CATULLUS AND MARTIAL
IN THOMAS CAMPION’S EPIGRAMS

Abstract

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.

Keywords: Catullus; Martial; Thomas Campion; Neo-Latin literature.

1. Introduction

Epigr. 2,27 (VIVIAN, p. 275): De Catullo et Martiale

Cantabat Veneres meras Catullus;
Quasuis sed quasi silua Martialis
Miscet materias suis libellis,
Laudes, stigmata, gratulationes,
Contemptus, ioca, seria, ima, summa;
Multis magnus hic est, bene ille cultis.

About Catullus and Martial.

Catullus kept singing of nothing but love; but, as if he was a forest, Martial mixed any possible material into his little books: praise, reproaches, congratulations, contempt, jokes, serious topics, the lowest, the highest; in the view of the many the latter is great, the former in the view of the very elegant.

This poem in the characteristically Catullan metre of hendecasyllables (Catull. 12,10; 42,1) comes from the second book of epigrams (publ. 1619) by the British writer Thomas Campion (1567–1620). It demonstrates that Campion was familiar with the Roman poets Catullus and Martial and thus was able to present them as it suited his argument: he contrasts Catullus as a refined love poet with Martial as a poet writing about a variety of things. While this is neither an accurate, comprehensive description of either poet nor a straightforward contrast, Campion
can thus highlight what he wants to be seen as characteristics of both of them, presumably in relation to his own poetry.

That Catullus was among the classical Latin poets who inspired Campion’s poetry has long been recognized. In fact, with reference to Catullus’ influence on English poetry, it was felt some time ago: «Of the poets considered in this paper, no other, with the single exception of Herrick, is so truly Catullian, in manner and inspiration, as Thomas Campion».

Campion was one of the ambidextrous British poets of the early-modern period who produced poems in both English and Latin, in his case in a variety of forms and also for musical accompaniment. Hitherto the scholarly focus has tended to fall on Campion’s longer love poems, where obvious allusions make the reference to Catullus as a love poet evident: an example is Campion’s English poem «My sweetest Lesbia» (A Booke of Ayres I. I), since it gives the name of Catullus’ beloved in its first line; the piece was printed as the «Poem of the week» by the British newspaper The Guardian in March 2010. That there is also noticeable interaction with Catullus in the collection of Campion’s short Latin epigrams, which by their generic outlook and arrangement show an influence of Martial, has been studied to a lesser extent.


Therefore, after a brief sketch of the biographical and literary background, this study will look at the character, function and modification of a few well-known elements from Catullus (some developed by Martial) in a paradigmatic selection of Thomas Campion’s epigrams. Such an investigation can contribute both to a more detailed understanding of the reception of Catullus in the early-modern period and to insights into Campion’s poetic technique and his reading of classical Latin poets.

2. Thomas Campion: life and works

Thomas Campion (1567-1620) describes his literary activity in some of his writings, which complement other sources on his life. His literary publications started after he had been admitted to Gray’s Inn in London in 1586, following a stint at Peterhouse, Cambridge (1581-1584). Later, he received a degree in medicine, probably from the University of Caen on the Continent; he then ran a medical practice in London.

Campion’s first literary works were published in 1591. In 1595 a volume of Latin works appeared (Thome Campiani Poemata): this collection included the short epic Ad Thamesin (a poem on the defeat of the Spanish Armada), the piece Umbra (the beginning of a mythical love poem) as well as sixteen elegies and 129 epigrams. A second edition of the Latin works was published in 1619: it consisted of a revised and completed version of the piece Umbra, thirteen elegies (revisions of earlier pieces and two new poems) and 453 epigrams in two books, including both revised

---


ones and a large number of new ones, particularly in the first book. After the first publication of his Latin poetry Campion primarily turned to poetry in English (and its musical accompaniment): in 1601 A Booke of Ayres was published, produced in cooperation with his friend Philip Rosseter (c. 1568-1623). This volume was followed by four further books of Ayres and a collection of Songs of Mourning: bewailing the untimely death of Prince Henry (1613). Campion also wrote Masks for performance at the royal court and the houses of noblemen, and he produced prose treatises on questions of rhyme and metre (Observations in the Art of English Poesie, 1602) as well as on the musicological problem of counterpoint (A New Way of making Fourre Parts in Counter-Point, c. 1613/14).  

The different types of poetry produced by Campion are connected: he gives examples of English epigrams written by him in his discussion of verse forms in Observations in the Art of English Poesie, and he characterizes Ayres, the poetic form of most of his English poetry, as the equivalent of epigrams. In the introduction to the first collection of Ayres (1601) it is stated (A Booke of Ayres: To the Reader): «What Epigrams are in Poetrie, the same are Ayres in musicke, then in their chiefe perfection when they are short and well seasoned». This English form of poetry is then derived from ancient models, and the piece concludes with a quotation from Martial («the Poet») on Catullus and Vergil (Mart. 14, 195): «Ayres haue both their Art and pleasure, and I will conclude of them, as the Poet did in his censure, of CATVLLVS the Lyricke, and VERGIL the Heroicke writer: Tantum magna suo debet Verona Catullo: / Quantum parua suo Mantua Vergilio».

7 All references to and quotations from Campion’s works are based on Vivian’s edition (cit. n. 6), with its page numbers given. This edition is supplemented by anthologies as well as the more recent, yet less comprehensive edition by Davis (cit. n. 6), which has more explanatory notes and also provides English translations (by Phyllis S. Smith) for its selection of the Latin poetry. Campion’s Latin poetry, along with an introduction, notes and an English translation (though not always entirely accurate), is available at: http://www.philological.bham.ac.uk/campion (D.F. Sutton, 1997-1999); the Latin text is also accessible on The Latin Library (http://www.thelatinlibrary.com/campion.html). The original editions can be viewed on Early English Books Online. – English translations in this paper are the author’s own, though they have been inspired by the versions in Sutton and Davis.

8 In this treatise Campion notes trochaics and elegiac distichs as metres for epigrams in English (Vivian, pp. 44-47, 47-49).

