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# CATULLAN BULLETIN

*The recent Bibliography on Catullus*

n. 1, 2018 - May 2022

edited by SIMONE GIBERTINI

Laboratorio «[Centro Studi Catulliani](#)»  
[Università di Parma](#) (Italy)

## CONTENTS

<u>0. Preface</u>	
<u>1. Critical Editions / Editions</u>	
<u>1.1. About the critical Editions</u>	
<u>2. Commentaries</u>	
<u>3. Translations</u>	
<u>3.1. About the Translations</u>	
<u>4. Essays</u>	
<u>4.1. Generatim</u>	
<u>4.1.1. Themes, Context, Characters</u>	
<u>4.2. Text's tradition</u>	
<u>4.3. Style &amp; Language</u>	
<u>4.4. Metric</u>	
<u>4.5. Catullus' Models</u>	
<u>4.6. Fortleben</u>	
<u>4.6.1. Catullus in the contemporary Literature</u>	
<u>4.7. On poems</u>	
<u>c. 1</u>	<u>c. 45</u>
<u>c. 2</u>	<u>c. 48</u>
<u>c. 3</u>	<u>c. 49</u>
<u>c. 4</u>	<u>c. 50</u>
<u>c. 5</u>	<u>c. 51</u>
<u>c. 6</u>	<u>c. 54</u>
<u>c. 7</u>	<u>c. 55</u>
<u>c. 8</u>	<u>c. 58</u>
<u>c. 9</u>	<u>cc. 61-68</u>
<u>c. 10</u>	<u>c. 61</u>
<u>c. 11</u>	<u>c. 62</u>
<u>c. 12</u>	<u>c. 63</u>
<u>c. 13</u>	<u>c. 64</u>
<u>c. 14</u>	<u>c. 65</u>
<u>c. 16</u>	<u>c. 66</u>
<u>c. 17</u>	<u>c. 67</u>
<u>c. 22</u>	<u>c. 68</u>
<u>c. 23</u>	<u>c. 70</u>
<u>c. 25</u>	<u>c. 71</u>
<u>c. 26</u>	<u>c. 73</u>
<u>c. 27</u>	<u>c. 74</u>
<u>c. 30</u>	<u>c. 76</u>
<u>c. 32</u>	<u>c. 77</u>
<u>c. 34</u>	<u>c. 80</u>
<u>c. 35</u>	<u>c. 84</u>
<u>c. 36</u>	<u>c. 85</u>
<u>c. 37</u>	<u>c. 86</u>
<u>c. 38</u>	<u>c. 95</u>
<u>c. 39</u>	<u>c. 96</u>

[c. 97](#)

[c. 98](#)

[c. 99](#)

[c. 100](#)

[c. 101](#)

[c. 102](#)

[c.107](#)

[c. 109](#)

[c. 112](#)

[c. 113](#)

[c. 114](#)

[c. 115](#)

[c. 116](#)

#### [4.8. History of Catullan studies](#)

#### **Please note:**

- the items are listed in chronological order within each section;
- only in the section «4.5. Catullus' Models» and «4.6. Fortleben» the items are listed in alphabetical order of ancient and/or modern Authors first, then in chronological order;
- the abstracts in quotes, e. g. «....», are by Authors of each item;
- the abbreviation «APh» = «Année Philologique».

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## 0. Preface

I am very pleased to present the first issue of the «Catullan Bulletin: the recent bibliography on Catullus», edited by Simone Gibertini under the auspices of the Laboratorio «Centro Studi Catulliani» at the University of Parma (Italy).

The «Bulletin» aims at collecting the bibliography on Catullus and his *Carmina*, published worldwide from 2018 to May 2022. It is divided into four main sections: 1. Critical Editions / Editions; 2. Commentaries; 3. Translations; 4. Essays. The last section is in turn organized into seven subsections: 1. *Generatim*; 2. Text's tradition; 3. Style & Language; 4. Metric; 5. Catullus' Models; 6. *Fortleben*; 7. On single poems.

I hope that this new bibliographic tool may be useful to all Catullus' readers and scholars, making our research, as pointed out in [the introduction page](#) of the Laboratorio «Centro Studi Catulliani» web site, faster, more effective and less expensive.

Have a good reading.

Parma, 1<sup>st</sup> June 2022

G. G. BIONDI

## 1. Critical Editions / Editions

CATULL, *Carmina*, bearbeitet von RUDOLF HENNEBÖHL, Bad Driburg, Ovid-Verlag, **2021**, 160 p.; ill., (Latein kreativ ; Band 7), ISBN 978-3-938952-39-9.

A school anthology. [Index](#).

CATULL, *Carmina*, bearbeitet von Dr. ANDREAS SIRCHICH VON KIS-SIRA, Göttingen, Vandenhoeck & Ruprecht, **2021**, 32 p., ill., (Tango - Antike zum Anfassen), ISBN 978-3-525-71158-3.

A School anthology. Latin texts and annotations of cc. 85, 29, 87, 70, 72.

### 1.1. About the critical editions

DANIEL KISS, *Catullus Online: A Digital Critical Edition of the Poems of Catullus with a Repertory of Conjectures*, in [Digitale Altertumswissenschaften. Thesen und Debatten zu Methoden und Anwendungen](#), herausgegeben von STYLIANOS CHRONOPOULOS, FELIX K. MAIER und ANNA NOVOKHATKO, Heidelberg, Propylaeum, **2020**, 237 p., ill. (Digital classics books ; 4), ISBN 9783947450930 pbk., pp. **99-114**.

«This paper offers a detailed introduction to the digital critical edition *Catullus Online*. The fundamental problem addressed by this edition is that the poems of Catullus have reached us in a condition that is exceptionally corrupt even for a classical Latin text, so that many generations of scholars have had to work hard to reconstruct the original text. In response to this problem, I set up the project *Catullus Online* to create a repertory of conjectures and publish it online, accompanied by a digital critical edition. The paper describes how this pioneering digital philological resource was created, how it currently functions, and what reception it has encountered».

Abstract by the Author.

DONALD J. MASTRONARDE, *Curated Data for Textual History: Review of Catullus Online*, in [Digitale Altertumswissenschaften. Thesen und Debatten zu Methoden und Anwendungen](#), herausgegeben von STYLIANOS CHRONOPOULOS, FELIX K. MAIER und ANNA NOVOKHATKO, Heidelberg, Propylaeum, **2020**, 237 p., ill. (Digital classics books ; 4), ISBN 9783947450930 pbk., pp. **115-118**.

«This review assesses the many positive achievements of *Catullus Online* as an online edition combined with a virtually complete repertory of conjectures. It also notes the inevitable limits such a pioneering project faces and suggests features that future digital editions on improved platforms might aim to implement».

Abstract by the Author.

## 2. Commentaries

RUDOLF HENNEBÖHL, *Catull. Carmina. Lehrerkommentar*, Bad Driburg, Ovid-Verlag, **2021**, 277 p.; ill., (Latein kreativ ; Band 7), ISBN: 978-3-938952-40-5.

School commentary. See the HENNEBÖHL's edition (2021).

## 3. Translations

*Caius Valerius Catullus in nòster amìs. Venti + venti + venti ludici esperimenti di traduzione in dialetto monferrino, in dialetto mandrognò e in dialetto solerino*, [traduzioni di] GIAN LUIGI FERRARIS, LUCIANO OLIVIERI, CARLO GALLIA, Alessandria, Edizioni dell'Orso, **2018**, 140 p.; ill., (Strenne e guide), ISBN 978-88-6274-864-3.

CATULLUS, *The poems of Gaius Valerius Catullus. Some English versions*, [translated] by Roz KAVENEY, Bristol, Sad Press, **2018**, 154 p., ISBN 9781912802227

Rew.: TORI LEE, «Bryn Mawr Classical Review» 2019.10.34, <https://bmcr.brynmawr.edu/2019/2019.10.34/>  
See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

GAIO VALERIO CATULLO, *Le poesie*, testo, traduzione, introduzione e commento a cura di ALESSANDRO FO; con interventi di ALFREDO MARIO MORELLI e ANDREA RODIGHIERO, Torino, Einaudi, **2018**, CLXIII, 1323 p. (Nuova universale Einaudi. Nuova serie ; 20), ISBN 978-88-06-22359-5.

Rew.: A. AGNESINI, «Bollettino di studi latini » 49, 2019, 820-824.  
See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, IX.

GAIUS VALERIUS CATULLUS, *The Books of Catullus*, translated by SIMON SMITH, La Vergne, Carcanet, **2018**, 192 p., ISBN 978-1-78410-550-1.

An English translation.

*Catullo*, Milano, Corriere della sera, **2019**, 138 p., (Le opere del Corriere della sera) (DiVersi ; 13.).

GAIUS VALERIUS CATULLUS, [Attis at Large](#), translated by ANNA JACKSON, «Arion. A Journal of the Humanities and the Classics» 27, i. 2, **2019**, 127-134.

Translation of c. 63.

GAIUS VALERIUS CATULLUS, *Complete Gedichten*, met Latijnse tekst, ingeleid, vertaald [uit het Latijn] en van aantekeningen voorzien door YPE DE JONG; met een bijdrage van FRITS NAEREBOUW, Leiden, Primavera Pers, **2019**, 304 p., ISBN 978-90-5997-255-1.

A Dutch translation.

GAYO VALERIO CATULO, *Poesía completa*, edición bilingüe, traducción e introducción DE RAMÓN IRIGOYEN, Barcelona, Penguin Clásicos, **2019**, 417 p., ISBN 978-84-9105-402-3.

A Spanish translation.

See «APh» 90, 01143 (p370073).

CATULLO ... [et al.], *Ritmi perduti nel tempo*, traduzioni di poesia latina basate sui ritmi dei versi originali a fronte a cura di MARIO MALFETTANI, Lecce, Youcanprint, **2019**, 97 p., ISBN 978-88-316-5142-4.

GAIO VALERIO CATULLO, *Dammi mille baci, e ancora cento*, traduzione di MARIO RAMOUS, Milano, Garzanti, **2019**, 89 p., (I piccoli grandi libri), ISBN 978-88-11-60501-0.

GAIO VALERIO CATULLO, *Poesie*, traduzione e introduzione di LUCA CANALI, [Firenze-Milano], Demetra, 2020, 375 p., (Passepartout ; 63.), ISBN 978-88-440-5667-4.

CATULO, HORACIO, MARCIAL, *Miel y hiel*, versiones de ERNESTO HERNÁNDEZ BUSTO, [Granada], Valparaíso Ediciones, **[2020]**, 157 p., (Poéticas ; número 6), ISBN 978-84-18082-49-8.

It contains the translations of the ff. cc.: 5, 7, 8, 22, 26, 27, 32, 37, 40, 41, 43, 51, 57, 58, 70, 75, 85, 86, 97, 98, 101. [Index](#).

GAIUS VALERIUS CATULLUS, *Selected lyric poems*, translated and introduced by RICHARD WHITAKER & DOUGLAS REID SKINNER, Cape Town, South Africa, Crane River, **2020**, 86 p., ISBN 9780620888387.

Rew.: JOHN GODWIN, «Bryn Mawr Classical Review» 2021.01.18, <https://bmcr.brynmawr.edu/2021/2021.01.18/>

See «Bollettino di studi latini» 51, 2021, f. I, 379; «Bollettino di studi latini» 51, 2021, f. II, Parte I: Autori e testi, X.

GAJUSZ WALERIUSZ KATULLUS, *Do lesbii ; Ku mogile*, przekład z języka łacińskiego WIKTORIA KRAWCZYK, «Nowy Filomata. Czasopismo poświęcone kulturze antycznej» 24, i. 2, **2020**, 137.  
Polish translations.

FERDINANDO COGNI, *Il Catülu e il Marziale. Versioni poetiche*, a cura di un gruppo di amici, Fidenza, Mattioli 1885, **2021**, 507 p. + 1 CD, (Opere di Ferdinando Cogni ; 4), ISBN 978-88-6261-806-9.

Translations in Piacenza's dialect.

GAIUS VALERIUS CATULLUS, *Sämtliche Gedichte. Lateinisch/deutsch*, übersetzt und herausgegeben von MICHAEL VON ALBRECHT, Ditzingen, Reclam, **2021**, 245 p., ISBN 978-3-15-009395-5.

CATULLO, *Poesie d'amore*, a cura di FEDERICO CINTI, [Santarcangelo di Romagna], Theoria, 2021, XXX, 65 p., ISBN 978-88-549-8136-2.

CATULLO, *Versi di rabbia e di passione*, a cura di MARIO LENTANO, Macerata, Liberilibri, **2021**, 149 p. (Altrove ; 40), ISBN 978-88-98094-97-4.

ISOBEL WILLIAMS, *Catullus. Shibari Carmina*, La Vergne, Carcanet, [**2021**], 113 p., ISBN 978-1-80017-075-9 and 978-1-80017-074-2 (print edition).

It contains the translation of cc. 1-73.

### 3.1. About the Translations

ALESSANDRO FO, [Tradurre l'intraducibile: la sfida di Catullo](#), «Paideia» 73, **2018**, 2115-2136.

«This paper summarizes some of the theoretical and practical problems encountered whilst recently translating Catullus into Italian-“barbarian” meters. The Author explains his choice of a metrical version and describes the metrical structure it entailed. He reflects in particular on some problems of fidelity and especially on the necessity of recreating – in the translated text – the same expressive patterns used in the original text, such as recurring words, lexical repetitions at a short distance, and the specific combination of certain expressive devices. From a lexical point of view, the Author deals with the difficulties raised by diminutives and compound nouns. In some cases, it was deemed necessary to recreate – within the translated text – the same word-order used in the original text».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

ALFREDO MARIO MORELLI, [“Il disunito filo che ci unisce”. La traduzione catulliana di Enzo Mazza](#), «Paideia» 73, **2018**, 175-202.

«The translation of Catullus' *Liber* by Enzo Mazza in 1962 (Guanda, Parma) is analyzed by identifying on the one hand the links with Mazza's overall activity as a poet and intellectual (especially during the 1960s: a large number of interesting allusions can be found in works such as 70 epigrammi), on the other the elements of continuity and discontinuity with the Catullian poetic translations published in that same period of time, especially with the ones by Salvatore Quasimodo (1955) and Guido Ceronetti (1969)».

Abstract by the Author.

VASILEIOS PAPPAS, [The first Modern Greek translation of Catullus' poems by Gustave Laffon](#), «Thersites» 8, **2018**, 1-33.

«The reception of Catullus has a long history in Western Europe. A lot of critical editions, translations and commentaries were composed for his work. In 19th century Greece there are a few translations of some of Catullus' poems. Gustave Laffon (1835-1906) was a Franco-Cypriot poet who wrote in Modern Greek and translated a number of French authors in Greek, as well as a few poems of Roman lyric poets and elegists. In this paper I study Laffon's five Modern Greek translations in verse of Catullus' poems for Lesbia (published after his death, in his *Apanta* in 1915). Firstly, I reveal the identity of these poems. Furthermore, I analyze some of his translation techniques, his language and style. Finally, I try to detect the readership of these translations».

Abstract by the Author.

A. BALBO, *Un capitolo "epicorico" di traduzione catulliana: esempi di versioni dei Carmina in dialetto piemontese*, «Paideia» 74, 2019, 73-90.

«In this paper I aim to introduce some examples of Catullian translations into Piedmontese dialect in XX<sup>th</sup> century, dealing with their characteristics and their position in the tradition of the dialect translation of Classics».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, IX.

ATTILA TUHÁRI, *Egy korai magyar Catullus-paráfrázis*, «Antik Tanulmányok» 63, 2019, 107-114.

## 4. Essays

### 4.1. *Generatim*

MARKO MARINČIČ, *Carmina docta: Katul in nova poezija*, Ljubljana, Znanstveni Institut Filozofske Fakultete, 2018, 185 p., ISBN 978-961-06-0055-8.

Rew.: NADA GROŠELJ, «Keria» (Ljubljana) 20, i. 2, 2018, 239-241.

It contains the Slovenian translation of c. 64. See «APh» 89, 01081 (p360669).

WILFRIED LINGENBERG, Odi et amo: *Catull im Schulunterricht*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, 2019, 2-8, ill.

See «APh» 91, a1153461.

JESÚS LUQUE MORENO, *C. Valerius Catullus. Praelectiones Granatenses*, Granada, Universidad de Granada, 2020, 554 p. ISBN 978-84-338-6642-4; 978-84-338-6643-1.

Rew.: JUAN ANTONIO GONZÁLEZ IGLESIAS, «Myrtia» 36, 2021, 238-239, <https://revistas.um.es/myrtia/article/view/500291>; ANTONIO RAMÍREZ DE VERGER, «Exemplaria Classica» 25, 2021, 323-330, <https://doi.org/10.33776/ec.v25i0.5557>

Bibliography: p. 497-545.

JOHN K. SCHAFER, *Catullus through his books. Drama of composition*, Cambridge [etc.], Cambridge university press, 2020, VII, 260 p., ISBN 9781108472241

Rew.: «Bryn Mawr Classical Review» 2020.10.23, <https://bmcr.brynmawr.edu/2020/2020.10.23/>; Sergio Audano, «Exemplaria Classica» 25, 2021, 317-322.

See «Bollettino di studi latini» 51, 2021, f. I, p. 378.

GAIL TRIMBLE, *Narrative and Lyric Levels in Catullus*, in *Metalepsis. Ancient Texts, New Perspectives*, edited by S. MATZNER, G. TRIMBLE, Oxford, Oxford University Press, 2020, XVII, 316 p., ISBN 978019846987.

See «Bollettino di studi latini» 50, 2020, f. II, Parte I: Autori e testi (2020), XVII;

*The Cambridge Companion to Catullus*, edited by IAN DU QUESNAY, TONY WOODMAN, Cambridge, Cambridge University Press, 2021, XI, 404 p. (Cambridge Companions to Literature), ISBN 9781107193567 hardback, ISBN 9781316644713 pbk.

Contents:

*Preface*, pp. xi-xii  
*Introduction*, pp. 1-6  
Chapter 1. CYNTHIA DAMON, *Situating Catullus*, 7-25.  
Chapter 2. TONY WOODMAN, *Literary Liaisons*, 26-46.  
Chapter 3. RICHARD F. THOMAS, *Catullan Intertextuality*, 47-69.  
Chapter 4. K. SARA MYERS, *Gender and Sexuality*, 70-88.  
Chapter 5. BRUCE GIBSON, *Catullan Themes*, 89-115.  
Chapter 6. ANNA CHAHOUD, *Language and Style*, 116-142.  
Chapter 7. DAVID BUTTERFIELD, *Catullus and Metre*, 143-166.  
Chapter 8. IAN DU QUESNAY, *Catulli Carmina*, 167-218.  
Chapter 9. MONICA R. GALE, *Catullus and Augustan Poetry*, 219-241.  
Chapter 10. CAROLE NEWLANDS, *Rewriting Catullus in the Flavian Age*, 242-262.  
Chapter 11. S. P. OAKLEY, *The Manuscripts and Transmission of the Text*, 263-290 (Appendix, 287-290).  
Chapter 12. D. Kiss, *Editions and Commentaries*, pp. 291-317.  
Chapter 13. ALEX WONG, *Catullus in the Renaissance*, 318-342.  
Chapter 14. STEPHEN HARRISON, *Catullus and Poetry in English since 1750*, 343-362.  
*Abbreviations and Bibliography*, 363-398.  
*Index Locorum*, 399-400.  
*General Index*, 401-404.

BARBARA KIRK GOLD-GENEVIEVE LIVELEY, [\*A Guide to Latin Elegy and Lyric\*](#), Chichester, Wiley Blackwell 2021, 180 p., (Blackwell Guides to Classical Literature), ISBN 978-1-119-22713-7 (ePub ebook), 978-1-119-22708-3 (pbk.), 24-38.

Chapter 2 on Catullus.

#### 4.1.1. Themes, Context, Characters

TAMÁS ADAMIK, [\*The Structure and the Function of Similes in Catullus' Poetry\*](#), «Paideia» 73, 2018, 9-29.

«There are a lot of similes in the poems of Catullus. Approaching the similes from the side of signans, we divide them into two big groups: sentence-similes and word-similes. In the sentence-simile we compare one situation with another, in word simile one word with another. Catullus further increases the effect of the above mentioned similes by illustrating a compared element by several comparative parts. In order to achieve special stylistic aims Catullus accumulates similes. According to Aristotle: "The simile is also useful in prose, but should be less frequently used, for there is something poetical about it"».

Abstract by the Author.

ROSALBA DIMUNDO, [\*Il motivo del verberare puellam negli elegiaci latini\*](#), «Paideia» 73, 2018, 811-827.

«Violence against women is a theme that with sad frequency daily fills the news columns; however, stories of abused women are not a sign of the degeneration of today's society alone, for they are attested in literature of every age that clearly illustrate terrible situations in real life. The subject of violence against women has ancient origins, going back at least as far as Menander's *Perikeiromene*, its literary influence being documented not only in theatre plays comedy, but also in other literary genres, from elegy to Late epigraphy and epigrammatic. Particularly in Latin elegy, the verberatio of the beloved may be totally gratuitous (Ov. Am. 1,7) or enacted by Love (Tib. 1,10). However, the elegies we have studied show that in most cases it is jealousy that arouses violence. If, besides being jealous, the man is drunk, then violence becomes overwhelming and desperate. In the complex articulation of Latin elegy, it is not surprising that the motif of violence against women converges with erotic instruction and becomes a true praeceptum meant to "lighten" the pockets of the unfortunate lover».

Abstract by the Author.

WILLIAM FITZGERALD, [The space of the poem. Imperial trajectories in Catullus and Horace](#), in *The production of space in Latin literature*, edited by WILLIAM FITZGERALD and EFROSSINI SPENTZOU, Oxford, Oxford University Press, **2018**, VIII, 298 p., ISBN 978-0-19-876809-8, 147-168.

«Horace's odes often make connections between different kinds of space, intimate and imperial, for instance, and it is noticeable that Horace tends to spatialize the poems themselves by putting geographical references at the beginning or end of the poem, and even by locating the lyric here and now in the middle. Ellen Oliensis has spoken of the relation between Horace's lyric *fines* and 'the larger cultural preoccupation with the masterful articulation of space', noting that Rome's enemies often roam the boundaries of Horace's odes, which establish an internal order against an irregular enemy at the margins of empire. This chapter will focus on the uses to which Horace puts the space of the poem, not only in terms of the poem's places (beginning, middle, and end) but in the characteristic spacing of Horace's syntax. The main focus will be *Odes 2.11*».

Abstract by the Author. See «APh» 90, 01178 (a1141951).

CHRISTIAN HILD, *Eine Relecture von Catull's Lesbiagedichten unter psychologischen und sozialwissenschaftlichen Aspekten*, in *Literatur- und Kulturtheorien im Altsprachlichen Unterricht*, WOLFGANG POLLEICHTNER (Hg.), Speyer, Kartoffeldruck-Verlag Kai Brodersen, **2018**, 262 p., (Didaskalika ; 1), ISBN 978-3-939526-36-0, 65-98.

From the Introduction: «Tagung 'Literatur- und Kulturtheorien im Altsprachlichen Unterricht' am 29.5.2017 am Philologischen Seminar der Universität Tübingen, in der dieser Sammelband seinen Ursprung hatte».

See «APh» 90, 15336 (p365291).

FREDERICK JONES, [Catullus' libellus and Catullan aesthetics](#), «Paideia» 73, **2018**, 867-890.

«The immediate and mid-term legacy of Catullus' body of poetry is disparate and the corpus itself reaches us in a format without parallel in ancient poetry. However, the way the poems were put together for an audience would have been a crucial factor in determining audience reaction. This paper considers **the aesthetics of Catullus' short poems** in the light of the possible packages in which they were arranged. In fulfilment of this purpose, I look particularly at *Carm. 1* and *50*. My conclusion is that Catullus made from an anarchic mixture of attested genres a new genre which embodied a new aesthetics and a new personal and poetic ideology and that this treatment of genre explains the diversity of his poetry».

Abstract by the Author.

ROSARIO MORENO SOLDEVILA, [Silentium amoris: el silencio como motivo amatorio desde Catulo a la poesía latina tardía. Un addendum al Diccionario de Motivos Amatorios en la Literatura Latina](#), «Paideia» 73, **2018**, 1771-1792.

«This paper is conceived as an *addendum* to the *Diccionario de Motivos Amatorios en la Literatura Latina* (ss. III a.C.-II d.C.) and it surveys the motif of silence in Latin love poetry from Catullus to Late Antiquity. On the one hand, it analyses silence as an "absence of noise" in different contexts: night silence, silence in nature, silence and solitude, and the contrast between external quiet and the lover's internal turmoil. On the other hand, it explores the different literary usages of silence as an "absence of speech": it can be a symptom of love, a strategy of seduction or a sign of indifference, lack of passion, self-control or oblivion; silence can also be the result of unspeakable feelings, shame, grief or fear; victims and witnesses of sex abuse are silenced because they are traumatised, mutilated or metamorphosed. Finally, the relationship between silence, bragging and sex is also investigated in humorous contexts».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

JOHN KEVIN NEWMAN, *Catullus as love poet*, Nordhausen, Verlag Traugott Bautz, **2018**, 49 p. (Studia Classica et Mediaevalia ; 21), ISBN 9783959483582.

See «APh» 90, 01215 (p366882).

JOHN KEVIN NEWMAN, [Catullus and Love Poetry](#), «Paideia» 73, **2018**, 221-244.

«Catullus is often the first author read by embryo Latinists, because his work is thought to be simple, obvious and primarily occupied by a love affair with "Lesbia", or indeed by "love" in general. But love is more than sex, literature is more complex than is thought. Catullus takes his place there as a mimester, using lepidus and nugae in his first poem. He emerges as partly a critic of his society and partly a man longing for a marriage and a domus which he

can never secure. Born in Verona, he is also an Etruscan, and inclined therefore to unhappy endings, to tragedy. Horace too, also a writer of nugae, is an outsider, and yet, like Catullus, with whose works he was familiar, so much more».

Abstract by the Author.

MARIA TERESA SCHETTINO, [\*Catullo e i suoi sodales: una generazione sospesa tra le guerre civili\*](#), «Paideia» 73, **2018**, 295-323.

«This article aims to study the political relations drawn up by Catullus' poems between successive generations and to examine the overall vision resulting from the allusions to the figures mentioned, his silences and the judgments expressed by the poet on the politicians of his time».

Abstract by the Author.

GIUSEPPE SOLARO, [\*Cesare, Clodia e quell'eterno tormento\*](#), «Paideia» 73, **2018**, 1107-1114.

«A little naively Suetonius writes that Caesar would have forgiven quite caustic poets like Catullus and Calvus thanks to his mildness; instead, according to Tacitus, he would have rather done it for a political advantage. In any case, as we know, Catullus turned his irony also against Cicero, who in his speech *Pro Caelio* did not fail to describe the easy virtue of Clodia, that is the very Lesbia who had completely upset the soul of the Latin writer, making him change from one feeling to another as it had previously happened to some of the greatest Greek poets».

Abstract by the Author.

SERGIO AUDANO, [\*Catullo, Cornelio Nepote e il laboratorio dei Chronica \(fr. 7 Marshall\)\*](#), «Paideia» 74, **2019**, 59-72.

«This article proposes a reading of the relationship between Nepos and Catullus in poem 1, using fr. 7 Marshall as evidence of Nepos' ability to interpret and evaluate in the *Chronica* the great poets (in this case in point Archilochus) according to the Hellenistic perspective».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

ANETTE BERTRAM, *Catull-Gedichte über die Liebe zu Männern*, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, **2019**, 36-43, ill.

See «APh» 91, a1153464.

LUCIANO CANFORA, [\*Catullo e la cerchia ciceroniana\*](#), «Paideia» 74, **2019**, 125-131.

«This paper offers a survey on the literary and political milieu of Catullus: friendship and politics around Cicero».

Abstract by the Author. On Catullus, Cornelius Nepos, Cicero and Lucretius. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

ALBERTO CAVARZERE, [\*Clodia, da personaggio storico a persona giambica\*](#), «Paideia» 74, **2019**, 1291-1312.

«Cicero's *Pro Caelio* and Catullus' poetic anthology offer an untrustworthy portrait of Clodia. The paper aims to show how Clodia's infamous representation was influenced on one hand by Cicero's litigation tactics and on the other hand by the iambic model from which Catullus' took its primary inspiration».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi (2020), pp. I-LXXXIX.

WILLIAM FITZGERALD, [\*Claiming inferiority: weakness into strength\*](#), in [\*Complex inferiorities: the poetics of the weaker voice in Latin literature\*](#), edited by SEBASTIAN MATZNER and STEPHEN HARRISON, Oxford, Oxford university press, **2019**, XIV, 320 p., ISBN 9780198814061, 13-28.

«This chapter pinpoints engagements with alleged weakness as a central pre-occupation of Latin studies over the last thirty years and ponders the limitations of its conventional treatment and understanding by discussing a series of examples from Latin literature against the wider context of modern thought. Addressing central dimensions of the poetics of the weaker voice studied in detail in subsequent chapters—notably: authorial self-fashioning, hierarchies of genres, value judgements tied to literary history—it argues that, while there are many ways to stage a complex of inferiorities in any text, the central strategy in most, if not all, of them relies upon an upheaval of expectations: literary inferiority often, almost paradoxically, leads to an authorial voice of superiority as the 'discourse of the low' turns the

tables on the ‘high’, and these texts marshal their own inferiority against the reader/audience, urging them to reconsider their judgement of superiority and inferiority».

Abstract by the Author. See «APh» 91, a1155945.

STEPHANIE ANN FRAMPTON, *The Roman Poetry Book*, in S. A. F., *Empire of letters. Writing in roman literature and thought from Lucretius to Ovid*, New York, Oxford University Press, 2019, XII, 206 p.; ill., ISBN 9780190915407, chapter 5.

«After discussing the now famous papyrus fragment discovered in 1979 in Lower Nubia and covered with lines of poetry identified with the elegist Cornelius Gallus, this chapter focuses on reconstructing the material habitus of Latin poetry within the Roman bookroll. Reviewing programmatic passages in Ennius, Plautus, Catullus, Ovid, and especially Horace and Virgil, the chapter shows many of the ways that Roman authors made reference to writing and textual materiality within their work to signal and often to resist intimacy with readers in the world outside of their poems. Focusing on the symbolic importance of the special copies that authors may have had prepared for friends and patrons, known now as “presentation copies,” these readings ultimately help to illuminate the surprising rarity of explicit references to writing in Virgil, an author, like others, exquisitely concerned with managing relationships with elite readers by way of his texts».

Abstract by the Author. See «APh» 91, p372635.

HARRI KIISKINEN, *«Singleness» in Cicero and Catullus*, in *The single life in the Roman and later Roman world*, edited by SABINE R. HUEBNER, CHRISTIAN LAES, Cambridge [etc.], Cambridge University press, 2019, X, 425 p.; ill. [Atti del convegno tenuto presso l'Academia Belgica, Roma, dal 28 al 30 maggio 2015], ISBN 9781108470179, 125-146.

See «APh» 91, a1165259.

A. LEHMANN, *Inimitié politique et activité poétique dans les Carmina de Catulle*, «Paideia» 74, 2019, 825-859.

«Quantitatively minority in the *Liber Catulli*, the satiric poems against Caesar and his supporters however strike because of the violent personal attacks and the difficult problems posed for the modern exegetes. Indeed it surprises them at first that Caesar, people around him and his companions become a target for the Latin poet – whose father was nevertheless the distinguished guest of the Roman imperator. But the precise reasons of the poet's hostile feelings towards the Roman statesman remain mysterious. Everyone above all admires – beyond the shocking aspect of some criticisms – Catullus' virtuosity in handling skillfully shafts of satire, of irony and of parody, as well as his hurtful invectives underlining the faults of the triumvirs Caesar and Pompey and also those of their subordinates – not to mention the feminine figures severely criticized. One cannot fail either to discover – thanks to a double meaning interpretation of some poems – an assertion of Catullus' poetics – arising from the combination of Italic popular traditions with Alexandrian aesthetic refinements».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

KATHLEEN McCARTHY, *I, the poet: first-person form in Horace, Catullus, and Propertius*, Ithaca-London, Cornell university press, 2019, VIII, 244 p., ISBN 9781501739552.

«First-person poetry is a familiar genre in Latin literature. Propertius, Catullus, and Horace deployed the first-person speaker in a variety of ways that either bolster or undermine the link between this figure and the poet himself. This book offers a new approach to understanding the ubiquitous use of a first-person voice in Augustan-age poetry, taking on several of the central debates in the field of Latin literary studies—including the inheritance of the Greek tradition, the shift from oral performance to written collections, and the status of the poetic “I-voice.” The book positions these poets as the self-conscious readers of and heirs to a long tradition of Greek poetry, which prompted them to explore radical forms of communication through the poetic form. Informed in part by the “New Lyric Studies,” the book will appeal not only to scholars of Latin literature but to readers across a range of literary studies who seek to understand the Roman contexts which shaped canonical poetic genres».

Editorial abstract. «APh» 91, p37302.

ISABELL A. MESKE, *Du glaubst, mich aus meinen Versen zu erkennen? Grenzen und Möglichkeiten (auto-)biografischer Literaturarbeit in Catulls carmina*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, 2019, 22-31, ill.

«APh» 91, a1153463.

THOMAS J. NELSON, [«Most musicall, most melancholy»: avian aesthetics of lament in Greek and Roman elegy](#), «*Dictynna: Revue de Poétique Latine [on line]*» 16, **2019**, without number of pages.

«In this paper, I explore how Greek and Roman poets alluded to the lamentatory background of elegy through the figures of the swan and the nightingale. After surveying the ancient association of elegy and lament (Section I) and the common metapoetic function of birds from Homer onwards (Section II), I analyse Hellenistic and Roman examples where the nightingale (Section III) and swan (Section IV) emerge as symbols of elegiac poetics. The legends associated with both birds rendered them natural models of lamentation. But besides this thematic association, I consider the ancient terms used to describe their song, especially its shrillness (*λιγυρότης/liquiditas*) and sweetness (*γλυκύτης/dulcedo*) (Section V). I demonstrate how these two terms connect birdsong, lament and elegiac poetry in a tightly packed nexus. These birds proved perfect emblems of elegy not only in their constant lamentation, but also in the very sound and nature of their song».

Abstract by the Author. See «APh» 90-07274 (a1144947).

KARL-HEINZ NIEMANN, *Witz, Ironie Spott: wichtige Elemente in Catulls Dichtung*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, **2019**, 44-53, ill.

See «APh» 91, a1153465.

PAUL SCHROTT, *Musik und Intertextualität: neoterische Dichtung heute?*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, **2019**, 76-83, ill.

See «APh» 91, a1153469.

BENEDIKT SIMONS, *Catull und Martial*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, **2019**, 88-100, ill.

See «APh» 91, a1153474.

FRANCESCA ROMANA BERNO, *Nemesi a Roma. Una vendicatrice fuorilegge*, in *Dike. Ovvero della giustizia fra l'Olimpo e la terra*, a cura di ALBERTO CAMEROTTO e FILIPPOMARIA PONTANI, Milano-Udine, Mimesis, **2020**, (Classici contro), ISBN 9788857563909, 185-202.

«The goddess Nemesis in Rome: out of the scene of the most celebrated deities, but well attested in love poetry as the hypostasis of the most cruel revenge against who does not return someone's love».

Abstract by the Author.

MARIANA CARRIJO MEDEIROS, «Mythos. Revista de História Antiga e Medieval» 5, i. 1, **2021**, 121-140.

«Catullus and Ovid, Latin poets who lived in the years between the end of Julius Caesar's *res publica* and the beginning of Augustan Principate, expressed in their verses the intention to reach other audiences and cross the seas. To think of Roman urbs oeuvres circulation in that time allows us to consider the intrinsic relation between written text and the way records were kept – or how they intended for posterity. With that in mind, in this paper we want to address both circulation and propagation processes of oeuvres in general in such period. We study Catullus and Ovid poems examining *amicitia* and patronage relations, which are alike yet different, as they bring each poet context and experiences ».

Abstract by the Author.

BRUCE KEEGAN, [\*Shifting Discourses of Roman Otium in Cicero, Catullus, and Sallust\*](#), Supervisor DEBRA NOUSEK, A thesis submitted in partial fulfillment of the requirements for the Master of Arts degree in Classics, London, Ontario, The University of Western Ontario, **2021**.

«This thesis examines the transitions that the Roman discourses of *otium* experience between the years 60–40 bce. I examine the instances of *otium* in Cicero, Catullus, and Sallust to reconstruct the discourses that influenced their usages of the term, and to shed light on how elite Roman men were adjusting to their shrinking access to the political

sphere as a small number of men gained power. To perform this analysis, I rely on discourse theory and leisure studies. I have identified six main usages of otium in their writings: *otium* as free time; *otium* as peace, or time without disturbance; *otium* as opposite public business; *otium* as time for textual creation; *otium* as time for study; and *cum dignitate otium*. These usages are not mutually exclusive, demonstrating how various discourses overlap, change, and develop. When used for a collective, *otium* moves from being used as a signifier of tranquility within a nation to a dangerous state that fosters sedition. On an individual level, textual creation within *otium* without participation in politics replaces the discourse that mandated *otium* be earned from *negotium*. This study narrows the gap between Republic and empire, demonstrating that the need for politics to form male identity was already being minimized before the early empire».

Abstract by the Author.

MONICA R. GALE, [\*Otium and Voluptas: Catullus and Roman Epicureanism\*](#), in *Epicurus in Rome. Philosophical Perspectives in the Ciceronian Age*, edited by SERGIO YONA and GREGSON DAVIS, Cambridge, Cambridge University Press, **2022**, 978-1-108-95440-2 ebook, 978-1-108-84505-2, hardback 978-1-108-94944-6 paperback, 87-108.

«Catullus' collection contains several clear echoes of the work of two contemporary Epicurean poets, Lucretius and Philodemus. Indeed, several of the neoteric poet's central themes (the attractions of otium and disengagement from public life; patronage by members of the high elite and its pitfalls; dissatisfaction with the mos maiorum) bring him potentially into close alignment with Epicurean ideals. In this chapter, however, I argue that, on closer consideration, Catullus' intertextual engagement with his two contemporaries points rather to a self-consciously antagonistic stance towards Epicurean ethics. Catullus' attack on 'Socratism' in Poem 47, combined with parodic echoes of Philodemus' epigrams in Poems 13 and 43, bears comparison with Cicero's deployment of anti-Epicurean clichés in the *In Pisonem*; similarly, Philodemean and Lucretian echoes underline a striking divergence both from Epicurean ideals of friendship and from the rejection of romantic love explicit in Lucretius and arguably implicit in Philodemus' *Xanthippe* cycle».

Abstract by the Author.

DENIS FEENEY, [\*Catullus and the Roman Paradox Epigram\*](#), in D. F., [\*Explorations in Latin Literature\*](#). II: *Elegy, Lyric and Other Topics*, foreword by STEPHEN HINDS, Cambridge, Cambridge University Press, **2021**, 139-149 (Chapter 9).

«The first person to write elegiac couplets in Latin, Ennius, already wrote a kind of epigram that we do not see in Greek: a paradox is stated, then a question is asked about the paradox, and an answer is given. The chapters shows the popularity of this 'paradox epigram' in Latin literature, particularly in Catullus and Martial, arguing that both of these poets, in different ways, deconstructed the form».

Abstract by the Author.

DENIS FEENEY, [\*Representation and the Materiality of the Book in Catullus' Polymetrics\*](#), in D. F., [\*Explorations in Latin Literature\*](#). II: *Elegy, Lyric and Other Topics*, foreword by STEPHEN HINDS, Cambridge, Cambridge University Press, **2021**, 278-297 (Chapter 15).

«Catullus' polymetric poems often show a keen interest in the book-roll, its appearance and significance. The book as an object becomes a way of thinking about the nature of representation, and about what the relationship is between the individual poet and the work that he produces. This is a topic only in the polymetric section of Catullus' corpus; we do not see references to books in the elegies, and in only one of the longer poems».

Abstract by the Author.

ADRIAN GRAMPS, [\*The fiction of occasion in hellenistic and roman poetry\*](#), Berlin-Boston, De Gruyter, **2021**, XVIII, 209 p., (Trends in classics. Supplementary volumes ; 118), ISBN 9783110736991.

«The aim of this book is to devise a method for approaching the problem of presence in Hellenistic and Roman poetry. The problem of presence, as defined here, is the problem of the availability or accessibility to the reader of the fictional worlds disclosed by poetry. From Callimachus' *Hymns* to the *Odes* of Horace, poets of this era repeatedly challenge readers by beckoning them to explore fictive spaces which are at once familiar and otherworldly, realms of the imagination which are nevertheless firmly rooted in the lived reality of the poets and their contemporaries. We too, when we read these poems, may feel simultaneously a sense of being transported to a world apart and of being

seized upon by the poem's address in the here and now of reading. The fiction of occasion is proposed as a new conceptual tool for understanding how these poems produce such problematic presences and what varieties of experience they make possible for their readers. The fiction of occasion is defined as a phenomenon whereby a poem is fictionally framed as part of a material event or 'occasion' with which the reader is invited to engage through the medium of the senses. The book explores this concept through close readings of key authors from the corpus of first-person poetry written in Greek and Latin between the 3rd century BCE and the 1st century CE, with a focus on Callimachus, Bion, Catullus, Propertius, and Horace. The ultimate purpose of these readings is to move towards developing a new vocabulary for conceptualising ancient poetry as an embodied experience».

Editorial Abstract.

LUISE UND FRIEDRICH MAIER, *Catull und Lesbia. Ein Liebesdrama*, [Bad Driburg], Ovid-Verlag, 2021, 80 p., ISBN 978-3-938952-43-6; 3-938952-43-1.

On the "Lesbia-Zyklus".

