

1: Catullus 16 - Wikipedia

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As regards his names and the dates of his birth and death, the most important external witness is that of Jerome, in the continuation of the Eusebian Chronicle, under the year 87 B. Suetonius, in his Life of Julius Caesar ch. Valerius Catullus Messalinus, a delator in the reign of Domitian, mentioned in the fourth satire of Juvenal 1. Scholars have been divided in opinion as to whether his praenomen was Gaius or Quintus, and in the best MSS. For Gaius we have the undoubted testimony, not only of Jerome, which rests on the much earlier authority of Suetonius. In support of Quintus a passage was quoted from the Natural History of Pliny xxxvii. But the praenomen Q. Catulus, the colleague of Marius in the Cimbric War, himself also the author of lyrical poems. Allusions in the poems show that the date of his death given by Jerome 57 B. The allusion in lii. Haupt, "Quaestiones Catullianae," Opuscula, vol. There is then nothing to prove that Catullus lived beyond the month of August 54 B. Some of the poems as xxxvii. If he died in 54 B. Catullus is described by Ovid as "hedera iuvenalia cinctus Tempora" Amo y. Further, the age at which a man dies is more likely to be accurately remembered than the particular date either of his death or of his birth, and the common practice of recording the age of the deceased in sepulchral inscriptions must have rendered a mistake about this less likely to occur. The statement that he was born at Verona is confirmed by passages in Ovid and Martial. Pliny the elder, who was born at Como, speaks of Catullus in the preface to his Natural History, as his "countryman" conterraneus, and the poet speaks of Verona as his home, or at least his temporary residence, in more than one place. The verses apologized for were those contained in poems xxix. The fact that his father was the host of the great pro-consul, and lived on terms of intimacy with him, justifies the inference, that he was, in wealth and rank, one of the principal men of the province. Another, which concerns the reputation which he enjoyed after his death, is given in the Life of Atticus by Cornelius Nepos i 2. It is to the effect that he regarded Lucretius and Catullus as the two greatest poets of his own time. The poems of Catullus consist of pieces, varying in length from 2 to lines, the great mass of them being, however, short pieces, written in lyric, iambic or elegiac metre. The shorter poems, lyric or iambic, are placed first, next the longer epithalamia, most being written in hexameters amongst which the Attis is inserted and then those written in the elegiac metre. But, though no chronological order is observed, yet internal evidence enables us to determine the occasions on which many of the poems were written, and the order in which they followed one another. They throw much light also on the social life of Rome and of the provincial towns of Italy in the years preceding the outbreak of the second civil war. In this respect they may be compared with the letters of Cicero. The poems extend over a period of seven or eight years, from 61 or 62 till 54 B. It is in connexion with this passion that he is generally mentioned, or alluded to, by the later Roman poets, such as Propertius, Ovid, Juvenal and Martial. Her real name, as we learn from Apuleius, was Clodia. The admiration of Catullus for Sappho, the Lesbian poetess, which is clearly indicated by the imitation of her language in his fifty-first and sixty-second poems, affords an obvious explanation of the Greek name which he gave to his Roman mistress. Caelius Rufus, after tiring of him, as she had of Catullus, with an attempt to poison her. It was in defence of Rufus that Cicero described the spell she exercised over young men, in language which might have been applied to her previous relations with the youthful poet, as well as those with the youthful orator and politician. Poems concerning Lesbia occur among both the earliest and the latest of those contained in the series. They record the various stages of passion through which Catullus passed, from absolute devotion and a secure sense of returned affection, through the various conditions of distrust and jealousy, attempts at renunciation, and short-lived "amoris integrationes," through the "odi et amo" state, and the later state of savage indignation against both Lesbia and his rivals, and especially against Caelius Rufus, till he finally attains, not without much suffering and loss, the last state of scornful indifference. Among the earliest of the poems connected with Lesbia, and among those written in the happiest vein, are ii. The 8th, "Miser Catulle, desinas ineptire," perhaps the most beautiful of

them all, expresses the first awakening of the poet to a sense of her unworthiness, before the gentler have given place to the fiercer feelings of his nature. His final renunciation is sent in a poem written after his return from the East, with a union of imaginative and scornful power, to his two butts, Furius and Aurelius xi. The intrigue of Caelius Rufus with Lesbia began in 59 or 58 B. The other poem referring to this event ci. Between 59 and 57 B. Some, too, of the poems expressive of his more tender feelings to her, such as viii. In the year 57 the routine of his life was for a short time broken by his accompanying the propraetor C. Memmius, the friend to whom Lucretius dedicates his great poem, as one of his staff, to the province of Bithynia. His object was probably to better his fortunes by this absence from Rome, as humorous complaints of poverty and debt xiii. He frankly acknowledges the disappointment of these hopes, and still more frankly his disgust with his chief x. Some of the most charming and perfect among the shorter poems express the delight with which the poet changed the dulness and sultry climate of the province for the freedom and keen enjoyment of his voyage home in his yacht, built for him at Amastris on the Euxine, and for the beauty and peace of his villa on the shores of Lake Benacus, which welcomed him home "wearied with foreign travel. Two poems, written in a very genial and joyous spirit, and addressed to his younger friend Licinius Calvus xiv. From the expression "Odissem to odio Vatiniano," in the third line of xiv. I, that Calvus first announced his intention of prosecuting Vatinianus. The short poem numbered liii. 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That his genius came soon to maturity is a reason for hesitation in assigning any particular time between 62 and 54 B. But the criticism of Munro in his edition of Lucretius, which shows similarities of expression that cannot be mere casual coincidences, between the Ariadne episode in the Epithalamium of Catullus from line 52 to and the poem of Lucretius, leaves little doubt that that portion at least of the poem was written after the publication of the *De rerum natura*, in the winter of B. No ancient author has left a more vivid impression of himself on his writings than Catullus. Coming to Rome in early youth from a distant province, not at that time included within the limits of Italy, he lived as an equal with the men of his time of most intellectual activity and refinement, as well as of highest social and political eminence. Among those to whom his poems are addressed, or who are mentioned in them, we find the names of Hortensius, Cicero, Cornelius Nepos, Licinius Calvus, Helvius Cinna and Asinius Pollio, then only a youth xii. Catullus brought into this circle the genius of a great poet, the social vivacity of a vigorous nature, the simplicity and sincerity of an unambitious, and the warmth of an affectionate disposition. He betrays all the sensitiveness of the poetic temperament, but it is never the sensitiveness of vanity, for he is characterized by the modesty rather than the self-confidence which accompanies genius, but the sensitiveness of a heart which gives and expects more sympathy and loyalty in friendship than the world either wants or cares to give in return. He shows also in some of his lighter pieces the fastidiousness of a refined taste, intolerant of all boorishness, pedantry, affectation and sordid ways of life. The passionate intensity of his temperament displays itself with similar strength in the outpourings of his animosity as of his love and affection. It was, unfortunately, the fashion of the time to employ in the expression of these animosities a licence of speech and of imputation which it is difficult for men living under different social conditions to understand, still more difficult to tolerate. Munro has examined the 29th poem - "Quis hoc potest videre, quis potest pati," the longest and most important of the lampoons on Caesar and Mamurra, and shown with much learning and acuteness the motives and intention of Catullus in writing them. Had Julius Caesar really believed, as Suetonius, writing two hundred years

