CATULLAN BULLETIN

The recent Bibliography on Catullus

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CATULLAN BULLETIN

The recent Bibliography on Catullus (ANNUAL JOURNAL)

An Open-Access Supplement to «Paideia. Rivista di Filologia, Ermeneutica e Critica letteraria»

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- the items are listed in chronological order within each section;
- only section «4.5. Catullus' Models» and «4.6. Fortleben» features items which are listed in alphabetical order of ancient and/or modern Authors first, then in chronological order;
- abbreviations:

«APh» = «Année Philologique»;

«BStudLat» = «Bollettino di studi latini».

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The Authors are kindly invited to send papers and books to the same addresses.

1. Critical Editions / Editions

C. V. CATULLI *Carmina*, edited by M. FLETCHER, Ithaca, New York, Scribbnotes, [**2024**], [8], 119 p., ISBN 978-0-9969848-8-1.

It contains:

Sigla, [4]; *Stemma codicum antiquiorum*, [5]; *Versus domini Benevenuti de Campexanis de Vicencia de resurrectione Catulli poetae Veronensis*, [7]; Critical Text Catull. **1-116**, 1-110; *Catulli fragmenta*, 111; *Subscriptio Catulli Veronensis libri* [in the ms. **G**], 113; *Appendix*, 115-119: *De Nepotis immortalitate ad Catulli versum* 1.7, Cicero, *ad Atticum* XVI, 5.5 (VII Id. Quint. an. 44), 115; *Sapphus carmen quod Latine imitatus est Catullus ad carmen 51*, Sappho, fr. 31, 115-116; *Callimachi carmen quod Latine imitatus est Catullus ad carmen 66*, Callimachus, *Coma Berenices* (fr. 110 Pfeiffer, 213 Massimilla, 110 Harder).

[2025.1.2024.CAT

2. Commentaries

Catullus, Poem 64, edited with an introduction, commentary and epilogue by GAIL TRIMBLE, Cambridge [etc.], Cambridge University Press, 2025, XI, 890 p., (Cambridge Classical Texts and Commentaries ; 66), ISBN 9781107018594 hbk., ISBN 9781139088213 ebook.

See 2025.4.7.c64.2025.TRI.

[2025.2.2025.TRI

3. Translations

The Penguin Book of Greek and Latin Lyric Verse, translated and edited by CHRISTOPHER CHILDERS; afterword by GLENN MOST, [London], Penguin Classics, **2024**, xlviii, 956 p., (Penguin Classics), ISBN 9780241567449 - 9780141392134 - 9780141392141, ebook version 9780141392141, 373-397.

A partial English translation:
Polymetrics Poems, 376-387;
Longer Poems, 388-393;
Elegies and Epigrams, 394-397.

[2025.3.2024.CHI

KAROL WAPNIARSKI, *O "Attysie" Katullusa słów kilka: propozycja przekładu literackiego*, «Symbolae Philologorum Posnaniensium Graecae et Latinae» 34, i. 2, **2024**, 157–162.

«The article presents a new literary translation of Catullus' Carmen LXIII (*De Attide*) into the Polish language. The text is accompanied by a short introduction outlining the mythic history of Attis and commenting on previous Polish translations».

Abstract by the Author.

[2025.3.2024.WAP

DYLAN KING, *Catullus: Six Translations*, «Literary Imagination», 27, **2025**, i. 1, 70-72.

English Translation of cc. 1, 2, 5, 11, 16, 51.

[2025.3.2025.KIN

GAIUS VALERIUS CATULLUS, *The complete poems of Catullus. A bilingual Edition*, Translations by DENNIS SULLIVAN, New York, The Troy Book Makers, [**2025**], 354 p., ill., ISBN 9781933994840.

«Book of translation of the complete (surviving) poems of Catullus, a 2,000-year-old Roman poet. Catullus' openness, his insight into human nature, his voice, his delight in his sexuality and his energy are remarkable. From the sweetness of Poem 3 to the notorious Poem

16, from his mourning of his brother's death, to his sexual relationships with men and women, his jealousy of sexual and poetic competitors and his humorous fantasies of revenge; here is a passionate man in the bloom of youth with an enormous appetite for experience. Catullus is the finest lyric poet of his day, an innovator of the unique Roman elegy, characterized by its metrics and its highly personal and emotional themes. In fact, his influence on poetics continues to this day. Sullivan translates the complete body of work into modern-day English».

Editorial Abstract.

[2025.3.2025.SUL

CHRISTIAN WOLLEK, *O mein Catullus! Übertragungen*, Wiesbaden, Allbärn-Verlag, **2025**, 58 p., ISBN 978-3-911695-06-0.

A partial German translation.

[2025.3.2025.WOL

3.1. About the Translations

HENRY STEAD, *A Queer Catullus for the 2010s and 2020s?*, in *Latin lineages. A family tree from Catullus to today*, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, **2025**, VI, 349 p., (Trends in classics. Pathways of reception ; 11), ISBN 9783111707174, 75-112.

«This chapter is about the literary reception of Catullus in Britain between 2016 to 2023. It focuses on the ways in which the Republican Roman poet has been presented to the public as an explicitly queer historical and literary figure. The two major receptions of Catullus under discussion are the full book-length versions by Roz Kaveney (*Catullus*, 2018) and Isobel Williams (*Switch*, 2023). The essay draws on interviews conducted by the author with the two poet translators and examines why in the 2010s and 2020s we encounter Catullan personae that openly challenge heteronormativity and dominant sociocultural practice via abrasive or somehow radical performances of sexuality and gender».

About CATULLUS, *The poems of Gaius Valerius Catullus. Some English versions*, [translated] by **ROZ KAVENEY**, Bristol, Sad Press, **2018**, 154 p., ISBN 978191280222, see 2018-2022.3.2018.KAV, and GAIUS VALERIUS CATULLUS, *Switch. The complete Catullus*, translated by **ISOBEL WILLIAMS**, Manchester, Carcanet Classics, **2023**, (Carcanet Classics), 220 p., ill., ISBN 978-1-80017-339-2 (paperback); 978-1-80017-340-8 (e-book), see 2023.3.2023.WIL.

Abstract by the Author.

[2025.3.1.2025.STEA

JES STEIN PEDERSEN, *Catul, det gamle roms sjofle gangstarapper*, «Politiken» **2025**-04-05, Sektion 4, side 4-6, ill.

About the Catullus' translations in Danish by Morten Skou Andersen.

[2025.3.1.2025.STEI

4. Essays

4.1. *Generatim*

JOHN CAREY, Chapter 3. *Latin Classics. Virgil, Horace, Ovid, Catullus, Juvenal*, in ID., *A Little History of Poetry*, New Haven, CT, Yale University Press [2020], 320 p., ill., ISBN 9780300252521 - 0300252528, 13-18.

[2025.4.1.2020.CAR

TIMOTHY PETER WISEMAN, *Catullan Questions Revisited*, Cambridge, Cambridge University Press, **2022**, 188 p., ISBN 978-1-009-23574-7 (hbk.), 978-1-009-23575-4 (PDF ebook), 978-1-009-23576-1 (ebook).

See 2023.4.1.2022.WIS.

Review: FILOMENA BERNARDO, «Exemplaria Classica» 28, 2024, 294-298.

[2025.4.1.2022.WIS

MONICA R. GALE, *Catullus*, Cambridge (UK)-New York (USA)-Port Melbourne (AU)-New Delhi (IN)-Singapore, Cambridge University Press, **2025**, vi, 173 p., ISBN 9781009709798.

«Catullus is amongst the most widely read of Roman authors at school and university, but courses and textbooks have traditionally concentrated on a relatively limited range of poems. This study aims to broaden the focus, giving due weight to Catullus' invective and homoerotic verse and the *carmina maiora* or 'longer poems', alongside the more famous cycle centring on the poet's relationship with Lesbia. It situates Catullus within a range of cultural and literary contexts and takes full account of recent scholarship on gender and sexuality, Roman ideals of friendship and reciprocity, and the interpretation of intertextual echoes. A final chapter is devoted to the reception of Catullus' work, from the Augustan period to the present day. The volume also includes a glossary of Latin sexual and social terminology;

an appendix surveying translations, commentaries and other resources for the study of Catullus; and an extensive bibliography [pp. 148-170]».