MARILYN B. SKINNER, Ego mulier: *The Construction of Male Sexuality in Catullus*, in JUDITH P. HALLETT, MARILYN B. SKINNER, *Roman Sexualities*, Princeton, NJ, Princeton University Press, [2021], ISBN 978-0-691-21954-7, 129-150.

#### 4.2. Text's tradition

SUSANNA BERTONE, *Innovazioni e continuità tra le edizioni aldine di Catullo curate dall'Avanzi (Ald. 1502 – Ald. 1515)*, «Paideia» 73, 2018, 2071-2084.

«Among the humanistic editions of Catullus, the one edited by Girolamo Avanzi in 1502 and printed by Aldo Manuzio represents a milestone in philological studies of the latin poet. In 1515 Avanzi took care of a second edition for Manuzio, slightly different in variants and poems' setting: this paper aims to trace the outline of some handwritten sources used by the humanistic editor through a survey of paratextual modifications occurred between ed. Aldina 1502 and 1515».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, X.

SUSANNA BERTONE, GIOVANNI GRANDI, ALESSANDRO BETTONI, FRANCESCO CAVALLI, *Verso il trattamento automatico della tradizione manoscritta del liber di Catullo*, «Umanistica Digitale [on line]» 3, 2018, pp. 25-43.

«This paper aims to take place into the ongoing debate about the lack of digital editions of classical texts. If, on one hand, a "traditional" critical edition has the benefits of consistency and clarity, but it often lacks objectivity, a digital one can have more scientific ambitions of verifiability, but may have certain problems of methods and visualization. This paper offers thus a report on the preliminary stage of a native digital edition of Catullus which would take into account all the surviving witnesses, with particular focus on the complexity of the tradition and the practical and theoretical problems that an editor is forced to face while coding with TEI apparatus».

Abstract by the Authors.

PAOLO DE PAOLIS, *Letture scolastiche e circolazione del testo di Catullo in epoca antica*, «Paideia» 73, 2018, 2085-2113.

«The transmission of the text of Catullus is very puzzling, both in Antiquity and in late Middle Ages, after the appearance of a codex of Catullus in Verona in XIV century. The first problem is the circulation of Catullus' text in the Antiquity, since we have a number of different titles for parts of his work, and we do not know when and how his poems were put together in the Liber we received from the mediaeval tradition. Catullus was not used in a large dimension by Latin scholars and grammarians and the only quotations are devoted to rare words, such as archaisms, neologisms, barbarisms, and to particular language uses. For these reasons it is possible that Catullus' text circulated during the Antiquity in a rather 'fluid' way, and that an edition with the poems we now have was assembled only in a late date».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, X.

PAOLO GATTI, [Nonio Marcelllo e Catullo](#), «Paideia» 73, **2018**, 829-835.

«Analysis of the five quotations of Catullus in the *Compendiosa doctrina* by Nonius Marcellus».

Abstract by the Author.

SIMONE GIBERTINI, [Le annotazioni della prima mano al testo di Catullo 1-16 nel Codex Traguriensis](#), «Interférences [en ligne]» 10, **2018**, [without pages number].

«This paper contains the transcription and the analysis of the marginal notes by the first hand in Catullus' text 1-16 of codex *Traguriensis* (Paris, Bibliothèque nationale de France, Lat. 7989)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, X.

SIMONE GIBERTINI, [Integrazioni alla bibliografia critica del Codex Traquriensis \(Paris, B. N. F., Latin 7989\): 1961-1999](#), «Paideia» 73, **2018**, 81-92.

«This paper integrates the bibliography (1961-1999) about the manuscript Paris, B. N. F., Latin 7989, so-called codex *Traquriensis*, published on «Paideia» 70, 2015, pp. 393-452».

Abstract by the Author.

GIOVANNI GRANDI, [Varianti umanistiche a Catullo: una rassegna di contaminazioni fra manoscritti, edizioni e commentari](#), «Paideia» 73, **2018**, 2137-2149.

«The article studies some of Catullus' textual and paratextual innovations generally attributed to early printed editions (Avanzi, Palladio and Guarini), in comparison with other earlier manuscript sources (Francesco Buzzacarini and Angelo Poliziano's *marginalia* and three manuscripts belonging to Mynor's Θ group), in order to suggest mutual relationships and a possible common ground».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

DÁNIEL KISS, [The transmission of the poems of Catullus: the role of the incunabula](#), «Paideia» 73, **2018**, 2151-2174.

«The poems of Catullus were first printed in Venice 1472; by 1500 there appeared fourteen other editions of part or all of the text. The article seeks to locate these fifteen editions within the textual transmission of Catullus by determining their lines of descent and identifying the manuscripts that descend from them».

See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

DÁNIEL KISS-EDINA ZSUPÁN, *Eine Catullhandschrift in der Bayerischen Staatsbibliothek und ihre verlorene Doppelgängerin*, in *Storie di libri e tradizioni manoscritte dall'Antichità all'Umanesimo in memoria di Alessandro Daneloni*, herausgegeben von CECILIA MUSSINI, STEFANO ROCCHI und GIOVANNI CASCIO, München, Utz, **2018**, 396 p.; ill., (Münchener Italienstudien ; 5) ISBN 9783831646043 - 3-8316-4604-X, 13-24, ill.

«This paper describes a fifteenth-century Italian manuscript of Catullus now in Munich (Bayerische Staatsbibliothek, Clm 473) and the lost manuscript of Catullus, Tibullus and Propertius that it turns out to have superseded».

Abstract by the Authors. See «APh» 90, 01194 (a1147719).

LUIGI PIACENTE, [Catullo a casa Guarini](#), «Paideia» 73, **2018**, 955-965.

«With this research the author, according to surviving evidence, reconstructs the studies upon Catullus's poetry carried out by the main Guarini family representatives: the father, Guarino, his son Battista and his grandchild Alessandro. Their cultural interest went through a century, starting from the beginning of the 15th century, to 1521: in this year was published in Venice an edition of Catullus's *carmina* made by Alessandro Guarini».

Abstract by the Author.

SUSANNA BERTONE, [L'incisione del c. 66 di Catullo](#), «Paideia» 74, **2019**, 1261-1277.

«This paper retraces the Renaissance readers' efforts at linking poem 66 of Catullus with the *Coma Berenices* of Callimachus, enlightening the most relevant contributions and steps to disjoint poem 66 from 65, transmitted in a single textblock by the majority of the manuscripts and incunables».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi (2020), fasc. II, XVII.

CLAUDIO BUONGIOVANNI, [Il manoscritto napoletano IV F 19 di Catullo: un sondaggio tra ecdotica, esegezi e storia del testo](#), «Paideia» 74, 2019, 107-131.

«The paper focuses on the Catullan manuscript IV F 19 of the National Library of Naples, dating back to the second half of the XVth century. A deep analysis of the document as well as of the corrections and the marginalia to the text of Catullus aims at demonstrating that the manuscript has a notable relationship with the first editions and commentaries on Catullus published in the second half of the XV<sup>th</sup> century. Then, the ownership note shows that the codex belonged to the private library of the humanist Antonius Seripandus. It is also particularly worth noting that the manuscript is an hitherto unnoticed indirect testimony of the first two fragments of the poet *Furius Bibaculus*, inserted by the scribe within the text of Catullus' poems».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I ,Parte I: Autori e testi, X.

FRANCESCO CAVALLI, [Gli interventi della seconda mano nel Parisinus Latinus 8458](#), «Paideia» 74, 2019, 1279-1290.

«The unknown second hand who emends the MS. *Parisinus Latinus* 8458 mentions on three occasions a codex *antiquus*. The aim of this paper is to demonstrate that the hypothesis that the corrector actually used an ancient manuscript, probably *deperditus*, can not be excluded».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

GIOVANNI GRANDI, [Catull. 63,14: profugae](#), «Paideia» 74, 2019, 1361-1374.

«This paper draws from a conjecture on Catullus 63,14 suggested by John Percival Postgate in 1912. A systematic investigation through the manuscript sources, many of whom were still unknown to Postgate, revealed some traces of the sameemendation already in the Fifteenth century, which are yet to be included in modern critical editions».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

FRANCESCO LOMONACO, [Intersezioni catulliane sulle sponde del Reno?](#), «Paideia» 74, 2019, pars I, 277- 289.

«The purpose of this paper is to investigate the possible presence of the text of Catullus in the Rheinland area during the Middle Ages. Next to a new presentation of data concerning a variant to the text of Priscian's *Ars* 7,22, where Catull. 37,18 is mentioned, transmitted by the manuscript *Coloniensis* 202, the paper also investigates the possibility that Catull. 101,1 might be echoed in some verses of the *Carmen Cantabrigiense* 14, probably elaborated in the same area where *Coloniensis* 202 was written».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

ORAZIO PORTUESE, [I baci di Chrysarium: Epigr. Bob. 30 Sp.](#), «Paideia» 74, 2019, 657-665.

«In Epigr. Bob. 30,2 the irretrievably corrupt *sani ata* should rather be deemed to constitute a gloss that slipped into the text: an interpretation that would justify the correction *savia dans* proposed by Mariotti. This is further confirmed by the tradition of Catull. 45,12 *saniata* (**OGR**) and a humanistic Latin translation of AP 5,78, attributed to Theodorus Gaza».

Abstract by the Author.

ALEX AGNESINI, [Lezioni divergenti da OGR all'interno della tradizione V di Catullo](#), «Paideia» 75, 2020, 439-455.

«This paper focuses on readings from a group of *recentiores* (with particular reference to Catull. 28,9 and 29,3) which would seem to disagree with the *communis opinio* of the Catullian manuscript tradition according to which all the *recentiores* derive from **OGR** and differences from **OGR** are only due to conjecture or corruption».

Abstract by the Author.

FRANCESCO CAVALLI, [Le fonti delle correzioni a Catullo nel ms. Parisinus Latinus 8458](#), «Paideia» 75, 2020, 501-526.

«The aim of this paper is to analyze the corrections and marginal variants apposed on the ms. *Parisinus Latinus* 8458, some of which are not attested in the surviving Catullian tradition. The collation with the *incunabula* seems to

show that these interventions are later than Parthenius' commentary of 1485. Moreover, some readings show interesting connections with Pontanus».

Abstract by the Author.

SILVIA CONDORELLI, [\*Sulle tracce del liber catulliano tra età tardoantica e alto Medioevo: Venanzio Fortunato\*](#), «Paideia» 75, 2020, 527-564.

«This paper focuses on searching Catullan echoes in Venantius Fortunatus' poetry, thus reconstructing a step of the problematic early transmission of Catullus. The presence of intertexts that certainly bind Venantius' text to the reading of Catullus could shed some light on the darkness which involves the circulation of Catullus' poems in V-XIV centuries, providing at the same time an evidence of Venantius' vast library».

Abstract by the Author.

ARTHUR FREEMAN, *Catullus Carmen 17.6 and other mysteries. A study in editorial conflict, eccentricity, forgery, and restitution, with a checklist of significant printed editions of Catullus in Latin, 1472-2005*, London, Bernard Quaritch Ltd, 2020, 86 p., ISBN 978-0-9933762-3-8.

«This partly historical, partly philological essay offers a general account of the early preservation, post-medieval recovery, and Renaissance evolution of the text of Catullus, with specific reference to one speculative reading in *Carmen* 17 ('De Colonia'), and certain humanist twists and forgeries that accompanied its long editorial history. Accompanying the narrative is a substantial bibliographical appendix that provides a checklist of significant editions of Catullus in Latin from 1475 to the present day, with brief notes of relevance and location. 'Catullus Carmen 17.6' is the second footnote to *Bibliotheca Fictiva: a Collection of Books and Manuscripts Relating to Literary Forgery 400 BC-AD 2000*, following Julia Alpinula (2015)».

Abstract by the Author.

JULIA HAIG GAISSER, [\*Poggio and Other Book Hunters\*](#), in [\*Poggio Bracciolini and the re\(dis\)covery of antiquity. Textual and material traditions\*](#), Proceedings of the Symposium held at Bryn Mawr College on April 8-9, 2016, edited by ROBERTA RICCI, with assistance from ERIC L. PUMORY, Firenze, Firenze University Press, 2020, 205 p., ill., (Atti / Università degli studi di Firenze, Coordinamento centrale biblioteche ; 38), ISBN 978-88-6453-967-6; 9788864539683 (online PDF).

«Seeking out rare and precious texts, or book hunting, was a favorite pursuit of the Renaissance humanists, but the activity had been practiced with enthusiasm (and often guile) since antiquity. This paper discusses the phenomenon over time, looking at representative book hunters from Aulus Gellius (second century CE) to Poggio Bracciolini (1380-1459), who was probably the most famous book hunter of them all. I will consider the discoveries of Catullus, Cicero's *Letters to Atticus*, and Apuleius as well as several of the most famous finds of Poggio himself, emphasizing in each case the circumstances and method of discovery, the importance of the find, and the fate of the discovered book. The paper will close with a brief epilogue on some modern book hunters».

Abstract by the Author.

SIMONE GIBERTINI, *Les traces d'un lecteur ovidien inconnu du XV<sup>e</sup> siècle dans les marges du codex Traguriensis* (Paris, B. N. F., Latin 7989), in *Présences ovidiennes*, textes réunis par RÉMY POIGNAULT et HÉLÈNE VIAL, Clermont-Ferrand, Centre de recherches A. Piganiol-Présence de l'antiquité, 2020 (Caesarodunum bis ; 52-53), ISBN 978-2-900479-23-0, 145-159.

«This paper examines the presence of Ovid in the first hand's annotations in the margins of the manuscript Paris, Bibliothèque Nationale de France, Latin 7989, socalled codex Traguriensis, to the texts of Tibullus, corpus Tibullianum, Propertius and Catullus, and in the explicit of Propertius; it also takes into account the two annotations to Ovid, *Epist. 15*, the only Ovidian text present in this collection. All of these annotations show that the anonymous scribe of the codex Traguriensis knew Ovid very well and could identify very easily the sources of Ovid in the verses of the pre-Ovidian poets. His critical work, featured by accuracy and exactness, forestalled that of 20<sup>th</sup> and 21<sup>th</sup> Century».

Abstract by the Author.

GIOVANNI GRANDI, [\*Possibili nuove testimonianze per il Catullo di Giovanni Pontano\*](#), «Paideia» 75, 2020, pp. 583-599.

«This paper presents two possible new evidences for the recognition of the now lost Pontano's manuscript of Catullus: the commentary by the Paduan humanist Francesco Buzzacarini on the ms. now in Venezia, Biblioteca Nazionale Marciana, Marc. lat. XII 153 (4453), and the ms. now in London, British Library, Burney 133».

Abstract by the Author.

DÁNIEL KISS, [New research on the manuscripts of Catullus](#), «Paideia» 75, 2020, pp. 601-621.

«The first part of this paper examines three *codices recentiores* of Catullus, namely Vaticanus lat. 1608; Rome, Biblioteca dell'Accademia Nazionale dei Lincei e Corsiniana, 43.D.20; and Austin, Harry Ransom Center 32. The second part studies the principal manuscripts **OGRM**. Matters that receive attention include the date and place of origin of the manuscripts, their script, illumination, annotations and ownership history».

Abstract by the Author.

STEFANO PAGLIAROLI, *Il Catullo di Antonio Partenio della Biblioteca Civica di Verona, lo stemma degli Alighieri e Girolamo Avanzi*, «Archivum Mentis» 9, 2020, 155-176.

«This essay focuses on incunabulum 932 of the Civic Library of Verona, containing Catullus with the commentary of Antonius Parthenius and points out the presence of the noble coat of arms of the Alighieri family. Some marginal notes are examined and inserted in the contemporary Catullian debate. It also reconstructs the biography of Hieronymus Avantius between the eighties and early nineties of the XV<sup>th</sup> century».

Abstract by the Author.

ORAZIO PORTUESE, [Un singolare documento del Fortleben di Catullo nelle probationes pennae degli umanisti](#), «Paideia» 75, 2020, pp. 623-630.

«The paper examines three neglected humanistic *excerpta* from the Catullan *Liber* (7,1-4; 70,1-2 e 5,7), contained respectively in the codices Urb. lat. 741, Vat. lat. 1635 and Vat. lat. 2836. They are three *probationes pennae*, which are interesting for a reconstruction of the *Fortleben* of the *Liber*».

Abstract by the Author.

SUSANNA BERTONE, *Dispositio carminum Catulli. I carmi di Catullo nella tradizione manoscritta e a stampa dal tardo Trecento al 1535*, Berlin-Boston, De Gruyter, 2021, VI, 354 p., ill. (Transmissions. Studies on conditions, processes and dynamics of textual transmission, edited by Rosa Maria Piccione ; 7), ISBN 9783110738131.

«At the dawn of the Renaissance, *Liber Catulli* was difficult to read not only for the text but also for the arrangement of the poems: few were identified, even less had titles or graphical devices to mark them. After a century, nevertheless, the book became a poetic collection in modern terms: what happened? This work provides an overview of the process, comparing paratextual evidences in latest manuscripts and first printed editions of Catullus, in order to better understand his concrete transmission, types of book or poem titles used by scribes and their relations with the meaning of the text. Following a time criterion, the author collected the most relevant paratextual facts in witnesses, searching for the innovations and constants: the first seems to coincide with philological vanguards of the XV century, while the second sheds useful lights on contamination phenomenon, that deeply affects the transmission of Catullus. This book helps to trace an outline of the comprehension of the poems and fata libelli from the late XIV to early XVI century».

Editorial abstract.

LETIZIA BRANDANI, [Il caso del ms. Cl. II. 156 di Ferrara](#), «Paideia» 76, 2021, pp. 49-67.

«The aim of this paper is to illustrate the results of a palaeographic study of the Ferrarese codex recentior Cl. II. 156, which contains the poems of Tibullus and Catullus, and to find its place within the manuscript tradition of Catullus, through a detailed analysis of the *errores significativi* that occur in the text of the Ferrara codex and in other manuscripts and editions. This article also puts forward a suggestion as to when and where the *codex Ferrarensis* was probably written».

Abstract by the Author.

FRANCESCO LO MONACO, *Ancora su Catullo in "Francia"*, «Rationes Rerum» 17, 2021, 273-281.

«This article examines new evidence on a variant to the text of Priscianus' *Ars* 7, 22 (in which Catullus 37, 18 is mentioned) transmitted by three 9<sup>th</sup> century manuscripts (Par. lat. 7502, Vat. lat. 1480 and Reims 1094) and added to

the 11<sup>th</sup> century manuscript Coloniensis 202. The article also investigates a possible presence of Catullus' text in the Lower Rhine area during the Middle Ages».

Abstract by the Author. See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

LORIANO ZURLI, *Lettura di Catullo 107, 7-8*, «Bollettino di Studi Latini» 52, 2022, 116-118.

«Based on the handwritten tradition of Catull. 107, 7-8 – changed by all philologists in prejudicial manner, without understanding its meaning – the paper explains the genesis of the reading me in the manuscripts GR, so that the transmitted optandus is credited in the light of the stylistic-versifying criterion proper to the Catullian couplet».

Abstract by the Author.

#### 4.3. Style & Language

GIANCARLO MAZZOLI, *Iam: una particella molto catulliana*, «Paideia» 73, 2018, 937-953.

«From *lepos* to *pathos*, from rite to myth to βεβιωμένον, the use of *iam* particle (43 occurrences) adds vivid impulses of urgency to Catullian perception and expression of temporality. Thus its presence plays within the *Liber* a remarkable function of semantic and even structural support».

Abstract by the Author.

T. ADAMIK, *Vocabulary of Catullus' Poems Hapax Legomena as Vulgar Word*, «Acta Antiqua Academiae Scientiarum Hungaricae» 59, 2019, ff. 1-4, pp. 317-325.

«There are 150 words in Catullus which occur once only in his writings, and of these more than 70 per cent are rare in the whole of Latin literature, and more than 90 per cent do not occur in Vergil at all» – writes J. Whatmough in his work *Poetic, Scientific, and other Forms of Discourse*, Berkeley and Los Angeles, 1956, 41. It is necessary to distinguish between genuine and apparent once-words. The true once-word is a coinage that never recurs; the number of the true once-words is exceedingly small. Catullus' once-words were well known, but not in writing. Theoretically one would expect such words to be polysyllabic; so are the comic jawbreakers of Aristophanes which fit the pattern of his verse so well. The *hapax legomena* of Catullus are not genuine once-words of the spoken language, but they are vulgar and in some contexte obscene. We can, therefore, regard them as taboo words. They occur sometimes in similes; cf. Poems 17, 23, 25, 97. In my paper I would like to analyse some vulgar *hapax legomena* of Catullus.».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, f. I, p. 371 (with the Abstract by Marco Onorato).

FLAVIANA FICCA, *Ai margini di un genere: nota su adlocutio tra Catullo e Seneca (con una suggestione staziana)*, «Paideia» 74, 2019, 153-169.

«In this paper we analyze the meaning of the word *adlocutio* in Catullus 38, generally interpreted as *consolatio*. In our opinion, it is possible that this meaning is more suitable for the consolatory works of Seneca. In Catullus, it seems to express a "poetic gift", a "literary exchange" between two poets who suffer».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

LAURA ARESI, *Il senex lepidus nel Miles gloriosus e oltre: l'eredità di Periplectomeno da Terenzio a Catullo*, «Myrtia» 35, 2020, 177-202.

«The article aims to investigate the use of the adjective *lepidus* in the *Miles gloriosus*, beginning with the analysis of the *senex lepidus Periplectomenus* and his *aristia* in 3.1. Two meanings of the word will be pointed out: on the one hand, *lepidus* ist the key-word that underlines the way by which the comic effect is reached in the play; on the other, it represents a way of life – and, indirectly, a method of education, as we can observe in Terence's *Adelphoi*. After Plautus, this model will be actively reused in the republican age by Cicero and Catullus before disappearing in the imperial age, in which, instead, the functions and meanings of *lepidus* will be strictly reduced and the word will be employed just as marker to introduce funny tales».

Abstract by the Author. See «Bollettino di studi latini» 51, f. I, 2021, p. 396. Abstract by M. Onorato.

MARIELLA BONVICINI, †ALFREDO GHISELLI, *L'imperativo futuro in Catullo*, «Linguarum varietas» 9, 2020, 25-34.

«The article investigates the use of future imperative in Catullus. Its usage is rather limited: out of 170 imperative forms in *Carmina*, just 6 are future imperatives. The linguistic and stylistic analysis of the 6 cases within their poems enables us to conclude that – being the future imperative already considered a dying out form – Catullus selects it only for exceptional contexts together with likewise rare and refined phrases ».

Abstract by the Authors. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

ROSELLA VALASTRO, *Grecismi a Roma. Impurità linguistiche nel latino. Ennio, Catone, Lucilio e Catullo*, Roma, Arbor Sapientiae, 2020, 98 p. (Ipazia. Collana di antichità classiche ; 29), ISBN 978-88-313-4128-8.

See «Bollettino di studi latini» 50, 2020, fasc. II, Parte I: Autori e testi (2020), XVII.

J. N. ADAMS, [Asyndeton and its interpretation in latin literature. History, patterns, textual criticism](#), Cambridge, University Press, 2021, xxix, 751 p., ISBN 9781108943284.

«Asyndetic coordination (omission of coordinators such as ‘but’, ‘or’, ‘and’) is ancient in Indo-European languages. Most commentaries on Greek and Latin texts index ‘asyndeton’, but wide-ranging treatments of asyndeton across a variety of literary and non-literary genres are largely lacking, and comments are often impressionistic. This book provides the most comprehensive account of asyndeton in Latin ever attempted, and it also contains material from Greek and Umbrian. It analyses asyndeta in diverse genres from early Latin to the early Empire, including prayers and laws, and aims to identify types, determinants, generic variations and chronological changes. Since coordinators are easily left out or added by scribes, criteria are discussed that might be used by editors in deciding between asyndeton and coordination. External influences on Latin, such as Greek and Italic, are also considered. The book will be essential for all scholars of Latin language and literature as well as historical linguistics».

Abstract by the Author. Chapter 27 on Catullus.

#### 4.4. Metric

TIMOTHY J. ROBINSON, [Adaptations of the Sapphic Strophe by Catullus and Horace](#), «Paideia» 73, 2018, 1831-1851.

«Catullus and possibly other unknown Latin poets assimilated a long tradition, extending back to Sappho and Alcaeus, of Aeolic meters in compact, repeated, four-line stanzas, which rescaled and refocused lyric expression, as examined here in Sappho A.31, and Δ.58, Catullus *Carm.* 11 and 51, and Horace *Carm.* 1,22».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XII.

CARMELA MANDOLFO, *Lineamenti di prosodia e di metrica latina*, Lugano, Agorà, 2019, 216 p., ISBN 978-88-89526-59-0.

On Catullus' metric, p. 163-172.

See «APh» 91, p374781.

#### 4.5. Catullus' Models

##### Alcaeus

KRYSTYNA BARTOL, [Catullo, 64,19-21: una reminiscenza alcaica?](#), «Paideia» 73, 2018, 739-747.

«In this article I argue that the phrase *fertur* in Catullus 64,19 is a learned reference to Alcaeus' poem (42 V.). It serves to illustrate the relationship between the Catullan account of the marriage of Peleus and Thetis and the traditional version of this story. I try to show that through the imitation of the Alcaic ώς λόγος Catullus sets his place in the literary tradition, and that forming his image as a follower of Alcaeus combines both contentual and verbal dimensions of the hypotext».

Abstract by the Author.

EWEN BOWIE, [Alcaeus' «stasiotica»: Catullan and Horatian readings](#), in [The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext](#), edited by BRUNO

CURRIE, IAN RUTHERFORD, Leiden-Boston, Brill, **2020**, XIV, 575 p., («Mnemosyne». Supplementum ; 430) (Studies in archaic and classical Greek song ; 5), ISBN 9789004414518, 279-294.

Reprinted in: EWEN BOWIE, *Alcaeus' «stasiotica»: Catullan and Horatian Readings (2019)*, in E. B., *Essays on Ancient Greek Literature and Culture*. I: *Greek poetry before 400 BC*, Cambridge, Cambridge University Press, **2021**, xvii, 866 p., 978-1-107-41542-3, 748-761 (chapter 35).

«This paper addresses two points in the long, complex and fascinating story of the relation of Latin lyric poetry to the songs of the seventh/sixth century poet of the Mytilenean elite, Alcaeus. The first concerns Catullus, and departs radically from the current *communis opinio*. The second concerns Horace's interpretation of Alcaeus' ship-poems, and may be judged to be less iconoclastic».

Abstract by the Author. On Alc. fr. 248 and Catull. 11. «APh» 91, a1169089.

## Archilochus

SHANE HAWKINS, *Archilochus 222 W and 39 W.: Allusion and reception, Hesiod and Catullus*, «Philologus. Zeitschrift für Antike Literatur und Ihre Rezeption» 163, i. 1, **2019**, 16-46.

«This article is a contribution to our understanding of how Archilochean poetics may be situated in the longer poetic tradition. In examining two fragments that have received little attention, I hope to illustrate how Archilochus' poetry both engaged with its predecessors and was in turn engaged by its successors. Fragment 222 W. employs a theme that was perhaps already conventional for Hesiod, in which the incompatibility of the sexes is implicated in the cycle of seasons, an idea that also seems relevant to Archilochus' quarrel with the daughters of Lycambes. Light is shed on 39 W. by comparing it to later words for skinning that serve as metaphors for cheating someone, the best known example of which is found in Catullus. In the first fragment the text can be elucidated by a look to Archilochus' forerunners, and in the second by looking to his heirs».

Abstract by the Author. See «APh» 90, 00264 (a1150075).

## Callimachus

MARC DOMINICY, *Critical Notes on The Lock of Berenice (Callimachus 110 Pf., Catullus 66)*, «Paideia» 73, **2018**, 1563-1587.

This article deals with the textual criticism of Callimachus' and Catullus' *Lock of Berenice*. A case is made for the following reconstructions or emendations in the Greek or Latin poem: *depinxit limina* (1); *quam ad cultus illa deorum / [...] pollicita est* (9-10); *quod matris acumen replacing quem maxima/-um in oris* (43); ἡ τε Κανωπίτου ναιέτις Ἐλλὰς ἄκρου (58); *omnibus ut substituting for the nonsensical hi dii uen ibi* (59); *quicum ego, dum uirgo illa quidem fuit, omnibus expers / conubii unguentis milia pura bibi* (77-78); *nominis preferred to sanguinis or unguinis* (91); ώς [...] / αὐτὸς ἄμ' Ὑδροχοεῖ καὶ φλέγοι Ωαρίων, with *Hydrochoi* a dative in Catullus (93-94); *effice [...], / sidera tu cum iteres, ut iam coma regia fiam, / proximus Hydrochoi fulguret Oarion* (92-94).

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, X.

BORIS HOGENMÜLLER, *Bemerkungen zur Intra- und Intertextualität von Cat. c. 68, 1-10*, «Paideia» 73, **2018**, 103-115.

«Catullus' famous c. 68 is an often discussed topic in modern research. Apart from different problems concerning the inner structure of the poem and the allusions on other poems of Catullus, it seems obviously that there are also similarities – especially in the composition of the situation of the 'persona Catulli' – to an epigram of Callimachus, which are not mentioned until now. The present paper thus focuses on this special dependence of c. 68 on Call. *epigr.* 41 and attempts to identify parallels and motives».

Abstract by the Author.

GIULIO MASSIMILLA, *Il dolore delle chiome sorelle da Callimaco a Catullo*, «Paideia» 73, **2018**, 1727-1732.

«This paper compares line 51 of Callimachus' *Lock of Berenice* (fr. 213 M. = 110 Pf./H.) with its translation by Catullus in lines 51 f. of Poem 66. Catullus' choice of a female narrative voice leads him to change the allusive background of the Greek line. He outlines a new image, which is consistent with some prominent features of both Callimachus' poem and his own poetic output».

See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

GIANFRANCO NUZZO, [Un esempio di arte allusiva in Catullo](#), «Paideia» 73, **2018**, 1793-1801, then reprinted in Id., *Antiche voci. Studi di letteratura greca e latina*, Palermo, Palermo University Press, **2022**, ISBN 978-88-5509-363-7, 183-192.

«Two poems of Catullian *Liber* (V and VII) contain allusions to **Callimachus**, particularly to proem of *Aitia: senes severiores* and *mala lingua* must be compared with envious Telchines».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

MAXINE LEWIS, [Catullus' Callimachean spatial poetics](#), «Paideia» 74, **2019**, 245-275.

«This article examines Catullus' Callimacheanism in the context of both poets' spatial poetics. I survey Callimachus' representation and construction of geography, focusing on the Hymns to identify Callimachus' particular approach to place. I examine Catullus' poems 65 and 67 to demonstrate that Catullus' use of Callimachus' spatial poetics varied considerably between poems, and at times showed considerable originality».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

BORIS KAYACHEV, [Oceanus and Orphic allusion in Callimachus and Catullus](#), «Classical Philology: A Journal Devoted to Research in Classical Antiquity» 114, i. 3, **2019**, 498-506.

On Callimachus, *Hymn* 4, 11-18 and Catullus 64, 25-30.

See «APh» 90, 01039 (a1143344).

FLORENCE KLEIN, *Métamorphoses intertextuelles et intersexuelles d'une voix «transgenre»: la Boucle de Bérénice relue par Catulle, Virgile et Ovide*, in *Féminités hellénistiques. Voix, genre, représentations*, Leuven, Peeters, **2020**, VII, 630 p.; ill., (Hellenistica Groningana ; 25), ISBN 9789042940697, 527-549.

See «APh» 91, a1163648.

AMALIA MARGHERITA CIRIO, *Callimaco, fr. 110.57-58 Pfeiffer e Catullo, 66.57-58*, in *φΙΛΟΤΗΣΙΑ*, Scritti in ricordo di Silvio M. Medaglia, a cura di MASSIMO LAZZERI, Lecce, Pensa multimedia, **2021**, 191 p., [1] ritratto, (Satura ; 20), ISBN 978-88-6760-866-9, 77-82.

See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

## Ennius

FRANCESCA ROMANA BERTO, [Memorie catulliane, fra Ennio e Seneca. Appunti sul c. 76](#), «Paideia» 74, **2019**, 91-106.

«This paper focuses on Catullus c. 76, analysing both its models and its influence on early Imperial literature. As for the models, with special reference to ll. 19-22, we can find Theognides, Sappho, and, more surprisingly, an allusion to Ennius' tragedies, which is justified by the desperation expressed by the poet in his invocation to the Gods for letting him free from his passion for Lesbia. As for the influence, we find echoes of Catullus 76, with other poems (8, 85, 92), in Seneca's *Epistle* 22, where the philosopher exhorts his readers to get rid of their passions, making a comparison between those who depend on their ambition and those who depend on their lover. The peculiar intersection of different literary genres related to Catullus 76 offers an evidence of the richness and complexity of his poetry».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, X.

## Homer

MIRYAM LIBRAN MORENO, [El ave daulíade: Catul. 65,12-14 y sus precedentes griegos](#), «Paideia» 73, **2018**, 925-935.

«Catul. 65,12-14 is a contaminatio of two literary models, Hom. *Od.* 19,518-524 and the local Phocian-Athenian variant of Procne's and Tereus' myth. Daulias (14) is a learned etymological wordplay that clarifies the meaning of

χλωρηίς, the nightingale's epithet in *Od.* 19,518. The Phocian-Athenian variant of the myth alluded to by Daulias connotes banishment from home, remoteness from human contact, and isolation in empty places. Catullus uses these nuances to portray the unfortunate fate of his dead brother, buried very far away from home».

Abstract by the Author.

JAN M. KOZLOWSKI, [Attis on Ogygia: Catullus' Carmen 63 and the Odyssey](#), Classical Quarterly 71, 2021, pp. 230-239

«Scholars have long noticed a similarity of motifs between Catullus' Carmen 63 and the fifth book of the *Odyssey*, where the story of Odysseus' captivity on Ogygia is narrated. A detailed analysis of the poems shows that Catullus wanted the reader to see in this Homeric episode a kind of matrix for the interpretation of Attis' sojourn at Cybele. The discovery of this dependence casts a light on some of the hitherto proposed interpretations of *Carmen 63*».

Abstract by the Author.

## Lucretius

ENRICO MARIA ARIEMMA, Illa mi par esse deae ... *Lucrezio e il c. 51 di Catullo: polemica o adesione?*, in *Omne tulit punctum qui miscuit utile dulci*, Studi in onore di Arturo De Vivo, a cura di GIOVANNI POLARA, Napoli, Satura Editrice, 2020, 33-47.

See «Bollettino di studi latini» 50, 2020, fasc. II, Parte I: Autori e testi (2020), XVI.

NICOLA PIACENZA, [Il passer epicureo: Lucrezio nei carmi 2 e 3 di Catullo](#), «Annali On Line Lettere. Università degli studi di Ferrara» 15, 2020, 1-21.

«The aim of this article is to demonstrate that the passer in Catullus' cc. 2 and 3 is a symbol for the epicurean poet Lucretius. In c.2 Catullus describes Lucretius' bond with the epicurean sapientia (the *puella*) and hopes for himself to achieve peace and quiet in the same way. In c. 3 Catullus celebrates Lucretius' death. Many evidences show that Catullus, mentioning the sparrow, makes clear allusions to concepts and words used by Lucretius in the *De rerum natura*. In addition, some wordplays seem to confirm the correctness of the starting hypothesis».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

## Menander

PETER BARRIOS LECH, *Menander and Catullus 8 – revisited: Menander Misoumenos and Catullus Carmen 8*, «Harvard Studies in Classical Philology» 110, 2019, 159-182.

«The article argues that Catullus, in *carmen* 8, alludes to passages from Menander's *Misoumenos* [757-816 Arnott (= 356-413 Sandbach)]».

Abstract by the Author. See «APh» 91, a1162941.

## Moschus

FLORENCE KLEIN, [Female gaze and desire in the Europa and Carmen 64](#), «Helios. A Journal Devoted to Critical and Methodological Studies of Classical Culture, Literature and Society» 45, i. 2, 2018, 109-125.

On the Moschus' Europa and Ariadna of the c. 64.

See «APh» 90, 07200 (a1135662).

## Sappho

GABRIELE BURZACCHINI, [Memoria saffica in Catullo: un nuovo caso?](#), «Paideia» 73, 2018, 775-794.

«This paper aims at suggesting a probable relation between the final apostrophe to the Muse in Sappho P. Köln XI 429 inv. 21351 col. I 11 (= fr. 58b,11) and the same in Catullus 1,9 s.».

Abstract by the Author.

WILFRIED LINGENBERG, *Sappho, frg. 31 (Φαίνεται μοι) im Lateinunterricht*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, 2019, 84-87, ill.

On Sappho fr. 31 V. and Catull. 51. See «APh» 91, a1153473.

*Roman receptions of Sappho*, edited by THEA S. THORSEN and STEPHEN HARRISON, Oxford, Oxford university press, 2019, X, 455 p., ill. (Classical presences), ISBN 9780198829430.

Rew.: Bryn Mawr Classical Review 2020.01.02, <https://bmcr.brynmawr.edu/2020/2020.01.02/>

#### Contents:

Chapter 2. RICHARD HUNTER, *Notes on the Ancient Reception of Sappho*, 46-59.

Chapter 5. LARS MORTEN GRAM, Odi et amo. *On Lesbia's Name in Catullus*, 95-117.

Chapter 4. THEA S. THORSEN, *As important as Callimachus? An essay on Sappho in Catullus and beyond*, 77-93.

Chapter 6. OLIVIER THEVENAZ, *Sapphic Echoes in Catullus 1–14*, 119-136.

Chapter 14. GIDEON NISBET, *Sappho in Roman Epigram*, 265-287.

NIKLAS GUTT, *Restoring Catullus? On the supplements to carmen 51*, «Medievalia et Humanistica» 45, 2020, 43-73.

«Catullus's *carmen 51* is, for the most part, a translation of Sappho's famous fr. 31, except for its fourth stanza: Whereas in Sappho's fragment the catalog of the symptoms of her love continues, Catullus turns to a reflection on die harmful impact of *otium*. The reason *carmen 51* lacks an equivalent to Sappho's fourth stanza is still a matter of discussion. The present article examines the genesis of the debate in the early modern era, then focuses on a by-product of the debate, the literary supplements to *carmen 51* that were composed by scholars to provide a Catullan equivalent to Sappho's fourth stanza and to restore the poem's supposedly lost completeness».

Abstract by the Author. «APh» 91, a1164435.

#### Simonides

ENRICO MAGNELLI, *Catullo, Simonide e il proemio innodico per gli eroi del mito*, «Paideia» 73, 2018, 1675-1681.

«Though the end of the hymnic proem to Catullus' poem 64, ll. 22-24, has the final passage of Apollonius' *Argonautica* (4,1773-1775) as its primary model, it also owes something to the farewell to Achilles closing the hymnic section – in all likelihood, a proem as well – of Simonides' elegy celebrating the battle of Plataea (fr. 11,13-21 W.2 = 3b,9-17 G.-P. 2nd ed.)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

LAWRENCE KOWERSKI, *Catullus as Simonides: An Elegiac Lineage in Catullus 68*, «Classical World» 114, 2021, 395-418.

«This paper argues that fr. 11 W<sup>2</sup> from the so-called new Simonides is among the many intertexts for Catullus 68. Simonides' fragmentary elegiacs commemorating those who fought in the Persian Wars offer a parallel for Catullus' inverted invocation and his engagement with Homer. This parallel comes into relief through an oblique recollection of the anecdotal tradition about Simonides. For the reader thinking about Simonides, this recollection equates Catullus and Simonides as poets of commemorative elegy, places the commemoration of Allius in a broader tradition of elegy, and brings poem 68 into focus as an exploration of generic convention».

Abstract by the Author.

#### Valerius Cato

LEAH KRONENBERG, *Catullus 34 and Valerius Cato's Diana*, «Paideia» 73, 2018, 157-173.

«This article argues that Catullus c. 34, the “Hymn to Diana” contains coded critique of Valerius Cato's lost poem the *Diana*. Catullus uses meta poetic language to present the Diana as an Antimachean poem that is over-long,

oldfashioned, overly obscure, and generally uncouth. I also consider possible connections between Cato's *Diana* and Antimachus' lost *Artemis*.

Abstract by the Author.

#### 4.6. *Fortleben*

##### *Aetna*

ARTURO DE VIVO, [\*L'Aetna e il carme 64 di Catullo\*](#), «Paideia» 74, 2019, 1313-1324.

«The author of *Aetna*, the epic-didactic poem included in the *Appendix Vergiliana*, attacks polemically mythological poetry and its deceptive and outworn themes. In his initial proem he reminds of the myth of Theseus and Ariadne (*Aetna* 21-22), subsequently recalled also in the digression in which he condemns the deplorable vogue of cultural tourism (*Aetna* 583-584). The antiphrastic model is carm. 64 by Catullus, of which the author of *Aetna* demonstrates to be an attentive reader and expert. He certainly hints at Catullus' text, but also Ovid's memory plays an important mediation role».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

##### **Ambrosius Novidius Fraccus**

THOMAS GÄRTNER, [\*Catull-Rezeption in den unedierten Gedichten des Ambrogio Novidio Fracco\*](#), «Paideia» 74, 2019, 791-823.

«The present paper examines some of the (mostly hitherto unprinted) hendecasyllabic poems by the humanist Ambrosius Novidius Fraccus from Ferrara. Fraccus mainly strove to imitate the work of the Augustan poet Ovidius (hence his name Novidius = *novus Ovidius*), but he also imitated (to a lesser extent) Catullus. The paper follows the first poems by Catullus and investigates the different ways in which Fraccus adapts the single pieces, producing often more than one imitation of each. Finally the most important tendencies of Fracco's imitation are highlighted».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

##### **Arco, Nicolò d' <ca. 1492-ca. 1546>**

MARTINA VENUTI, [\*Variazioni umanistiche su Catullo. Il caso di Nicolò d'Arco\*](#), in [\*Paulo maiora canamus\*](#), Raccolta di studi per Paolo Mastandrea, a cura di MASSIMO MANCA e MARTINA VENUTI, Venezia, Ca' Foscari-Digital Publishing, 2021, 433 p., (Antichistica ; 32) (Antichistica. Filologia e letteratura ; 5), ISBN 978-88-6969-557-5. - eBook ISBN 978-88-6969-558-2, 377-391.

