

## ETYMOLOGISING ON COMMON NOUNS IN CATULLUS

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The object of this paper is to explore Catullus' use of etymology with common nouns. Twenty five cases of etymologising on common nouns from Latin and Greek are discussed, followed by one case of *e contrario* etymologising (*bracchium-leue*, 64.332) and one example of double etymologising (*mensis-Luna-metior*, 34.16-8). The etymological wordplays are treated in order of appearance in the Catullan corpus. The wide use of etymology by Catullus demonstrates that it was a fundamental stylistic and thematic feature of his poetry, appearing both in the short and the long poems. Catullus employs well-known markers to highlight his etymologies. Parallels of these Catullan etymological wordplays have already occurred in comedy and will later appear in Augustan poetry. As a result, Catullus' role as the intermediary between these two important stages of Roman etymologising is particularly significant.

Etymology / ancient pseudo-etymology has been acknowledged by now as an important thematic and stylistic feature in Latin literature of the 1st century BC. A number of etymological wordplays have been detected in Catullus; but scholarly attention has mainly focused on his etymologies of proper names<sup>1</sup>. The object of the present paper is to discuss cases (in order of

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<sup>1</sup> Ellis 1889, p. 42 on Catul. 11.9: *altas* is a gloss interpreting the Gallic *Alpes*, which means 'high mountain'; Ross 1973, pp. 60-2: *apertos* glosses *Urios*, which transliterates the Greek οὐρπος 'windy, open to the wind'; Cairns 1973, p. 18: the combination of *arenae* (7.3) and *oraculum Iovis* (7.5) picks up the etymology Ἀργών-ἄργος; Thomas 1982, pp. 148-54 on Catullus' plays on the etymology of Ἀργώ from the adjective ἄργος 'swift' at 64.1-18; O'Hara 1990, pp. 335-342 on Catullus' association of Venus' cult title *Erycina* with *ericius*

appearance in the Catullan corpus) in which Catullus engages in etymologising on common nouns from Latin and Greek (a case of an etymologising *e contrario* and a double etymologising will also be treated)<sup>2</sup>:

### 1. *milia-multa* (5.10, 16.12, 61.210, 66.78)

The kisses that the two lovers will give to each other must be innumerable, so that nobody may be able to harm their love. The number of kisses gradually increases (5.7-9) and reaches its climax at 5.10: *dein, cum milia multa fecerimus*. The infinity of the lovers' kisses is the basic concept of the poem, since it will secure their safety from the evil eye. Catullus has found the most appropriate way to render the limitlessness of the kisses by means of the tight etymological association between *mille* and *multum*. cf. Isid. Orig. III 3.5: *mille...a multitudine, unde et militia, quasi milititia: inde et milia, quae Graeci mutata littera myriada uocant.*

The wordplay recurs in Catullus' cross reference to his *basia* poems at 16.12f.: *uos, quod milia multa basiorum / legistis, male me marem putastis?*. It is used again in another amatory context, in his *epithalamium*, where it once again serves to emphasise the intimacy of the couple in love: *qui uestri numerare uolt / multa milia ludi* (61.209f.). The same wordplay will also help perpetuate the fame of Allius' good services to Catullus: *sed dicam uobis, uos porro dicite multis / milibus et facite haec carta loquatur anus* (68.45f.). *multis* and *milibus* pointedly occupy the end and the beginning respectively of two consecutive lines<sup>3</sup>.

Lucretius too elaborated on this etymological link first at III 724f. (*credis nec reputas cur milia multa animarum / conueniant unde una recesserit*), then at 4.412 (*interiectaque sunt terrarum milia multa*<sup>4</sup>) and finally at 5.999f.: *at non multa uirum sub signis milia duxa / una dies dabat exitio nec turbida ponti*<sup>5</sup>.

<sup>2</sup> 'spiked instrument of war or hedgehog' at 64.72; Michalopoulos 1996, passim.

<sup>3</sup> For previous discussions of such cases see Ellis 1889, pp. 42 and 292: *regali* glosses the Persian *gaza* 'royal treasure' (Catul. 64.46); Zetzel 1988, p. 81: Catullus' use of *menstruo* and *metiens* (34.17f.) points to a set of etymological links between *mensis* and *messis*, *metior* and *meto*; cf. Cairns 1991 on the contrasting etymological complexes *comitum-coetus* and *diuersae uarie uiae* at Catul. 46.9-11; Keith 1992, p. 88 n.55 on Catullan etymological plays on *fas / fata / fari*; Barchiesi 1993, p. 364: *semper canam* (Catul. 65.12) as rendering ἀεί + ἀείδω = ἀηδών. For classifications of etymologies see O'Hara 1996, pp. 57-102 and Cairns 1996, pp. 24-26.

<sup>4</sup> For this positioning as an etymological marker see Cairns 1996, pp. 40f. on Tib. II 5.95f.

<sup>5</sup> For coupling of words as an etymological marker see Snyder (1980), pp. 76-84 and Cairns 1996, p. 33.

<sup>5</sup> Later parallels: Virg. *Georg.* IV 473, *Aen.* V 806, Prop. I 12.3, Ov. *Am.* I 8.58.

## 2. dies-deus (13.2, 64.387f.)

In *carm.* 13 Catullus playfully invites his friend Fabullus to dinner<sup>6</sup>: *Cenabis bene, mi Fabulle, apud me / paucis, si tibi di fauent, diebus* (13.1f.). The dinner will take place in a few days' time, only if the gods are kind to Fabullus. *si tibi di fauent* is of course said in a playful tone concurring with the light-heartedness of the whole poem; the wordplay between *di* and *diebus* contributes to the amusing effect of the opening lines. cf. Paul.Fest. 74: *dies dictus, quod diuini sit operis* and Isid. Orig. V 30.5: *dies dicti a diis, quorum nomina Romani quibusdam sideribus sacrauerunt*<sup>7</sup>.

Catullus uses the etymology again at 64.387f. in relation to the gods' habit of attending the festivals of the mortals back in the golden age: *saepe pater diuum templo in fulgente reuisens, / annua cum festis uenissent sacra diebus*. Plautus too used this etymology a number of times<sup>8</sup>, but it was extensively exploited by Ovid in the *Fasti*, dealing with festive days dedicated to the gods<sup>9</sup>.

## 3. praeceps-caput (17.9)

*carm.* 17 is a playful attack on an unnamed fellow countryman of Catullus, who is fool enough not to guard his beautiful wife. Outraged at this stupidity Catullus has one wish in his mind: *quendam municipem meum de tuo uolo ponte / ire praecipitem in lutum per caputque pedesque* (8f.). Catullus artistically exploits this idea and most vividly illustrates the image of the man falling head over heels from the bridge. He achieves this effect by using a) a *hapax legomenon* combination, *per caputque pedesque*, and b) an *>n di* *duo&n*, since *per caput* equals *praecipitem* and actually constitutes its etymology: *a capite ... composita ... ut ... praeceps* (Prisc. gramm. II 280.15).