9 Vivian, p. 4. – The preface, opening a collection published jointly by Campion and Philip Rosseter, does not bear a signature. Yet it is generally acknowledged that it reflects Campion’s thoughts and was most probably written by him (see e.g. Lowbury-Salter-Young, Thomas Campion, cit. n. 6, p. 47).
Since Campion wrote literary works in poetry and in prose, in Latin and in English, produced musical accompaniment to some of his poems and discussed issues of musical and poetic composition in treatises, in addition to working as a doctor, he describes himself, in one of his Latin epigrams, as *musicus, poeta* and *medicus*, like the Greek god Phoebus Apollo (*Epigr. 1,167*).\(^{10}\)

### 3. Campion’s epigrams: literary context

Campion was not the first early-modern poet to write Latin epigrams on the basis of Catullus and Martial or to reflect on this practice.\(^{11}\) Early-modern writers, influenced in particular by Martial (and his reading of Catullus) as well as by contemporary poetry, had produced such epigrams before (in addition to Christian epigrams) and provided descriptions of the epigram, for instance Julius Caesar Scaliger (1484-1558) in his *Poetices libri septem* or Beatus Rhenanus (1485-1547) in the introduction to an edition of Thomas More’s (1478-1535) *Epigrammata*.\(^{12}\)

---

\(^{10}\) *Epigr. 1,167* (VIVIAN, p. 259): *Ad Labienum: Tres nouit, Labiene, Phæbus artes; / Vt narrant veteres sophi; peræque / Quas omnes colui, colamque semper: / Nunc omnes quoque musicum, et poetam / Agnoscunt, medicumque Campianum.* – «To Labienus: Phoebus, Labienus, knew three arts, as the ancient sages tell us; in the same way I have cultivated all those, and I will always cultivate them: now all people indeed acknowledge Campion as a musician and a poet and a doctor».


There was a preceding tradition of Neo-Latin poems in the adapted style of Catullus and Martial, especially in Italy and inaugurated in particular by Giovanni Pontano (1426-1503). In the process, certain pieces by Catullus had emerged as especially popular, including the opening poem of the collection (Catull. 1), the poem on the difference between life and poetry (Catull. 16) as well as the items on kisses (Catull. 5; 7) and on the sparrow (Catull. 2: 3).

While the text of Catullus (ed. princ. 1472) was not printed in Britain until the 1684 edition by the Dutch scholar Isaac Voss, so that editions of the text had to be imported from the Continent, British poets were familiar with and engaged with his work; Catullus’ poetry had been known in Britain since the late fifteenth or early sixteenth century. In addition, British poets were aware of each other’s efforts and those of their European predecessors; thus, the engagement with Catullan motifs may sometimes be indirect and the perception modified by other ancient and early-modern authors.


13 On the reception of Catullus in the Renaissance, including the roles of Martial and Pontano, see Gaisser, Renaissance Readers, cit. n. 1, passim. – For the prominence of the Italian poets Pontano and Marullus see e.g. Beatus Rhenanus, introduction to an edition of Thomas More’s epigrams (cit. n. 12, pp. 74-75): «Iam inter epigrammatographos Pontanum et Marullum in primis hodie miratur Italia: at dispeream, si non tantundem in hoc est naturae, utilitatis uero plus. Nisi si quis inde magnopere se credit iuvari, dum suam Neaeram celebrat Marullus, et in multis avītteret, Heraclitum quendam agens, aut dum Io. Pontanus ueterum nobis epigrammatistarum nequitias refert, quibus nihil sit frigidius, et boni uiri lectione magis indignum, ne dicam Christiani».

14 See e.g. Gaisser, Catullus, cit. n. 1, pp. 194-195.
In Britain Campion was among the first to write epigrams on a large scale and to publish a collection of Latin epigrams, even though activity in this genre was common for poets and educated men; during Campion’s lifetime the genre changed from miscellaneous short pieces to a more precise form of witty short poetry. Notable British poets writing epigrams close in time to Campion are John Leland (c. 1503-1552) and John Owen (c. 1564-1622). John Leland produced a large number of epigrams; the collection was only published posthumously in 1589, i.e. not long before the first edition of Campion’s epigrams. Leland’s epigrams include some in which he mentions or addresses Catullus or Martial and refers to famous poems of theirs. John Owen, sometimes called the “British Martial”, further developed the genre of the Neo-Latin epigram in Britain: he wrote short, witty and satirical poems of one or two couplets in elegiac distichs. Owen’s epigrams were only published from 1606 onwards, i.e. between the first and second editions of Campion’s Latin epigrams. Owen also mentions Catullus and Martial in his epigrams. While Owen refers to other ancient and some contemporary writers, he does not seem to comment on the preceding Italian tradition of the genre; Leland, by contrast, names slightly earlier Italian poets and presents them as part of a tradition stretching from Catullus to himself.

While these publications might have exerted an influence on Campion’s epigrammatic poetry, especially during the extensive period between the first and second edition of his Latin works, he may also have been inspired to write epigrammatic poetry by his circle of friends, including Charles Fitzgeffrey, nowadays best known for his collection of epigrams in *Affaniae* (1601), and the brothers Edward, Thomas and Laurence Michelborne, who also produced poetry, though published little, as well as John Stradling and John Owen.
4. Campion’s epigrams: poetic concept

Campion’s Latin epigrams consist of short, mainly humorous or polemical poems, addressed to historical or fictitious characters with Latinized names and commenting on love relationships, on the behaviour of human beings generally and with respect to individuals, on historical events and on particular professions. In terms of classical models, they are indebted mainly to the poetry of Catullus and the epigrams of Martial. Beyond Catullus and Martial, Campion mentions other classical writers such as Vergil and Ovid as well as Homer and Plato (Epigr. 1,1; 1,103; 2,24; 2,88). Yet he does not merely insert names; moreover, he displays familiarity with details from ancient poetry: for instance, he notes (like Martial: Mart. 1,107; 8,55[56]) that there is no Maecenas for poets of his age, alluding to the historical Maecenas, who supported poets in Augustan Rome, though he trusts in bona fama instead (Epigr. 1,210); or he adopts ancient poetic concepts when he talks of the Muses and Apollo as supporters of poetry (Epigr. 2,2; 2,172).

In a poem placed at the beginning of the second book Campion defines the content of the (early) epigrams as lusus … mollis, iocus aut leuis, i.e. as gentle playfulness or easy wit (Epigr. 2,2). He continues that

---

19 Campion’s epigrams are numbered according to the two books in the 1619 edition, except for those from the first edition that have not been transferred to the second.

20 Epigr. 2,2 (VIVIAN, p. 270): Ad Lectorem: Lusus si mollis, iocus aut leuis, hic tibi, Lector, Ocurrit, vitae prodita vere scias, Dum regnat Cytheræa: ex illo musa quievit / Nostra diu, Ceres curaque maior erat: / In medicos vbi me campos deduxit Apollo, / Aptare et docuit verba Britanna sonis: / Nunc non inuixit cum gravitate loqui; / Et noua non inuita mihi, diversaque dictat, / Omnia quæ, Lector candide, reddo tibi. – «To the Reader: If gentle playfulness or easy wit meets you here, Reader, you should know that they were released in the springtime of my life, while Venus ruled. Afterwards my Muse long stayed silent, and the concern for Ceres was greater, when Apollo led me into the fields of medicine and taught me to set English words to music. For he alone was always held in honour by me, whose orders I continuously follow willingly. What should I do? Lo, although at an inconvenient time, Phoebus summons me and recites with his mouth the crime of my vile spirit, with his lyre joining in and sweetly singing what is to fear. Thereby he overwhelm s my mind and spirit to such an extent that I am compelled to fill these pages with those things the god sang with wondrous skill, though I recall them imperfectly. Hence the old Muse has returned to me, but more sublime, and she has now learned how to say things with some gravity. And things that are novel and diverse, not unwelcome to me, she dictates, all of which, kind Reader, I pass on to you». 
after a return to writing epigrams, following a forced interruption, the nature of his poetry has changed: «Hence the old Muse has returned to me, but more sublime, and she has now learned how to say things with some gravity. And things that are novel and diverse, not unwelcome to me, she dictates, all of which, kind Reader, I pass on to you». Thereby Campion implies that the poems added for the second edition might be more serious and cover different topics. There are, however, few obvious differences in the extant material. In fact, this poem *Ad Lectorem* is followed by a poem *Ad Librum*, retained from the first edition, where the poet addresses the book with the Catullan term *libellus* (in Catullan metre) and describes its contents, equally in Catullan manner, as *ineptiae* (*Epigr. 2,3*)