«Nicolò d'Arco (Trentino, Northern Italy) was an appreciated Latin poet and courtier of the first half of the sixteenth century, connected to the House of Gonzaga and to Mantua. His collection of verses, the so-called Numeri, contains erotic, political, and religious texts in Latin, addressed to many different patrons and friends. This paper focuses on an elegy in which the poet shows a strong and individual imitation of Catullus, and seeks to underline the relationship between the neo-Latin poet and the classical author».

Abstract by the Author. See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

##### **Balmer, Josephine**

MELANIE MÖLLER, [\*Intensität. Beobachtungen zu Catulls Nachleben in der Moderne\*](#), «Paideia» 73, 2018, 1745-1769.

«Catullus is considered the most modern of Roman poets. But how is this "modernity" expressed in his poems? Is it their specific formal aesthetics? Their internal and external fragmentation? Their subversive eroticism and obscenity? After setting the framework of Catullus' "modernity", I give a brief outline of programmatic points in the history of Catullus' reception while expanding my textual analysis on five more recent, symptomatic examples (Pound, Brodsky, Królów, Carson, and Balmer). The question is whether Catullus' reception history can be used to overcome the paradigm of Antiquity and Modernity, insofar as it contains "modern" readings that do not try to level out the

differences which are necessarily there. In view of these findings, which consequences can be drawn for the status quo of Latin poetry».

Abstract by the Author.

### Banda, Alessandro

MARIELLA BONVICINI, [\*Catullo nel terzo millennio: i romanzi\*](#), «Paideia» 75, 2020, 457-476.

«This paper examines two of the eleven novels published between 2000 and 2020 that feature Catullus as protagonist (Alessandro Banda, *L'ultima estate di Catullo*; Laura Sciolla, *Mille baci, e ancora cento*). The analysis deals not only with the general characteristics of such works as concerns style, language, narrative technique but also with the rewritings of the Catullan text, and not just that, in order to highlight the vividness and resistance of classical poems in Italian contemporary popular literature».

Abstract by the Author.

### Baudelaire, Charles

SUSANNA BERTONE, [\*L'Agathe di Baudelaire, l'Arianna di Catullo e i paradisi perduti\*](#), «Paideia» 75, 2020, 479-491.

«Comparative reading of the Baudelairian poem *Mœsta et Errabunda*, FM LXII, and of the episode of Ariadne's abandonment in Catullus's poem 64».

Abstract by the Author.

### Bembo, Pietro

DARIA KOWALCZYK-CANTORO, [\*Renesansowy poemat «Sarca» jako «aemulatio» z autorami antycznymi\*](#), «Collectanea Philologica» 24, 2021, 141–153.

«The aim of this article is to analyse the Renaissance poem *Sarca*, whose authorship is attributed to the Italian humanist Pietro Bembo, and to indicate the ancient inspirations of the work. The main model for the work is *Carmen* 64 by Catullus, although the author also refers to other Roman poets. The intertextual relations between *Sarca* and the hypotexts are presented on various levels. The analysis focuses on showing parallel elements of the setting and takes in consideration the few similarities at the linguistic and stylistic level. Genre-wise *Sarca* is classified as an epithalamium of an aetiological character. Its characteristics typical of the Renaissance era are also highlighted. The article also brings up the history of the poem and the topic of its attribution, presenting an extensive state of research».

Abstract by the Author.

### Bertolucci, Attilio

ALESSANDRO Fo, [\*Poeti per Catullo: uno sguardo alla recente poesia italiana\*](#), «Paideia» 74, 2019, 171-200.

«The author here reviews several cases of Catullus' reception in recent Italian poetry, focusing especially on those episodes in which Catullus' name itself, or a few of his most famous lines, are sufficient to evoke a certain poetic "identity". He then examines various works in which contemporary Italian poets recall the Catullan figure of Lesbia's sparrow, or other important moments in the love story between Catullus and Lesbia, or in Catullus' life, such as his return from Bitinia to Sirmione or his grief on losing his brother. In regard to the reception of the *carmina docta*, the author gives special attention to Attilio Bertolucci's verses in *La camera da letto*. To conclude, the author presents several examples in which a reprisal of a Catullan theme or situation proves especially effective and meaningful».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

### Borge, Jorge Luis

FLORA IFF-NOËL, *Speaking Visions: Transatlantic Representations of Ariadne and the Minotaur in Catullus and Borges*, in *Shining signs of the day. Spaces and senses in transatlantic culture*, eds., BRONISLAVA GRESKOVICOVA-CHANG, CARLOS VARÓN GONZÁLEZ, DAVID YAGÜE GONZÁLEZ, ANA YÁÑEZ RODRÍGUEZ, Alcalá de Henares, Servicio de publicaciones Universidad de Alcalá de Henares, 2019, 111 p.; ill. (Biblioteca Benjamin Franklin), 17-28.

«Cet article, intitulé *Visions parlantes : représentations transatlantiques d'Ariane et du Minotaure chez Catulle et Borges*, analyse les rapports d'intertextualité entre le poème 64 de Catulle et la nouvelle *Astérion* de Jorge Luis Borges. Ces deux œuvres canoniques se caractérisent en effet par leur représentation novatrice du mythe de Thésée selon le point de vue de ses victimes, respectivement Ariane (abandonnée à Naxos par son amant ingrat) et le Minotaure (tué par le héros dans le labyrinthe avec l'aide d'Ariane). Les deux textes donnent ainsi à entendre une parole paradoxale, voire une parole impossible : le discours direct d'Ariane émerge d'une tapisserie, et le témoignage du Minotaure d'un manuscrit problématique puisque le monstre se dit analphabète. Ainsi, les deux textes manient l'intertextualité au sens large de la mise en relations d'écrits mais aussi d'images : Catulle comme Borges choisissent un mythe omniprésent dans les arts figurés de leur temps pour en subvertir la représentation et questionner le rapport entre littérature et arts figurés. Comparer la poésie néotérique du Ier s. av. J.-C. et la littérature post-moderne permet ainsi de révéler les aspects les plus novateurs de l'une comme de l'autre».

Abstract by the Author.

### **Brodskij, Iosif Aleksandrovič**

MELANIE MÖLLER, [Intensität. Beobachtungen zu Catulls Nachleben in der Moderne](#), «Paideia» 73, 2018, 1745-1769.

«Catullus is considered the most modern of Roman poets. But how is this “modernity” expressed in his poems? Is it their specific formal aesthetics? Their internal and external fragmentation? Their subversive eroticism and obscenity? After setting the framework of Catullus’ “modernity”, I give a brief outline of programmatic points in the history of Catullus’ reception while expanding my textual analysis on five more recent, symptomatic examples (.). The question is whether Catullus’ reception history can be used to overcome the paradigm of Antiquity and Modernity, insofar as it contains “modern” readings that do not try to level out the differences which are necessarily there. In view of these findings, which consequences can be drawn for the status quo of Latin poetry».

Abstract by the Author.

### **Callimachus Experiens = Buonaccorsi, Filippo <1437-1496>**

CLARA FOSSATI, [Echi catulliani negli Epigrammata di Callimaco Esperiente](#), «Paideia» 74, 2019, 201-213.

«The contribution examines the *Epigrammata* of Callimaco Esperiente (Filippo Buonaccorsi) and highlights how the entire collection is also affected by numerous Catullian echoes, that manifest themselves in thematic choices, lexical models and several *iuncturae*».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

STEFANO PITTALUGA, [Catullo nei Carmina di Callimaco Esperiente](#), «Paideia» 74, 2019, 297-310.

«The collection of the *Carmina*, composed by Callimaco Esperiente (Filippo Buonaccorsi) in Poland between 1471 and 1476 on the model of the Latin elegiac songbooks, presents important intertextual traces also with the *Libellus* of Catullus (which are analyzed in this article), as like as what happens in the other collections of poetic love texts of the fifteenth century».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

### **Carducci, Giosue**

CARLO VAROTTI, [Arte come vita/vita come arte: Catullo tra Carducci, D'Annunzio e Panzini](#), «Paideia» 74, 2019, 1405-1425.

«This paper investigates some aspect of Catullus' *Fortleben* in late XIX century. The focus is about Carducci's poetry, which constitutes (in some “barbare”) an interesting exemple of “arte allusiva”; and about the young d'Annunzio. In this latter case of reading Catullus' *carmina docta* appear particularly important, mainly the

epithalamium (Catull. 61), marking a poetry strongly influenced by a Parnassian taste. This Catullus' poem is quoted on a page of the last novel of Panzini (*Il bacio di Lesbia*), where Panzini recalls his ancient teacher at Bologna University, Carducci of course, reading Catullus' *epithalamium*: a choice which indicates a reader sensitivity oriented toward the ancient "poeta doctus" ».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

### ***Carmina Burana***

ARMANDO BISANTI, [Tematiche e suggestioni catulliane in Carmina Burana 119 e 120](#), «Paideia» 73, **2018**, 1487-1523.

«*Carmina Burana* (CB) 119 (*Dulce solum natalis patrie*) and 120 (*Rumor letalis*) are two medieval latin love poems of XII<sup>th</sup>-XIII<sup>th</sup> century which both show Catullan flavour, themes and suggestions. In this paper, after a short introduction about the very exiguous knowledge of Catull's poems between VI<sup>th</sup> and XIII<sup>th</sup> century, I try to give a strict analysis of CB 119 and 120, at the light of Catullan themes and suggestions which occur in these poems».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, X.

### ***Carmina Cantabrigiensia***

FRANCESCO LOMONACO, [Intersezioni catulliane sulle sponde del Reno?](#), «Paideia» 74, **2019**, pars I, 277- 289.

«The purpose of this paper is to investigate the possible presence of the text of Catullus in the Rheinland area during the Middle Ages. Next to a new presentation of data concerning a variant to the text of Priscian's *Ars* 7,22, where Catull. 37,18 is mentioned, transmitted by the manuscript *Coloniensis* 202, the paper also investigates the possibility that Catull. 101,1 might be echoed in some verses of the *Carmen Cantabrigiense* 14, probably elaborated in the same area where *Coloniensis* 202 was written».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

### **Carson, Anne**

MELANIE MÖLLER, [Intensität. Beobachtungen zu Catulls Nachleben in der Moderne](#), «Paideia» 73, **2018**, 1745-1769.

«Catullus is considered the most modern of Roman poets. But how is this "modernity" expressed in his poems? Is it their specific formal aesthetics? Their internal and external fragmentation? Their subversive eroticism and obscenity? After setting the framework of Catullus' "modernity", I give a brief outline of programmatic points in the history of Catullus' reception while expanding my textual analysis on five more recent, symptomatic examples (Pound, Brodsky, Królow, Carson, and Balmer). The question is whether Catullus' reception history can be used to overcome the paradigm of Antiquity and Modernity, insofar as it contains "modern" readings that do not try to level out the differences which are necessarily there. In view of these findings, which consequences can be drawn for the status quo of Latin poetry».

Abstract by the Author.

### ***Catalepton***

TRISTAN EMIL FRANKLINOS AND LAUREL FULKERSON, *Constructing authors and readers in the Appendices Vergiliana, Tibulliana, and Ouidiana*, Oxford, University press, **2020**, XI, 312 p. (Pseudepigrapha latina), ISBN 9780198864417.

It contains: TRISTAN EMIL FRANKLINOS, *Construing the author as a Catullan reader in the pure iambic Catalepton (6, 10, 12)*.

Rew.: «The Classical Review» 71, 2021, 407-410.

ERNST A. SCHMIDT, [Liebe und Sexualität in drei Gedichten des jungen Vergil \(Catalepton 13, 1 und 6\): Interpretation und Echtheitskritik](#), «Wiener Studien: Zeitschrift für Klassische Philologie, Patristik und Lateinische Tradition» 132, 2019, 73-104.

«The article pleads the authenticity of three *Catalepton* poems. At the beginning arguments against two schools of criticism are submitted. Substantial evidence is available neither for the older one which regarded most of the poems as un-Virgilian on the basis of the poet's presumed character (cherry-picking a few pieces as Virgilian), nor for the newer one, which declares the unauthenticity of all the poems on the basis of the existence of pseudographic literature. Both schools support their cause by the alleged occurrence of post-Horatian and post-Virgilian features (quotations and allusions to Horace and Virgil and metrical dependence). Then the three poems are translated, analysed and interpreted, their quality, originality, and specific interest demonstrated and their proximity to Catullus and transformation of Catullan motifs are given prominence. From all the philological procedures of the article the conclusion to be drawn is that the most plausible candidate for the poems' author is the young Virgil himself. – An old *crux* in *Catalepton* 13, 6 is healed: *et lingua qua mas sim tibi*».

Abstract by the Author. See «APh» 90, 06806 (a1151058).

ERICH WOYTEK, [Ein literarisches Geschenk mit grossem Vorbild: Catalepton 9 und Ciris nach Catulls carmina 65 und 66](#), «Wiener Studien: Zeitschrift für Klassische Philologie, Patristik und Lateinische Tradition» 132, 2019, 105-114.

«This article is an *addendum* to the book *Die Ciris im Kontext der augusteischen Dichtung*, Vienna 2018 (Wiener Studien, Beiheft 39) and presents some of the author's afterthoughts. On the basis of the chronology established in that monograph it is argued that the poems *Catalepton 9* and *Ciris*, both addressed to M. Valerius Messalla Corvinus, are modelled on Catullus' *carmina 65* and *66*, the poet's homage to Hortensius Hortalus. The key to this is the fact that both the *Ciris* and Catullus' translation from Callimachus - his c. 66 - have the same basic motif in common, viz. The cutting off of a person's hair, albeit for different reasons and with a dramatically different outcome. Furthermore, the author makes a point for Callimachus being at least one of the sources for the *Ciris* and deals with the muchdiscussed crucial verses *Catalepton 9*, 59-63».

Abstract by the Author. See «APh» 90, 07494 (a1151059).

## Champion, Thomas

GESINE MANUWALD, [Catullus and Martial in Thomas Campion's Epigrams](#), «Paideia» 73, 2018, 1683-1699.

«This paper explores the influence of the poetry of Catullus, both on his own and as filtered by Martial, on the Latin epigrams of the British Elizabethan / Jacobean writer Thomas Campion (1567–1620). By looking at a selection of examples, the study shows how Campion's epigrams adopt and develop a number of motifs from Catullus, some of which had been taken up by Martial. The creative reworking of such elements contributes to enabling Campion to establish an individual brand of epigrams suitable for his own time».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

## Ciris

ERICH WOYTEK, [Ein literarisches Geschenk mit grossem Vorbild: Catalepton 9 und Ciris nach Catulls carmina 65 und 66](#), «Wiener Studien. Zeitschrift für Klassische Philologie, Patristik und Lateinische Tradition» 132, 2019, 105-114.

«This article is an *addendum* to the book *Die Ciris im Kontext der augusteischen Dichtung*, Vienna 2018 (Wiener Studien, Beiheft 39) and presents some of the author's afterthoughts. On the basis of the chronology established in that monograph it is argued that the poems *Catalepton 9* and *Ciris*, both addressed to M. Valerius Messalla Corvinus, are modelled on Catullus' *carmina 65* and *66*, the poet's homage to Hortensius Hortalus. The key to this is the fact that both the *Ciris* and Catullus' translation from Callimachus - his c. 66 - have the same basic motif in common, viz. The cutting off of a person's hair, albeit for different reasons and with a dramatically different outcome. Furthermore, the author makes a point for Callimachus being at least one of the sources for the *Ciris* and deals with the muchdiscussed crucial verses *Catalepton 9*, 59-63».

Abstract by the Author. See «APh» 90, 07494 (a1151059).

### Clariana, Bernardo

CARLOS MARISCAL DE GANTE CENTENO, [\*Odio y amo. La “traducción sentimental” de Catulo desde el exilio en Nueva York de Bernardo Clariana \(1954\)\*](#), «Nova Tellus [on line]» 37, 2019, 139-157.

«En este trabajo queremos presentar un estudio de la obra *Odio y amo*, una traducción de los poemas de amor de Catulo, publicada por Bernardo Clariana, poeta y latinista español exiliado a causa de la Guerra Civil española. En él abordamos la vida de Clariana, el ambiente político y cultural en que vivió y la propia traducción: atendemos a la novedosa concepción de la obra de Catulo que nos ofrece, tomando como paradigma de la traducción el *Carmen VIII* y, finalmente, las ilustraciones que acompañan a los poemas, dibujos del pintor José Vela Zanetti, también exiliado».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

### D'Annunzio, Gabriele

CARLO VAROTTI, [\*Arte come vita/vita come arte: Catullo tra Carducci, D'Annunzio e Panzini\*](#), «Paideia» 74, 2019, 1405-1425.

«This paper investigates some aspect of Catullus' *Fortleben* in late XIX century. The focus is about Carducci's poetry, which constitutes (in some “barbare”) an interesting exemple of “arte allusiva”; and about the young d'Annunzio. In this latter case of reading Catullus' *carmina docta* appear particularly important, mainly the epithalamium (Catull. 61), marking a poetry strongly influenced by a Parnassian taste. This Catullus' poem is quoted on a page of the last novel of Panzini (*Il bacio di Lesbia*), where Panzini recalls his ancient teacher at Bologna University, Carducci of course, reading Catullus' *epithalamium*: a choice which indicates a reader sensitivity oriented toward the ancient “poeta doctus”».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

### Eminem

Jesse Weiner, [\*«Every time I write a rhyme / These people think it's a crime»: Persona problems in Catullus and Eminem\*](#), «Dialogue: The Interdisciplinary Journal of Popular Culture and Pedagogy» 6, i. 1, 2019, 14-30.

«This essay interprets Eminem's song, *Criminal* (2000, *The Marshall Mathers LP*, Track 18), as a Catullan project in establishing distance between the poet and poetic persona, accomplished through Catullan invective. Drawing upon pedagogical experience, I argue that Catullus (a Roman poet of the 1st Century BCE) and Eminem use analogous rhetorical tactics and structures to challenge accusations (real or imagined) of poor character stemming from their poetry. Catullus and Eminem vociferously articulate a separation of art from artist, using common transgressive poetics. Each poet disavows his own self-constructed stance of authenticity with similar threats of violence and postures of hyper-masculine dominance. In so doing, Catullus and Eminem challenge interpretative practices they elsewhere seem to assume and even encourage. Finally, I suggest that the programmatic poems of Catullus and Eminem construct similar readerly personae and that, ultimately, this confluence suggests not only a common poetics but also common discursive strategies in ancient and modern audiences.

Abstract by the Author.

### English literature – 1659-1915.

MAXINE LEWIS-CHRISTINA ROBERTSON, [\*Shameful Kisses: A History of the Reception – and Rejection – of Homoeroticism in Catullus\*](#), «Antichthon» 55, 2021, 172-193.

«The history of Catullus' reception has been one of exclusion as much as inclusion. Since the seventeenth century, many Anglophone writers have used Catullus as inspiration for their translations, poetic adaptations, and novels. A great deal of these works occluded the role that male homoeroticism played in the Latin poems, especially by omitting Catullus' male love object, Juventius. Writers have employed various techniques to deal with Catullus' ‘problematic’ pagan mores: choosing to ignore the suite of poems associated with homoeroticism (for example, Wilder 1948); bowdlerising homoerotic language (such as Nott 1795, Cranstoun 1867, and Macnaghten 1899); and performing ‘gender swaps’ to portray male-male relationships as male-female (a technique employed to memorable effect by de La Chapelle in 1680, and later by Lamb in 1821). Excision of whole poems or bowdlerisation of obscene terms was also often used to deal with Catullus' depictions of male-on-male sexual violence, a topic regularly

entwined with the gentler homoerotic content. This article surveys, analyses, and explains this aspect of Catullus' reception in English from 1659–1915».

Abstract by the Authors.

### Gadda, Carlo Emilio

ALESSANDRO FO, «*Cose consuete e vere*»: **Gadda e Catullo**, «Schede umanistiche. Antichi e moderni» 33, 2, 2019, 47-70.

«Nel maggio del 1945 Salvatore Quasimodo pubblicò un'antologia di carmi di Catullo da lui scelti e tradotti. La recensione che Carlo Emilio Gadda ne scrisse nel luglio resta il principale punto di riferimento per comprendere il rapporto che lo lega all'antico poeta. Gadda rimprovera a Quasimodo di avere scelto testi troppo esclusivamente ristretti a un Catullo prezioso, e di avere di conseguenza proposto un'immagine parziale, stilizzata e aulica, di quella figura così ricca e complessa. A Gadda, Catullo si presentava come il poeta dell'espressione diretta della vita, in tutta la sua ricchezza di proposte, che si traduce in analoga ricchezza di timbri, toni, livelli espressivi: compresi quelli bassi, provocatori e in rotta con la morale comune. Ed era proprio questo che, secondo lui, finiva per mancare al Catullo di Quasimodo, condannandolo a coltivare e diffondere un Catullo dimezzato. Al di là di questi rilievi (cui Quasimodo sembra aver risposto direttamente, con garbata malizia), veniamo progressivamente a scoprire – in questa recensione come in altre circostanze in cui Gadda chiama in causa Catullo – una serie di forzature interpretative che trascinano vicende e profili del poeta antico verso un rispecchiamento di vicende e profili di Gadda medesimo».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

### Horace

IAN GOH, An [Asianist sensation: Horace on Lucilius as Hortensius](#), «American Journal of Philology» 139, i. 4, 2018, 641-674.

«The Asianist orator Hortensius Hortalus is a partial model for Horace's critique of Lucilius in his début collection *Satires* 1. Much mileage is derived from the metaphor of Lucilius as a "muddy river." The appearances of Hortensius, a wealthy lover of luxury and innovator in dining habits, in Varro's *De Re Rustica* 3, Cicero's *Brutus* (where, recently deceased, he is especially memorialized) and Orator, and Catullus 65 are grist to Horace's mill. Lucilius is tendentiously linked to Asianism as well as Asia itself, and the identification is pursued through recall of Lucilius' own statements, as Horace toys with Republican texts».

Abstract by the Author. «APh» 89, 02387 (a1127885).

SUZANNE SHARLAND, [Persta atque obdura: Furius in Catullus 23 and at Horace, Satires 2.5.39-41](#), «Acta Classica. Verhandelinge van die Klassieke Vereniging van Suid-Afrika = Proceedings of the Classical Association of South Africa» 61, 2018, 99-124

«Catullus 23 describes a Furius so dry and poverty-stricken that he defecates less than ten times a year. Pretending to admire the curious economy of this constitution, Catullus declines Furius' request for a loan, saying that he and his dry, wooden family are sufficiently 'blessed'. In the following poem, he discourages Juventius from accepting the attentions of this impoverished fellow. At *Sat.* 2.5.39–41 Horace describes a Furius who, swollen with rich tripe, besatters the wintry Alps with 'snow'. This is contrasted, in the previous lines, with the dry heat of Canicula (the Dog-Star) which causes speechless statues to split. Scholars have identified this Furius with the *turgidus Alpinus* at *Sat.* 1.10.36–37 whose bombastic epic style Horace rejects. These references and evidence from Quintilian (*Inst.* 8.6.17) encouraged scholars to link the Furius of Horace, *Sat.* 2.5 with the poet Furius Bibaculus of Cremona. Scholars subsequently identified Catullus' Furius with the same. If these Furii are the same people, why are they described in such contrasting terms? This article compares Catullus' Furius and Horace's Furius in terms of the ancient theory of the humours and in relation to stylistic theory. It argues that Horace deliberately alludes to Catullus and that a sophisticated network of metaphors links their Furii».

Abstract by the Author. See «APh» 90, 07474 (a1143505).

MARILYN B. SKINNER, [Lesbia as procuress in Horace's Epode 12](#), «Eugesta. Revue sur le Genre dans l'Antiquité = Journal of Gender Studies in Antiquity» 8, 2018, 131-144.

«Recent innovative readings have shown that Horace's Epodes is an experimental contribution to the iambic tradition using impotence as a structuring trope. In the light of those analyses, one corollary problem demanding re-

examination is the Augustan poet's relationship to his "suppressed precursor" Catullus, who in the Epodes as in the Odes goes unacknowledged although his presence is constantly felt. When composing iambics Horace apparently employs Catullus' unorthodox generic practices as foils. Contextually distorted echoes may therefore call attention to neoteric conventions from which Horace dissociates himself. This paper tests that premise by attempting to clarify one hitherto unexplained detail of Epode 12: its mention of a go-between named "Lesbia", who in the reported words of the speaker's mistress is blamed for making the match. It argues that the epode mocks Cornelius Gallus' and perhaps Propertius' elegiac constructs of masculinity by tracing them back, through a network of allusions, to their Catullan origins and so exposing the absurdity at their core».

See «APh» 89, 02411 (a1131431).

JAMES R.TOWNSHEND, [O ego non felix: Inachia, Lesbia, and Horace's Epodes](#), «American Journal of Philology» 141, i. 4, **2020**, 499-536.

«This paper explores Horace's relationship with neoteric poetry in the context of *Epodes* 11 and 12 as signaled by Horace's use of meaningful names. *Epode* 11 focuses on Latin love elegy, but *Epode* 12 engages broadly with neoteric poetics through names associated with and references to that earlier poetry. This includes an adaptation of the lament from Calvus' *Io*. Horace creates a portrait of the mulier in *Epode* 12 that stands in contrast to the ideal neoteric woman. Horace's sexual failure with her dramatizes the poet's relationship with iambic invective, of which she is an allegorical representation».

Abstract by the Author. See «APh» 91, a1154504.

### **Italian Poetry – 20<sup>th</sup> century**

ALESSANDRO Fo, [Poeti per Catullo: uno sguardo alla recente poesia italiana](#), «Paideia» 74, **2019**, 171-200.

«The author here reviews several cases of Catullus' reception in recent Italian poetry, focusing especially on those episodes in which Catullus' name itself, or a few of his most famous lines, are sufficient to evoke a certain poetic "identity". He then examines various works in which contemporary Italian poets recall the Catullan figure of Lesbia's sparrow, or other important moments in the love story between Catullus and Lesbia, or in Catullus' life, such as his return from Bitinia to Sirmione or his grief on losing his brother. In regard to the reception of the *carmina docta*, the author gives special attention to Attilio Bertolucci's verses in *La camera da letto*. To conclude, the author presents several examples in which a reprisal of a Catullan theme or situation proves especially effective and meaningful».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

CECILIA PIANTANIDA, [Sappho and Catullus in twentieth-century Italian and North American poetry](#), London [etc.], Bloomsbury Academic, **2021**, XI, 253 p., ill., (Classical studies and archaeology), ISBN 9781350101890.

«This book shows that across time and cultures translations and rewritings of Sappho and Catullus articulate modernist poetics of myth and fragmentation, forms of confessionalism and post-modern pastiche. The inquiry focuses on Italian and North American poetry as two central yet understudied hubs of Sappho's and Catullus' modern reception, also linked by a rich mutual intellectual exchange: key case-studies include Giovanni Pascoli, Ezra Pound, H.D., Salvatore Quasimodo, Robert Lowell, Rosita Copioli and Anne Carson, and cover a wide range of unpublished archival material. Texts are analysed and compared through reception and translation theories and inserted within the current debate on the Classics as World Literature, demonstrating how sustained transnational poetic discourse employs the ancient pair to expand notions of literary origins and redefine poetry's relationship to human existence».

Editorial abstract.

MAXINE LEWIS, [Anna Jackson's \*I, Clodia\*: Catullus, women's voices, and feminist implications](#), «Classical Receptions Journal» 10, i. 2, **2018**, 127-148.

«Anna Jackson's *I, Clodia* substantially develops Catullus's literary reception. The collection complicates understandings of both Catullus's poetic paramour Lesbia and the historical Roman woman Clodia Metelli. Jackson makes Clodia a poet; she thus becomes not just a receiver of the classical tradition but a participant in it. Clodia responds to Catullus's poems with her own commentary on poetry, her own set of poetic devices, and a complex inter- and intratextuality. Moreover, Jackson makes Clodia a sensitive and literate reader of Catullus. While her Clodia takes a biographical approach to his poems, reading them as responses to their romance, she is also as attuned to his

inter- and intratextual poetics as any modern Latin scholar. The poetic sequence has socio-cultural as well as aesthetic significance; by reimagining the much-maligned historical woman Clodia as an intelligent reader and a talented poet,

*I, Clodia* serves as a feminist text. *I, Clodia* can be seen as part of the recent tradition of women writers reclaiming and rewriting women from the ancient world, complicating the notion that women writers now operate in a ‘post-feminist’ landscape».

Abstract by the Author.

### **Janus Secundus**

JULIA H. GAISSER, [Excuses, Excuses: The Fortune of Catullus 16 from Martial to Johannes Secundus](#), «Paideia» 74, 2019, 1325-1360.

«This paper examines the reception of Catullus 16 by some of its principal imitators and critics from antiquity to the middle of the sixteenth century. It identifies the building blocks of Catullus’s poem and traces their reuse, modification, and occasional reversal by his successors. It considers the historical context of the several poems under discussion, as well as the complex intertextual relations among them».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

### **Jerome**

SERGIO AUDANO, [Pisonianum vitium. Intertextualità ciceroniana polemica teologica in Girolamo \(Ep. 69, 2\)](#), «SILENO» 45, 2019, 1-15: 13-14.

«This article aims to analyze a particular passage by Jerome (Ep. 69, 2), in which he uses a sentence from Cicero’s *In Pisonem* (1, 1) to grotesquely portray a rhetor against whom he had disputed over a controversy victoriously regarding the question of the ordained bishops already married before conversion. Jerome uses this sentence to unveil the signs of his opponent’s face to replace his eloquence now completely defeated».

On Catull. 51 in Ieron. ep. 69, 2. Abstract by the Author. See «Bollettino di studi latini» 51, 2021, f. I, 402-403.

### **Juvenal**

SVEN LORENZ, [Berühmte Namen: “Catullus” und “Corvinus” in Juvenals zwölfter Satire](#), «Paideia» 73, 2018, 1639-1659.

«In his twelfth satire, Juvenal addresses a certain Corvinus and tells him about his *amicus* Catullus, who has just escaped shipwreck. The use of the names of such prominent literary figures has an impact on the way the readers understand the poem. The famous names raise expectations as to what turn the poem may take – expectations, which then may or may not be fulfilled. In fact, *Satire* 12 contains numerous unpredictable twists and turns. The connotations of the names Catullus and Corvinus contribute to the surprising nature of the poem».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

### **Jugendstil**

ULRICH SCHMITZER, [Catull und der Jugendstil. Adaptionen Catulls um 1900 in Kulturzeitschriften](#), «Paideia» 74, 2019, 311-330.

«From antiquity to the middle of the 20th century Catullus wasn’t part of the canonical Latin authors. Since the end of the 18th century he could therefore be used as a representative of the “other” antiquity and also as a representative of a non-classicist antiquity, especially he could be played off against the traditional teaching of Latin in the German gymnasium. How this worked will be demonstrated by four examples, that were published ca. 1900 in the German journal “Die Jugend”, which gave the “Jugendstil” (“art nouveau”) its German name. Two of them are more or less paraphrasing the Catullan original, the remaining two simulate an exchange of letters between Catullus and the moderns. In this perspective Catullus provides the keywords for the concept of love, sexuality and literature without moral restrictions».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

### **Kovács, András Ferenc**

ANNA EMESE KERTI, [«verseimbe te fúj, lehelj ma lelket!» – Kovács András Ferenc Calvus-verseinek intertextuális hálózatáról \(Catullus, Horatius, Ovidius\)](#), «Ókor» 18, i. 4, **2019**, 59-70.

### Krolow, Karl

MELANIE MÖLLER, [Intensität. Beobachtungen zu Catulls Nachleben in der Moderne](#), «Paideia» 73, **2018**, 1745-1769.

«Catullus is considered the most modern of Roman poets. But how is this “modernity” expressed in his poems? Is it their specific formal aesthetics? Their internal and external fragmentation? Their subversive eroticism and obscenity? After setting the framework of Catullus’ “modernity”, I give a brief outline of programmatic points in the history of Catullus’ reception while expanding my textual analysis on five more recent, symptomatic examples (Pound, Brodsky, Królow, Carson, and Balmer). The question is whether Catullus’ reception history can be used to overcome the paradigm of Antiquity and Modernity, insofar as it contains “modern” readings that do not try to level out the differences which are necessarily there. In view of these findings, which consequences can be drawn for the status quo of Latin poetry».

Abstract by the Author.

### Lipsius, Justus

JEANINE DE LANDTSHEER, [Catullus' Phaselus ille and Justus Lipsius's Dog Melissa](#), in *Dulces ante omnia musae*, Essays on neo-latin poetry in honour of Dirk Sacré, edited by JEANINE DE LANDTSHEER, FABIO DELLA SCHIAVA, TOON VAN HOUDT, Turnhout, Brepols, **2021**, 724 p.; ill., ISBN 9782503590776 hardback - eISBN 9782503590783, 101-115.

See «Bollettino di studi latini» 52,2022, fasc.1, Parte II: Materie e discipline, CIIII.

### Lucan

PAOLO ESPOSITO, [Ancora su Catullo e Lucano](#), «Pan» n. ser. 8, **2019**, 69-76.

«Among the poetic models of Lucan, the *Liber* of Catullus must be fully inserted. Below we take examples from various Catullian poems as possible models of the Lucan’s *Bellum Civile*, which seems to resume not only their formal structures, but also the whole context that contains them, although subjected to variation and rewriting. The recovery, therefore, is not limited to the use of common expressions of poetic language, but extends to their conceptual value and to their connection with very specific topics».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

PAOLO ESPOSITO, [Lucano e il carme 64 di Catullo](#), «Paideia» 74, **2019**, 763-789.

«For a better understanding of Lucan’s poetic art it seems useful to broaden the search of his possible models to poetic texts other than the epic, tragic or historiographic ones. In this sense, Catullus, in particular his c. 64, can be considered an important model of the Neronian poet: the intertextual relationship between Lucan’s epic and Catull. 64 consists of strong linguistic, thematic and stylistic consonances. The analysis shows structural and formal similarities with some sections of the Catullian poem (e.g. the *incipit* of c. 64, the episode of Ariadna, the Thessalic setting of the story of Tethys and Peleus, the epilogue of the epillion) filtered through the poetic tradition following Catullus».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

MARIUSZ PLAGO, [Caesar’s servitium amoris. Some comments on the references to Roman love poetry in Book 5 of Lucan’s Civil War](#), «Graeco-Latina Brunensis» 25, **2020**, 179-197.

«In his *Civil War*, Lucan enters into intertextual game not only with epic and tragedy, but also with love poetry. A number of references to Roman elegy, the *Heroides*, and Ariadne’s lament in Catullus (64) have been noted in Book 5, when Caesar arrives in Epirus and summons his troops from Italy. The aim of this article is to examine the functions of these elegiac references related to Caesar and to propose an interpretation slightly different from that found in earlier studies. Using elegiac vocabulary, motifs, and topoi (*servitium* and *militia amoris*) in 5.476–497, Lucan makes

his audience perceive Caesar in the role of an elegiac mistress (*domina*), who thereby imposes the role of lover on his soldiers. However, those roles do not correspond to their real meaning in the poem as Caesar is quickly forced to transform into a lover. This shift is crucial for the intertextual game with love poetry. Nevertheless, the troops do not notice the change, standing by the role they were previously cast in (5.678–699). In this way, they allow their leader to become a mistress again and continue the war».

Abstract by the Author. See «APh» 91, a1156949.

## Martial

HELMUT KRASSER, [\*Poesie und Freundschaft: zu literarischen und sozialen Dimensionen der Catull-Rezeption im 1. Jhd. n. Chr.\*](#), «Millennium: Jahrbuch zu Kultur und Geschichte des Ersten Jahrtausends n. Chr. = Yearbook on the Culture and History of the First Millennium C.E.» 15, 2018, 1-18.

«At the end of the first century CE, we see a broad reception of Catullus, both members of the nobility and professional writers such as Pliny the Younger, Martial and Statius. Three significant aspects are to be considered: By reading and adapting Catullus, they can establish a connection with the great writers of the past. Given the rise of Latin literary canons in the first century, Catullus is a particularly suitable model to be imitated, and maybe even to surpass. The most important aspect, for amateurs and professionals alike, is the social representation inherent in the act of reception. The Catullan oeuvre mainly appeals to writers because parts of its poetic programme can also be found in the set of rules the nobility abides by and in their sociable institutions. The way Catullus celebrates *amicitia* in his poems becomes a model of self-representation for an elite which seeks to impress with cultural *savoir-faire*; likewise, it serves to create consensus and self-assurance. Finally professional writers read and appropriate Catullus in like manner, with regard to social aspects. Catullan poetry serves as a way of displaying friendship, especially when looking at the interchange between *poeta* and *patronus*; this is quite similar to amateur poetry in the style of Pliny. It is a means of establishing proximity, familiarity and community between socially unequal parties».

See «APh» 89, 01073 (a1125622).

JULIA H. GAISSER, [\*Excuses, Excuses: The Fortune of Catullus 16 from Martial to Johannes Secundus\*](#), «Paideia» 74, 2019, 1325-1360.

«This paper examines the reception of Catullus 16 by some of its principal imitators and critics from antiquity to the middle of the sixteenth century. It identifies the building blocks of Catullus's poem and traces their reuse, modification, and occasional reversal by his successors. It considers the historical context of the several poems under discussion, as well as the complex intertextual relations among them».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

ALESSANDRO LAGIOIA, [\*Il Ritus di Canio Rufo e il Lusus di Marziale \(3.20\)\*](#), «Lexis» n. ser., 38, 2020, 251-266.

«The contribution traces a profile of the character of Canius Rufus, Martial's friend and a poet himself, according to the information contained in several epigrams. Moreover, it proposes a re-interpretation of *epigr.* 3.20 as an elegant literary lusus, written by Martial on the basis of three literary hypotexts (Hor. *epist.* 1.3 and 8 and Catull. 55). This character of the composition makes it possible to assign a different meaning to Canius Rufus's laughter at its end».

Abstract by the Author.

GABRIELLA MORETTI, [\*Lesbia fra Catullo, Cicerone e Marziale: implicazioni letterarie di un nome personaggio\*](#), «Paideia» 74, 2019, 909-917.

«The paper intends to analyze the set of Martial's epigrams in which the name of Lesbia occurs, with particular regard to those that many scholars do not consider to be related in any way to the Lesbia of Catullus, to ascertain whether a clear division between the "Catullian" Lesbia and another one completely unrelated to her literary character is to be considered legitimate. The literary names in fact allow Martial a complex intertextual game (which in the case of Lesbia refers not only to Catullus' character, but also to the Clodia portrayed by Cicero in the *Pro Caelio*), a game full of allusions but also of deformations and transformations of the original character, who becomes a mask available to ever new metamorphoses».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

BENEDIKT SIMONS, *Catull und Martial*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, 2019, 88-100, ill.

See «APh» 91, a1153474.

### Marullus, Michael Tarchaniota

ANTONIO PIRAS, [\*Reminiscenze catulliane negli epigrammi di Michele Marullo\*](#), «Paideia» 73, 2018, 1803-1830.

«This essay examines the reminiscences of Catullus' poems in the epigrams of the humanist Michael Marullus. The influences of Catullian style can be observed at different speech levels and regard vocabulary, particular *iuncturae* and complex structural frames. However, the language of Marullus doesn't appear to be a mechanical collage of Catullian elements, but it has a homogeneous character with the mark of his forceful personality».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XI.

STEFANIA VOCE, [\*Catullo \(e Petrarca\) negli Epigrammata di Michele Marullo: segmenti di un'eredità poetica\*](#), «Paideia» 74, 2019, 373-393.

«In the context of neo-Catullan poetry Marullo stands out for having given form and life to the *castus* epigram, in the opposite direction to Panormita's and Pontano's production and to obscene poetry, but equally far from Mantovano's extremely antiseptic, almost sacred compositions. The poetry of Marullo, faithful both to Catullus' and Petrarch's models (and also inspired by the vivacity of Plautus' lexicon), is true, a place of affections and most intimate and real feelings».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

### Massimi, Pacifico

ALESSANDRO BETTONI, *Iam ualeat, quaeratque alium: un singolare addio all'amore nell'Hecatelegium I di Pacifico Massimi*, «Paideia» 75, 2020, 493-500.

«Pacifico Massimi's *Hecatelegium* I,7,6 deploys debts from Catull. 11 and Catull. 8, subtly intertwined with echoes from other classical sources, to convey a bizarre *renuntiatio amoris* and to challenge the reader with a cunning and fascinating *lusus*».

Abstract by the Author.

### Music

TOBIAS CALINSKI, *Catull in Bild und Ton: Untersuchungen zur Catull-Rezeption in Malerei und Komposition*, Darmstadt, wbg Academic, 2021, 478 p., ill., ISBN 978-3-534-40615-9.

Dissertation, Universität Regensburg, 2021.

On music and painting.

### Neo-Latin poetry

MARCOS RUIZ SÁNCHEZ, [\*Catulo ante la encrucijada de los géneros\*](#), «Paideia» 73, 2018, 1039-1062.

«The reception of Catullus in Neo-Latin literature is determined by the concept of the genres of the era and by the interpretive and poetic tradition. This becomes apparent in the controversy concerning the canon of the epigram in the poetic treatises of the 16<sup>th</sup> and 17<sup>th</sup> centuries and also in the Catullian style Neo-Latin poetry. Catullus and other Latin writers are used in this way as models whose influence goes far beyond the echolalia of specific imitations».

Abstract by the Author.

### New Zealand - Poetry

W. JEFFREY TATUM, [\*Catullus in New Zealand Poetry: the programmatic Poems of Baxter, Stead, and Jackson\*](#), «*Paideia*» 74, 2019, 347-393.