## 4. pallium-palam (25.6-8)

In *carm.* 25 Catullus attacks Thallus, accusing him of theft and claiming back the things he stole from him: *remitte pallium mihi meum, quod inuolasti, / sudariumque Saetabum catagraphosque Thynos, / inepte, quae palam soles habere tamquam auita* (25.6-8). Catullus underscores this context of theft and stealthiness with a witty

<sup>6</sup> Vessey 1971, pp. 45-48, following Williams 1968, p. 12, reads the poem as a «parody of invitation poetry», but further investigates Catullus' unique and personal treatment of this genre.

<sup>7</sup> Isidore refers both to the fact that the days were named after gods and to the actual derivation of the word *dies* itself from *deus*.

<sup>8</sup> Plaut. *Epid.* 341, *Men.* 473, *Pers.* 773f.

<sup>9</sup> Ov. *Fast.* V 445f.: *dicta sit unde dies, quae nominis extet origo / me fugit: ex aliquo est invenienda deo*, cf. *Fast.* I 585f., II 58, III 849f., VI 101, VI 248, *Am.* III 10.47f., *Her.* XII 168f., *Ars am.* I 183f., *Met.* IV 371f., IX 599, XIII 589.

etymological wordplay, involving *pallium* and *palam*. cf. Isid. *Orig.* XIX 24.9: *pallium bellicum, dictum, aliquibus uidetur, quod eo indutus palam faceret imperator bellum futurum*. Thallus shows off openly (*palam*) the cloak (*pallium*) he stole from Catullus, since a cloak by name is meant to be shown in public.

##### 5. amicus-animus (30.1f., 102.1f.) — fallax-fallere (30.3f.)

*carm.* 30 is Catullus' complaint to an unfaithful friend / lover<sup>10</sup>: *Alfene immemor atque unanimis false sodalibus, / iam te nil miseret, dure, tui dulcis amiculi? / iam me prodere, iam non dubitas fallere, perfide? / nec facta impia fallacum hominum caelicolis placent* (30.1-4). For Catullus *amicitia / amor* is a *foedus* and he strengthens the bonds of friendship / love with an etymological play on *unanimus* and *amiculi*<sup>11</sup>. cf. Cassiod. *in psalm.* 37.12 l.238A.: *amicus...dictus est quasi animi aequus, quia aequali nobis uoluntate coniungitur* and Greg.M. *in euang.* 27.4: *amicus...quasi animi custos uocatur*. Catullus uses this etymology later at 102.1f. to reassure Cornelius of his loyal friendship: *Si quicquam tacito commissum est fido ab amico, / cuius sit penitus nota fides animi*<sup>12</sup>.

In *carm.* 30 Catullus takes pains to stress Alfenus' perfidy and achieves that through another etymological wordplay, involving *fallere* (l. 3) and *fallacum* (l. 4). cf. Aug. *soliloq.* II 9.16: *fallax id recte dicitur quod habet quemdam fallendi appetitum*. The play occurs already in Terence<sup>13</sup> and later appears in the Tibullan corpus and Ovid<sup>14</sup>.

<sup>10</sup> Vessey 1971, pp. 52-5 points out that the vocabulary used by Catullus in relation to his relationship with Alfenus may suggest a homosexual relationship.

<sup>11</sup> On *foedus* as the lovers' contract see Henry 1950, pp. 49f. and Wiseman 1985, pp. 167, 178.

<sup>12</sup> This wordplay is frequent in comedy and is also employed by Horace, Propertius and Ovid: Plaut. *Bac.* 194: *animast amica amanti: si abest, nullus est; Mer.* 341: *miser amicam mihi parauit, animi caussa, pretio eripui; Pers.* 166: *mittere ad amicam meam, ut habeat animum bonum; Trin.* 1110f.: *hic meo ero amicus solus firmus restitit / neque demutauit animum de firma fide; Ter. Hau.* 189: *timet omnia, patris iram et animum amicæ se erga ut sit sua; Hec.* 389: *si umquam erga te animo esse amico sensisti eam, mi Pamphile; Hor. Sat.* I 3.1f.: *Omnibus hoc uitium est cantoribus, inter amicos / ut numquam inducant animum cantare rogati; carm.* IV 7.19f.: *cuncta manus auidas fugient heredis, amico / quae dederis animo; Prop.* IV 5.63: *his animum nostræ dum uersat Acanthis amicæ; Ov. Tr.* III 6.7: *quiique est in caris animi tibi candor amicis; Pont.* I 8.31: *nam modo uos animo dulces reminiscor, amici; III 4.69: magnaue pars animæ mecum uiexistis, amici; IV 8.5: ut iam nil praestes, animi sum factus amici.*

<sup>13</sup> Ter. *Hau.* 512-4: *Sy. Hac illac circumcursa; inueniundumst tamen / argentum: intenda in senemst fallacia. / Ch. num me fefellit hosce id struere?*

<sup>14</sup> Tib. III 6.45-7: *nec uos aut capiant pendentia brachia collo / aut fallat blanda sordida*

6. *virgo-vir* (61.3f., 62.56-8, 67.19f.)

Catullus' marriage song opens with an invocation to Hymenaeus to attend the wedding: *qui rapis teneram ad uirum / uirginem, o Hymenae Hymen, / o Hymen Hymenae* (61.3-5). Hymenaeus is the god who drives the maiden into the arms of the man. This attribute of the god is most properly illustrated by Catullus by means of an etymological wordplay stressing the tight bond between the bride and the groom. cf. Isid. *Diff.* I 590: *uirgo est quae uirum nescit, Orig. XI 2.21sq.: uirgo alias ab incorruptione, quasi uirago, quod ignoret femineam passionem. uirago uocata, quia uirum agit...; uirgo autem non recte uirago dicitur, si non uiri officio fungitur. uirum and uirgine are placed at the end and the beginning respectively of two consecutive lines, which enhances the effect of the play<sup>15</sup>.*

The etymology appears again in another marital context, at 62.56-8: *sic uirgo, dum intacta manet, dum inculta senescit; / cum par conubium maturo tempore adepta est, / cara uiro magis et minus est inuisa parenti*, and then at 67.19f. exposing the depravity of the door's mistress: *primum igitur, uirgo quod fertur tradita nobis, / falsum est. non illam uir prior attigerit.*

The *uirgo-uir* etymology was well-established in Latin literature. The wordplay occurs twice in Plautus<sup>16</sup>, once in Terence<sup>17</sup> and is used by Lucretius too relating to Iphigenia's impious sacrifice: *Aulide quo pacto Triuiai uirginis aram / Iphanassai turparunt sanguine foede / ductores Danaum delecti, prima uirorum* (I 84-6)<sup>18</sup>.

