C. He was proverbial among the ancients for wordiness. . . . Quintilian (X.1.53) remarks that he is generally accorded the second place among epic writers, but criticises his looseness and carelessness of style, which would be unpardonable sins in the eyes of an Alexandrian like Catullus. But the comparison of Volusius to him here is plainly in respect of his voluminosness.25

Fordyce comments about the effect of ending the poem with the mention of Antimachus: "Catullus ends with a defiant challenge to literary tradition and conventional criticism; like Cinna and his friends, he is concerned only with the verdict of the docti, their fellow innovators."26

The contrast between Cinna and the other three poets is clear. Cinna, a poet by vocation, spends nine years on one short epyllion and is admired by later poets; Hortensius and Volusius, on the other hand, are dabblers in poetry and in a short time produce great amounts which are soon forgotten. Antimachus is their forerunner in careless voluminousness and its consequent mediocrity.

The subject of poetic composition is a more serious theme than such trifling subjects as bodily odors (poems 69, 71, and 97) or other people's sexual follies (poems 78, 100, 111, 112, and 113). Consequently, Catullus' diction in

26Fordyce, p. 385.
poem 95 is less colloquial. Phrases such as *cauas Satrachi undas* (line 5) *cana saecula* (line 6), or *cordi monimenta* (line 9) have an epic diction.

Catullus fits these four poets and their works together in a pattern of contrasts and balances. The structure is impressive; Quinn cites poem 95 along with poem 84 (Arrius) as epigrams "that are beginning to show signs of having had more put into them than epigrams usually contain."²⁷ Ellis and Bardon both posit a 4-4-2 structure.²⁸ This division is analogous to the 4-4-2 pattern in Catullus' other ten-line satirical epigram, poem 69. Bardon shows the same proportions also for poem 91, the ten-line poem in the Gellius cycle; he notes, "C'est aussi le schème de c. 95: A. 1-8 la Zmyrna de Cinna: 1-4 Cinna et Hortensius (v. 3 *interea*) 5-8 Cinna et Volusius (v. 7 *at*); B. 9-10 jugement: 9 Catulle, 10 le peuple."²⁹ This basic scheme is correct. The contrasts are arranged as follows:

²⁸ Ellis, *C.V.L.*, pp. 281 and 302; Bardon, p. 53.
²⁹ Bardon, p. 53.
As in poem 69, Catullus alternates and contrasts ideas within these three basic divisions, the two quatrains and a couplet. In lines 1-2 and 5-6 he speaks of Zmyrna. In line 3 (presumably also in the missing line 4) and lines 7-8 he deals with the poetasters Hortensius and Volusius, one in each couplet. Line 9 is concerned with Catullus himself; line 10, with the mob. In each of the two couplets which concentrate on Zmyrna Catullus emphasizes a different aspect of Cinna's poem: in lines 1-2, the long time spent in its composition (i.e. the poem's past); in lines 5-6, its fame to come (i.e. its future).

Both the first quatrains in the poem are developed similarly. In lines 1-4 Catullus explains that Cinna takes nine years to finish his short epyllion, but Hortensius writes 50,000 verses in one year, or in some short span of time (depending upon the content of the missing line 4).
The meaning of the missing line should fit the rest of the pattern of balance and alternation which is clear in the second quatrain: in lines 5-8 Catullus contrasts the widespread and long-lasting fame of Zmyrna with the quick demise of Volusius' annals.

The contrast of poet and poetaster which Catullus presents in the first four couplets continues in lines 9 and 10 with Catullus himself as the poet and Antimachus as the poetaster. The verb tenses are present (sint, gaudeat) in contrast to the past tenses in the first quatrain and the future tenses in the second quatrain.

With certain devices in each couplet Catullus keeps the poem's three divisions distinct, yet preserves a clear relationship and balance between them. The word Zmyrna itself is used to articulate the beginning of each of the first two quatrains of the poem.

In lines 1 and 2 Catullus repeats the idea nonam in order to impress his readers with the number of years spent in composing the Zmyrna. Post ... messem is parallel to post hiemem; both are poetic ways of saying the same thing—a year—though one is more properly summer and the other is winter. Both expressions are in the emphatic positions at the ends of lines 1 and 2. In several ways, then, Catullus impresses the idea "the ninth year" upon his readers.
Lines 5 and 6 both begin with the name of Cinna's poem; the word Zmyrna is repeated twice in the same metrical position as its first occurrence—the opening word of the poem. Catullus neither discusses the content of the Zmyrna nor furnishes any logical reason why it should be preferred to the works of other poets. Rather, he keeps repeating and emphasizing the name Zmyrna.

In lines 7 and 8 the glorious future of Zmyrna is balanced by the quick death of Volusius' work. As line 5 begins with Zmyrna, line 7 begins with Volusi annales.

Two rivers are named, the Satrachus and the Po:
Satrachi stands immediately before the caesura in the first hexameter [in the second section], Paduam immediately after the caesura in the second; and both hexameters conclude with similar phrases: mittetur ad undas, morientur ad ipsam. And in the second pentameter there is an echo, intended I think, of the first:

Zmyrnam cana diu saecula peruoluent
et laxas scombris saepe dabunt tunicas. 30

This echo stands in the same metrical position in each pentameter line: the first syllable of the second hemistich.
The most obvious contrast between the two rivers is that the Satrachus is far away and the Po is close to home.
"Volusius must have come from nearby: otherwise the emphatic reference would have no point, Paduam . . . ad

ipsam; and the name is common on inscriptions from that part of Italy.31 Zmyrna's fame will reach the exotic, faraway river of its setting, while Volusius' work will die in the place where it was written, near the Po River.32 Clausen adds a last comment:

But there is, I think, a piquancy commentators have not noticed in the oblique comparison of the two rivers: the broad familiar Po with its mud and flotsam, the exotic Satrachus, deep-channelled, swift and clear—such is the implication of the adjective-caus; Lucan (2.421-2) applies it to the Tiber and its tributary the Rutuba where they flow swiftly down from the Apennines.33

Catullus presents the poem's most amusing image in line 8. The two key words scombris (mackerel) and tunicas ("overcoats") are set in emphatic positions at the end of each hemistich. The idea of mackerel being associated with serious writing is funny; the thought of fish wearing coats made of cast off manuscripts is even funnier. By saving the word tunicas until the end of the line, the poet makes the jest all the more effective. Catullus employs the same technique when he saves caper for the end of a line in poem 69, and when he puts Arrius' mispronunciations at the ends of verses in poem 84.

31 Clausen, op. cit., p. 189.
32 Ross, p. 166, discusses other instances of poets using the imagery of two streams as Catullus does here.
33 Clausen, op. cit., p. 189.
In the last couplet, Catullus crystalizes the contrasts of the rest of the poem: small vs. large, we vs. others, and poet vs. poetaster. Accordingly, he sets parva in the important opening position of line 9; its opposite is tumido before the caesura in line 10 (small vs. large). Mei and mihi likewise stand as opposites of populus in the first hemistichs of lines 9 and 10 respectively (we vs. others). The emendation of sodalis to complete line 9 results in another contrast: the friend and poet (Cinna) as opposed to "swollen" Antimachus. Both sodalis and Antimachus occupy emphatic positions at the ends of lines 9 and 10. The word Antimachus is also emphasized by syntactic rhyme: tumido before the caesura modifies Antimachus at the line end (poet vs. poetaster).

The last couplet, therefore, contains three sets of contrasts, each of which corresponds with themes in the first eight lines of the poem. Whereas Catullus in line 9 hopes for a small private remembrance of his friend, the crowd in line 10 roars (temporary) joy at the works of wordy Antimachus.

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34 Proposed in the Aldine edition. See Mynors, p. 97. Oskar Hezel, Catull und das griechische Epigramm (Stuttgart: W. Kohlhammer, n. d.), p. 35, discusses the large number of emendations proposed for this line.
Poem 95 is a collection of correspondences and contrasts, arranged with extreme care. It should be seen as a careful study in parallels and balances, itself in the tradition of the Alexandrian poetry which it praises.

For his satiric epigrams of ten lines, poems 69, 95, and 91, Catullus prefers a 4-4-2 structure. Otherwise, the three pieces are quite dissimilar in subject matter, tone, and poetic devices. Poem 69, about Rufus' body odor, is crude and scatological; its theme is developed largely by imagery. Poem 91, about Gellius' perversity and faithlessness, contains almost no imagery, and seethes with the poet's hatred. In poem 95 Catullus deals in a more dignified tone with his ideals of poetry, and develops his theme by an orderly balance of contrasts. In all three epigrams, however, by the 4-4-2 organization of material the poet allows himself two quatrains to develop his theme as symmetrically as he pleases; he then summarizes his themes in the last couplet so as to leave his readers with the final concentrated point of the epigram.
Catullus composed eight elegiac epigrams of eight lines. Two of these, poems 72 and 107, are directly involved with Lesbia. Poems 80, 88, and 116 are part of the Gellius cycle; poem 115 belongs to the Mentula cycle. This leaves poems 100 and 110 to represent Catullus' eight-line satirical epigrams. It is tempting to fit poems 100 and 110 into cycles too, since Catullus mentions Aufillena in both these poems as well as in poem 111. But these three poems are quite different from each other except for the mention of Aufillena's name. Poem 100 is concerned with the amorous adventures of Caelius Rufus, who also appears in poems 58, 69, and 77. But these poems are also quite different from each other.\(^1\) In all probability Catullus did not plan either a Rufus or an Aufillena cycle.

From a mathematical standpoint, eight lines would seem to be an ideal length for the balances and parallels

\(^1\)Quinn, The Poems, p. xix.
of epigram. Because of the binary divisibility, there are numerous opportunities for balancing phrases and ideas.

Poem 100

Poem 100, however, Catullus' remarks on the love of a pair of brothers for a brother and a sister does not display the elaborate structure of balances which such a subject might suggest. In other epigrams Catullus is inspired by pairs of relatives or pairs of lovers to keep his structure consistently parallel throughout the poem. For example, in poem 78 the mention of one brother is always balanced by the mention of the other. Similarly, the structure of poem 71 is based on the contrasts between the lover and his mistress, the gout and the odor, the pain and the pleasure. In poem 100 Catullus adheres to the principle of balance in the first quatrains, but changes his technique markedly in the second quatrains.

Caelius Aufillenum et Quintius Aufillenam
flos Veronensum depereunt iuenum,
hic fratrem, ille sororem. hoc est, quod dicitur, illud
fraternum uere dulce sodalicium.
cui faueam potius? Caeli, tibi: nam tua nobis
perspecta ex igni est unica amicitia,
cum uesana meas torreret flamma medullas.
sis felix, Caeli, sis in amore potens.
The poet includes the whole cast of characters in the first line, then describes their situation. Caelius loves Aufillenus; Quintius loves Aufillena. This is real brotherliness, says the poet. In the second quatrain, having asked himself which of the brothers he should support, he immediately chooses Caelius, and for an unexpected reason: Caelius was his friend during his torrid affair with Lesbia. He concludes with wishes for Caelius' success. Quinn summarizes the puzzles which the poem presents:

Poem 100 raises a number of interesting questions. Does Catullus mean what he says in lines 5-7? The words sound as if they were meant to be taken seriously; if they aren't, what do we make of the wish in line 8? If they are meant seriously, do they then refer to the Lesbia affair? If so, how did Caelius prove a true friend to Catullus, and how can Catullus bring himself to draw together within the same epigram mention of his love for Lesbia and the prospective ménage à quatre which forms the subject of poem 100? If lines 5-7 do not refer to the Lesbia affair but to some (earlier?) adventure, must we not be a little careful, always, in giving full weight to what sounds like the talk of a man desperately in love?^2

Commentators do not agree about the identity of these brothers. Caelius, of course, would seem to be Caelius Rufus, as Merrill postulates. This identification, however, necessitates an explanation of lines 6 and 7 of this poem. Caelius Rufus did not console Catullus during his

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^3 Merrill, pp. xxxix and 214. See also in chapter 4 of this dissertation the discussion of Rufus' identity, in connection with poem 69.
affair, but rather took Lesbia for himself, incurring Catullus' wrath in poems 69 and 77. A Caelius is also addressed in poem 58, where Catullus exposes Lesbia's public whoredom; this Caelius would seem to fit better the role of the confidant to whom the second half of poem 100 is addressed. In this case, Catullus would be addressing poems to two different Caelii: Rufus of poems 69 and 77, and Quintius' brother of poems 100 and 58.4

There is a possibility, however, that the poem is almost completely ironic, so that we may return to the supposition of a single Caelius. Flos Veronensum is extravagant. Fraternelm vere dulce sodalicium is a cynical tag on the whole affair, a biting comment which ends the first half of the epigram. The unica amicitia in line 6 could be ironic.5 Catullus could mean the very opposite of devoted friendship: Caelius' faithlessness in taking Lesbia from him. If Catullus is taunting Caelius, why then in lines 5-8 does he favor Caelius' love for Auffilenuus? The answer may be that Catullus hopes that Caelius will get caught and prosecuted for this unnatural relationship, as

4Neudling, p. 39, agrees with this conclusion.

5Catullus surely intends unicus to be ironic in 29.11 and 54.7, where he addresses Julius Caesar as imperator unice. Poem 73, a bitter accusation of faithlessness probably directed at Caelius, ends qui me unum atque unicum amicum habuit.
indeed he was. If this is the situation, then Catullus is urging Caelius Rufus to go ahead with Aufilenus not because he hopes that Rufus will be happy, but because he hopes to gloat in revenge. The wish in line 8 may also be ironic: Catullus sarcastically wishes Rufus luck, hoping in his heart that he will find none. If we admit that the poem is ironic, the problem of the two Caelii is solved: there is a single Caelius--Caelius Rufus.

Caelius' brother Quintius is also difficult to identify. It is generally agreed that he is the brother, or at least a close relative of Caelius, whether there be one Caelius or two. There is no reason not to take Catullus at his word, fraternum. Quintius is also addressed in poem 82; Catullus begs him not to take Lesbia away. Perhaps because Quintius had courted Lesbia Catullus disdains in poem 100 to support Quintius' love for Aufilena.

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6Cicero, Ad Familiares 8.12, mentions that Appius Claudius prosecuted Caelius Rufus under the Lex Scantinia. Neudling, p. 39, furnishes more details.

7The identification of the addressee in poem 58 as Caelius Rufus would not be incompatible with this view. In poem 58 Catullus is finished with Lesbia; he might easily feel some kinship with Caelius as a former friend and fellow suitor who has also been rejected.

8Neudling, p. 154, also discusses the possibility that Quintius is the brother of Quintia, the lady who comes out second best in comparison to Lesbia in poem 86.