«This paper examines the Catullan adaptations of three New Zealand poets, James Baxter, Karl Stead, and Anna Jackson. The relationship between their English poems and their Roman models is the principal focus, and this relationship is here examined by way of critical readings of the programmatic poems in the Catullan sequences of each New Zealand poet. Provisional conclusions are also drawn regarding the nature of New Zealand's literary engagement with the poetry of Catullus».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

## North American poetry – 20<sup>th</sup> Century

CECILIA PIANTANIDA, [\*Sappho and Catullus in twentieth-century Italian and North American poetry\*](#), London [etc.], Bloomsbury Academic, 2021, XI, 253 p., ill., (Classical studies and archaeology), ISBN 9781350101890.

«This book shows that across time and cultures translations and rewritings of Sappho and Catullus articulate modernist poetics of myth and fragmentation, forms of confessionalism and post-modern pastiche. The inquiry focuses on Italian and North American poetry as two central yet understudied hubs of Sappho's and Catullus' modern reception, also linked by a rich mutual intellectual exchange: key case-studies include Giovanni Pascoli, Ezra Pound, H.D., Salvatore Quasimodo, Robert Lowell, Rosita Copioli and Anne Carson, and cover a wide range of unpublished archival material. Texts are analysed and compared through reception and translation theories and inserted within the current debate on the Classics as World Literature, demonstrating how sustained transnational poetic discourse employs the ancient pair to expand notions of literary origins and redefine poetry's relationship to human existence».

Editorial abstract.

## Orff, Carl

JONATHAN WALLIS, [\*Masculine Redemption in Carl Orff's Catulli Carmina \(1943\)\*](#), «*Antichthon*» 55, 2021, 155-171.

«This article argues that Carl Orff's *Catulli Carmina* – a five-movement cantata comprising a selection of Catullus' Latin poems framed by neo-Latin text written by Orff himself – occupies an ambiguous space within the cultural environment of National Socialism, especially in portraying ideals of contemporary masculinity. In its overt theatrical displays of male and female sexuality, *Catulli Carmina* invites association with the perceived 'decadence' of pre-war cabaret in France and Germany's Weimar Republic. Yet, through tendentious selection and ordering of the poems, Orff's cantata also 'corrects' Catullus' emblematic triviality and erotic abjection in an era which prized productive masculinity as a symbol of the good health of the nation. Orff's motivations in engaging with Roman culture were very different from Nazism's own fetishising of Greco-Roman antiquity, yet in this chapter Catullus provides a surprising case study for demonstrating how Orff's artistic values were often 'compatible' with those of the Nazi regime».

Abstract by the Author.

## Orientius

STEFANIA SANTELIA, [\*'Riusi' di Orienizio: saggio di commento a Comm. 1,1-42; 2,1-12 e 407-418\*](#), «*Paideia*» 73, 2018, 1063-1090.

«The analysis of three chosen passages of Orientius' *Commonitorium* (*incipit* of the I and II book; *explicit* of the II book) highlights the ways in which the Gallo-Roman bishop employs the classical tradition. This could either be a perfunctory reuse, almost mechanical, of lexical fragments that have no connection, in terms of meaning, with the new text; or it could be a reuse of the hypotext on a deeper level, to resemble it or, on the contrary, to express something utterly different. The exegesis reveals Orientius' clever art of "weaving" texts. As a didaskalos, he imparts to the readers *monita* they must comply with, in order to obtain salvation: the *auctores* of the past (from Lucretius to Statius, from Cicero and Virgil to Ovid and Seneca) blend with the Scriptures and with Christian authors (from Tertullian to Damasus, from Ambrose to Augustine and Prosperus) in order to express the meaning of the new Christian sensibility.

Abstract by the Author.

## Ovid

DESPINA KERAMIDA, [The re-imagination of a letter-writer and the de-construction of an Ovidian rape narrative at Ars Amatoria 1.527-64](#), «Classica et Mediaevalia. Revue Danoise de Philologie et d'Histoire» 67, **2019**, 153-187.

«Ovid's writing is infused with the retelling of known myths and the portrayal of heroes and heroines, whose figurae held a central role in Greek and Roman literature. This article argues in favour of reading Ariadne's story at *Ars am.* 1.527-64 as a rape narrative. The exploration of the passage in question and its comparative reading with other poems (such as Prop. 1.3 and the Ovidian version of the rape of the Sabine women), illustrates and explains why Ovid reimagines Ariadne as a victim of erotic violence».

Abstract by the Author. See «APh» 90-03636, a1149822.

HELMUT SENG, [Ovid, Amores 3,11 und Catull](#), «Paideia» 74, **2019**, 955-966.

«Imitation, inversion, and parody of Catullan models are essential features of Ovid, *Amores* 3,11. Ovid not only adopts single expressions and motifs, but also the overall structure of Catullus 76 and especially of Catullus 8, evoked by *perfer et obdura* (*am.* 3,11,5). These observations strongly suggest that *am.* 3,11 should not be divided into a pair of poems, as has frequently been advocated. In the composition of *Amores* 3, elegy 11 forms a pair with *am.* 3,5, which is often considered to be spurious. But the characteristics of this poem might be explained by assuming that, while *am.* 3,11 is imitative of Catullus, *am.* 3,5 imitates another poet, possibly Aemilius Macer».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

PERE FÀBREGAS SALIS, *Textos paralelos: Catulo y Ovidio*, pp. 565-581, «Paideia» 75, **2020**, pp. 565-581.

«Through the study of some specific passages, this paper tries to show how Ovidian critics have taken advantage of Catullus's text either to defend readings from the recentiores or to produce conjectures on Ovid's text. The following passages are addressed: Ou. *met.* 14,531; *epist.* 6,154 (and 12,180); *met.* 6,656-658; 10,536; 1,689 (and 2,761) in correspondence to Catull. 64,10; 64,21; 65,14; 64,252; 63,71 respectively. Furthermore, it is also suggested that scholars working on different authors should collaborate more closely».

Abstract by the Author.

## Painting

TOBIAS CALINSKI, *Catull in Bild und Ton: Untersuchungen zur Catull-Rezeption in Malerei und Komposition*, Darmstadt, wbg Academic, **2021**, 478 p., ill., ISBN 978-3-534-40615-9.

Dissertation, Universität Regensburg, 2021.

On music and painting.

## Pannionius, Janus

ÉTIENNE WOLFF, [Catulle \(ou son absence\) dans la poésie de Janus Pannonius \(1434-1472\)](#), «Paideia» 73, **2018**, 325-331.

«Pannionius in his epigrams mentions once Catullus and there are in his work some traces of the poet of Verona. Less doubtless than in the Panormite, Guarino, Landino or above all Pontano, but Pannionius is nevertheless an interesting and little known link in the reception of Catullus».

## Panzini, Alfredo

CARLO VAROTTI, [Arte come vita/vita come arte: Catullo tra Carducci, D'Annunzio e Panzini](#), «Paideia» 74, **2019**, 1405-1425.

«This paper investigates some aspect of Catullus' *Fortleben* in late XIX century. The focus is about Carducci's poetry, which constitutes (in some "barbare") an interesting exemple of "arte allusiva"; and about the young

d'Annunzio. In this latter case of reading Catullus' *carmina docta* appear particularly important, mainly the epithalamium (Catull. 61), marking a poetry strongly influenced by a Parnassian taste. This Catullus' poem is quoted on a page of the last novel of Panzini (*Il bacio di Lesbia*), where Panzini recalls his ancient teacher at Bologna University, Carducci of course, reading Catullus' *epithalamium*: a choice which indicates a reader sensitivity oriented toward the ancient "poeta doctus"».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

### Pascoli, Giovanni

PATRIZIA PARADISI, [Pascoli, l'impossibile ritorno: come Catullo, come Orazio](#), «Rivista pascoliana» 31, 2019, 67-84.

«Mario Pazzaglia worked on Pascoli as a Latin poet in the essay *Appunti sulle figure della morte nei «Carmina» pascoliani* (2000). One of the main Pascoli's death-figures is the mother. Pascoli recognizes in Catullus's Horace's biographies his own condition as an orphan, who tries in vain to get back to the mother, and describes the set-back they suffered in the lyrics *Reditus* from *Catullocalvos* and *Reditus domum* from *Fanum Vacunae*. The paper investigates the peculiar critical success of *Reditus* from *Catullocalvos* in XX century, compares it with *Reditus domum* from *Fanum Vacunae* and some Italian lyrics from *Myricae* (*Sogno, Per sempre*), also taking into consideration some pages from d'Annunzio's *Notturno* about the son's last visit to the moribund mother».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, Parte I: Autori e testi (2020), XVII.

### Paulinus of Nola

ALEX DRESSLER, [Seeing \(not\) seeing : the phenomenology of deviant standpoint as a function of gender and class in Paulinus of Nola, Poems 18](#), «Eugesta: Revue sur le Genre dans l'Antiquité = Journal of Gender Studies in Antiquity» 8, 2018, 203-242.

«Identifying an allusion to classical Greco-Roman poetry in a monologue (or prosopopoeia) of a cowherd by the fourth century Latin poet, Paulinus of Nola (c. 18.276-80), this article explains the emergence of the category of labor as a response to a process of Christian radicalization from the representation of erotic paroxysm in Sappho (fr. 31: "I see nothing in my eyes"), through the classical Latin poets Catullus (c. 51) and Horace (c. 1.13, 22). In view of Paulinus' renunciation of wealth and repurposing of elite culture for the poor, his reception of Sappho suggests that ancient men of property could recognize the perspectives of their subordinates and resist their own political interests through poetic production, and specifically meta-poetics, as a result of the ambiguity of embodiment and sensation posited in the modern philosophy of phenomenology and commonalities of gender and class explicated in post/modern social theory. Attributing the combination of these factors to a "deviation" in "focalization" (D. Fowler) and a "doubling" of "consciousness" (J. Winkler) in the producer of the poem (Paulinus), the article uses the Marxist-feminist concept of standpoint to develop a phenomenological approach to literary history, which promises to recover, not the experience of the poor and marginal (or "subaltern") in ancient literature, but the form of their experience, as an "imputation of consciousness" (G. Lukács), which may well be a distinctive mark of literature».

Abstract by the Author. See «APh» 89-03330 (a1131434).

CARMINE IANNICELLI, *Il riuso funzionale di Catullo in Paolino di Nola*, in Acri sanctorum investigatori. *Miscellanea di studi in memoria di Gennaro Luongo*, a cura di Luca Arcari, [Roma], L'Erma di Bretschneider, 2019, 938 p., ill. (Forma aperta. Ricerche di storia, cultura e religioni ; 1), ISBN 978-88-913-1885-5, 545-582.

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

### Phaedrus

CHIARA RENDA, [Riflessi catulliani nella poetica di Fedro](#), «Paideia» 73, 2018, 1025-1037.

«Phaedrus collection contains many catullian reflections both on the level of literary thought, on lexical choice and for some common themes. He inserts so in a new and original way the Esopic fable in callimachean poetic that he shares with Catullus».

Abstract by the Author.

## Philostratus Maior

FLORA IFF-NOËL, [Catullus in Late Imperial Greek Literature: the Case of Philostratus](#), «Dictynna» 18, 2021, without number of pages.

«Recently, suggestions of Latin influences on imperial Greek literature have been met with increasing acceptance. What was the place of Catullus from the second to the fourth century CE? After a short overview of his mentions and quotations, we will devote a case study to the comparison of the ekphrasis of Ariadne in Catullus 64 and that in Philostratus's Imagines 1.15, as well as the ekphrasis of Bacchantes in Catullus 64, Philostratus's Imagines 1.18 and Callistratus's Ekphraseis 2. Would it be possible to read the surprising lack of illusionism in Philostratus's Ariadne as a correction of Catullus's extraordinarily illusionistic Ariadne? Could the Atticist Philostratus be staging the Atticist's feigned rejection of Latin literature by silencing the Catullan Ariadne and by making her Latin love song disappear?».

Abstract by the Author. See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

## Pliny the Younger

HELMUT KRASSER, [Poesie und Freundschaft: zu literarischen und sozialen Dimensionen der Catull-Rezeption im 1. Jhd. n. Chr.](#), «Millennium: Jahrbuch zu Kultur und Geschichte des Ersten Jahrtausends n. Chr. = Yearbook on the Culture and History of the First Millennium C.E.» 15, 2018, 1-18.

«At the end of the first century CE, we see a broad reception of Catullus, both members of the nobility and professional writers such as Pliny the Younger, Martial and Statius. Three significant aspects are to be considered: By reading and adapting Catullus, they can establish a connection with the great writers of the past. Given the rise of Latin literary canons in the first century, Catullus is a particularly suitable model to be imitated, and maybe even to surpass. The most important aspect, for amateurs and professionals alike, is the social representation inherent in the act of reception. The Catullan oeuvre mainly appeals to writers because parts of its poetic programme can also be found in the set of rules the nobility abides by and in their sociable institutions. The way Catullus celebrates *amicitia* in his poems becomes a model of self-representation for an elite which seeks to impress with cultural *savoir-faire*; likewise, it serves to create consensus and self-assurance. Finally professional writers read and appropriate Catullus in like manner, with regard to social aspects. Catullan poetry serves as a way of displaying friendship, especially when looking at the interchange between *poeta* and *patronus*; this is quite similar to amateur poetry in the style of Pliny. It is a means of establishing proximity, familiarity and community between socially unequal parties».

See «APh» 89, 01073 (a1125622).

## Poetic Treaties - 16<sup>th</sup> and 17<sup>th</sup> centuries

MARCOS RUIZ SÁNCHEZ, [Catulo ante la encrucijada de los géneros](#), «Paideia» 73, 2018, 1039-1062.

«The reception of Catullus in Neo-Latin literature is determined by the concept of the genres of the era and by the interpretive and poetic tradition. This becomes apparent in the controversy concerning the canon of the epigram in the poetic treatises of the 16<sup>th</sup> and 17<sup>th</sup> centuries and also in the Catullian style Neo-Latin poetry. Catullus and other Latin writers are used in this way as models whose influence goes far beyond the echolalia of specific imitations».

Abstract by the Author.

## Poetry – 20<sup>th</sup> and 21<sup>st</sup> centuries

LUNA CLAVERO AGUSTÍN, *Entre fotogramas y versos. Los Carmina de Catulo en los s. XX y XXI*, in *Nuevas metodologías y modelos de investigación en Ciencias de la Antigüedad*, V Jornadas doctorales, IGNACIO J. ÁLVAREZ SORIA... [et al.], editores, Zaragoza, Prensas de la Universidad de Zaragoza, 2021, 234 p., ISBN 978-84-18321-09-2, 193-214.

«The literary works of Antiquity shape the cultural ideology of current occidental society. The interdisciplinary study of the Greco-Latin authors offers us the possibility of analyzing the different perspectives that bring us closer to the classics, either from the academic field, from the cultural or literary approach. The work we will use to exemplify

the journey of our idea of the «classic» will be the Catullus' *Carmina*, due to its validity today. In this way, our object of study is the literary relations established between the Catullus' *Carmina* and the different poetic manifestations of the twentieth and twenty-first century with classical influence».

Abstract by the Author.

### Pontano, Giovanni

JULIA H. GAISSER, *Philology and poetry in the Humanism of Giovanni Pontano*, «Analecta Romana Instituti Danici» 44, 2019, 187-203.

«This paper considers the Neapolitan humanist Giovanni Pontano (1429-1503) as a philologist. It explores the range and depth of his philological interests by considering several representative examples of different kinds, including his technical works, *De aspiratione* and the long treatise on the hexameter (*De numeris poeticis*) in the *Actius*, his transcriptions of Propertius and Tibullus, and some of his poetry and poetic criticism. I will suggest that his philology was always actively engaged with the classical past—that he wanted not merely to study the ancient texts, but to understand the elements (both technical and aesthetic) underlying their production and to make use of that understanding in creating his own works».

Abstract by the Author. See «APh» 91, a1156414.

JESUS PONCE CARDENAS, *En torno a la Lepidina de Pontano. Traducción y comentario de la Pompa primera*, in «*Di qui Spagna et Italia han mostro / chiaro l'onor*», Estudios dedicados a Tobia R.Toscano sobre Nápoles en tiempos de Garcilaso, coord. por EUGENIA FOSALBA VELA, GALDRICK DE LA TORRE ÁVALOS; JESUS PONCE CARDENAS (col.), CARLOS JOSE HERNANDO SANCHEZ (col.), Universitat Autònoma de Barcelona, Servei de Publicacions, 2020, ISBN 978-84-490-8973-2, 49-72.

«This paper offers a translation into Spanish of *Pompa I*, the first section of the poem *Lepidina*, written by Giovanni Pontano. The study includes a philo- logical commentary, in which special attention is given to the Catullian model and the hybridism of poetic genres.

Abstract by the Author.

### Pound, Ezra

MELANIE MÖLLER, *Intensität. Beobachtungen zu Catulls Nachleben in der Moderne*, «Paideia» 73, 2018, 1745-1769.

«Catullus is considered the most modern of Roman poets. But how is this “modernity” expressed in his poems? Is it their specific formal aesthetics? Their internal and external fragmentation? Their subversive eroticism and obscenity? After setting the framework of Catullus’ “modernity”, I give a brief outline of programmatic points in the history of Catullus’ reception while expanding my textual analysis on five more recent, symptomatic examples (Pound, Brodsky, Królow, Carson, and Balmer). The question is whether Catullus’ reception history can be used to overcome the paradigm of Antiquity and Modernity, insofar as it contains “modern” readings that do not try to level out the differences which are necessarily there. In view of these findings, which consequences can be drawn for the status quo of Latin poetry».

Abstract by the Author.

### Propertius

CAMILLO NERI, *“Fiamme gemelle”. Storia di un (possibile) rapporto intertestuale*, «Paideia» 73, 2018, 203-220.

«A possible intertextual relationship between Catullus (51,7-16), Propertius (2,3a,9-22), Virgil (*Aen.* 8,678-681) and Ovid (*Met.* 3,420-426), centered on the image of the eyes as “twin flames”».

Abstract by the Author.

### Quintillian

FRANCESCA ROMANA NOCCHI, [La poesia epigrammatica nell'Institutio oratoria](#), «Eikasmos: Quaderni Bolognesi di Filologia Classica» 30, **2019**, 141-154.

On Catullus' citations in Quint. *Inst. X*.  
See «APh» 90, 04817 (a1135596).

### Rimbaud, Arthur

ELISA ROMANO, [Memorie catulliane e virgiliane nel Giugurta di Arthur Rimbaud](#), «Paideia» 74, **2019**, 937-953.

«This paper concerns a Latin poem composed by Arthur Rimbaud in 1869, which presents a prosopopoeia of King Jugurtha and his imaginary speech addressed to a distant newborn descendant. The poem is full of reminiscences of the classical models of Latin hexametric poetry. The aim of the article is to demonstrate that Rimbaud's poetic memory is not just about single lexical and metric units, but also about wider poetic contexts. In particular, it recognizes two hypotexts of Jugurtha in Catull. 64 and in Virgil's fourth eclogue, two poems that are connected by the topic of the predestined child».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

### Sciolla, Laura

MARIELLA BONVICINI, [Catullo nel terzo millennio: i romanzi](#), «Paideia» 75, **2020**, 457-476.

«This paper examines two of the eleven novels published between 2000 and 2020 that feature Catullus as protagonist (**Alessandro Banda**, *L'ultima estate di Catullo*; **Laura Sciolla**, *Mille baci, e ancora cento*). The analysis deals not only with the general characteristics of such works as concerns style, language, narrative technique but also with the rewritings of the Catullan text, and not just that, in order to highlight the vividness and resistance of classical poems in Italian contemporary popular literature».

Abstract by the Author.

### Seneca

FRANCESCA ROMANA BERNO, [Memorie catulliane, fra Ennio e Seneca. Appunti sul c. 76](#), «Paideia» 74, **2019**, 91-106.

«This paper focuses on Catullus c. 76, analysing both its models and its influence on early Imperial literature. As for the models, with special reference to ll. 19-22, we can find Theognides, Sappho, and, more surprisingly, an allusion to Ennius' tragedies, which is justified by the desperation expressed by the poet in his invocation to the Gods for letting him free from his passion for Lesbia. As for the influence, we find echoes of Catullus 76, with other poems (8, 85, 92), in Seneca's *Epistle* 22, where the philosopher exhorts his readers to get rid of their passions, making a comparison between those who depend on their ambition and those who depend on their lover. The peculiar intersection of different literary genres related to Catullus 76 offers an evidence of the richness and complexity of his poetry».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, X.

RITA DEGL'INNOCENTI PIERINI, [Per una storia della fortuna catulliana in età imperiale: riflessioni su Catullo in Seneca](#), «Paideia» 73, **2018**, 63-80.

«This article focuses on several passages of Seneca's works in which the philosopher quotes or alludes to famous poems by Catullus: in *Apoc.* 11,6 he undoubtedly quotes Catull. 12,3, while in the *Epistles to Lucilius* 93,11 and 123,10-11 it is more difficult to decide whether he alludes to Catullus' poems or he uses a language only near to the neoteric style or vocabulary. It is also interesting to observe that the poems quoted or alluded to are the short poems and not the epyllion for the marriage of Peleus and Thetis: also in the tragedies, where the main influence of c. 64 has been sometimes hypothesized, the most important allusion is in my opinion from c. 11».

Abstract by the Author.

JESÚS LUQUE MORENO, [Séneca y Catulo: a propósito de Medea 56-115](#), «Florentia Iliberritana. Revista de Estudios de Antigüedad Clásica» 29, **2018**, 61-90.

«Did Catullus influence Seneca?»

Abstract by the Author. «APh» 89, 04269 (a1124308).

BRUNA PIERI, [Nimio Veneris odio: Catullo ‘tragico’ in Seneca ‘lirico’](#), «Paideia» 73, **2018**, 967-987.

«In the opening monody of Seneca's *Phaedra* some features remind us of Catullus' Attis poem. This allusion, which is probably mediated by the episode of Numanus Remulus in *Aeneid* book 9, and can be explained through the common mythical pattern of the “chasseur noir”, serves to depict the furor of Hippolytus, who transforms Attis' *odium Veneris* into a more general hatred towards an ethically corrupt humanity. In his irrational impulse to flee from community, one can detect the traits of *fuga sui*, a vitium which is condemned by Seneca in his *De tranquillitate animi*. Like other Senecan monodies, Hippolytus' anapaestic song therefore fulfills the task of representing the delirium of a character».

Abstract by the Author.

FLAVIANA FICCA, [Quid, anime, cessas? La Medea di Seneca tra elegia, tragedia e suggestioni catulliane](#), in [Paulo maiora canamus](#), Raccolta di studi per Paolo Mastandrea, a cura di MASSIMO MANCA e MARTINA VENUTI, Venezia, Ca' Foscari-Digital Publishing, **2021**, 433 p., (Antichistica ; 32) (Antichistica. Filologia e letteratura ; 5), ISBN 978-88-6969-557-5. - eBook ISBN 978-88-6969-558-2, 71-82.

«This paper aims at underlining how Seneca's *Medea* addresses, in the tragedy, her own animus. This focus allows us to better understand how the character Medea is built by Seneca and to investigate the connections of this text not only with elegy, but also with the Catullan sensibility».

Abstract by the Author. See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, LI.

## Sidonius Apollinaris

MARISA SQUILLANTE, [La poetica delle nugae: Catullo in Sidonio](#), «Paideia» 74, **2019**, 967-983.

«It is impossible to state with certainty whether Sidonius Apollinaris had, in his extremely rich library, those Catullan poems that circulated in Late Antiquity, even in narrow extent; nonetheless, it is hardly conceivable that the bishop of Arvernia was not interested in the world of the poet of Verona, transmitted through Sidonius' major *auctores* – a world that he both admires and refuses, as can be inferred from his vocabulary».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

## Spain - Hebrew poetry – 15<sup>th</sup> century

ELEAZAR GUTWIRTH, *A Hebrew Echo of Catullus' Passer circa 1400? The Question of Humanism in Late Medieval Hispano-Jewish Communities*, «Rassegna iberistica» 110, **2018**, 219-237.

«Against the background of a long standing tradition which sees the Hispano-Jewish culture of the late Middle Ages in terms of decline and isolationism, the article attempts to analyse – and argue for an echo of Catullus' *Carmina* in – a Hebrew poem of the Catalano-Aragonese “guild of the poets”. It tries to contrast the unverified attributions of translations from the Latin or the putative existence of romance texts which have not been found with the close analogy of themes and motifs between the Hebrew and the Latin poem. It contextualises it in the frame of other cultural manifestations of close contacts between Jews and Christians as well as the rich evidence of the archival documents of the fourteenth and fifteenth centuries».

Abstract by the Author.

## Spain – Poetry – 21<sup>st</sup> century

JUAN LUIS ARCAZ POZO, [Catulo en la poesía española de principios del siglo XXI \(2000-2015\)](#), «Paideia» 74, **2019**, 9-46.

«This article studies the reception of Catullus in Spanish poetry at the beginning of the 21st century, analyzing especially the intertextual relations of the new poets with the Catullan work».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, IX.

## Statius

HELMUT KRASSER, [Poesie und Freundschaft: zu literarischen und sozialen Dimensionen der Catull-Rezeption im 1. Jhd. n. Chr.](#), «Millennium: Jahrbuch zu Kultur und Geschichte des Ersten Jahrtausends n. Chr. = Yearbook on the Culture and History of the First Millennium C.E.» 15, 2018, 1-18.

«At the end of the first century CE, we see a broad reception of Catullus, both members of the nobility and professional writers such as Pliny the Younger, Martial and Statius. Three significant aspects are to be considered: By reading and adapting Catullus, they can establish a connection with the great writers of the past. Given the rise of Latin literary canons in the first century, Catullus is a particularly suitable model to be imitated, and maybe even to surpass. The most important aspect, for amateurs and professionals alike, is the social representation inherent in the act of reception. The Catullan oeuvre mainly appeals to writers because parts of its poetic programme can also be found in the set of rules the nobility abides by and in their sociable institutions. The way Catullus celebrates *amicitia* in his poems becomes a model of self-representation for an elite which seeks to impress with cultural *savoir-faire*; likewise, it serves to create consensus and self-assurance. Finally professional writers read and appropriate Catullus in like manner, with regard to social aspects. Catullan poetry serves as a way of displaying friendship, especially when looking at the interchange between *poeta* and *patronus*; this is quite similar to amateur poetry in the style of Pliny. It is a means of establishing proximity, familiarity and community between socially unequal parties».

See «APh» 89, 01073 (a1125622).

ALFREDO MARIO MORELLI, [Un simposio per le acque: Stazio e il balneum di Claudio Etrusco \(Silv. 1, 5\)](#), «Studi Italiani di Filologia Classica» IV ser., 16, i. 1, 2018, 71-101.

«This paper focuses on Stat. *Silu.* 1.5: textual problems are re-examined and metapoetic aspects are fully discussed. ‘Frolicking’ Clio at the party (ll. 12-13) is a key-character in representing the relationships between the epic poet Statius and the occasional poetry of the *Siluae*; the Naiads are not simply substitutes for the Muses, but natural elements evoked by the uates (together with Vulcan ‘the fire’) in order to create the scenario of Etruscus’ *thermae* in front of the readers. For the whole length of the poem, in spite of its commonly alleged bipartite structure, Statius plays on the paradoxical idea of a ‘symposium in honor of the waters (nymphae)’: this is the frame in which we have to re-consider the whole gesture of including or excluding not only waters, but also fire, marbles, glass and so on. Catullus 27 (a poem on a symposium governed by drunken Postumia and forbidden to *lymphae*, waters) is an important and yet unobserved poetic model; it also had a special influence on Stat. *Silu.* 1.6, on Lygdamus (3.53-64, and on several poems by Martial (exp. 11.6 and 11.16))».

Abstract by the Author. «APh» 90, 05265 (a1141560).

## Tibullus and *corpus Tibullianum*

GIUSEPPE LA BUA, [Sic cecinit pro te, doctus, Minoi, Catullus \(\[Tib.\] 3,6,41\): voci catulliane nel ciclo di Ligdamo](#), «Paideia» 74, 2019, 235-248.

«In the last poem of his elegiac cycle the lover poet Lygdamus bides his sad farewell to the unfaithful mistress, Neaera, by recalling the prototypical figure of *decepta puella*, the Catullan heroine Ariadne of poem 64 ([Tib.] 3,6,37-44). This paper focuses on the intertextual allusions to Catullus in the six elegies of the Lygdamean cycle (opening the third book of the Tibullian corpus) and suggests that the elegiac poet recounts his *discidium* with the *puella* Neaera in Catullan terms. By constructing his poetry-book as a Catullan, polite and refined libellus, a love gift and a weapon of seduction, and alluding to the polymetric and elegiac poems to Lesbia that point to the end of the sentimental relationship between the poet and his woman, Lygdamus models his story of passion and infidelity on Catullus’ romantic affair with Lesbia and invites his readers to rely on his love romance to learn how to tolerate sorrow and love pains».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

ELISA ROMANO, *Felices olim! Risonanze del carme 64 di Catullo in Tibullo 2, 3, in in Symbolae Panhormitanae*, Scritti filologici in onore di Gianfranco Nuzzo, a cura di C. M. LUCARINI, C. MELIDONE,

S. Russo, Palermo, Palermo University Press, **2021**, (Culturesocietà ; 7), ISBN 978-88-5509-347-7, 2021, 333-344.

See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

### **Valente, José Ángel**

ADRIÁN VALENCIANO, [Catulo traducido por José Ángel Valente. Versión de Catulo en Nada está escrito, seguido de Anales de Volusio en El inocente](#), «Dicenda. Estudios de lengua y literatura españolas» 38, **2020**, 9-20.

«Approaching other authors through versions has been a writing practice carried out by various writers as a form of both literary exercise and poetic dialogue with the tradition. The aims of this article are the following; first, to put in value the use of the version by José Ángel Valente in his early literary beginnings by analyzing the poem “Catullus Version”, included in his posthumous anthology of poems *Nada está escrito* (1952-1953); second, to provide arguments to justify this repeated versioning practice in the poem “Anales de Volusio”, a recreation inspired by the *carmen XXVII* by the poet from Verona included in the seventh poems book of Valente, *El inocente* (1967-1970). In both cases it can be seen how the poet goes from a close reading of the original to a freer translation».

Abstract by the Author.

### **Venantius Fortunatus**

SILVIA CONDORELLI, *Bagliori neoterici nel cielo di Venanzio Fortunato* (carm. 3, 7, 37), in *Omne tulit punctum qui miscuit utile dulci*, Studi in onore di Arturo De Vivo, a cura di GIOVANNI POLARA, Napoli, Satura Editrice, **2020**, vol. I, 169-183.

Su Ven. Fort. Carm. III 7, 37 sol uagus e Laeu. fr. 31 Bl. e Catull. 64, 271.

See «APh» 91, a1167067.

SILVIA CONDORELLI, [Sulle tracce del liber catulliano tra età tardoantica e alto Medioevo: Venanzio Fortunato](#), «Paideia» 75, **2020**, 527-564.

«This paper focuses on searching Catullan echoes in Venantius Fortunatus' poetry, thus reconstructing a step of the problematic early transmission of Catullus. The presence of intertexts that certainly bind Venantius' text to the reading of Catullus could shed some light on the darkness which involves the circulation of Catullus' poems in V-XIV centuries, providing at the same time an evidence of Venantius' vast library».

Abstract by the Author.

### **Virgil**

CAMILLO NERI, [“Fiamme gemelle”. Storia di un \(possibile\) rapporto intertestuale](#), «Paideia» 73, **2018**, 203-220.

«A possible intertextual relationship between Catullus (51,7-16), Propertius (2,3a,9-22), Virgil (Aen. 8,678-681) and Ovid (Met. 3,420-426), centered on the image of the eyes as “twin flames”».

Abstract by the Author.

TIBERIU M. POPA, [Virgil's Eclogues and the aesthetics of symmetry](#), «Paideia» 73, **2018**, 613-630.

«The design of Vergil's Eclogues has been the subject of a vast number of studies and commentaries, the *Bucolics* being often regarded, ever since its original “publication”, as a sort of perfect book, in which nothing is to be deemed casual or haphazard. One of the most distinctive structural features of the *Bucolics*, I argue, is the arrangement of themes and motifs according to - sometimes quite elaborate - designs that resemble concentric circles within several individual eclogues (rather than simply within the whole set of eclogues). Theocritus himself, Virgil's main model in these poems, may have used such literary patterns, but Virgil very likely also had a Roman source of inspiration in this respect - Catullus ».

Abstract by the Author. See «APh» 90, 06796 (a1139545).

LICINIA RICOTTILLI, *Catullo e Virgilio: due scene a confronto (Catull. 64,212-237 e Verg. Aen. 8,558-584)*, «Paideia» 73, 2018, 2175-2192.

«This paper examines the remarkable re-echoings of a catullan scene (Catull. 64, 212-237) in the scene of Evander and Pallas (Verg. Aen. 8, 558-584)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi, XII.

ALESSANDRO SCHIESARO, *Virgil, Georgics ii 461-466: Lucretius, Catullus, and the politics of wealth*, «Maia: Rivista di Letterature Classiche» 71, i. 3, 2019, 667-674.

«The paper argues that the criticism of wealth at the end of *Georgics* 2 is influenced by Catullus 64, and that both texts engage in a dialogue about the limits of luxury in Epicurean thought».

On Catull. 64, 43-51. Abstract by the Author. See «APh» 90, 06805 (a1138513).

PETER SOMFAI, *Fluctus curarum. Catullan and Lucretian intertexts in the Dido-episode of the Aeneid*, «Graeco-Latina Brunensis» 24, 2019, 225-234.

«This paper examines the way the depiction of Medea in Ennius' *Medea exul* and that of Ariadne in Catullus 64 constitute the background for the Dido-episode of Vergil's *Aeneid*. Regarding the intertextual relations of the Vergilian and the Catullan texts, I focus on the motif of fluctus curarum, the 'flow of concerns' affecting the above mentioned heroines. These Catullo-Vergilian intertextual connections are tinged by the circumstance that the phrase is also employed by Lucretius in his *De rerum natura*. It will be of key importance to observe the way the *Aeneid*'s combined reminiscences to the Lucretian mankind as a victim of illusions and to the Catullan Ariadne as not only a victim but also a product of them lay the foundation of Dido's falling prey to unrealities».

Abstract by the Author.

PETER SOMFAI, *Fathers and Sons. Catullan Echoes of Remembering and Forgetting in Vergil's Aeneid*, «Acta Classica Universitatis Scientiarum Debreceniensis» 56, 2020, 247-258.

«In Vergil's *Aeneid* the problematics of remembering and forgetting emerge as an issue of essential importance: the Trojans – somewhat paradoxically – have to bring about both of them in order to be able to found a new native land in Italy. The matter in question emphatically occurs in two speeches of fathers given to their sons in the epic: in that of the shade of Anchises given to Aeneas in Book 5 and in that of Aeneas given to Ascanius in Book 12. These passages both recall the speech of Aegeus to Theseus in Catullus 64, in which the father aims to 'program' his son's mind to remember his instructions. It will be of fundamental importance to observe the way the Catullan text presenting the failure of this kind of 'mnemotechnical' remembering encodes forgetting into the Vergilian passages mentioned above, by means of intertextual connections».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

PÉTER SOMFAI, *The Loss of Innocence. Catullan Intertexts in Vergil's Eclogue 8 and the Camilla Episode of the Aeneid*, «Sapiens ubique civis» 1, 2020, 121-139.

«In ancient Rome, some elements of the wedding ritual (e.g. the raptio or the defloration) could be associated with aggression and death. In Catullus 62 and 66 – two poems dealing with the topic of marriage –, these connotations get a special emphasis, in part due to the motif of cutting symbolizing violence and changing. In this paper, I examine the way the above mentioned poems constitute the background for the allusion to Medea in Vergil's *Eclogue* 8 and the depiction of Camilla in Book 11 of the *Aeneid*. It will be of fundamental importance to observe the way aggressiveness – being a traditional characteristic of men – gets transferred to women, by means of intertextual connections».

Abstract by the Author.

**Twombly, Cy**

ANTHI-DANAÉ SPATHONI, *Untitled (Say Goodbye, Catullus, to the shores of Asia Minor), un paysage twomblien*, «Nouvelle revue d'esthétique» 21, i. 1, 2018, 131-141.

«Quels sont les rapports au paysage dans l'œuvre de Cy Twombly ? Comment le paysage est-il présent ? Peut-on parler d'un *paysage abstrait* ? Le but de cet article est d'étudier la notion du paysage et la manière dont elle se combine au vocabulaire abstrait de l'artiste. Nous tentons de décrire le fruit de cette combinaison et de l'inscrire dans un cadre théorique. Dans un deuxième temps, nous éprouvons cette démarche à travers l'analyse de l'œuvre *Untitled Painting (Say goodbye Catullus to the shores of Asia Minor)*, 1994».

Abstract by the Author.

### **Walcott, Derek**

AMARANTH FEUTH, [The shroud in Omeros and Catullus 64: Derek Walcott as poeta novus](#), in *Arts in Society. Academic Rhapsodies*, SOPHIA HENDRIKX, MEREL OUDSHOORN, LIEKE SMITS, TIM VERGEER (editors), Leiden, Leiden University Centre for the Arts in Society, **2020**, 123 p., 978-90-9032417-3: 79-91.

«Derek Walcott's *Omeros* (1990) adapts numerous intertexts from the Western literary tradition in the creation of a new, Caribbean epic. It is well known that in *Omeros* Walcott made use of the *Iliad*, *Odyssey*, and Virgil's *Aeneid*. In this article I argue that Walcott also used texts and motifs beyond this hardcore epic tradition. It is in particular his echoes of Catullus' poem 64 and its ekphrasis in Maud's shroud which make Walcott a true *poeta novus*».

Abstract by the Author.

### **Yourcenar, Marguerite**

RÉMY POIGNAULT, [Catulle chez Marguerite Yourcenar](#), «Paideia» **73, 2018**, 989-1001.

«Marguerite Yourcenar translated/adapted some Catullus's lines in her *Juvenilia*. She quotes him on several occasions in her work, where he represents a saucy poetry that is close to everyday life. When she deals with the myth of Ariadne and Theseus, she uses carmen 64 among other sources, giving to the myth, whose sacred aura she takes away, a quite personal meaning».

Abstract by the Author.

#### **4.6.1. Catullus in the contemporary Literature**

RINALDO DE BENEDETTI, DIDIMO-SAGREDO, *Il romanzo di Catullo*, presentazione di LUCA SERIANNI, Milano, LED Edizioni Universitarie di Lettere Economia Diritto, **2021**, 138 p., (LED Bibliotheca), ISBN 978-88-551-3045-5.

DAVID LEHMAN, *After Catullus*, in D. L., *The Morning Line. Poems*, Pittsburgh, University of Pittsburgh Press, **2021**, ISBN 9780822988342, 46-47.

#### **4.7. On poems**

##### **c. 1**

GABRIELE BURZACCHINI, [Memoria saffica in Catullo: un nuovo caso?](#), «Paideia» **73, 2018**, 775-794.

«This paper aims at suggesting a probable relation between the final apostrophe to the Muse in *Sappho P. Köln XI 429 inv. 21351 col. I 11 (= fr. 58b,11)* and the same in Catullus 1,9 s.».

Abstract by the Author.

FREDERICK JONES, [Catullus' libellus and Catullan aesthetics](#), «Paideia» **73, 2018**, 867-890.

«The immediate and mid-term legacy of Catullus' body of poetry is disparate and the corpus itself reaches us in a format without parallel in ancient poetry. However, the way the poems were put together for an audience would have been a crucial factor in determining audience reaction. This paper considers the aesthetics of Catullus' short poems in the light of the possible packages in which they were arranged. In fulfilment of this purpose, I look

particularly at *Carm.* 1 and 50. My conclusion is that Catullus made from an anarchic mixture of attested genres a new genre which embodied a new aesthetics and a new personal and poetic ideology and that this treatment of genre explains the diversity of his poetry».

Abstract by the Author.

ALDO SETAIOLI, [La dedica di Catullo a Cornelio Nepote](#), «*Paideia*» 73, **2018**, 1091-1106.

In Catullus' first poem his appreciation of Cornelius Nepos' historical work is sincere, and it is expressed in terms reminiscent of his own poetical creed, as symbolized by the traits ostensibly describing the appearance of the libellus he dedicates to the historian. The contents of this libellus are impossible to ascertain; possibly it contained the first sixty poems of the Catullan corpus transmitted to us. The nugae referred to in this poem are probably earlier than the poems included in the libellus. There are several good reasons to retain the invocation to the Muse at line 9. The poet asks her for a modest "immortality": the survival of his poetry for more than one generation.

Abstract by the Author.

SERGIO AUDANO, [Catullo, Cornelio Nepote e il laboratorio dei Chronica \(fr. 7 Marshall\)](#), «*Paideia*» 74, **2019**, 59-72.

«This article proposes a reading of **the relationship between Nepos and Catullus** in poem 1, using fr. 7 Marshall as evidence of Nepos' ability to interpret and evaluate in the *Chronica* the great poets (in this case in point Archilochus) according to the Hellenistic perspective».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), IX.

KLAUS LENNARTZ, [\(Pseudo\)programmatische Catullpoemata](#), «*Paideia*» 74, **2019**, 861-877.

«Many Catullan scholars argue for hermeneutic references to the design of the *libellus* (c. 1, 14b, 27, and 116). In this paper, it is argued (a) for the non-authorial disposition of the *libellus*; (b) that c. 27 and c. 116 are void of programmatic motives; (c) that, in c. 1 and 14b, the reader is not guided on to the present design. In addition, new metapoetic-programmatic aspects of c. 35, c. 36, and c. 54b are given».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

ARCHIBALD ALLEN, *Catullus 1.9-10*, «*Prometheus*» 48, **2022**, 96-98.