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lingua prece. / etsi perque suos fallax iurauit ocellos; Ov. *Ars am.* I 400f.: fallitur, et nautis aspicienda putat. / nec semper credenda Ceres fallacibus aruis.

<sup>15</sup> For this positioning as an etymological marker see n.3.

<sup>16</sup> Plaut. *Cur.* 613f.: Cu. quod argentum, quas tu mihi tricas narras? quam tu uirginem / me reposcis? Th. quam ab lenone abduxsti hodie, scelu' uiri, Rud. 40f.: eam de praedone uir mercatur pessumus, / is eam hoc Cyrenas leno aduexit uirginem.

<sup>17</sup> Ter. *Eun.* 659f.: *uirgo ipsa lacrumat neque, quom rogites, quid sit audet dicere. / ille autem bonu' uir nusquam appetet.*

<sup>18</sup> Later parallels include Virg. *Aen.* I 493: *bellatrix, audetque uiris concurrere uirgo* (Noted by O'Hara 1996, p. 126), and *Aen.* XI 676f.: *quotque emissu manu contorsit spicula uirgo, / tot Phrygii cecidere uiri* (*uirgo* and *uiri* are emphatically juxtaposed at the end of two consecutive lines (For vertical juxtaposition as an etymological marker see Snyder 1980, p. 86 on Lucr. I 141f. and II 942f., Weber 1990, p. 212 on Virg. *Aen.* IV 81f., O'Hara 1990a, p. 371 on Virg. *Aen.* III 226f. with n.5, O'Hara 1992, pp. 53f. on Virg. *Georg.* I 137f., III 344f., *Aen.* IV 1f., VIII 330f. with nn.18 and 21, Maltby 1993, pp. 269f., 272 and O'Hara 1996, pp. 86-8), while Ovid worked on the etymology several times: *Am.* III 12.28, *Her.* VI 133, XXI 116, *Ars am.* I 697f., *Met.* IV 682, XIII 466f., XIII 740, *Fast.* IV 296f., V 156, V 621, VI 288f..

### 7. dominus-domus (61.31, 63.67f., 68.68, 68.156)

Hymenaeus is not asked simply to attend the wedding, but to actually contribute to its realisation: *ac domum dominam uoca, / coniugis cupidam noui* (61.31f.). The girl about to get married will become the lady (*domina*) of the house (*domus*). Catullus is aware of the etymological association of the two words, which will guarantee the success of the marriage. The coupling of *domum* and *dominam* marks the etymologising<sup>19</sup> and produces at the same time an effective soundplay. cf. Prisc. *gramm.* III 506.1: *deriuata a domo; domicilium, domesticus, dominus*. Isid. *Orig.* X 65: *dominus per deriuationem dictus, quod domui praesit*.

At 63.91f. Cybele is asked to protect Catullus' household from her frenzy: *Dea magna, dea Cybele, dea domina Dindymei, / procul a mea tuos sit furor omnis, era, domo*. Catullus' request is based upon the fact that Cybele is a *domina* herself, therefore she is inclined to protect a *domus*.

At 68.67f. Catullus recalls Allius' good services to him and his two gifts, the house and the lady: *is clausum lato patefecit limite campum, / isque domum nobis isque dedit dominam*. He then wishes for the well-being of his benefactor: *sitis felices et tu simul et tua uita / et domus, in qua nos lusimus et domina* (68.155f.). Plautus too was familiar with the etymology<sup>20</sup>, which was then widely used by Augustan authors<sup>21</sup>.

### 8. mens-memini (64.248, 64.135-7, 62.13f.)

Theseus' failure to change the sails of his ship on his journey back to Athens proved

<sup>19</sup> For this positioning as an etymological marker see n.4.

<sup>20</sup> Plaut. *Capt.* 17f.: fugitiuos ille, ut dixeram ante, huius patri / domo quem profugiens dominum apostulerat uendidit; *Mer.* 44f.: leno importunus, dominus eiius mulieris, / ui summa ut quidque poterat rapiebat domum, *Pers.* 322f.: *To.* quid tu ais? *Sag.* dominus me boues mercatum Eretriam misit. / nunc mi Eretria erit haec tua domus; *Trin.* 1008f.: Stasime, fac te propere celerem, recipe te ad dominum domum, / ne subito metus exoriatur scapulis stultitia <tua>.

<sup>21</sup> Hor. *Ep.* I 6.45f.: exilis domus est ubi non et multa supersunt / et dominum fallunt et prosunt furibus; Ov. *Her.* XIII 145f.: ille ferens dominae mandata recentia secum / pugnabit caute respicetque domum; *Met.* VII 724f.: ingrediorque domum: culpa domus ipsa carebat / castaque signa dabat dominoque erat anxia rapto; VIII 635f.: nec refert, dominos illic famulos ne requiras: / tota domus duo sunt, idem parentque iubentque; *Fast.* V 139: seruat uterque domum, domino quoque fidus uterque; V 659f.: scirpea pro domino Tiberi iactatur imago, / ut repetat Graias per freta longa domos; *Tr.* III 1.37f.: cuius ut accepi dominum, ‘non fallimur’, inquam, / ‘et magni uerum est hanc Iouis esse domum’; III 1.57f.: quandocumque, precor, nostro placere parenti / isdem et sub dominis aspiciare domus!; IV 8.9f.: et paruam celebrare domum ueteresque Penates / et quae nunc domino rura paterna parent; *Pont.* I 9.13f.: cum domus ingeniti subito mea lapsa ruina / concidit in domini procubuitque caput.

fatal for his father: *sic funesta domus ingressus tecta paterna / morte ferox Theseus, qualem Minoidi luctum / obtulerat mente immemori, talem ipse recepit* (64.246-8). Theseus' forgetfulness is central in his story and affects two of his most beloved persons: first Ariadne, whom she deserted on Naxos despite her good services to him, and then his father Aegeus. Catullus sees to it that Theseus' forgetfulness is properly highlighted. Isidore (*Orig.* XI 1.12) attests: *mens ... uocata, quod emineat in anima, uel quod meminit*. The modification of *mente* by *immemori* is intended to pick up this etymology, which is further emphasised by the coupling of the two words before the caesura of the hexameter<sup>22</sup>. *mens* by name and etymology is supposed to be able to remember, but not in Theseus' case. It is this reversal of the normal course of things that proves destructive.