Editorial Abstract.

[2025.4.1.2025.GAL

4.1.1. Themes, Context, Characters

CHRISTOPHER B. POLT, *Catullus and Roman Comedy. Theatricality and personal Drama in the Late Republic*, Cambridge [etc.], Cambridge University Press, **2021**, XII, 215 p., ISBN 9781108813747 pbk., ISBN 9781108839815 hbk.

«In the past century, scholars have observed a veritable full cast of characters from Roman comedy in the poetry of Catullus. Despite this growing recognition of comedy's allusive presence in Catullus' work, there has never been an extended analysis of how he engaged with this foundational Roman genre. This book sketches a more coherent picture of Catullus' use of Roman comedy and shows that individual points of contact with the theatre in his corpus are part of a larger, more sustained poetic program than has been recognized. Roman comedy, it argues, offered Catullus a common cultural vocabulary, drawn from the public stage and shared with his audience, with which to explore and convey private ideas about love, friendship, and social rivalry. It also demonstrates that Roman comedy continued to present writers after the second century BCE with a meaningful source of social, cultural, and artistic value».

Review: DÁNIEL KISS, «Excerpta Classica» 28, 2024, 298-301.

Editorial Abstract. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XIII.

[2025.4.1.1.2021.POL

RÜDIGER BERNEK, *Catulls vergöttlichte Hure. Die Beschreibungsmodelle asymmetrischer Liebesbeziehungen bei Catull und ihre literarischen Vorbilder*, «Gymnasium» 131, 3, **2024**, 263-317.

«Der Beitrag untersucht die beiden literarischen Beschreibungsmodelle, mit denen der Sprecher in Catulls carmina versucht, das von der sozialen Norm abweichende aggressive Sexualverhalten seiner Geliebten einzuordnen und zu bewerten: Das negative, auf die geltende Sexualmoral rekurrierende Beschreibungsmodell der Hure entlehnt der Sprecher wie auch Cicero und Sallust in vergleichbarem Kontext der Komödie. Er modifiziert es indes durch die Kombination mit dem auf das Epos verweisenden Motiv einer monströs-bedrohlichen weiblichen Sexualität. Durch das positiv sublimierende Gegenmodell der Vergöttlichung der Geliebten enthebt er diese der Beurteilung nach menschlichen Kriterien, generiert so aber gleichzeitig eine asymmetrische Form der Beziehung zwischen Mensch und Gottheit, die einen Tausch der Geschlechterrollen bedingt. Dies wird besonders in c. 68 erkennbar. Ein von der Forschung bisher vernachlässigter Prätext für diese Form der asymmetrischen Beziehung ist der Homerische Hymnus auf Aphrodite, in dem sich zahlreiche motivische Vorprägungen der einschlägigen carmina Catulls finden, so etwa auch das Motiv der bedrohten Männlichkeit des menschlichen Partners, das v. a. in c. 11 und c. 63 von großer Bedeutung ist».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.1.1.2024.BER

SIMON GRUND-ROBERT KIRSTEIN, *'If Anyone Among this People …': Ambiguity and Multiple Addressing in Latin Literature (Plautus, Catullus, Ovid, Thomas Morus)*, in *Ambiguity and Narratology : interdisciplinary Perspectives and diachronic Case Studies*, edited by SIMON GRUND, ROBERT KIRSTEIN and JULIAN WAGNER; International Conference "Ambiguity and Narratology", Berlin-Boston, De Gruyter, **2024**, (Narratologia ; Volume 92), ISBN 978-3-11-149583-5, 239-272.

See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.1.1.2024.GRU

JUAN LUIS ARCAZ POZO, *Catulo y su poesía de las pequeñas cosas*, in *De labores y esperanzas*, Homenaje al profesor Manuel López Muñoz, MARÍA DOLORES RINCÓN GONZÁLEZ, INMACULADA LÓPEZ CALAHORRO and RAÚL MANCHÓN GÓMEZ (eds.), Granada, Ed. Universidad de Granada, 2025, 553 p., (Homenajes), ISBN 978-84-338-7623-2, 59-72.

«Se analizan los procedimientos de que se sirve Catulo para hacer poesía de las cosas y de las realidades pequeñas, de acuerdo con el programa literario de Calímaco y de los poetas alejandrinos. Así, se valoran sus poemas metaliterarios, el uso de los diminutivos y aquellas composiciones que atienden a pequeños objetos o contienen referencias a circunstancias especialmente queridas, aunque parezcan insignificantes, a ojos del autor».

See «APh» a1259543 (on line). Abstract from «APh».

[2025.4.1.1.2025.ARC

FRANCESCA BOLDRER, Ars iocandi. *Studi sull'umorismo latino in prosa e in poesia nel I secolo a. C.*, Göttingen, Verlag Antike, **2025**, 219 p., (Studia comica ; 25), ISBN 9783911065214.

It contains:

«Capitolo III. *Facetiae*, *humanitas*, *amicitia*: i temi della lettera di Cicerone a Trebonio, il giudizio su Calvo e l'influsso di Catullo (*fam.* 15,21)», 46–63;

«Capitolo IX. Umorismo e *fulmen in clausula* tra retorica e poesia: i precursori di Marziale da Cicerone a Catullo, Virgilio e Orazio», 131–147.

[2025.4.1.1.2025.BOL

LEE FRATANTUONO, *Catullus' Troy fear of Phrygia in Neoteric Rome*, «CODEX - Revista De Estudos Clássicos», 13, i. 2, **2025**, e1322504.

«Troy and Trojan lore plays an appreciable role in the extant poetry of Catullus, though to date there has been no systematic study of all of the allusions to Priam's city and Phrygian mythology in his corpus. Close examination of the references to Troy in Catullus reveals a noteworthy concern with the Trojan element in the foundation lore of Rome, of interest both for a better understanding of the poet and as

a precursor to Virgil's more systematic engagement with the same themes in his epic».

Abstract by the Author.

[2025.4.1.1.2025.FRA

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

«In his *Carmina* , Catullus gives a fluid presentation of the genders, attributing female characteristics to male characters and vice versa. In the poems that refer to Caesar and his political protégé Mamurra (29; 57; and 94), but also to the poet's «erotic» rivals such as Aurelius (15 and 21), through vulgar characterizations, Catullus attributes female qualities to them, achieving a first gender reversal. He also presents Clodia-Lesbia as an unfaithful woman with numerous lovers (11; 37; and 58), characteristics more in keeping with the male temperament of the time. Finally, the author does not hesitate to attribute feminine characteristics even to himself (5; 48; 79; and 81)».

See «APh» a1262217 (on line). Abstract from «APh».

[2025.4.1.1.2025.LAN

LISA MOSER, *«Ego mulier, ego adolescens, ego ephebus, ego puer». Konstruktion und Performanz von Männlichkeit bei Catull* eingereicht von L. M., [Master Thesis], Fakultät für LehrerInnenbildung Masterarbeit zur Erlangung des akademischen Grades Master of Education eingereicht im Rahmen des Masterstudiums Lehramt Sekundarstufe Unterrichtsfach Latein an der Leopold-Franzens-Universität bei Univ.-Prof. Dr. Wolfgang Kofler und Ass.-Prof. Dr. Simon Zuenelli, Innsbruck, Universität, **2025**, 1 Online-Resource, 77 p.

«Masculinity Studies have, over the past three decades, increasingly found their way into Catullan scholarship. Scholars have repeatedly examined the construction of masculinity across the 116

extant *Carmina*. However, previous research has tended to concentrate primarily on aspects related to male sexuality. This study, by contrast, seeks to broaden the perspective to include other dimensions of ancient masculinity (*virilitas*). To this end, selected poems were subjected to close textual analysis».

Abstract by the Author.