«The vulgate reading *patrona virgo* at Catullus 1.9 should be taken as representing an attempt to decipher a corrupted scribal inversion of *rogo, patrona*, a plea addressed to the poem's dedicatee, Cornelius Nepos ("accept this book...please, my patron"). The nature of such patronal support is examined, along with some other recent studies of lines 9-10».

Abstract by the Author.

## c. 2

STEPHEN HARRISON, [Further notes on the text and interpretation of Catullus](#), «*Paideia*» 73, **2018**, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 2, 6.

DAVID KUTZKO, [Isolation and Venustas in Catullus 13 and the Catullan Corpus](#), «*Paideia*» 73, **2018**, 903-923.

«13 is often treated separately from Catullus' other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends' happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, 10, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint of Catullus' pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

NICOLA PIACENZA, [Il passer epicureo: Lucrezio nei carmi 2 e 3 di Catullo](#), «Annali On Line Lettere. Università degli studi di Ferrara» 15, **2020**, 1-21.

«The aim of this article is to demonstrate that the passer in Catullus' cc. 2 and 3 is a symbol for the epicurean poet Lucretius. In c.2 Catullus describes Lucretius' bond with the epicurean sapientia (the *puello*) and hopes for himself to achieve peace and quiet in the same way. In c. 3 Catullus celebrates Lucretius' death. Many evidences show that Catullus, mentioning the sparrow, makes clear allusions to concepts and words used by Lucretius in the *De rerum natura*. In addition, some wordplays seem to confirm the correctness of the starting hypothesis».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

LENA OBKIRCHER, *Tierische Lieblinge bei Catull : Interpretationszugänge zu Catulls passer-Gedichten im Sinne der Literary Animal Studies mit fachdidaktischer Aufbereitung*, Diplomarbeit [...], Betreuerin GABRIELA KOMPATSCHER-GUFLER, Innsbruck, Universität Innsbruck, **2020**, iii, 90 p., ill.

«In der Diplomarbeit werden Catulls *carmina* 2 und 3 und das darin beschriebene freundschaftliche Mensch-Tier-Verhältnis untersucht. Dazu wird zunächst in einem ersten, wissenschaftlichen Teil das Forschungsfeld der Human-Animal Studies und dessen Entstehungsgeschichte beleuchtet, sowie der durch diese Disziplin geprägte literaturwissenschaftliche Ansatz der Literary Animal Studies. In einem zweiten Teil werden die beiden Texte einer philologischen Untersuchung unterzogen, hier wird zum Leben und Werk Catulls Stellung genommen. Ebenso werden die bisherigen Forschungsergebnisse zu den beiden *carmina*, die damit in Verbindung stehenden zentralen Schwierigkeiten und die in der Forschungsliteratur diskutierten Kontroversen analysiert. Anschließend daran findet sich der Versuch, die beiden Texte im Lichte der LAS näher zu beleuchten und unter Zuhilfenahme ihrer Konzepte und Methoden zu interpretieren. Der letzte Teil der Diplomarbeit widmet sich der fachdidaktischen Aufbereitung der beiden Gedichte für den Schulunterricht».

Abstract by the Author.

ASHLEIGH GREEN, [Lesbia's Controversial Bird: Testing the Cases for and against Passer as Sparrow](#), «Antichthon» 55, **2021**, 6-20.

«The identity of the passer in Catullus 2 and 3 has been a subject of controversy for hundreds of years.<sup>1</sup> Sir D'Arcy Wentworth Thompson, the great authority on birds in the ancient world, sums it up best with his own musings: 'Whatever Lesbia's "sparrow" may have been, I am pretty sure in my own mind [...] that it was not *Passer domesticus*, the most intractable and least amiable of cage-birds.'<sup>2</sup> Some scholars opt for an obscene interpretation of passer, while others argue that passer must refer to a bird like a bullfinch (*Pyrrhula pyrrhula*). To test the validity of these arguments, this paper examines four key components of the passer poems, and the passer debates. Firstly, it determines the Roman cultural view of sparrows and whether they regarded the birds as pets, pests, or something else entirely. Secondly, it analyses Roman trends in bird-keeping and looks for other examples of pet passeres in art and literature. Thirdly, it considers actual bird behaviour to reveal whether a sparrow could act the way Catullus describes. Finally, it analyses the different potential meanings of the word passer to determine which birds fell under its descriptive umbrella. In this way we can judge whether the passer was indeed a sparrow while also determining the place of sparrows in Roman thought and pet-keeping culture».

Abstract by the Author.

WŁODZIMIERZ OLSZANIEC, [A Note on Catullus 2b](#), «Mnemosyne» 75, **2022**, 1-4.

### c. 3

DAVID KUTZKO, [Isolation and Venustas in Catullus 13 and the Catullan Corpus](#), «Paideia» 73, **2018**, 903-923.

«13 is often treated separately from Catullus' other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends' happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, 10, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint of Catullus' pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

NICOLA PIACENZA, [Il passer epicureo: Lucrezio nei carmi 2 e 3 di Catullo](#), «Annali On Line Lettere. Università degli studi di Ferrara» 15, **2020**, 1-21.

«The aim of this article is to demonstrate that the *passer* in Catullus' cc. 2 and 3 is a symbol for the epicurean poet Lucretius. In c.2 Catullus describes Lucretius' bond with the epicurean *sapientia* (the *puello*) and hopes for himself to achieve peace and quiet in the same way. In c. 3 Catullus celebrates Lucretius' death. Many evidences show that Catullus, mentioning the sparrow, makes clear allusions to concepts and words used by Lucretius in the *De rerum natura*. In addition, some wordplays seem to confirm the correctness of the starting hypothesis».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

ASHLEIGH GREEN, [Lesbia's Controversial Bird: Testing the Cases for and against Passer as Sparrow](#), «Antichthon» 55, **2021**, 6-20.

«The identity of the *passer* in Catullus 2 and 3 has been a subject of controversy for hundreds of years.<sup>1</sup> Sir D'Arcy Wentworth Thompson, the great authority on birds in the ancient world, sums it up best with his own musings: 'Whatever Lesbia's "sparrow" may have been, I am pretty sure in my own mind [...] that it was not *Passer domesticus*, the most intractable and least amiable of cage-birds.'<sup>2</sup> Some scholars opt for an obscene interpretation of *passer*, while others argue that *passer* must refer to a bird like a bullfinch (*Pyrrhula pyrrhula*). To test the validity of these arguments, this paper examines four key components of the *passer* poems, and the *passer* debates. Firstly, it determines the Roman cultural view of sparrows and whether they regarded the birds as pets, pests, or something else entirely. Secondly, it analyses Roman trends in bird-keeping and looks for other examples of pet passeres in art and literature. Thirdly, it considers actual bird behaviour to reveal whether a sparrow could act the way Catullus describes. Finally, it analyses the different potential meanings of the word *passer* to determine which birds fell under its descriptive umbrella. In this way we can judge whether the *passer* was indeed a sparrow while also determining the place of sparrows in Roman thought and pet-keeping culture».

Abstract by the Author.

PATRICIA WATSON, [Catullus' Lament for Lesbia's Passer in the Context of Pet-Keeping](#), «Antichthon» 55, **2021**, 21-34.

«In the last three lines of Catullus' 'dead sparrow' poem (. . . o miselle *passer!* / tua nunc opera meae *pueliae* / flendo turgiduli rubent *ocelli*, Catull. 3.16–18), the poet turns his attention from the fate of the *passer* to the effect that its death has on Lesbia. What is remarkable here is the accumulation of diminutives (*miselle*, *pueliae*, *turgiduli*, *ocelli*), a feature which most translators fail to take sufficiently into account. In particular, the employment of two (comparatively rare) diminutive adjectives is especially striking. The effect of such overkill is mock pathos, but why does Catullus end his poem on a parodic note? I would like to suggest that we view this in the light of the Romans' tendency to criticise excessive emotional display regarding pets and especially to their deaths, the implication being that Lesbia's reaction is overdone. Catullus' mocking of his girl's unbounded grief for her pet is also to be linked to poem 2 where, it could be argued, the poet displays jealousy of Lesbia's emotional commitment to the *passer*».

Abstract by the Author.

#### c. 4

GREGSON DAVIS, [The text of Catullus Carm. 4,19: the case for conjectural emendation](#), «Paideia» 73, **2018**, 57-62.

«This paper proposes a conjectural emendation in Catullus 4,19 where the reading *erum tulisse* is unanimously accepted by modern editors. It argues that the lexeme *erum* is incompatible with the inflated, epicizing style of the embedded speaker, the personified *phaselus*. The proposed emendation, *iter tulisse*, is in tune with the parodic context of the vessel's pretentious speech».

Abstract by the Author.

PAOLA PAOLUCCI, [L'imbarcazione, il mulattiere ed il fungo](#), «Paideia» 73, **2018**, 269-277.

«The paper examines the parody of the Catullus' *Phaselus* and of the pseudovirgilian *Sabinus ille* (*Catal.* 10), made by Iulius Caesar Scaliger with a spirit of invective against E. Dolet. According to the requirements of humanistic poetics, parody was perceived as a genre contiguous to the cento and was therefore realized with verses and halflines

of poems by various poets or of various poems by the same author subject to the parody. The investigation about the hapax ‘sicula’ from Catullus’ poem 67, employed by Scaliger in his parody, shows the genesis of a humanistic correction to the poem AL 206 R2, known thanks to the so-called *schedae Divisionenses*. Finally, other quotes from various poets employed by Scaliger in his parody are indicated».

Abstract by the Author.

DAVID KONSTAN, [Two Trips to Bithynia? A Note on Catullus' Phaselus](#), «Paideia» 73, **2018**, 147-155.

«In this paper it is argued that the speaker in Catullus c. 4 fashions a speech (an instance of prosopopoeia) by a real boat, very likely moored in Lake Garda, which bore him home from a visit to the grave of his brother in Bithynia (cfr. c. 101). This was not, however, the occasion when he served in the entourage of the propraetor C. Memmius, the return from which is noted in c. 46. Rather, Catullus made an earlier journey specifically to honor his brother. That the boat dedicates itself to Castor and Pollux suggests the profound love that Catullus felt for his deceased brother».

Abstract by the Author.

ADRIAN GRAMPS, [Three waterborne epigrams. Archimelus, Callimachus, Catullus](#), in [Antike Texte und ihre Materialität. Alltägliche Präsenz, mediale Semantik, literarische Reflexion](#), herausgegeben von CORNELIA RITTER-SCHMALZ und RAPHAEL SCHWITTER, Berlin-Boston, De Gruyter, **2019**, X, 366 p.; ill., (Materiale Textkulturen ; 27), ISBN 9783110637304, 177-191.

«In this paper, I would like to attempt to expand the possibilities of mapping this relation between book-epigram and inscription. I suggest that the trope of inscription in book-epigram has the potential to open up a space of transference between the materiality of the text and the materiality of non-textual bodies, whether natural or artificial, animate or inanimate. In order to explore this, I will look at three poems which are closely concerned with boats or other seagoing vessels: *Supplementum Hellenisticum (SH)* 202 Archimelus, Callimachus *Epigr.* 4 Praef., and **Catullus 4**. Each of these vessels comes to be figured variously as a viewed object, an inscribed surface, and the source of the poem’s speaking voice, without ever ceasing to be a watercraft. Taken as a group, I suggest, these poems represent an experiment in expanding the material imaginary of book-epigrams. By taking epigram out to sea, these poems make possible novel ways of conceptualising the material bond between epigrams and the objects they inscribe and describe».

Abstract from the Introduction, p. 177. See «APh» 91, a1162856.

MARIO NEGRI, [Phaselus ille...](#), «Paideia» 74, **2019**, 291-296.

«In this short article we try to interpret the passage by Catullus 4,19-21, in the light of empirical data on sail navigation during the Greek-Roman time».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

JEANINE DE LANDTSHEER, [Catullus' Phaselus ille and Justus Lipsius's Dog Melissa](#), in *Dulces ante omnia musae*, Essays on neo-latin poetry in honour of Dirk Sacré, edited by JEANINE DE LANDTSHEER, FABIO DELLA SCHIAVA, TOON VAN HOUDT, Turnhout, Brepols, **2021**, 724 p.; ill., ISBN 9782503590776 hardback - eISBN 9782503590783, 101-115.

See «Bollettino di studi latini» 52, 2022, fasc.1, Parte II: Materie e discipline, CIIII.

ENRICO MAGNELLI, *Il riposo dell’oggetto dedicato: Catull. 4 e un epigramma greco della Pisidia*, in *Symbolae Panhormitanae*, Scritti filologici in onore di Gianfranco Nuzzo, a cura di C. M. LUCARINI, C. MELIDONE, S. RUSSO, Palermo, Palermo University Press, **2021**, (Culturesocietà ; 7), ISBN 978-88-5509-347-7, 221-234

See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

GIANFRANCO NUZZO, *Le rotte del phaselus. Per un’interpretazione del c. 4 di Catullo*, in Id., *Antiche voci. Studi di letteratura greca e latina*, Palermo, Palermo University Press, **2022**, ISBN 978-88-5509-363-7, 65-94.

Reprint from «Quaderni di cultura e di tradizione classica» 12, 1994, 41-66.

«Una stratificata sequenza di allusioni, che incidono sia sul lessico sia sulla struttura tripartita del testo, permette di identificare nel carme una satira contro Cicerone».

See «APh» 72, 01240.

## c. 5

NEIL ADKINN, [Cunni\(ng\) cacemphaton in Catullus](#), «Paideia» 73, **2018**, 725-732.

«The present article endeavours to show that in c. 5,5 and again in c. 25,1 Catullus has cleverly inserted a cacemphatic reference to the taboo-word *cunnus*. The poet has also embedded a number of clues to put the reader on the qui-vive for this *cacemphaton*».

Abstract by the Author.

JESÚS LUQUE MORENO, [Besos de Catulo](#), «Emerita. Revista de Lingüística y Filología Clásica» 86, i. 1, **2018**, 71-91.

«Study of Catullus 5, 7 and 48. The work aims above all to show that in these poems, as in most of the Catullians, one can easily recognize the two great parts in which the epigram is ordinarily organized: a first, more extensive (A), and a final (B), brief, witty, judgmental, culminating all of the above».

Abstract by the Author. «APh» 89, 01080 (a1130393).

ÁBEL TAMÁS, *Catullus 'triptichonja' a kíváncsiságról (carm. 5, 6, 7)*, «Publicationes Universitatis Miskolcinensis, Sectio Philosophica» 23, i. 1, **2019**, 271-290.

FEDERICA FUMANTE, [Quae nec pernumerare curiosi / Possint nec mala fascinare lingua: quantificazione numerica indeterminata in latino](#), «Graeco-Latina Brunensia» 26, **2021**, 65-80.

«According to their nature, the cardinal numerals define quantities and measures accurately. Nevertheless, in the conversational commonplaces of languages, the cardinal numerals can mean generic, indeterminate, and approximate quantities. The values expressed by these locutions are often situated on the two opposite poles of the numerical scale: they can signify a ‘small’, ‘very small’ amount or a ‘great’, ‘enormous’ sum. Similar expressions are used by almost every linguistic community. The numeral involved and the lexeme matched may change according to sociolinguistic variations: geographic (diatopic) differences, communicative contexts (diaphasic), and sociocultural stratifications (diastratic). Even in Latin, there are expressions of the same kind, typical of colloquial uses. For instance, ‘one hundred’ and ‘one thousand’ designate a large or a huge quantity: *Da mi basia mille, deinde centum, Dein mille altera, dein secunda centum* (Catull., *carm. 5*). Our analysis will focus on indeterminate quantifications in Latin locutions with numerals, starting from examples showed by Catullus’ *Liber*».

Abstract by the Author. On c. 5.

## c. 6

DAVID KUTZKO, [Isolation and Venustas in Catullus 13 and the Catullan Corpus](#), «Paideia» 73, **2018**, 903-923.

«13 is often treated separately from Catullus’ other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends’ happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, 10, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint of Catullus’ pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

ALESSANDRA MINARINI, [Catullo, Flavio e le deliciae inlepidae: il carme 6 del liber](#), «Paideia» 73, **2018**, 1733-1743.

«In Catullus’ c. 6 the poet addresses Flavius, a friend who is in love with an *inlevida puella*. A stylistic and linguistic study of the poem shows how, under a seemingly friendly manner, Catullus hides an ironic, perhaps sarcastic mode, while the feminine character could be even Lesbia».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

ÁBEL TAMÁS, *Catullus 'triptichonja' a kíváncsiságról (carm. 5, 6, 7)*, «Publicationes Universitatis Miskolcinensis, Sectio Philosophica» 23, i. 1, **2019**, 271-290.

TRISTAN POWER, [The text of Catullus 6, 12-14](#), «Arctos. Acta Philologica Fennica» 54, **2020**, 207-211.

He reads in the v. 12 *nam ista pro nihilo putas tacere* instead of *nam inista preualet nihil tacere*.  
See «APh» 91, a1168467.

TRISTAN POWER, [Catullus 6.17](#), «Philologus. Zeitschrift für Antike Literatur und Ihre Rezeption» 164, i. 2, **2020**, 300-307.

«This article defends Baehrens' reading *cenam* for *caelum* at Catullus 6.17 as more sensible than scholars have thought, based on allusions to Meleager, AP 5.175. It then proposes a new emendation to the line that is suggested by this Greek source».

Abstract by the Author. See «APh» 91, a1163775.

## c. 7

JESÚS LUQUE MORENO, [Besos de Catulo](#), «Emerita. Revista de Lingüística y Filología Clásica» 86, i. 1, **2018**, 71-91.

«Study of Catullus 5, 7 and 48. The work aims above all to show that in these poems, as in most of the Catullians, one can easily recognize the two great parts in which the epigram is ordinarily organized: a first, more extensive (A), and a final (B), brief, witty, judgmental, culminating all of the above».

Abstract by the Author. «APh» 89, 01080 (a1130393).

GIUSEPPE ARICÒ, *Il carme 7 di Catullo: per una rilettura*, «Paideia» 74, **2019**, 47-58.

«This article deals with some issues concerning Catullus 7: the relationship with poem 5; its structure and style; the articulation and meaning of the double simile to be found in lines 3-10, and the unlikely belonging of the poem to the genre *arithmetikón*».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), IX.

ÁBEL TAMÁS, *Catullus 'triptichonja' a kíváncsiságról (carm. 5, 6, 7)*, «Publicationes Universitatis Miskolcinensis, Sectio Philosophica» 23, i. 1, **2019**, 271-290.

## c. 8

PETER BARRIOS LECH, *Menander and Catullus 8 – revisited: Menander Misoumenos and Catullus Carmen 8*, «Harvard Studies in Classical Philology» 110, **2019**, 159-182.

«The article argues that Catullus, in *carmen* 8, alludes to passages from Menander's *Misoumenos* [757-816 Arnott (= 356-413 Sandbach)]».

Abstract by the Author. See «APh» 91, a1162941.

## c. 9

ALDEN SMITH, [Cocktail Wit and Self-Deprecation in Catullus 9 and 10](#), «Paideia» 73, **2018**, 1877-1894.

«This contribution focuses on Catullus 9 and 10, in which poems one finds examples of urbane discourse in an otiose, "cocktail party-like" setting. When Catullus creates such a situation in Carm. 9 and 10, as he does elsewhere he describes a self-deprecating venue in which his poetic persona comes off less than "urbane." Such playful self-effacement and light-hearted criticism of his colleagues allows Catullus to brushstroke lightly topics such as politics or

literary criticism. While, on the one hand, self-deprecation affords him the opportunity to forge an oblique recusatio of *urbanitas*, on the other hand it reveals the poet's sophistication, even if he denies his poetic persona such *urbanitas*».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

LEAH O'HEARN, [\*Being beatus in Catullus' poems 9, 10, 22 and 23\*](#), «Classical Quarterly» n. ser. 70, **2020**, 691-706.

«*Sat es beatus* (Catull. 23.27). In the aggressively philosophical poem 23, Catullus attempts to change Furius' mind about how he perceives his poverty, 'advice' which has been identified as either Stoic or Epicurean. Irrespective of the precise school of thought, it is clear that the poet ridicules Furius in eudaimonistic language. The poet of social commentary seeks to define the beatus uir. In fact, the term beatus has rich philosophical resonance and Catullus uses it in several other poems where attitudes to wealth form a significant backdrop to the poet's social posturing. Catullus was no philosopher. He employs the language and ideas of different schools, and, while his work does not reflect a coherent philosophical position, he was writing at a time when public discourse increasingly drew upon philosophical language and topoi. I will examine Catullus' use of the term beatus in poems 9, 10, 22 and 23 to demonstrate that the poet draws a contrast between its different meanings across these pairs of adjacent poems. I will argue that Catullus contrasts the eudaimonistic and material meanings of the word to show the differences between clear-sighted wisdom and deceptive pleasures, between the good life and a life filled with goods».

Abstract by the Author. See «APh» 91, a1155631.

## c. 10

ALDEN SMITH, [\*Cocktail Wit and Self-Deprecation in Catullus 9 and 10\*](#), «Paideia» 73, **2018**, 1877-1894.

«This contribution focuses on Catullus 9 and 10, in which poems one finds examples of urbane discourse in an otiose, "cocktail party-like" setting. When Catullus creates such a situation in Carm. 9 and 10, as he does elsewhere he describes a self-deprecating venue in which his poetic persona comes off less than "urbane." Such playful self-effacement and light-hearted criticism of his colleagues allows Catullus to brushstroke lightly topics such as politics or literary criticism. While, on the one hand, self-deprecation affords him the opportunity to forge an oblique recusatio of *urbanitas*, on the other hand it reveals the poet's sophistication, even if he denies his poetic persona such *urbanitas*».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

DAVID KUTZKO, [\*Isolation and Venustas in Catullus 13 and the Catullan Corpus\*](#), «Paideia» 73, **2018**, 903-923.

«13 is often treated separately from Catullus' other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends' happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, **10**, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint of Catullus' pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

LEAH O'HEARN, [\*Being beatus in Catullus' poems 9, 10, 22 and 23\*](#), «Classical Quarterly» n. ser. 70, **2020**, 691-706.

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contrasts the eudaimonistic and material meanings of the word to show the differences between clear-sighted wisdom and deceptive pleasures, between the good life and a life filled with goods».

Abstract by the Author. See «APh» 91, a1155631.

## c. 11

RITA DEGL'INNOCENTI PIERINI, *Per una storia della fortuna catulliana in età imperiale: riflessioni su Catullo in Seneca*, «Paideia» 73, 2018, 63-80.

«This article focuses on several passages of Seneca's works in which the philosopher quotes or alludes to famous poems by Catullus: in *Apoc.* 11,6 he undoubtedly quotes Catull. 12,3, while in the *Epistles to Lucilius* 93,11 and 123,10-11 it is more difficult to decide whether he alludes to Catullus' poems or he uses a language only near to the neoteric style or vocabulary. It is also interesting to observe that the poems quoted or alluded to are the short poems and not the epyllion for the marriage of Peleus and Thetis: also in the tragedies, where the main influence of c. 64 has been sometimes hypothesized, the most important allusion is in my opinion from c. 11».

Abstract by the Author.

SHANE HAWKINS, *Catullus c. 11 ad the iambic herald*, «Paideia» 73, 2018, 1605-1616.

«In poem 11 Catullus commissions Furius and Aurelius with the task of delivering a bitter message to Lesbia. I suggest that in so doing the poet alludes to a longstanding figure of invective, the iambic herald, whose marginal status supports an ironical reading of poem 11 and helps to answer the question of how the travelogue fits into this poem and the surrounding poems in the text of Catullus».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

STEPHEN J. HEYWORTH & GAIL CHRISTIANA TRIMBLE, *Further notes on the text and interpretation of Catullus*, «Paideia» 74, 2019, 215-234.

«The paper offers discussion of, and (in eight cases) new conjectures on, nine passages of Catullus: 11,9-12, 64,43-46, 64,105-111, 64,251-257, 65,15-24, 71, 97,1-5, 98, 99,5-6».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

MARIO LABATE, *La missione di Furio e Aurelio. Strategie di comunicazione in Catullo 11*, «Maia» 71, 2019, 117-127.

«This article discusses some controversial issues of the interpretation of Catullus c. 11, trying to highlight the intertwining of different communication situations and destination plans concerning Catullus, Furius and Aurelius, Lesbia, the circle of friends. A meaningful intertextual relationship between v. 19 and the prologue of the *Thais* of Menander has been identified».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, 394.

PAUL ALLEN MILLER, *Unspeakable Enjoyment in Catullus (80, 16, 11, 63)*, «Dictynna [en ligne]» 18, 2021, on line from 01.12. 021, consultation 25.03.2022.

«There are forms of enjoyment in Catullus that cannot be understood within the norms of pleasure as opposed to pain or unpleasure. This is an enjoyment that Freud would claim is beyond the pleasure principle, and thus integrally related to aggression, violence, and death: an enjoyment that is at once abject and sublime. Taking off from Mario Telò's Archive Feelings, this paper examines these forms of enjoyment and how they function within the aesthetic structure of four poems by Catullus».

Abstract by the Author.

EWEN BOWIE, *Alcaeus' «stasiotica»: Catullan and Horatian readings*, in *The Reception of Greek Lyric Poetry in the Ancient World: Transmission, Canonization and Paratext*, edited by BRUNO CURRIE, IAN RUTHERFORD, Leiden-Boston, Brill, 2020, XIV, 575 p., («Mnemosyne». Supplementum ; 430) (Studies in archaic and classical Greek song ; 5), ISBN 9789004414518, 279-294.

Reprinted in: EWEN BOWIE, *Alcaeus' «stasiotica»: Catullan and Horatian Readings (2019)*, in E. B., *Essays on Ancient Greek Literature and Culture*. I: *Greek poetry before 400 BC*, Cambridge, Cambridge University Press, 2021, xvii, 866 p., 978-1-107-41542-3, 748-761 (chapter 35).

«This paper addresses two points in the long, complex and fascinating story of the relation of Latin lyric poetry to the songs of the seventh/sixth century poet of the Mytilenean elite, Alcaeus. The first concerns Catullus, and departs radically from the current *communis opinio*. The second concerns Horace's interpretation of Alcaeus' ship-poems, and may be judged to be less iconoclastic».

On Alc. fr. 248 and Catull. 11. «APh» APh 91, a1169089.

## c. 12

RITA DEGL'INNOCENTI PIERINI, [\*Per una storia della fortuna catulliana in età imperiale: riflessioni su Catullo in Seneca\*](#), «Paideia» 73, 2018, 63-80.

«This article focuses on several passages of Seneca's works in which the philosopher quotes or alludes to famous poems by Catullus: in *Apoc.* 11,6 he undoubtedly quotes Catull. 12,3, while in the *Epistles to Lucilius* 93,11 and 123,10-11 it is more difficult to decide whether he alludes to Catullus' poems or he uses a language only near to the neoteric style or vocabulary. It is also interesting to observe that the poems quoted or alluded to are the short poems and not the epyllion for the marriage of Peleus and Thetis: also in the tragedies, where the main influence of c. 64 has been sometimes hypothesized, the most important allusion is in my opinion from c. 11».

Abstract by the Author.

## c. 13

ALESSIA BONADEO, *Pranzo al sacco o tenzone poetica? Una rilettura di Catull. 13*, «Paideia» 73, 2018, 749-773.

«Distant from the thesis either of the so-called revisionists, who, in the name of a food-sex association, find heavy sexual allusions behind the motif of dinner, or of the so-called programmists, who transform the convivial occasion into a pretext for a poetic manifesto, I propose reading c. 13 as an invitation at the same time to dinner and to a poetic tension or mutual exchange of verses in the manner of the poetic competition described in c. 50. What contributes to orient interpretation in this direction is the double sense of many words that have a meaning connected with the sphere of both banquet and poetry».

Abstract by the Author.

CHRISTINE KOSSAIFI, [\*Le poète-araignée. Quelques réflexions sur les Carmina de Catulle\*](#), «Paideia» 73, 2018, 1617-1637.

«In this paper, I explore the significance of the spider, which appears in some of Catullus' *Carmina* (13, 23, 25 and 68). The etymological roots of the word, and the way the insect functions in the whole collection indicate an image of poetic weaving, in keeping with Callimachean aesthetics. By spinning out his threads in a subtle and refined web, the poet transforms the real world into a cathartic matrix».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

DAVID KUTZKO, [\*Isolation and Venustas in Catullus 13 and the Catullan Corpus\*](#), «Paideia» 73, 2018, 903-923.

«13 is often treated separately from Catullus' other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends' happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, 10, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint of Catullus' pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

SANDRA ROMANO MARTÍN, *Meros amores (Cat. 13,9)*, «Paideia» 73, 2018, 1853-1870.

«It is known that Catullus' c. 13 has been deeply and widely discussed during the last few centuries; however, there is no agreement among academic scholarship on what should be its final reading, as some passages are still controversial. In this paper I propose a new interpretation of the expression *meros amores* of 13, 9, by comparison to other elements of the poem, other passages of Catullus himself and his models, and imitations by later poets. May my

reading lead to a possible explanation of the complete poem and, at the same time, to recognise, once again, the expressive and compositional qualities of Catullus' poems».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

R. DREW GRIFFITH, [Cenabis bene \(Catullus 13\): host for real, or just blowing smoke?](#)

«Mouseion. Journal of the Classical Association of Canada. Revue de la Société canadienne des études classiques» 16, i. 1, **2019**, 161-168.

«This article argues that the *unguentum*, ostensibly “perfume,” Catullus offers his friend, Fabullus, in poem 13.11 is also an *inuentum*, a “new discovery,” which the poet made while on the shores of the Black Sea as part of the cohort of Praetor Memmius. The poem’s opening words, *cenabis bene*, “you’ll dine well” conceal an offer of *cannabis bona*, “good marijuana” chez Catullus, should Fabullus bring all other requisites for a feast—including readiness to giggle».

Abstract by the Author. See «APh» 90, 01183 (a1137517).

#### c. 14

FRANCESCA BOLDRER, [Dall’humanitas all’amicitia. La lettera di Cicerone a Trebonio tra lodi per Calvo ed echi di Catullo \(Fam. 15.21\)](#), «Humanitas» 77, **2021**, 87-109,

«The article aims to investigate Cicero’s epistle *Fam.* 15.21 (46 BC), which is addressed to Trebonius, a former colleague of him and now a lieutenant of Caesar, and deals with the oratory of Calvus, an Atticist (and Catullus’ best friend), to whom Cicero had given praise and rhetorical advice in a previous letter. Cicero shows affection to Trebonius, and care to Calvus, although they weren’t quite friends of him and belonged to different parties, both in politics and oratory. An examination of the text from the point of view of form and content shows here a double example of *humanitas* both as benevolence (*philanthropia*) and as an intellectual and didactic approach (*paideia*). It seems the prelude to a true friendship (which is also the theme of a future dialogue of Cicero), maybe with further effects (Trebonius will participate in the conspiracy against Caesar). Moreover, several allusions and some playful situations related to the letter (such as the gift of a book containing Cicero’s jokes) recalls Catullus’ poems to his friends (above all to Calvus), confirming the idea of a literary contact between the *poeta novus* and the orator. The result is an intertwining of personal and cultural relationships between personalities who are traditionally believed to be on opposite sides, but are closer than one might think in Cicero’s correspondence».

Abstract by the Author. On Cic. *Fam.* 15, 21 and cc. 14 and 50.

#### c. 14b

KLAUS LENNARTZ, [\(Pseudo\)programmatische Catullpoemata](#), «Paideia» 74, **2019**, 861-877.

«Many Catullan scholars argue for hermeneutic references to the design of the *libellus* (c. 1, 14b, 27, and 116). In this paper, it is argued (a) for the non-authorial disposition of the *libellus*; (b) that c. 27 and c. 116 are void of programmatic motives; (c) that, in c. 1 and 14b, the reader is not guided on to the present design. In addition, new metapoetic-programmatic aspects of c. 35, c. 36, and c. 54b are given».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

#### c. 16

JULIA H. GAISSER, [Excuses, Excuses: The Fortune of Catullus 16 from Martial to Johannes Secundus](#), «Paideia» 74, **2019**, 1325-1360.

«This paper examines the reception of Catullus 16 by some of its principal imitators and critics from antiquity to the middle of the sixteenth century. It identifies the building blocks of Catullus’s poem and traces their reuse, modification, and occasional reversal by his successors. It considers the historical context of the several poems under discussion, as well as the complex intertextual relations among them».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

ROBERT SKLENÁŘ, [Poetic autobiography and literary polemic in Catullus 16](#), «Paideia» 73, **2018**, 1871-1876.

«Although it foregrounds sexual violence in its opening and closing lines, Catullus's poem 16 is fundamentally a poem about how to read poetry. Specifically, it rejects the autobiographical fallacy and implies that readers who practice it are the literary equivalent of *pathici* and *cinaedi*».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

PAUL ALLEN MILLER, [Unspeakable Enjoyment in Catullus \(80, 16, 11, 63\)](#), «Dictynna [en ligne]» 18, 2021, on line from 01.12. 021, consultation 25.03.2022.

«There are forms of enjoyment in Catullus that cannot be understood within the norms of pleasure as opposed to pain or unpleasure. This is an enjoyment that Freud would claim is beyond the pleasure principle, and thus integrally related to aggression, violence, and death: an enjoyment that is at once abject and sublime. Taking off from Mario Telò's Archive Feelings, this paper examines these forms of enjoyment and how they function within the aesthetic structure of four poems by Catullus».

Abstract by the Author.

### c. 17

ROBERT DREW GRIFFITH, [The Clueless Cuckold and the She-Mule's Shoe \(Catullus 17,23-26\)](#), «Paideia» 73, 2018, 93-101.

«The inattentive husband whom Catullus wants to throw off a bridge in poem 17 is Metellus Celer, the poet's *municeps*, either because he shares with him the *munuscula* of his wife, Clodia, or because, having thwarted Cataline's escape via Fiesole, he is an honorary Cisalpine Gaul. That Metellus will lose his lazy mind in the mud as a she-mule might her shoe recalls Jason, who lost a sandal in the Anaurus river. The fact that the mule is female emphasizes the self-emasculation constituted by Metellus neglecting his attractive wife».

Abstract by the Author.

LEAH KRONENBERG, [Reading Virgil and His Trees-The Alder and the Poplar Tree in Catullus and Virgil](#), in *They keep it all hid. Augustan Poetry, its antecedents and reception*, Studies in honor of Richard F. Thomas, edited by PETER E. KNOX, Hayden Pelliccia and Alexander Sens, Berlin-Boston, De Gruyter, 2018, VIII, 192 p., (Trends in classics. Supplementary volumes ; 56), ISBN 9783110544176, 17-27.

MARIANTONIETTA PALADINI, [Ancora sul carme 17 di Catullo: dai fescennini a Claudiano](#), «Paideia» 73, 2018, 245-267.

«This article concerns Catullus' c. 17 and his verses 18-19 *alnus / in fossa Liguri iacet supernata securi*, here explained for the first time as a Priapean *topos*, probably enriched by obscenity and agricultural allusions. Both of them are typical of the ancient and lost *fescennina*, but this assumption could be confirmed by the similarity between some Catullan expressions and some elements belonging to the perfectly preserved Claudianus' *fescennina*. The final result is: maybe some words of the ancient Roman rural society of *fescennina* survived within the republican poetry».

Abstract by the Author.

ARTHUR FREEMAN, *Catullus Carmen 17.6 and other mysteries. A study in editorial conflict, eccentricity, forgery, and restitution : with a checklist of significant printed editions of Catullus in Latin, 1472-2005*, London, Bernard Quaritch Ltd, 2020, 86 p., ISBN 978-0-9933762-3-8,

«This partly historical, partly philological essay offers a general account of the early preservation, post-medieval recovery, and Renaissance evolution of the text of Catullus, with specific reference to one speculative reading in *Carmen* 17 ('De Colonia'), and certain humanist twists and forgeries that accompanied its long editorial history. Accompanying the narrative is a substantial bibliographical appendix that provides a checklist of significant editions of Catullus in Latin from 1475 to the present day, with brief notes of relevance and location. 'Catullus Carmen 17.6' is the second footnote to *Bibliotheca Fictiva: a Collection of Books and Manuscripts Relating to Literary Forgery 400 BC-AD 2000*, following Julia Alpinula (2015)».

Abstract by the Author.

LINDSAY WATSON, [Catullus' Priapean Poem \(c. 17\)](#), «Antichthon» 55, 2021, 35-52.

«Catullus 17 poses a host of interpretational difficulties. The thorniest of these concerns its unity. How can the initial lines on the rickety state of Colonia's *ponticulus* be reconciled with the real focus of the poem, the precipitation from the bridge of a husband who is blind to his bride's erotic needs, in the hope of bringing him to his senses? Many attempts have been made to resolve the problem, but few persuade to any degree. This paper proposes that the key to the unity-question lies in Catullus' adoption of the rare priapean metre. This manoeuvre expresses itself in two ways: first, by infusing the poem as a whole with the thematic colours ascribed to priapeans by ancient metricians, that is to say a ludic, countrified but also mock-epic ethos: second, and crucially, by constructing the doltish *maritus*, the thematic locus of the poem, as an *alter ego* of the eponymous deity of Priapean literature; for just like the god of that corpus, the husband of the poem is a conspicuous sexual under-achiever, the butt of mocking laughter, inurbane, and little more than an insensate block of wood. In sum, by reading c. 17 through a specifically Priapean lens it is possible to discover in it an otherwise elusive unity».

Abstract by the Author.

## c. 22

SEVERIN KOSTER, [22: Ein anderer Catull?](#), «Paideia» 73, 2018, 895-901.

«Carmen 22 is not a mocking poem on Suffenus, but a lecture for his friend Varus. The latter ought to realize, that Suffenus' poems do not match up to the neoterics' demands in any way. Catullus is trying in a friendly way to talk him out of his wrong assessment».

Abstract by the Author.

PAUL SCHROTT, *Ein Dichter als menschliches Exempel: Dichterkritik und Philosophie bei Catull*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, 2019, 54-59, ill.

On c. 22.

See «APh 91», a1153466.

LEAH O'HEARN, [Being beatus in Catullus' poems 9, 10, 22 and 23](#), «Classical Quarterly» n. ser. 70, 2020, 691-706.

«*Sat es beatus* (Catull. 23.27). In the aggressively philosophical poem 23, Catullus attempts to change Furius' mind about how he perceives his poverty, 'advice' which has been identified as either Stoic or Epicurean. Irrespective of the precise school of thought, it is clear that the poet ridicules Furius in eudaimonistic language. The poet of social commentary seeks to define the *beatus* uir. In fact, the term *beatus* has rich philosophical resonance and Catullus uses it in several other poems where attitudes to wealth form a significant backdrop to the poet's social posturing. Catullus was no philosopher. He employs the language and ideas of different schools, and, while his work does not reflect a coherent philosophical position, he was writing at a time when public discourse increasingly drew upon philosophical language and *topoi*. I will examine Catullus' use of the term *beatus* in poems 9, 10, 22 and 23 to demonstrate that the poet draws a contrast between its different meanings across these pairs of adjacent poems. I will argue that Catullus contrasts the eudaimonistic and material meanings of the word to show the differences between clear-sighted wisdom and deceptive pleasures, between the good life and a life filled with goods».

Abstract by the Author. See «APh» 91, a1155631.

GIL GABRIEL, [Fedro e a fábula colíambica de Catulo](#), «Rónai. Revista de Estudos Clássicos e Tradutórios» 9, 2021, 21-38.

«The aim of this paper is to compare some features of Phaedrus' poetry (I CE) to those of Catullus, 22. I managed to make such comparisons in the light of the relations set between these two Latin poets and former Greek choliambic poetry. In order to do so, I have previously performed a brief survey regarding those poetic features found in the extant choliambic works of Hipponax (VI CE) and Callimachus (310-240 BCE) which, accordingly, match Phaedrus' poems' features. Phaedrus, the fabulist, unlike Catullus, wrote solely in iambic senarius. However, as I present here, this choice did not hinder Phaedrus from following meaningful creative techniques with which some of the choliambic poets also experimented. One must stress, thereupon, that both Phaedrus and Catullus resumed the Callimachean trace of turning poems into frames for aesthetic criticism by making use of Aesopic fables».

Abstract by the Author.

## c. 23

JOHN GODWIN, [The Ironic Epicurean in Poems 23, 114, 115](#), «Paideia» 73, 2018, 837-851.

«Some of the poetry of Catullus has been seen as supporting the assertion that the poet was strongly influenced by the philosophy of Epicurus. This paper tests this hypothesis by examining several poems which seem to make use of Epicurean ideas, and concludes that the poetry uses philosophy for the expression of literary and satirical purposes rather than being the vehicle by which philosophy is promoted».

Abstract by the Author.

CHRISTINE KOSSAIFI, [Le poète-araignée. Quelques réflexions sur les Carmina de Catulle](#), «Paideia» 73, 2018, 1617-1637.

«In this paper, I explore the significance of the spider, which appears in some of Catullus' *Carmina* (13, 23, 25 and 68). The etymological roots of the word, and the way the insect functions in the whole collection indicate an image of poetic weaving, in keeping with Callimachean aesthetics. By spinning out his threads in a subtle and refined web, the poet transforms the real world into a cathartic matrix».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

SUZANNE SHARLAND, [Persta atque obdura: Furius in Catullus 23 and at Horace, Satires 2.5.39-41](#), «Acta Classica. Verhandelinge van die Klassieke Vereniging van Suid-Afrika = Proceedings of the Classical Association of South Africa» 61, 2018, 99-124

«Catullus 23 describes a Furius so dry and poverty-stricken that he defecates less than ten times a year. Pretending to admire the curious economy of this constitution, Catullus declines Furius' request for a loan, saying that he and his dry, wooden family are sufficiently 'blessed'. In the following poem, he discourages Juventius from accepting the attentions of this impoverished fellow. At Sat. 2.5.39–41 Horace describes a Furius who, swollen with rich tripe, besatters the wintry Alps with 'snow'. This is contrasted, in the previous lines, with the dry heat of Canicula (the Dog-Star) which causes speechless statues to split. Scholars have identified this Furius with the *turgidus Alpinus* at Sat. 1.10.36–37 whose bombastic epic style Horace rejects. These references and evidence from Quintilian (*Inst. 8.6.17*) encouraged scholiasts to link the Furius of Horace, Sat. 2.5 with the poet Furius Bibaculus of Cremona. Scholars subsequently identified Catullus' Furius with the same. If these Furii are the same people, why are they described in such contrasting terms? This article compares Catullus' Furius and Horace's Furius in terms of the ancient theory of the humours and in relation to stylistic theory. It argues that Horace deliberately alludes to Catullus and that a sophisticated network of metaphors links their Furii».