Catullus had previously alluded to this etymology in Ariadne's dramatic complaints about Theseus' ingratuity, again focusing on his forgetfulness: *sicine discedens neglecto numine diuum / immemor, a, deuota domum periuria portas? / nullane res potuit crudelis flectere mentis / consilium?* (64.134-7). The wordplay recurs at 62.13f., where the chorus of youths acknowledge the skill of their rival chorus of maidens: *non frustra meditantur: habent, memorabile quod sit; / nec mirum, penitus quae tota mente laborant*. Having their mind (*mente*) set on this competition guarantees the quality (*memorabile*) of the maidens' song.

Traces of the play date as far back as Plautus, at the point where Epidicus and Telestis meet again: Ep. *non me nouisti? Te. quod quidem nunc ueniat in mentem mihi. / Ep. non meministi me auream ad te adferre natali die / lunulam atque anellum aureolum in digitum?* (*Epid.* 638-40). Lucretius twice modifies *mens* with *memor*, first at II 581f.: *Illud in his obsignatum quoque rebus habere / conuenit et memori mandatum mente tenere* and then at III 858: *nec memori tamen id quimus reprehendere mente*<sup>23</sup>.

#### 9. carina-curru (64.9f.)

Thomas<sup>24</sup> has convincingly shown that in the beginning of *carm.* 64 Catullus plays upon the etymology of ἄργος from ἀρπός 'swift'. *currum* (line 11) is one of the words that he takes as a gloss on this etymology and he rightly points out that the use

<sup>22</sup> For this positioning as an etymological marker see n.4.

<sup>23</sup> cf. *Lucr.* III 1039f.: *denique Democritum postquam matura uetustas / admonuit memores motus languescere mentis.* Later parallels include: *Virg. Ecl.* I 16f., *Hor. Sat.* II 6.31, *Carm.* II 3.1f., *Ov. Rem.* 674, *Met.* VII 521, XIII 957, XV 451.

<sup>24</sup> Thomas (1982), pp. 148-54.

of *currum* as ‘ship’ is unique in Latin literature<sup>25</sup>. Another word picking up Argo’s swiftness, but not mentioned by Thomas, is *carinae* (*ipsa leui facit uolitatem flamine currum, / pinea coniungens inflexae texta carinae*, 64.9f.). cf. Isid. *Orig.* XIX 2.1: *carina a currendo dicta, quasi currina. currum*, closely associated with *currere*<sup>26</sup>, constitutes an allusion to the origin of *carinae*. The juxtaposition of the two words at the line end of consecutive lines highlights the wordplay<sup>27</sup>, which contributes to the notion of “speed” innate in Argo’s name.

#### 10. cor-cura (64.94f.)

It was Cupid who set Ariadne’s heart on fire with love for Theseus: *heu misere exagitans immiti corde furores / sancte puer, curis hominum qui gaudia misces, / quaeque regis Golgos quaeque Idalium frondosum* (64.94-6). Cupid’s role as the instigator of cares and sorrows in the hearts of mortals is rendered more vividly through a well-established etymological play<sup>28</sup>. Varro (*Ling.* 6.46) attests: *cura, quod cor urat*<sup>29</sup>. *corda* picks up the first part of the etymology of *curis*, while the depiction of the passion of love as fire points to the *urere* part of the derivation: *lumina, quam cuncto concepit corpore flamمام / funditus atque imis exarsit tota medullis* (64.92f.)<sup>30</sup>.

<sup>25</sup> Thomas (1982), pp. 152 n.29.

<sup>26</sup> Prisc. *gramm.* II 262.14: *currus a cursu*. 263.12: *a cursu quoque vel curro currus*.

<sup>27</sup> For this positioning as an etymological marker see n.18. Virgil and Ovid took up this etymology: Virg. *Aen.* IV 46: *hunc cursum Iliacas uento tenuisse carinas*, Ov. *Am.* II 11.24: *currit in immensum panda carina salum*, *Ars am.* II 430f.: *impositos uento panda carina uehit. / nam modo Threicio Borea, modo currimus Euro*, Rem. 811f.: *hoc opus exegi: fessae date serta carinae; / contigimus portus, quo mihi cursus erat*, *Tr. I* 11.5f.: *aut, postquam bimarem cursu superauimus Isthmon, / alteraque est nostrae sumpta carina fugae*, *Pont. IV* 3.5f.: *dum mea puppis erat ualida fundata carina, / qui mecum uelles currere, primus eras*.

<sup>28</sup> The play is noted by Maltby (forthcoming).

<sup>29</sup> cf. Seru. *Aen.* I 208, Paul. *Fest.* p. 50: *cura dicta est, quasi coreda, vel quia cor urat*, Isid. *Diff.* I 88.

<sup>30</sup> The wordplay occurs as early as Pac. *trag.* 301 W: *Lapit cor cura, aerumna corpus conficit*, and is then taken up in comedy and Augustan literature. O’Hara 1996, pp. 119f. on Virg. *Aen.* I 208 notes the following parallels for the *cor-cura* play: Plaut. *Men.* 761, *Truc.* 454f., 773, Ter. *Hec.* 347, Lucr. III 116, IV 1059f., Hor. *AP* 98, Virg. *Georg.* I 123, *Aen.* IX 225, *Culex* 91, Ov. *Tr.* III 2.16. To these one can add: Plaut. *Epid.* 146, Virg. *Aen.* I 562, IV 332, VI 382f., Ov. *Her.* XVI 135f., *Rem.* 78f.. Ross 1975, p. 69 n.1 discusses Virgil’s wordplay on the *cor-cura* association at *Aen.* IV 1f..

## 11. clementia-mens (64.136f.)

Ariadne, deserted on the shore of Naxos, protests about Theseus' ingratitude: *Nullane res potuit crudelis flactere mentis / consilium? tibi nulla fuit clementia praesto, / inmite ut nostri uellet miserescere pectus?* (64.136-8). Her dramatic appeal is enhanced with an etymological wordplay. Theseus could have not possibly change his mind (*mens*), because he had no mercy (*clementia*) for Ariadne, and these two are inseparable. Donatus (Ter. *Ad.* 42) attests: *clemens...est qui colit mentem*.

## 12. numen-annuere (64.204) — mundus-motus (64.205f.)

Ariadne's dramatic appeal to the gods has immediate effect: *Has postquam maesto profudit pectore uoces / supplicium saeuis exposcens anxia factis, / annuit inuicto caelestum numine rector, / quo motu tellus atque horrida contremuerunt / aequora concussitque micantia sidera mundus* (64.202-6). Jupiter's spectacular response is accompanied by two etymological wordplays covering both his assent and its result. The first play involves *annuit* and *numine*. Jupiter nods assent to Ariadne's plea in a way typical of his divine power and nature. Varro (*Ling.* 7.85) explains: *numen dicunt esse imperium, dictum ab nutu*<sup>31</sup>.