[2025.4.1.1.2025.MOS

ISOBEL WILLIAMS, *Suspended Animation: How the Fetish World Gave Life to Catullus and Callimachus*, in *Women re-creating classics. Contemporary voices*, edited by EMILY HAUSER and HELENA TAYLOR, London [etc.], Bloomsbury Academic, 2025, XVI, 323 p., ill., ISBN 9781350445079 hardback, ISBN 9781350445086 paperback, 107-124.

«A habit of live-drawing (depicting what is happening around you) accidentally led Isobel Williams to the fetish world, where she discovered a metaphorical context for translating the ancient Roman poet Catullus. He is a switch, flickering between dominance and submission, identifiable at clubs where Isobel drew performances of *shibari* – Japanese rope bondage, an erotic (or not) pursuit derived from martial art. A top (rigger) ties a bottom and power oscillates between them. The passion, artifice, discipline, and tradition subverted would have appealed to Catullus, while advice from riggers quoted here is startlingly applicable to translation. After treating the complete Catullus, Isobel turned to one of his major influences, the Hellenistic poet Callimachus, often first (or only) encountered in footnotes to poets voicing him in Latin. From his epigrams emerges a world of booze, boys, poets, thwarted romance, world-weary headstones and (in Isobel's versions) a cynical auctioneer overwhelmed by votive tat».

Abstract by the Author.

[2025.4.1.1.2025.WIL

4.2. Text's tradition

GAUTHIER LIBERMAN, Nugae catullianae, *I. Observations sur l'établissement et l'exégèse du texte des poèmes 1-60 de Catulle*, «Revue de philologie, de littérature et d'histoire anciennes» 97, 1, **2023**, 31-89.

«This article presents critical and exegetical remarks on the poems of Catullus divided into three papers (1-60, 61-64 et 65-116) and originating from a careful reading of Dániel Kiss' electronic edition of the poems. We aim to elucidate the meaning or to emend the text of a very high number of difficult passages in Catullus through reviving neglected ideas of former scholarship or exposing and defending suggestions of ours».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.2.2023.LIB

SUSANNA BERTONE, *Sulle edizioni catulliane di Sèbastien gryphe, Lyon 1531, 1537, 1546*, in *Studi catulliani*, Atti del IV Convegno internazionale di Studi catulliani, Parma, Università, 19 ottobre 2022, a cura di ALEX AGNESINI e SIMONE GIBERTINI, Cesena, Stilgraf, **2025**, 90 p., (Quaderni di Paideia ; 29), ISBN 9791280150745, 39-68, 9-37.

«A case study on humanistic scholarship spread outside of Italy, based on the printing issues of Catullus' *Liber* that had been published, between 1531 and 1551, by Sébastien Gryphius. Some impressions were almost identical copies of the previous ones, but others have the dignity of autonomous editions, in the light of his interventions upon the text or peritext and considering the debt he pays to previous editors and commentators of Catullus».

Abstract by the Author.

[2025.4.2.2025.BER

GREGORIO RODRÍGUEZ HERRERA, *Catulo en florilegios temáticos del siglo XVI: una aproximación*, in *De labores y esperanzas*, Homenaje al profesor Manuel López Muñoz, MARÍA DOLORES RINCÓN GONZÁLEZ, INMACULADA LÓPEZ CALAHORRO and RAÚL MANCHÓN GÓMEZ (eds.), Granada, Ed.

Universidad de Granada, **2025**, 553 p., (Homenajes), ISBN 978-84-338-7623-2, 453-466.

«Se presenta una recopilación de los extractos de Catulo presentes en florilegios temáticos del siglo 16 de gran difusión e influencia escolar y creativa. Asimismo, se analizan qué pasajes fueron los que despertaron el interés de los compiladores y en qué medida estos textos fueron manipulados para mostrar a un Catulo moralista en vez de al poeta neotérico».

See «APh» a1259720 (on line). Abstract from «APh».

4.3. Style & Language

No entry.

4.4. Metric

JUAN J. VALVERDE ABRIL, *Estructura sílabo-acentual de los yambos escazontes de Catulo. 1, Carmina XXII y XLIV*, in *De labores y esperanzas*, Homenaje al profesor Manuel López Muñoz, MARÍA DOLORES RINCÓN GONZÁLEZ, INMACULADA LÓPEZ CALAHORRO and RAÚL MANCHÓN GOMEZ (eds.), Granada, Ed. Universidad de Granada, **2025**, 553 p., (Homenajes), ISBN 978-84-338-7623-2, 533-553.

«Se presenta una clasificación, según sus sílabas y sus acentos, de las unidades fraseológicas que se pueden identificar en los *carmina* 22 y 44 de Catulo. Al hilo de ella se retoman y discuten algunas conjeturas propuestas en el proceso de establecimiento del texto catuliano».

See «APh» a1259734 (on line). Abstract from «APh».

[2025.4.4.2025.VAL

4.5. Catullus' Models

Apollonius of Rhodes

REGINA HÖSCHELE, Chapter 14. *Apollonius in Rome: Catullus' Carmen 64*, in *A Companion to Apollonius of Rhodes*, RUTH SCODEL, editor, Ann Arbor, University of Michigan Press, **2025**, vii, 365 p., ill., ISBN 9780472133604, 201-213.

[2025.4.5.APO.2025.HOE

Ennius, Quintus

JASON NETHERCUT, *Chapter 9. Ennius Tragicus from Pacuvius to Lucretius*, in *Ennius beyond Epic*, edited by JESSE HILL, University of Edinburgh, C.W. MARSHALL, University of British Columbia, Cambridge [etc.], Cambridge University Press, **2025**, XIII, 367 p., ISBN 9781009586160, 186–216.

«This chapter offers an analysis of the reception of Ennian tragedy in republican Latin poetry, focussing on Pacuvius, Accius, Lucretius, and Catullus. The main methodology employed is that of intertextual analysis. The main thesis advanced is that, while Ennian tragedy seems to have retained its generic distinction and importance in subsequent tragic poetry of the second century bce, by the late Republic, Ennius seems to be more important because of what he has come to represent as a poetic figure and as a repository of poetic material than as a tragedian or epicist».

Abstract by the Author.

[2025.4.5.ENN.2025.NET

4.6. *Fortleben*

Apuleius

REGINE MAY, *Swearing like a Philosopher on Trial: Catullus, Epicurus, and Beards in Apuleius' Apologia*, in *Latin lineages. A family tree from Catullus to today*, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, **2025**, VI, 349 p., (Trends in Classics. Pathways of Reception ; 11), ISBN 9783111707174.

«This chapter argues that Apuleius creatively uses Catullan quotations and allusions in his defence speech *Apologia* to slander the prosecution. Apuleius imitates Catullus' methods to associate his opponents with the types of people Catullus caricatures as outsiders to his fashionable circle of friends. Allusions to Catullan language and two direct quotations from Catullus, in *Apol.* 6 (Catull. 37 and 39) and 10–11 (Catull. 16) respectively, associate Calpurnianus, the witness for the prosecution, with the uninformed and bearded Epicurean Egnatius in Catullus' poetry, and the main opponent Aemilianus with the literary outsiders Thyestes, Mezentius and Charon, all uncouth and bearded characters. Consequently, Calpurnianus and Aemilianus are slandered as hairy and unkempt failed Epicureans who unjustly attack Apuleius the philosopher, whose appearance, in contrast to his accusers, matches that of the philosopher on trial».

Abstract by the Author.

[2025.4.6.APU.2025.MAY

Chariton : Aphrodisiensis

DANIEL JOLOWICZ, *Catullus in the Ancient Greek Novels (with a Focus on Chariton)*, in *Latin lineages. A family tree from Catullus to today*, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, **2025**, VI, 349 p., (Trends in classics. Pathways of reception ; 11), ISBN 9783111707174, 43-74.

«This chapter aims to contribute to the evolving study of cross-cultural literary influences in antiquity, especially regarding the influence of Latin on Greek in the imperial period, in particular that of the first two centuries AD. So far, Virgil, Propertius, and Ovid have garnered the lion's share of attention within scholarship on imperial Greek literary practices. I intend to add to these studies by making an extended case for Chariton's engagement with Catullus' treatments of the Ariadne-Theseus myth in poem 64 (as well as Ovid, *Heroides* 10), and that of Laodamia-Protesilaus in poem 68. What I hope to show is that Chariton found in Catullus two masterclasses of mythological exemplarity, and that, for his characterization of the protagonists

Chaereas and Callirhoe, he mobilized Catullus' two longest poems for their experimental mythological digressions, insets, and analogies that have love (and its failures) as their hallmark».