In the first and programmatic poem of the entire collection (*Epigr. 1,1*) Campion characterizes his poetry as «trifles» (with words such as *ludicra, tenues, parva*), though, since the piece is addressed to «Charles, Prince of Great Britain», the notion is connected with a *recusatio* and the potential expectation of greater poems by the same writer in future.

21 The term *libellus* was taken up by Martial (e.g. 1,1,3; 1,4,1; 1,35,3) and appears in Campion’s poem on both Latin poets (*Epigr. 2,27*).

22 *Epigr. 2,3* (VIVIAN, pp. 270-271): *Ad Librum: I nunc, quicquid habes ineptiarum / Damnatum tenebris diu, libelle, / In lucem sine candidam venire / Excusoris ope eruditioris: / [5] Exinde et fueris satis polite / Impressus, nec egens noui nitoris, / Mychelburni aedes virunque nostrum, / Quos atas, studiumque par, amorque, / Mi connexuit optume merentes: / [10] Illis vindicibus nihil tim ebis / Celsas per maris æstuantis vndas / Rhenum visere, Sequanam, vel altum / Tiberim, siue Tagi aureum fluentum. – «To the Book: Go now, whatever you have of trifles, long condemned to the shadows, little book, let them come into bright light with the help of a more erudite publisher: [5] then, when you have been printed sufficiently finely, not needing new splendour, approach both our Mychelburni [the brothers Michelborne], whom age, similar interest and affection has connected with me, men who deserve it very well: [10] with them as supporters, you will not be afraid in any way, through high waves of the billowing sea, to visit the Rhine, the Sequana, or the deep Tiber or the golden stream of Tagus».

23 *Epigr. 1,1* (VIVIAN, p. 237): *Ad Excelsissimum Florentissimunque Carolum, Magnæ Britanniae Principem: Ludicra qui tibi nunc dicit, olim (ampissime Princeps), / Grandior et fueris, grandia forte canet, / Quæque genus celebrare tuum et tua lucida possunt / Facta, domi crescunt, / siue patrata foris. / At tenues ne tu nimis (optime) despice musas; / Pondere magna valent, parua lepore iuuant. / Regibus athletæ spatiis grati esse solemant / Apricis; nani ridiculique domi. / Magnus Alexander magno plaudebat Homero, / Suspiciens inter prælia ficta deos: / Cæsar, maior eo, Romana epigrammata legvit; / Sceptrigera quædam fecit et ipe manu. / Taliæ sed recient alii tibi (maximè Princeps); / Tu facias semper maxima, parua lege. / Enecat actuam quia contemplatio visam / Longa, brevis, necon ingeniosa, fonet. – «To the most respected and most illustrious Charles, Prince of Great Britain: This man who now speaks these trifles for you, in the future, most distinguished Prince, when you have become greater, will perhaps sing great things. These can celebrate your family and your brilliant deeds, whether they occur at home or have
The idea of playfulness is taken up in a poem to his friend Charles Fitzgeffrey (Epigr. 1,178), where Campion describes his poetry by *tibi ... noua lusimus* and addresses another writer\(^{24}\), as does Catullus in his first poem addressed to Cornelius Nepos, to whom he too offers a new book of poetry. The attribution of similar features to Campion’s poetry recurs elsewhere in the collection (Epigr. 1,180: *nostra ..., tenui sed carmina cultu; 1,224: paucos ... versus ludere; nugin; versiculis; see also Mart. 1,113*).

In addition to being named in Campion’s epigram quoted at the beginning, Catullus is mentioned by name in another poem later in the same book (Epigr. 2,225)\(^{25}\): there Catullus is characterized as *doctus lepidusque*; this phrase takes up two important words from Catullus’ first poem (Catull. 1,1; 1,7). In Catullus these words are not applied to the poet, but rather to literary works; and only one of them refers to his own writings, the other characterizes those of the addressee. By transferring both these descriptions to Catullus, Campion follows what later Roman poets had done for both terms individually (*doctus*: Ov. am. 3,9,62; [Tib.] 3,6,41; Mart. 1,61,1; 7,99,7; 8,73,8; 14,100,1; 14,152,1; *lepidus*: Mart. 12,44,5).

Beyond the emphasis on light and playful poetry, Campion deviates from Catullus by declaring unambiguously that the poetry collected in

---

\(^{24}\) Epigr. 1,178 (VIVIAN, p. 261): *Ad Carolum Fitzgeofridum: Iam dudum celebris scriptorum fama tuorum, / In me autem ingenue non reticendus amor, / Frustra obnimentem si non fortuna vetasset, / In veteres dederat, Carole, delicias: / [5] Hec tibi qualiacunque tam en noua lusimus, ut nos / Vque amplecteris non alieno animo*. – “To Carolus Fitzgeofridus: The celebrated renown of your writings and your affection towards me, candidly not to be kept secret, if fortune had not forbidden me to make efforts in vain, had produced old pleasantries long ago, Carolus: [5] yet we have come up with these new trifles for you, of whatever quality they may be, so that you may embrace us with a mind not alien”.