The second play relates to the shaking of the world as a result of Jupiter's assent to Ariadne's appeal and involves *motu* and *mundus*. It is the movement of Jupiter's head that sets the world in motion, as movement is inherent in its name. cf. Varro (*Ling.* VI 3): *a motu eorum (sc. solis et lunae) qui toto caelo coniunctus mundus*. Fest. p. 142: *mundus dictus est quod terra mouetur*. Isid. *Orig.* III 29: *ideo mundus est appellatus, quia semper in motu est; nulla enim requies eius elementis concessa est*<sup>32</sup>.

## 13. coniunx-coniungere (64.329-31, 64.372f., 6.79f.)

The Fates attend the wedding of Peleus and Thetis and sing their chant: *Adueniet tibi iam portans optata maritis / Hesperus, adueniet fausto cum sidere coniunx, / quae*

<sup>31</sup> cf. Paul. Fest. p. 172 (cf. Fest. p. 173): *numen quasi nutus dei ac potestas*, Seru. *Aen.* IV 269, Prisc. *gramm.* II 126.7. Later parallels: Virg. *Aen.* XII 187f.: *sin nostrum adnuerit nobis uictoria Martem / (ut potius reor et potius di numine firment)*, Ov. *Fast.* V 327-9: *conuenere patres et, si bene floreat annus, / numinibus nostris annua festa uouent. / adnuimus uoto: consul cum consule ludos, Pont.* II 8.51f.: *adnuite o! timidis, mitissima numina, uotis. / praesentis aliquid prosit habere deos.*

<sup>32</sup> Lucretius too elaborates on this etymology: *nam quid in hoc mundo sit eorum ponere certum / difficile est; sed quid possit fiatque per omne / in uariis mundis uaria ratione creatis, / id doceo plurisque sequor disponere causas, / motibus astrorum quae possint esse per omne* (V 526-30), *et simul ecquae sit finis, quoad moenia mundi / solliciti motus hunc possint ferre laborem* (V 1213f.).

*tibi flexanimo mentem perfundat amore / languidulosque paret tecum coniungere somnos / leuia substernens robusto bracchia collo* (64.328-32). Their words are carefully selected in this ominous context to strengthen the couple's union. Peleus and Thetis are husband and wife (*coniunx*) and they are going to join (*coniungere*) their lives. Close etymological associations serve to seal close marital relations. cf. Scaur. gramm. VII 20.13: *a uerbo quod est iungo hoc nomen* (sc. *coniunx*) *declinatum sit*, Char. gramm. p.109.24 B.: *coniunx coniugis, et idcirco facit, quia ex uerbo deducitur, id est a iungendo*, Prisc. gramm. II 140.21: *coniungo coniunx* (278.7).

The unity of the couple is stressed again a few lines below: *Quare agite optatos animi coniungite amores! / accipiatis coniunx felici foedere diuam* (64.372f.). At Catul. 66.79-83 the etymology is used again, as the young brides are reminded of their duties towards the Lock of Berenice: *nunc uos, optato quas iunxit lumine taeda, / non prius unanimis corpora coniugibus / tradite nudantes reiecta ueste papillas, / quam iocunda mihi munera libet onyx, / uester onyx, casto colitis quea iura cubili.*

Ovid employs the wordplay at *Met.* 1.351-3 in relation to Deucalion and Pyrrha underlining the couple's unity through good and bad times: *O soror, o coniunx, o femina sola superstes, / quam commune mihi genus et patruelis origo, / deinde torus iunxit, nunc ipsa pericula iungunt.*

#### 14. litus-alluere (65.6f.)

Catullus' grief for the death of his brother is one of the most tender moments in his work: *namque mei nuper Lethaeo gurgite fratri / pallidulum manans alluit unda pedem, / Troia Rhoeteo quem subter litore tellus / ereptum nostris obterit ex oculis.* (65.5-8). Catullus' picture of his brother's feet being lapped by the river of Lethe is particularly vivid. It is also invested with etymological doctrina, as *alluit* alludes to the derivation of *litus*. cf. Serv. auct. *Aen.* II 118: *a lito ... fit litus eo, quod interluitur*, Serv. *Aen.* V 163: *litus est omne quod aqua adluitur*, Isid. Orig. XIV 8.41: *dictum litus ... quod aqua adluitur*. Virgil may have had this etymology in mind, when he juxtaposed *litore* and *proluit* at the beginning of two consecutive lines in his description of the cattle-plague in Noricum<sup>33</sup>: *litore in extremo ceu naufraga corpora fluctus / proluit* (*Georg.* III 542f.), and again at *Aen.* III 417-9 in reference to the straits of Messina: *uenit medio ui pontus et undis / Hesperium Siculo latus abscidit, aruaque et urbes / litore diductas angusto interluitur aestu.*

#### 15. clarus-caelestis (66.7-9)

The personified Lock of Berenice introduces itself at 66.7-10: *idem me ille Conon*

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<sup>33</sup> For this positioning as an etymological marker see n.18.

*caelesti <in> lumine uidit / e Beroniceo uertice caesariem / fulgentem clare, quam multis illa dearum / leuia pretendens bracchia pollicita est.* The corresponding lines of the Greek original have survived (Call. fr. 110.7f.): = τὴν μὲν Κόνων ἔβλεψεν ἐν ἡρέι τὸν Βερενίκης / βόστρυχον δὲν κείη πάσιν ἔθηκε θεοῖς. Catullus has altered and enriched his model. Callimachus' ἔβλεψεν ἐν ἡρέι is translated as *caelesti <in> lumine uidit*, and *fulgentem clare* is added. In this way an etymological play pointing to the brightness of the new constellation is produced. Isidore (*Orig. X* 32) attests: *clarus, a caelo, quod splendeat*.

Lucretius worked on this etymological association at II 1030 to single out the brightness of the sky as one of the most wonderful spectacles: *principio caeli clarum purumque colorem* and then at IV 394 in reference to the bright stars travelling in the sky: *cum permensa suo sunt caelum corpore claro*<sup>34</sup>.

#### 16. assiduus-sedes-sidus (66.88)

The Lock of Berenice wishes for the welfare of faithful brides: *sed magis, o nuptae, semper concordia uestras, / semper amor sedes incolat assiduus* (66.87f.). The wish is invested with an etymological wordplay: both *sedes* and *assiduus* originate from *sedere*, thus giving a sense of permanence to the love enjoyed by loyal wives. cf. Paul.Fest. 9: *adsiduus dicitur, qui in ea re, quam frequenter agit, quasi consedisse uideatur*, Caper gramm. VII 108.5: *assiduus, non adsiduus, ab assidendo*. For *sedes* Varro (*Ling. 5.128*) suggests: *ab sedendo appellatae sedes*<sup>35</sup>.