9Granarolo, p. 194, by comparing the Aufilena poems and poems 7 and 68 concludes, "Enfin, Quintius peut fort bien avoir été le rival de Catulle auprès de Lesbie, et pas seulement auprès d'Aufilena!"
Auillenus and his sister are even harder to identify. The few inscriptions around Verona carrying the name spell it with two l's, although in several manuscripts of poem 100 the names are spelled with a single l. 10

Auillena is addressed in poems 110 and 111 as a mistress of Catullus: these two poems are probably later than poem 100. All we know for certain about Auillena is what can be gleaned from these three poems of Catullus: she was free-born (ingenuae, 110.5), married (111), and the object of Catullus' scorn. She always appears in a sexual context. 11

The structure of poem 100 is as complex as the relationships between these characters. The epigram divides sharply into halves, so that each half is almost a separate poem in itself. 12 Ellis notes the element which is common to both halves: Caelius' name in lines 1, 5, and 8. 13

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10 Because line 1 ends with Auillenam it is one of the two spondaic hexameters in Catullus' elegiacs. The other is 116.3. See Platnauer, op. cit., p. 39.

11 Attempts to identify Auillena with women in other Catullan poems, the moecha who keeps Catullus' tablets in poem 42, Ameana of poems 42 and 43, or the bride in Colonia (poem 17), are largely speculative. Neudling discusses all these identification problems on pp. 17-18.

12 Ellis, cf. C.V.L., p. 279; Bardon, p. 54. Granarolo, however, p. 362, sees the rhetorical question as central to a tripartite structure in poem 100.

13 Ellis, C.V.L., p. 279.
Otherwise, the halves are quite different. The style of lines 1-4 is expository: the verbs are all third-person present indicatives. Catullus appears detached from the situation and amused by it. In lines 5-8, however, the style is personal and intimate. Catullus concentrates on his own relationship with Caelius, both in the present and in the past. The verbs are first and second person singular; only one of the five verbs is indicative.

The first half of the poem is structured differently from the second half. In lines 1-4 the names and comments are all arranged neatly, balanced with each other; in lines 5-8, on the other hand, Catullus seems to digress from his wishes for Caelius' success (line 5) to thoughts of his affair with Lesbia (lines 6-7) back to his wishes for Caelius (line 8).

The two opening couplets are parallel in arrangement. Catullus exposes the unusual pairing of families in lines 1 and 3 and makes witty comments in lines 2 and 4. Line 1 is noteworthy for its neat arrangement of the names. The caesura separates the two pairs of lovers; their names are arranged in synchesis, one family interlocked with the other. "Der parallele Bau der beiden Vershälften illustriert den Parallelismus der beiden Verhältnisse."\(^{14}\) If Catullus' \(^{14}\) Kroll, p. 273.
readers knew these characters, then lines 1 and 2 are a terse summary of an already amusing situation: the double flower of Verona's youth wilting for love—one for a boy, one for a girl. The humor in line 2 lies in the exaggeration of depereunt (and perhaps the irony of flos, depending on the brothers' actual status in the community).

In the first half of line 3, as far as the caesura, Catullus summarizes the relationship of the four characters: hic fratrem, ille sororem. The order of the four characters is the same as in line 1. The second half of line 3, hoc est, quod dicitur, illud, is a preparation for the aphorism in line 4. It is equivalent to "that's what they mean when they say . . ."; a phrase used to introduce a popular saying. The tone of chattiness in the poem is reinforced by this phrase.

Sodalicum is climactic at the end of line 4 and the end of the first half of the poem.

The joke lies in applying a popular saying in which fraternum = the subjective genitive fratrum to a situation in which fraternum has to stand for the objective genitive fratrum; normal Latin idiom allows the application of the collective fratres to brother(s) and sister(s).²

The term sodalicium was also applied to illegal political societies, and so held connotations of stealth and secret

²Quinn, The Poems, p. 439.
plotting. Catullus places the words of the phrase *fraternal sodalicia* like a frame at the beginning and end of line 4 in order to make this remark stand out neatly and distinctly. Again, Catullus reinforces grammatical boundaries with metrical boundaries: the whole remark fits exactly into the pentameter, line 4. *Vere* and *dulce* are more than "mere stopgaps" as Fordyce says. The poet uses them to mark *sodalicia* as ironic; he paints such a rosy picture of this "alliance" that the reader realizes the poet cannot be serious. Catullus is amused by the situation, not impressed with its "true sweetness". *Dulcis* usually appears in amatory contexts in Catullus.18 The juxtaposition of *dulce*, a word referring to lovers, and *sodalicia*, a political word, is humorous.

The first four lines are distinct from the second half of the poem in tone, diction, and structure. In the first four verses, imagery is not prominent. The "bloom of youth" is not a startling metaphor; Catullus himself uses it in 17.14 of the young wife in *Colonia*, in 63.63

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16 Ellis, *Comm.*., pp. 478-79. Crassus carried a law against *sodalicia* in 55 B.C., and Ellis dates poem 100 by this event.

17 Fordyce, p. 387.

18 *Dulcis amor* in 64.120, 66.6, 68.24, 68.96, 78.3. Cf. also 68.160, 50.2, 45.11, 67.1, 32.1, 66.33, 99.2, 68.106.
of Attis, in 24.1 of Juventius, and elsewhere. The tone is aloof and amused; the addressee does not appear until line 5.

The structure of lines 1-4 breaks into four divisions, all articulated by metrical phrasing. Phrases in which the cast of characters is mentioned alternate with ironic remarks about the situation:

- characters (line 1)
- remark (line 2)
- characters (line 3)
- remark (line 4)

Lines 5-8, on the other hand, are imbued with an entirely different tone. Catullus becomes more subjective: first and second person verb forms and pronouns are prominent in the second half of the poem, in contrast to the third person verbs and pronouns in lines 1-4. We find faveam, tibi, tua, and nobis in line 5, meas in line 7, sis twice in line 8. Caelius, one of the characters in line 1, is the addressee. Lines 5-8 are a private, intimate remark to Caelius, in contrast to lines 1-4, which seem to be addressed to a wider audience. The opening colon of line 5, cui faveam potius, recalls the opening of Catullus' dedicatory poem, number 1: Cui done lepidum novum libellum / . . . Corneli, tibi, where the poet also speaks as a friend to a friend,
also with the possibility of irony.\textsuperscript{19} \textit{Igni}\textsuperscript{20} in line 6 and the vivid imagery of line 7 are a contrast to the lack of imagery in the first half of the poem. The imagery and vocabulary of line 7 are common in the Lesbia poems. \textit{Vesano Catullo} occurs in line 10 of poem 7:

\begin{quote}
tam te basia multa\`\basiare
uesano satis et super Catullo est.
\end{quote}

In poem 35 Catullus confides to Caecilius (line 15):

\begin{quote}
ignes interiorem edunt medullam.
\end{quote}

Catullus uses \textit{flamma} to describe the physical effects of love in 51.10. Fordyce rightly calls \textit{uesana . . . flamma} a "bold transferred epithet."\textsuperscript{21} By the syntactic rhyme of \textit{meas . . . medullas} Catullus links both halves of line 7 together. The picture of a crazed flame scorching the brain is a stark contrast to the dispassionate, cool neatness of lines 1-4.

The phrasing in the second half of the poem is also different from that of the first half. There is no major


\textsuperscript{20}If Schöll's emendation is correct. There are textual problems with the first part of this line which have been solved in a number of ways, none quite so imagistic as \textit{perpecta ex igni} proposed by Schöll and accepted by Mynors.

\textsuperscript{21}Fordyce, p. 387.
syntactical pause between couplets; line 6 flows directly into line 7. Similarly, there is no pause between lines 5 and 6. Instead, the main grammatical pauses occur at the bucolic diaeresis in line 5 and at the end of line 7. The phrasing in lines 5-8, then, is quite different from Catullus' usual practice of end-stopped couplets and pauses at caesurae.

This phrasing results in three uneven divisions, the last being similar to the first:

1. wish for Caelius' success (four feet of line 5)
2. imagery: the fire of love (rest of line 5, all of lines 6 and 7)
3. wish for Caelius' success (line 8).

The addressee's name, Caeli, occurs in the first and third phrases, line 5 and line 8, so that the first and last lines of this quatrains are linked together by the repetition. The theme of the second half of the poem is friendship. The first and last lines (5 and 8) are about Catullus' present friendship for Caelius; the two middle lines (6 and 7) are about Caelius' past friendship for Catullus.

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This pause at the bucolic diaeresis with the thought running through the rest of the hexameter and through the pentameter is a feature of the pre-Catullan epigrams in the Palatine Anthology. A.P. 11.218, 318, 237, and 363 are examples of this pattern. See chapter 2 of this dissertation.
Line 8 is also like line 1 in several ways. The repetition of Caelius' name is an obvious similarity. Both lines 1 and 8 are also characterized by orderly phrasing. I have discussed above the neat arrangement of characters in line 1. In line 8 each hemistich begins with the wish, *sis*; the general term *felix* in the first hemistich is made more specific by *in amore potens*, with which Catullus ends the couplet and the poem. The poet expresses the same wish in each hemistich. The last hemistich, Catullus' wish for Caelius' good luck in love, is connected with the first hemistich of line 1, in which Catullus first mentioned the connection between Caelius and Aufillenus. The poem has come full circle back to its beginning.

Catullus' wishes are ironic. He carries over the tone of irony in *unica amicitia* (line 6) to *felix* and *potens* in line 8. After describing his own love as a fire raging in his brain, he wishes Caelius luck and power in love; but if love means the torture he has been describing in the previous image, then he wishes Caelius a similar anguish. The juxtaposition of the fire imagery in lines 6 and 7 and the wish for "success" in line 8 is significant. Catullus describes what pain love brings, then immediately expresses the hope that Caelius become involved in love—-not a happy love, but one which will bring him pain and trouble.
The two halves of poem 100 are quite different, yet quite dependent upon each other. One is objective, the other, subjective. The first is orderly in structure, its content neatly fitted into the natural metrical divisions. In the second, the poet frames a section of imagery with short sections of intimate conversation; he abandons his practice of making grammatical phrases correspond with metrical phrases. But the first quatrain is detached and flat without the personal intimacy of the second. The effectiveness of the second quatrain depends on the reader's knowledge of the characters and their relationship in the first quatrain.

Poem 110

Poem 110 is much like poem 100 in that its eight lines break into two divisions, one quite different in structure from the other. However, the two divisions are linked by words and subject matter common to both.

Aufillena, bonae semper laudantur amicae;
acciipient pretium, quae facere instituunt.
tu, quod promisti, mihi quod mentita inimica es,
quod nec das et fers saepe, facis facinus.
aut facere ingenuae est, aut non promisse pudicae,
Aufillena, fuit: sed data corripere
fraudando officiis, plus quam meretricis auarae (est).
quae sese toto corpore prostituit.
Aufillena, who plays a minor role in poem 100, is the major character and addressee in poem 110. Catullus reminds her that good amicae do what they accept money for. She, however, has broken promises and told lies; she takes and does not give. To keep a promise shows breeding; not to have promised in the first place would have shown modesty; but promising without giving is worse behavior than that of a whore, who prostitutes her whole body.

There is no reason to doubt that Aufillena of poems 100 and 110 is the same woman. The name is unusual\(^\text{23}\) and not metrically versatile.

Poem 110 has been compared with poem 42, in which Catullus also addresses an obstinate woman, a moecha who refuses to return his tablets. The tone of 110 is gentler than that of poem 42, however. Poem 42 is full of commands. Catullus calls all the hendecasyllabics to come to his aid and demands his tablets, crying redde again and again. Such words as moecha, turpe, moleste, lutum, lupanar, and putidius in poem 42 are much stronger than inimica and facinus in 110. In poem 110 Catullus is making simple statements to convince Aufillena of her wrong attitude rather than commanding her. In lines 5-8 Catullus even changes from addressing Aufillena herself to an objective

\(^{23}\)Neudling, p. 17.
description of how an *ingenua* and *pudica* behave as compared with a *meretrix*.

The structural division into two parts has been noticed by both Ellis and Bardon.\(^{24}\) The individual structural and tonal differences between these two halves require a more detailed discussion. Although lines 1–4 break evenly into two couplets, lines 5–8 divide unevenly into a tricolon, each member of which increases in length from half a line to two and a half lines:

*aut facere ingenuae est,*

*aut non promisse pudicae, Aufillena, fuit;*

*sed data corripere fraudando officiis, plus quam meretricis auaaee est, quae sese toto corpore prostituat.*

Bardon points out how repetitions hold the whole poem together: "Présence de *promittere* (*promisti—promisse*) aux v. 3 et 5, de *facere* (avec valeurs diverses) aux v. 2, 4, 5 (cf. *effectu* v. 7), et, tout au début, de *amice* v. 1 --*inimica* v. 3 (place identique)."\(^{25}\) He might also have mentioned *das* (line 4) and *data* (line 6), and the repetition of Aufillena’s name in lines 1 and 6. So, especially in the first couplet of the second quatrains of the poem, we find several verbal echoes of the first quatrains.

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\(^{24}\)Ellis, *C.V.L.*, pp. 279 and 302; Bardon, p. 61.

\(^{25}\)Bardon, p. 61.
Although the two halves of the poem are bound together by these repetitions, the structures of the halves themselves are different from each other.

In the first four lines Catullus contrasts point by point the behavior of *bonae amicae* with Auillena’s behavior; the arrangement is chiastic:

lines 1-2: bonae amicae: semper laudantur accipiunt pretium quae facere instituunt

lines 3-4: Auillena (tu): promisti . . . mentita

inimica

In the first half, lines 1 and 2 are about *bonae amicae* with the syntactic rhyme of *bonae* just before the caesura of line 1 with *amicae* at the end of the line Catullus emphasizes this phrase. In line 2 he elaborates upon the qualities of *bonae amicae*. They take money; they do what they promise. By placing the verbs *acciuent* and *instituent* at the beginning and end of line 2 Catullus frames the line neatly. The line is arranged in a chiasmus: verb—complement—complement—verb; each half of the chiasmus occupies half the pentameter:
acciunt pretium, // quae facere instituunt.

In contrast to the third person plural verbs in lines 1 and 2 (laudantur, accipiunt, instituunt), the verbs of lines 3 and 4 are second person singular (promisti, es, das, fers, facis). Catullus is applying the general principle expressed about bonae amicae in lines 1 and 2 to Aufillena in particular in lines 3 and 4—and she is found to be lacking. With the first word of line 3 Catullus immediately establishes the connection between the first two couplets. Tu, at the beginning of line 3, is parallel to Aufillena, the first word of line 1; the poet is addressing the same person in both couplets. The word quod thrice in lines 3 and 4 punctuates the three phrases of a tricolon. As the accusations become more serious, each successive member of the tricolon increases in length:

1. you promised;
2. you lied, and so are inimica;
3. you take and don't give, and so are a criminal.

Facinus is a strong word in an emphatic position at the end of the couplet. "Vielmehr, eilt alles auf den starken Ausdruck facis facinus zu, d. h. die beiden Sätze quod mentita i. es und quod nec das et fers stehen parallel."