afterwards, says he did, that "an eternal stigma had been cast upon him by the verses concerning Mamurra," we should scarcely apply the word magnanimity to his condonation of the offence. But these verses survive as a memorial not of any scandal affecting Julius Caesar which could possibly have been believed by his contemporaries, but of the licence of speech which was then indulged in, of the jealousy with which the younger members of the Roman aristocracy, who a little later fought on the side of Pompey, at that time regarded the ascendancy both of the "father-in-law and the son-in-law," and the social elevation of some of their instruments, and also, to a certain extent, of the deterioration which the frank and generous nature of Catullus underwent from the passions which wasted, and the faithlessness which marred his life. The great age of Latin poetry extends from about the year 60 B. There are three marked divisions in this period, each with a distinct character of its own: Force and sincerity are the great characteristics of the first period, maturity of art of the second, facility of the last. The educating influence of Greek art on the Roman mind was first fully experienced in the Ciceronian age, and none of his contemporaries was so susceptible of that influence as Catullus. With the susceptibility to art he combined a large share of the vigorous and genial qualities of the Italian race. Like most of his younger contemporaries, he studied in the school of the Alexandrine poets, with whom the favourite subjects of art were the passion of love, and stories from the Greek mythology, which admitted of being treated in a spirit similar to that in which they celebrated their own experiences. It was under this influence that Catullus wrote the *Coma Berenices*, the 68th poem, which, after the manner of the Alexandrines, interweaves the old tale of Protesilaus and Laodamia with the personal experiences of the poet himself, and the *Epithalamium* of Peleus and Thetis, which combines two pictures from the Greek mythology, one of the secure happiness of marriage, the other of the passionate despair of love betrayed. In this last poem Catullus displays a power of creative pictorial imagination far transcending that displayed in any of the extant poetry of Alexandria. We have no means of determining what suggested the subject of the *Attis* to Catullus, whether the previous treatment of the subject by some Greek writer, some survival of the myth which he found still existing during his residence among the "Phrygii Campi," or the growth of various forms of Eastern superstition and fanaticism, at Rome, in the last age of the Republic. Whatever may have been its origin, it is the finest specimen we possess, in either Greek or Latin literature, of that kind of short poem more common in modern than ancient times, in which some situation or passion entirely alien to the writer, and to his own age, is realized with dramatic intensity. But the genius of Catullus is, perhaps, even happier in the direct expression of personal feeling than in artistic creation, or the reproduction of tales and situations from mythology. The warmth, intensity and sincerity of his own nature are the sources of the inspiration in these poems. The most elaborate and one of the finest of them is the *Epithalamium* in honour of the marriage of a member of the old house of Manlius Torquatus with Vinia Aurunculeia, written in the glyconic in combination with the pherecratean metre. His elegiac metre is constructed with less smoothness and regularity than that of Ovid and Tibullus or even of Propertius, but as employed by him it gives a true echo to the serious and plaintive feelings of some of his poems, while it adapts itself, as it did later in the hands of Martial, to the epigrammatic terseness of his invective. But the perfection of the art of Catullus is seen in his employment of those metres which he adapted to the Latin tongue from the earlier poets of Greece, the pure iambic trimeter, as in iv. The Latin language never flowed with such ease, freshness and purity as in these poems. Their perfection consists in the entire absence of all appearance of effort or reflection, and in the fulness of life and feeling, which gives a lasting interest and charm to the most trivial incident of the passing hour. In reference to these poems Munro has said with truth and force: Out of the MSS. The oldest and best appears to be the Bodleian Canon. But little inferior is the Sangermanensis Par. Of the third, the Romanus, we shall be better able to judge when its discoverer, Prof. Hale, has published his collation. None of these MSS. One poem, 62, is, however, preserved in a MS. The text in the Oxford series, published in , is inferior to those specified below. Schulze is a misnomer; and Latin commentary is still of value. Amongst other editions with critical or explanatory notes or both may be mentioned those of A. Riese , L. Schwabe , with *index verborum* , B. Schmidt , J.

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His surviving poems consist of nearly sixty short lyrics, eight longer poems in various metres, and almost fifty epigrams. All exemplify a strict technique of studied composition inherited from early Greek lyric and the poets of Alexandria. In his work we can trace his unhappy love for a woman he calls Lesbia; the death of his brother; his visits to Bithynia; and his emotional friendships and enmities at Rome. Three books of elegies have come down to us under his name, of which only the first two are authentic. The third book consists of a miscellany of poems from the archives of Messalla; it is very doubtful whether any come from the pen of Tibullus himself. But a special interest attaches to a group of them which concern a girl called Sulpicia: The *Pervigilium Veneris*, a poem of not quite a hundred lines celebrating a spring festival in honour of the goddess of love, is remarkable both for its beauty and as the first clear note of romanticism which transformed classical into medieval literature. The manuscripts give no clue to its author, but recent scholarship has made a strong case for attributing it to the early fourth-century poet Tiberianus. Wells on May 03, The Loeb Classical Library collects three poets of love together in one volume. First, Catullus is probably the most often studied poet of the group. The Loeb edition has been in circulation for about 90 years; however, it has recently been revised and reissued. Since Catullus was a little racy for the early 20th Century, many of his poems were translated into a very stilted form or not translated at all. The new edition from Loeb corrects this and takes into account the years of classical scholarship to produce a very authoritative and readable edition. Second, Tibullus presents an interesting case, because few if any of his poems can directly be attributed to him. This in and of itself may not merit much attention -- particularly after reading the textual introduction which described just how tormented a path classical texts have walked in coming down to us today. The poems about Sulpicia are the real interest here in that they may be written by her. The Loeb edition is well crafted with sewn binding and acid-free paper. These poets have survived years, and the Loeb edition is sure to be valued for generations. Graduate students are compelled to use this as their standard text. Thomson is at his best when unraveling the often diffuse manuscript tradition of this often-read, little-understood poet. For classicists with only a passing interest in Catullus and his work, Fordyce supplemented by Quinn for the "obscene" poems remains more than usable. What one will encounter, then, while reading their works, is what may be perhaps the finest manifestation of Roman Love Poetry that has been passed over to us through the ages. With the exception of Propertius or Ovid, Catullus and Tibullus have no rival when it comes to the art of love poetry; and one may argue that the former poets only surpass the later in their bulk of extant poems and in their depth of subject-matter. Also included in this volume, is the *Vigil of Venus*, a warm and colorful poem attributed to a certain Tiberianus, who belongs to much later time, likely during the reign of the Antonines. As the introduction points out, the *Vigil of Venus* contains the first piece of Romanticism to be found in Western Poetry. It is a poem of exceptional merit, and it is not unworthy of the majesty of Catullus and Tibullus. Taken as a whole, students of Latin Literature, and poets of our day, have much to learn and enjoy by reading these noble classics. The reviews are a mix of the Loeb edition and an edition by Thompson revised. Can Amazon explain this? Very useful, with a reservation By Allen C Tice on Jun 28, As stated above, this is a fine piece of scholarship and a good introduction to Catullus, with one caution worth mentioning: This copy arrived on time and in excellent condition. Although Catullus wrote many erotic or amorous poems to men he was bi-sexual and his lover Lesbia, many of his poems are actually invectives attacking some of his contemporaries such as Julius Caesar. One of his greatest invective works is the one against Egnatius which goes as follows: So I must give you a bit of advice, my good Egnatius. If you were a Roman or a Sabine or Tiburtine or a plump Umbrian or a fat Etruscan, or a black and tusky Lanuvian, or a Transpadane to touch my own people too , or anybody else who washes his teeth with clean water, I still should not like you to be always smiling; for there is nothing sillier than a silly laugh. As it is, you are a Celtiberian; now in the Celtiberian country everyone regularly