\(^{25}\) Epigr. 2,225 (VIVIAN, p. 304): *In Cambrum: Cum tibi vilescat doctus lepidusque Catullus; / Non est ut sperem, Cambre, placere tibi. / Tu quoque cum Suffenorum sufragia queras; / Non est ut speres, Cambre, placere mihi*. – “To Cambrus: Since the learned and elegant Catullus is of no worth to you, there is no way how I could hope to please you, Cambrus. Since you too seek the votes of men like Suffenus [a witty person, writing flat poems in Catull. 22; 14,19], there is no way how you, Cambrus, could hope to please me”. 
the two books belongs to the genre of epigram, both by the title of the collection and by the self-referential use of the generic term in some poems (Epigr. 1,44; 2,179; 2,150; 2,195). While Catullus identifies his poetry as *hendecasyllabi* (Catull. 12,10; 42,1; cfr. Sen. *contr.* 7,4,7: *Catullus in hendecasyllabis*) and describes it with other unspecific terms (*nugae*: Catull. 1,4; *versiculi*: 16,3; 16,6), Martial as well as Quintilian apply the term *epigramma* to his writings (Mart. 1, *praef.* 4: *lascivam verborum veritatem, id est epigrammaton linguam, excusarem, si meum esset exem plum*: sic scribit Catullus, sic Marsus, sic Pedo, sic Gaetulicus, sic qui-cumque perlegitur; Quint. *inst.* 1,5,20: *qua de re Catulli nobile epigramma est*). Martial also calls his own poems *epigrammata* (e.g. Mart. 1, *praef.*; 1,1) and refers to Catullus as a model in the introduction to the first book (Mart. 1, *praef.* 4), explicitly compares himself to Catullus in a later epigram (Mart. 10,78,16: *uno sed tibi sim minor Catullo*) and frequently mentions him throughout26. Martial thus provides a particular reading of Catullus to create a generic continuity: this picture was taken up by later poets, including Campion. In the tradition of Martial (Mart. 1, *praef.* 4), Campion characterizes his poetry as *lascivus* (Epigr. 129 in 1595 edition)27.

Elsewhere Campion implies that another characteristic of epigrams is their sharpness (Epigr. 1,34)28: «Just as sharp pepper, a biting epigram is not welcome to every palate: nobody denies that it is useful». Thereby he suggests that this poetic genre has a polemical character. Even though such a description would not apply to all of Catullus’ poems, it is valid.

---


27 *Epigr.* 129 (1595 edition; Vivian, p. 348): *Ad Librum: Desine, iam satis est, nimium lascivae libelle, / Et vix Romano qui pede tutus eas. / At vos ô Latiae peregrine parvae muse, / Et siat vestri pars leuis illa chori*. – «To the book: Stop, it is already enough, too lascivious little book, and you may hardly walk safely even with a Roman foot. But you, o Latin Muses, be merciful to a foreign one, and she may become a light part of your chorus».

28 *Epigr.* 1,34 (Vivian, p. 242): *De Epigrammate: Sicut et acre piper mordax epigramma palato / Non omni gratum est: vile nemo negat.*
for some. The biting character is more prominent in Martial’s epigrams; still, Campion can be said to continue a Catullan tradition with the combination of poems described as playful trifles and of polemical epigrams. Accordingly, most of the epigrams are in the metre of the elegiac distich, the standard form of the genre in Latin, but some are in other metres, including Catullan hendecasyllables (cfr. Mart. 10,9,1-3: *undenis pedibusque syllabisque / et multo sale nec tamen protervo / notus gentibus ille Martialis / …*), though there does not seem to be an immediately obvious connection between the choice of metre and the topic and tone of the poems.

What Campion does not do as clearly as Catullus in his famous poem 16 is to insist on a distinction between poet and poetry (for this contrast see also Ov. *trist.* 2,353-354; Mart. 1,4,8); at any rate there is no comparable explicit distinction. On the contrary, Campion mentions autobiographical information in some of the programmatic poems (esp. *Epigr.* 2,2), addresses the reader (*Epigr.* 1,3; 1,225; 2,2) and talks about love experiences described as his own, his poetic development or the relationship to friends and historical figures. While these details are not necessarily historically accurate, the way in which they are presented creates the impression that the poet speaks about his own experiences, which is also the case for Catullus and Martial. At the same time Campion notes in another poem addressed to someone who had apparently complained about not having been described correctly that fiction is an element of the genre of epigram; since the simple truth would please hardly anybody, fictitious names are also used (*Epigr.* 2,150): thus, an awareness of the fact that poetry not simply reproduces reality is indicated.

In terms of items referred to, Campion does not make an effort not to go beyond classical themes and to appear as «another Catullus» from Roman times: for instance, he talks about contemporary historical personalities such as William Camden, Francis Bacon and Philip Sydney (e.g. *Epigr.* 1,69; 1,189; 1,190; 2,11) or kings, princes and queens (*Epigr.* 1,1; 1,41; 1,42; 1,43; 1,96; 1,124; 1,186; 1,188; 2,4), Britain and London (e.g. *Epigr.* 1,70; 1,144; 1,148; 1,187; 2,47; 2,194), doctors (e.g. *Epigr.* 1,72; 2,150 (VIVIAN, p. 296): *Ad Mathonem: Arugo cur veram ficto sub nomine culpam / Quæris, nec titulis te quoque signo tuis. / Nunquam si fingit non est epigramm poemæ; / Vix est simpliciter cui, Matho, vera placent.* – «To Matho: Why I assert the true sin under a fictitious name, you ask, and do not denote you with your titles either. If it never uses fiction, a poem is not an epigram; there is hardly anybody whom, Matho, the simple truth pleases». 
and lawyers (e.g. Epigr. 1,49; 1,59; 1,73; 1,134; 1,146; 1,150; 1,158; 1,212; 2,168), tobacco (Epigr. 1,5; 1,51; 1,121; 2,183) and a portable clock (Epigr. 1,151). In fact, he shows himself aware of the fact that he is not a Roman poet, though he aspires to be rated like one (Epigr. 129 in 1595 edition). Thus, in this respect, Campion rather resembles Martial, including a variety of elements like a forest (Epigr. 2,27). With the references to contemporary individuals (not all of them identifiable) and items, Campion produces poetry for his own time like Catullus and Martial, who addressed and talked about their contemporaries in their poems.

In addition to his own poetry, like Catullus, Campion comments on the writings of others, appreciating the products of his friends and ridiculing the efforts of various people. Like Catullus (Catull. 95), Campion criticizes poets who do not polish what they write or are not ready to delete part of it (Epigr. 1,39, 1,76), something also valued by Martial (Mart. 1,3,9)\(^{30}\). Campion’s focus, however, is not on the sheer amount written as in Catullus, but rather on the reluctance to change and refine what has been put on paper. Accordingly, Campion encourages his friend Charles Fitzgeffrey to publish what he had let ripen during a long period (Epigr. 2,70)\(^{31}\), again in line with the Neoteric ideals of Catullus and his circle as implied in the same poem (Catull. 95), and his friend

\(^{30}\) Epigr. 1,39 (VIVIAN, p. 242): Ad Cosmum: Verrum qui semel vt generat nullum necat, idem / Non numeris gaudeat, Cosme, sed innumeris. – «To Cosmus: He who kills no verse once he created it, this same person rejoices not in (rhythmic) numbers, Cosmus, but in things that cannot be numbered»; 1,76 (VIVIAN, p. 247): Ad Maurum: Perpulchre calam o tua, M aure, epigram mata pingis; / Apparet chartis nulla litura tuae. / Pes seu claudus erit, seu vox incongrua, nunquam / Expungis quidquam; tam tibi pulchra placent. / [5] Pulchra sed hac oculis vt sint, tamen auribus horrend; / Horrida vox omnis, lusce, litura fuit. – «To Maurus: You paint your epigrams, Maurus, most beautifully with your pen; no erasure appears on your paper. Whether a foot will be limping or a word incongruous, never do you expunge anything; so much does the beautiful appearance please you. [5] But even though this is beautiful to the eyes, it still is horrible to the ears; every horrible word, you half-blind fellow, was an erasure.» – For further criticism of Maurus see Epigr. 2,25 (VIVIAN, p. 275): In Maurum: Très elegos Maurus totidemque epigram mata scripsit, / Supplicat et musis esse poeta nouem. – «Against Maurus: Maurus has written three elegies and as many epigrams, and he prays to the nine Muses to be a poet».