26 Kroll, p. 282. The word order and ellipsis in line are sources of problems for Kroll, and he discusses possible emendations of the text in hopes of solutions.
Except for **es**, *inimica* is the last word in line 3; it holds nearly the same position as *amicae*, its antonym, at the end of line 1. By setting these opposites in the same metrical position, Catullus heightens the contrast between one who is a lover (*amica*) and one who is not a lover (*inimica*).

Catullus condenses the subject matter of line 2 into two monosyllables in the first hemistich of line 4. *Accipiant pretium* is distilled to *fers*; *facere instituunt* becomes *das*. The longer phrases, each of which fits neatly into a hemistich in line 2, are a contrast to the five choppy monosyllables which make up the first hemistich of line 4. This contrast reflects the difference between the performance of *bonae amicæ* (line 2) and the non-performance of Auëllena (line 4).

The poet ends the first half of poem 110 with a strong charge. *Facis facinus* is alliterative and assonant. The phrase is climactic at the end of the tricolon, the end of the couplet, and the end of the first half of the poem.

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27 For alliteration at the height of insult compare Catullus 97.8, 97.2, 71.6, 98.4, 93.2; A.P. 11.195, 235, 236.

28 Catullus uses this phrase climactically also at the end of a poem to Juventius, 81.5-6:

Qui tibi nunc cordi est, quem tu praeponere nobis audes et nescis quod facinus facis.

Fordyce, p. 399, cites other parallel uses of the phrase.
The emphatic addition of *facinus* to *facis* changes the verb's meaning entirely from the meaning of *facere* in line 2, where Gubernatis suggests the verb means *amorem exercere*. \(^{29}\) Aufillena indeed "does", but not what Catullus expects. He ends the first part of his discussion with Aufillena emphatically by leveling his strongest charge; not only is she an *inimica*, but she is a doer of evil, a criminal!

The tone of the discussion shifts considerably in the second half of the poem. Catullus is still addressing Aufillena, but his verbs are all in the third person singular, in contrast to the second person verbs in lines 3-4. The poet speaks in a more objective, didactic tone in lines 5-8. He spells out clearly for Aufillena the relative morality of the three courses of action. The first of these takes up half of line 5: a woman of breeding does (what she promises). The second fills the rest of line 5 and half of line 6: the modest woman would not have promised in the first place. The third course of action, Aufillena's, takes up the rest of the poem, two and a half lines: a woman who grabs money fraudulently is worse than a whore who prostitutes her whole body.

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\(^{29}\) Gubernatis, p. 266. *Facere* has the same meaning in line 5. Gubernatis cites Petronius 87.8: *Quare non facimus?*
Line 6 enjambs into line 7—an unusual situation in Catullan epigram. There is a pause before line 8, however, so that in this last line the whore’s activity is described succinctly and pointedly. The tricolon in lines 5-8 is different from the tricolon in lines 1-4; the first tricolon fills a couplet (lines 3-4), the second fills the whole quatrain. The second tricolon is articulated by conjunctions: aut twice in line 5, sed in line 6. The conclusions of both tricola are the same: Aufillena’s refusal is terrible behavior.

Line 5 by itself, though elliptical, would have made a fine aphorism with which to end the poem. However, the effect would have been too gentle for Catullus. The first two members of the tricolon in lines 5-8 are closely parallel. Catullus divides them at the caesura in line 5; the grammatical pattern is aut---infinitive---adjective---copulative verb:

aut facere ingenuae est,

aut non promisse pudicae, Aufillena, fuit.

In the last couplet of the epigram, Catullus places the most important words of the final insult in emphatic positions in the lines. Line 7 begins with fraudando; in direct and common language30 Catullus accuses Aufillena of

30 Fordyce, p. 492, discusses the gerund as a form belonging to the popular language, and concludes, “Catullus would use it in addressing Aufillena in the everyday language of meretrices.”
cheating him. By placing *auarae* at the end of line 7 the poet pinpoints Aufillena's great fault: she is greedy. He emphasizes the degree of the whore's perversity by putting *toto* just before the caesura in line 8. He implies that whores will submit to any sexual aberration or perversion and Aufillena's attitude is comparable. *Toto corpore* is clear and explicit; it is, after all, the point of the epigram: Catullus is reproaching Aufillena because she refuses to use her *totum corpus*. After such circumlocutions as *nec das et fers*, the poet openly and emphatically states his complaint in the last line of the epigram. With the word *prostituit* at the end of line 8 Catullus effectively sums up both Aufillena's and the whore's attitudes: they both forsake right and natural behavior for their own selfish gains.

This epigram is far from a string of complaints by an angry man to his unyielding mistress. It is a carefully structured argument. Catullus arranges his statements in tricola to emphasize his charges clearly; he repeats names, words, and ideas to drive home his accusations to Aufillena; he rises from a description of the actions of *bonae amicae* to the climactic, explicit charges in the last couplet.

31 Compare Ausonius, ep. 79.6: "Crispa tamen cunctas exercet corpore in uno; deglutit fellat molitur per utramque cavernam." Also Suetonius, Nero 29: "Pudicitiam usque adeo prostituit, ut contaminatio paene omnibus membris . . ."
Both these eight-line epigrams, poems 100 and 110, demonstrate Catullus' avoidance of the obvious opportunities for complete symmetry. Both poems are divisible into quatrains; each quatrain is developed with different devices of imagery, phrasing, and word placement, and rises to its own climax. The halves of each epigram, however, are linked together by repetitions of words and ideas, so that each poem stands as a whole.
CHAPTER VI

CATULLUS' SIX-LINE SATIRIC EPIGRAMS:
POEMS 71, 78, 108, AND 98

Six-line epigrams abound in the corpus of Catullus' elegiacs: there are fourteen epigrams of six verses, as compared with nine of four verses, and eight of eight verses. Catullus' extensive use of the six-line form clearly shows his preferences for this form's potentialities for both terseness and structural development. The six-line epigram offers the poet just enough metrical space to develop a single idea without an overly elaborate structure.¹ For example, in poems 71, 78, and 98 Catullus introduces and develops his idea in two couplets, then delivers a stinging summary or an unexpected twist in the third. In poem 108 he accuses his victim succinctly in the first couplet, then in the remaining four lines proposes a horrible punishment.

Catullus treats a variety of subjects in his six-line epigrams. Lesbia figures prominently in poems 83, 86, and 109. Poems 74, 89, and 90 belong to the Gellius cycle; number

¹Bardon, pp. 55-58, briefly discusses each of the various arrangements which Catullus uses in all his six-line elegiac poems.
114 belongs to the Mentula cycle. Poem 81 is addressed to Juventius; poem 96 is Catullus' consolation to Calvus upon the death of his wife. Among the satirical epigrams, poems 71, 78, 108, and 98 are good examples of the variety in subject matter, tone, and structure, possible in a six-line epigram.

Poem 71

Poem 71 is remarkable for its careful balance of words, phrases, and couplets:

Si cui iure bono sacer alarum obstitit hircus,
aut si quem merito tarda podagra secat,
aemulus iste tuus, qui uestrum exercet amorem,
mirifice est ta te nactus utrumque malum.
nam quotiens futuit, totiens ulciscitur ambos:
illam affligit odore, ipse perit podagra.

The basic joke is about a man afflicted with both body odor and gout. Whenever he couples with his mistress, he overwhelms her with his odor and himself with the pain of gout.²

²Despite the clarity of form, however, there is considerable confusion about who is supposed to be doing what in the poem. Lines 3 and 4 are the source of confusion. Merrill, p. 194, interprets, "Your rival has usurped your place entirely, and now himself enjoys all that love shared mutually by you and your mistress before she was corrupted." It seems clear enough that the man, not the mistress, has both the odor and the gout, and that he is a rival (aemulus) of the addressee; but see Ellis, Comm., p. 436.
Epigrams about body odor and gout in the Palatine Anthology belong to a period later than Catullus; Lucilius uses the goat metaphor in A.P. 11.240. The clever epigram about gout, A.P. 11.414, ascribed to Hedylus, is generally thought to be by a later author.\(^3\) In Catullus the goat metaphor occurs also in number 69, directed against Rufus, and in number 37, directed at the denizens of the salax taberna. Aristophanes includes τραγομάσχαλοι in a series of insults in a chorus in Peace, line 811. One slave baiting another in Plautus' Poenulus, line 873, taunts:

*Iam duobus mensibus volucre tibi erunt hirquinæ.*

Poem 71 is unusual among Catullus' satirical elegiacs in that neither an addressee nor a target is named directly. Some editors emend iure in line 1 to Virro, probably in part because this unusual absence of an addressee in a satirical poem puzzles them.\(^4\)

The tone of poem 71 is conversational, personal, and direct. The diction is ordinary, even coarse. As in poems

\(^3\)Gow and Page, Hellenistic Epigrams, vol. 2, p. 298.

\(^4\)Ellis, Comm., p. 435, cites Lachmann and Scaliger as accepting Virro, and in several of his notes seems to adopt the reading himself. The name can be found in a number of republican inscriptions. Neudling, p. 38, discusses the problem but arrives at no particular identification for aemulus.
97 and 98 Catullus does not hesitate to use strong words like futuit. But the poet evidences no hatred, or even dislike here. The situation is humorous, not the person.

Catullus approaches this vulgar subject in a clever and novel way. The humor of the situation is enhanced by the structural arrangement. Lines 1-4 constitute a careful preparation for the joke which is delivered in lines 5 and 6. The first four lines are divided into the protasis and apodosis of a conditional sentence; in the last two lines the poet draws a comic conclusion. The three couplets may be summarized as follows:

lines 1-2: protasis

"If anyone ever had body odor or gout and deserved it"

lines 3-4: apodosis

"... your rival in love does."

lines 5-6: explanation

"When they make love, the odor kills her and the gout kills him."^5

The main structural technique in poem 71 is alternation and balance. The poet balances two sets of contrasting ideas: hircus vs. podagra and amor vs. malum. Parallelisms abound. Lines 1 and 2 begin parallel to each other: both

^5See, however, Bardon, p. 57, for a more complicated (and less satisfactory) outline.
are conditional clauses, introduced by *si cui* in line 1 and *si quem* in line 2. *Iure bono* and *merito* are synonyms which occupy parallel positions before the caesura in each line. *Hircus* and *podagra*, the odor and the gout, ideas which are balanced throughout the poem, dominate the last halves of their respective lines. Each is modified by an adjective which precedes it: *sacer* and *tarda*. *Obstitit* and *secat* are both verbs which signify harm or hurt of some kind. Thus, lines 1 and 2 are almost entirely parallel:

\[
\text{Si cui iure bono sacer alarum obstitit hircus,} \\
\text{aut si quem merito tarda podagra secat.}
\]

In the second couplet, the poet discusses another set of contrasts, lovemaking and pain: in line 3, the lovemaking activity of the rival, and in line 4 the double pain he is causing on account of this activity. Catullus places parallel elements at the end of each hemistich: *tuus* just before the caesura in line 3 corresponds with *te* just before the caesura in line 4. The lines end with the contrasts which Catullus wishes to point up in this couplet: *amorem* and *malum*:

\[
aemulus iste tuus, // qui uestrum exercet amorem, \\
mirifice est a te // nactus utrumque malum.
\]

Having established these two sets of contrasts in two couplets, odor--gout and love--pain, Catullus brings
them both together in the third couplet, in which the real
point of the poem lies. Line 5 divides into parallel
halves at the caesura. Quotiens ... totiens introduces
an obvious parallelism. The verbs futuit and ulciscitur
reflect the contrast of lovemaking vs. pain; futuit is a
manifestation of amor; ulciscitur, of malum.

In line 6, the poet returns to the contrast between
goat and gout: odore ... podagra. The pronouns illam and
ipse begin the hemistichs, with the verbs affligit and perit
following. Both verbs involve harm of some kind. The
ablative nouns odore and podagra are climactic in the final
positions. The two hemistichs are grammatically parallel:

illam affligit odore, //
ipse perit podagra.

In the final couplet Catullus summarizes all themes
of the poem. Line 5 corresponds to the second couplet;
line 6 to the first. Line 5 as far as the caesura concerns
love, corresponding to line 3. The rest of line 5 concerns
pain, corresponding to line 4. Odor is the subject of line

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6Ellis, C.V.L., p. 278, notes that the first word of
this line is a link with the first couplet: "Epigrammata 6
versuum: in plerisque postremi duo versus priores quodammodo
interpretantur, praemissa interdum particula quales sunt
Nam Vt Quare. LXXI.5 Nam quotiens futuit."

7Quinn, The Poems, p. 400, suggests of affligit and
perit: "possibly both words have erotic overtones."
6 as far as the caesura, corresponding to line 1; *gout* is
the subject of the rest of the line, corresponding to
line 2. The structure is chiastic:

- **Line 1**: odor (*hircus*)
- **Line 2**: gout (*podagra*)
- **Line 3**: love (*amorem*)
- **Line 4**: pain (*malum*)
- Half of **Line 5**: love (*futuit*)
- Half of **Line 5**: pain (*ulciscitur*)
- Half of **Line 6**: odor (*odore*)
- Half of **Line 6**: gout (*podagra*)

In this epigram Catullus makes extensive use of end
positions in the couplet, particularly the position just
before the caesura, to emphasize key ideas. In lines 1 and
2, for example, the parallel ideas *iure bono* and *merito*
stand just before the caesura. The poet stresses the point
that the lame Lothario and the mistress are receiving the
just deserts for their philandering. The first hemistichs
in lines 3 and 4 end with *te* and *tuus*, parallel references
to the addressee. The key words *futuit* and *odore* occupy
the position before the caesura in lines 5 and 6.

The position at the end of the line is climactic
in lines 1, 3, 4, and 6: *hircus*, *amorem*, *malum*, and
*podagra* are all key words in the structure of the epigram,
as I have shown above.
The point made in the final hemistich of the poem is punctuated by sound effects. Alliteration, such as the p's in the final *ipse perit podagra*, often accompanies the main barb of an epigram, both in Hellenistic and Catullan satirical poetry: for example, *albus an ater* in poem 93, and the repetition of the *tr* sound in 111.4.

Such a polished structure and such careful word positioning are in contrast to the coarse subject matter and conversational atmosphere of the poem.

**Poem 78**

Another example of a polished structure for a coarse subject is poem 78. The symmetry of this epigram has impressed many commentators. 8

Poem 78 involves another set of intrigues among relatives, somewhat similar to the situation in poem 100, but much more scandalous:

Gallus habet fratres, quorum est lepidissima coniunx
alterius, lepidus filius alterius.
Gallus homo est bellus: nam dulces iungit amores,
cum puero ut bello bella puella cubet.
Gallus homo est stultus, nec se uidet esse maritum,
qui patruus patrui monstrat adulterium.

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8Ellis, Comm., p. 452; Merrill, p. 199.
Gallus has two brothers; one has a pretty wife, the other has a pretty son. Gallus encourages a love affair between this pretty pair. But Gallus is stupid; he teaches his nephew to cuckold a married uncle, when Gallus himself is a married uncle. How easily his teachings may turn upon him!