Abstract by the Author.

[2025.4.6.CHA.2025.JOL

Claudianus

SILVIA CONDORELLI, *Riusi catulliani in Claudiano*, in *Il calamo della memoria. Riuso di testi e mestiere letterario nella tarda antichità X-2023*, Raccolta delle relazioni discusse nel X Incontro internazionale di Venezia, Aula magna Silvio Trentin, Auditorium Santa Margherita, Emanuele Severino, 17-18 ottobre 2023, a cura di MARTINA VENUTI, Trieste, EUT, **2024**, IX, 291 p., (Polymnia. Studi di filologia classica ; 32), ISBN 978-88-551-1548-3, ISBN 978-88-551-1549-0 ed. digitale, 31-67.

«In the context of a research aiming to explore traces of the circulation of Catullus' poems in the Late Antiquity, this paper focuses on the echoes of Catullus that can be traced in the Claudian's *carmina maiora*. Both simple verbal echoes and allusive ones are selectively considered, in order to show how Catullus' poetry exerts an influence on Claudianus' poetic language».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.6.CLA.2024.CON

Duchesne, Léger <m. 1588>

JOHN NASSICHUK, Chapter 15. *Venus' Ribbon as an Emblem of Civil Strife during the Religious Wars: Echoes of Catullus 67*, in ID., *The comparative Poetics of Homeric literary Imitation from Antiquity to Renaissance France. Aphrodite's charm*, Leiden-Boston, Brill, **2025**, XII, 517 p., ill., (Medieval and Renaissance authors and texts ; 29), ISBN 9789004720862, [ISBN] 9789004720879 e-book, 373–396.

See 2025.4.7.c63.2025.NAS.

[2025.4.6.DUC.2025.NAS

Fenoglio, Beppe

GIORDANA ARTIACO, *Echi catulliani negli Epigrammi di Beppe Fenoglio*, «Classico Contemporaneo» 11, **2025**, 44-60.

«Within Beppe Fenoglio's oeuvre, *Epigrammi* (1978, posthumous) stands as a unique case, both as the author's only original poetic work and for its more explicit and structurally significant engagement with classical tradition. This contrasts with all the other Fenoglio's works, where references to antiquity are deliberately sporadic or concealed. The study of the sources of *Epigrammi* has primarily focused on Edgar Lee Masters' *Spoon River Anthology* and Martial's *Epigrammaton libri*; while acknowledging the significance of these models, this study seeks to broaden the scope of influences by incorporating Catullus' *Liber* among the sources. Notably, Catullus' presence goes beyond a mere stylistic and thematic recovery, intertwining in a distinctive way with the epigrammatic reduction of key passages from *Una questione privata* (1964, posthumous)».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, IX.

[2025.4.6.FEN.**2025**.ART

Godran, Charles <m. 1577>

JOHN NASSICHUK, Chapter 15. *Venus' Ribbon as an Emblem of Civil Strife during the Religious Wars: Echoes of Catullus 67*, in ID., *The comparative Poetics of Homeric literary Imitation from Antiquity to Renaissance France. Aphrodite's charm*, Leiden-Boston, Brill, **2025**, XII, 517 p., ill., (Medieval and Renaissance authors and texts ; 29), ISBN 9789004720862, [ISBN] 9789004720879 e-book, 373–396.

See 2025.4.7.c63.2025.NAS.

[2025.4.6.GOD.2025.NAS

Marullo, Michele

GIANDAMIANO BOVI, *Rewriting Catullus 63 in Renaissance Italy*, «International Journal of the Classical Tradition» 31, **2024**, 422-442.

«The article focusses on two Renaissance reinterpretations of Catullus 63, one of his least imitated poems in Italy during that period. I deal with the poetic reinterpretation of Catullus' lines and the reshaping of his choice of metre and genre. I start with a poem by Marullus that defined the way Catullus 63 was later imitated; I continue with the description of a unique reshaping of Catullus' Attis by Giovambattista Pigna, in which I show some reminiscences from Ariosto's Furioso. I add insights on Pigna's blending of Catullus with other ancient and contemporary sources».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.6.MAR.2024.BOV

Petrarca, Francesco

DONATELLA NISI, *Dal latino al volgare. Echi catulliani nei "Rerum Vulgarium Fragmenta"*, in *Tracce, memorie e sintomi. La citazione tra filologia, letteratura e linguistica*, [Atti del Convegno internazionale di studi sulla citazione (Università degli Studi di Verona, 29-30 ottobre 2015)], a cura di MARCO DURANTI, JACOPO GALAVOTTI, MARCO MAGNANI, MARCO ROBECCHI, «Parole rubate», 19, **2019**, 103-115.

«This paper examines the presence of Catullo's *Liber* in Petrarch poems, through the recognition of various references scattered throughout his *Rerum Vulgarium Fragmenta* with the use of the humanistic *imitatio* technique. Therefore, additional tiles are introduced into the mosaic of the Catullian echoes, which were already acknowledged by previous commentators».

Abstract by the Author.

[2025.4.6.PET.2019.NIS

Pigna, Giovanni Battista <1529-1575>

GIANDAMIANO BOVI, *Rewriting Catullus 63 in Renaissance Italy*, «International Journal of the Classical Tradition» 31, **2024**, 422-442.

See 2025.4.6.MAR.2024.BOV.

[2025.4.6.PIG.2024.BOV

Plinius, Iunior

BORIS HOGENMÜLLER, *Rezeption, Allusion, Transformation. Der Einfluss der neoterischen Dichtung auf die Briefe des jüngeren Plinius*, Baden-Baden, Tectum, **2025**, IX, 207 p., (Wissenschaftliche Beitrage aus dem Tectum Verlag. Reihe Literaturwissenschaft ; 59), ISBN 9783689003005.

Especially:

Chapter II. *Plinius und Catull*, 9-12; Plin., *Epist.* I 9 ~ Catull. 31, 44-47; Plin., *Epist.* I 11 ~ Catull. 38, 50-53; Plin., *Epist.* I 15 ~ Catull. 13; 30; 50, 52-55; Plin., *Epist.* I 16 ~ Catull. 14; 96; 53; 50, 56-65; Plin., *Epist.* II 2 ~ Catull. 38, 68-71; Plin., *Epist.* III 17 ~ Catull. 68, 80-84; Plin., *Epist.* IV 14 ~ Catull. 16; 42; 50; 31; 1; 38; 5, 86-94; Plin., *Epist.* IV 16 ~ Catull. 1; 54; 22; 36; 95, 94-99; Plin., *Epist.* IV 20 ~ Catull. 96, 99-105; Plin., *Epist.* IV 27 ~ Catull. 56, 105-110; Plin., *Epist.* V 10 ~ Catull. 40, 121-125; Plin., *Epist.* VI 1 ~ Catull. 35; 9, 130-133; Plin., *Epist.* IV 27 ~ Catull. 68; 64, 141-144; Plin., *Epist.* VIII 19 ~ Catull. 65; 66, 162-164; Plin., *Epist.* IX 25 ~ Catull. 55; 2; 16; 65; 68, 171-177.

[2025.4.6.PLI.2025.HOG

Roillet, Claude

JOHN NASSICHUK, Chapter 15. *Venus' Ribbon as an Emblem of Civil Strife during the Religious Wars: Echoes of Catullus 67*, in ID., *The comparative Poetics of Homeric literary Imitation from Antiquity to Renaissance France. Aphrodite's charm*, Leiden-Boston, Brill, **2025**, XII, 517 p., ill., (Medieval and

Renaissance authors and texts ; 29), ISBN 9789004720862, [ISBN] 9789004720879 e-book, 373–396.

See 2025.4.7.c63.2025.NAS.