Abstract by the Author. See «APh» 90, 07474 (a1143505).

LEAH O'HEARN, [Being beatus in Catullus' poems 9, 10, 22 and 23](#), «Classical Quarterly» n. ser. 70, 2020, 691-706.

«*Sat es beatus* (Catull. 23.27). In the aggressively philosophical poem 23, Catullus attempts to change Furius' mind about how he perceives his poverty, 'advice' which has been identified as either Stoic or Epicurean. Irrespective of the precise school of thought, it is clear that the poet ridicules Furius in eudaimonistic language. The poet of social commentary seeks to define the *beatus* uir. In fact, the term *beatus* has rich philosophical resonance and Catullus uses it in several other poems where attitudes to wealth form a significant backdrop to the poet's social posturing. Catullus was no philosopher. He employs the language and ideas of different schools, and, while his work does not reflect a coherent philosophical position, he was writing at a time when public discourse increasingly drew upon philosophical language and *topoi*. I will examine Catullus' use of the term *beatus* in poems 9, 10, 22 and 23 to demonstrate that the poet draws a contrast between its different meanings across these pairs of adjacent poems. I will argue that Catullus contrasts the eudaimonistic and material meanings of the word to show the differences between clear-sighted wisdom and deceptive pleasures, between the good life and a life filled with goods».

Abstract by the Author. See «APh» 91, a1155631.

## c. 25

NEIL ADKINN, [Cunni\(nq\) cacemphaton in Catullus](#), «Paideia» 73, 2018, 725-732.

«The present article endeavours to show that in c. 5,5 and again in c. 25,1 Catullus has cleverly inserted a cacemphatic reference to the taboo-word *cunnus*. The poet has also embedded a number of clues to put the reader on the qui-vive for this *cacemphaton*».

Abstract by the Author.

CHRISTINE KOSSAIFI, [\*Le poète-araignée. Quelques réflexions sur les Carmina de Catulle\*](#), «Paideia» 73, **2018**, 1617-1637.

«In this paper, I explore the significance of the spider, which appears in some of Catullus' *Carmina* (13, 23, 25 and 68). The etymological roots of the word, and the way the insect functions in the whole collection indicate an image of poetic weaving, in keeping with Callimachean aesthetics. By spinning out his threads in a subtle and refined web, the poet transforms the real world into a cathartic matrix».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

## c. 26

ANTONELLA BORGO, [\*Villette, ipoteche e debiti: a proposito di un tema poetico \(Furio Bibaculo frr. 2 e 3 Tr.; Catullo 26\)\*](#), «Paideia» 73, **2018**, 31-42.

«Some poems of Catullus (26; 31; 44) deal with real estate properties, houses and villas, his own or owned by some of his friends, sometimes pictured ironically asmodest or subject to ruinous debts, such as the *villula* of C. 26, of uncertain property because the manuscript tradition oscillates between *nostra* (of the poet) and *vestra* (of the recipient Furius). This Furius, if one identifies him with Furius Bibaculus, composed himself a piece on Valerius Cato, a poet and philologist who had fallen into misery after losing his Tusculanum over debts (FRR. 2 and 3 Tr.). These poetic themes represent a society in crisis, where ambiguous characters, such as Mamurra, suddenly have acquired their fortunes CC. 29; 114; 115). Within a few years, the *villula* and the *agellus* of the *Catalepton* 8 of the *Appendix Vergiliana* will represent different ideals of life and the new cultural horizons of the Augustan poetry».

Abstract by the Author.

## c. 27

ALFREDO MARIO MORELLI, [\*Un simposio per le acque: Stazio e il balneum di Claudio Etrusco \(Silv. 1, 5\)\*](#), «Studi Italiani di Filologia Classica» IV ser., 16, i. 1, **2018**, 71-101.

«This paper focuses on Stat. *Silu.* 1.5: textual problems are re-examined and metapoetic aspects are fully discussed. ‘Frolicking’ Clio at the party (ll. 12-13) is a key-character in representing the relationships between the epic poet Statius and the occasional poetry of the *Siluae*; the Naiads are not simply substitutes for the Muses, but natural elements evoked by the uates (together with Vulcan ‘the fire’) in order to create the scenario of Etruscus’ *thermae* in front of the readers. For the whole length of the poem, in spite of its commonly alleged bipartite structure, Statius plays on the paradoxical idea of a ‘symposium in honor of the waters (nymphae)’: this is the frame in which we have to re-consider the whole gesture of including or excluding not only waters, but also fire, marbles, glass and so on. Catullus 27 (a poem on a symposium governed by drunken Postumia and forbidden to *lymphae*, waters) is an important and yet unobserved poetic model; it also had a special influence on Stat. *Silu.* 1.6, on Lygdamus (3.53-64, and on several poems by Martial (exp. 11.6 and 11.16))».

Abstract by the Author. «APh» 90, 05265 (a1141560).

KLAUS LENNARTZ, [\*\(Pseudo\)programmatische Catullpoemata\*](#), «Paideia» 74, **2019**, 861-877.

«Many Catullan scholars argue for hermeneutic references to the design of the *libellus* (c. 1, 14b, 27, and 116). In this paper, it is argued (a) for the non-authorial disposition of the *libellus*; (b) that c. 27 and c. 116 are void of programmatic motives; (c) that, in c. 1 and 14b, the reader is not guided on to the present design. In addition, new metapoetic-programmatic aspects of c. 35, c. 36, and c. 54b are given».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

## c. 30

STEPHEN HARRISON, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 30, 4-5.

MARK WILLIAMS, [\*A Friend in Need: Catullus' Plaintive Friendship in Carmina 50, 30, 38, 73, 77\*](#), «Paideia» 74, 2019, 985-994.

«Catullus often expresses his *amicitia* in highly affective poems of longing, pique, and even anger. Just as often, these poems have markers of social class that serve to delineate social boundaries as they existed in late Republican Rome. These class markers illuminate concepts like *amicitia*, *fides*, *sodalitas*, *memoria*, and *gravitas* that were almost commonplaces in Roman affective writing but that Catullus used effectively and sometimes devastatingly in his poems of needy friendship. Careful analysis of these poems reveals a virtual pedagogy of *amicitia* that predates that of Cicero's *De amicitia*, even as it employs many of the same emotive terms. For Catullus, this pedagogy of amicitia was inseparable from his poetic project».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

### c. 32

STEPHEN HARRISON, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 32, 4.

### c. 34

LEAH KRONENBERG, *Catullus 34 and Valerius Cato's Diana*, «Paideia» 73, 2018, 157-173.

«This article argues that Catullus c. 34, the “Hymn to Diana” contains coded critique of Valerius Cato's lost poem the Diana. Catullus uses meta poetic language to present the Diana as an Antimachean poem that is over-long, oldfashioned, overly obscure, and generally uncouth. I also consider possible connections between Cato's *Diana* and Antimachus' lost Artemis».

Abstract by the Author.

### c. 35

STEPHEN HARRISON, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 35, 17.

DAVID KUTZKO, [\*Isolation and Venustas in Catullus 13 and the Catullan Corpus\*](#), «Paideia» 73, 2018, 903-923.

«13 is often treated separately from Catullus' other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends' happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, 10, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint

of Catullus' pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

KLAUS LENNARTZ, [\*\(Pseudo\)programmatische Catullpoemata\*](#), «Paideia» 74, 2019, 861-877.

«Many Catullan scholars argue for hermeneutic references to the design of the *libellus* (c. 1, 14b, 27, and 116). In this paper, it is argued (a) for the non-authorial disposition of the *libellus*; (b) that c. 27 and c. 116 are void of programmatic motives; (c) that, in c. 1 and 14b, the reader is not guided on to the present design. In addition, new metapoetic-programmatic aspects of c. 35, c. 36, and c. 54b are given».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

DANIEL HOLMES, [\*Philodemus, Catullus, and The Domina Di\(n\)dymi\*](#), «Classical Philology» 116, 2021, 276–282.

«In both Catullus 63 and 35, Catullus refers to Cybele as the *Domina Dindymi*. I show that this epithet and noun collocation is only found in Catullus and argue that he purposely chose to replace the more usual “Mother of Dindymon” with “Mistress [Domina] of Dindymon” following a pun he had found in Philodemus (Epigram Sider 22), namely δίδυμοι = testicles. I then discuss the implications of this pun on the interpretation of Poems 63 and 35».

Abstract by the Author.

### c. 36

STEPHEN HARRISON, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 36, 2.

KLAUS LENNARTZ, [\*\(Pseudo\)programmatische Catullpoemata\*](#), «Paideia» 74, 2019, 861-877.

«Many Catullan scholars argue for hermeneutic references to the design of the *libellus* (c. 1, 14b, 27, and 116). In this paper, it is argued (a) for the non-authorial disposition of the *libellus*; (b) that c. 27 and c. 116 are void of programmatic motives; (c) that, in c. 1 and 14b, the reader is not guided on to the present design. In addition, new metapoetic-programmatic aspects of c. 35, c. 36, and c. 54b are given».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

### c. 37

SHAWN O'BRYHIM, [\*Egnatius as dux gregis \(Catullus 37 and 39\)\*](#), «Classical Philology. A Journal Devoted to Research in Classical Antiquity» 113, i. 3, 2018, 352-360.

See «APh» 89, 01084 (a1126479).

MAXINE LEWIS, [\*Gender, geography, and genre: Catullus' constructions of Lesbia in space and time\*](#), in *The production of space in Latin literature*, edited by WILLIAM FITZGERALD and EFROSSINI SPENTZOU, Oxford, Oxford University Press, 2018, VIII, 298 p., ISBN 978-0-19-876809-8, 119-146.

«This chapter offers a new reading of Catullus' Lesbia by examining the poet's spatial poetics. These poetics play a crucial role in shaping the worlds created in the poems. Catullus' collection features three distinct poetics of place: topical, neoteric, and abstracted, clustered in specific groups of poems: the polymetrics, the *carmina maiora*, and the elegiac epigrams, respectively. As Lesbia is the only character (apart from the 'Catullus' persona) who appears in each group, she presents the ideal subject for examining how Catullus' distinct poetics of place shape characterization in different genres of poetry. Furthermore, as a woman whose gender is frequently thematized, Lesbia presents a fulcrum for investigating how gendered ideologies of certain spaces might have shaped Catullus' spatial poetics. This chapter offers close readings of three 'Lesbia' poems: 37, 68b, and 70, to highlight the importance of place and space to Lesbia's role in each poem».

Abstract by the Author. See «APh» 90, 01205 (a1141950).

MARIA CHIARA SCAPPATICCIO, Sopionibus scribam (*Catull. 37,10*). *Sacerdote, Petronio, Syneros, Catullo: una nota esegetica*, «Paideia» 73, **2018**, 279-294.

«The article offers an in-depth examination of Catullus' discussed reading *sopionibus scribam* (37,10) and of the possible meaning of *sopio* in the *Liber* and in the further contexts where this word is found ( i.e.: Petron. 22; Sacerdos' grammar, *GL* VI 461, 30 – 462, 3 K.; *CIL* IV 1700). Putting together literary evidence and graffiti from Pompei drives towards a factual and icastic interpretation: Catullus seemed to want to soil and fill the wall of the *salax taberna* with insulting drawings of penis against the sessores who had subtracted him his *Lesbia*».

Abstract by the Author.

ELENA SPANGENBERG YANES, Cuniculosae/Celtiberosae: *novità sulla tradizione di Prisciano e Catullo*, «MD» 83, **2019**, 187-196.

«A well known episode in the history of Catullus' text concerns the v. 37, 18, cited twice by Priscian with the wrong reading *Celtiberosae* instead of *cuniculosae*. The presence of the genuine reading *cuniculosae* in one single witness of the *Ars* (Köln, Erzbischöfliche Diözesan- und Dombibliothek, 202) has stimulated several hypothesis, in the tradition of studies on Catullus' transmission, about the availability of Catullus' *liber* in the context of production of such manuscript (11th cent., Western Germany). The collation of all 8<sup>th</sup>-10<sup>th</sup>-cents. witnesses of the *Ars* has now revealed the reading *cuniculosae* also in three 9th-cent. manuscripts from France. This discovery is here announced and discussed in connection with the other indirect pieces of evidence of Catullus' presence in Carolingian France».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

ADRIÁN VALENCIANO, [Catulo traducido por José Ángel Valente. 'Versión de Catulo' en 'Nada está escrito', seguido de 'Anales de Volusio' en 'El inocente'](#), «Dicenda. Estudios de lengua y literatura españolas» 38, **2020**, 9-20.

«Approaching other authors through versions has been a writing practice carried out by various writers as a form of both literary exercise and poetic dialogue with the tradition. The aims of this article are the following; first, to put in value the use of the version by José Ángel Valente in his early literary beginnings by analyzing the poem "Catullus Version", included in his posthumous anthology of poems *Nada está escrito* (1952-1953); second, to provide arguments to justify this repeated versioning practice in the poem "Anales de Volusio", a recreation inspired by the *carmen XXVII* by the poet from Verona included in the seventh poems book of Valente, *El inocente* (1967-1970). In both cases it can be seen how the poet goes from a close reading of the original to a freer translation».

Abstract by the Author.

FRANCESCO LO MONACO, *Ancora su Catullo in "Francia"*, «Rationes Rerum» 17, **2021**, 273-281.

«This article examines new evidence on a variant to the text of Priscianus' *Ars* 7, 22 (in which Catullus 37, 18 is mentioned) transmitted by three 9<sup>th</sup> century manuscripts (Par. lat. 7502, Vat. lat. 1480 and Reims 1094) and added to the 11<sup>th</sup> century manuscript Coloniensis 202. The article also investigates a possible presence of Catullus' text in the Lower Rhine area during the Middle Ages».

Abstract by the Author. See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

JAMES UDEN, [Egnatius the Epicurean: The Banalization of Philosophy in Catullus](#), «Antichthon» 55, **2021**, 94-115.

«This article offers a new examination of the place of philosophy in Catullus' *Carmina*. It focuses on Egnatius, the 'smiling Spaniard' of poems 37 and 39, and argues that Catullus' attacks on this character make use of many standard invective tropes against Epicureans in the late Republic. More than merely an opportunity to show off his whitened teeth, Egnatius' smile may well have been proof of his philosophical detachment and *ataraxia*. Yet Catullus maliciously misrepresents this mark of Epicurean virtue as a social gaffe, and an unflattering reminder of Egnatius' provincial origins. I then reinterpret poems 37, 38, and 39 as a poetic series unified by the 'banalization' of philosophical ideas. Ultimately, Catullus creates his own singular voice – the arbiter of style and taste – by representing aspects of other people's behaviour as trite and ordinary. To banalize is an act of power, and it is a weapon that Catullus wields to articulate a sense of difference from other poets and thinkers in his intellectual world».

Abstract by the Author.

## c. 38

FLAVIANA FICCA, *Ai margini di un genere: nota su adlocutio tra Catullo e Seneca (con una suggestione staziana)*, «Paideia» 74, 2019, 153-169.

«In this paper we analyze the meaning of the word *adlocutio* in Catullus 38, generally interpreted as consolatio. In our opinion, it is possible that this meaning is more suitable for the consolatory works of Seneca. In Catullus, it seems to express a “poetic gift”, a “literary exchange” between two poets who suffer».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

MARK WILLIAMS, [A Friend in Need: Catullus' Plaintive Friendship in Carmina 50, 30, 38, 73, 77,](#) «Paideia» 74, 2019, 985-994.

«Catullus often expresses his *amicitia* in highly affective poems of longing, pique, and even anger. Just as often, these poems have markers of social class that serve to delineate social boundaries as they existed in late Republican Rome. These class markers illuminate concepts like *amicitia*, *fides*, *sodalitas*, *memoria*, and *gravitas* that were almost commonplaces in Roman affective writing but that Catullus used effectively and sometimes devastatingly in his poems of needy friendship. Careful analysis of these poems reveals a virtual pedagogy of *amicitia* that predates that of Cicero's *De amicitia*, even as it employs many of the same emotive terms. For Catullus, this pedagogy of *amicitia* was inseparable from his poetic project».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

MARC MAYER I OLIVE, *Tres notas textuales sobre Catulo: 38, 1-2; 39, 19; 116, 1*, «Rationes Rerum» 2020, 16, 321-333.

«This article discusses three alternative readings in the text of Catullus in place of those normally accepted by editors: 38, 1-2; 39, 19; 116, 1. It also examines the possibility that some of them are author's variants».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

JAMES UDEN, [Egnatius the Epicurean: The Banalization of Philosophy in Catullus](#), «Antichthon» 55, 2021, 94-115.

«This article offers a new examination of the place of philosophy in Catullus' *Carmina*. It focuses on Egnatius, the ‘smiling Spaniard’ of poems 37 and 39, and argues that Catullus' attacks on this character make use of many standard invective tropes against Epicureans in the late Republic. More than merely an opportunity to show off his whitened teeth, Egnatius' smile may well have been proof of his philosophical detachment and *ataraxia*. Yet Catullus maliciously misrepresents this mark of Epicurean virtue as a social gaffe, and an unflattering reminder of Egnatius' provincial origins. I then reinterpret poems 37, 38, and 39 as a poetic series unified by the ‘banalization’ of philosophical ideas. Ultimately, Catullus creates his own singular voice – the arbiter of style and taste – by representing aspects of other people's behaviour as trite and ordinary. To banalize is an act of power, and it is a weapon that Catullus wields to articulate a sense of difference from other poets and thinkers in his intellectual world».

Abstract by the Author.

## c. 39

STEPHEN HARRISON, [Further notes on the text and interpretation of Catullus](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 39, 20.

SHAWN O'BRYHIM, [Egnatius as dux gregis \(Catullus 37 and 39\)](#), «Classical Philology. A Journal Devoted to Research in Classical Antiquity» 113, i. 3, 2018, 352-360.

See «APh» 89, 01084 (a1126479).

MARC MAYER I OLIVE, *Tres notas textuales sobre Catulo: 38, 1-2; 39, 19; 116, 1*, «Rationes Rerum» **2020**, 16, 321-333.

«This article discusses three alternative readings in the text of Catullus in place of those normally accepted by editors: 38, 1-2; 39, 19; 116, 1. It also examines the possibility that some of them are author's variants».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

JAMES UDEN, *Egnatius the Epicurean: The Banalization of Philosophy in Catullus*, «Antichthon» **55, 2021**, 94-115.

«This article offers a new examination of the place of philosophy in Catullus' *Carmina*. It focuses on Egnatius, the 'smiling Spaniard' of poems 37 and 39, and argues that Catullus' attacks on this character make use of many standard invective tropes against Epicureans in the late Republic. More than merely an opportunity to show off his whitened teeth, Egnatius' smile may well have been proof of his philosophical detachment and *ataraxia*. Yet Catullus maliciously misrepresents this mark of Epicurean virtue as a social gaffe, and an unflattering reminder of Egnatius' provincial origins. I then reinterpret poems 37, 38, and 39 as a poetic series unified by the 'banalization' of philosophical ideas. Ultimately, Catullus creates his own singular voice – the arbiter of style and taste – by representing aspects of other people's behaviour as trite and ordinary. To banalize is an act of power, and it is a weapon that Catullus wields to articulate a sense of difference from other poets and thinkers in his intellectual world».

Abstract by the Author.

#### c. 45

MONICA R. GALE, *Between Pastoral and Elegy: The Discourse of Desire in Catullus 45*, «Paideia» **73, 2018**, 1589-1604.

«Catullus is widely regarded as an important precursor of Latin Love Elegy. Poems 68 and 76, in particular, are regularly cited as models for the elegists' intense focus on their own emotions and for their characteristic use of mythological paradigms. This article argues that a third poem, the "love-duet" between Acme and Septimius, has been overlooked by critics in this connection. The language of both lovers in the Catullan lyric foreshadows the typically elegiac figures of *militia amoris* and *servitium amoris*, but with the crucial difference that their desire is emphatically mutual, in contrast to the conventionally unhappy and at best partially requited loves of elegy. Nevertheless, many commentators have perceived a degree of irony in Catullus' handling of the couple and their highly stylized declarations of shared passion. This ironic element may be connected both with the elegists' characteristically double-edged self-depiction and with the similarly ambivalent portrayal of the rustic characters of bucolic/pastoral poetry: just as Theocritus' reader is at once invited to envy the herdsman's naïve innocence and to enjoy a sense of urbane superiority, so Catullus' lovers are both idealized and made a source of detached humour. In transplanting his lovers from the countryside to a (presumably) sophisticated urban environment, Catullus makes a crucial move which was to prove decisive for the poets of the next generation».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

ALESSIA BONADEO, *La complessa semantica di un sintagma poetico: caesio... leoni (Catull. 45,7)*, «Paideia» **76, 2021**, 569-583.

«The paper aims at reconsidering the *iunctura* "caesio... leoni" (v. 7). Instead of the usual translation/explanation in colour terms we propose an interpretation in luministic and extra-chromatic sense leading in direction of fierceness. This is a characteristic of the lion underlined in order to increase the intrepidity of Septimius who would dare to face it alone and thus undergoes, within the poem, a subtly ironic mythopoeisis».

Abstract by the Author.

#### c. 48

JESÚS LUQUE MORENO, *Besos de Catulo*, «Emerita. Revista de Lingüística y Filología Clásica» **86, i. 1, 2018**, 71-91.

«Study of Catullus 5, 7 and 48. The work aims above all to show that in these poems, as in most of the Catullians, one can easily recognize the two great parts in which the epigram is ordinarily organized: a first, more extensive (A), and a final (B), brief, witty, judgmental, culminating all of the above».

Abstract by the Author. «APh» 89, 01080 (a1130393).

LEAH O'HEARN, *Juventius and the Summer of Youth in Catullus 48*, «Mnemosyne» 74, 2021, 111-133.

«Catullus' poem 48 has barely been studied, except as the "less interesting" sibling of the family of kiss poems. It continues the characterisation of Juventius as an aristocratic young man in the flower of his youth (*flosculus ... Iuuentiorum*, 24.1), but it complicates this image with agricultural imagery which suggests that the boy is on the cusp of manhood, making a transition from smooth-cheeked spring to bristly summer. Juventius' honey-sweet eyes and kisses like thick crops of the dry beards of grain evoke the 'young man with the first down', a figure with a long and conflicting literary pedigree. A better understanding of the literary background of this imagery illuminates poem 48 as a complex and passionate celebration of the fragility of youthful beauty, but it also reveals more clearly just how the poem participates in the persuasive rhetoric of the kiss poems».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

Carmen González Vázquez, [\*Catulo 48, el campo como imagen del cuerpo insatisfecho\*](#), «Myrtia» 36, 2021, 61-75.

«This article proposes that the poetic use of agricultural vocabulary in Catullus' *carmen* 48 is related to the frustration of a lover's experience. The dual nature of the epigram and the intertextual and referential relationships inside the poem contribute to this interpretation».

Abstract by the Author. See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

## c. 49

KATARZYNA MARCINIAK, [\*Cicerone: il più grande dei poeti\*](#), «Ciceroniana on Line: Rivista di Studi Ciceroniani / Revue d'Études Cicéroniennes» n. ser., 2, i. 1, 2018, 105-161

«Marcus Tullius Cicero "enjoys" the reputation of a *poetaster*, or the greatest graphomaniac in the history of poetry – the absolute embodiment of all the possible sins against the Muses. The aim of this article is to question this stereotype. First, an analysis of the most important opinions on the value of his verses is undertaken to identify the roots of these criticisms. As a result, the political and religious background of Ciceronian poetry is revealed, and his poems regain their importance in Cicero's cultural program as described by Emanuele Narducci in *Cicerone e l'eloquenza romana. Retorica e progetto culturale* (1997). This program consisted in Cicero's assuring a longue durée to his ideas through literature. I show how the Arpinate, through his poetry, transmitted his own image as *dux togatus* together with his vision of an ideal Republic and the concept of peace. Finally, on this backdrop, the ambiguous poem 49 of Catullus is analyzed in order to demonstrate how a serious and careful reconsideration of the case of Cicero the poet allows us to see in a new light, if not to solve, a famous enigma of Latin literature».

Abstract by the Author. «APh» 89, 01227 (a1127856).

## c. 50

FREDERICK JONES, [\*Catullus' libellus and Catullan aesthetics\*](#), «Paideia» 73, 2018, 867-890.

«The immediate and mid-term legacy of Catullus' body of poetry is disparate and the corpus itself reaches us in a format without parallel in ancient poetry. However, the way the poems were put together for an audience would have been a crucial factor in determining audience reaction. This paper considers the aesthetics of Catullus' short poems in the light of the possible packages in which they were arranged. In fulfilment of this purpose, I look particularly at *Carm. 1* and *50*. My conclusion is that Catullus made from an anarchic mixture of attested genres a new genre which embodied a new aesthetics and a new personal and poetic ideology and that this treatment of genre explains the diversity of his poetry».

Abstract by the Author.

DANIEL G.GUTIÉRREZ, [\*Poeta genitral. El difuso límite entre erotismo y pornografía en el carmen 50 de Catulo\*](#), «Anales de Filología Clásica» 32, i. 2, 2019, 25-36.

«The present work is inscribed in an interpretative line according to which much of the ancient erotic literature could be read in ‘porno-graphic’ key. In particular, it is centered on the *carmen* 50 of the neoteric poet C. V. Catullus. In this composition it seems to allude to the onanist practice of the poetic-self, an allusion that would cease to be such to constitute an explicit reference to it. Analyzing those terms or discursive strategies that require and encourage the inferential work of the reader, we hope to be able to corroborate the proposed reading».

Abstract by the Author. See «APh» 90, 01184 (a1142434).

MARK WILLIAMS, [\*A Friend in Need: Catullus' Plaintive Friendship in Carmina 50, 30, 38, 73, 77,\*](#) «*Paideia*» 74, 2019, 985-994.

«Catullus often expresses his *amicitia* in highly affective poems of longing, pique, and even anger. Just as often, these poems have markers of social class that serve to delineate social boundaries as they existed in late Republican Rome. These class markers illuminate concepts like *amicitia*, *fides*, *sodalitas*, *memoria*, and *gravitas* that were almost commonplaces in Roman affective writing but that Catullus used effectively and sometimes devastatingly in his poems of needy friendship. Careful analysis of these poems reveals a virtual pedagogy of *amicitia* that predates that of Cicero's *De amicitia*, even as it employs many of the same emotive terms. For Catullus, this pedagogy of amicitia was inseparable from his poetic project».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

FRANCESCA BOLDRER, [\*Dall'humanitas all'amicitia. La lettera di Cicerone a Trebonio tra lodi per Calvo ed echi di Catullo \(Fam. 15.21\)\*](#), «Humanitas» 77, 2021, 87-109,

«The article aims to investigate Cicero's epistle *Fam.* 15.21 (46 BC), which is addressed to Trebonius, a former colleague of him and now a lieutenant of Caesar, and deals with the oratory of Calvus, an Atticist (and Catullus' best friend), to whom Cicero had given praise and rhetorical advice in a previous letter. Cicero shows affection to Trebonius, and care to Calvus, although they weren't quite friends of him and belonged to different parties, both in politics and oratory. An examination of the text from the point of view of form and content shows here a double example of humanitas both as benevolence (*philanthropia*) and as an intellectual and didactic approach (*paideia*). It seems the prelude to a true friendship (which is also the theme of a future dialogue of Cicero), maybe with further effects (Trebonius will participate in the conspiracy against Caesar). Moreover, several allusions and some playful situations related to the letter (such as the gift of a book containing Cicero's jokes) recalls Catullus' poems to his friends (above all to Calvus), confirming the idea of a literary contact between the *poeta novus* and the orator. The result is an intertwining of personal and cultural relationships between personalities who are traditionally believed to be on opposite sides, but are closer than one might think in Cicero's correspondence».

Abstract by the Author. On Cic. *Fam.* 15, 21 and cc. 14 and 50.

ÁBEL TAMÁS, [\*Catullus' Sapphic Lacuna: A Palimpsest of Absences and Presences\*](#), in *Unspoken Rome. Absence in Latin literature and its reception*, edited by TOM GEUE, ELENA GIUSTI, University of Warwick, Cambridge [etc.], Cambridge University Press, 2021, X, 379 p., ISBN 9781108843041, 19-34.

«Catullus' poem 51, paradoxically, would be incomplete without its famous lacuna: the gap in 51.8 functions as an acoustic channel through which the sonorous presence of Sappho and her lyric poetry is evoked. This paper shows how this ‘epiphanic’ textual lack enables the readers to experience the past in its sublimity, or to feel themselves connected to a chain of voices and silences. Catullus' lacuna, accordingly, is interpreted as an empty monument of the ‘absent presence’ of the Sapphic voice which is being simultaneously silenced and reanimated by the endlessly iterable events of reading. In that regard, Catullus’ ‘translation’ is a realization of Walter Benjamin’s imperative included in ‘The Translator’s Task’, awakening the ‘echo’ of the Sapphic original. At the same time, the lacuna – labelled here as Catullus’ ‘Black Square’ – is envisioned as an inherent part of the poetic play between Calvus and Catullus in poems 50 and 51, to be supplemented by Calvus’ textual or bodily presence. In this sense, the 30 or so conjectural supplements of 51.8 in the textual history of the poem – among others, the famous *vocis in ore* – do nothing more than take on the role of Calvus, and write a palimpsest of absences and presences».

Abstract by the Author.

## c. 51

JESUS LUQUE, Catulo, 51: notas para un análisis, «Myrtia» 32, **2017**, 79-98.

«Osservazioni su alcuni aspetti del c. 51 di Catullo (la valenza dell'*ille* incipitario; la strofa dell'*otium*; il trattamento della ode saffica; le modalità di riscrittura del modello greco)».

Abstract by Marco Onorato. See «Bollettino di studi latini» 50, 2020, f. II, 917.

ALEX DRESSLER, Seeing (not) seeing : the phenomenology of deviant standpoint as a function of gender and class in Paulinus of Nola, Poems 18, «Eugesta: Revue sur le Genre dans l'Antiquité = Journal of Gender Studies in Antiquity 8, 2018, 203-242.

«Identifying an allusion to classical Greco-Roman poetry in a monologue (or prosopopoeia) of a cowherd by the fourth century Latin poet, Paulinus of Nola (c. 18.276-80), this article explains the emergence of the category of labor as a response to a process of Christian radicalization from the representation of erotic paroxysm in Sappho (fr. 31: “I see nothing in my eyes”), through the classical Latin poets Catullus (c. 51) and Horace (c. 1.13, 22). In view of Paulinus’ renunciation of wealth and repurposing of elite culture for the poor, his reception of Sappho suggests that ancient men of property could recognize the perspectives of their subordinates and resist their own political interests through poetic production, and specifically meta-poetics, as a result of the ambiguity of embodiment and sensation posited in the modern philosophy of phenomenology and commonalities of gender and class explicated in post/modern social theory. Attributing the combination of these factors to a “deviation” in “focalization” (D. Fowler) and a “doubling” of “consciousness” (J. Winkler) in the producer of the poem (Paulinus), the article uses the Marxist-feminist concept of standpoint to develop a phenomenological approach to literary history, which promises to recover, not the experience of the poor and marginal (or “subaltern”) in ancient literature, but the form of their experience, as an “imputation of consciousness” (G. Lukács), which may well be a distinctive mark of literature».

Abstract by the Author. See «APh» 89-03330 (a1131434).

WILFRIED LINGENBERG, *Sappho, frg. 31 (Φαίνεται μοι)* im Lateinunterricht, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, **2019**, 84-87, ill.

On Sappho fr. 31 V. and Catull. 51. See «APh» 91, a1153473.

SERGIO AUDANO, Pisonianum vitium. *Intertestualità ciceroniana polemica teologica in Girolamo* (Ep. 69, 2), «Sileno» 45, **2019**, 1-15: 13-14.

On Catull. 51 in Ieron. ep. 69, 2. See «Bollettino di studi latini» 51, 2021, f. I, 402-403.

ENRICO MARIA ARIEMMA, *Illa mi par esse deae ... Lucrezio e il c. 51 di Catullo: polemica o adesione?*, in *Omne tulit punctum qui miscuit utile dulci*, Studi in onore di Arturo De Vivo, a cura di GIOVANNI POLARA, Napoli, Satura Editrice, **2020**, vol. I, 33-47.

See «Bollettino di studi latini» 50, 2020, f. II, Parte I: Autori e testi (2020), XVI.

MARCO FERNANDELLI, *Il punto su Catullo 51*, «Res Publica Litterarum. Studies in the Classical Tradition» n. ser. 23, **2020**, 15-84.

«Il carme 51, riscrittura di Sapph. fr. 31 Voigt, è uno dei componenti più studiati del liber Catullianus. In questo contributo vengono messi a confronto quattro diversi saggi, rappresentativi di diversi indirizzi critici, con particolare attenzione alla applicazione degli attuali translation studies alla lettura del carme».

Abstract by the Author. «APh» 91, a1168047.

NIKLAS GUTT, *Restoring Catullus? On the supplements to carmen 51*, «Medievalia et Humanistica» 45, **2020**, 43-73.

«Catullus's *carmen 51* is, for the most part, a translation of Sappho's famous fr. 31, except for its fourth stanza: Whereas in Sappho's fragment the catalog of the symptoms of her love continues, Catullus turns to a reflection on die harmful impact of *otium*. The reason *carmen 51* lacks an equivalent to Sappho's fourth stanza is still a matter of discussion. The present article examines the genesis of the debate in the early modern era, then focuses on a by-product of the debate, the literary supplements to *carmen 51* that were composed by scholars to provide a Catullan equivalent to Sappho's fourth stanza and to restore the poem's supposedly lost completeness».

Abstract by the Author. «APh» 91, a1164435.

ÁBEL TAMÁS, [Catullus' Sapphic Lacuna: A Palimpsest of Absences and Presences](#), in *Unspoken Rome. Absence in Latin literature and its reception*, edited by TOM GEUE, ELENA GIUSTI, University of Warwick, Cambridge [etc.], Cambridge University Press, 2021, X, 379 p., ISBN 9781108843041, 19-34.

«Catullus' poem 51, paradoxically, would be incomplete without its famous lacuna: the gap in 51.8 functions as an acoustic channel through which the sonorous presence of Sappho and her lyric poetry is evoked. This paper shows how this 'epiphanic' textual lack enables the readers to experience the past in its sublimity, or to feel themselves connected to a chain of voices and silences. Catullus' lacuna, accordingly, is interpreted as an empty monument of the 'absent presence' of the Sapphic voice which is being simultaneously silenced and reanimated by the endlessly iterable events of reading. In that regard, Catullus' 'translation' is a realization of Walter Benjamin's imperative included in 'The Translator's Task', awakening the 'echo' of the Sapphic original. At the same time, the lacuna – labelled here as Catullus' 'Black Square' – is envisioned as an inherent part of the poetic play between Calvus and Catullus in poems 50 and 51, to be supplemented by Calvus' textual or bodily presence. In this sense, the 30 or so conjectural supplements of 51.8 in the textual history of the poem – among others, the famous *vocis in ore* – do nothing more than take on the role of Calvus, and write a palimpsest of absences and presences».

Abstract by the Author.

## c. 54

KLAUS LENNARTZ, [\(Pseudo\)programmatische Catullpoemata](#), «Paideia» 74, 2019, 861-877.

«Many Catullan scholars argue for hermeneutic references to the design of the *libellus* (c. 1, 14b, 27, and 116). In this paper, it is argued (a) for the non-authorial disposition of the *libellus*; (b) that c. 27 and c. 116 are void of programmatic motives; (c) that, in c. 1 and 14b, the reader is not guided on to the present design. In addition, new metapoetic-programmatic aspects of c. 35, c. 36, and c. 54b are given».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

## c. 55

CHRISTOPHER NAPPA, [Camerius: Catullus CC. 55 and 58b](#), «Mnemosyne: Bibliotheca Classica Batava» IV ser., 71, i. 2, 2018, 336-345.

«The mysterious Camerius links two texts in the Catullan *corpus*: c. 55 and c. 58b. These two texts are also linked by a common metrical feature, unique among the poems of Catullus. It has often been thought that these two texts are parts of one mutilated whole, but there has never been consensus about how to repair the damage and reunite the fragments into a reasonably complete version of the original. Here, I will argue that the two are parts of a whole that participates in and elaborates themes found elsewhere in the polymetric».

Abstract by the Author. «APh» 89, 01083 (a1120239).

DAVID KUTZKO, [Isolation and Venustas in Catullus 13 and the Catullan Corpus](#), «Paideia» 73, 2018, 903-923.

«13 is often treated separately from Catullus' other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends' happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, 10, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint of Catullus' pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

ALESSANDRO LAGIOIA, [Il Ritus di Canio Rufo e il Lusus di Marziale \(3.20\)](#), «Lexis» n. ser., 38, 2020, on line.

«The contribution traces a profile of the character of Canius Rufus, Martial's friend and a poet himself, according to the information contained in several epigrams. Moreover, it proposes a re-interpretation of *epigr. 3.20* as an elegant literary lusus, written by Martial on the basis of three literary hypotexts (Hor. *epist. 1.3* and *8* and Catull.

55). This character of the composition makes it possible to assign a different meaning to Canius Rufuse's laughter at its end».

Abstract by the Author.

### c. 58

CHRISTOPHER NAPPA, [\*Camerius: Catullus CC. 55 and 58b\*](#), «Mnemosyne: Bibliotheca Classica Batava» IV ser., 71, i. 2, **2018**, 336-345.

«The mysterious Camerius links two texts in the Catullan *corpus*: c. 55 and c. 58b. These two texts are also linked by a common metrical feature, unique among the poems of Catullus. It has often been thought that these two texts are parts of one mutilated whole, but there has never been consensus about how to repair the damage and reunite the fragments into a reasonably complete version of the original. Here, I will argue that the two are parts of a whole that participates in and elaborates themes found elsewhere in the polymeric».

Abstract by the Author. «APh» 89, 01083 (a1120239).

JESSE WEINER, [\*Stripping the bark/fleecing the sheep: rethinking glubit in Catullus 58\*](#), «Eugesta: Revue sur le Genre dans l'Antiquité = Journal of Gender Studies in Antiquity» 8, **2018**, 94-107.

«*Glubit* is one of the more infamous words in the Catullan *corpus* and for good reason. The verb represents a rare (at least in extant literature) piece of Roman sexual slang and it delivers the punch line for an insult poem belonging to the Lesbia cycle. Scholarship on *glubere* in Catullus has tended to focus on its vulgarity and which (if any) specific sex act the word denotes. Here, I revisit the word to interpret the implications of its agricultural origins. My own concern is not over which particular sex act the verb signifies but rather for the polysemic meanings imported by the slang metaphor's literal definition. I do not aim to challenge or supplant the efforts of others to define *glubere* but instead to suggest an additional layer of meaning to its usage. I offer that the verb *glubit* introduces the specter of violence into the poem and serves to intensify and invert dynamics of power, portraying Lesbia as an overly active, dominant, and dangerous sexual being while compromising the masculinity of the Roman men she services».

See «APh» 89, 01090 (a1131429).

### cc. 61-68

GAIL TRIMBLE, [\*Echoes and reflections in Catullus' long poems\*](#), in *Intratextuality and Latin Literature*, edited by STEPHEN HARRISON, STAVROS FRANGOULIDIS and THEODORE D. PAPANGHELIS, Berlin-Boston, De Gruyter, **2018**, X, 496 p., (Trends in classics. Supplementary volumes ; 69), ISBN 9783110610215, **35-53**.

On cc. 61-68. See «APh» 89, 01089 (a1133371).

### c. 61

MALCOLM DAVIES, [\*Catullus 61: cletic and encomiastic conventions\*](#), «Paideia» 73, **2018**, 795-809.

«So extraordinarily subtle are the uses of traditional and pre-existing motifs from Greek sacral poetry in Catullus 61, that some of them have been revealed for the first time in this study».

Abstract by the Author.

HENRIETTE HARICH-SCHWARZBAUER, *Motherhood in Roman epithalamia*, in *Maternal conceptions in classical literature and philosophy*, edited by ALISON SHARROCK and ALISON KEITH, Toronto [etc.], University of Toronto Press, **2020**, VI, 388 p., ISBN 9781487532017, 129-139.

On cc. 61 and 62. See «APh» 91, a1154216.

TRISTAN POWER, *A Textual Note on Catullus 61.169*, «Mnemosyne» 74, **2021**, 508-511.

On 61, 169. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

DENIS FEENEY, [\*Catullus 61: Epithalamium and Comparison\*](#), in D. F., [\*Explorations in Latin Literature\*](#). II: *Elegy, Lyric and Other Topics*, foreword by STEPHEN HINDS, Cambridge, Cambridge University Press, **2021**, ISBN 9781108680196, 298-327 (Chapter 16).

«Catullus 61 is an *epithalamium*, celebrating the wedding of Catullus' friend Manlius Torquatus to Vibia Aurunculeia, and the chapter gives a close reading of the poem. The tradition of epithalamium is very rich in similes and comparisons, from the world of nature and the world of myth. The chapter argues that similes are particularly at home in wedding-songs because they highlight issues of similarity and difference which are apposite in a wedding context: marriage brings together two people who are similar but not identical, just as similes bring together terms which are similar but not identical».

Abstract by the Author.