\(^{31}\) Epigr. 2,70 (VIVIAN, p. 282): Ad Carolum Fitz Geofridum: Carole, si quid habes longo quod tempore coctum / Dulce fit, vt radijs fructus Apollinis, / Ede, nec egregios conatus desere, quales / Necibit vulgus, scit bona fama tamen. / [5] Ecce viroscentes tibi ramos perrigit vitro / Laurus; et in lauro est vivere suane decus. – «To Carolus Fitz Geofridus: Carolus, if you have anything that, ripened for a long time, becomes sweet, as a fruit by Apollo’s rays, publish it, and do not abandon excellent attempts, of a kind that the people will not know, but good reputation knows. [5] Look, the laurel offers you flourishing branches of its own accord; and to live in laurel is a sweet honour». 
Edward Michelborne to publish something that he regards as being of good quality (Epigr. 1,192)\textsuperscript{32}.

5. Catullan motifs in Campion’s epigrams

As in Martial and especially in Catullus, a significant proportion of the poems in Campion’s epigram books deals with the theme of love. For his poetry Campion rejects anything vulgar (Epigr. 2,217)\textsuperscript{33}; instead, he focuses jokingly and ironically on aspects of love affairs such as the relationship between husband and wife, the unfaithfulness of lovers and their beloved, the existence of adulterers and whores and the effect of a lot of drink. While Campion tends to ridicule the love affairs of others or to highlight odd, illicit or deceptive relationships, he describes feelings of love, envy, concern and loss in relation to the love affairs, for instance with a girl called Mellea, of a first-person speaker, who presents himself as the incarnation of Campion (Epigr. 2,10; 2,12; 2,18; 2,48; 2,63; 2,109; 2,136).

In addition to the general thematic range, Campion adopts some specific characteristically Catullan phrases and motifs\textsuperscript{34}. Unsurprisingly, as in some of his English poems\textsuperscript{35}, Campion plays with the motif of kisses and the number of kisses in Latin epigrams about girls the speaker is in

\textsuperscript{32} Epigr. 1,192 (VIVIAN, pp. 263–264): Ad Ed: Mychelburnum: Nostrarum quoties prendit me nausea rerum, / Accipio librum mox, Edoarde, tuum, / Suavem qui spirit plenus velut hortus odorem, / Et verna radios aethris intus habet. / [5] Illo defessam recreo mentemque animumque, / Ad loca corridens deliciasque tuas; / Haud contemnendo vel seria tecta lepore, / Cuncta argumentis splendidiora suis. / Hec quorsum premis? vt pereant quis talia condit? / [10] Edere si non vis omnibus, ede tibi. – «To Ed. Mychelburnus: Whenever disgust of our circumstances grabs me, I straightaway take up, Edoardus, your book, which breathes forth a sweet odour like a full garden and has the beams of a spring-time sky inside. [5] With that I restore my exhausted mind and soul, smiling at your jests and pleasanties; or serious matters covered by grace not to be condemned, all the more splendid by their arguments. To what end are you suppressing these? Who puts such things together so that they may perish? [10] If you do not wish to publish them for all, publish them for yourself».

\textsuperscript{33} Epigr. 2,217 (VIVIAN, p. 303): Ad Laurus: Non si quid iuuenile habeant mea carmina, Lause / Sed vulgare nimis, sed puerele veto. – «To Laurus: Not if my poems may have anything juvenile, Laurus, but I forbid (if they have) anything too vulgar, puerile».

\textsuperscript{34} When BRADNER (Musae Anglicanae, cit. n. 5, p. 81) says that «there are no direct imitations of the more famous poems by Catullus» in Campion’s epigrams, this is perhaps true in a narrow sense, but Campion certainly takes up famous Catullan motifs.

\textsuperscript{35} E.g. Come, you pretty false-ey’d wanton (Two Bookes of Ayres. The Second Booke XVIII; VIVIAN, p. 143); What barrense halfe so sweet is (Two Bookes of Ayres. The Second Booke X; VIVIAN, p. 138). – On the reception of Catullus in English poetry see DUCKETT, Catullus, cit. n. 1.
love with, yet he adds witty and unexpected turns (Epigr. 2,12; 2,53; 2,136)\textsuperscript{36}. Thereby Campion takes up the famous Catullan motif (Catull. 5; 7), which was popular in this period and already identified as typically Catullan by Martial, and also the ironic twist added by Martial, who playfully comments on the number of kisses\textsuperscript{37}. In the first of these kiss epigrams (Epigr. 2,12), for instance, Campion makes use of the notion of a specific number of kisses, but in this case they are just seven in contrast to Catullus’ uncountable number; the amount and the way of presentation seem to suggest some kind of negotiation between the lover and the beloved. Moreover, the purpose is different: these kisses by the girl are meant as an incentive for the lover to leave. The opposite happens, and the speaker mockingly notes that the girl did not anticipate this usual effect of kisses. Thereby the kisses turn again into an element of love-making to be enjoyed, and the lover is shown in charge of the relationship.

Catullus’ famous odi et amo (Catull. 85,1) is alluded to in another of Campion’s descriptions of the love relationships with women (Epigr. 2,109)\textsuperscript{38}: the speaker, who apparently has affairs with two girls, claims

\textsuperscript{36} Epigr. 2,12 (VIVIAN, p. 273): In Melleam: Mellea mi si abeam promittit basia septem; / Basia dat septem, nec minus inde moror; / Euge, licet vafras fugit hec fraus vna puellas, / Basia maiores ingerere visque moras. – «To Mellea: If I should leave, Mellea promises me seven kisses; she gives seven kisses; and I stay there no less: Well, this single deceit may have escaped crafty girls: that kisses entail even greater delays»; 2,53 (VIVIAN, pp. 279-280): Ad Caspiam: Ne tu me crudelis ames, nec basia labris / Imprime, nec colo brachia necte meo. / Supplex orabam satis hec, satis ipsa negabas, / Quae nunc te patiar sex cupiente dari. / Eia age iam vici, nam tu si femina vere es, / Hec dabis inuito terque quaterque mihi. – «To Caspia: Do not love me, you cruel one, and do not press kisses on my lips, and do not put your arms around my neck. I have asked for this as a suppliant sufficiently; you have sufficiently denied it. I shall now hardly bear that this is given even if you are eager. Look, I have already won; for if you are truly a woman, you will give these three times and four times to me now that I am unwilling»; 2,136 (VIVIAN, p. 294): Ad Melleam: Quid meres, mea vita, quidue ploras? / Nec fraudem paro, quod solent prophani / Caros qui male deserunt amantes; / Nec, prædator vti, arduum per æquor / Hispanas reueham, Indicasque nugas: / Expers sed Veneris, Cupidinisque, / Silue iam repeto viribus umbras, / Et dulcem placidam que ruris auram, / Ut memet reparem tibi, et reportem / Lucro millia mile basiorum. – «To Mellea: Why are you sad, my life, or why are you crying? I am not preparing a deceit, as the common men are used to do, who abandon their dear friends in a bad way; nor, like a plunderer, will I bring back Spanish and Indian trifles through the rough sea. But without a share of Venus and Cupido, I will again revisit the green shadows of the forest and the sweet and pleasant air of the countryside, so that I refresh myself there for you and bring back thousands and thousands of kisses as my gain».