The wordplay on *sedere*, however, is not confined to *sedes* and *assiduus*, but further involves *sidera* in the next line: *tu uero, regina, tuens cum sidera diuam / placabis festis luminibus uenerem* (66.89f.). Varro (*Ling. 7.14*) states: *sidera quae quasi insidunt*. cf. Mart.Cap. 8.817: *quidam Romanorum non per omnia ignarus mei stellas ab stando, sidera a considendo...dicta fuisse commemorat*. Thanks to this wordplay the change of addressee from the brides to Berenice is smooth and easy<sup>36</sup>.

<sup>34</sup> A later parallel is Ov. *Met. I* 174: *caelicolae clarique suos posuere penates*.

<sup>35</sup> cf. Eutych. gramm. V 488.2: *potest ... a praeterito perfecto, quod est sedi ... nomen fecisse haec sedes*, Isid. *Diff. I* 524: *sedes...dictae, quia apud ueteres Romanos non erat usus accumbendi...; nam...sedentes epulabantur*. A later parallel is furnished by Ovid (*Med. 13f.*) involving *sedile*, a synonym of *sedes*: *cum matrona premens altum rubicunda sedile / assiduo durum pollice nebat opus*.

<sup>36</sup> The *sidus-sedere* etymology became very popular in later literature and was successfully exploited in the combination *sidera sedes*, occurring both in Virgil and Ovid: Virg. *Aen. X* 2f.: *conciliumque vocat divum pater atque hominum rex / sidereum in sedem*, Ov. *Ars am. II* 39: *non ego sidereas affecto tangere sedes*. Cf. Ov. *Met. XV* 838f.: *nec nisi cum † senior similes † aequaverit annos, / aetherias sedes cognataque sidera tanget*.

## 17. mors-amarities (68.18f.)

The death of his brother was a severe blow to Catullus and brought an end to his merry and carefree life: *multa satis lusi; non est dea nescia nostri, / quae dulcem curis miscet amaritem: / sed totum hoc studium luctu fraterna mihi mors / abstulit* (68.17-20). *dulcem amaritem* is an oxymoron picking up its Greek lyric equivalents<sup>37</sup>, Catullus, however, intended further to exploit some other connotations of *amaritem*. Isidore (*Orig.* XI 2.31) attests: *mors dicta, quod sit amara*. By juxtaposing *amaritem* and *mors* at consecutive line ends<sup>38</sup> Catullus aimed at picking up the bitterness implicit in his brother's death (*mors*), which comes in sharp contrast to the sweet bitterness of his life so far.

Propertius produces a straightforward parallel at I 19.19f. imagining his own death: *quae tu uiua mea possis sentire fauilla! / tum mihi non ullo mors sit amara loco;* and Mezentius clearly associates the two in defiance of Aeneas: *hostis amare, quid increpitas mortemque minaris?* (*Virg. Aen.* X 900).

## 18. femur-femina (69.1f.)

*carm.* 69 is a witty and playful poem teasing Rufus for his lack of personal hygiene, which drives women away from him: *Noli admirari, quare tibi femina nulla, / Rufe, uelit tenerum supposuisse femur* (69.1f.). Catullus' diction is very carefully selected to emphasise his point. *tenerum supposuisse femur* is his somewhat crude reference to sexual intercourse; nevertheless, the choice of *femur* is most appropriate for its context, since it is closely etymologically associated with *femina*, Rufus' problem. Isidore (*Orig.* XI 1.106) attests: *femora dicta sunt, quod ea parte a femina sexus uiri discrepet* and cf. (*Orig.* XI 2.24): *femina ... a partibus femorum dicta, ubi sexus species a uiro distinguitur.* To the best of my knowledge this is the first occurrence of the play in Latin literature and it is later taken up by Ovid (*Ars.* III 779-82): *strata premat genibus paulum ceruice reflexa / femina per longum conspicienda latus. / cui femur est iuuenale, carent quoque pectora menda, / stet uir, in obliquo fusa sit ipsa toro.*

## 19. lapis-laedere (69.4f.)

Catullus does not hold anything back and presents the facts to stinking Rufus: *non si illam rarae labefactes munere uestis / aut perluciduli deliciis lapidis. / laedit te quaedam mala fabula, qua tibi fertur / uelle sub alarum trux habitare caper* (69.3-6). Catullus' transition from Rufus' vain efforts to seduce the women to the cause of

<sup>37</sup> Sapph. fr. 47 L.-P.: "Ἐρος ... γλυκύκριπτον ἀμάχανον ὄρπετον, Theogn. 1353: πικρὸς καὶ γλυκὺς ἔστι ... Ἐρος.

<sup>38</sup> For this positioning as an etymological marker see n.18.

his problem is achieved through an etymological play. Isidore (*Orig.* XVI 3.1) states: *lapis...dictus, quod laedat pedem*. The fact that *lapidis* ends the line and *laedit* begins the next line<sup>39</sup> marks the play<sup>40</sup>.

## 20. foedus-fides (76.3, 87.3)

*foedus* is a key concept in Catullus' work, either relating to his relationship with Lesbia or to his relationship with his friends<sup>41</sup>. In *carm.* 76 Catullus ponders on his love affair reassuring himself that he has always been loyal: *nec sanctam uiolasse fidem, nec foedere nullo / diuum ad fallendos numine abusum homines* (76.3f.). This is the core of his soliloquy that matters to him the most, the fact that he has firmly kept his part of the deal. Catullus consolidates this idea by collocating *fides* and *foedus*, two words closely etymologically associated. cf. Varro *Ling.* V 86 (GRF 9.5 = frg.inc. 48): *per hos (sc. fetiales) etiam nunc fit foedus, quod fidus Ennius scribit dictum*, Seru. auct. *Aen.* VIII 641: *Cicero foedera a fide putat dicta*<sup>42</sup>.

*fides* and *foedus* are again collocated to underline another declaration of loyalty on Catullus' part: *nulla fides ullo fuit umquam foedere tanta, / quanta in amore tuo ex parte reperta mea est* (87.3f.). As was noted by Varro, Ennius was the first to exploit this etymology: *Accipe daque fidem foedusque feri bene firmum* (Enn. ann. 32 Sk.). Propertius took it up in his contract of love with Cynthia: *contineant nobis omnia prima fidem. / ergo, qui pactas in foedera ruperit aras* (3.20.24f.) and Ovid used it in the *Heroides* and the *Metamorphoses*<sup>43</sup>.

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<sup>39</sup> For this positioning as an etymological marker see n.3.

<sup>40</sup> Ovid uses a different part of the etymology in the attack of the Thracian Maenads on Orpheus at *Met.* XI 10-3: *alterius telum lapis est, qui missus in ipso / aëre concentu uictus uocisque lyraeque est, / ac ueluti supplex pro tam furialibus ausis / ante pedes iacuit*. Instead of hurting (*laedere*) Orpheus' feet (*pedes*) as it was supposed to by etymology, the rock (*lapis*) fell at his feet harmlessly as if it were a suppliant. So strong is the power that Orpheus' music exercises upon things that it can even annul their natural function.