brushes his teeth and ruddy gums in the morning with his piss; so that, the more highly polished your teeth are, the more urine they will prove to have passed your lips. The Loeb library is unique in that its classical texts are printed in both the original Latin text and English side-by-side. The translations are quite good and were done by competent scholars of classics whose choice of language is accurate, clear, and modern. These hard bound volumes are small but their covers are durable: By on Feb 15, "Let him tomorrow who has never loved, and let him who has tomorrow love! The original translations of Catullus by F. Cornish , of Tibullus by J. Postgate , and of the -Pervigilium Veneris- by J. M Mackail have now been updated for the better by G. He can be rough and bawdy and cynical, and at other times stricken, driven, haunted, and sympathetic. His poems are satiric attacks using "gutter language" and sexual accusations, name-calling especially relating to There are also exceptionally moving poems that recite the feelings of the family and of himself over the loss of his brother. Many editions of Catullus use euphemistic language to get around his direct rough talk, or they simply excise the "offending" passages. Thankfully, this new edition restores the complete text with appropriate graphic translations which give one the sense of just what kind of an artist and person Catullus was. Goold says that he has used W. Those poems paraphrased by Rouse are: Here for those who can take it are the opening lines of 37 paraphrased by Rouse: I care not for glory, Delia dear; let me only be with thee, and I will pray folk call me sluggard and idler. When will my spring come? When shall I become like the swallow that I may cease to be voiceless? I have lost my muse through being voiceless, and Phoebus [Apollo] regards me not By The Scythian on Nov 23, I read all of the reviews on Amazon, but they all seem to refer to different editions than the one advertised. There are dozens of editions of Catullus, including at least two by Goold--but these two editions have quite different purposes. The Loeb edition has parallel texts, Latin and English, but no commentary. The advertised volume ISBN is heavier on commentary and notes. I saw on youtube first, then read online somewhere Catullus , a beautiful and moving poem to the authors dead brother. It was so powerful, I decided to get this as my first truly serious Latin work have a handful of the intermediate works, like "The Romans Speak For Themselves", and a selection of Caesars Commentaries that is heavily supported by English translations. Understand, Catullus in general is still beyond my abilities to read with facility. This reprint edition is it. I especially found the extensive help in the footnotes very useful to help my slogging. I still need a dictionary, and to check vocabulary online, but with the help of this edition much of Catullus is now open to me. It is exciting to read these poems and have a decent sense of what the poet was trying to say to us. Recommended Two completely different books! Add a Book Review Book Summary: This particular edition is in a Hardcover format. It was published by Harvard University Press and has a total of pages in the book. To buy this book at the lowest price, [Click Here](#).

3: Browse subject: Laudatory poetry, Latin | The Online Books Page

ON SOME PASSAGES OF CATULLUS AND MARTIAL BY J. P. POSTGATE I. CATULLUS lxxvi. 75 ff.: non his tam laetor rebus quam me afore semper afore me a dominae uertice discrucior.

Little of his Roman History survives, but missing portions are partly supplied from elsewhere and there are many excerpts. Enriched by anecdotes, gossip, and details of character and personal appearance, Lives of the Caesars by Suetonius born c. Besides much else, his work conveys the turmoil of his time, and the part he played in a period that saw the rise and fall of Julius Caesar in a tottering republic. Lucius wants the sensations of a bird, but by pharmaceutical accident becomes an ass. The bulk of the novel recounts his adventures as an animal, but Lucius also recounts many stories he overhears, including that of Cupid and Psyche. Achilles Tatius Gaselee, S. Leucippe and Clitophon, written in the second century CE, is exceptional among the ancient romances in being a first-person narrative: Plutarch Perrin, Bernadotte Plutarch c. His forty-six Lives are biographies planned to be ethical examples in pairs, one Greek figure and one similar Roman, though the last four lives are single. They not only record careers and illustrious deeds but also offer rounded portraits of statesmen, orators, and military leaders. History of the Wars by the Byzantine historian Procopius late fifth century to after CE consists largely of sixth century CE military history, with much information about peoples, places, and special events. Powerful description complements careful narration. Geography is a vital source for ancient geography and informative about ancient geographers. Xenophon Miller, Walter Cyropaedia, by Xenophon c. Notable for the Attic purity and elegance of his Greek and for literary versatility, he is famous chiefly for the lively, cynical wit of the dialogues in which he satirizes human folly, superstition, and hypocrisy. Pindar Race, William H. Hesiod Most, Glenn W. The two extant poems of Hesiod eighth or seventh century BC are Theogony, in which he charts the history of the divine world, and Works and Days, in which he delivers moral precepts and practical advice for the world of men. Marcus Aurelius Haines, C. His ethical, religious, and existential reflections have endured as an expression of Stoicism, a text for students of that philosophy, and a guide to the moral life. Twenty-one of his plays are extant. Seneca Fitch, John G. AD 4â€”65 authored verse tragedies that strongly influenced Shakespeare and other Renaissance dramatists. Plots are based on myth, but themes reflect imperial Roman politics. Fitch has thoroughly revised his two-volume edition to take account of scholarship that has appeared since its initial publication. Rushton Virgil 70â€”19 BCE was a poet of immense virtuosity and influence. His Eclogues deal with bucolic life and love, his Georgics with tillage, trees, cattle, and bees. Poems of the Appendix Vergiliana are traditionally, but in most cases probably wrongly, attributed to Virgil. The Greek Anthology, Volume I: Description of the Statues in the Gymnasium of Zeuxippus. Epigrams in the Temple of Apollonis at Cyzicus. Prefaces to the Various Anthologies. Erotic Epigrams Paton, W. The Greek Anthology contains some 4, Greek poems in the sparkling, diverse genre of epigram, written by more than a hundred composers, collected over centuries, and arranged by subject. This Loeb edition replaces the earlier edition by W. Paton, with a Greek text and ample notes reflecting current scholarship. The Epigrams of St. Gregory the Theologian Paton, W. The Greek Anthology Gathering of Flowers is a collection over centuries of some short Greek poems called epigrams but seldom epigrammatic by about composers. Meleager of Gadara first century BCE , an outstanding contributor, also assembled the Stephanus Garland , a compilation fundamental to the Anthology.