DENIS FEENEY, [\*Fathers and Sons: The Manlii Torquati and Family Continuity in Catullus and Horace\*](#), D. F., [\*Explorations in Latin Literature\*](#). II: *Elegy, Lyric and Other Topics*, foreword by STEPHEN HINDS, Cambridge, Cambridge University Press, **2021**, 173-191 (Chapter 11).

The family of the Manlii Torquati were famous for their severity and discipline, including one especially famous case where a father ordered his son's execution for disobeying orders. One member of this family was a friend of Catullus, who wrote a marriage-poem for him; this poem contains allusions to the family tradition of filicide. This man's son was a friend of Horace's, who wrote a poem addressed to him in which the family tradition of father executing son is alluded to.

Abstract by the Author.

## c. 62

CHRISTOPHER A. FARONE, [\*Stationary Epithalamia in Hexameters? The evidence from Sappho, Theocritus and Catullus\*](#), «American Journal of Philology» 141, **2020**, ff. 1-3, pp. 317-348.

«Three ancient poets—Sappho, Theocritus, and Catullus—provide neglected evidence for Greek wedding poems composed in hexameters. Theocritus, *Idyll* 18 and Catullus in *Carmen* 62 are usually thought to reflect Greek wedding songs originally sung in lyric or choral meters; but why did Sappho, herself a lyric poet extraordinaire, compose some of her wedding poems in hexameters, a meter that she hardly uses elsewhere? This paper suggests that the Greeks traditionally performed at least one kind of wedding poem in dactylic hexameters. This in turn leaves open the possibility that when Theocritus and Catullus use hexameters in their wedding poems, they, too, are imitating the content and the form of this neglected genre. This is a circular argument of sorts, but one familiar to scholars seeking to make sense of the earliest fragments of ancient Greek poetry».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, f. I, 373-374.

HENRIETTE HARICH-SCHWARZBAUER, *Motherhood in Roman epithalamia*, in *Maternal conceptions in classical literature and philosophy*, edited by ALISON SHARROCK and ALISON KEITH, Toronto [etc.], University of Toronto Press, **2020**, VI, 388 p., ISBN 9781487532017, 129-139.

On cc. 61 and 62. «APh» 91, a1154216.

VINCENZO ORTOLEVA, *Catullo 62, 22: un problema inesistente (con notazioni su Sen. clem. 1, 6, 3, Apul. met. 3, 2, 1; 3, 10, 3; 6, 9, 1 e Don. Ter. Eun. 508, 2)*, «Museum Helveticum» 78, **2020**, 216-225.

«At Catull. 62, 22 there is no necessity to correct the transmitted *retinentem* or to glean from it a non-expressed object. Here *retinens* (used intransitively) simply means «reluctant», «unwilling», as in Sen. Clem. 1, 6, 3; Apul. Met. 3, 2, 1; 3, 10, 3; 6, 9, 1 and Don. Ter. Eun. 508, 2».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, Parte I: Autori e testi (2020), XVII.

PÉTER SOMFAI, [\*The Loss of Innocence. Catullan Intertexts in Vergil's Eclogue 8 and the Camilla Episode of the Aeneid\*](#), «Sapiens ubique civis» 1, **2020**, 121-139.

«In ancient Rome, some elements of the wedding ritual (e.g. the raptio or the defloration) could be associated with aggression and death. In Catullus 62 and 66 – two poems dealing with the topic of marriage –, these connotations get a special emphasis, in part due to the motif of cutting symbolizing violence and changing. In this paper, I examine

the way the above mentioned poems constitute the background for the allusion to Medea in Vergil's *Eclogue* 8 and the depiction of Camilla in Book 11 of the *Aeneid*. It will be of fundamental importance to observe the way aggressiveness – being a traditional characteristic of men – gets transferred to women, by means of intertextual connections».

Abstract by the Author.

FABIO GUIDETTI, [\*For Whom Hesperus Shines: An Astronomical Allusion in Roman Epithalamic Poetry\*](#), «Journal of Roman Studies» 112, 2022, 1-18.

«This paper reconstructs the history and meaning of a hitherto unexplained astronomical allusion recurring several times in Roman epithalamic poetry: the association of the evening star with Mount Oeta. By examining the iterations of this motif in surviving Latin literature (especially Catullus 62, Vergil's *Eclogue* 8 and the pseudo-Vergilian *Ciris*), I propose to explain the original meaning of this association as a mythological reference to the wedding of Peleus and Thetis, offering a reconstruction of the Hellenistic epithalamic context where it was probably invented, and an interpretation of its function in each of the poems under consideration. The results of this analysis shed new light on some of the most well-known texts of Latin literature, allowing us to understand how this allusion was used to explore the relations between the genres of epithalamic poetry, bucolic and epyllion».

Abstract by the Author.

## c. 63

ALFREDO MARIO MORELLI, *Diventare uomo, diventare donna. L'Attis di Catullo*, in *La grammatica della violenza. Un'indagine a più voci*, a cura di ALESSANDRA SANNELLA, MICHAELA LATINI, ALFREDO MARIO MORELLI, Milano-Udine, Mimesis, 2017, 228 p. (Mimesis. Eterotopie ; 416), ISBN 978-88-575-4399-4, 31-41.

WOLFGANG HÜBNER, «[\*Katulla\* – Geschlechtsumwandlung bei Catull](#)», «Paideia» 73, 2018, 117-138.

«This contribution consists in two parts: a) Long since one has observed a certain femininity in Catullus' personality. This has been taken over recently in feminist interpretations, but one has to consider also many surprising grammatical and stylistic effects, in particular in c. 63 on Attis. b) As for the constellations the Romans replaced the Greek masculine αστήρ by stella. Consequently, for the Coma Berenices Callimachus uses masculine nouns like πλόκαμος or βόστρυχος, while Catullus employs the Greek, but latinized form coma that we use, through scientific Latin, until today».

Abstract by the Author.

BRUNA PIERI, [\*Nimio Veneris odio: Catullo 'tragico' in Seneca 'lirico'\*](#), «Paideia» 73, 2018, 967-987.

«In the opening monody of **Seneca's Phaedra** some features remind us of **Catullus' Attis poem**. This allusion, which is probably mediated by the episode of Numanus Remulus in *Aeneid* book 9, and can be explained through the common mythical pattern of the “chasseur noir”, serves to depict the furor of Hippolytus, who transforms Attis' *odium Veneris* into a more general hatred towards an ethically corrupt humanity. In his irrational impulse to flee from community, one can detect the traits of fuga sui, a vitium which is condemned by Seneca in his *De tranquillitate animi*. Like other Senecan monodies, Hippolytus' anapaestic song therefore fulfills the task of representing the delirium of a character».

Abstract by the Author.

ÁBEL TAMÁS, [\*Forgetting, writing, painting: Aegeus as the “father of letters” in Catullus 64\*](#), «Paideia» 73, 2018, 1895-1914.

«In this paper, I address the possible relation of the “Aegeus scene” in Catullus 64 to the ancient discourse of writing and memory. In Plato's *Phaedrus*, Socrates associates writing with forgetfulness, embeds it in a father-son allegory, and compares it to a type of silent painting. These elements, as I argue, return in the Athenian scene of Catullus' miniature epic, suggesting that Theseus' “forgetting” is not independent of Aegeus' “writing” and “painting” activity».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

JAIME ALVAR EZQUERRA-JOSÉ CARLOS LÓPEZ GÓMEZ-BEATRIZ PAÑEDA MURCIA, [La vulva de Attis](#), «ARYS: Antigüedad, Religiones y Sociedades» 17, **2019**, 191-226, ill.

«The iconography of Attis' clothing is varied. One of the most characteristic types is the image of the god with the open dress showing often his sex. The way the tunic is opened leaves no doubt: it represents a vulva. It is suggesting imagining that this form alludes to the moment of the myth whereby the castration takes place. **Catullus'** *Carmen 63* is a good propaedeutic material for the problem. Beyond the verification of the sexual ambiguity of the emasculated god, the interesting point in this case is that the ambiguity is resolved by means of an ideological mechanism of opposition of opposites: what is not clearly virile, seems feminine. Consequently, the representation of the clothing is used to resolve a conflict generated in the observers who badly endure generic lack of definition: the loss of the male sex is clothed with the female genital mark».

Abstract by the Authors. See «APh» 90, 12401 (a1144826).

GIOVANNI GRANDI, [Catull. 63,14: profugae](#), «Paideia» 74, **2019**, 1361-1374.

«This paper draws from a conjecture on Catullus 63,14 suggested by John Percival Postgate in 1912. A systematic investigation through the manuscript sources, many of whom were still unknown to Postgate, revealed some traces of the sameemendation already in the Fifteenth century, which are yet to be included in modern critical editions».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

GAIUS VALERIUS CATULLUS, [Attis at Large](#), translated by ANNA JACKSON, «Arion. A Journal of the Humanities and the Classics» 27, i. 2, **2019**, 127-134.

Translation of c. 63.

PAOLA PINOTTI, [Note testuali ed esegetiche ai carmina docta](#), «Paideia» 74, **2019**, 919-936.

«The paper offers discussion of Catull. 63,76-77; 64,11; 64,344; 68,52: both textual problems and variants and conjectures from humanistic to modern editions are here presented and reviewed».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

PAUL ALLEN MILLER, [Unspeakable Enjoyment in Catullus \(80, 16, 11, 63\)](#), «Dictynna [en ligne]» 18, **2021**, on line from 01.12. 021, consultation 25.03.2022.

«There are forms of enjoyment in Catullus that cannot be understood within the norms of pleasure as opposed to pain or unpleasure. This is an enjoyment that Freud would claim is beyond the pleasure principle, and thus integrally related to aggression, violence, and death: an enjoyment that is at once abject and sublime. Taking off from Mario Telò's Archive Feelings, this paper examines these forms of enjoyment and how they function within the aesthetic structure of four poems by Catullus».

Abstract by the Author.

I. М. Борбенчук, [Емотивність в епілії Катулла «Аттіс»](#), in СУЧАСНІ ТЕНДЕНЦІЇ ФОНЕТИЧНИХ ДОСЛІДЖЕНЬ, Збірник матеріалів V Круглого столу з міжнародною участю «Сучасні тенденції фонетичних досліджень» (22 квітня 2021 р., Київ), Київ, КПІ ім. Ігоря Сікорського, **2021**, 81-83.

«The paper is a study of the language means serving to produce emotionality in poetic epilia “**Attis**” by the Roman poet Catullus. On the basis of the Latin text, the author identifies the language means functioning at different structural levels: phonetic, lexical, syntactic. The emotional state of the character is reflected in the word semantics and is reproduced by expressive language means that convey feelings of sadness, depression, fear and madness».

Abstract by the Author.

JAN M. KOZLOWSKI, [Attis on Ogygia: Catullus' Carmen 63 and the Odyssey](#), Classical Quarterly 71, **2021**, pp. 230-239

«Scholars have long noticed a similarity of motifs between Catullus' Carmen 63 and the fifth book of the *Odyssey*, where the story of Odysseus' captivity on Ogygia is narrated. A detailed analysis of the poems shows that Catullus wanted the reader to see in this Homeric episode a kind of matrix for the interpretation of Attis' sojourn at

Cybele. The discovery of this dependence casts a light on some of the hitherto proposed interpretations of *Carmen 63*.

Abstract by the Author.

DANIEL HOLMES, *Philodemus, Catullus, and The Domina Di(n)dymi*, «Classical Philology» 116, 2021, 276–282.

«In both Catullus 63 and 35, Catullus refers to Cybele as the *Domina Dindymi*. I show that this epithet and noun collocation is only found in Catullus and argue that he purposely chose to replace the more usual “Mother of Dindymon” with “Mistress [Domina] of Dindymon” following a pun he had found in Philodemus (Epigram Sider 22), namely δίδυμοι = testicles. I then discuss the implications of this pun on the interpretation of Poems 63 and 35».

Abstract by the Author.

LEAH O’HEARN, *Conquering Ida: An Ecofeminist Reading of Catullus’ Poem 63*, «Antichthon» 55, 2021, 116-135

Many have recognised poem 63 as a study in contrasts – light versus darkness, masculine versus feminine, rationality versus madness, animal versus human, culture versus nature. Caught between these polarities is the figure of Attis, removed from everything bright, male, sane, human, and civilised by one impassioned act. The poem suggests that it is partly the nature of the place, its quasi-Hippocratic airs, waters, and places, that emasculates Attis, making him like a notha mulier, iuvanca, and famula. This article will use ecofeminist theory – in particular, Val Plumwood’s *Feminism and the Mastery of Nature* – to investigate the logic of domination running between the poem’s polarities and to show how a foreign ‘Eastern’ wilderness effemines Greek Attis. Moreover, it will be shown that the characterisation of Attis and the galli as a dux and his comites associates the story with the Roman imperial endeavour, suggesting that we can read the poem alongside others that portray conquest (11, 29) and the experience of young men abroad on provincial cohorts (10, 28, 47). In this way, Catullus implies that the imperial project is also made weak and feminine by its very contact with foreign places.

Abstract by the Author.

KATHARINA WESSELMANN, *«Notha mulier». Sprechen über Gender in Catullis Attis-Gedicht*, «Gymnasium» 128, 2021, 415-431.

«In his carmen 63, Catullus describes the transformation of a young Greek man, Attis, into a sexually ambivalent disciple of the goddess Cybele. The ensuing instability of gender identity expressed in the poem by a mixture of feminine and masculine forms has been a source of confusion for textual critics and translators alike, resulting in conjectures and translations that render the text more binary and therefore easier to grasp. In current times, where the assumption of sexual dichotomy is challenged both by science and by society, a fresh look at the manuscripts’ original versions may encourage fruitful discussions and a new relevance to the poem in today’s classroom».

Abstract by the Author. See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

## c. 64

KRYSTYNA BARTOL, *Catullo, 64,19-21: una reminiscenza alcaica?*, «Paideia» 73, 2018, 739-747.

«In this article I argue that the phrase *fertur* in Catullus 64,19 is a learned reference to Alcaeus’ poem (42 V.). It serves to illustrate the relationship between the Catullan account of the marriage of Peleus and Thetis and the traditional version of this story. I try to show that through the imitation of the Alcaic ώς λόγος Catullus sets his place in the literary tradition, and that forming his image as a follower of Alcaeus combines both contentual and verbal dimensions of the hypotext».

Abstract by the Author.

RITA DEGL’INNOCENTI PIERINI, *Per una storia della fortuna catulliana in età imperiale: riflessioni su Catullo in Seneca*, «Paideia» 73, 2018, 63-80.

«This article focuses on several passages of Seneca’s works in which the philosopher quotes or alludes to famous poems by Catullus: in *Apoc.* 11,6 he undoubtedly quotes Catull. 12,3, while in the *Epistles to Lucilius* 93,11 and 123,10-11 it is more difficult to decide whether he alludes to Catullus’ poems or he uses a language only near to the neoteric style or vocabulary. It is also interesting to observe that the poems quoted or alluded to are the short poems

and not the epyllion for the marriage of Peleus and Thetis: also in the tragedies, where the main influence of c. 64 has been sometimes hypothesized, the most important allusion is in my opinion from c. 11».

Abstract by the Author.

ALAIN DEREMETZ, [Le carmen 64 de Catulle: un art poétique sous le voile du poème](#), «Latomus: Revue d'Études Latines» 77, i. 4, 2018, 970-990.

«La présence récurrente, dans le carmen 64 de Catulle, de métaphores qui ressortissent à la création poétique permet d'émettre l'hypothèse que, sous le voile moral du poème, le texte délivre un manifeste de l'art poétique néotérique qui invite les poètes à se tourner vers des genres et des sujets nouveaux et à instaurer un mode d'écriture fondé sur des critères narratifs et stylistiques hérités de Callimaque. Il semble ainsi possible de présumer que la circonstance d'énonciation, réelle ou fictive, que présuppose le carmen 64 est celle d'une performance poétique effectuée au cours d'une recitatio ou d'un *conuiuium* rassemblant des sodales et des amici eux-mêmes poètes, auxquels Catulle s'adresserait en jouant le rôle de chef de file et de porte-parole».

Abstract by the Author. See «APh» 89, 01076 (a1129027).

FLORENCE KLEIN, [Female gaze and desire in the Europa and Carmen 64](#), «Helios. A Journal Devoted to Critical and Methodological Studies of Classical Culture, Literature and Society» 45, i. 2, 2018, 109-125.

On the Moschus' Europa and Ariadna of the c. 64.

See «APh» 90, 07200 (a1135662).

STEPHEN HARRISON, [Further notes on the text and interpretation of Catullus](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 64, 24, 292 and 300.

CHRISTER HENRIKSÉN, *Ariadne på Naxos. Översättning och kommentar till Catullus 64.50-226*, Uppsala, Institutionen för lingvistik och filologi, 2018, 79 p., (Didactica latina Upsaliensis ; 4), ISBN 9789198165234.

BORIS KAYACHEV, [Catullus 64,71: a textual note](#), «Paideia» 73, 2018, 891-893.

«The paper endorses Baehrens's neglected conjecture **fluctibus** for *luctibus* at Catullus 64,71».

Abstract by the Author. On 64, 71.

ENRICO MAGNELLI, [Catullo, Simonide e il proemio innodico per gli eroi del mito](#), «Paideia» 73, 2018, 1675-1681.

«Though the end of the hymnic proem to Catullus' poem 64, ll. 22-24, has the final passage of Apollonius' *Argonautica* (4,1773-1775) as its primary model, it also owes something to the farewell to Achilles closing the hymnic section – in all likelihood, a proem as well – of Simonides' elegy celebrating the battle of Plataea (fr. 11,13-21 W.2 = 3b,9-17 G.-P. 2nd ed.)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

MARKO MARINČIČ, *Carmina docta: Katul in nova poezija*, Ljubljana, Znanstveni Institut Filozofske Fakultete, 2018, 185 p., ISBN 978-961-06-0055-8.

Rew.: NADA GROŠELJ, «Keria» (Ljubljana) 20, i. 2, 2018, 239-241.

It contains the Slovenian translation of c. 64. See «APh» 89, 01081 (p360669).

TIMOTHY PETER WISEMAN, [Why is Ariadne Naked? Liberior iocus in Catullus 64](#), «Paideia» 73, 2018, 1123-1165.

«A collection of the scattered evidence for erotic entertainment in the Roman world provides an unexpected explanation for a puzzling Catullan passage (64,60-70), and a possible answer to the difficult question ‘what was an epyllion?’».

Abstract by the Author. On 64, 60-70.

ARTURO DE VIVO, [L'Aetna e il carme 64 di Catullo](#), «Paideia» 74, 2019, 1313-1324.

«The author of *Aetna*, the epic-didactic poem included in the *Appendix Vergiliana*, attacks polemically mythological poetry and its deceptive and outworn themes. In his initial proem he reminds of the myth of Theseus and Ariadne (*Aetna* 21-22), subsequently recalled also in the digression in which he condemns the deplorable vogue of cultural tourism (*Aetna* 583-584). The antiphrastic model is *carm. 64* by Catullus, of which the author of *Aetna* demonstrates to be an attentive reader and expert. He certainly hints at Catullus' text, but also Ovid's memory plays an important mediation role».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

PAOLO ESPOSITO, [Lucano e il carme 64 di Catullo](#), «Paideia» 74, 2019, 763-789.

«For a better understanding of Lucan's poetic art it seems useful to broaden the search of his possible models to poetic texts other than the epic, tragic or historiographic ones. In this sense, Catullus, in particular his c. 64, can be considered an important model of the Neronian poet: the intertextual relationship between Lucan's epic and Catull. 64 consists of strong linguistic, thematic and stylistic consonances. The analysis shows structural and formal similarities with some sections of the Catullan poem (e.g. the *incipit* of c. 64, the episode of Ariadna, the Thessalic setting of the story of Tethys and Peleus, the epilogue of the epillion) filtered through the poetic tradition following Catullus».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

MARCO FERNANDELLI, [Sulla genesi del canto delle Parche \(Catull. 64,303-383\)](#), «Paideia» 74, 2019, 133-152.

«The Catullan narrative of the wedding of Peleus and Thetis is characterised by two particularly evident traits. On the one hand, Apollo's exclusion as the agent of the wedding paean, as he is substituted by the Parcae; on the other, the dissonance of the song – which announces violence and grief – with its joyous context. Catullus 64 positions itself within a group of texts that consider problematic Apollo's presence at the wedding, and offers its own solution. Partly belonging to this group is Paean VI Maehler (= D6 Rutherford), a poem that shares some traits with another paean in Pindar's book (see fr. 64 Maehler = F9 Rutherford), in which the gift and the first rendition of the Lydian harmony – in a sad tone – at Niobe's wedding are also mentioned. As we know, this wedding introduced mournful events, in which Apollo appeared as a vengeful god. Catullus sees this whole tradition through the lens of Callimachus' Hymn to Apollo, in a passage of which we read, by way of subtle and ironic allusions, that even the pain of Thetis and Niobe stops when the παιάν-cry is heard. Catullus derived the idea of the paradoxical epitalamy sung by the Parcae from this tradition, in which, from his point of view, the two Pindaric paeans had dealt with the theme of the god's vengeance upon Thetis' and Niobe's descendants in a particularly original and incisive manner».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

STEPHEN J. HEYWORTH & GAIL CHRISTIANA TRIMBLE, [Further notes on the text and interpretation of Catullus](#), «Paideia» 74, 2019, 215-234.

«The paper offers discussion of, and (in eight cases) new conjectures on, nine passages of Catullus: 11,9-12, 64,43-46, 64,105-111, 64,251-257, 65,15-24, 71, 97,1-5, 98, 99,5-6».

Abstract by the Authors. On 64, 43-46, 64, 105-111, 64, 251-257. See «Bollettino di studi latini» 50, 2020, Parte f. I, I: Autori e testi, XI.

BORIS KAYACHEV, [Oceanus and Orphic allusion in Callimachus and Catullus](#), «Classical Philology: A Journal Devoted to Research in Classical Antiquity» 114, i. 3, 2019, 498-506.

On Callimachus, *Hymn 4*, 11-18 and Catullus 64, 25-30.

See «APh» 90, 01039 (a1143344).

DESPINA KERAMIDA, [The re-imagination of a letter-writer and the de-construction of an Ovidian rape narrative at Ars Amatoria 1.527-64](#), «Classica et Mediaevalia. Revue Danoise de Philologie et d'Histoire» 67, **2019**, 153-187.

«Ovid's writing is infused with the retelling of known myths and the portrayal of heroes and heroines, whose figurai held a central role in Greek and Roman literature. This article argues in favour of reading Ariadne's story at *Ars am.* 1.527-64 as a rape narrative. The exploration of the passage in question and its comparative reading with other poems (such as Prop. 1.3 and the Ovidian version of the rape of the Sabine women), illustrates and explains why Ovid reimagines Ariadne as a victim of erotic violence».

Abstract by the Author. See «APh» 90-03636, a1149822.

RADOSŁAW PIĘTKA, *Catullus 64. The game of names*, «Eos. Czasopismo filologiczne» 106, i. 1, **2019**, 23-29.

PAOLA PINOTTI, [Note testuali ed esegetiche ai carmina docta](#), «Paideia» 74, **2019**, 919-936.

«The paper offers discussion of Catull. 63,76-77; 64,11; 64,344; 68,52: both textual problems and variants and conjectures from humanistic to modern editions are here presented and reviewed».

Abstract by the Author. On vv. 11 and 344. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi (2020), XI.

ALESSANDRO SCHIESARO, [Virgil, Georgics ii 461-466: Lucretius, Catullus, and the politics of wealth](#), «Maia: Rivista di Letterature Classiche» 71, i. 3, **2019**, 667-674.

«The paper argues that the criticism of wealth at the end of *Georgics* 2 is influenced by Catullus 64, and that both texts engage in a dialogue about the limits of luxury in Epicurean thought».

On Catull. **64, 43-51**.

Abstract by the Author. See «APh» 90, 06805 (a1138513).

PETER SOMFA, [Fluctus curarum. Catullan and Lucretian intertexts in the Dido-episode of the Aeneid](#), «Graeco-Latina Brunensis» 24, **2019**, 225-234.

«This paper examines the way the depiction of Medea in Ennius' *Medea exul* and that of Ariadne in Catullus **64** constitute the background for the Dido-episode of Vergil's *Aeneid*. Regarding the intertextual relations of the Vergilian and the Catullan texts, I focus on the motif of fluctus curarum, the 'flow of concerns' affecting the above mentioned heroines. These Catullo-Vergilian intertextual connections are tinged by the circumstance that the phrase is also employed by Lucretius in his *De rerum natura*. It will be of key importance to observe the way the *Aeneid*'s combined reminiscences to the Lucretian mankind as a victim of illusions and to the Catullan Ariadne as not only a victim but also a product of them lay the foundation of Dido's falling prey to unrealities».

Abstract by the Author.

NICOLE STROBEL, *Ein männlicher Held?: Achill in Catulls carmen 64*, in *Catull*, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, **2019**, 68-75, ill.

See «APh» 91, a1153468.

VAΪOS VAΪOPoulos, [Scenografia, spettacolo e abbandono : il caso delle Eroidi di Ovidio \(Ov., Her., 10\), del carme 64 di Catullo e del Filottete sofocleo](#), «Rivista di Cultura Classica e Medioevale» 61, i. 1, **2019**, 135-173.

«Scenery/landscape, spectacle and abandonment: the case of Ovid's *Heroides* (Ov. *Her.*, 10), Catull. 64, and Sophocles' *Philoctetes*. The article tries to interpret among others the function of the landscape within a mythical story and elegiac context; the story treated is that of the abandoned by Theseus Ariande in Naxos. In particular the article studies the motif of the deserted island as a place of exile, prison or/and as a vivid scenery. It tries to demonstrate that the choice of this particular presentation of the Naxian landscape as deserted and savage is not due only to sculpture and paintings (mainly of the late Res Publica period), which had been previously influenced by the landscape perspective of the Hellenistic literature, conceiving ancient landscape primarily as rocks, sea, beach, shore, desert, open horizon, mountain, etc. In the Catullan narration of Ariadne's story and in Ovid's *Her.*, 10 more influences are traced: it is noticed that there are many similarities between the story of Ariadne and the Sophoclean tragedy

*Philoctetes*, in which the island of Lemnos is presented as inhabited contrary to the Euripidean and the Aeschylean treatment of the same story. The paper provides a long catalogue of similarities (regarding motifs and expressions) that allow us to suggest a Sophoclean influence on the 10<sup>th</sup> Ovidian epistle, thus offering another probable sub-text of the Ovidian text. The tenth epistle seems to communicate not only with the Catullan c. 64, but also with the Sophoclean *Philoctetes*. In addition to that, it is noted that the Tibullan elegy 1.3 is influenced by Catull. 64 and influences in its turn Ariadne's letter. In this way similarities between Tibullus and Ariadne, Messalla and Theseus, and Naxos with Phaeacia/Corfu are depicted. Finally, several points of the Ovidian text are interpreted, such as: Ariadne's mention of wild animals on the deserted Naxos (wolves, seals, etc); the fear caused to Ariadne by the view of the sky; irony; the motif of servitude; the controversial use of the motif of landscape by Ovid».

Abstract by the Author. See «APh» 90, 07350 (a1148262).

SILVIA CONDORELLI, *Baglioni neoterici nel cielo di Venanzio Fortunato* (carm. 3, 7, 37), in *Omne tulit punctum qui miscuit utile dulci*, Studi in onore di Arturo De Vivo, a cura di GIOVANNI POLARA, Napoli, Satura Editrice, 2020, vol. I, 169-183.

Su Ven. Fort. Carm. III 7, 37 *sol uagus e Laeu. fr. 31 Bl. e Catull. 64, 271.*

«APh» 91, a1167067.

AMARANTH FEUTH, *The shroud in Omeros and Catullus 64: Derek Walcott as poeta novus*, in *Arts in Society. Academic Rhapsodies*, SOPHIA HENDRIKX, MEREL OUDSHOORN, LIEKE SMITS, TIM VERGEER (editors), Leiden, Leiden University Centre for the Arts in Society, 2020, 123 p., 978-90-9032417-3: 79-91.

«Derek Walcott's *Omeros* (1990) adapts numerous intertexts from the Western literary tradition in the creation of a new, Caribbean epic. It is well known that in *Omeros* Walcott made use of the *Iliad*, *Odyssey*, and Virgil's *Aeneid*. In this article I argue that Walcott also used texts and motifs beyond this hardcore epic tradition. It is in particular his echoes of Catullus' poem 64 and its ekphrasis in Maud's shroud which make Walcott a true *poeta novus*».

Abstract by the Author.

IGNAZIO LAX, *Tempo narrativo e nostalgia nel c. 64 di Catullo*, «Bollettino di studi latini» 50, 2020, 13-28.

«The diegetic structure of Catullus' c. 64 is characterized by a pervasive incidence of the phenomenon of anisochrony, which produces an amplifying crystallization of some temporal fragments able to stimulate the retrospective and nostalgic vocation often revealed by the Veronese poet in his *liber*».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, Parte I: Autori e testi (2020), XVI.

SERGIO PASCHALIS, *deus inludens ... flenti similis (Ov. Met. 3.650-652): Catullus' Ariadne and Ovid's Bacchus*, «Mnemosyne» 74, 2021, 851-872.

Ovid's fascination with Catullus' Ariadne throughout his career has been the focus of considerable critical discussion and scholars have identified a plethora of Ovidian *female* figures imitating the speech of the Catullan heroine. This paper examines an overlooked incarnation of Catullus' Ariadne in the episode of the Tyrrhenian sailors (*Met. 3.577-700*). Bacchus stages a reenactment of the tale of Theseus and Ariadne in Catullus 64.50-266 by impersonating the deserted princess and casting the Tyrrhenians in the role of the perfidious hero. The study suggests that the Ovidian god constitutes a unique instance of a *male* character appropriating the voice of Catullus' female protagonist. Moreover, Bacchus' epiphany inverts its Neoteric model: the Catullan ecphras-tic account of the Dionysiac *thiasos* is represented as a vivid narrative teeming with motion and sound, while in the *Metamorphoses* the Bacchic miracles are figuratively depicted as a still and silent scene in an *ecphrasis*».

Abstract by the Author.

MARIUSZ PLAGO, *Caesar's servitium amoris. Some comments on the references to Roman love poetry in Book 5 of Lucan's Civil War*, «Graeco-Latina Brunensis» 25, 2020, 179-197.

«In his *Civil War*, Lucan enters into intertextual game not only with epic and tragedy, but also with love poetry. A number of references to Roman elegy, the *Heroides*, and Ariadne's lament in Catullus (64) have been noted in Book 5, when Caesar arrives in Epirus and summons his troops from Italy. The aim of this article is to examine the functions of these elegiac references related to Caesar and to propose an interpretation slightly different from that found in earlier studies. Using elegiac vocabulary, motifs, and topoi (*servitium* and *militia amoris*) in 5.476–497, Lucan makes

his audience perceive Caesar in the role of an elegiac mistress (*domina*), who thereby imposes the role of lover on his soldiers. However, those roles do not correspond to their real meaning in the poem as Caesar is quickly forced to transform into a lover. This shift is crucial for the intertextual game with love poetry. Nevertheless, the troops do not notice the change, standing by the role they were previously cast in (5.678–699). In this way, they allow their leader to become a mistress again and continue the war».

See «APh» 91, a1156949.

AARON M. SEIDER, *Gendered Patterns: Constructing Time in the Communities of Catullus 64*, in *Narratives of time and gender in Antiquity*, edited by ESTHER EIDINOW and LISA MAURIZIO, London-New York, Routledge, 2020, IX, 190 p., ISBN 9781138503540, 105-117.

«This chapter argues that Catullus 64 destabilizes Roman gender binaries concerning time and agency. Drawing on Julia Kristeva's writings, it focuses on the ekphrasis of Ariadne and Theseus as well as the Fates' prophecy of Achilles' future. In each of these episodes, men begin periods of time, but women influence how men will be remembered through the recursive patterns they create. This chapter claims that poem 64 sets up cyclical temporal structures, defined by women, that bind men's deeds and determine their meanings. This vision of the relationship between time and gender opposes the notion that male heroes and poets dominate the depiction of time as a linear movement. Instead, Catullus presents the Fates and Ariadne, the poem's internal female narrators, as recording male actions and dictating their meaning in a cyclical structure. Given his potential identification with these female narrators and his emphasis on his role as the poem's author, Catullus shows himself constructing time in a manner cultured as feminine. The conclusion considers what this portrait reveals about the poem's final verses, where Catullus considers whether the political and social actions of his contemporaries might be understood within a cyclical or linear temporal sequence of events».

Editorial abstract.

ANDREAS HEIL, *Ariadnes Stimme. Die Entwicklung einer Erzählerin von Catull über Ovid zu Vargas Llosa*, verfasst von Mag.<sup>a</sup> ASTRID HOCHREITER, Diplomarbeit, Wien, Universität, 2021, 133 p., ill.

NICOLA LANZARONE, *Intertextuality and Textual Criticism: apropos of Lucan. 10,122-123*, «Paideia» 76, 2021, 489-493.

«This article aims to support Housman's hypothesis that a line was omitted in Lucan after 10,122. Housman's proposed addition is supported by the literary tradition (Catullus, Virgil and Manilius) to which Lucan's passage is related».

Abstract by the Author. On Lucan 10, 122-123 and c. 64, 49-50.

HEVA OLFMAN, *The Depiction of Abandoned and Lamenting Women in Catullus, Vergil and Ovid*, Supervisor Professor MARIAPIA PIETROPAOLO, A Thesis Submitted to the School of Graduate Studies in Partial Fulfilment of the Requirement for the Degree Master of Arts, McMaster University, Hamilton, Ontario, 2021.

«My study focusses on the laments expressed by Ariadne and Dido in the poems of Catullus, Vergil and Ovid. My study examines the evolution of the character type of the lamenting woman from its Greek origins and portrayal to its presentation in Catullus 64, *Aeneid* 4 and *Heroides* 7 and 10. The scholarship and theories of Elizabeth Harvey, Rebecca Armstrong, Bridgitte Libby, Laurel Fulkerson and Sharon James were essential for my understanding and interpretation of these poems. I also consider the implications of male poets writing ventriloquized female voices. Over the course of three chapters, I argue that each of these authors contributes to the development and establishment of a new Romanized theme of the seduced and abandoned lamenting woman and character type. It is evident in each depiction of Ariadne and Dido that the authors build on the standard characterizations in Greek epic and tragedy, and that from these models a new type of lamenting woman emerged. With this project I intend to make a contribution to our understanding of the issues involved in the poetic portrayal of male and female voices in the context of the classical literary tradition of lamenting».

Abstract by the Author.

ELISA ROMANO, Felices olim! Risonanze del carme 64 di Catullo in Tibullo 2, 3, in in *Symbolae Panhormitanae*, Scritti filologici in onore di Gianfranco Nuzzo, a cura di C. M. LUCARINI, C. MELIDONE,

S. Russo, Palermo, Palermo University Press, **2021**, (Culturesocietà ; 7), ISBN 978-88-5509-347-7, 2021, 333-344.

See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

STANISLAW ANTONI ŚNIEZEWSKI, *Słownik anagramów, repetycji i palindromów w epice rzymskiej*, Kraków, Towarzystwo Wydawnicze «Historia Jagiellonica» Uniwersytet Jagielloński. Wydział Filologiczny, **2021**, 261 p., ISBN 978-83-66304-89-5.

On c. 64 at p. 35-36. [Index](#).

MARIA ADELAIDA ANDRES SANZ, [\*Historia de los textos, crítica textual y filología, o caminar de la Antigüedad al siglo XXI con un verso de Virgilio \(Ecl. 4, 62\)\*](#), «Nova tellus» 40, i. 1, **2022**, 183-208.

«This paper provides a brief historical overview on the genesis of a Virgilian *locus criticus* (Ecl. 4, 62), comments on some aspects of its philological discussion from Antiquity to the 21<sup>st</sup> century, and contributes some elements concerning the reading offered by the codices *vetustissimi* of the direct tradition».

Abstract by the Author. On the end of c. 64 and Verg., Ecl. 4 (p. 202-204).

## c. 65

IAN GOH, [\*An Asianist sensation: Horace on Lucilius as Hortensius\*](#), «American Journal of Philology» 139, i. 4, **2018**, 641-674.

«The Asianist orator Hortensius Hortulus is a partial model for Horace's critique of Lucilius in his début collection *Satires* 1. Much mileage is derived from the metaphor of Lucilius as a "muddy river." The appearances of Hortensius, a wealthy lover of luxury and innovator in dining habits, in Varro's *De Re Rustica* 3, Cicero's *Brutus* (where, recently deceased, he is especially memorialized) and Orator, and Catullus 65 are grist to Horace's mill. Lucilius is tendentiously linked to Asianism as well as Asia itself, and the identification is pursued through recall of Lucilius' own statements, as Horace toys with Republican texts».

Abstract by the Author. «APh» 89, 02387 (a1127885).

MIRYAM LIBRAN MORENO, [\*El ave daulíade: Catul. 65,12-14 y sus precedentes griegos\*](#), «Paideia» 73, **2018**, 925-935.

«Catul. 65,12-14 is a contaminatio of two literary models, Hom. *Od.* 19,518-524 and the local Phocian-Athenian variant of Procne's and Tereus' myth. Daulias (14) is a learned etymological wordplay that clarifies the meaning of χλωρηής, the nightingale's epithet in *Od.* 19,518. The Phocian-Athenian variant of the myth alluded to by Daulias connotes banishment from home, remoteness from human contact, and isolation in empty places. Catullus uses these nuances to portray the unfortunate fate of his dead brother, buried very far away from home».

Abstract by the Author.

STEPHEN J. HEYWORTH & GAIL CHRISTIANA TRIMBLE, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 74, **2019**, 215-234.

«The paper offers discussion of, and (in eight cases) new conjectures on, nine passages of Catullus: 11,9-12, 64,43-46, 64,105-111, 64,251-257, 65,15-24, 71, 97,1-5, 98, 99,5-6».

Abstract by the Authors. On 65, 15-24. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

ERICH WOYTEK, [\*Ein literarisches Geschenk mit grossem Vorbild: Catalepton 9 und «Ciris» nach Catull's carmina 65 und 66\*](#), «Wiener Studien: Zeitschrift für Klassische Philologie, Patristik und Lateinische Tradition» 132, **2019**, 105-114.

«This article is an addendum to the book *Die Ciris im Kontext der augusteischen Dichtung*, Vienna 2018 (Wiener Studien, Beiheft 39) and presents some of the author's afterthoughts. On the basis of the chronology established in that monograph it is argued that the poems Catalepton 9 and *Ciris*, both addressed to M. Valerius Messalla Corvinus, are modelled on Catullus' *carmina* 65 and 66, the poet's homage to Hortensius Hortulus. The key to this is the fact that both the *Ciris* and Catullus' translation from Callimachus - his c. 66 - have the same basic motif in common, viz. The cutting off of a person's hair, albeit for different reasons and with a dramatically different outcome. Furthermore, the

author makes a point for Callimachus being at least one of the sources for the *Ciris* and deals with the muchdiscussed crucial verses *Catalepton* 9, 59-63».

Abstract by the Author. See «APh» 90, 07494 (a1151059).

ANNEMARIE DE VILLIERS, [\*The liminality of loss: Catullus on his brother's death\*](#), «Acta Classica: Verhandelinge van die Klassieke Vereniging van Suid-Afrika» 63, 2020, 111-124.

«The Catullan collection creates the impression of a believable speaker, who is presenting his readers with bits and pieces of his life story. No poems bring us closer to this speaking subject than the poems on his brother's death (65, 68, and 101). Not only do these poems offer us some biographical insight into the life of the subject, but they also show the Catullan speaker at his most vulnerable: he is physically and symbolically in an in-between space and he appears to be nowhere at home. This paper argues that the poems on his brother's death portray the Catullan speaker in a liminal state of mourning which threatens his poetic abilities and from which there seems to be no return».

Abstract by the Author. «APh» 91 a1152650.

ANDREAS GAVRIELATOS, Άνδρόμαχος μέγα πένθος Ἀριστώνακτος ἀδελφοῦ : revisiting IG XII 1.140 (= «ΑΚΥΓ2 E19) with examples of a brother's lament in Greco-Roman poetry, in Ήματα πάντα: τιμητικός τόμος στον καθηγητή Ανδρέα I. Βοσκό / επιστημ. επιμ., Αμφιλόχιος Παπαθωμάς [Amphilochios Papathomas], Γραμματική Κάρλα [Grammatiki Karla], Δημήτρης Σταμάτης [Dimitris Stamatis] [Studies on classical, Byzantine and modern Greek literature, philosophy and culture in honour of Prof. Andreas I. Voskos], Ed. AMFILOCHIOS PAPATHOMAS, GRAMMATIKI KARLA & DIMITRIS STAMATIS, Athina, Ekd. Kardamitsa, 2020; Athina, Ethniko kai Kapodistriako Panepistimio Athinon, Ergastirio Kypriakon Meleton, 2020, 747 p., ISBN 978-960-354-508-8, 423-442.

On c. 65, 68b, and 101. «APh» 91, a1157012.

MARTINA VENUTI, [\*Il 'parto' letterario. Da una metafora antica a un topoi letterario\*](#), «Bollettino di studi latini» 50, 2020, f. 2, 498-518.

«A partire da una celebre metafora catulliana (i *dulces Musarum fetus* del carme 65), il lavoro si propone di indagare, attraverso una serie di esempi, il topoi del parto letterario, individuando i termini, le espressioni, gli usi che nel tempo hanno costruito la rete semantico-concettuale del lessico meta-letterario latino di tipo parentale. La fortuna di questo tema sarà enorme anche nelle letterature moderne».

Abstract by the Author.

PAOLO DAINOTTI, [\*Non ego te: breve storia di uno stilema patetico\*](#), «Dictynna [en ligne]» 18, 2021, on line from 01.12.2021, consultation 25.03.2022.