\textsuperscript{37} Mart. 6,34,7-8: nolo quot arguto dedit exorata Catullo / Lesbia: pauca capiti qui numerare potest; 11,6,14-16: da nunc basia, sed Catulliana: / quae si tot fuerint quot Ílle dixit, / donabo tibi Passerem Catulli.

\textsuperscript{38} Epigr. 2,109 (VIVIAN, p. 289): De Mellea et Caspia: Voram amat plus quod Mellea, Caspia nullos; / Non sine rivali est aut amor, aut odium. – «On Mellea and Caspia: I am burning with grief because Mellea loves many men, Caspia none; without a rival, there is neither love nor hatred». 
that love or hatred, felt in relation to a single rival, is necessary for a proper love relationship; in contrast to Catullus, he suffers for the very reason that he does not experience these emotions because one of his beloveds has too many lovers and the other has none, and he is able to exactly analyse his situation. Thereby *odium* and *amor* are mentioned as meaningful keywords, but they are used in a wittily and artistically twisted context.

A poem on the death of a dog (*Epigr.* 2,46) is reminiscent of Catullus’ poem on the death of Lesbia’s sparrow (Catull. 3), in that it is a poem on the death of a pet, and also of an epigram of Martial, where the motif is already transferred to a dog with an explicit comparison with Catullus’ sparrow (Mart. 1,109). Martial describes how the male owner of a dog makes arrangements to cope with the eventual death of the dog by having it painted. Campion does not focus on the grief caused by the loss of the animal, but rather proclaims ironically that people no longer need to be afraid of attacks by the dog (described as ‘our’) and of having taken their food away. Thus, in the style of Martial, the Catullan motif of sympathy for the beloved is given a witty twist: in Martial the poem focuses on the preoccupations of a man; in Campion the death of the pet is seen in relation to others, but in the sense of a general feeling of relief.

6. Conclusion

As Thomas Campion indicates and his poetry demonstrates, he was familiar with Catullus and Martial, and both Roman poets exerted a major influence on his poetry. In the Latin epigrams Campion follows the style and thematic range found in Catullus as a love poet and polemical epigrammatist, influenced by the way in which he was viewed by Martial, and takes up famous Catullan motifs, like the notion of kisses, giving them ironic twists.

39 *Epigr.* 2,46 (VIVIAN, p. 278): *De morte canis: Desinite, o pueri, ientacula vestra timere, / Non eritis nostræ postea præda cani: / Quod lacera scit plebs errans per compita veste, / Cur manet ex huius parta quiete quies*. – «On the death of a dog: Stop, boys, fearing for your breakfasts, you will not be prey for our dog in future: the people, wandering through the streets with torn garments, know why quiet remains obtained by the quiet of this dog».

40 For the identification of further comparable lines and motifs in Catullus and Campion see McPEEK, *Catullus*, cit. n. 1, pp. 304-305, 319, as well as notes in editions.
Campion’s reception of Catullus’ poems and Martial’s epigrams provides him with a solid basis, which he can mould creatively to develop his own brand of epigrams: Campion describes his poetry both as playful trifle and biting sharpness; he uses both elegiac distichs and hendecasyllables as metrical forms. In comparison with Catullus, Campion has more verbal puns and witty resolutions, addresses further aspects of human behaviour, includes elements of his own poetic development and comments on contemporary issues.

Thus, in his epigrams, Campion shows himself as a careful reader of Catullus, both on his own and through the lens of Martial, as well as a self-confident early-modern poet in the field of epigrams. Or to describe it with Charles Fitzgeffrey, who contrasts his own abilities as a writer of epigrams with those of two illustrious predecessors (Thomas More and Thomas Campion), in a poem of Affaniae (2,101,1-4):

Primus apud Britones Latiis Epigrammata verbis,
    More, tuo scriptis nomine notus Eques:
Huic aetate quidem, sed non tamen arte secundus,
    Cui Campus nomen, Delius ingenium.

The first among the British to write epigrams in the Latin language was a famous knight, More, with your name. Second to him in point of time, yet certainly not in art, is the man whose name comes from camp and whose talent from Apollo.

---

INDICE DEL VOLUME
(PARS PRIMA – Paideia 73 [I/III])

GIUSEPPINA ALLEGRI, Ai lettori 5

CATULLIANA
Catullo: modelli, tradizione manoscritta, Fortleben

TAMÁS ADAMIK
The Structure and the Function of Similes in Catullus’ Poetry 9

ANTONELLA BORGIO
Villette, ipoteche e debiti:
a proposito di un tema poetico
(Furio Bibaculo frr. 2 e 3 Tr.; Catullo 26) 31

ALBERTO CANOBBIO
Rileggendo il carme 10 di Catullo:
una proposta esegetico-testuale per i versi 9-13 43

GREGSON DAVIS
The text of Catullus Carm. 4,19:
the case for conjectural emendation 57

RITA DEGL’INNOCENTI PIERINI
Per una storia della fortuna catulliana in età imperiale:
riflessioni su Catullo in Seneca 63
SIMONE GIBERTINI
Integrazioni alla bibliografia critica
del Codex Traguriensis

ROBERT DREW GRIFFITH
The Clueless Cuckold and the She-Mule’s Shoe
(Catullus 17,23-26) 93

BORIS HOGENMÜLLER
Bemerkungen zur Intra- und Intertextualität
von Cat. c. 68,1-10 103

WOLFGANG HÜBNER
„Katulla“ – Geschlechtsumwandlung bei Catull 117

KONRAD KOKOSZKIEWICZ
A Note on Catullus 68b,157-158 139

DAVID KONSTAN
Two Trips to Bithynia? A Note on Catullus’ Phaselus 147

LEAH KRONENBERG
Catullus 34 and Valerius Cato’s Diana 157

ALFREDO MARIO MORELLI
“Il disunito filo che ci unisce”.
La traduzione catulliana di Enzo Mazza 175