4: Catullus, Tibullus, Pervigilium Veneris (Loeb Classical Library No. 6) - PDF Free Download

clasphil Classical Philology X University of Chicago Press AR X AP 01A On Some Passages of Catullus and Martial J. P. Postgate 1 7 lang eng [Footnotes].

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He frankly acknowledges the disappointment of these hopes, and still more frankly his disgust with his chief x. Some of the most charming and perfect among the shorter poems express the delight with which the poet changed the dulness and sultry climate of the province for the freedom and keen enjoyment of his voyage home in his yacht, built for him at Amastris on the Euxine, and for the beauty and peace of his villa on the shores of Lake Benacus, which welcomed him home "wearied with foreign travel. Two poems, written in a very genial and joyous spirit, and addressed to his younger friend Licinius Calvus xiv. From the expression "Odissem to odio Vatiniano," in the third line of xiv. I , that Calvus first announced his intention of prosecuting Vatinus. The short poem numbered liii. The poems which have left the greatest stain on the fame of Catullus - those "referta contumeliis Caesaris," the licentious abuse of Mamurra, and probably some of those personal scurrilities addressed to women as well as men, or too frank confessions, which posterity would willingly have let die, may well have been written in the last years of his life, under the influence of the bitterness and recklessness induced by his experience. It cannot be determined with certainty whether the longer and more artistic pieces, which occupy the middle of the volume - the Epithalamium in celebration of the marriage of Manlius Torquatus, the 62nd poem, written in imitation of the Epithalamia of Sappho, "Vesper adest: If the person addressed in the first part of the 68th is the Manlius of the Epithalamium , and the lines from 3 to 8 "Naufragum ut eiectum While the translations of Sappho, "Ille mi par esse deo videtur," and of Callimachus lxvi. That his genius came soon to maturity is a reason for hesitation in assigning any particular time between 62 and 54 B. But the criticism of Munro in his edition of Lucretius, which shows similarities of expression that cannot be mere casual coincidences, between the Ariadne episode in the Epithalamium of Catullus from line 52 to and the poem of Lucretius, leaves little doubt that that portion at least of the poem was written after the publication of the De rerum natura, in the winter of B. No ancient author has left a more vivid impression of himself on his writings than Catullus. Coming to Rome in early youth from a distant province, not at that time included within the limits of Italy, he lived as an equal with the men of his time of most intellectual activity and refinement, as well as of highest social and political eminence. Among those to whom his poems are addressed, or who are mentioned in them, we find the names of Hortensius, Cicero, Cornelius Nepos, Licinius Calvus, Helvius Cinna and Asinius Pollio , then only a youth xii. Catullus brought into this circle the genius of a great poet, the social vivacity of a vigorous nature, the simplicity and sincerity of an unambitious, and the warmth of an affectionate disposition. He betrays all the sensitiveness of the poetic temperament, but it is never the sensitiveness of vanity, for he is characterized by the modesty rather than the self-confidence which accompanies genius, but the sensitiveness of a heart which gives and expects more sympathy and loyalty in friendship than the world either wants or cares to give in return. He shows also in some of his lighter pieces the fastidiousness of a refined taste, intolerant of all boorishness, pedantry, affectation and sordid ways of life. The passionate intensity of his temperament displays itself with similar strength in the outpourings of his animosity as of his love and affection. It was, unfortunately, the fashion of the time to employ in the expression of these animosities a licence of speech and of imputation which it is difficult for men living under different social conditions to understand, still more difficult to tolerate. Munro has examined the 29th poem- "Quis hoc potest videre, quis potest pati," the longest and most important of the lampoons on Caesar and Mamurra, and shown with much learning and acuteness the motives and intention of

Catullus in writing them. Had Julius Caesar really believed, as Suetonius, writing two hundred years afterwards, says he did, that "an eternal stigma had been cast upon him by the verses concerning Mamurra," we should scarcely apply the word magnanimity to his condonation of the offence. But these verses survive as a memorial not of any scandal affecting Julius Caesar which could possibly have been believed by his contemporaries, but of the licence of speech which was then indulged in, of the jealousy with which the younger members of the Roman aristocracy, who a little later fought on the side of Pompey, at that time regarded the ascendancy both of the "father-in-law and the son-in-law," and the social elevation of some of their instruments, and also, to a certain extent, of the deterioration which the frank and generous nature of Catullus underwent from the passions which wasted, and the faithlessness which marred his life. The great age of Latin poetry extends from about the year 60 B. There are three marked divisions in this period, each with a distinct character of its own: Force and sincerity are the great characteristics of the first period, maturity of art of the second, facility of the last. The educating influence of Greek art on the Roman mind was first fully experienced in the Ciceronian age, and none of his contemporaries was so susceptible of that influence as Catullus. With the susceptibility to art he combined a large share of the vigorous and genial qualities of the Italian race. Like most of his younger contemporaries, he studied in the school of the Alexandrine poets, with whom the favourite subjects of art were the passion of love, and stories from the Greek mythology, which admitted of being treated in a spirit similar to that in which they celebrated their own experiences. It was under this influence that Catullus wrote the *Coma Berenices*, the 68th poem, which, after the manner of the Alexandrines, interweaves the old tale of Protesilaus and Laodamia with the personal experiences of the poet himself, and the *Epithalamium of Peleus and Thetis*, which combines two pictures from the Greek mythology, one of the secure happiness of marriage, the other of the passionate despair of love betrayed. In this last poem Catullus displays a power of creative pictorial imagination far transcending that displayed in any of the extant poetry of Alexandria. We have no means of determining what suggested the subject of the *Attis* to Catullus, whether the previous treatment of the subject by some Greek writer, some survival of the myth which he found still existing during his residence among the "Phrygii Campi," or the growth of various forms of Eastern superstition and fanaticism, at Rome, in the last age of the Republic. Whatever may have been its origin, it is the finest specimen we possess, in either Greek or Latin literature, of that kind of short poem more common in modern than ancient times, in which some situation or passion entirely alien to the writer, and to his own age, is realized with dramatic intensity. But the genius of Catullus is, perhaps, even happier in the direct expression of personal feeling than in artistic creation, or the reproduction of tales and situations from mythology. The warmth, intensity and sincerity of his own nature are the sources of the inspiration in these poems. The most elaborate and one of the finest of them is the *Epithalamium* in honour of the marriage of a member of the old house of Manlius Torquatus with *Vinia Aurunculeia*, written in the glyconic in combination with the pherecratean metre. His elegiac metre is constructed with less smoothness and regularity than that of Ovid and Tibullus or even of Propertius, but as employed by him it gives a true echo to the serious and plaintive feelings of some of his poems, while it adapts itself, as it did later in the hands of Martial, to the epigrammatic terseness of his invective. But the perfection of the art of Catullus is seen in his employment of those metres which he adapted to the Latin tongue from the earlier poets of Greece, the pure iambic trimeter, as in iv. The Latin language never flowed with such ease, freshness and purity as in these poems. Their perfection consists in the entire absence of all appearance of effort or reflection, and in the fulness of life and feeling, which gives a lasting interest and charm to the most trivial incident of the passing hour. In reference to these poems Munro has said with truth and force: Out of the MSS. The oldest and best appears to be the Bodleian Canon. But little inferior is the Sangermanensis Par. Of the third, the *Romanus*, we shall be better able to judge when its discoverer, Prof. Hale, has published his collation. None of these MSS. One poem, 62, is, however, preserved in a MS. The text in the Oxford series, published in , is inferior to those specified below. Schulze is a misnomer; and Latin commentary is still of value. Amongst other editions with critical or explanatory notes or both may be mentioned those of A. Riese, L. Schwabe, with *index verborum*, B. Schmidt, J.