[2025.4.6.ROI.2025.NAS

Rorem, Ned <1923-2022>

STEPHANIE OADE, Chapter 3. *Reshaping Catullus 101: Ned Rorem's Catullus:* On The Burial Of His Brother, in *Music as classical reception. Amplifying Antiquity*, edited by Emily Pillinger, Miranda Stanyon, Oxford, Oxford University Press, **2025**, XIV, 297 p., ill., (Classical Presences), ISBN 9780198957997, 69–94.

«This chapter considers the ways in which Rorem amplified Catullus 101 (in the translation by Aubrey Beardsley) in his song, Catullus: *On the Burial of his Brother*. Through a joint analysis of music and text, this chapter seeks to develop an analytical approach to musical reception. The opening part of the chapter positions the song within its wider artistic context and considers the theme of amplification in the context of a lyric modality. The chapter goes on to consider the way in which music offers the opportunity to amplify Catullus's text by layering additional voices above and around the extracted and expanded character voice, facilitating multiple musical–textual dialogues through several layers of mediation. Within this exploration of voice comes a concern for the imposition of the vernacular and the integration of various cultural resonances in the music, which offer the opportunity to apply the theme of amplification to the audience themselves, with Rorem expanding the reach of the original Latin in order to allow the text to inhabit a particular twentieth-century space. Finally, the chapter considers musical devices and textual–musical interactions that serve Rorem's aim of 'intensifying' the original Catullan source».

Abstract by the Author.

[2025.4.6.ROR.2025.OAD

Salmon, Jean <1490-1557> = Macrinus, Salmonius

JOHN NASSICHUK, Chapter 15. *Venus' Ribbon as an Emblem of Civil Strife during the Religious Wars: Echoes of Catullus 67*, in ID., *The comparative Poetics of Homeric literary Imitation from Antiquity to Renaissance France. Aphrodite's charm*, Leiden-Boston, Brill, **2025**, XII, 517 p., ill., (Medieval and Renaissance authors and texts ; 29), ISBN 9789004720862, [ISBN] 9789004720879 e-book, 373–396.

See 2025.4.7.c63.2025.NAS.

[2025.4.6.SAL.2025.NAS

Settembrini, Luigi <1813-1876>

ANDREA CAPRA, *Liberazione dell'*'*eros*' *e memoria di Catullo nei* Neoplatonici *di Settembrini*, «ACME. Annali della Facoltà di Studi Umanistici dell'Università degli Studi di Milano» 78, i. 1-2, **2025**, 357-380.

«Luigi Settembrini's *Neoplatonists* was famously published by Raffaele Cantarella in 1977, no fewer than forty years after the discovery of the manuscript. On close inspection, two of the erotic tale's most graphic scenes build on Catullus 55 and 56, something that has so far gone unnoticed. The implicit reference to Catullus 55 also resonates with Settembrini's first meeting with his wife as recounted in his memories, thus revealing a complex intertwining of life and literature. Moreover, Settembrini's implicit reading of the poem helps shed light on its elusive meaning, in line with the most recent scholarship on Catullus. By appropriating the Catullus' poems, more importantly, Settembrini promotes an astonishingly modern form of free and egalitarian sexuality and love, which builds on the classical world while at the same time offering a few gentle corrections. Contemporary debates on classics and cancel culture could greatly benefit from Settembrini's sympathetic and yet far from uncritical approach».

Abstract by the Author.

[2025.4.6.SET.2025.CAP

Tasso, Torquato

JOHN NASSICHUK, Chapter 15. *Venus' Ribbon as an Emblem of Civil Strife during the Religious Wars: Echoes of Catullus 67*, in ID., *The comparative Poetics of Homeric literary Imitation from Antiquity to Renaissance France. Aphrodite's charm*, Leiden-Boston, Brill, **2025**, XII, 517 p., ill., (Medieval and Renaissance authors and texts ; 29), ISBN 9789004720862, [ISBN] 9789004720879 e-book, 373–396.

See 2025.4.7.c63.2025.NAS.

[2025.4.6.TAS.2025.NAS

4.6.1. Catullus in the contemporary Literature

EMORY BRIGDEN, *Catullus 5 + 8 = Me at 25*, «Arion: A Journal of the Humanities and the Classics», 33, **2025**, 37.

A Poem by E. BRIDGEN.

[2025.4.6.1.2025.BRI

ANTHONY VAHNI CAPILDEO, *After Catullus 5 (2016 / 2018)*, in STEPHANIE BURT, *Super Gay Poems. Lesbian, Gay, Bisexual, Transgender, Queer, Intersex, Asexual + poetry after Stonewall*, Cambridge (Mass.)-London (UK), The Belknap Press of Harvard University Press, **2025**, x, 356 p., ISBN 9780674273115, 234-238.

A Poem by ANTHONY VAHNI CAPILDEO.

[2025.4.6.1.2025.CAP

4.7. On poems

cc. 1-60

GAUTHIER LIBERMAN, Nugae catullianae, *I. Observations sur l'établissement et l'exégèse du texte des poèmes 1-60 de Catulle*,

«Revue de Philologie, de Littérature et d'Histoire Anciennes» 97, 1, **2023**, 31-89.

See 2025.4.2.2023.LIB.

[2024.4.7.c1-60.2023.LIB

c. 1

STEPHEN HARRISON, Chapter 4. *Catullus 1: Book and Boy?*, in ID., *Roman Readings. Latin Poetry from Lucretius to Ovid*, Berlin-Boston, De Gruyter, **2025**, XI, 228 p., (Trends in Classics. Supplementary Volumes ; 188), ISBN 9783111678719, 43-51.

Reprint of STEPHEN J. HARRISON, Secretis bene uiuere siluis. *Studies in Latin Literature in Honour of Robert Maltby*, edited by STRATIS KYRIAKIDIS and CHARILAOS N. MICHALOPOULOS, Newcastle upon Tyne, Cambridge Scholars Publishing, **2024**, LI, 412 p., ISBN 9781527562615, 196-206, see 2024.4.7.c1.2024.HAR.

[2025.4.7.c1.2025.HAR

c. 2

STEPHEN HARRISON, Chapter 2. *Issues of Unity in Catullus 2 and Catullus 51*, in ID., *Roman Readings. Latin Poetry from Lucretius to Ovid*, Berlin-Boston, De Gruyter, **2025**, XI, 228 p., (Trends in Classics. Supplementary Volumes ; 188), ISBN 9783111678719, 17-31.

[2025.4.7.c2.2025.HAR

LEAH KRONENBERG, *Erotic Pets and Metapoetic Dildos in Marcus Argentarius, Anyte, Meleager, and Catullus*, «American Journal of Philology» 146, **2025**, 105-147.

«This article argues that Marcus Argentarius' epigram on Myro's dead grasshopper and cicada (*Anth. Pal.* 7.364) provides an obscene interpretation of Anyte's model (*Anth. Pal.* 7.190) by transforming Myro's paignia ("playthings") into sex toys. Like Catullus (2, 3), he builds on Meleager's eroticization of Anyte's poem

in *Anth. Pal.* 7.195, 196, 207, as well as Herodas *Mimiambs* 6 and 7, which combine the themes of metapoetic dildos, female poets, and the Demeter/Persephone myth. Finally, I show that an acrostic (*ALIA*, 7.364.1–4, "fruitless, idle") ties together the poem's erotic and metapoetic themes».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, IX.

[2025.4.7.c2.2025.KRO

c. 3

LEAH KRONENBERG, *Erotic Pets and Metapoetic Dildos in Marcus Argentarius, Anyte, Meleager, and Catullus*, «American Journal of Philology» 146, **2025**, 105-147.

See 2025.4.7.c2.2025.KRO.

[2025.4.7.c3.2025.KRO

c. 4

RAFFAELE PERRELLI, *Il viaggio per mare catulliano tra retorica e letteratura*, «Invigilata Lucernis» 45, **2023**, 171-181.

«The article deals with the theme of the journey in Catullus with particular attention to poem 4 and its relationship to 64 and the earlier Greek and Latin literary tradition. The significance of rhetorical dynamics, metonymy and personification, and the relationship with Ennius are analyzed».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, IX.