Gallus' identity is unknown. The name is common, of course, in northern Italy, near Gaul. Cicero's letters mention a minor politician who might be Catullus' target, but further speculation seems fruitless. 9

Gallus is a fool like several other targets of Catullus' satire. They act sophisticated but fail to realize their own failings: Aemilius in poem 97 thinks he is a ladies' man but has foul breath; Rufus in poem 69 wonders why no girl will have anything to do with him, but does not realize how bad his body odor is. Arrius in poem 84 is trying much too hard to imitate upper-class speech; his attempts to appear clever just make him look stupid. So too, Gallus is chuckling at the liaison which he is encouraging, not realizing that he himself may be the next cuckold.

9Neudling, p. 74, besides these observations, holds out the possibility that the name is a cover-up like Lesbius in poem 79. He emphasizes, however, that any certain identification is impossible.
The poem divides distinctly into couplets. "The first couplet provides the basic data. The second and third couplets state and prove contradictory assessments of this would-be smart Alec." Gallus' name at the beginning of each couplet punctuates the division. The three couplets begin with parallel phrases, each ending at the caesura:

- Gallus habet fratres // (line 1)
- Gallus homo est bellus // (line 3)
- Gallus homo est stultus // (line 5).

Bardon notes the large number of other repetitions in the poem: in lines 1-2, lepidissima and lepidus; in 3-4, bellus . . . bello . . . bella; and in line 6, patruus patrui.

Bardon also says that the poem is "d'ordre purement successif. . . . Donc, dist. 1: les parents de Gallus; d. 2: la complicité de Gallus; d. 3: la stupidité de Gallus." In the first distich, the poet introduces his characters. In the second, they interact. In the final

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10 Quin, The Poems, p. 412.

11 Bardon, pp. 62-63. Bardon compares the repetition of Gallus habet at the beginning of couplets to the repetition of the word formosa in the first hemistich of each couplet in poem 86. Ellis, C.V.L., pp. 278-79, also catalogues the repetitions in poem 78.

12 Bardon, p. 56.
couplet Catullus hints strongly at the demise of the main character: Gallus' matchmaking will end with appropriate irony, with Gallus caught in his own machinations.

Lines 1 and 2 break into three phrases. The first of these, Gallus habet fratres, ends at the caesura. The second phrase, in which Catullus introduces the lovely wife, runs over into the pentameter. Catullus contrasts the two brothers by balancing alterius at the ends of the pentameter. Kroll observes, "Mit alterius--alterius beginnt die Reihe der Paronomasien, mit denen das Gedicht angefüllt ist." The third phrase, lepidus filius alterius, completes the couplet. The phrases about the wife and the son are grammatically parallel:

lepidissimá coniunx alterius,
lepidus filius alterius.

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13 Ellis, Comm., p. 452, and Merrill, p. 199, both remark that lepidus is a word which stresses physical beauty. In poem 1 the word describes the appearance of Catullus' libellus, slick and new, just published. In poem 6, Flavius' futile love affair is inlepidae (line 2), but Catullus' poem about it will, in contrast, be lepido (line 7). Varus' scortillum in poem 10 is non sane inlepidum neque invenustum. Wiseman, op. cit., pp. 9 and 12, considers lepidus a key word in determining his arrangement of Catullus' poems.

14 In lines 3-4 of poem 82 there is a similar effect:

Eripere ei noli multo quod carius illi
est oculis seu quid carius est oculis.

15 Kroll, p. 251. Quinn, The Poems, p. 413, remarks that line 2 is "a pentameter beginning and ending with what would normally be a throw-away word."
However, they are not so neatly arranged into metrical cola in this couplet as they are in the next couplet. Still, the family relationships are made extremely clear:

Gallus—frater—frater
coniunx filius.

The transformation of an apparently innocent situation such as this into a lewd one is akin to Philodemus' epigram on the astrologer, A.P. 11.318, where the determination of the astrologer's birth sign becomes a designation of all his perversions.

Bellus is a key word in the second couplet just before the caesura. Bellus often carries connotations of homosexuality, and is not at all properly translated "gallant, refined," as Ellis would have. The last word of line 3, amores, is climactic in the final position of the line. Love is the new plot element added in this couplet. Line 4 is arranged cleverly and is pleasing to hear because of the alliteration, assonance, and audible rhyme. Quinn says, "Note the elegant chiastic arrangement round the caesura."

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16 Ellis, Comm., p. 452. Catullus uses bellus of Juventius in 24.7 and 81.2; of the boy with the auctioneer in 106.1; he probably wishes to insult Suffenus with the word in 22.9. He uses bella of Lesbia only in the bitterness of 8.16, but several times of loose women: Ameana in 43.6 and Rufus' girl friend in 69.8. Martial leaves no doubts about his definition of bellus homo in epigram 63 of book 3. Ross, p. 111, argues that bellus is atypical of the language of Catullus' epigrams.

17 Quinn, The Poems, p. 413.
referring to puero ... bello // bella puella. The repetition of the -ell- sound in bello bella puella adds a jingle to the juxtaposition just at the spot where the sexual juxtaposition, the amores, is made clear: the pretty boy sleeps with the pretty girl. By the juxtaposition of bello--bella Catullus emphasizes the common element of prettiness (lepidissima--lepidus in the first couplet) which prompted Gallus to pair up the two.¹⁸ Bello and bella also correspond with bellus in the line above, where the word refers to Gallus. Gubernatis explains, "Bello bella non è variante stilistica in luogo de lepido lepida, bensi riprende di proposito bellus del v. 3: Gallo è bellus perché favorisce l'intrigo tra il bellus puer e la bella puella."¹⁹ Thus, Gallus, the wife, and the boy all think they are clever and pretty for carrying on this affair. "All three enter into the spirit of what they regard as an elegant demonstration of their independence of conventional morality."²⁰ Puella is an interesting synonym for the coniunx of line 1: the wife's youthfulness and beauty are accentuated.²¹

¹⁸ Plautus presents a similar situation in Bacchides 81: Ut lepidus omm lepida accubet.

¹⁹ Gubernatis, p. 238.

²⁰ Quinn, The Poems, p. 413.

²¹ The last hemistich of line 4 is exactly the same as the last hemistich of 69.8, where Rufus of the evil odor is attempting to bed a young girl.
last word in the line, *cubet*, ties in with the last words of lines 1 and 3, *coniunx* and *amores*.

The touch of irony in *bellus* is more obvious in the last couplet. In reality, Catullus does not think that an incestuous relationship is elegant at all. This attitude is well illustrated by poems 88, 89, 90, and 91, in which Catullus attacks Gellius for incest. Line 5 of poem 78 begins with the same three words as line 3: *Gallus homo est*; but at the caesura the word *stultus* is a great contrast to Gallus' own opinion of himself as *bellus*: in reality he is stupid.

The final word in what is otherwise a repetition of the first half of line 3 pricks the bubble: Gallus is a fool—one doesn't put a nephew up to such pranks when one has a wife oneself.\(^22\)

The occurrence of *bellus* and *stultus* in the same emphatic metrical positions in their respective couplets accentuates the contrast between the two. Merrill says that this hemistich is "an abrupt correction of the commendation in v. 3; instead of having a fine sense of the fitness of things, Gallus has no sense at all."\(^23\)

Line 5 ends with *maritum*, a key word. Gallus' own role as husband will contribute to his downfall. The emphatic juxtaposition *patruus patrui* before the caesura in

\(^22\)Quinn, *The Poems*, p. 413.

\(^23\)Merrill, p. 200.
line 5 is also crucial to the point. Gallus' role as an indulgent uncle will conflict with his privileges as husband. "The fact that uncles figure in Roman literature as stern upholders of morality adds of course to the fun." The fulmen of the epigram is in the final word, adulterium. The tables are turned. Gallus, who now encourages adultery, will find adultery perpetrated against himself. The reason for the poet's careful alignment of family relationships at the beginning of the poem is now clear. The relationship will be a cause of Gallus' downfall. He is teaching his nephew to cuckold an uncle, forgetting that he too is an uncle to the boy, and his own wife is next in line for seduction.

The last words of lines 5 and 6 add a neat twist to the theme of union expressed by the last words of lines 1, 3, and 4: coniunx, amores, and cubet. Maritum corresponds to coniunx in that they are both marital partners, but the important difference is that a husband has turned out to be the real target of satire in the epigram. Likewise, adulterium is a stark contrast to the dilettantish behavior described in amores and cubet, although they all refer to the same activity.

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24 Quinn, The Poems, p. 413. Cf. poem 74, in which Gellius cuckolds and silences his puritanical patruus.
The epigram is effective because of the twist in the last couplet. Catullus establishes a milieu of foppery in the first four lines, where everything is cleverly arranged and everyone is amusingly paired off. He begins the third couplet in the same pattern as in the first two, but then turns Gallus' joke back upon Gallus himself.

Poem 108

Not all of Catullus' satiric epigrams are so neatly divided and balanced. In poem 108, a violent stream of abuse aimed at Cominius, Catullus relies more upon the vividness of his curses for his impact than upon a balanced structure:

Si, Comini, populi arbitrio tua cana senectus
spurcata impuris moribus interessit,
non equidem dubito quin primum inimica bonorum
lingua exsecta audio sit data uulturio,
effossos oculos uore atro gutture corruus,
intestina canes, cetera membra lupi.

Catullus tells old Cominius that his filthy life makes no difference to anyone; but, be that as it may, his tongue should be given to a vulture, his eyes to a crow, his inner parts to dogs, and the rest to wolves.

There is little humor in poem 108. Still it is worth discussion as a satiric epigram because it fits the tradition
of invective in some of the Hellenistic epigrams, and because Catullus uses some of the same techniques of word placement here as he uses in the lighter, more humorous satires.

The list of details of Cominius' punishment is similar to the strings of insults in the Hellenistic epigrams. Apollonius of Rhodes flings insults at Callimachus one after the other in A.P. 11.275. By using sexual puns on poets' names, Crates piles abuse which was often illogical, though graphic, upon Euphorion. The condemnation without any stated reason has precedent in the poems against various nationalities by Demodocus, A.P. 11.235-238.

Commentators compare poem 108 with passages from the *Ibis* of Ovid (specifically lines 167-172) and its putative predecessor in invective, the *Ibis* of Callimachus. Digging out the eyes is a common threat in Roman comedy, and Julius Caesar mentions it as a lighter punishment in Gaul.


26 Some references are Aulularia 189, Captivi 464, Miles Gloriosus 315 and 374, Eunuchus 740, et al.

27 De Bello Gallico, 7.4: "Leviore de causa auribus desectis aut singulis effosis oculis domum remittit."
The object of all these evil wishes, Cominius, is generally identified as one of two brothers from Spoletium who are known mostly for accusing others and bringing them to trial. They prosecuted the popular ex-tribune C. Cornelius several times, and perhaps this harassment aroused Catullus' wrath.

Catullus is direct with Cominius. The old fellow is the addressee; the tone is immediately vitriolic in the first couplet with spurcata and impuris. The rest of the poem is a rapid succession of curses.

The pictures of the scavengers are stark and vivid. In his rage the poet wishes the worst for Cominius. He adds only a few brush strokes to his otherwise unembellished line drawings of the scavenger animals: avido to modify the vulture, and atro to describe the crow's throat.

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28 Catullus refers to the vulture as a scavenger in 68.124. ἐς μῶρανας is a common curse in Aristophanes; Dunbar, op. cit., p. 174 lists 28 references. Horace mentions corvus as a scavenger in Epistles 1.16.48; cf. also Theognis 833. Birds and dogs are scavengers in Homer; Iliad 1.4, e.g. Cicero mentions canes as scavengers in Pro Milone 33. For wolves (and birds) as scavengers see Horace, Epodes 5.99-100.

29 Cicero, Pro Cluentio 100-102, Brutus 271; Cicero's two speeches in defense of Cornelius are no longer extant. Neudling, p. 48, gives more details and other possible but less likely identifications of Cominius.
The structure of the poem as a whole has been puzzling to commentators. Ellis says it is extranormam among the six-line poems. Bardon hesitates to divide it. A 2+4 division is sensible. The poem itself is structured like a trial: in lines 1 and 2 the poet brings in the defendant immediately (Comini), puts him on trial (arbitrio populi), and finds him guilty. In lines 3-6 the culprit receives his sentence. The structure of the poem as a miniature trial is most fitting to what we suppose Cominius was best known for: bringing people to trial himself.

Canasenectus, in the emphatic position at the end of line 1, is his only defense: he is a grey-haired old man, and as such deserves some pity. Spurcata impuris moribus at the beginning of line 2 is the rebuttal by the prosecution: Cominius has defiled his old age with perverse habits. Catullus delays the actual sentencing for a line (line 3) with his own firm opinion of the defendant's guilt, then pronounces the punishment in ordered cadences.

Beginning with line 4, the epigram settles into a measured parallelism: part of body--verb--scavenger, through four items:

30 Ellis, C.V.L., p. 278; Bardon, p. 55.

31 Fordyce, however, p. 397, observes: "Reference to a malefactor's grey hairs which his conduct disgraces is a familiar device to excite odium."

32 Quinn, The Poems, p. 447, notes: "impuris moribus need imply no more than that Cominius was a scoundrel."
lingua exsecta . . . sit data uulturio
effossos oculos uoret . . . coruus
intestina canes
cetera membra lupi.

In line 4 Catullus employs syntactic rhyme to emphasize the greedy vulture: auido before the caesura anticipates uulturio at the end of the line. Line 6 is bare of verbs and descriptions—bare of everything except what is left of Cominius (his insides and various limbs) and two more scavengers—animals rather than birds this time. The larger creatures pick at the body last. The caesura sets off each parallel match of prey and beast: his innards the dogs eat; the rest of his parts, the wolves. By progressively baring his curses to grammatical essentials Catullus produces a sort of distilled power in the phrases to match the enormity of their subject matter.33

The poem has its shortcomings, to be sure. There is little subtlety, and no impressive architecture of contrasts and balances as in poems 71 or 78. On the other hand, there

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33 Catullus uses the same technique in poem 72. In balancing present and past, sexual and spiritual love, himself and Lesbia, he concludes tersely that Lesbia's iniuria has forced him paradoxically

amare magis, sed bene velle minus.

is a crude, direct power in the pictures of the scavengers and in their parallel settings in the meter. After all, this poem is invective, and simple directness can also be effective.

Poem 98

Catullus is also direct with Victius in poem 98. Victius is simply a fool with atrocious oral habits. In this epigram Catullus combines imagery with careful structuring to produce a comic but poetic effect:

In te, si in quemquam, dici pote, putide Victi,
id quod uerbis dicitur et fatuis.
ista cum lingua, si usus ueniat tibi, possis
culos et crepidas lingere carpatinas.
si nos omnino uis omnes perdere, Victi,
hiscas: omnino quod cupis efficies.