5: Gaius Valerius Catullus Biography

Download Citation on ResearchGate | On Apr 1, , R Moreno Soldevila and others published The name Caecilianus in Martial's 'Epigramas' (A note on IV,15) .

This page has been proofread , but needs to be validated. It is as follows: Hie multorum iudicio principem inter elegiographos optinet locum. Epistulae quoque eius, quamquam breves, omnino utiles sunt the "letters" are the Sulpicia elegies. It is another moot question of some importance whether our poet should be identified with the Albius of Horace Od. If it is rejected, the authority of the Life is considerably impaired. The loss of Tibullus s landed property is attested by himself i. Its cause is only an inference, though a very probable one. That he was allowed to retain a portion of his estate with the family mansion is clear from ii. As regards her station, it should be noticed that she was not entitled to wear the stola, the dress of Roman matrons i. Her husband is mentioned as absent i. She eludes the custodes placed over her i. The mention of a lena ii. The connexion had lasted a year when ii. Specimens of Tibullus at his best may be found in i. Lygdamus is probably the real name of the author of the first six elegies in book iii. His elegies and the other poems in the third book "third" and "fourth" books appear to have been known to Ovid. There are agreements between iii. We do not know when they were added to the genuine poems of Tibullus. Most scholars since Lachmann have condemned the "Panegyric on Messalla. The language is often absurdly exaggerated, e. The author himself seems to be conscious of his own deficiencies 1 seq. Like so many of his contemporaries, he had been reduced to poverty by the loss of his estates seq. If we could set the question of poetical merit aside, it would not be impossible to identify him with Propertius as in fact is done by N6methy op. The date is fixed by seq. Sulpicia was the daughter of Servius Sulpicius iii. Some scholars attribute iii. The direct ascription of iii. For the evidence against the ascription, see Postgate, Selections, app. Besides these we have a number of extracts from Tibullus in Florilegium Parisinum, an anthology from various Latin writers which probably goes back to the 11th century, and the Excerpta frisingensia, preserved in an 11th-century MS. Also excerpts from the lost Fraementum cuiacianum, made by Scaliger, and now in the library at Leiden. It only contained the part from iii. The Codex cuiacianus, a late MS. Among more recent texts Bahrens , the first of the modern critical editions , L. Miiller , with a useful intro- duction , Hiller , with index verborum , Postgate A history of recent contributions is given in A. The following translations into English verse are knownâ€”by Dart London, , Grainger , with Latin text and notes , Cranstoun I and 7, It is finely situated at the point where the Anio forms its celebrated falls; it is protected on the E. The modern town is in part built upon the terraces of a large temple of Hercules Victor, the chief deity of Tibur, of which some remains exist: Below it, on the cliffs above the Anio, is a large building round a colonnaded court- yard in opus reticulalum built over the Via Tiburtina which passes under it in an arched passage , generally known as the villa of Maecenas, but shown by the discovery of inscriptions to have been in reality the meeting place of the Herculanei Augustales, connected probably with the temple. In an ancient hall at one side of the modern cathedral two mensae ponderariae â€” marble tables with holes in them for measuring solids â€” erected by one M. Remains of two small temples â€” one circular, with Corinthian columns, the other rectangular with Ionic columns â€” stand at the north-east extremity of the town, above the waterfalls. They are traditionally, but without foundation, attributed to Vesta and the Sibyl of Tibur Varro adds Albunea, the water goddess worshipped on the banks of the Anio as a tenth Sibyl to the nine mentioned by the Greek writers. The so-called Tempio della Tosse, an octagonal domed structure just below the town, is probably a tomb of the 4th century a. Two Roman bridges and several tombs were found above the falls in Tibur was a favourite place of resort in Roman times, and both Augustus and Maecenas had villas here, and possibly Horace also. It is certain that a house was shown as being his in the time of Suetonius; and this has been identified with a villa of the Augustan period, the site of which is now occupied by the monastery of S. In his poems he frequently mentions Tibur with enthusiasm. Catullus and Statius, too, have rendered it famous by their poems.

6: Gaius Valerius Catullus - The Full Wiki

The Martial Spirit: An Introduction to the Origin, Philosophy, and Psychology of the Martial Arts. Herman Kauz - - Overlook Press. *Horace Again Rewritten* A. Y. Campbell: *Horace, Odes and Epodes, Re-Edited with Notes in English.*