<sup>41</sup> See n.11.

<sup>42</sup> Cf. Paul.Fest. p. 84, Isid. *Orig.* VIII 2.4, XVIII 1.11. This wordplay and the following at *Catul.* 87.3f. are mentioned in passing by Maltby (forthcoming).

<sup>43</sup> Ov. *Her.* VII 7-10: *certus es ire tamen miseramque relinquere Didon, / atque idem uenti uela fidemque ferent? / certus es, Aenea, cum foedere soluere naues, / quaeque ubi sint nescis, Itala regna sequi?, Met.* VII 46f.: *et dabit ante fidem cogamque in foedera testes / esse deos.*

### 21. amor-amicitia (96.3f.)

*carm.* 96 is addressed to Calvus, a fellow-poet, as an acknowledgement of his elegy to Quintilia and a consolation for her death: *quo desiderio ueteres renouamus amores / atque olim missas flemus amicitias* (96.3f.). The couplet is carefully balanced with five words in each line and an one-to-one correspondence of adjective, verb and noun: *ueteres-missas*, *renouamus-flemus* and *amores-amicitias*. The bond is even tighter, since *amores* and *amicitias*, succinctly placed at the end of two consecutive lines<sup>44</sup>, are closely associated in the grammatical tradition. cf. Cic. *Lael.* 26: *amor...ex quo amicitia nominata est.* (100) *ex quo ardescit siue amor siue amicitia. utrumque enim ductum est ab amando*<sup>45</sup>. Love and friendship constitute two basic notions in the life of Catullus and his friends, and the wordplay is there to point that out.

Terence had used this etymology at *An.* 326: nil. Pa. quam uellem! Ch. nunc te per amicitiam et per amorem obsecro, and Ovid clearly associates amor and amicitia at *Ars am.* I 720: *intret amicitiae nomine tectus amor.*

In the following cases a common Latin noun originating from Greek is collocated with a noun that alludes to or interprets its Greek root.

### 22. litus-uotum (4.22)

The first such case occurs at 4.22-4, in the vessel's proud declaration that it had never been in danger at sea: *neque ulla uota litoralibus deis / sibi esse facta, cum ueniret a mari / nouissime hunc ad usque limpidum lacum.* “vows to the deities of the shore” is a carefully chosen expression aiming at picking up the etymological connotations of *litus*, which are particularly appropriate for this context of sea travelling<sup>46</sup>. Prisc. *gramm.* III 493.31 attests: *quidam...litus ἀπὸ τῶν λιτῶν uolunt esse, quia proficiscentes et reuertentes solent ibi uota concipere.* *uota* being the Latin equivalent of *λιταί* directs the audience's attention to that specific sense of *litus*.

Horace uses the etymology at *Carm.* IV 5.13f. in reference to a mother anxiously waiting for her son's return: *uotis ominibusque et precibus uocat, / curuo nec faciem litore dimouet.* Propertius employs it while in danger at sea in his imaginary journey

<sup>44</sup> For this positioning as an etymological marker see n. 18.

<sup>45</sup> Paul.Fest. p. 15: *amicitiae uocabulum ab amore deducitur.* Aug. *c.Pelag.* I 1.1: *amicitia...non aliunde quam ex amore nomen accepit.*

<sup>46</sup> As has been shown Catullus elaborates on a different etymology of *litus* at 65.6f.. Poets felt free to exploit different etymological associations according to the contextual needs. See Maltby (1993), pp. 259, 271-5 on multiple etymologies of the same word.

away from Cynthia (1.17.3f.): *nec mihi Cassiope solito uisura carinam / omniaque ingrato litore uota cadunt*. Virgil too uses the wordplay in relation to sailors safely reaching the shore: *uotaque seruati soluent in litore nautae / Glauco et Panopeae et Inoo Melicertae* (*Georg.* I 436f.), *lustramurque Ioui uotisque incendimus aras, / Actiaque Iliacis celebramus litora ludis* (*Aen.* III 279f.), and *quin ubi transmissae steterint trans aequora classes / et positis aris iam uota in litore solues* (*Aen.* III 403).

### 23. scopulus-conspicere (64.241-4)

Aegeus anxiously awaited for Theseus' return checking the horizon from the top of his tower: *at pater, ut summa prospectum ex arce petebat, / anxia in assiduos absument lumina fletus, / cum primum inflati conspexit lintea ueli, / praecipitem sese scopulorum e uertice iecit / amissum credens immitti Thesea fato* (64.241-5). There is no better spot for someone to overlook the neighbouring area than the summit of a *scopulus*, since *scopulus ... a speculando dictus est*<sup>47</sup>, (*Seru. Aen.* I 45) and *scopulus a saxo eminenti, quasi ab speculando dictus* (*Isid. Orig.* XVI 3.2). Both *prospectum* (line 241) and *conspexit* (line 243) lead to this Greek etymology<sup>48</sup>.

### 24. animus-uentus (65.17f.)

Despite his grief for his brother's death, Catullus sends to Ortalus a translation of a Callimachean poem to show him that he keeps his promises: *ne tua dicta uagis neququam credita uentis / effluxisse meo forte putas animo* (65.17f.). Etymology enables Catullus to produce a parallelism: Ortalus' words would slip from Catullus' mind (*animo*), as if they were entrusted to the winds (*uentis*). The Greek etymology of *animus* provides the link between *animus* and *uentus*: '*animos' id est uentos ἀπὸ τῶν ἀνέμων*' (*Seru. Aen.* I 57), *animus...dicitur ἀπὸ τοῦ ἀνέμου, id est a uento, quod uelocissima cogitatio eius ad similitudinem uenti motu celeri peruagatur* (Cassiod. *anim.* 3 1.8sq.), *animus, graecus sermo est ἀπὸ τοῦ ἀνέμου, id est quod mobilitas eius uentis celerrimis comparetur* (Cassiod. *in psalm.* 123, 3 1.83 A.). By juxtaposing *uentis* and *animo* at the end of consecutive lines Catullus marks their etymological link<sup>49</sup>.

Lucretius obviously alludes to this etymology at III 43f.: *et se scire animi naturam sanguinis esse / aut etiam uenti, si fert ita forte uoluntas*, and at the same time picks up with *sanguinis* another Greek etymology of *anima/us*: *alii animam sanguinem*

<sup>47</sup> Servius continues: *aut a tegimento nauium, ἀπὸ τοῦ σκεπάζειν.*

<sup>48</sup> Later parallels include Virg. *Aen.* I 180f.: *Aeneas scopulum interea concedit, et omnem / prospectum late pelago petit*. See O'Hara 1996, p. 119 and Prop. II 30.27: *illuc aspicias scopulis haerere Sorores*. On the latter case see Michalopoulos 1998, pp. 242f..