In poem 98 Catullus deals with the same unsavory subject as in poem 97, although not quite so graphically. Victius stinks; he talks but says nothing; he has a tongue which licks a number of unsavory things. If he should open his mouth, he would destroy everyone: Catullus implies hyperbolically that Victius both smells foul and speaks foully.

Victi is the reading of the best manuscripts, but the name cannot be found in republican inscriptions. Some early commentators emended the name to that of a more
recognizable historical character, Vettius.\textsuperscript{34} Who Victius really was is still undemonstrated.

The diction is colloquial. Line 1 begins with seven short, common prosaic function words, four monosyllables and three disyllables meaning not much more than "I never knew of such a person as you." Catullus immediately establishes a face-to-face conversational tone. \textit{Si usus veniat tibi} in line 3 is a common phrase in comedy.\textsuperscript{35} In English conversation we often say, "If you get the chance . . ." There is nothing grand or euphemistic about \textit{culos . . . lingering} (line 4). The level of the poem's diction is that of vulgar, ordinary speech.

The poem is structured so as to move from general to particular and back to general in the three couplets. In lines 1–2 Catullus accuses Victius of talking much but

\textsuperscript{34}Neudling, p. 186; Ellis, Commentary, pp. 475-76. An informer named Vettius accused Julius Caesar of complicity in the plots of Catiline and later accused a number of prominent people including Cicero and M. Brutus of conspiring to assassinate Pompey.

saying little (verbosis ... fatuis), then in lines 3-4 he deals with specifics (culos et crepidas lingere carpatinas), then in the last couplet reveals Victius' potential to destroy everyone by opening his mouth (omnes, omnino). 36

The imagery of the poem is concentrated in the second couplet; the culos and the dirty old shoes. The generalization of the last couplet echoes the generalization of the first couplet. The scheme of the structure is

lines 1-2: Victius stinks, is verbose, (general charge) but says nothing.
lines 3-4: Victius licks culos and (particular charge, old shoes. vivid imagery)
lines 5-6: Victius can destroy every- (general charge) thing by opening his mouth.

Repeated ideas and words help link the couplets together. Possis in the second couplet recalls pote in the first. The grammatical structures are parallel: each of the couplets is a conditional sentence. The direct address to Victius occurs in the same metrical position in the first and third couplets, at the ends of lines 1 and 5. These verbal and grammatical links make poem 98 a tightly interwoven whole.

36 Bardon, p. 58, seems to take the third couplet merely as an addition after the poet makes his point in the second couplet. He divides the poem thus: "C. 98 dist. 1-2: la langue de Vectius (d. 1 le fait, d. 2 l'explication), d. 3 amplification: sa bouche."
Bardon sees the couplets as distinct because of the different patterns of alliteration: "Les alliterations detachent les trois distiques qui composent c. 98: dist. 1, v. 1 *pote putide*, v. 1 *dici* - v. 2 *dicitur*; d. 2, v. 3: *culos et crepidas lingere carpatinas*; d. 3, v. 1 *omnino omnes*, v. 2 *omnino*." 37

But the common theme of Victius' mouth pervades all the couplets. Words having to do with the mouth and its activities occur in each couplet at emphatic positions: *verbosis* ends the first hemistich in line 2; *fatuis* (which Donatus glosses as *inepta loquens* in explaining Terence's *Eunuchus* 1079) ends the line. *Lingua* precedes the caesura in line 3, reinforced by *lingere*, which begins the second hemistich of line 4. *Hiscas*, the *fulmen* of the epigram, is the first word of line 6.

The invective begins in the first couplet. *Putide* is a strong word: "a term of abuse, as in 42.11-12 and 19-20, but especially appropriate to Victius—he really does stink." 38 By the alliteration of *pote putide* Catullus emphasizes the expression: the p's spit out the poet's contempt. The vocative *Victi*, the target of the abuse, stands in the emphatic final position in the line.

37 Bardon, p. 63.
38 Quinn, The Poems, p. 436.
Each hemistich of line 2 closes with the grammatically parallel words *verbosis* and *fatuus*, also key words of insult. Besides the fact that Victius stinks, he is classed with the verbose and the empty-headed. He talks at length, but says nothing. *Id quod ... dicitur* is a preparation for the pseudo-aphorism in lines 3 and 4, the center of imagery and insult in the poem.39

*Ista* is a good choice to open line 3. Its two main connotations of "that ... belonging to you" and "that despicable ..." are both felt here. The word of real interest is *lingua*, in the emphatic position at the caesura. Tongues do strange things in Catullus' poetry. Forms of *lingua* and *lingo* often occur in weird, grotesque, or sexual contexts.40 Tongues are associated with sexual activity more than with tasting.

39 Kroll, p. 271, notes after *id quod ... dicitur*: "Also eine sprichwortliche Wendung." He compares poem 94.2: *Hoc est quod dicunt*. The phrase *hoc est, quod dicitur, illud* in 100.3 is also comparable.

40 *Mala fascinare lingua* at the end of poem 7 has connotations of witchcraft and superstition. The door in 67.44 refers to its own tongue. Cominius' tongue in 108.4 will be eaten by a greedy vulture. Attis' followers *linguis trepidantibus ululat*, 63.28. *Aegrotis culum lingere* carnis is the climax of grotesque horror in poem 97. *Lingua sed torpet* is one of the physical manifestations of love in poem 51. Other people's sexual activity is a common theme in 55 and 43, the other two poems in which Catullus uses a form of *lingua*. 
A vivid image is presented in line 4: Victius licks culos; he is also a boot-licker: a low flatterer. Culos stands emphatically at the beginning of the line. Crepidas lingere carpatinas is emphasized by syntactic rhyme. Crepidas also alliterates with culos as well as with carpatinas. The objects of Victius' licking are tied together by similarity of sounds as well as by grammar.

Crepidas is an unusual word; its placement at the caesura is emphatic. Lingere connects with lingua in the line above: the tongue is licking shoes. Carpatinas fills in the picture: the shoes are made of hide. It is linked to crepidas, its noun, by syntactic rhyme, by being another unusual word, and by the harsh c-r-p consonantal pattern. The sounds and the unusual idea of crepidas . . . carpatinas make it a worthy climax.

In the third couplet Catullus ties the whole poem together with his comic conclusion about the powers of Victius' mouth. The opening word, si, and the mention of the addressee's name in the position at the end of the line link lines 5 and 1. The repetition of the forms of omnis

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41 This is its only occurrence in Catullus' poetry. It occurs once in Horace, Satires 1.3.127, but not in Plautus, Terence, Lucretius or Vergil.

42 The Thesaurus Linguae Latinae s.v. carpatinus cites only this occurrence in Latin literature. It is a transliteration of a Greek word whose meaning we know.
holds the couplet itself together. Omnes occurs in line 5; omnino stands at the emphatic position just before the caesura in both lines 5 and 6. This universal destruction is hyperbolic, of course, like the imagery in the second couplet. The repetition of omnino . . . omnes . . . omnino underscores the exaggeration so that the total destruction cannot possibly be taken literally. The impossibility makes the joke. The climax of action in the couplet is the first word of the last line, hiscas.43 "Hiscas remakes the point made by putide—Victius has a foul tongue in more senses than one.44 Hiscas can also mean "open the mouth," i.e. say very little worth saying; therefore, hiscas also picks up verbosis and fatuis in line 2. Hiscas is emphatic both because it exceeds the metrical boundary at the end of the hexameter and because it is at the beginning of the line. We may compare bestia in 69.8 and descendit in 112.2, κατ' θάνε in A.P. 11.237.2, and Μόσχος in A.P. 11.363.2, which are emphasized by similar positioning. The real thrust of the epigram is not at Victius' perversions as much as at his speech, perhaps at his bad breath, too. The first explanation fits well with verbosis in line 2; the second fits

43The text is in some doubt here. G. L. Hendrickson, "Discas für deiscas bei Catull 98.6," Rheinisches Museum für Philologie, neue Folge 59 (1904), 478, has a full discussion of the problem.

44Quinn, The Poems, p. 436.
with putide in the first line. 45 Victius quite likely has both problems.

In poem 98 Catullus taunts Victius with some intense invective; he frames his most vivid and specific imagery with couplets of more general accusation. Alliterative sound effects heighten the climax of line 4. By careful placement of the words culos, lingua, hiscas, crepitas, and omnino Catullus emphasizes their importance to the point of the epigram. The insults are lively, hyperbolic, and well arranged to build to the final climax.

In these four six-line satirical epigrams the poet treats a variety of subject matter with a variety of structural patterns. The tone of these poems ranges from that of amusement at the follies described in 71 and 78 to the nasty accusation leveled at Victius in 98 and the fierce invective of 108. Poem 71 is directed toward the distilled summary of the odd situation in the last couplet, where all the previous themes come together. Poem 108 is a mock trial and sentencing in a single sentence; its impact lies in

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45 Neudling, p. 186, reasons, "Victius' fault is not reckless talking—that would be too obvious in an epigram after the opening lines—but is either that of foul breath, like Aemilius of the preceding poem, 97, or perhaps a persistent fault of pronunciation, such as Arrius had (cf. 84)." There are other possible explanations of Victius' specific failing. Catullus makes it clear enough that the situation is most unpleasant when Victius opens his mouth—and that much is sufficient for the epigram's point.
the grotesque imagery of the last three lines. In poem 78 Catullus describes a dilettantish intrigue for two couplets in a symmetrical pattern, then shows in the last couplet how the clever Gallus will soon find his intrigue turned against him. In poem 98, Catullus builds toward a vivid scatological image in line 3, then rises to a hyperbolic climax in lines 5 and 6.
CHAPTER VII

CATULLUS' FOUR-LINE SATIRIC EPIGRAMS:
POEMS 103, 111, 113

The quatrain form offers a number of structural possibilities. The poet may contrast one couplet with the other, use one couplet to explain the other, or arrange the two couplets in parallel. Ellis speaks of the *responsio* between the couplets of four-line epigrams and gives examples of how repetitions may bind the two couplets together.¹ Bardon says, "Aussi, ces poésies de quatre vers font-elles songer à de minuscule dyptiques, dont chaque volet représenterait un aspect divers d'une même histoire."² One couplet may be the protasis of a condition and the other the apodosis, as in poems 82 and 84. One couplet may be a question and the other its answer, as in poem 104. Usually the two couplets are end-stopped in Catullus' quatrains, but he may enjamb them for a particular effect, as in poem 113.

Catullus chooses the quatrain form for nine of his elegiac epigrams. Five of these are directly concerned with

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¹Ellis, C.V.L., p. 278.
²Bardon, p. 59.
Lesbia: poems 70, 79, 82, 92, and 104. A sixth, poem 102, Catullus' pledge of secrecy to Cornelius, is difficult to classify as either satiric or erotic. This leaves poems 103, 111, and 113 to represent Catullus' four-line satiric epigrams.

Poem 103

The device of aligning the two couplets of a quatrain in close parallel is well illustrated in poem 103. Catullus offers Silo two courses of action, one in each couplet:

Aut sodes mihi redde decem sestertia, Silo,

deinde esto quamvis saevus et indomitus:

aut, si te nummi delectant, desine quaso leno esse atque idem saevus et indomitus.

Silo has ten sesterces belonging to Catullus. Catullus demands that Silo either return the money and be as nasty as he pleases, or that he keep the money and stop being a nasty pimp.

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3 She is not mentioned in 82 or 104 by name, but carius oculis (82) and carior oculis (104) must mean Lesbia. Fordyce, p. 372, says of poem 82: "The poem reads as if Lesbia were meant." Meae vitae in 104.1 must refer to Lesbia; Catullus addresses her as mea vita also in 109.1. See Fordyce, p. 392.

4 Some commentators say ten thousand. See Fordyce, p. 392; Quinn, The Poems, p. 443. Ellis, Comm., p. 483 argues well that decem means only ten sesterces.
Procurers are stock figures in New Comedy, and so would be familiar figures to Catullus' readers. In Plautus they are greedy, cruel, and untrustworthy, and often are ridiculed and deceived. The *leño* Labrax has an important role in the plot of the *Rudens*; Ballio is a main character in *Pseudolus*.  

It is more difficult to find procurers in pre-Catullan satiric epigram and in Catullus himself; Catullus uses the word *leño* only in 103, although *praecomet* in poem 106 refers to a procurer also. Silo fits the stereotype of the pimp in comedy. Like Labrax in *Rudens*, he is cruel, hard to restrain, and cares only for money.

The real Silo is harder to identify. The name puzzles Neudling because it is an old established Roman name, well attested by inscriptions. Why would a man of noble background be engaged in this disgraceful profession usually followed by freedmen and foreigners? Inscriptions show that Silo is a common cognomen of the Juventii, so Neudling reasons that Silo might easily have been a relative of Juventius who had been put in charge of the boy; Catullus' 

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money, then, was a bribe for help in securing the boy's favors. 6

We cannot be sure that Silo really was a professional *leno*. The word is placed emphatically at the beginning of the last line, perhaps as a charge which Catullus lays upon him. Silo may be an amateur *leno* who has taken Catullus' money and not delivered, or he may be a professional who *has* delivered, but is more haughty than befits his station. 7

The point is that Silo is not acting true to form. A *leno* is *saevus et indomitus* until he gets his money. then he becomes unctuous and cooperative, and produces the girl. Catullus has given Silo the money, but Silo has remained *saevus et indomitus*. He is not behaving as a *leno* is supposed to.

Catullus seldom uses the words *saevus* and *indomitus* of persons, but often of animals. 8 Perhaps he means to

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6 Neudling, pp. 161-62. Fordyce, p. 392, is more skeptical. Wiseman, *op. cit.*, p. 28, wants to connect Silo with Julius Caesar in order to make a point about his theory of the arrangement of the poems.

7 Ellis, *Comm.*, p. 483, suggests several other possible reconstructions of the situation.

8 Of the twelve occurrences of these two words in Catullus outside of this epigram, eight are in the epyllion, number 64. *Saevus* is used to describe the Minotaur in 64.101 and 64.110; to describe winds in 26.3, *Fors* in 64.169, the constellation Leo in 66.65, Theseus' deeds in 64.203, Ariadne's father's precepts in 64.159. *Indomitus* modifies *turbo* in a simile describing Theseus' fight with the monster in 64.107. *Indomitus* and *domitus* and used of the Minotaur in 64.173 and 64.110 respectively.
brand Silo's behavior as sub-human.

Catullus addresses Silo in a firm and insistent tone. He hopes to gain his wishes by embarrassing Silo with clever sarcasm. Accordingly, *sodes* and *quaeso* are used in a tone of mockery rather than in courtesy. Ellis says that *sodes* is a "mild but firm remonstrance."

The poet arranges the epigram in halves, each couplet balancing the other. The second half of line 4 is an exact repetition of the second half of line 2. Catullus employs the same technique to emphasize his point in poem 82, where each couplet ends with *carius est oculis*, and in poem 92, where only one syllable is changed: *dispeream nisi amat*—*dispeream nisi amo*.

