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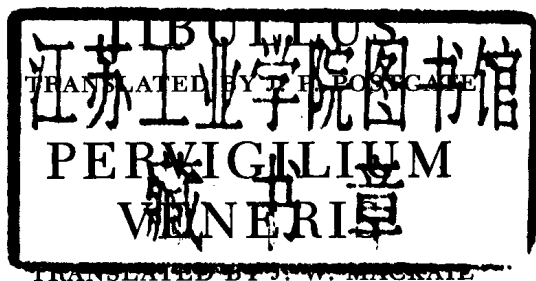


Second Edition Revised by

G. P. GOOLD

CATULLUS

TRANSLATED BY FRANCIS WARRE CORNISH



TRANSLATED BY J. W. MICKRILE

SECOND EDITION
REVISED BY G. P. GOOLD



HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS
LONDON, ENGLAND

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First published 1913
Reprinted 1914, 1918, 1919, 1921, 1924,
1925, 1928, 1931, 1935, 1939
Revised and reprinted 1950, 1956
Further revised and reprinted 1962
Reprinted 1966, 1968, 1976
Second edition 1988
Reprinted with corrections 1995
Reprinted 2005

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ISBN 0-674-99007-2

Printed on acid-free paper and bound by
Edwards Brothers, Ann Arbor, Michigan

REVISER'S NOTE

THIS volume first appeared in 1913, and a second impression in 1914 added a reference to the recent publication of Kirby Flower Smith's important edition of Tibullus. My predecessor, the late E. H. Warmington, incorporated many corrections and improvements in the reprints of 1953 and 1962, and at the end added an appendix on the metres.

But the bowdlerization of portions of Catullus and the now discredited transactions with the text of the *Pervigilium Veneris* have long rendered another revision of the volume imperative. Wishing to avoid adding yet another layer of accretions, I have therefore styled this a second edition, consolidating Warmington's additions with my own (most obviously in the updated bibliographies) and taking care to preserve the style of the original translations; and I have also conformed to universal practice in numbering the lines of the Latin text by fives.

I have left the appendix on metres (correcting, however, some misprints and omitting some minor detail), but re-written the note on the Trochaic Septenarius, where more information than Warmington gave is desirable in view of the growing realization that the author of the *Pervigilium* is, as has long been suspected, Tiberianus.

Further information is given in separate prefaces to the three parts of this volume.

G. P. GOOLD

August 1987

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THE POEMS OF GAIUS
VALERIUS CATULLUS
TRANSLATED BY F. W. CORNISH

With revisions by G. P. Goold

REVISER'S PREFACE (1987)

THE text of Catullus, its interpretation, and the attempt to place the poet in a historical context are all matters beset with controversy. Were F. W. Cornish writing today, it is likely that he would be more cautious about extracting historical data from the poems. Among those who do attempt the enterprise there are violent disputes about the chronology. I have exercised restraint against an excessive imposition of my own views upon this revision: they may be found in the edition I published with Duckworth (London 1983), to which I hopefully refer the interested.

Nevertheless, in this volume the reader has the full text of Catullus and a full translation of it. W. H. D. Rouse's paraphrases were so good that I have allowed much euphemism to stand, my criterion for intervention being that the actual meaning should everywhere be unmistakable.

The restoration of eight lines of Latin which were omitted from poem xvi necessitated the deletion of a note which Professor Warmington had inserted after xvii to explain the gap in the numbering of the poems, which might otherwise be puzzling and perhaps lead to a false inference. It runs thus: "Three Priapean poems not in the mss of Catullus were put here by Muretus, and remained as xviii-xx in editions until Lachmann protested."

There are three, and only three, independent witnesses to the full text, all derived from a lost archetype (probably late 12th century) known to have been at Verona in the early 1400s and hence conventionally referred to as *V*:

PREFACE

- (a) *O* (*codex Oxoniensis* Canon. cl. lat. 30), about 1370, a direct copy;
- (b) *G* (*codex Sangermanensis*: Par. lat. 14137), dated 1375;
- (c) *R* (*codex Romanus*: Vat. Ott. lat. 1829), a little later than *G*, perhaps in the same year.

G and *R* (the latter containing variants from several hands) are both derived from a manuscript no longer extant, which was a second copy of *V*. To the above, however, we must add

- (d) *T* (*codex Thuaneus*: Par. lat. 8071), late 9th century, an anthology which contains poem LXII: from errors it shares with *OGR* (= *V*), notably the lacuna after verse 32, it evidently descends from the same hyperarchetype as *V*.

Concerning the text: I have not scrupled to place in it readings espoused by R. A. B. Mynors in the Oxford Classical Text edition or archetypal readings probably rejected in error by editors (e.g. 1.2 *arido*: cf *LCM* 6 [1981] 235 ff) or conjectures so close to certainty (e.g. at vi.12 and cxi.104) as to commend themselves to all who are aware of them; other readings which I judge to be highly probable I have mentioned in the critical notes.

G. P. GOOLD

FROM THE INTRODUCTION (1912)

GAIUS VALERIUS CATULLUS, whose name stands not lower than third on the role of Roman poets, was born at Verona 84 B.C., the son of a wealthy Veronese gentleman, a friend of Julius Caesar. He came from Verona to Rome about 62 B.C. Among his friends and contemporaries were C. Licinius Calvus, the poet, and M. Caelius Rufus, the later of whom became his rival and enemy.

About 61 B.C., when he was twenty-two, he made the acquaintance of Clodia, wife of Q. Metellus Celer, the most beautiful, powerful, and abandoned woman in Rome, and the bulk of his poems is the history of his fatal love. Lesbia, as he calls her, was as unfaithful to him as to her husband, and gave herself for a time to Caelius. Her infidelity made havoc of Catullus's life, and his unhappiness was completed by the death of his brother in Asia. Little else is known of him. He travelled in the suite of the praetor Memmius, Lucretius's patron; he quarrelled and made friends with Caesar; he lived in and enjoyed the best society, in all senses, of Rome.