«By outlining a brief history of a poetic sequence, non ego te, since Plautus up until Ausonius, the author demonstrates that this word order, mainly a hexameter opening, far from being casual or simply ascribable to spoken language, is deliberately employed in passages symptomatically comparable for semantics and atmosphere (touching farewells or panegyrical apostrophes), in order to charge the diction with a strong pathetic nuance.

Abstract by the Author. On c. 65.

## c. 66

MARC DOMINICY, [\*Critical Notes on The Lock of Berenice \(Callimachus 110 Pf., Catullus 66\)\*](#), «Paideia» 73, 2018, 1563-1587.

This article deals with the textual criticism of Callimachus' and Catullus' *Lock of Berenice*. A case is made for the following reconstructions or emendations in the Greek or Latin poem: *depinxit limina* (1); *quam ad cultus illa deorum / [...] pollicita est* (9-10); *quod matris acumen replacing quem maxima/-um in oris* (43); ἡ τε Κανωπίου ναιέτις Ἐλλὰς ἄκρου (58); *omnibus ut substituting for the nonsensical hi dii uen ibi* (59); *quicum ego, dum uirgo illa quidem fuit, omnibus expers / conubii unguentis milia pura bibi* (77-78); *nominis preferred to sanguinis or unguinis* (91); ώς [...] / αύτὸς ἄμ' Ὑδροχοεῖ καὶ φλέγοι Ωαρίων, with *Hydrochoi* a dative in Catullus (93-94); *effice [...], / sidera tu cum iteres, ut iam coma regia fiam, / proximus Hydrochoi fulguret Oarion* (92-94).

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

STEPHEN HARRISON, [Further notes on the text and interpretation of Catullus](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 66, 43, 55-56, 77-78, 83, and 93-94.

GIULIO MASSIMILLA, [Il dolore delle chiome sorelle da Callimaco a Catullo](#), «Paideia» 73, 2018, 1727-1732.

«This paper compares line 51 of Callimachus' *Lock of Berenice* (fr. 213 M. = 110 Pf./H.) with its translation by Catullus in lines 51 f. of Poem 66. Catullus' choice of a female narrative voice leads him to change the allusive background of the Greek line. He outlines a new image, which is consistent with some prominent features of both Callimachus' poem and his own poetic output».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

SUSANNA BERTONE, [L'incisione del c. 66 di Catullo](#), «Paideia» 74, 2019, 1261-1277.

«This paper retraces the Renaissance readers' efforts at linking poem 66 of Catullus with the *Coma Berenices* of Callimachus, enlightening the most relevant contributions and steps to disjoint poem 66 from 65, transmitted in a single text block by the majority of the manuscripts and incunables».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi (2020), X.

KRISTOFFER MARIBO ENGELL LARSEN, [C. Valerii Catulli Carmen 66: a critical edition with introduction, translation and textual commentary](#), «Classica et Mediaevalia. Revue Danoise de Philologie et d'Histoire» 67, 2019, 109-152.

«This article presents a new critical edition of Catullus' *Carmen 66* along with an introduction, a translation and a textual commentary. The text, based on fresh collations of the manuscripts O and G, deviates from the Oxford text by R.A.B. Mynors in 27 cases. Furthermore, it is the first edition to consider the conventional first two lines of Catullus 67 as the last two lines of Catullus 66, an idea independently conjectured by Alex Agnesini in 2011 and Ian Du Quesnay in 2012».

Abstract by the Author. See «APh» 90, 01142 (a1149814).

ERICH WOYTEK, [Ein literarisches Geschenk mit grossem Vorbild: Catalepton 9 und «Ciris» nach Catulls carmina 65 und 66](#), «Wiener Studien: Zeitschrift für Klassische Philologie, Patristik und Lateinische Tradition» 132, 2019, 105-114.

«This article is an *addendum* to the book *Die Ciris im Kontext der augusteischen Dichtung*, Vienna 2018 (Wiener Studien, Beiheft 39) and presents some of the author's afterthoughts. On the basis of the chronology established in that monograph it is argued that the poems *Catalepton 9* and *Ciris*, both addressed to M. Valerius Messalla Corvinus, are modelled on Catullus' *carmina 65* and *66*, the poet's homage to Hortensius Hortulus. The key to this is the fact that both the *Ciris* and Catullus' translation from Callimachus - his c. 66 - have the same basic motif in common, viz. The cutting off of a person's hair, albeit for different reasons and with a dramatically different outcome. Furthermore, the author makes a point for Callimachus being at least one of the sources for the *Ciris* and deals with the muchdiscussed crucial verses *Catalepton 9*, 59-63».

Abstract by the Author. See «APh» 90, 07494 (a1151059).

FLORENCE KLEIN, *Métamorphoses intertextuelles et intersexuelles d'une voix «transgenre»: la Boucle de Bérénice relue par Catulle, Virgile et Ovide*, in *Féminités hellénistiques. Voix, genre, représentations*, Leuven, Peeters, 2020, VII, 630 p.; ill., (Hellenistica Groningana ; 25), ISBN 9789042940697, 527-549.

See «APh» 91, a1163648.

PÉTER SOMFAI, [The Loss of Innocence. Catullan Intertexts in Vergil's Eclogue 8 and the Camilla Episode of the Aeneid](#), «Sapiens ubique civis» 1, 2020, 121-139.

«In ancient Rome, some elements of the wedding ritual (e.g. the raptio or the defloration) could be associated with aggression and death. In Catullus 62 and 66 – two poems dealing with the topic of marriage –, these connotations get a special emphasis, in part due to the motif of cutting symbolizing violence and changing. In this paper, I examine the way the above mentioned poems constitute the background for the allusion to Medea in Vergil's *Eclogue* 8 and the depiction of Camilla in Book 11 of the *Aeneid*. It will be of fundamental importance to observe the way aggressiveness – being a traditional characteristic of men – gets transferred to women, by means of intertextual connections».

Abstract by the Author.

AMALIA MARGHERITA CIRIO, *Callimaco, fr. 110.57-58 Pfeiffer e Catullo, 66.57-58*, in *φΙΛΟΤΗΣΙΑ*, Scritti in ricordo di Silvio M. Medaglia, a cura di MASSIMO LAZZERI, Lecce, Pensa multimedia, 2021, 191 p., [1] ritratto, (Satura ; 20), ISBN 978-88-6760-866-9, 77-82.

See «Bollettino di studi latini» 52, 2022, fasc.1, Parte I: Autori e testi, XII.

## c. 67

LUCIA DEGIOVANNI, *Sull'interpretazione del carme 67 di Catullo: note in margine a una recente edizione*, «Athenaeum. Studi Periodici di Letteratura e Storia dell'Antichità» 107, i. 1, 2019, 219-226.

On the edition: *Il carme 67 di Catullo*, introduzione, edizione critica, traduzione e commento a cura di ORAZIO PORTUESE, Cesena, Stilgraf, 2013, 417 p., (Quaderni di Paideia ; 16), ISBN 88-96240-39-7.

See «APh» 91, a1157975.

## c. 68

BORIS HOGENMÜLLER, [«... Und die Werke der alten Dichter bringen ihm keine Freude, wenn er angsterfüllt die Nacht durchwacht». Bemerkungen zur Intra- und Intertextualität von Cat. c. 68, 1-10](#), «Paideia» 73, 2018, 103-115.

«Catullus' famous c. 68 is an often discussed topic in modern research. Apart from different problems concerning the inner structure of the poem and the allusions on other poems of Catullus, it seems obviously that there are also similarities – especially in the composition of the situation of the 'persona Catulli' – to an epigram of Callimachus, which are not mentioned until now. The present paper thus focuses on this special dependence of c. 68 on Call. *epigr.* 41 and attempts to identify parallels and motives».

Abstract by the Author.

KONRAD KOKOSKIEWICZ, [A Note on Catullus 68b,157-158](#), «Paideia» 73, 2018, 139-146.

«A solution is suggested to the problem posed by lines 68b,157-158».

Abstract by the Author.

MAXINE LEWIS, [Gender, geography, and genre: Catullus' constructions of Lesbia in space and time](#), in *The production of space in Latin literature*, edited by WILLIAM FITZGERALD and EFROSSINI SPENTZOU, Oxford, Oxford University Press, 2018, VIII, 298 p., ISBN 978-0-19-876809-8, 119-146.

«This chapter offers a new reading of Catullus' Lesbia by examining the poet's spatial poetics. These poetics play a crucial role in shaping the worlds created in the poems. Catullus' collection features three distinct poetics of place: topical, neoteric, and abstracted, clustered in specific groups of poems: the polymetrics, the *carmina maiora*, and the elegiac epigrams, respectively. As Lesbia is the only character (apart from the 'Catullus' persona) who appears in each group, she presents the ideal subject for examining how Catullus' distinct poetics of place shape characterization in different genres of poetry. Furthermore, as a woman whose gender is frequently thematized, Lesbia presents a fulcrum for investigating how gendered ideologies of certain spaces might have shaped Catullus' spatial poetics. This chapter offers close readings of three 'Lesbia' poems: 37, 68b, and 70, to highlight the importance of place and space to Lesbia's role in each poem».

Abstract by the Author. See «APh» 90, 01205 (a1141950).

MAXINE LEWIS, [\*The Production of Space, Time, and Space-Time in Catullus' Poem 68\*](#), «Paideia» 74, 2019, 1375-1403.

«This article examines Catullus' Callimacheanism in the context of both poets' spatial poetics. I survey Callimachus' representation and construction of geography, focusing on the Hymns to identify Callimachus' particular approach to place. I examine Catullus' poems 65 and 67 to demonstrate that Catullus' use of Callimachus' spatial poetics varied considerably between poems, and at times showed considerable originality».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi (2020), XI.

PAOLA PINOTTI, [\*Note testuali ed esegetiche ai carmina docta\*](#), «Paideia» 74, 2019, 919-936.

«The paper offers discussion of Catull. 63,76-77; 64,11; 64,344; 68,52: both textual problems and variants and conjectures from humanistic to modern editions are here presented and reviewed».

Abstract by the Author. On v. 52. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi (2020), XI.

SILVIA CONDORELLI, [\*Non est turpe, magis miserum est: considerazioni in merito a Catullo 68,30\*](#), «Paideia» 73, 2018, 1525-1545.

«The line 30 of Catullus' c. 68 (*id, mi Alli, non est turpe, magis miserum est*), read as an answer of the poet to the words of his friend Allius (ll. 27-29), places an ethical and rhetorical clarification. Pointing out that his own situation is not *turpis*, but rather *miser*, Catullus provides an indication that is the premise of the love elegy's feature of the poem».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

CHRISTINE KOSSAIFI, [\*Le poète-araignée. Quelques réflexions sur les Carmina de Catulle\*](#), «Paideia» 73, 2018, 1617-1637.

«In this paper, I explore the significance of the spider, which appears in some of Catullus' *Carmina* (13, 23, 25 and 68). The etymological roots of the word, and the way the insect functions in the whole collection indicate an image of poetic weaving, in keeping with Callimachean aesthetics. By spinning out his threads in a subtle and refined web, the poet transforms the real world into a cathartic matrix».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XI.

FABIO STOK, [\*Paride da Catullo a Properzio\*](#), «Paideia» 74, 2019, 331-346.

«In poem 68, Catullus proposes an unconventional vision of the War of Troy, in which the couples Protesilaus/Laodamia and Paris/Helene become the ancestors of the couple formed by the poet and Lesbia. Through this comparison, the betrayer Paris becomes a prototype of the lover, an identity which will be fully developed by Propertius in his Elegies».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), XII.

ANNEMARIE DE VILLIERS, [\*The liminality of loss: Catullus on his brother's death\*](#), «Acta Classica. Verhandelinge van die Klassieke Vereniging van Suid-Afrika» 63, 2020, 111-124.

«The Catullan collection creates the impression of a believable speaker, who is presenting his readers with bits and pieces of his life story. No poems bring us closer to this speaking subject than the poems on his brother's death (65, 68, and 101). Not only do these poems offer us some biographical insight into the life of the subject, but they also show the Catullan speaker at his most vulnerable: he is physically and symbolically in an in-between space and he appears to be nowhere at home. This paper argues that the poems on his brother's death portray the Catullan speaker in a liminal state of mourning which threatens his poetic abilities and from which there seems to be no return».

Abstract by the Author.

ANDREAS GAVRIELATOS, Άνδρόμαχος μέγα πένθος Αριστώνακτος ἀδελφοῦ : revisiting IG XII 1.140 (= «ΑΚΥΓ2 E19) with examples of a brother's lament in Greco-Roman poetry, in Ήματα πάντα: τιμητικός τόμος στον καθηγητή Ανδρέα Ι. Βοσκό / επιστημ. επιμ., Αμφιλόχιος Παπαθωμάς [Amphilochios Papathomas], Γραμματική Κάρλα [Grammatiki Karla], Δημήτρης Σταμάτης [Dimitris Stamatis] [Studies on classical, Byzantine and modern Greek literature, philosophy and culture in honour of Prof. Andreas I. Voskos], Ed. AMFILOCHIOS PAPATHOMAS, GRAMMATIKI KARLA & DIMITRIS

STAMATIS, Athina, Ekd. Kardamitsa, **2020**; Athina, Ethniko kai Kapodistriako Panepistimio Athinon, Ergastirio Kypriakon Meleton, **2020**, 747 p., ISBN 978-960-354-508-8, 423-442.

On c. 65, 68b, and 101. «APh» 91, a1157012.

DENIS FEENEY, *'Shall I Compare Thee ... ?' Catullus 68B and the Limits of Analogy*, in D. F., *Explorations in Latin Literature*. II: *Elegy, Lyric and Other Topics*, foreword by STEPHEN HINDS, Cambridge, Cambridge University Press, **2021**, 37-51 (Chapter 2).

«Catullus 68 is largely composed of similes, and the chapter discusses how the similes in the poem appear to try to describe the poet's emotions and experience by creating analogies; in the end, Catullus' efforts to capture his experience in words are revealed as futile, since each of his attempts to illustrate something just ends up taking him further away from the thing itself».

Abstract by the Author.

MARGUERITE JOHNSON, *Catullus' Fantastical Memories – Poem 68 and Writing Trauma*, «Antichthon» 55, **2021**, 136-154.

«In the many evocations of memory in the Catullan corpus, fantasy plays a significant, albeit discrete role. Fantasy embellishes memories in Catullus' poems, not necessarily making them bearable but enabling them to be understood, in part. I argue that in poem 68 there are two different approaches to fantastical memories: the intense and vivid memories of his brother's death, and the memories of Lesbia that move both towards, and away from, overt fantasy. In this sense, and in the context of poem 68, fantasy communicates the memory of trauma in a way that includes vivid, hyperbolic, symbolic and metaphoric modes of expression. In the case of the fantasy embedded in the memory of Lesbia, it also entails wish fulfilment».

Abstract by the Author.

LAWRENCE KOWERSKI, *Catullus as Simonides: An Elegiac Lineage in Catullus 68*, «Classical World» 114, **2021**, 395-418.

«This paper argues that fr. 11 W<sup>2</sup> from the so-called new Simonides is among the many intertexts for Catullus 68. Simonides' fragmentary elegiacs commemorating those who fought in the Persian Wars offer a parallel for Catullus' inverted invocation and his engagement with Homer. This parallel comes into relief through an oblique recollection of the anecdotal tradition about Simonides. For the reader thinking about Simonides, this recollection equates Catullus and Simonides as poets of commemorative elegy, places the commemoration of Allius in a broader tradition of elegy, and brings poem 68 into focus as an exploration of generic convention».

Abstract by the Author.

## c. 70

MAXINE LEWIS, *Gender, geography, and genre: Catullus' constructions of Lesbia in space and time*, in *The production of space in Latin literature*, edited by WILLIAM FITZGERALD and EFROSSINI SPENTZOU, Oxford, Oxford University Press, **2018**, VIII, 298 p., ISBN 978-0-19-876809-8, 119-146.

«This chapter offers a new reading of Catullus' Lesbia by examining the poet's spatial poetics. These poetics play a crucial role in shaping the worlds created in the poems. Catullus' collection features three distinct poetics of place: topical, neoteric, and abstracted, clustered in specific groups of poems: the polymetricals, the *carmina maiora*, and the elegiac epigrams, respectively. As Lesbia is the only character (apart from the 'Catullus' persona) who appears in each group, she presents the ideal subject for examining how Catullus' distinct poetics of place shape characterization in different genres of poetry. Furthermore, as a woman whose gender is frequently thematized, Lesbia presents a fulcrum for investigating how gendered ideologies of certain spaces might have shaped Catullus' spatial poetics. This chapter offers close readings of three 'Lesbia' poems: 37, 68b, and 70, to highlight the importance of place and space to Lesbia's role in each poem».

Abstract by the Author. See «APh» 90, 01205 (a1141950).

## c. 71

STEPHEN J. HEYWORTH & GAIL CHRISTIANA TRIMBLE, *Further notes on the text and interpretation of Catullus*, «Paideia» 74, **2019**, 215-234.

«The paper offers discussion of, and (in eight cases) new conjectures on, nine passages of Catullus: 11,9-12, 64,43-46, 64,105-111, 64,251-257, 65,15-24, 71, 97,1-5, 98, 99,5-6».

Abstract by the Authors. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

### c. 73

ROSA MARIA D'ANGELO, *Il linguaggio della memoria e dell'ingratitudine in Cat. 73 fra etica romana e tradizione retorica*, «Paideia» 73, 2018, 1547-1562.

«The stylistic and lexical features of poem 73 show that Catullus' thoughts on ingratititude fall within a wide rhetorical context, which in turn reveals the profound connections with the Roman notion of the beneficium (from Plautus to the Epigrammata Bobiensia). It is expressed by the rhetorical tradition through the lexicon, where the concept of *memoria*, the value of *gratia*, the principle of *misericordia*, the execration of non *pius* man prevail».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, fasc. I, Parte I: Autori e testi (2020), X.

MARK WILLIAMS, *A Friend in Need: Catullus' Plaintive Friendship in Carmina 50, 30, 38, 73, 77*, «Paideia» 74, 2019, 985-994.

«Catullus often expresses his *amicitia* in highly affective poems of longing, pique, and even anger. Just as often, these poems have markers of social class that serve to delineate social boundaries as they existed in late Republican Rome. These class markers illuminate concepts like *amicitia*, *fides*, *sodalitas*, *memoria*, and *gravitas* that were almost commonplaces in Roman affective writing but that Catullus used effectively and sometimes devastatingly in his poems of needy friendship. Careful analysis of these poems reveals a virtual pedagogy of *amicitia* that predates that of Cicero's *De amicitia*, even as it employs many of the same emotive terms. For Catullus, this pedagogy of amicitia was inseparable from his poetic project».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi (2020), XII.

### c. 74

MARC DOMINICY, *Critical Notes on Catullus' Epigrams (Poems 74, 84, 95, 100, 115)*, «Exemplaria Classica» 23, 2019, 37-63.

«The following emendations are proposed: *furorem* for *flere/solere* (74.1); *eius auunculus aiunt* for *liber auunculus eius* (84.5); *Zmyrna anus hinc ...* (95.5); *praestata ex animo est unica amicitia* (100.6); *Mentula, habes, with instar* (115.1), *altasque paludes* (115.5), *ipse es, maxime cultor* (115.7)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, p. 907. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

### c. 76

EMANUELA ANDREONI FONTECEDRO, *Una "citazione" nascosta di Catullo in Cicerone?*, «Paideia» 73, 2018, 733-738.

«In his *de senectute* Cicero has in mind the opening words to Catullus' carmen 76. Cicero' criticism stems from his ongoing diatribe against Epicureanisms, as in his similar criticism of Lucretius in the *de re publica*».

Abstract by the Author.

ROSA MARIA LUCIFORA, *Una guida agli Elisi: appunti sul c. 76 di Catullo*, «Paideia» 73, 2018, 1661-1674.

«Catullus' Carmen 76 leaves a trace in the "memory" of Tibullus, sick and afraid of death (1,3), and of Ovid exul (*trist. 4,10*): "sick with love", Catullus addresses a heartfelt prayer to the Gods, asking «extremam iam in morte opem», in exchange for his *fides* and *vita pura*. Tibullus and Ovid repeat his solemn oath before the severe tribunals of Hades and of Augustus; Ovid also indicates in purity of the soul the basic requisite to lead the Elegiac colleagues to the Elysian Fields (*am. 3,9*) and to justify himself.

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

ROSA RITA MARCHESE, [Il dilemma tra amore e onore. Reciprocità e modelli etici in Catullo 76 e in Properzio \(Elegie 2, 23 e 2, 24 a-b-c\)](#), «Paideia» 73, 2018, 1701-1725.

«Poem 76 is probably the most significant text, among Catullan compositions, for investigating the issues of reciprocity-in-love and honour, which dispose the poet's world. This paper aims to focus the debate between *benefacta* and *gratia*, in comparison with some Propertian elegies that seem to propose very different solutions to the same ethical dispute, whether honour is better than love, or not».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

### c. 77

MARK WILLIAMS, [A Friend in Need: Catullus' Plaintive Friendship in Carmina 50, 30, 38, 73, 77](#), «Paideia» 74, 2019, 985-994.

«Catullus often expresses his *amicitia* in highly affective poems of longing, pique, and even anger. Just as often, these poems have markers of social class that serve to delineate social boundaries as they existed in late Republican Rome. These class markers illuminate concepts like *amicitia*, *fides*, *sodalitas*, *memoria*, and *gravitas* that were almost commonplaces in Roman affective writing but that Catullus used effectively and sometimes devastatingly in his poems of needy friendship. Careful analysis of these poems reveals a virtual pedagogy of *amicitia* that predates that of Cicero's *De amicitia*, even as it employs many of the same emotive terms. For Catullus, this pedagogy of amicitia was inseparable from his poetic project».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi (2020), XII.

### c. 80

PAUL ALLEN MILLER, [Unspeakable Enjoyment in Catullus \(80, 16, 11, 63\)](#), «Dictynna [en ligne]» 18, 2021, on line from 01.12. 021, consultation 25.03.2022.

«There are forms of enjoyment in Catullus that cannot be understood within the norms of pleasure as opposed to pain or unpleasure. This is an enjoyment that Freud would claim is beyond the pleasure principle, and thus integrally related to aggression, violence, and death: an enjoyment that is at once abject and sublime. Taking off from Mario Telò's Archive Feelings, this paper examines these forms of enjoyment and how they function within the aesthetic structure of four poems by Catullus».

Abstract by the Author.

### c. 84

MARC DOMINICY, [Critical Notes on Catullus' Epigrams \(Poems 74, 84, 95, 100, 115\)](#), «Exemplaria Classica» 23, 2019, 37-63.

«The following emendations are proposed: *furorem* for *flere/solere* (74.1); *eius auunculus aiunt* for *liber auunculus eius* (84.5); *Zmyrna anus hinc ...* (95.5); *praestata ex animo est unica amicitia* (100.6); *Mentula, habes, with instar* (115.1), *altasque paludes* (115.5), *ipse es, maxime cultor* (115.7)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, p. 907. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

### c. 85

ARMAND D'ANGOUR, [Translating Catullus 85: why and how](#), «Philologia Classica. Studies in Classical Philology and History of Antiquity Studies» 14, i. 1, 2019, 155-159.

«This article argues that in the first verse of Catullus' epigram 85, the commonly found translation of *quare* as 'why' in English versions since the 17<sup>th</sup> century, but particularly in translations produced in the last fifty years, cannot be accepted. In the context of Catullus's poetry, with poems 72 and 75 offering an explicit background to and rationale for the contradiction in the poet's feelings between love and hate, and in the light of the incontrovertible connotation of *quare* (or *qua re*) as 'how' in a passage of Terence's *Eunuchus*, the correct translation of the word can only be 'how'. Some suggestions are made to account for the origins and the persistence of the mistranslation. The

translation as ‘why’ in the prose version in the 1912 Loeb edition edited by F. W. Cornish is suggested to have influenced a generation of English-speaking students, and Martial’s epigram 1.32 is invoked as a cause. But it is further argued that in taking Catullus’s epigram as a model for his own, Martial may have expressly intended to suggest that the meaning of *quare* as ‘why’ that was current in his time was different in that very respect from the connotation ‘how’ clearly intended by his predecessor».

Abstract by the Author. See «APh 91», a1166860.

### c. 86

RENZO TOSI, [\*Osservazioni in margine al carme 86 di Catullo\*](#), «Paideia» 73, 2018, 1115-1122.

«According to Catullus (*carm. 86*) Quintia is good-looking but not *formosa*, because there is not any *mica salis*. It is useful to see it in the light of the proverbial opposition between beauty and wit. Lesbia only has both these qualities».

Abstract by the Author.

### c. 95

MARC DOMINICY, [\*Critical Notes on Catullus’ Epigrams \(Poems 74, 84, 95, 100, 115\)\*](#), «Exemplaria Classica» 23, 2019, 37-63.

«The following emendations are proposed: *furorem* for *flere/solere* (74.1); *eius auunculus aiunt* for *liber auunculus eius* (84.5); *Zmyrna anus hinc ...* (95.5); *praestata ex animo est unica amicitia* (100.6); *Mentula, habes, with instar* (115.1), *altasque paludes* (115.5), *ipse es, maxime cultor* (115.7)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, p. 907. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

### c. 96

STEPHEN HARRISON, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 96, 1.

### c. 97

STEPHEN HARRISON, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 97, 10.

STEPHEN J. HEYWORTH & GAIL CHRISTIANA TRIMBLE, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 74, 2019, 215-234.

«The paper offers discussion of, and (in eight cases) new conjectures on, nine passages of Catullus: 11,9-12, 64,43-46, 64,105-111, 64,251-257, 65,15-24, 71, 97,1-5, 98, 99,5-6».

Abstract by the Authors. On vv. 1-5. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

### c. 98

STEPHEN HARRISON, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 73, 2018, 853-865.

«This article discusses a number of textually problematic passages of Catullus, suggesting some new interpretations and making some new conjectures. Passages treated are 2,6; 30,4-5; 32,4; 35,17; 36,2; 39,20; 64,24, 292, 300; 66,43,55-56,77-78, 83,93-94; 96,1; 97,10; 98,6».

Abstract by the Author. On 98, 6.

STEPHEN J. HEYWORTH & GAIL CHRISTIANA TRIMBLE, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 74, 2019, 215-234.

«The paper offers discussion of, and (in eight cases) new conjectures on, nine passages of Catullus: 11,9-12, 64,43-46, 64,105-111, 64,251-257, 65,15-24, 71, 97,1-5, 98, 99,5-6».

Abstract by the Authors. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

### c. 99

STEPHEN J. HEYWORTH & GAIL CHRISTIANA TRIMBLE, [\*Further notes on the text and interpretation of Catullus\*](#), «Paideia» 74, 2019, 215-234.

«The paper offers discussion of, and (in eight cases) new conjectures on, nine passages of Catullus: 11,9-12, 64,43-46, 64,105-111, 64,251-257, 65,15-24, 71, 97,1-5, 98, 99,5-6».

Abstract by the Authors. On vv. 5-6. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, XI.

### c. 100

MARC DOMINICY, [\*Critical Notes on Catullus' Epigrams \(Poems 74, 84, 95, 100, 115\)\*](#), «Exemplaria Classica» 23, 2019, 37-63.

«The following emendations are proposed: *furorem* for *flere/solere* (74.1); *eius auunculus aiunt* for *liber auunculus eius* (84.5); *Zmyrna anus hinc ...* (95.5); *praestata ex animo est unica amicitia* (100.6); *Mentula, habes, with instar* (115.1), *altasque paludes* (115.5), *ipse es, maxime cultor* (115.7)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, p. 907. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi, pp. I-LXI: pp. X-XII.

### c. 101

THOMAS ARTHUR JOHN HOCKINGS, [\*Notes on the text and interpretation of Catullus 101\*](#), «Mnemosyne. Bibliotheca Classica Batava» ser. 4, 71, i. 4, 2018, 693-701.

On c. 101, 3 and 5.

See «APh» 89, 01078 (a1129317).

FRANCESCO LOMONACO, [\*Intersezioni catulliane sulle sponde del Reno?\*](#), «Paideia» 74, 2019, 277-289.

«The purpose of this paper is to investigate the possible presence of the text of Catullus in the Rheinland area during the Middle Ages. Next to a new presentation of data concerning a variant to the text of Priscian's *Ars 7,22*, where Catull. 37,18 is mentioned, transmitted by the manuscript *Coloniensis 202*, the paper also investigates the possibility that Catull. 101,1 might be echoed in some verses of the *Carmen Cantabrigiense 14*, probably elaborated in the same area where *Coloniensis 202* was written».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

PAOLO MASTANDREA, [\*Genealogie testuali e filologia ricostruttiva. ...et multa per aequora vectus / tu regere imperio populos...\*](#), «Paideia» 74, 2019, 889-908.

«This paper deals with some historical developments of the Latin poetic language, starting with the formal analysis of two renowned verses by Catullus (*carm.* 101,1) and Virgil (*Aen.* 6,581). It also restates the importance of using the method devised by Eduard Norden to reconstruct archaic epic poems (Ennius' *Annales*, in particular)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, Parte I: Autori e testi (2020), pp. I-LXXXIX.

PETER SCHWALB, «*Stark wie der Tod ist die Liebe*» (Hld. 8,6): *Catulls Carmen 101*, in Catull, Heftmoderation WILFRIED LINGENBERG, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, 2019, 60-66, ill.

EMILIO ZAINA, [\*Catulo, c. 101 y las formas vacías de la tradición\*](#), «Paideia» 74, 2019, 395-402.

«The poet is more sincere than ever precisely when he is less singular. The references of c. 101 belong to long-prepared traditions, which are available to channel the journey to Troy, his own pain, the ritual owed to the dead and the words that must be engraved on the stone».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

ANNEMARIE DE VILLIERS, [\*The liminality of loss: Catullus on his brother's death\*](#), «Acta Classica: Verhandelinge van die Klassieke Vereniging van Suid-Afrika» 63, 2020, 111-124.

«The Catullan collection creates the impression of a believable speaker, who is presenting his readers with bits and pieces of his life story. No poems bring us closer to this speaking subject than the poems on his brother's death (65, 68, and 101). Not only do these poems offer us some biographical insight into the life of the subject, but they also show the Catullan speaker at his most vulnerable: he is physically and symbolically in an in-between space and he appears to be nowhere at home. This paper argues that the poems on his brother's death portray the Catullan speaker in a liminal state of mourning which threatens his poetic abilities and from which there seems to be no return».

Abstract by the Author.

ANDREAS GAVRIELATOS, *Άνδρόμαχος μέγα πένθος Ἀριστώνακτος ἀδελφοῦ : revisiting IG XII 1.140 (= «ΑΚΥΓ2 E19) with examples of a brother's lament in Greco-Roman poetry*, in Ήμετα πάντα: τιμητικός τόμος στον καθηγητή Ανδρέα I. Βοσκό / επιστημ. επιμ., Αμφιλόχιος Παπαθωμάς [Amphilochios Papathomas], Γραμματική Κάρλα [Grammatiki Karla], Δημήτρης Σταμάτης [Dimitris Stamatis] [Studies on classical, Byzantine and modern Greek literature, philosophy and culture in honour of Prof. Andreas I. Voskos], Ed. AMFILOCHIOS PAPATHOMAS, GRAMMATIKI KARLA & DIMITRIS STAMATIS, Athina, Ekd. Kardamitsa, 2020; Athina, Ethniko kai Kapodistriako Panepistimio Athinon, Ergastirio Kypriakon Meleton, 2020, 747 p., ISBN 978-960-354-508-8, 423-442.

On c. 65, 68b, and 101. «APh» 91, a1157012.

CLAUDIO MARANGONI, [\*Un'apostrofe di Lucano e Catullo 101 \(a casa di Eritto, ancora\)\*](#), in «Incontri di Filologia Classica» 20, 2020-2021, 31-40.

«The paper explores the congruence between the apostrophe addressed by Lucanus to a *miles* fallen in battle and brought back to life by witch Erichtho (*Bellum civile* VI 724-725) and some verses of Catullus' *carmen* 101. The analysis shows that Lucanus uses the epitaph for Catullus' dead brother in a cruel and antiphrastic way. The paper ends with some textual and critical considerations about *carmen* 101, suggested by this new comparison with Lucanus».

Abstract by the Author.

## c. 102

MARC DOMINICY, [\*A new Text of Catullus 102\*](#), «Paideia» 76, 2021, 585-593.

«The paradox of Catullus' Poem 102 is so severely corrupt that one might consider it beyond repair. Trappes-Lomax's reconstruction, though more satisfactory, suffers from several shortcomings. A new text is proposed. It is shown that this version conforms to the constraints of meter and language. With the aim of establishing its palaeogeographical verisimilitude, an account is provided of the corruption process that presumably operated».

Abstract by the Author.

ROBERT COWAN, [\*Dismembering Cominius: Political Violence and Iambic Aggression in Catullus 108\*](#), «Antichthon» 55, 2021, 53-73.

«*Carmen* 108 is one of the most neglected and unloved in the Catullan corpus. When it is mentioned in scholarship, it is either as a distastefully extreme instance of iambic invective or the object of a prosopographical exercise in identifying the addressee, Cominius. Gnilka alone has tried to situate it in the context of late Republican political violence, in particularly public lynching. Instead of isolating these two aspects of the poem from each other, this article argues that c. 108 is a self-conscious exploration of the interaction between poetic form and *hors-texte*. The terms of the invective situate it firmly within the tradition of Archilochean and Hippoactean iambos and it may even allude directly to a fragment of the latter. Yet the threats of violence are transformed when recontextualized within the world of the late Republic, where such literary violence was very much a reality. The poem performs a symbolic dismemberment of Cominius' body, but one that cannot be safely separated from acts of mob violence in the period. The pragmatics of Catullan iambos explores the limits of verbal violence as speech-act and the point at which hate-speech becomes indistinguishable from the violence it incites».

Abstract by the Author.

### c. 107

LORIANO ZURLI, *Lettura di Catullo 107, 7-8*, «Bollettino di Studi Latini» 52, 2022, 116-118.

«Based on the handwritten tradition of Catull. 107, 7-8 – changed by all philologists in prejudicial manner, without understanding its meaning – the paper explains the genesis of the reading me in the manuscripts GR, so that the transmitted optandus is credited in the light of the stylistic-versifying criterion proper to the Catullan couplet».

Abstract by the Author.

### c. 109

RUDOLF HENNEBÖHL, *Sprachliche und existenzielle Interpretation am Beispiel von c. 109*, «Der Altsprachliche Unterricht: Latein, Griechisch» 62, i. 3-4, 2019, 10-21, ill.

See «APh» 91, a1153462.

### c. 112

DAVID KUTZKO, [\*Isolation and Venustas in Catullus 13 and the Catullan Corpus\*](#), «Paideia» 73, 2018, 903-923.

«13 is often treated separately from Catullus' other poems as an unusually light poem. I argue, on the contrary, that it is one of many in which Catullus highlights his friends' happy amorous state in contrast to his own isolation. Fabullus is *venustus* and Lesbia is graced by the Venuses and Cupids, but Catullus sits alone, bitterly longing for the parties and gaiety no longer in his house. In the process of demonstrating this reading, I analyze other poems in which Catullus addresses or visits friends (cc. 6, 10, 35, and 55) and reassess the sparrow poems (cc. 2-3) from the standpoint of Catullus' pose of isolation. I conclude by looking to c. 112, addressed to a certain Naso, as a possible explanation for the joke at the end of c. 13, where Catullus tells Fabullus he will want to turn into one giant nose (13,13-14)».

Abstract by the Author.

### c. 113

TOM HILLARD, [\*Reading Catullus 113 as the Vilification of Pompey's Ex-Wife Mucia\*](#), «Antichthon» 55, 2021, 74-93.

«Written in 55 BCE, *carmen* 113 seemingly uses the first two consulships of Pompey to measure a decline in moral standards, with one unfortunate woman as the yardstick of sexual profligacy. It closes with a focus on marital infidelity. The epigram should be read as a savage attack upon Mucia, the one-time wife of Pompey. This paper affirms her identity by postulating a punning wordplay on Mucia and C(a)ecilia that made this identification clear to the poet's readership. No textual emendation is required. It is also proposed that the observation regarding adultery, no mere aphorism, queried the legitimacy of one or more of Pompey's children».

Abstract by the Author.

### c. 114

JOHN GODWIN, [\*The Ironic Epicurean in Poems 23, 114, 115\*](#), «Paideia» 73, 2018, 837-851.

«Some of the poetry of Catullus has been seen as supporting the assertion that the poet was strongly influenced by the philosophy of Epicurus. This paper tests this hypothesis by examining several poems which seem to make use of Epicurean ideas, and concludes that the poetry uses philosophy for the expression of literary and satirical purposes rather than being the vehicle by which philosophy is promoted».

Abstract by the Author.

### c. 115

JOHN GODWIN, [\*The Ironic Epicurean in Poems 23, 114, 115\*](#), «Paideia» 73, 2018, 837-851.

«Some of the poetry of Catullus has been seen as supporting the assertion that the poet was strongly influenced by the philosophy of Epicurus. This paper tests this hypothesis by examining several poems which seem to make use of Epicurean ideas, and concludes that the poetry uses philosophy for the expression of literary and satirical purposes rather than being the vehicle by which philosophy is promoted».

Abstract by the Author.

MARC DOMINICY, [\*Critical Notes on Catullus' Epigrams \(Poems 74, 84, 95, 100, 115\)\*](#),

«Exemplaria Classica» 23, 2019, 37-63.

«The following emendations are proposed: *furorem* for *flere/solere* (74.1); *eius auunculus aiunt* for *liber auunculus eius* (84.5); *Zmyrna anus hinc ...* (95.5); *praestata ex animo est unica amicitia* (100.6); *Mentula, habes, with instar* (115.1), *altasque paludes* (115.5), *ipse es, maxime cultor* (115.7)».

Abstract by the Author. See «Bollettino di studi latini» 50, 2020, f. II, p. 907. See «Bollettino di studi latini» 50, 2020, f. I, Parte I: Autori e testi, X.

GIUSEPPE GILBERTO BIONDI, *Il saltus Firmanus: Catull. 114 postscriptum di Catull. 115? Un'ipotesi di rilettura, in Omne tulit punctum qui miscuit utile dulci*, Studi in onore di Arturo De Vivo, a cura di GIOVANNI POLARA, Napoli, Satura Editrice, 2020, ISBN 9788876072086, 67-82.

See «Bollettino di studi latini» 50, 2020, f. II, Parte I: Autori e testi (2020), XVI.

### c. 116

MARC MAYER I OLIVE, *Tres notas textuales sobre Catulo: 38, 1-2; 39, 19; 116, 1*, «Rationes Rerum» 2020, 16, 321-333.

«This article discusses three alternative readings in the text of Catullus in place of those normally accepted by editors: 38, 1-2; 39, 19; 116, 1. It also examines the possibility that some of them are author's variants».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

JESSE HILL, [\*True Friendship: Ennius and Other Poets in Catullus 116\*](#), «TAPA» 151, 2021, 155-148.

«This paper offers a new reading of Catullus's last poem. It argues against the current consensus that Catullus therein parodies both his recipient Gellius and his predecessor Ennius as hackish "anti-Callimacheans". Catullus 116 is rather, on the literal level, an indignant complaint to a false friend and fellow neoteric poet; and, on the figurative level, a programmatic statement of its author's Ennian-Callimachean poetics. To Catullus and his addressee, Ennius is a learned author in the Hellenistic tradition, whose influence alternately converges with and acts as a vector for the influence of Callimachus».

Abstract by the Author. See «Bollettino di studi latini» 51, 2021, fasc. II, Parte I: Autori e testi, X.

#### 4.8. History of Catullan studies

LUIGI PIACENTE, [Catullo a casa Guarini](#), «Paideia» 73, **2018**, 955-965.

«With this research the author, according to surviving evidence, reconstructs the studies upon Catullus's poetry carried out by the main Guarini family representatives: the father, Guarino, his son Battista and his grandchild Alessandro. Their cultural interest went through a century, starting from the beginning of the 15th century, to 1521: in this year was published in Venice an edition of Catullus's *carmina* made by Alessandro Guarini».

Abstract by the Author.

GIOVANNI POLARA, [Il Catullo di Francesco Arnaldi](#), «Paideia» 73, **2018**, 1003-1024.

«Francesco Arnaldi (1897-1980) published several studies on Catullo; twenty years after *Catullo e Clodia* («RFIC» 1927) and the review of M. Lenchantin de Gubernatis's commentary («RFIC» 1929) his most important works were published: the commentary (1948, 19502), the pages in the *Antologia della poesia latina* (I, 1953-19676), the Catullan paragraph of the *Storia della letteratura latina dell'età repubblicana* in the *Guida*, edited with V. Ussani (I, 1954, 19612). Arnaldi examines the poet with his personal reading method, with fine sensitivity and acute insights».

Abstract by the Author.

GIOVANNI GRANDI, [Possibili nuove testimonianze per il Catullo di Giovanni Pontano](#), «Paideia» 75, **2020**, pp. 583-599.

«This paper presents two possible new evidences for the recognition of the now lost Pontano's manuscript of Catullus: the commentary by the Paduan humanist Francesco Buzzacarini on the ms. now in Venezia, Biblioteca Nazionale Marciana, Marc. lat. XII 153 (4453), and the ms. now in London, British Library, Burney 133».

Abstract by the Author.

STEFANO PAGLIAROLI, [Il Catullo di Antonio Partenio della Biblioteca Civica di Verona, lo stemma degli Alighieri e Girolamo Avanzi](#), «Archivum Mentis» 9, **2020**, 155-176.

«This essay focuses on incunabulum 932 of the Civic Library of Verona, containing Catullus with the commentary of Antonius Parthenius and points out the presence of the noble coat of arms of the Alighieri family. Some marginal notes are examined and inserted in the contemporary Catullian debate. It also reconstructs the biography of Hieronymus Avantius between the eighties and early nineties of the XV<sup>th</sup> century».

Abstract by the Author.