CAMILLO NERI
“Fiamme gemelle”.
Storia di un (possibile) rapporto intertestuale 203

JOHN KEVIN NEWMAN
Catullus and Love Poetry 221

MARIANTONIETTA PALADINI
Ancora sul carme 17 di Catullo:
da i fescennini a Claudiano 245
Indice del volume I/III (Pars prima) 2207

PAOLA PAOLUCCI
L’imbarcazione, il mulattiere ed il fungo 269

MARIA CHIARA SCAPPATICCIO
Sopionibus scribam (Catull. 37,10).
Sacerdote, Petronio, Syneros, Catullo: una nota esegetica 279

MARIA TERESA SCHETTINO
Catullo e i suoi sodales:
una generazione sospesa tra le guerre civili 295

ÉTIENNE WOLFF
Catulle (ou son absence) dans la poésie
de Janus Pannonius (1434-1472) 325

ARTICOLI E NOTE

LUIGI BELLONI
La parola ‘eschilea’ di Ildebrando Pizzetti
in Assassinio nella Cattedrale 335

PAOLO CUGUSI
Osservazioni testuali su carmi epigrafici latini 361

PIERRE-JACQUES DEHON
Priape et les quatre saisons:
un élément pour la chronologie des Priapea? 391

ROBERTA FRANCHI
In bonam et in malam partem:
la simbologia del corvo dalla Bibbia a Boccaccio 407

FABIO GASTI
Aspetti della presenza di Ovidio in Ennodio 431
SIMONE GIBERTINI

*Properzio 1,1,1 nel ms. Paris, B. N. F., Latin 7989*

MARIA RITA GRAZIANO

*Abstracta e personificazioni in Lucano*

VINCENZO LOMIENTO

*Il discorso di Anchise (Aen. 6,724-751): l’intreccio e le maglie del testo*

MASSIMO MAGNANI

*L’Eolo di Euripide e le genealogie degli Eoli*

GRAZIA MARIA MASSELLI

*Clizia in fiore: metamorfosi per amore*

CLAUDIO MICAELLI

*Osservazioni sull’Inno VIII del Cathemerinon di Prudenzio*

ALESSIA MORIGI

*Fuori porta.*

*Dati inediti sulle ville extraurbane di Parma dagli scavi e dalle prospezioni in via Forlanini e in via De Chirico*

RENATO ONIGA

*Il latino nella formazione intellettuale europea in età moderna e contemporanea*

TIBERIU POPA

*Virgil’s Eclogues and the Aesthetics of Symmetry*

GAULTIERO ROTA

*L’Irisio Gentilium Philosophorum: “neurospaston” da Clemente al... Pinoculus di Maffacini (Herm. Irris. 12,4)*

GAULTIERO ROTA

*Michele Psello e un esempio di “risemantizzazione cristiana”: De omnifaria doctrina 164*
Indice del volume I/III (Pars prima)

ARIANNA SACERDOTI
   A proposito di Antigone
   e di “disambientazioni” del personaggio 665

RICCARDO VILLICICH
   Teatri di età ellenistica nell’Epiro e nell’Illiria meridionale:
   alcune riflessioni 681

LORIANO ZURLI
   Alcestis Barcinonensis ed Aegritudo Perdicæ.
   Considerazioni stravaganti 699
INDICE DEL VOLUME
(PARS SECUNDA – Paideia 73 [II/III])

GIUSEPPINA ALLEGRI, Ai lettori 721

CATULLIANA
Catullo: modelli, tradizione manoscritta, Fortleben

NEIL ADKIN
Cunni(ng) cacemphaton in Catullus 725

EMANUELA ANDREONI FONTECEDRO
Una “citazione” nascosta di Catullo in Cicerone? 733

KRYSTYNA BARTOL
Catullo, 64,19-21: una reminiscenza alcaica? 739

ALESSIA BONADEO
Pranzo al sacco o tenzone poetica?
Una rilettura di Catull. 13 749

GABRIELE BURZACCHINI
Memoria saffica in Catullo: un nuovo caso? 775

MALCOLM DAVIES
Catullus 61: cletic and encomiastic conventions 795

ROSALBA DIMUNDO
Il motivo del verberare puellam negli elegiaci latini 811
Paideia LXXIII (2018)

PAOLO GATTI
Nonio Marcello e Catullo 829

JOHN GODWIN
The Ironic Epicurean in Poems 23, 114, 115 837

STEPHEN HARRISON
Further notes on the text and interpretation of Catullus 853

FREDERICK JONES
Catullus’ libellus and Catullan aesthetics 867

BORIS KAYACHEV
Catullus 64,71: a textual note 891

SEVERIN KOSTER
22: Ein anderer Catull? 895

DAVID KUTZKO
Isolation and Venustas
in Catullus 13 and the Catullan Corpus 903

MIRYAM LIBRÁN MORENO
El ave dauliade: Catul. 65,12-14 y sus precedentes griegos 925

GIANCARLO MAZZOLI
Iam: una particella molto catulliana 937

LUIGI PIACENTE
Catullo a casa Guarini 955

BRUNA PIERI
Nimio Veneris odio: Catullo ‘tragico’ in Seneca ‘lirico’ 967

RÉMY POIGNAULT
Catulle chez Marguerite Yourcenar 989

GIOVANNI POLARA
Il Catullo di Francesco Arnaldi 1003
Indice del volume II/III (Pars secunda) 2213

CHIARA RENDA
Riflessi catulliani nella poetica di Fedro 1025

MARCOS RUIZ SÁNCHÉZ
Catulo ante la encrucijada de los géneros 1039

STEFANIA SANTELIA
‘Riusi’ di Orienzio:
saggio di commento a Comm. 1,1-42; 2,1-12 e 407-418 1063

ALDO SETAIOLI
La dedica di Catullo a Cornelio Nepote 1091

GIUSEPPE SOLARO
Cesare, Clodia e quell’eterno tormento 1107

RENZO TOSI
Osservazioni in margine al carme 86 di Catullo 1115

TIMOTHY PETER WISEMAN
Why is Ariadne Naked? Liberior iocus in Catullus 64 1123

ARTICOLI E NOTE

RENATO BADALÌ
Medici poeti 1169

MARIA ANTONIETTA BARBÀRA
L’esegesi di Cantico dei cantici 2,6 e 8,3
di Cirillo di Alessandria 1177

FRANCIS CAIRNS
Epilegomena to Horace Odes 1,38 1201
GIOVANNI CIPRIANI - GRAZIA MARIA MASSELLI
Come debellare la febbre malarica in Roma antica: i magi, i medici e il “buon” uso della parola 1229

PAUL CLAES
Allegory in Horace’s Soracte ode 1261

EDOARDO D’ANGELO
Il motivo della ‘fanciulla perseguitata’ nell’agiografia latina 1269

FRANCESCO DE MARTINO
Filologia e Folklore: Giorgio Pasquali e le vestigia della “covata” 1285