[2025.4.7.c4.2023.PER

LUIS MANUEL RUIZ GARCÍA, Mares turbulentos*: sobre el poema 4 de Catulo*, «Fortunatae» 40, **2024**, 109-129.

«Of the many interpretations that have been given of Catullus' Carmen IV, the vast majority seek to understand it in light of the author's biography, questioning whether he truly owned a boat and what real journey the verses describe. However, this article prefers to interpret it in the light of mythical experience, not so much as an

episode from the author's real life but as a poetic stylization of a universal experience, specifically the feeling of drifting and being lost. In support of this thesis, Catullus' poem is contrasted with others by Ovid (mainly from Book I of the *Tristia*), and its connection to universal metaphors related to the sea and water, such as those analyzed by Gaston Bachelard and Hans Blumenberg, is examined».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XIII.

[2025.4.7.c4.2024.RUI

STEPHEN HARRISON, Chapter 5. *Catullus 4: Greek Epigram and Miniaturised Greek Epic*, in ID., *Roman Readings. Latin Poetry from Lucretius to Ovid*, Berlin-Boston, De Gruyter, **2025**, XI, 228 p., (Trends in Classics. Supplementary Volumes ; 188), ISBN 9783111678719, 52-72.

[2025.4.7.c4.2025.HAR

c. 5

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c5.2025.LAN

c. 6

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

«The following emendations are proposed: *nam, ni turpe putes nihil tacere, / cur non tu latera ecfututa pandas / nec tu quid facias ineptiarum?* (6.12–14); *uocare* corrected to *admouere* (6.17); *fratresque unanimos sinumque matris* (9.4); *est grauis* is corrected to *ex seruitiis*

(10.30); *utatur bene cum mihi pararim!* (10.32); *horribilisque uultus / osque Britanni* (11.11–12); *di(s)sertus* corrected to *haud expers* (12.9); *quod, si ut suspicor, hoc inane per te / munus dat mihi Sulla litterator* (14.8–9); *quare desine, dum licet, pudice, / ne finem faciam irrumatione* (21.12–13); *derecta plumbo et pagina omnis aequata* (22.8)».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.7.c6.2022.DOM

c. 9

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

See 2025.4.7.c6.2022.DOM.

[2025.4.7.c9.2022.DOM

c. 10

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

See 2025.4.7.c6.2022.DOM.

[2025.4.7.c10.2022.DOM

c. 11

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

See 2025.4.7.c6.2022.DOM.

[2025.4.7.c11.2022.DOM

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c11.2025.LAN

c. 12

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

See 2025.4.7.c6.2022.DOM.

[2025.4.7.c12.2022.DOM

c. 14

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

See 2025.4.7.c6.2022.DOM.

[2025.4.7.c14.2022.DOM

c. 15

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c15.2025.LAN

c. 16

REGINE MAY, *Swearing like a Philosopher on Trial: Catullus, Epicurus, and Beards in Apuleius'* Apologia, in *Latin lineages. A family tree from Catullus to today*, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, **2025**, VI, 349 p., (Trends in Classics. Pathways of Reception ; 11), ISBN 9783111707174.

See 2025.4.6.APU.2025.MAY.

[2025.4.7.c16.2025.MAY

c. 17

PIM DE KLERK, *Peatland Poetry from the Past: the Neighbour of Catullus (first Half of the 1st Century BCE)*, «Mires and Peat» 32, **2025**, Article 16, 4.

«Texts from Antiquity include valuable information on how ancient cultures perceived peatlands and other wetlands. Catullus - a poet from the first half of the 1st century BCE - wrote a cynical wetland-related poem in which he wished one of his neighbours to fall into a sludgy "pool" because he was too stupid to notice that his wife had affairs with various lovers. The poem gives some indication of how the Romans designated unconsolidated wetland sediments (gyttja)».

Abstract by the Author.

[2025.4.7.c17.2025.DEK

c. 21

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

See 2025.4.7.c6.2022.DOM.

[2025.4.7.c21.2022.DOM

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c21.2025.LAN

c. 22

MARC DOMINICY, *Critical Notes on Catullus (Poems 6, 9, 10, 11, 12, 14, 21, 22)*, «Rheinisches Museum für Philologie» 165, **2022**, 113-142.

See 2025.4.7.c6.2022.DOM.

[2025.4.7.c22.2022.DOM

JUAN J. VALVERDE ABRIL, *Estructura sílabo-acentual de los yambos escazontes de Catulo. 1, Carmina XXII y XLIV*, in *De labores y esperanzas*, Homenaje al profesor Manuel López Muñoz, MARÍA DOLORES RINCÓN GONZÁLEZ, INMACULADA LÓPEZ CALAHORRO and RAÚL MANCHÓN GOMEZ (eds.), Granada, Ed. Universidad de Granada, **2025**, 553 p., (Homenajes), ISBN 978-84-338-7623-2, 533-553.

See 2025.4.4.2025.VAL.

[2025.4.7.c22.2025.VAL

c. 25

MICHAEL POPE, *Filling in Some Gaps: Misunderstood Jokes in* Priapea *12.15 and Catullus 25.5*, «Classical Philology» 120, **2025**, 258–268.

«This paper concerns two images of yawning occurring in *Priapea* 12.15 and Catullus 25.5. Most interpretations of these instances of yawning take the language in a straightforward and innocent manner. However, this study shows that the gaping figures

are comparably obscene jests playing on the notion of distended orifices. Recovering the sense of the jokes helps to delimit an interpretive framework for emending the badly corrupted state of Catullus 25.5, a cryptic line which ends in the textually secure participle *oscitantes* ("yawning" or "gaping")».

Abstract by the Author. See «BStudLat» 55, 2025, f. II, Notiziario Bibliografico, Parte I: Autori e testi, VIII.

[2025.4.7.c25.2025.POP

c. 29

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c29.2025.FER

c. 32

JENNIFER FERRISS-HILL, *Catullus 32:* Fututiones *with Ipsitilla*, «Mnemosyne» 77, **2024**, 1124-1140

«Catullus poem 32 has traditionally been read as describing an afternoon assignation with a prostitute. The reinterpretation offered here reads the poem not as a one-off piece about a figure mentioned nowhere else in Catullus, but rather as a poem that connects with those in the Lesbia-cycle as well as with Catullus' metapoetic project more broadly. Ipsitilla, I argue, acts as a Muse-like figure analogous to Lesbia, and the *fututiones* she prepares for Catullus at his request represent his neoteric poetry: erotic, clever, and about the process of writing».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.7.c32.2024.FER

LEE FRATANTUONO, *Catullus' Troy fear of Phrygia in Neoteric Rome*, «CODEX - Revista De Estudos Clássicos», 13, i. 2, **2025**, e1322504.

See 2025.4.1.1.2025.FRA.

[2025.4.7.c35.2025.FRA

c. 37

ZACHARY P. BILES-THÉRÈSE M. WATKINS, *Epic Boasts and Empty Threats. A Homeric Allusion in Catullus c. 37*, «Mnemosyne» 77, **2024**, 761-772.

«An unnoticed allusion to Homer's *Iliad* in Catullus c. 37 contributes to the poem's recognized military theme by providing a clearer correspondence between figures from epic and those in Catullus' poem, while also establishing a new framework for analyzing the dynamics of the poet's verbal attack on his rivals that ultimately implicates him in his own mockery».

Abstract by the Authors. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.7.c37.2024.BIL

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c37.2025.LAN

REGINE MAY, *Swearing like a Philosopher on Trial: Catullus, Epicurus, and Beards in Apuleius' Apologia*, in *Latin lineages. A family tree from Catullus to today*, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, **2025**, VI,

349 p., (Trends in Classics. Pathways of Reception ; 11), ISBN 9783111707174.

See 2025.4.6.APU.2025.MAY.

[2025.4.7.c37.2025.MAY

c. 39

REGINE MAY, *Swearing like a Philosopher on Trial: Catullus, Epicurus, and Beards in Apuleius'* Apologia, in *Latin lineages. A family tree from Catullus to today*, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, **2025**, VI, 349 p., (Trends in Classics. Pathways of Reception ; 11), ISBN 9783111707174.