The manuscripts of Catullus, with the exception of Cod. Thuaneus of the ninth century, containing only Carm. LXII, are derived directly or indirectly from a manuscript designated V (Veronensis), which is known to have been at Verona early in the fourteenth century, and which disappeared before the end of the century...

The translator is not responsible for the following poems, in whole or in part: XV, XXI, XXXVII, LXIX, LXXI, LXXIV, LXXVIII, LXXIX, LXXX, LXXXIX, XCIV, XCVII, C, CX, CXI, CXII, CXIII. These have been paraphrased by W. H. D. Rouse.

INTRODUCTION

I wish to express my obligations to Professors Ellis and Hale, to my Eton friends, Mr. H. Macnaghten, Mr. A. B. Ramsay, and Mr. Rawlins, and to Mr. Oliffe L. Richmond, Fellow of King's College, Cambridge, for much help freely given.

FRANCIS WARRE CORNISH

The Cloisters, Eton College
August 1912

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CATULLUS

GAI VALERI CATVLLI VERONENSIS LIBER

I

| | |
|---|----|
| Cui dono lepidum novum libellum | |
| arido modo pumice expolitum ? | |
| Corneli, tibi : namque tu solebas | |
| meas esse aliquid putare nugas, | |
| iam tum cum ausus es unus Italorum | 5 |
| omne aevum tribus explicare chartis | |
| doctis, Iuppiter, et laboriosis. | |
| quare habe tibi quicquid hoc libelli, | |
| qualecumque ; quod, o ¹ patrona virgo, | |
| plus uno maneat perenne saeclo. | 10 |

II

| | |
|---|----|
| PASSER, deliciae meae puellae, | |
| quicum ludere, quem in sinu tenere, | |
| cui primum digitum dare appetenti | |
| et acris solet incitare morsus | |
| cum desiderio meo nitenti | 5 |
| carum nescio quid lubet iocari, | |
| credo ut, cum gravis acquiescet ardor, | 8 |
| sit solaciolum sui doloris, | 7 |
| tecum ludere sicut ipsa possem ² | |
| et tristis animi levare curas ! | 10 |

¹ quod o *Itali*: quod (<qđ) *V*: quidem (<qđ) *Bergk*, who followed by *Munro* reads *qualecumque quidem, patroni ut ergo . . . "and whatever it is worth, that thanks to its patron it may live . . ."*

THE POEMS OF GAIUS VALERIUS CATULLUS

I

To whom am I to present my pretty new book, freshly smoothed off with dry pumice-stone? To you, Cornelius: for you used to think that my trifles were worth something, long ago, when you took courage, you alone of Italians, to set forth the whole history of the world in three volumes, learned volumes, by Jupiter, and laboriously wrought. So take and keep for your own this little book, such as it is, and whatever it is worth; and may it, O Virgin my patroness, live and last for more than one century.

II

SPARROW, my lady's pet, with whom she often plays whilst she holds you in her lap, or gives you her fingertip to peck and provokes you to bite sharply, whenever she, the bright-shining lady of my love, has a mind for some sweet pretty play, in hope, as I think, that when the sharper smart of love abates, she may find some small relief from her pain—ah, might I¹ but play with you as she does, and lighten the gloomy cares of my heart!

¹ Reading *posse* for *possem* Voes eliminates the lacuna before IIA (no indication of a break in *V*), construing "ah, to be able to play ... would be as welcome ..."

GAI VALERI CATVLLI LIBER

IIA

TAM gratumst mihi quam ferunt puellae
pernici aureolum fuisse malum,
quod zonam soluit diu ligatam.

III

LVGETE, o Veneres Cupidinesque,
et quantumst hominum venustiorum.
passer mortuus est meae puellae,
passer, deliciae meae puellae,
quem plus illa oculis suis amabat : 5
nam mellitus erat suamque norat
ipsam tam bene quam puella matrem ;
nec sese a gremio illius movebat,
sed circumsiliens modo huc modo illuc
ad solam dominam usque pipiabat. 10
qui nunc it per iter tenebricosum
illuc, unde negant redire quemquam.
at vobis male sit, malae tenebrae
Orci, quae omnia bella devoratis :
tam bellum mihi passerem abstulistis. 15
o factum male ! o¹ miselle passer !
tua nunc opera meae puellae
flendo turgiduli rubent ocelli.

IV

PHASELVS ille quem videtis, hospites,
ait fuisse navium celerrimus,
neque ullius natantis impetum trabis
nequisse praeter ire, sive palmulis

¹ male, quod, miselle passer *Goold*

THE POEMS OF CATULLUS II_A-IV

II_A

THIS is as welcome to me as to the swift maiden was
(they say) the golden apple, which loosed her girdle
too long tied.

III

MOURN, ye Graces and Loves, and all you whom the
Graces love. My lady's sparrow is dead, the sparrow
my lady's pet, whom she loved more than her very
eyes; for honey-sweet he was, and knew his mistress
as well as a girl knows her own mother. Nor would
he stir from her lap, but hopping now here, now there,
would still chirp to his mistress alone. Now he goes
along the dark road, thither whence they say no one
returns. But curse upon you, cursed shades of Orcus,
which devour all pretty things! Such a pretty spar-
row you have taken away. Ah, cruel! Ah, poor
little bird! All because of you my lady's darling eyes
are heavy and red with weeping.

IV

THE pinnacle you see, my friends, says that she was
once the fleetest of ships, and that there was never
any timber afloat whose speed she was not able to
pass, whether she would fly with oar-blades or