Read biographical information including facts, poetic works, awards, and the life story and history of Gaius Valerius Catullus. This short biography feature on Gaius Valerius Catullus will help you learn about one of the best famous poet poets of all-time. Catullus, the colleague of Marius in the Cimbric War, himself also the author of lyrical poems. The allusion in lii. Some of the poems as xxxvii. Further, the age at which a man dies is more likely to be accurately remembered than the particular date either of his death or of his birth, and the common practice of recording the age of the deceased in sepulchral inscriptions must have rendered a mistake about this less likely to occur. The statement that he was born at Verona is confirmed by passages in Ovid and Martial. The verses apologized for were those contained in poems xxix. The fact that his father was the host of the great pro-consul, and lived on terms of intimacy with him, justifies the inference, that he was, in wealth and rank, one of the principal men of the province. It is to the effect that he regarded Lucretius and Catullus as the two greatest poets of his own time. The poems of Catullus consist of pieces, varying in length from 2 to lines, the great mass of them being, however, short pieces, written in lyric, iambic or elegiac metre. But, though no chronological order is observed, yet internal evidence enables us to determine the occasions on which many of the poems were written, and the order in which they followed one another. They throw much light also on the social life of Rome and of the provincial towns of Italy in the years preceding the outbreak of the second civil war. In this respect they may be compared with the letters of Cicero. It is in connexion with this passion that he is generally mentioned, or alluded to, by the later Roman poets, such as Propertius, Ovid, Juvenal and Martial. Her real name, as we learn from Apuleius, was Clodia. The admiration of Catullus for Sappho, the Lesbian poetess, which is clearly indicated by the imitation of her language in his fifty-first and sixty-second poems, affords an obvious explanation of the Greek name which he gave to his Roman mistress. Clodia was the notorious sister of Publius Clodius Pulcher, and in the year 56 she charged M. Caelius Rufus, after tiring of him, as she had of Catullus, with an attempt to poison her. It was in defence of Rufus that Cicero described the spell she exercised over young men, in language which might have been applied to her previous relations with the youthful poet, as well as those with the youthful orator and politician. Poems concerning Lesbia occur among both the earliest and the latest of those contained in the series. Among the earliest of the poems connected with Lesbia, and among those written in the happiest vein, are ii. His final renunciation is sent in a poem written after his return from the East, with a union of imaginative and scornful power, to his two butts, Furius and Aurelius xi. The other poem referring to this event ci. Some, too, of the poems expressive of his more tender feelings to her, such as viii. In the year 57 the routine of his life was for a short time broken by his accompanying the propraetor C. Memmius, the friend to whom Lucretius dedicates his great poem, as one of his staff, to the province of Bithynia. His object was probably to better his fortunes by this absence from Rome, as humorous complaints of poverty and debt xiii. He frankly acknowledges the disappointment of these hopes, and still more frankly his disgust with his chief x. Two poems, written in a very genial and joyous spirit, and addressed to his younger friend Licinius Calvus xiv. The short poem numbered liii. No ancient author has left a more vivid impression of himself on his writings than Catullus. Coming to Rome in early youth from a distant province, not at that time included within the limits of Italy, he lived as an equal with the men of his time of most intellectual activity and refinement, as well as of highest social and political eminence. Among those to whom his poems are addressed, or who are mentioned in them, we find the names of Hortensius, Cicero, Cornelius Nepos, Licinius Calvus, Helvius Cinna and Asinius Pollio, then only a youth xii. Catullus brought into this circle the genius of a great poet, the social vivacity of a vigorous nature, the simplicity and sincerity of an unambitious, and the warmth of an affectionate disposition. He betrays all the sensitiveness of the poetic temperament, but it is never the sensitiveness of vanity, for he is

characterized by the modesty rather than the self-confidence which accompanies genius, but the sensitiveness of a heart which gives and expects more sympathy and loyalty in friendship than the world either wants or cares to give in return. He shows also in some of his lighter pieces the fastidiousness of a refined taste, intolerant of all boorishness, pedantry, affectation and sordid ways of life. The passionate intensity of his temperament displays itself with similar strength in the outpourings of his animosity as of his love and affection. It was, unfortunately, the fashion of the time to employ in the expression of these animosities a licence of speech and of imputation which it is difficult for men living under different social conditions to understand, still more difficult to tolerate. There are three marked divisions in this period, each with a distinct character of its own: Force and sincerity are the great characteristics of the first period, maturity of art of the second, facility of the last. The educating influence of Greek art on the Roman mind was first fully experienced in the Ciceronian age, and none of his contemporaries was so susceptible of that influence as Catullus. With the susceptibility to art he combined a large share of the vigorous and genial qualities of the Italian race. Like most of his younger contemporaries, he studied in the school of the Alexandrine poets, with whom the favourite subjects of art were the passion of love, and stories from the Greek mythology, which admitted of being treated in a spirit similar to that in which they celebrated their own experiences. In this last poem Catullus displays a power of creative pictorial imagination far transcending that displayed in any of the extant poetry of Alexandria. Whatever may have been its origin, it is the finest specimen we possess, in either Greek or Latin literature, of that kind of short poem more common in modern than ancient times, in which some situation or passion entirely alien to the writer, and to his own age, is realized with dramatic intensity. The warmth, intensity and sincerity of his own nature are the sources of the inspiration in these poems. His elegiac metre is constructed with less smoothness and regularity than that of Ovid and Tibullus or even of Propertius, but as employed by him it gives a true echo to the serious and plaintive feelings of some of his poems, while it adapts itself, as it did later in the hands of Martial, to the epigrammatic terseness of his invective. But the perfection of the art of Catullus is seen in his employment of those metres which he adapted to the Latin tongue from the earlier poets of Greece, the pure iambic trimeter, as in iv. The Latin language never flowed with such ease, freshness and purity as in these poems. Their perfection consists in the entire absence of all appearance of effort or reflection, and in the fulness of life and feeling, which gives a lasting interest and charm to the most trivial incident of the passing hour. In reference to these poems Munro has said with truth and force: Out of the MSS. The oldest and best appears to be the Bodleian Canon. Hale, has published his collation. None of these MSS. One poem, 62, is, however, preserved in a MS. The text in the Oxford series, published in , is inferior to those specified below. Schulze is a misnomer; and Latin commentary is still of value. Amongst other editions with critical or explanatory notes or both may be mentioned those of A. Riese , L. Schmidt , J. Thomas, with French translation by Rostand 2 vols. Merrill , Boston, U. Vahlen, reached its sixth edition in Of the numerous contributions to the textual and literary criticism of the poems may be named the papers in M. Translations into English verse by J. Cranstoun , Sir T. Martin , , R. Ellis above ; a recent version in prose with the Latin text by F.

7: Full text of "The Bodleian Fragments of Juvenal"