See 2025.4.6.APU.2025.MAY.

[2025.4.7.c39.2025.MAY

c. 44

JUAN J. VALVERDE ABRIL, *Estructura sílabo-acentual de los yambos escazontes de Catulo. 1, Carmina XXII y XLIV*, in *De labores y esperanzas*, Homenaje al profesor Manuel López Muñoz, MARÍA DOLORES RINCÓN GONZÁLEZ, INMACULADA LÓPEZ CALAHORRO and RAÚL MANCHÓN GOMEZ (eds.), Granada, Ed. Universidad de Granada, **2025**, 553 p., (Homenajes), ISBN 978-84-338-7623-2, 533-553.

See 2025.4.4.2025.VAL.

[2025.4.7.c44.2025.VAL

c. 45

LEE FRATANTUONO, *Catullus' Troy fear of Phrygia in Neoteric Rome*, «CODEX - Revista De Estudos Clássicos», 13, i. 2, **2025**, e1322504.

See 2025.4.1.1.2025.FRA.

[2025.4.7.c45.2025.FRA

c. 46

LEE FRATANTUONO, *Catullus' Troy fear of Phrygia in Neoteric Rome*, «CODEX - Revista De Estudos Clássicos», 13, i. 2, **2025**, e1322504.

See 2025.4.1.1.2025.FRA.

[2025.4.7.c46.2025.FRA

c. 48

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c48.2025.LAN

c. 51

GIUSEPPE GILBERTO BIONDI, Gelida teguntur / lumina nocte*: una ipotesi audace su Catull. 51, 11-12*, «Vichiana» 62, 1, **2025**, 33-37.

«This note takes up a conjecture of Baehrens about Catull. 51, 11-12 where instead of *gemina* he proposes *gelida*, without arguments. This article intends to argue with new suggestions both the *pars destruens* of *gemina* and the *pars construens* of *gelida*».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.7.c51.2025.BIO

STEPHEN HARRISON, Chapter 3. *Altering Attis: Ethnicity, Gender and Genre in Catullus 63*, in ID., *Roman Readings. Latin Poetry from Lucretius to Ovid*, Berlin-Boston, De Gruyter, **2025**, XI, 228 p., (Trends in Classics. Supplementary Volumes ; 188), ISBN 9783111678719, 32-42.

[2025.4.7.c51.2025.HAR

ANTJE WESSELS, *Fragmenting a Conversation on* otium*: Catullus 51.1–16 as Parenthesis between Calvus and Ennius*, in *Parentheses of Reception*, edited by JOHN T. HAMILTON, EVINA SISTAKOU and MARTIN VÖHLER, Berlin-Boston, De Gruyter, **2025**, XIII, 493 p., ill., (Trends in Classics. Supplementary Volumes ; 185), ISBN 9783111678610, 21-44.

«In this paper, I argue that the first lines of Catullus 51 can be interpreted as a parenthesis which is hosted by the preceding poem, Catullus 50, and the lines after the lacuna in l. 8. Catullus 50 and 51 are closely related to each other: in both poems a discussion on otium is central. As a parenthesis, 51.1–7 strengthens the link between the two poems and turns both of them into a discussion on poetic writing. Simultaneously, the parenthesis has agency. It contributes to the re-evaluation of *otium* as something which is more serious and powerful than any political or economic power (and any *negotium*)».

Abstract by the Author.

[2025.4.7.c51.2025.WES

c. 55

ANDREA CAPRA, *Liberazione dell'*'*eros*' *e memoria di Catullo nei* Neoplatonici *di Settembrini*, «ACME. Annali della Facoltà di Studi Umanistici dell'Università degli Studi di Milano» 78, i. 1-2, **2025**, 357-380.

See 2025.4.6.SET.2025.CAP.

[2025.4.7.c55.2025.CAP

HEIKO ULLRICH, *Textkritische und interpretatorische Überlegungen zu Catull. 55,9-12*, «Acta Classica Universitatis Scientiarum Debreceniensis» 61, **2025**, 161-170.

«Since the apparently corrupt passages in Catull. 55,9 and 11 respectively now hide the identity of the *pessimae puellae* in 55,10 a solution to the problem is proposed by interpreting Ellis' *reducta pectus* in 11 as a description of a certain statue that may be that of the

Greek poet Anyte or Telesilla, present in Pompey's portico according to the testimony of Tatian, whose names now hide behind the corrupt *auelte sic ipse* and could be restored to the direct address *A Anyte et Telesilla*».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, IX.

[2025.4.7.c55.2025.ULL

c. 56

ANDREA CAPRA, *Liberazione dell''eros' e memoria di Catullo nei* Neoplatonici *di Settembrini*, «ACME. Annali della Facoltà di Studi Umanistici dell'Università degli Studi di Milano» 78, i. 1-2, **2025**, 357-380.

See 2025.4.6.SET.2025.CAP.

[2025.4.7.c56.2025.CAP

c. 57

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c57.2025.LAN

c. 58

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος

Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c58.2025.LAN

c. 60

SHANE HAWKINS, *Once more unto the Breach: Mesostic and Epitaph in Catullus Poem 60*, «Classical Quarterly» 74, **2024**, 583-595.

«In addition to the acrostic–telestic combination natu ceu aes 'from birth like bronze', Catullus poem 60 contains the earliest attested Latin mesostic (*mi pia* 'dutiful to me'), which runs down its caesuras. The use of pius anticipates the language of aristocratic obligation that is used of Lesbia in the epigrams and is perhaps also a wordplay on the praenomen of Clodia's father, *Appius*. The complex acrostics and the syntax of *mi pia*, along with the setting of poem 59 (*in sepulcretis*), suggest that poem 60 can be read as a literary epitaph. Additional closural elements in the poem include an allusion to Callimachus and a *sphragis* in the form of a play on the author's name».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, IX.

[2025.4.7.c60.2024.HAW

c. 63

GIANDAMIANO BOVI, *Rewriting Catullus 63 in Renaissance Italy*, «International Journal of the Classical Tradition» 31, **2024**, 422-442.

See 2025.4.6.MAR.2024.BOV.

[2025.4.7.c63.2024.BOV

LEE FRATANTUONO, *Catullus' Troy fear of Phrygia in Neoteric Rome*, «CODEX - Revista De Estudos Clássicos», 13, i. 2, **2025**, e1322504.

See 2025.4.1.1.2025.FRA.

[2025.4.7.c63.2025.FRA

JOHN NASSICHUK, Chapter 15. *Venus' Ribbon as an Emblem of Civil Strife during the Religious Wars: Echoes of Catullus 67*, in ID., *The comparative Poetics of Homeric literary Imitation from Antiquity to Renaissance France. Aphrodite's charm*, Leiden-Boston, Brill, **2025**, XII, 517 p., ill., (Medieval and Renaissance authors and texts ; 29), ISBN 9789004720862, [ISBN] 9789004720879 e-book, 373–396.

Summary of the Chapter 15:

1. Salmon Macrin's *Ode to His New Brother-in-Law* (1531).
2. Claude Roillet: a Chorus in the *Philanira* and a New Echo of Catullus 67.
3. Léger Duchesne's Metaphor of Civic Violence and Disorder.
4. Charles Godran's *Susanna*: a Tragicomedy for Charles and Elisabeth of Austria.
5. Tasso's *Aminta* and Its Translator Pierre de Brach.

[2025.4.7.c63.2025.NAS

KAROL WAPNIARSKI, *O "Attysie" Katullusa słów kilka: propozycja przekładu literackiego*, «Symbolae Philologorum Posnaniensium Graecae et Latinae» 34, i. 2, **2024**, 157–162.

See 2025.3.2024.WAP.

[2025.4.7.c63.2025.WAP

c. 64

RAFFAELE PERRELLI, *Il viaggio per mare catulliano tra retorica e letteratura*, «Invigilata Lucernis» 45, **2023**, 171-181.

See 2025.4.7.c4.2023.PER.