<sup>49</sup> For this positioning as an etymological marker see n.18.

*esse dixerunt (Lact. Opif. 17.2).<sup>50</sup>*

## 25. barathrum-altum (68.117)

Catullus parallels Laodamia's love for Protesilaus with the gulf dug by Hercules to drain off the flood-waters of the river Olbius: *Sed tuus altus amor barathro fuit altior illo, / qui tamen indomitam ferre iugum docuit* (68.117f.). Without suggesting of course that a *barathrum* is not deep anyway, one may read in *altus* and *altior* surrounding it a gloss on its Greek etymology, serving to further emphasise its depth and thus illustrate the size of Laodamia's love for her husband<sup>51</sup>. Paul. Fest. 31 reads: *barathrum Graeci appellant locum praecipitem, unde emergi non possit, dictum ab eo, quod est βαθύς*, and Seru. Aen. III 421 states: *barathrum est inmensae altitudinis nomen..., quod Graece βάθηπον dicitur*.

## 26. bracchium-leue (64.332) (*e contrario* etymologising)

At 64.330-2 the Fates foretell the happy marriage of Peleus and Thetis: *quae tibi flexanimo mentem perfundat amore / languidulosque paret tecum coniungere somnos / leuia substernens robusto bracchia collo*. The modification of *bracchia* with *leuia* may have been intended to pick up ironically the Greek etymology of *bracchium*. cf Isid. Orig. XI 1.63: *brachia a fortitudine nominata: βαρύ enim Graece graue et forte significatur*. This etymology is particularly appropriate in this context, where Peleus' strong neck contrasts to Thetis' light arms.

The combination recurs at 66.10 in relation to Berenice: *leuia protendens bracchia pollicita est*, and serves to pay a compliment to her beauty<sup>52</sup>.

<sup>50</sup> Empedocles was the upholder of the idea that the soul was composed of blood ( αἷμα γὰρ ἀνθρώποις περικάρδιον ἔστι νόημα Diels B.105 and Cic. Tusc. I 19: *Empedocles animum esse censem cordi suffusum sanguinem*), while Anaximenes, Critias and Diogenes of Apollonia among others maintained that the soul was wind. Ovid produces a play based on the latter etymology at Her. VII 44: *iustior est animo uentus et unda tuo*.

<sup>51</sup> Tuplin 1981, p. 120 comments on *altus amor*: «it may seem as an entirely natural expression but is hard to parallel in Latin. What it calls to mind is, rather, Theocritus' ως ἦδεν, 'ως ἐμάνη, ως ἐς βαθὺν ἄλατ' ἔρωτα (Theoc. 3.42)». For an exhaustive discussion of the *barathrum* simile in Catul. 68 see Tuplin 1981 passim.

<sup>52</sup> A different etymology is attested in Paul. Fest. p. 31: *brachium nos, Graeci brac...wn, quod deducitur a βραχύ, id est breue, eo quod ab umeris ad manus breuiores sint, quam a coxis plantae*. Wordplays on this etymology are found in Prop. III 21.23f.: *inde ubi Piraei capient me litora portus, / scandam ego Theseae bracchia longa uiae, Ov. Met. II 350-2: tertia cum crinem manibus laniare pararet, / auellit frondes; haec stipite crura teneri, / illa dolet fieri longos sua bracchia ramos, III 194-7: dat sparso capiti uiuacis cornua cerui, / dat*

### 27. mensis-Luna-metior (34.16-8) (double etymologising)

In this case the poet alludes to two different etymologies of a noun in the same context<sup>53</sup>. Zetzel<sup>54</sup> has rightly pointed to a set of etymological links between *mensis* and *messis*, *metior* and *meto* set up around *menstruo* and *metiens* at 34.17f.. At the same time, *menstruo* looks back at *Luna*, the last word of the previous stanza and juxtaposed with it at consecutive line ends<sup>55</sup>: *tu potens Triuia et notho es / dicta lumine Luna. / tu cursu, dea, menstruo / metiens iter annum* (34.15-8)<sup>56</sup>. Varro (*Ling.* VI 10) provides the link: *mensis a luna motu dictus, dum ab sole profecta rursus reddit ad eum. luna quod Graece olim dicta m»nh, unde illorum mÁnej, ab eo nostri*<sup>57</sup>. Catullus displays a great awareness of etymological associations. The exploitation of different derivations is particularly fitting to a hymn to Diana, where the goddess is invoked with different names that reveal the multitude of her manifestations<sup>58</sup>.

### Conclusions \*

Etymology in Catullus constitutes a basic thematic and formal feature necessary for the appreciation of his poetic intentions. Etymological

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*spatium collo summasque cacuminat aures / cum pedibusque manus, cum longis bracchia mutat / cruribus et uelat maculoso uellere corpus, VIII 544-6: nobilis Alcmenae natis in corpore pennis / adleuat et longas per bracchia porrigit alas / corneaque ora facit uersasque per aëra mittit.*

<sup>53</sup> For double etymologising in the *Fasti* see Porte 1985, pp. 220-30, Martin 1985, Barchiesi 1991, Miller 1992, Newlands 1992; cf. O'Hara 1996a, p. 266 on Virg. *Aen.* VIII pp. 343f.

<sup>54</sup> See note 2.

<sup>55</sup> For this positioning as an etymological marker see n.18.

<sup>56</sup> For a wordplay on *lumine-Luna* see Michalopoulos 1996, p. 76.

<sup>57</sup> cf. Macr. *Somn.* II 11.6: *a luna mensis dicitur, quia Graeco nomine luna μήν uocatur.* Lucretius clearly associates *luna* and *mensis* at V 618: *lunaque mensibus id spatium uideatur obire*, and then at V 762-4: *et cur terra queat lunam spoliare uicissim / lumine et oppressum solem super ipsa tenere, / menstrua dum rigidas coni perlabiliter umbras.* A later straightforward case is Ov. *Fast.* II 883f.: *Luna regit menses: huius quoque tempora mensis / finit Auentino Luna colenda iugo.*

<sup>58</sup> On multiple etymologies of the same word see Maltby 1993, pp. 259, 271-5.

\* I would like to thank Prof. Francis Cairns and Dr. Robert Maltby for their valuable suggestions and comments on a first draft of this paper.

wordplays are scattered about in his corpus both in the short and the long poems. Well-established etymological markers have been shown to be in use, while wordplays already occurring in comedy and found in later poetry are used by Catullus too, a fact that places him in the intermediary stage between two very important phases of Roman etymologising, comedy and Augustan poetry.

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