The original translations of Catullus (by F.W. Cornish), of Tibullus (by J. P. Postgate), and of the -Pervigilium Veneris- (by J. M Mackail) have now been updated for the better by G. P. Goold (his first 2nd edition appeared in -- this reprint is dated), and Goold's Introductory explanations for the state of the translations and the.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries. We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes. Read more about Early Journal Content at [http: JSTOR](http://JSTOR) is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. To the latter class belongs the Bodleian manuscript of Juvenal Canon. XLI , which recently sprang from obscurity and neglect to a position not only prominent but, among manuscripts of this author, unique. While glancing at disputed readings in this hitherto disregarded codex, Mr. Winstedt observed not only that the accepted emendation of 15, 75, instantibus Ombis, at last received manuscript support, but that in the body of the sixth satire were two passages, one of two verses, the other of thirty-four verses, the existence of which modern editors of Juvenal had never suspected. The codex is a small folio, written in a Lombardic hand of the eleventh century, and contains marginal scholia of the Cornutus class on a few satires together with interlinear glosses in the original and in a later hand. More than thirteen years ago a partial collation was made for C. Hosius, 2 but only the readings of the seventh satire were examined. A glance at the collation now before us 3 shows that Canon. I have therefore attempted, at the request of the editor, to set down the main facts and results, making free use of the suggestions offered by others, and adding some illustrations from my own reading. Review for May, , pp. Some of these are quite new, and must be carefully weighed by future editors. For the present passing over these details, we desire to consider the most interesting and important feature of the manuscript, its additions to the traditional text of Juvenal. The two fragments in their context are sub-joined together with a brief commentary. Buecheler et post turpi add. Housman 11 humeri B pulsantemque Postgate psulatamque B pulsatumque Jackson et Ellis qui legi posse pulsaturumque tridentem putat pulsata hastamque Housman sulcatum, arma, Rossbach pulsantemque aere Reinach tridentem? Housman, non distinxit B rides aliis, hunc mimumâ€” Buecheler rides facilis nunc mimum Thomas 39 pegula B, superscriptum r 31 cohibe Postgate cf. Notes on vi A. But quicumque is never relative in Juvenal after prepositions except 8, 60 de. An interesting parallel is the double entente in Claud, in Europ. Qui, however, takes this position in 1, 43 and 13, 86, and examples of et so situated may be seen in Hor. The reference is to the class indicated by professus obscaenum. So in Juvenal 15, 9. The use of a word which suggests the domestic religious rites, sets the impurity of the household in higher relief. The lanista, together with the leno, is with Juvenal a standing type for the social scum ; cf. The organization of the ludus was similar to that of the castra ; hence this post-Augustan military term. Whatever may be the special significance of these names, it seems evident that they are used typically, to indicate gladiators, one of whom is mollis. This use of nee occurs in early Latin and is common in the Silver period ; cf. Even among the retiarii there is a sharp distinction drawn. Housman adds et after turpi 9 and takes tunicae as nom. While this addition undeniably improves the passage, it seems unnecessary in an author like Juvenal. Ellis, on the other hand, understands " with his superior. If the reading of the MS with the slightest possible change be retained, arma must be regarded as in apposition with pulsatum tridentem, unless with Mr. Jackson we take pulsatum as supine with arma for its object. In either case, as Prof. Postgate has suggested, quassatum would be a better word. Some support, however, for pulsantem comes from Prudent, c. Housman argues with some probability that arma was added to fill the gap made by the accidental omission of hasta. These passages support the punctuation of

Buecheler, who connects the phrase with what precedes. The interpretation given above, however, is confirmed by a passage in Seneca, Nat. VII 31, 3 *alius genitalia excidit, alius in obscaenam partem ludi fugit*. Housman than to retain *aliosque* of the MS, which is due to a scribe who mistook *nervds* for the accusative plural. At Pompeii may still be seen the remains of stocks found in the guardroom of the barracks of the gladiatorial school; cf. In comedy *nervus* seems usually to refer to the stocks; Donatus on Ter. For a similar comparison see n, f. The usual compound in this connection is *discedere*; Cael. In hours of ennui the *mollis* is there to entertain, in times of earnest purpose, to advise. Postdate, accepting the emendation of Mr. Others are given by Prof. Each detail of this and the following verse is fully explained by 2, with the notes of Friedlander. So the Gallus in Verg. Otherwise we lose the point of the passage, viz. Martial quoted on 19 *vibrare*. Priapus is addressed by this name in Priap. In the present instance the *mollis* is compared to a *Triphallus qui Thaida sustinet* 3, A good parallel is Pers. The rhetorical wagger is quite in the manner of Juvenal; examples are 6, 56 f. The final 6 of *sponsio*, as of *contends* in the next verse, is quite regular for Juvenal, who in such cases considered the vowel long only when it fell under the ictus. *Cohibes* is the apodosis of a conditional sentence with *pone seram* as protasis; examples of the imperative as a substitute for protasis in Juvenal are i, and 7, A good parallel is Ovid, Am. Notes on vi B. Jackson and Piatt: The presence of verses and paragraphs not in harmony with the train of thought, and of contiguous parallel passages was recognized by Ribbeck in his famous *Der echte und unechte Juvenal* and discussed at length by Teuffel. Longer passages, too, such as i, and 3, , apparently with no logical right to the place they occupy, have given rise to tiresome discussions and mechanical transpositions. While we have no good reason to suppose that these verses were added by a later hand, it seems quite possible that the satires were revised by the author himself in later life and additions made either as amplifications or as substitutions for longer or shorter passages of the original. Moreover, some verses, which were never intended to have a place in the published form of the satires, but were written down for use, by way of parenthesis, at a recitation, may have crept into the text from the margin. Apart from the number of highly probable examples discussed in detail by Teuffel 1 and recently recalled to mind and emphasized by W. The passage in our editions reads as follows: Verses and , however, are not found in the original hand of P but were added at a later date. Of course, these circumstances arouse suspicion of the authenticity of the passage, which in its present form is not intelligible and is excluded from the text by all editors. These were formerly regarded as a quotation from some old poet, 2 but are now seen to be an independent witness to a double recension in this passage, and that the recension embodied in the recently discovered fragment. Though the new verses stand in the manuscript after v. If this inference be correct, we must suppose that when the paragraph dealing with the corrupting influence of the *mollis* in the home was removed from the text, the last five verses were condensed to three and used to introduce a new section on the subject of the extravagance of women. And it must be acknowledged that by the removal of verses to and the substitution of the thirty-four verses preserved in Canon. XLI, the sequence of thought is far more natural and easier to follow. Ramorino, *Atene e Roma*, 3, , col. This, after all, is the chief question and one on which it does not become us to speak with too great confidence. The rhetorical coloring as well as the subject and general tone of the passage are precisely what we should expect of Juvenal, and even his most ordinary tricks of style are to be observed. Up to the present time only one voice has been raised in denial of the genuineness of the verses, and that a voice to which all Latinists are accustomed to listen with the greatest respect. Professor Buecheler thinks that the author must be sought in the fourth century among those contemporaries of Ammianus Marcellinus 2 who were so zealous in their study of Juvenal. His chief objections to the assumption of Juvenalian authorship may be briefly summarized as follows: As far as 1 and 2 are concerned, the same is true of almost any thirty verses of Juvenal which could be selected; in 3 a the passage is without doubt corrupt, while the difficulties of b and c are removed by a better punctuation; with regard to 4 I have tried above to show that there is no real cause for objection in the location of the verses. But the most important point to which he calls attention and the one which militates most strongly against recognition of the passage as genuine is the presence of the trochee instead of the spondee before the bucolic caesura in verse 2,

as it appears in the manuscript, promittit omnia dextrā. Now while the transposition of Prof. Housman easily disposes of the difficulty, it leaves one with the uneasy feeling that after all he had perhaps no right to alter the transmitted text on such grounds. Reinach and cry "indubitablement authentiques," we can scarcely believe that the new fragment could have been written by any known author of the first four centuries except Juvenal, or that the author of such verses would have remained in obscurity. In conclusion, it may be useful to append the bibliography of this question up to the present time. Rev XIII, , pp. Postgate, On the new fragments of Juvenal, in Class. Housman, Notes in Athenaeum of May 13, p. Winterfeld, Zu den Oxforder Juvenalversen, in Berl. Buecheler, Der echte oder der unechte Juvenal, in Rhein. Max Maas, Die neuen Juvenalverse, in Archiv f.