There are other parallel elements in the two couplets. Catullus orders Silo either to return the money and be *saevus et indomitus*, or to keep the money and change his attitude. Both alternatives appear in each couplet, one

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9 The tone of poem 42 is comparable: Catullus marshals his hendecasyllabics against the *moecha* who refuses to return his tablets. After all direct vituperation fails, Catullus sarcastically tries some reverse psychology in a tone of mock-courtesy:

> Pudica et proba, redde codicillos.

alternative in each line:

line 1: money *(decem sestertia)*
line 2: *(saevus et indomitus)*
line 3: money *(nummi)*
line 4: *(saevus et indomitus)*.

Even function words are arranged in parallel in the two couplets: *esto* and *esse* occupy the same metrical position in lines 2 and 4; both couplets begin with *aut*. With this set of correlative conjunctions Catullus articulates the alternatives which he offers to Silo. F.W. Lenz comments:

Die starke Disjunktion *Aut—aut*, die das Gedicht beherrscht, zeigt, daß zwei Fälle oder Möglichkeiten vorliegen, die einander ausschließen, aber das Merkwürdige ist, daß die Auswirkungen, die im ersten wie im zweiten Falle irgendwie in Erscheinung treten, identisch sind, sonst hätte die Wiederholung 2 und 4 keinen Sinn.

Although the words and ideas in the first couplet are repeated in the second, the lengths of the grammatical cola in the two couplets are different. Line 1 forms one complete thought ("Give me back the money, Silo") with a pause at the end of the hexameter. In line 3, however, the protasis of the condition occupies only four feet of the hexameter line, so that there is a pause at the bucolic diaeresis. The final colon, containing the epigram's barb

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11 The device of repeating different forms of the same word in the same metrical position is used more extensively by Catullus in poems 97 and 101. See Bardon, pp. 61-62.

is thereby allotted more metrical space. The poet has been leading up to the word *leno*, the summary of his feelings about Silo's behavior. Neudling comments:

*Leno* in 103.4 obviously contains the point of the epigram, since it is in the emphatic position beginning the last line and is followed by words merely repeated from the second line. It is therefore the real word of accusation in the epigram.\(^\text{13}\)

The final repetition of *saevus et indomitus* ties the poem together neatly. Silo's refusal to change his attitude is Catullus' real concern; he keeps hammering this idea home to Silo by the repetition. He would rather have Silo's cheerful cooperation than his money returned. The repetition also completes the pattern which has been established in the first three lines: money—*saevus et indomitus*—money—with *saevus et indomitus* again. The exactness of the repetition emphasizes Silo's unwillingness to yield or change.

Catullus does not seem especially angry or bitter at Silo, nor is he writhing in passion for whomever Silo is to procure for him. The epigram's merit lies in the neatness of its divisions of structure, the clarity of the alternatives offered to Silo, and the devices of phrasing and the repetitions whereby Catullus promotes his own wishes in the matter and portrays Silo's hopeless intractability.

\(^{13}\)Neudling, p. 163, explains further that Silo is not a professional pimp, because Catullus is thrusting the name at him to insult him.
Poem 111

Just as poem 103 is a good example of parallelism between couplets of a four-line poem, poem 111 is an example of balance and antithesis in the two couplets. In the first couplet Catullus describes the role and reward of a good wife; in the second he asserts the perversity of infidelity and incest.

The Au fillena of poems 100 and 110 is also the addressee of poem 111. Catullus tells her that a woman content to live only with her husband deserves the highest of all praise, but it is better to bed down with anyone at all than to conceive cousins by one's own uncle:

Au fillena, viro contentam vivere solo,
nuptarum laus ex laudibus eximiis:
sed cui vis quamvis potius succumbere par est,
quam matrem fratres ex patruo . . .

There is no doubt that Au fillena is a real name rather than a pseudonym like Mentula, and that Catullus chooses to point this epigram at her. Her name is unusual and metrically difficult.¹⁴ Catullus resorts to a spondaic hexameter line in 100.1 in order to use her name.

¹⁴ Neudling, p. 17. The identification of Au fillena has been discussed above in connection with poem 100, chapter 5.
What is strange about Aufillena is that her status changes so markedly in the three poems in which she is mentioned. In poem 100 she is sought after by Quintius and presumably single. In poem 110 she is Catullus' calculating mistress; here in poem 111 she is married (nuptarum) and carrying on with an uncle. It is true that Aufillena's three appearances in Catullus' poetry are all in sexual contexts, but the three poems are so different in tone and situation that it is difficult to argue for the existence of an intentional cycle of Aufillena poems like the Gellius or Mentula cycles.15

The subject of incest looms large in the Gellius cycle, evidence that Catullus was willing to attack it vigorously and openly. In poems 88, 89, 90, and 91, he strikes out at Gellius' incest with his mother and sister.

The structure of poem 111 is based upon an antithesis between the two couplets, one in praise of the faithful wife, the other about the degradation of incest. Bardon divides the epigram "d. 1 dignité, d. 2 infamie."16

Each line contains a single idea; the metrical phrasing coincides with the grammatical cola. The lines are arranged in a chiasmus of opposites:

15 Barwick, op. cit., recognizes only the Gellius and Mentula cycles in Catullus' elegiaca.

16 Bardon, p. 59. Ellis, however, G.V.L., p. 278, lists poem 111 as lacking in συμμετρία.
line 1: fidelity (virtue)
line 2: praise (result of virtue)
line 3: scorn (result of vice)
line 4: incest (vice).

Line 3 is hardest to fit into this scheme, because the scorn is indirect. Yet the scorn is real enough: by beginning a comparison with "It's better to bed down with anybody at all . . ." the poet shows that he disdains the alternative which he is about to propose.

By various details of technique in individual lines Catullus keeps the four elements of the chiasmus distinct, yet related to each other in building toward the climactic accusation. For instance, he emphasizes the word solo by positioning it at the end of the line and connecting it by syntactic rhyme to vīro, which stands just before the caesura. In the rest of the epigram Catullus stresses the importance of monogamy and fidelity, the ideas which he introduced by solo. Vīro and contentam have pleasant connotations: the manly husband, the peace of a happy
married life. Vivere means life in its fullest sense; it registers some of the joy which Catullus feels when he opens poem 5 with the word: Vivamus, mea Lesbia, atque amemus. The pleasant sound of the paronomasia and alliteration in laus ex laudibus fits well with the pleasant subject matter: the high praise due to a faithful wife. In all these words Catullus stresses the idea of a full, happy life based upon marital fidelity.

A different mode of living is depicted in lines 3 and 4. Succumbere is a sharp contrast to viro contentam vivere. Succumbere in this context connotes physical, sexual self-degradation, whereas viro contentam vivere includes all the aspects of a happy, spiritually uplifting married life.

17 These themes recur often in early Latin epitaphs for wives. Albert B. Purdie, Latin Verse Inscriptions (London Christophers, 1935), pp. 62 and 66, says, "In early days the language is simple and concise—a statement of fact, and the woman appears in her practical function as an attentive housewife, bearing children, chaste, grave and reserved in her manner, abiding at home and occupied with her wool . . . . The ancient ideal of a wife's ready submission to the husband is echoed in such phrases as viro placui (CIL.V.1071), gratia viro (CIL. VI. 6976), coniugis obsequio (CIL. VI. 3452)." On pp. 62-71, Purdie cites a number of other examples of wifely virtues recorded in epitaphs. Plautus, Mercator 824, says, "Uxor contentast quae bonast uno viro."

18 Several editors cite Varro, De Re Rustica 2.10.9, for a similar usage of succumbere: "Virgines . . . quibus mos eorum non denegavit, ante nuptias ut succumberent quibus vellent."
There are textual problems with the last hemistich of line 4, but the charge of incest is clear. Merrill is taken with his observation that "the swift succession of matrem, fratres, and patruo indicates the jumble of relationship involved." The repetition of the -at- sounds in these words highlights the confusion. Also, patruo in the final hemistich is a pointed contrast to viro in the first line of the poem, and might make a stronger ending for the poem itself; some editors keep patruo as the final word of the poem. The relationship of matrem and fratres is purposely cryptic. Who are they? But with patruo in the last hemistich, the whole horrible truth becomes clear: Catullus implies that Aufillena sleeps not with her viro, but with her own uncle. The barb of the epigram lies in patruo. Catullus

19 Merrill, pp. 220 and 261. Merrill's desire to keep this jumbled effect close together prompts him to choose the reading ex patruo parere in the last hemistich. Mynors, p. 103, keeps ex patruo in the same metrical position, but shows a lacuna at the end of the poem; he gives parere in the apparatus criticus.


21 W. DeGrummond, "A Note on Catullus 111," Classical World, vol. 64 (1970), 120, disagrees: "The effectiveness of an epigram in any event depends upon the sharpness of the sting in its tail, and the text of this little poem fails at a crucial point in the final line . . . . The words which hold the key to the interpretation of the poem are, in my opinion, nuptarum and matrem: Aufillena is a wife and mother. There is no more reason to suppose that the second word is more proleptic than the first. The point of the poem is that the legitimate child is being wronged."
has been leading up to the accusation of incest with the chiasmus and the contrast in the ideas of the two couplets. The chiastic pattern in the first three lines, virtue—result of virtue—result of vice—, is completed with the accusation of vice in the last line. In the last hemistich, the climactic charge is made specific and concrete by the clear identification of Aufillena's partner.

Poem 113

Unlike the end-stopped couplets and the precise metrical phrases of poems 103 and 111, the four lines of poem 113 do not fall into neat divisions of couplets, lines, and hemistichs. Yet in this lampoon against Maecilia, Catullus presses his point no less effectively:

Consul Pompeio primum duo, Cinna, solebant
Maeciliam: facto consule nunc iterum
manserunt duo, sed creuerunt milia in unum singula. fecundum semen adulterio.

The theme is multiplication. When Pompey first was consul, Maecilia had two lovers. Now he is consul again, and she still has two—two thousand, that is. Adultery is quick to breed!

The adultery of women is a frequent target for sarcastic remarks by Aristophanes, but "a husband's adultery was rarely taken seriously. Neither in comedy nor in the
forensic speeches is it ever of any importance." A woman's sexual vagary is an important element in the epigram by Dioscorides, A.P. 11.363, against Moschus, who received athletic honors despite the fact that his mother was a whore.

Roman comedy, on the other hand, eschewed the subject of the adulterous wife.

There are passing allusions to adultery (Casina 200 f., Andria 315 f.), and Acroteleutium poses as a faithless wife in the Miles, but neither Plautus nor Terence brought on the stage a wife guilty of adultery. (Alcumena was, of course, the victim of deception).

Catullus himself does not shy away from the theme of adultery. Gellius seduces his uncle's wife in poem 74; Gallus arranges adultery between his nephew and his sister-in-law in poem 78; Mentula moechatur is the whole point of poem 94.

Though Maecilia's adultery is undoubted here, her identification is shadowy. Pleitner's emendation to Mucillam has been attractive to commentators. The diminutive

22 Victor Ehrenberg, The People of Aristophanes: A Sociology of Old Attic Comedy (Cambridge: Harvard University Press, 1951), p. 195. The references given for women's adultery are Birds 793 ff., Peace 979 ff., Thesmophoriazousai passim, and Ekklesiazousai 225. According to fragment 187, we are told that the adulterer is as necessary to women as the dessert to a meal.

23 Duckworth, The Nature of Roman Comedy, p. 283.

24 Ellis, Comm., p. 495; Quinn, Cat. Rev., p. 39.
would then refer to Mucia, Pompey's third wife, who is known to have committed adultery with Julius Caesar while Pompey was away in the East.\(^{25}\) She later married a profligate, M. Aemilius Scaurus. The emendation to Mucillam would, of course, fit the references to Pompey well. Neudling and Merrill, however, discuss but reject such an identification.\(^{26}\) Maecilia is a real name, attested by several inscriptions. Pompey’s Mucia had already been married to Scaurus for seven years when poem 113 was written (in Pompey’s second consulship, 55 B.C.). Nor can Maecilia be a disguised name for Mucia, since Catullus had attacked Pompey himself quite openly in poem 29; why then should he attack Pompey’s ex-wife so subtly?

Cinna is easier to identify. He is C. Helvius Cinna, Catullus’ friend and fellow poet, author of Zmyrna, the epyllion which Catullus praises in poem 95. Cinna is the meus sodalis found at Catullus’ side during the conversation with Varus’ scortillum in poem 10. His appearance here in poem 113 seems unusual. Gubernatis says, “L’apostrofe ad un interlocutore è naturale in una poesia che ha la freschezza della improvvisazione.”\(^{27}\) Quinn explains


\(^{26}\)Neudling, p. 111; Merrill, p. 221.

\(^{27}\)Gubernatis, p. 268.
that, as in the case of several odes of Horace, the addressee is reduced to the status of the recipient of the final poem. By addressing such a jest to a very close friend, Catullus makes the poem an intimate joke shared by two young intellectuals. The reader, then, overhears their conversation and shares in their witiness.

This witiness takes an unusual turn in the structure of the piece. The poem cannot be divided by couplets. Bardon says,

Le cas des poésies en 4 vers est de beaucoup le plus simple. Dans c. 113, la soudure entre les deux distiques est si étroite, la narration si continue que, malgré le "trait" inclus au dernier vers, l'on ne saurait parler de composition.

In contrast to the technique of fitting grammatical cola neatly into metrical phrases, as in poem 111, Catullus purposely extends phrases past the ends of lines in poem 113, so that the key words are emphasized by standing first in a metrical line but last in a grammatical colon. This technique produces a tension which is not relieved until

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28 Quinn, *Cat. Rev.*, p. 99. Cato, in Catullus' poem 56 (a coarse piece), is cited as another example of this use of an addressee.

29 Cf. the situation in Catullus' poem 10.

30 Bardon, p. 58.

31 Catullus uses the same technique in 110.7, 98.6, 69.8, 113.4, 103.4. Compare also A.P. 11.363.3 and 11.237.2.
the last hemistich of the poem and keeps the poem vibrant and alive.

Bardon describes these effects in more detail:

C. 113 relève d'une technique fort curieuse. ... Le poète s'est efforcé, ici, de dissocier la phrase grammaticale de la phrase métrique; il désirait mettre en relief Maeciliam v. 2, et accentuer le rapprochement comique de unum v. 3 et de singula v. 4, qu'il soulignait en terminant le v. 3 avec le premier et en commençant le v. 4 avec le second. 32

There are still four divisions of thought, but no phrase corresponds exactly with a single line:

Phrase 1: Maecilia's two lovers in Pompey's first consulship (line 1 and one word of line 2)

Phrase 2: her "two" lovers in his second consulship (the rest of line 2 and two words of line 3)

Phrase 3: Each of the original two has multiplied into a thousand (the rest of line 3 and one word of line 4)

Phrase 4: Conclusion: the fertility of adultery (the rest of line 4).

All three lines are enjambed into the next line. In this way Catullus draws attention to the key words at the beginning of each line: Maeciliam (line 2), manserunt duo (line 3), and singula (line 4).