PAOLO FEDELI
‘Si licet exemplis in parvo grandibus uti’. Ovidio, all’ombra dei mitici esempi 1307

CRESCENZO FORMICOLA
Vergilium vidi tantum: intertestualità virgiliana nella poesia ovidiana dell’esilio 1321

ALFREDO GHISELLI
Inno a Roma 1343

GIANNI GUASTELLA
L’Agamennone di Evangelista Fossa e i primi volgarizzamenti delle tragedie senecane 1353

DAVID PAYNE KUBIAK
The Muses in the Prologue of Cicero’s Aratea 1373

CLAUDIO MORESCHINI
La formazione di un platonico: dalla Difesa della Comedia di Dante alla Comparatio fra Platone e Aristotele 1387
Indice del volume II/III (Pars secunda)

ANTONIO VINCENZO NAZZARO
L’immagine salmica delle cetre appese ai salici nella poesia italiana 1405

MARIA ROSARIA PETRINGA
A proposito di due passi della parafrasi del libro di Giosuè nel poema dell’Heptateuchos 1423

GIANNA PETRONE
Il volto della maschera.
Su alcuni effetti drammaturgici del teatro senecano 1429

ANTONIO STRAMAGLIA
Si può mentire sotto tortura? Nota a Ps. Quint. decl. 7,6 1455

ANDREA TESSIER
La prefazione di Adrien Tournebus al suo Sofocle (1553) 1459
INDICE DEL VOLUME
(PARS TERTIA – Paideia 73 [III/III])

GIUSEPPINA ALLEGRI, Ai lettori 1483

CATULLIANA
Catullo: modelli, tradizione manoscritta, Fortleben

ARMANDO BISANTI
Tematiche e suggestioni catulliane
in Carmina Burana 119 e 120 1487

SILVIA CONDORELLI
Non est turpe, magis miserum est:
considerazioni in merito a Catullo 68,30 1525

ROSA MARIA D’ANGELO
Il linguaggio della memoria e dell’ingratitudine
in Cat. 73 fra etica romana e tradizione retorica 1547

MARC DOMINICY
Critical Notes on The Lock of Berenice
(Callimachus 110 Pf., Catullus 66) 1563
MONICA R. GALE
*Between Pastoral and Elegy: The Discourse of Desire in Catullus 45*

SHANE HAWKINS
*Catullus c. 11 and the iambic herald*

CHRISTINE KOSSAIFI
*Le poète-araignée. Quelques réflexions sur les Carmina de Catulle*

SVEN LORENZ
*Berühmte Namen: „Catullus“ und „Corvinus“ in Juvenals zwölfter Satire*

ROSA MARIA LUCIFORA
*Una guida agli Elisi: appunti sul Carme 76 di Catullo*

ENRICO MAGNELLI
*Catullo, Simonide e il proemio innodico per gli eroi del mito*

GESINE MANUWALD
*Catullus and Martial in Thomas Campion’s Epigrams*

ROSA RITA MARCHESE
*Il dilemma tra amore e onore. Reciprocità e modelli etici in Catullo 76 e in Properzio (Elegie 2,23; 2,24a-b-c)*

GIULIO MASSIMILLA
*Il dolore delle chiome sorelle da Callimaco a Catullo*

ALESSANDRA MINARINI
*Catullo, Flavio e le deliciae inlepidae: il carme 6 del liber*
Indice del volum e III/III (Pars tertia) 2219

MELANIE MÖLLER
Intensität.
Beobachtungen zu Catulls Nachleben in der Moderne 1745

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 1771

GIANFRANCO NUZZO
Un esempio di arte allusiva in Catullo 1793

ANTONIO PIRAS
Reminiscenze catulliane
negli epigrammi di Michele Marullo 1803

TIMOTHY J. ROBINSON
Adaptations of the Sapphic Strophe
by Catullus and Horace 1831

SANDRA ROMANO MARTÍN
Meros amores (Cat. 13,9) 1853

ROBERT SKLENÁŘ
Poetic autobiography and literary polemic in Catullus 16 1871

ALDEN SMITH
Cocktail Wit and Self-Deprecation in Catullus 9 and 10 1877

ÁBEL TAMÁS
Forgetting, writing, painting:
Aegeus as “the father of letters” in Catullus 64 1895

W. JEFFREY TATUM
Catullus in New Zealand Poetry:
Baxter, Stead, and Jackson read Catullus, Poem 11 1915
ARTICOLI E NOTE

DANIELA AVERNA
Il nome e la pazzia nella tragedia senecana

MICHELE DI MARCO
Dum ad dormiendum uadunt.
Note sul lessico isidoriano relativo alle tentazioni notturne dei monaci (Isid. reg. monach. 13)

ERMANNINO MALASPINA
Recentior non deterior: Escorial R.I.2 e una nuova recensio del Lucullus di Cicerone

GIUSEPPINA MATINO
Forme e modi della consolatio nelle lettere di Procopio di Gaza

ANTONIO RAMÍREZ DE VERGER
Scaliger on Tibullus 1,9,25: permettere vela

Alessandra Romeo
Il mito di Cefalo e Procri e il tema della prova di fedeltà (Ov. met. 7,720-746)

Maria Teresa Sblendorio Cugusi
Alcuni carmi epigrafici non bücheleriani delle province galliche. Edizione e commento
CATULLO: IL TESTO E LE SUE TRADIZIONI

Atti della Prima giornata di studi
Centro Studi Catulliani
(Università di Parma, 4 ottobre 2017)

SUSANNA BERTONE
Innovazioni e continuità tra le edizioni aldine
di Catullo curate dall’Avanzi (Ald. 1502 - Ald. 1515)

PAOLO DE PAOLIS
Letture scolastiche e circolazione del testo di Catullo
in epoca antica

ALESSANDRO FO
Tradurre l’intraducibile: la sfida di Catullo

GIOVANNI GRANDI
Varianti umanistiche a Catullo:
una rassegna di contaminazioni fra manoscritti,
edizioni e commentari

DÁNIEL KISS
The transmission of the poems of Catullus:
the role of the incunabula

LICINIA RICOTTILLI
Catullo e Virgilio: due scene a confronto
(Catull. 64,212-237 e Verg. Aen. 8,558-584)

APPROFONDIMENTI

ALEX AGNESINI
Osservazioni sulla tradizione di Catullo:
eco di deperditi pozieri o della grammarorum industria?
Finito di stampare nella Stilgraf di Cesena
nel mese di agosto 2018
Registrazione presso il Tribunale di Parma del 25-11-2004

ISSN: 0030-9435

Stampa

STILGRAF – Viale Angeloni, 407 – 47521 CESENA (FC)
Tel. 0547 610201 – www.stilgrafcesena.com
e-mail: info@stilgrafcesena.com

www.paideia-rivista.it

Gli articoli di questa rivista sono sottoposti a valutazione di referee interni ed esterni.