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J. P. Postgate View grado de variación en la transmisión de Este y otros nombres propios similares: aparte de los pasajes ya señalados, hay lecturas alternativas a Caecilianus también en I.

Messalla, like Gaius Maecenas , was at the centre of a literary circle in Rome. This circle had no relationship with the court, and the name of Augustus is found nowhere in the writings of Tibullus. About 30 BC Messalla was dispatched by Augustus to Gaul to quell a rising in Aquitania and restore order in the country, and Tibullus may have been in his retinue. On a later occasion, probably in 28, he would have accompanied his friend who had been sent on a mission to the East, but he fell sick and had to stay behind in Corcyra. Tibullus had no liking for war, and though his life seems to have been divided between Rome and his country estate, his own preferences were wholly for the country life. Its cause is only an inference, though a very probable one. That he was allowed to retain a portion of his estate with the family mansion is clear from ii. Tibullus died prematurely, probably in 19, and almost immediately after Virgil. His death made a deep impression in Rome, as we learn from his contemporary, Domitius Marsus , and from the elegy in which Ovid Amores, iii. Extant works First book of poetry The first book consists of poems written at various times between 30 and His first love, the subject of book i. As regards her station, it should be noticed that she was not entitled to wear the stola, the dress of Roman matrons i. Her husband is mentioned as absent i. She eludes the custodes placed over her i. It is impossible to give an exact account of the intimacy. The poems which refer to her are arranged in no chronological order. Yet it is clear that it was the absence of her husband on military service in Cilicia which gave Tibullus the opportunity of seeing her, and he continued to do so when the husband returned. Delia was clever in deception--too clever, as Tibullus saw when he found that he was not the only lover. His entreaties and appeals were of no avail; and after the first book we hear no more of Delia. It is very short, containing only verses, and apparently incomplete. In the second book the place of Delia is taken by "Nemesis", which is also a fictitious name. Nemesis like the Cynthia of Propertius was probably a courtesan of the higher class; and she had other admirers besides Tibullus. He complains bitterly of his bondage, and of her rapacity and hard-heartedness. In spite of all, however, she seems to have retained her hold on him until his death. Nemesis is the subject of book ii. The mention of a Una ii. The connection had lasted a year when ii. Style of writing The character of Tibullus is reflected in his poems. It seems to be an amiable one. He was a man of generous impulses and unselfish disposition, loyal to his friends to the verge of self-sacrifice as is shown by his leaving Delia to accompany Messalla to Asia , and apparently constant to his mistresses. His tenderness towards them is enhanced by a refinement and delicacy which are rare among the ancients. When treated cruelly by his love, he does not invoke curses upon her head. His ideal is a quiet retirement in the country with the loved one at his side. In an age of crude materialism and gross superstition, he was religious in the old Roman way. His clear, finished and yet unaffected style made him a great favourite and placed him, in the judgment of Quintilian , ahead of other elegiac writers. For natural grace and tenderness, for exquisiteness of feeling and expression, he stands alone. He rarely overloads his lines with Alexandrian learning. However, his range is limited. Tibullus is smoother and more musical, but liable to become monotonous; Propertius, with occasional harshnesses, is more vigorous and varied. Specimens of Tibullus at his best may be found in i. I, 3, ; 5, ; 9, ; ii. I, 93 , "Elegia quoque Graecos provocamus, cuius mihi tersus atque elegans maxime videtur auctor Tibullus; sunt qui Propertium malint; Ovidius utroque lascivior, sicut durior Gallus. On the other hand, much of the work attributed to him is that of others. Only the first and second books can claim his authorship. In both books occur poems which give evidence of internal disorder; but scholars cannot agree upon the remedies to be applied. Third book of poetry The third book, which contains verses, is by a much inferior hand. The writer calls himself Lygdamus and the love that he sings of Neaera. He has little poetical power, and his style is meagre and jejune. He has a good many reminiscences and imitations of Tibullus, Propertius and Ovid iii. We do not know when his poems were added to the genuine poems of

Tibullus. Fourth book of poetry The separation of the fourth book from the third has no ancient authority. It dates from the revival of letters, and is due to the Italian scholars of the 15th century. The fourth book consists of poems of very different quality. The first is a composition in hexameters on the achievements of Messalla, and is very poor. The author is unknown; but he was certainly not Tibullus. The next eleven poems relate to the loves of Sulpicia and Cerinthus. The Sulpicia elegies divide into two groups. The first comprises iv. They are very short, only forty lines in all; but they have a unique interest as being the only love poems by a Roman woman that have survived. Their frank and passionate outpourings remind us of Catullus. The style and metrical handling betray a novice in poetical writing. The thirteenth poem twenty-four lines claims to be by Tibullus; but it is hardly more than a cento from Tibullus and Propertius. The fourteenth is a little epigram of four lines with nothing to determine its authorship. Last of all comes the epigram or fragment of Domitius Marsus already referred to. Some scholars attribute iii. The direct ascription of iii. For the evidence against the ascription, see Postgate, Selections, app. The natural conclusion is that a collection of scattered compositions, relating to Messalla and the members of his circle, was added as an appendix to the genuine relics of Tibullus. When this "Messalla collection" was made cannot be exactly determined; but it was definitely not till after the death of Tibullus, 19 BC, and perhaps as late as the late 1st century AD. Besides the foregoing, two pieces in the collection called Priapea one an epigram and the other a longer piece in iambs have been attributed to Tibullus; but there is little external and no internal evidence of his authorship see Hiller in *Hermes*, xviii. The *Vita Tibulli* The value of the short *Vita Tibulli*, found at the end of the Ambrosian, Vatican and inferior manuscripts, has been much discussed. It is another moot question of some importance whether our poet should be identified with the *Albius* of Horace *Od.* Manuscripts The best manuscript of Tibullus is the *Ambrosianus A*, which has been dated c. Two early 15th century manuscripts are *Paris lat.* These form only a small share of the over Renaissance manuscripts. There are also a number of extracts from Tibullus in *Florilegium Gallicum*, an anthology from various Latin writers collected in the mid-twelfth century, and a few extracts in the *Excerpta frisingensia*, preserved in a manuscript now at Munich. Also excerpts from the lost *Fragmentum cuiacianum*, made by Scaliger, and now in the library at Leiden are of importance for their independence of A. It contained the part from 3. The *Codex cuiacianus*, a late manuscript containing Catullus, Tibullus and Propertius, is still extant. Editions Tibullus was first printed with Catullus, Propertius, and the *Silvae* of Statius by Vindelinius de Spira Venice, , and separately by Florentius de Argentina, probably in the same year. Amongst other editions are those by Scaliger with Catullus and Propertius, , etc.

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revisions by an anonymous scholar to 'The Poems of Gaius Valerius Catullus', in: F.W. Cornish, J.P. Postgate passage in Catullus', The Classical Journal.

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