32 Bardon, p. 49.
Quinn remarks on the mock solemnity of *consule Pompeio*, the official formula for designating years. By fitting the formula exactly into a hemistich, the poet gives it more separation, prominence, and correct-mannered officiousness. "In addition to the mock-solemnity achieved by using the official formula for dating events, the hint is dextrously, because obliquely, conveyed that Maecilia is past her prime."

The ellipse after *solebant* forces the reader to fill in the missing infinitive himself, and in such matters the reader's imagination creates a more lurid picture than the poet's explicitness. "But the emphasis falls on the tense and sense of *solebant*: already fifteen years ago the situation was well established."

The second phrase, *facto consule nunc iterum manserunt duo*, is almost a repetition of the first phrase. The grammatical elements of the two cola are aligned in almost the same order:

*Console Pompeio / primum / duo . . . / solebant . . .

*facto consule / nunc iterum / manserunt / duo . . .

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35 In *Cistellaria* 38 Plautus uses the phrase *solere cum viris* to describe women cohabiting with men.
36 Quinn, *The Poems*, p. 452.
Both phrases begin with a temporal ablative absolute followed by temporal adverbs. \textit{Duo} is delayed, however, until the end of the phrase, so that the order of the subject and verb is reversed: \textit{duo}--verb to \textit{verb}--\textit{duo}. Catullus thus emphasizes the key word \textit{duo} both by repetition and by chiastic word order. Quinn remarks:

Note that \textit{duo} is emphasized each time by its position in the line—before a bucolic diaeresis in line 1, before a break at the end of the second foot in line 3 (permitted when accompanied by a 2nd-foot caesura). To assume that Catullus means anything other than that the original two have remained weakens the irony and neglects the tense-contrast \textit{solebant} . . . \textit{manserunt} (true perfect).\textsuperscript{37}

The third phrase, \textit{sed creverunt milia in unum} / \textit{singula}, is purposely vague. \textit{Singula} is emphatic as the last word of its grammatical phrase and the first word of the metrical phrase: a thousand \textit{apiece} have grown in place of each one. The whole jest is mathematical. Catullus has set up the words of quantity and enumeration purposely: \textit{primum, duo} (line 1); \textit{iterum} (line 2); \textit{duo, milia, unum} (line 3).

The last three words of the poem are the envoi on the affair: \textit{fecundum semen adulterio}. They are the only figurative language in poem 113, which Quinn cites as being "almost completely devoid of simile and metaphor."\textsuperscript{38} All

\textsuperscript{37}\textit{Ibid.}

\textsuperscript{38}Quinn, \textit{Cat. Rev.}, p. 39.
three words are sexual, so that the symbol of the fertile seed fits the situation particularly well. Quinn calls *fecundum semen adulterio*

An outrageous mock-proverb, to sum up the situation and clinch the epigram. The phrase suggests a whole range of new meanings for *creuerunt* and *semen*: if some of the combinations are wildly improbable, that is part of the fun.39

Catullus constructs these three satiric quatrains carefully by leading up to his barbs of wit effectively and by using clever metrical arrangements of words to emphasize the key words and phrases of the epigrams. Poems 103, 111, and 113 exemplify well the different ways of structuring a four-line poem in elegiacs: the couplets may be end-stopped with the thought of one balanced against the thought of the other, as in poems 103 and 111; or the lines may be enjambed, as in poem 113, to emphasize the first words in a line.

Maecilia is a fool who deserves Catullus' scorn: like Gallus in poem 78, she thinks that adultery is something elegant and chic. Catullus' exposé in 113 is more forceful than any reprimand. Silo and Aufillena have treated Catullus unjustly; he exposes and denounces their attitudes with carefully structured arguments. He organizes his accusations well with the clear disjunction in 103 and the chiastic pattern in 111. The repetitions in 103 and 113

help to emphasize the main points of these epigrams. These three poems demonstrate that four lines are sufficient space for Catullus to strike a telling blow at an enemy or at a fool.
CHAPTER VIII

CATULLUS' TWO-LINE SATIRICAL EPIGRAMS:
POEMS 106, 112, AND 93

Scholars who treat epigrammatic structure, such as Ellis and Bardon, tend to take the couplet as the basic building block of poetic structure, and so are reluctant to discuss any structural division within the couplet itself.\(^1\) Catullus' two-line epigrams are good specimens for such a study. Otto Weinreich has already discussed Catullus' half-dozen two-line poems,\(^2\) but three satiric distichs, poems 106, 112, and 93, deserve further study.\(^3\)

Brevity is of course the most essential characteristic of the monodistich. The poet's choice of the single couplet for satire makes it necessary for him to establish his characters in a humorous situation and to deliver his barb or point all in the shortest of spaces.

\(^1\) Cf. Bardon, p. 47.

\(^2\) Weinreich's dissertation was originally published in 1926. He is most interested in poem 85, to which more than half his book is devoted.

\(^3\) Poems 94 and 105 belong to the Mentula cycle, and so are outside the province of this study; see chapter 1, p. 3.
The simplest metrical division of a couplet is into hexameter and pentameter. In the hexameter the poet may set the stage for his joke or barb; then in the pentameter, preferably near the end, he may deliver the fulmen, the point of the epigram.

Poem 106

A good example of this two-part structure is poem 106, about the pretty boy and the auctioneer. If they are seen together, what else can it mean but that the boy is for sale?

Cum puero bello praecoxem qui uidet esse,
quid credat, nisi se uendere discupere?

Although the puer and the praecox have been identified by some commentators as Juventius, the evidence is tenuous.4 Merrill observes, "The epigram may well be suggested by an accidental encounter on the street."5

The leisurely tone and conversational diction of the epigram fit well with Merrill's interpretation of the poem as a more casual piece. The rhetorical question which begins the second line, quid credat, is a mark of casual conversation. We may compare the tone of Cui faveam potius, 100.5, which

4 Neudling, p. 21. Ellis, Comm., p. 486, suggests that the puer is Clodius.
5 Merrill, p. 217.
Catullus addresses to Caelius before espousing the cause of his love for Auillenus; however, the absence of an addressee here in poem 106 makes the tone less subjective.

The poem's objectivity and clarity are reflected in its careful structure and word placement. The couplet breaks neatly into hexameter and pentameter. Bardon observes that it has "autonomie grammaticale de l'hexamètre et du pentamètre." Catullus sets up the situation in the hexameter, and in the pentameter he draws his gossipy conclusion. Weinreich points out that the two lines are related through the verbs videt and credat; he identifies the point of the epigram as se, placed before the caesura in line 2. The last hemistich (uendere discupere) he calls the "Aufschluß." Merrill says discupere is used "of eager desire that searches for satisfaction in every direction," and illustrates by citations from Plautus and Cicero. Discupere is well-chosen to end the epigram.

In poem 106 Catullus makes good use of the emphatic position just before the caesura for words which arouse our

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6 Bardon, p. 47, n. 3.
7 Weinreich, pp. 11-12.
8 Merrill, p. 217. Ellis, Comm., p. 486
curiosity and which plant suspicions about the activity of the puer and the praeco. In discussing the poem about Gallus, number 78, I have noted that the word bello suggests homosexuality. Catullus puts the word just before the caesura in line 1 of poem 106, an important position in the line, hinting that these connotations should be taken into account here. In line 2, se is placed emphatically just before the caesura: the boy wants to sell himself. Kroll says, "Daß dazu der puer, nicht der praeco Subjekt ist, versteht sich von selbst, wenn es auch eine grammatische Härte ist." Gubernatis remarks, "L'ellissi del soggetto, che si supplice dal contesto, è propria della lingua parlata." The indefiniteness of se is purposeful, so that only at the end does Catullus' point become completely clear: se refers to the boy.

Considering the poem as a whole, the first line is visual and clear, an indicative statement: one sees the pair walking openly side by side. The second line, however, is full of questioning and suspicion about the motives of the pair being associated with each other. Poem 106 is a good example of the potentialities for contrast, emphasis, pointedness and narration in a single elegiac couplet.

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9Kroll, p. 278.
10Gubernatis, p. 262.
Poem 112

Poem 112 is also a well-arranged play of wit:

Multus homo es, Naso, neque tecum multus homo est, qui descendit: Naso multus es---et pathicus.¹¹

The tone is conversational until the blazing accusation in the final word: pathicus—a passive sodomite. Naso, the target and addressee, cannot be identified specifically. Neudling suggests that he was a henchman of Pompey; he takes homo not impersonally, as do most commentators and translators, but as referring to Pompey.¹² Catullus would then be implicating Pompey in homosexual dealings here as he does in poem 29.

But there are other problems. “The text is unusually corrupt, and the interpretation extremely uncertain.”¹³ We can be sure only that Catullus is temporarily cajoling Naso with statements which have multiple meanings, possibly

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¹²Neudling, p. 131. Wiseman, op. cit., p. 29, has some other suggestions about the possible identifications of Naso.

¹³Merrill, p. 220.
complimentary, until the final unequivocal hemistich. Most of the words in the first three quarters of the poem have been changed by the conjectures of textual critics at one time or another. There have been many emendations and interpretations of multus. A likely interpretation is that Naso appears to be very "much a man"—virile, a he-man—but is actually a homosexual. The first and third multus in the poem have this meaning; the second means simply "many a." The play on the two meanings is the essence of the pun: on the surface Catullus says, "You are an important fellow, Naso; not many are important enough to associate with you." In the obscene sense, however, he says, "You are a manly homosexual, Naso; not many men would have intercourse with you."

Although descendit is in the manuscripts, several ingenious conjectures have been made, all of which make the reference to homosexual intercourse more overt: te descendit, te scindat, te scandat, te scindit. But these all give away the point too soon. Descendit is the perfect word, since it has a surface meaning of going down to the Forum.


15 Cf. Juvenal, 2.11-25.

16 See Merrill, p. 262, and Neudling, p. 131.
presumably for some sort of business, and has an obscene sense as well,\textsuperscript{17} which becomes evident only after reading the last word of the epigram—exactly the effect Catullus intends.

This technique of using puns is a characteristic of Hellenistic epigram. The poet gradually piles ambiguities one upon another until by the end of the poem the combined surface meanings of the words appear to have only a pedestrian significance, if any, and the secondary obscene meanings fit together all too well. The pun is similar to those in \textit{A.P.} 11.218, where Crates seems at first to be discussing poets, but by the end of the poem is discovered to be making salacious slurs about Euphorion. Philodemus in \textit{A.P.} 11.318 uses a similar technique in seeming to divine the astrologer's birth signs, though his scatological explanations are more explicit than Crates' puns.

Besides the effective placement of \textit{pathicus} at the end of the epigram, Catullus uses the positions just before the other metrical stopping places for ideas which he wishes to emphasize. The addressee's name appears in both lines just before the caesura. These vocatives help to make distinct the three statements of the epigram: 1) "You're

\textsuperscript{17}Cf. Juvenal, 11.62; Varro, \textit{De Re Rustica} 2.7.9 (used to describe the intercourse of horses).
a manly man." 2) "Your associations are dubious." 3) "You're a big pathicus." The phrasing follows a chiastic order:

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multus homo es
Naso
(pun) neque tecum multus homo est qui descendit
Naso
multus es et pathicus.
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The middle phrase, which has its climax in descendit, is also linked to the first and last sections by its repetition of multus. Perhaps this is what Bardon means when he says that this epigram has "embrasement et pointe." Counting the bucolic diaeresis as a stopping place in this poem, it can be said that multus always occurs at the beginning of a metrical group: at the very beginning of the poem, at the beginning of the fifth foot of the hexameter, and at the beginning of the last hemistich. The parallelism of repeating multus at these places is effective in setting up the pattern to be broken by pathicus at the end of the poem.

Descendit is another example of an emphatic single word which exceeds a metrical boundary so that the metrical phrase ends but the grammatical phrase does not. The

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18 Bardon, p. 47.

19 Compare the effects of fraudando, 110.7; spurcata, 108.2; hiscas, 98.6; bestia, 69.8; singula, 113.4; leno, 103.4; vitae, 77.6; also A.P. 11.363.2 and 11.237.2.
double entendre of the word has already been discussed. Catullus wants us to notice descendit so that we will understand both meanings when we reflect upon it after finishing the poem. For the same reason, the poet sets bello and se in emphatic positions in poem 106: their meanings become completely clear at the end of the poem, so they must stand out in our minds until then. This arrangement leaves the position at the end of the hexameter to qui. Krull says, "Das einsilbige Wort am Versende um so härter, als es einen Satz beginnt."

Textual problems may leave the structural details of poem 112 open to conjecture forever, but it is certain that Catullus' simple language and careful word placement lead up to a shockingly clear conclusion.

Poem 93

The final distich for discussion, poem 93, is well known, in contrast to most of Catullus' satiric epigrams.

The poet confronts the general:

Nil nimium studeo, Caesar, tibi uelle placere,

nec scire utrum sis albus an ater homo.

20 Compare the effects in A·P. 11.218 and 318.

21 Krll, p. 285.

22 Quintilian 9.1.38 mentions this epigram but seems to have forgotten the author: "Negat se magni facere aliquis poetarum utrum Caesar ater an albus homo sit."
The general thought of the poem is "I don't care much at all whether I please you, Caesar. I don't even care a thing about you." 23

The Neoteric poets were vigorous in their invective, unafeard to attack persons of high degree. Catullus' friend Calvus attacks both Pompey and Caesar as pederasts. 24 So Catullus is not alone in launching an attack upon Caesar, or even particularly bold. He attacks both Caesar and Pompey in poem 29 for indulging Mamurra, and attacks Caesar and Mamurra most viciously in poem 57. 25

In all the rest of Catullus' poetry the only reference to Caesar which seems complimentary is 11.10, where the poet ironically assures Furius and Aurelius that they are his comites wherever he goes, even to the Alps, Caesaris visens monimenta magni. But the whole poem is ironic, so magni may be ironic as well. 26

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23 For the difficulties in translating poem 93, see Weinreich, p. 17; and Tim Reynolds, "Penguin Classics, A Report on Two Decades," Arion, 7 (1968), 457-59.

24 Morel, op. cit., p. 86.

25 Neudling, p. 90, catalogues all the other poems of Catullus which attack Caesar indirectly by attacking his associates, especially Mamurra.

26 E. A. Havelock, The Lyric Genius of Catullus (Oxford: Basil Blackwell, 1939), p. 66, says, "There is irony in the comites Catulli ('boon companions, forsooth!') and their pretentious promises (omnia haec etc.) contrasted with the service actually required (pauca non bona dicta)."
The tone of poem 93 is incontestably cool and aloof. This mood is reflected in the structure. The thoughts are neatly articulated, with the metrical phrases corresponding to the grammatical phrases. There is a natural pause after studeo at the caesura of the first line, another pause after placere at the end of the hexameter before the second thought begins. The caesura in the pentameter makes the final hemistich stand apart as the summary of Catullus' indifference.

Weinreich notes the alliteration and assonance in nil nimium and albus an ater, also the repetition of the i sounds: nil nimium . . . tibi . . . scire scis. Sound effects often accompany and punctuate the barb of an epigram. Compare the effects of alliteration and assonance in A.P. 11.195, 235, and 236; in Catullus 78.6, 98.4, 108.6, and 69.8.

Several other details add to the crisp directness of the poem. The poet establishes his negative attitude by beginning both lines emphatically with short negative words: Nil . . . nec. The two lines are somewhat different from each other: in the first, the poet seems to be feeling for fine shades of meaning (Nil nimium . . . velle placere), whereas in the second, he is open and aggressively direct. Velle placere is not completely redundant, although Ellis

27Weinreich, pp. 16-17.
says it is "a pleonasm perhaps belonging to common life."^{28} If so, then Catullus achieves a more conversational tone with this expression, quite in keeping with the mood of cool disregard. Fordyce says *velle placere* means "make an effort to please."^{29} Gubernatis says it is "il *velle* qui non è propriamente pleonastico, ma accentua l'atto volitivo."^{30} Quinn says, "Conversational idioms, in Latin as in English, often verge on pleonasm, to put the speaker's meaning beyond doubt."^{31}

The use of the proverbial expression *albus an ater* maintains the mood of cool disregard until the end of the poem. Commentators discuss the phrase at length as an expression of indifference.^{32} Surely Catullus did not mean this literally of Caesar's skin pigmentation. The words are true antonyms, both designating lustreless, flat colors in contrast to *candidus* and *niger*, which have connotations of shininess. Both *albus* and *ater* are used by Horace with

^{28}Ellis, *Comm.*, p. 466, cites parallels in Seneca's *Apocolocynosis* and Petronius.

^{29}Fordyce, p. 382.

^{30}Gubernatis, p. 250.

^{31}Quinn, *The Poems*, p. 430.

^{32}Ellis, *Comm.*, p. 467, furnishes a number of Greek as well as Latin references. Weinreich, p. 17, takes pains to show the moral connotations of black and white among the ancients.
connotations of "favorable, fortunate," and "troublesome, unfortunate." \(^{33}\) so that additional interpretations of the last line of poem 93 might be "I don't care what luck you have," or "I don't care whether you are a menace to me or not."

The poet's utter indifference is clear. Catullus faces the great Caesar and fails to be impressed, so much so that his negativism becomes a positive insult. He stays cool and aloof, reflecting the simplicity and directness of his attitude by his calculatedly simple structure, casual tone, and brevity.

These three couplets, poems 106, 112, and 93, are superficially simple pieces. Yet their simplicity is the result of careful work by Catullus in choosing the exact words to fit his ideas and mood, and arranging them in the best positions for emphasis. Catullus draws attention to the key words _bello, se, and discupere_ in 106 by placing them at the ends of metrical cola. He emphasizes the pun _descendit_ in 112 by making it simultaneously the end of a grammatical phrase and the beginning of a metrical phrase. The other pun in 112, _multus_, is made emphatic by repetition.

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\(^{33}\) Cf. Odes 1.12.27: _Simul alba nautis stella refulsit_, and many references to _ater_, _Atra fila trium sororum_ in Odes 1.28.13 and 2.3.16; _atra cura_ in Odes 3.1.40, 3.14.13, and 4.11.35; _Seu mors atriis circumvolat alis_, Satires 2.1.58.
at the beginnings of metrical phrases. The poet's calculated indifference in poem 93 is accentuated by alliteration, assonance, and clear-cut phrasing; metrical cola coincide with grammatical cola; the insult is sharp and distinct. Short, incisive barbs such as those in poems 106, 112, and 93 can be just as effective as those in longer, more elaborate epigrams. The distich is indeed an art form in itself.
CHAPTER IX

CONCLUSION

The analysis of these sixteen satiric epigrams reveals some facets of Catullus' genius which have often been neglected. Their topics are often trivial or gossipy: bad breath, squabbles with pimps or mistresses, other people's sexual quirks or extravagances. Even the furious invective of poem 108 or the defense of a fellow-poet in poem 95 is not as compelling or as appealing as the subject matter of the poems to Lesbia. Nevertheless these poems show remarkable poetic craftsmanship and a disciplined sense of form.

I have chosen to deal only with Catullus' satirical elegiac epigrams: those which expose the folly of individuals or of mankind. By thus limiting the field of discussion, the nuances which Catullus packs into the couplet are made clearer and a comparison can be made of Catullus' use of the couplet with that of the Greek satiric epigrammatists who preceded him.

Catullus' subject matter reflects the same wide range of targets and tones as that of the Greek satirists.
Like them, Catullus does not shrink from the crudest subject or image, and his tone is as varied as his subject matter. He is furious with Cominius, mocks Gallus, makes sarcastic remarks about Maecilia and about the boy with the auctioneer. He is crude, raucous, and hyperbolic in dealing with Victius, Aemilius, and Rufus, but confronts Caesar coolly and tersely.

In most of these satiric epigrams, Catullus speaks an earthy, uncomplicated language, sometimes sprinkled with obscenities such as oculus, futuit, pathicus. By such direct and literal expressions he gets to the point quickly; brevity is essential to satiric wit. One mark of his colloquial diction is the use of phrases from comedy such as si usus veniat tibi (98.3), and ita di me ament (97.1).

Some of Catullus' vivid satirical images are memorable because they are so horrifying: the animals tearing at Cominius, Aemilius' teeth and gums in poem 97, culos et crepidas lingere carpatinas (98.3), and worse, aegroti culum lingere carnificis (97.12). But besides such grotesqueness, Catullus also produces simple small-scale images no less striking: for example, the quick death of a poetaster's works (95.8) or the filmy clothes and precious stones in 69.3 in contrast with Rufus' crudeness.

1 In poems 84 and 95, however, Catullus' diction is more formal for specific effects. These two poems are about language and its uses: Cinna's poetry, and Arrius' pronunciation.
In keeping with much of the grosser imagery, Catullus often employs hyperbole. Aemilius' body odors, Maecilia's two thousand lovers, and the fellow with gout "perishing" during intercourse are all great exaggerations.

Catullus often uses coarse words and puns to punctuate the sting of his insults. Shocking words like *culus*, *cunnus*, and *meientis* in poem 97, *bestia* in 69, and *pathicus* in 112 arrest the reader's attention. It is difficult for a modern reader to recognize all of Catullus' puns. *Sodalicium* in poem 110, *Hionios* in 84, *multus* and *descendit* referring to Naso in 112 probably have double meanings, but textual problems and dependence upon topicality make their effects obscure to us.

The structural aspects of the satiric epigrams are important. The couplet is naturally the basic unit of composition. A thought usually ends with the couplet; the thought of one couplet continues into the next only for a special effect. As a rule, however, Catullus allots one idea per couplet and arranges the couplets to balance and contrast each other. For example, the life of a good wife is contrasted with Aufillena's incest in the two couplets of poem 111. A couplet of question and a couplet of answer

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2 Eg. 100.5-8; 110.5-8.
alternate with couplets of imagery in poem 69. The first two couplets of poem 78 about the sophisticated Gallus run in neat parallels, then by way of contrast the poet points out Gallus' underlying stupidity in the last couplet. In the couplets of poem 95 Catullus alternates praise of Cinna's poem with ridicule of other writers' works.

A favorite technique is to summarize the themes of the poem in the last couplet. In the final two lines of poem 95 he effectively sums up the contrasting ideas of poet vs. poetaster, length vs. brevity, and ephemeral vs. immortal writing. In poem 71, the themes of love and discomfort are brought back in the last couplet.

Catullus shows certain preferences for the division of his material into couplets. Four-line poems (except poem 113) tend to be divided into contrasting couplets. In six-line poems, Catullus usually prepares for the point in two couplets and releases the barb of wit in the last couplet. Both the eight-line satires are divisible into quatrains, but Catullus makes each half distinct in tone and structure. In both the ten-line epigrams Catullus balances his themes in two parallel quatrains, then summarizes them in the final couplet. There is also an alternation of subject matter by couplets in poem 95: Zmyrna in the first

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3 In poem 108, however, Catullus reverses these proportions.
and third couplet is contrasted with the works of poetasters in the second and fourth couplets. Poems 84 and 97 are more complex poetic structures. Poem 84 divides into contrasting halves. The humor (Arrius' mispronunciations) is open and obvious in the first couplet, becomes gradually more subtle to the point of innuendo in the third couplet, then rises again to a climax in the last couplet. Poem 97 divides into quatrains: lines 1-4 are a mock deliberation about Aemilius' odors; lines 5-8 contain a concentration of scatological imagery; and lines 9-10 are a general indictment of Aemilius' boorish behavior.

The divisions within Catullus' epigrams are often linked together by repetitions of words, names, or ideas: e.g. *culus* in poem 97, *Caelius* in poem 100, *saeuus et indomitus* in poem 103, *duo* in poem 113.

With respect to individual techniques of phrasing and positioning of words within couplets, Catullus generally differs from his predecessors in satiric epigram. He prefers to use the metrical stopping places (caesura and line end) to mark off his grammatical phrases, so that pauses in the sense are reinforced by pauses in the meter. The Greek epigrammatists prefer the longer phrases which result from a break in sense at the bucolic diaeresis of the hexameter, yielding a phrase of four feet and a longer phrase which takes
up the rest of the couplet. Catullus' phrases more often coincide with a line or a half-line; in this way he can balance hexameter against pentameter (e.g. 69.3-4, 69.9-10, 95.5-6, 95.9-10) or hemistich against hemistich (e.g. 110.2, 110.5, 108.6, 78.4, 71.5, 71.6). His thoughts are set out neatly, briefly, and clearly. For example, he establishes casts of characters in distinct phrases in the opening couplets of poem 100 (Caelius and Quintius and their loves), poem 78 (Gallus, his nephew, and his sister-in-law), and in lines 5 and 6 of poem 84 (Arrius' maternal relatives). A key phrase often stands out distinctly because it coincides exactly with a hemistich, e.g. saeuus et indomitus, 103.2 and 4; quod nec das et fers, 110.4; sis in amore potens, 100.8; albus an ater homo, 93.2.

Sometimes, however, Catullus runs a phrase past the end of a hexameter into the pentameter for a word or two in order to emphasize those words. Hiscas in 98.6, singula in 113.4, descendit in 112.2, and bestia in 69.8 are examples.

The Latin elegiac epigram has a great incidence of syntactic rhyme. The word just before the caesura is often tied grammatically to the word at the end of the line, usually an adjective modifying a noun; the division of the line is thus accentuated and the two words themselves are emphasized. Good examples are 110.1, 100.7, 95.10, 108.4, 98.4, 111.4, and 69.2,3,4, and 9.
Catullus favors the position at the caesura and the position at the end of the line for important words. Six clear examples of key words at line ends are found in the twelve-line epigrams alone: *hinsidias*, 84.2 and 4; *Hionios*, 84.12; *sesquipedalis*, 97.5; *venustum*, 97.9; and *carnificis*, 97.12. *Culus* occurs three times in poem 97 just before the caesura; compare also the emphasis on *bonae*, 110.1; *toto*, 110.8; *bello*, 106.1; *lepidus*, 78.2; *bellus*, 78.3; *stultus*, 78.5; *lingua*, 98.3; *bello*, 78.4; *omnino*, 98.5 and 6.

Catullus often saves the point of the epigram for the last position in a line: the words which carry the themes of married love and adultery in poem 78, the scavengers in 108.4-6, and *pathicus* in 112 all are thus emphasized.

Catullus adapts some rhetorical figures to his epigrammatic technique, notably chiasmus and tricolon. He uses two tricola of different lengths in poem 110. Chiasmus appears several times in poem 84, where the poet enumerates Arrius' mispronunciations and his relatives; it is also effective in poem 108.6, where dogs and wolves rend the parts of Cominius. Catullus also makes more subtle use of chiasmus in arranging larger blocks of structure, as in poem 69, where the last line of the last couplet summarizes the theme of the first quatrain, and the penultimate line summarizes the second quatrain. The chiastic order of puns and vocatives in poem 112 is also noteworthy.
The Greek epigrammatists often arranged to have alliteration accompany the point of a satiric epigram, as exemplified in A.P. 11.195, 235, and 236. Catullus also uses alliteration to underscore his points: patruus patrul helps to emphasize the joke on Gallus in 78.6; and ć's bring more attention to Victius' tongue in 98.4, and ć's end the tirade against Cominius in poem 108. ć's accentuate Aufillena's unfair attitude in 110.4. The be syllable highlights the contrast between bestia and bella puella in 69.8. The insult to Caesar in poem 93 is punctuated by the recurrence of n, ć, i, and a sounds.

Catullus shares many of these techniques such as alliteration with the Greek satiric epigrammatists, but he also finds new and subtle ways to convey his satire. Catullus is no more scatological than his Greek predecessors, but he relies less on tricola, coinages, and puns for his effects. Catullus' satiric epigrams of from eight to twelve lines are the earliest extant in this genre; no Greek epigram before Catullus' time exceeds six lines. In these longer poems Catullus proves himself capable of building an elaborate structure of balances, linking larger divisions together with repetitions, adding sections of imagery and innuendo without losing the essential brevity of epigram. He keeps the elegiac couplet for many of his satires, but his phrases are shorter than those of the Greeks: his thoughts are
compressed into hemistichs or lines instead of into the longer cola resulting from a pause at the bucolic diaeresis. Both Catullus and the Greek satirists emphasize a key word or phrase by extending it past the hexameter into the pentameter; however, Catullus also makes extensive use of syntactic rhyme and the positions at the ends of hemistichs to emphasize key words—techniques not prominent in Greek satiric epigram.

We have, in short, to postulate a poet endowed with the kind of technical skill and virtuosity which the intensive study of the masterpieces of ancient literature, Roman rhetorical education, and the diligent practice of verse could produce.4

Although he is considered primarily as a love poet, Catullus is an excellent poetic craftsman also in his satiric epigrams. What Copley says of Catullus' lyrics in general certainly is true of the satiric epigrams in particular:

Every line, every word has been placed with consummate care to create not only a carefully devised pattern of meaning, but an equally carefully devised and balanced pattern of words. Catullus is a poetic artist, and a great one; his art is perhaps the subtlest of them all: the art that conceals art.5

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4Quinn, "Docte Catulle," p. 47.

Catullus takes the elegiac couplet, a traditional form for satiric epigram, together with some Hellenistic techniques of emphasis, and adds his own subject matter, imagery, and poetic techniques. His epigrams are longer on the average than those of the Greeks; he shows more subtleties and more variations in structure. Even within the brevity of the epigrammatic form, Catullus' essential vitality and originality are evident. His characters are alive: they cheat, commit adultery, smell bad; they are often fools because they fail to recognize their own folly.

Catullus the satirist is much more than a Hellenistic seeker of clever antithesis or a foppish joker. He is a master poet, who combines Alexandrian techniques with his own craftsmanship, originality, and vitality.
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B. Hellenistic Poetic Technique


C. Poetic Technique in General