[2025.4.7.c64.2023.PER

SILVIA CONDORELLI, *Echi tardoantichi del Carme 64 tra riusi e allusività*, in *Studi catulliani*, Atti del IV Convegno internazionale di Studi catulliani, Parma, Università, 19 ottobre 2022, a cura di ALEX AGNESINI e SIMONE GIBERTINI, Cesena, Stilgraf, 2025, 90 p., (Quaderni di Paideia ; 29), ISBN 9791280150745, 39-68.

«This paper traces a reading path aimed at exploring some characteristic traits of poem 64 through its reception in late antiquity. Within the methodological limits imposed by such an investigation, an attempt will be made to verify whether and how the complexity of poem 64 was read in the 4th-6th century poetry. First of all, it will be studied the incidence of the Catullan lexis level through the reuses of syntagms and forms of expression. Secondly, consideration will be given cases of intertextual dialogue activated by a conscious allusion to Catullus' text. And to conclude, it will be inquired the case of some allusive echoes that betray the reading of Poem 64 as a wedding song, giving reason to the title Epithalamium attested in some manuscripts».

Abstract by the Author.

[2025.4.7.c64.2025.CON

REGINA HÖSCHELE, Chapter 14. *Apollonius in Rome: Catullus' Carmen 64*, in *A Companion to Apollonius of Rhodes*, RUTH SCODEL, editor, Ann Arbor, University of Michigan Press, 2025, vii, 365 p., ill., ISBN 9780472133604, 201-213.

[2025.4.7.c64.2025.HOE

DANIEL JOLOWICZ, *Catullus in the Ancient Greek Novels (with a Focus on Chariton)*, in *Latin lineages. A family tree from Catullus to today*, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, 2025, VI, 349 p., (Trends in Classics. Pathways of Reception ; 11), ISBN 9783111707174, 43-74.

See 2025.4.6.CHA.2025.JOL.

[2025.4.7.c64.2025.JOL

KARIN SCHLAPBACH, *Silent Witnesses and Implausible Judgements: Echoes of Direct Speech in Catullus' Song of the Parcae (Catull. 64)*, in *Parentheses of Reception*, edited by JOHN T. HAMILTON, EVINA SISTAKOU and MARTIN VÖHLER, Berlin-Boston, De Gruyter, **2025**, XIII, 493 p., ill., (Trends in Classics. Supplementary Volumes ; 185), ISBN 9783111678610, 45-64.

«This essay revisits the reception of the speech Achilles addresses to his mother in *Iliad* 18, where he decides to return to the battle, in Catullus 64. It shows that the prophetic part of the song of the Parcae (64.338–371) expands on one line, namely *Iliad* 18.125, which can be interpreted as a parenthesis. While parenthesis is typical of spoken language, Catullus' response consistently diverts the direct speech of its sources into the silent testimony of gestures, of a devastated landscape, of a dead body. At the same time, it marks a semantic shift from knowing a fact to pro-claiming a value judgement. These changes serve to problematize the foundations of the warrior's renown, laying bare the intimate bond between others' grief and the warrior's kleos. In identifying this bond as a phenomenon of reception, the song invites the reader to examine his or her own reception of it».

Abstract by the Author.

[2025.4.7.c64.2025.SCH

BRITTNEY SZEMPRUCH, *A Note on Fate at Catullus 64.320*, «Classical Philology» 120, **2025**, 244–252.

«The purpose of this note is to address the textual issue presented by *haec* in line 320 of Catullus 64. Although the form is typically understood as an archaic, comic form of the nominative feminine plural (in agreement with the *Parcae*), scholars have also questioned the editorial choice to retain the deictic *-c*. I argue that the form introduces a deliberate referential ambiguity into the text that underscores Catullus' narrative artistry; *haec* should be retained».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, IX.

[2025.4.7.c64.2025.SZE

Catullus, Poem 64, edited with an introduction, commentary and epilogue by GAIL TRIMBLE, Cambridge [etc.], Cambridge University Press, 2025, XI, 890 p., (Cambridge Classical Texts and Commentaries ; 66), ISBN 9781107018594 hbk., ISBN 9781139088213 ebook.

«Catullus' longest poem, a miniature epic or 'epyllion' that tells two apparently unrelated mythological stories, is a central text in the Roman literary tradition. Allusive, exquisite, and sometimes shocking, it offers a profound exploration of human connection and aesthetic response against a backdrop of universal history. This major new edition addresses the interpretative challenges of the poem on every level of detail. The corrupt text is newly edited, while a line-by-line commentary of unparalleled depth and range integrates discussion of textual and linguistic matters with sophisticated literary criticism and a thoroughgoing awareness both of the poem's cultural and intertextual background and of its subsequent influence and reception. The introduction sets Catullus 64 in context, and an innovative epilogue draws together the threads of an overall interpretation. This book is an essential resource for the study of Latin poetry, and will transform its readers' understanding and appreciation of Catullus 64».

It contains:

Dedication, v-vi; *Contents*, vii-viii; *Acknowledgments*, ix-xii; *Introduction*, 1-111; *Sigla*, 112; *Text And Critical Apparatus*, 113-132; *Commentary*, 133-730; *Epilogue*, 731-759; *Bibliography*, 760-830; *Index*, 831-860.

Review: JOHN GODWIN, «Classics for All», 8 March 2025.; ÁBEL TAMÁS, «Journal of Roman Studies» 116, 2026, forthcoming.

Editorial Abstract. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XIII.

[2025.4.7.c64.2025.TRI

c. 68

CLAUDIO BUONGIOVANNI, *Un itinerario lessicale:* viator *nella poesia latina da Catullo a Marziale*, «Invigilata Lucernis» 45, 2023, 51-62.

«The paper focuses on the presence of the word *viator* in Latin Poetry, starting from his first testimonies [i. e. **Catull. 68, 57-66**], up to Martial, passing thorough the Augustan Poetry. The investigation aims at following a predominantly lexical path between Late Republic and Early Imperial Age, in order to highlight not only the cross-cutting nature of the occurrences of the word in different literary genres, but above all the peculiar characterization and specific poetic function that the term assumes in the authors taken into account».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. II, Notiziario Bibliografico, Parte I: Autori e testi, IX.

[2025.4.7.c68.2023.BUO

RÜDIGER BERNEK, *Catulls vergöttlichte Hure. Die Beschreibungsmodelle asymmetrischer Liebesbeziehungen bei Catull und ihre literarischen Vorbilder*, «Gymnasium» 131, 3, **2024**, 263-317.

See 2025.4.1.1.2024.BER.

[2025.4.7.c68.2024.BER

ALEX AGNESINI, *I nomina / cognomina del carme 68 di Catullo: uno stato della questione*, «Vichiana» 62, 1, **2025**, 39-44.

«We will examine each verse in which the name of the recipient of c. 68 is (or is believed to be recognised), in order to briefly reconstruct the tradition and the first reading proposals for the passages in question».

Abstract by the Author. See «BStudLat» 55, 2025, fasc. I, Notiziario Bibliografico, Parte I: Autori e testi, XII.

[2025.4.7.c68.2025.AGN

LEE FRATANTUONO, *Catullus' Troy fear of Phrygia in Neoteric Rome*, «CODEX - Revista De Estudos Clássicos», 13, i. 2, **2025**, e1322504.

See 2025.4.1.1.2025.FRA.

[2025.4.7.c68.2025.FRA

DANIEL JOLOWICZ, *Catullus in the Ancient Greek Novels (with a Focus on Chariton)*, in *Latin lineages. A family tree from*

Catullus to today, edited by REGINE MAY and CATHERINE CONYBEARE, Berlin-Boston, De Gruyter, **2025**, VI, 349 p., (Trends in classics. Pathways of Reception ; 11), ISBN 9783111707174, 43-74.

See 2025.4.6.CHA.2025.JOL.

[2025.4.7.c68.2025.JOL

c. 79

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c79.2025.LAN

c. 81

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c81.2025.LAN

c. 85

DONNCHA O'ROURKE, *Odi et Amo: On Some Ancient Readings of Mixed Affect in Catullus*, in *Mixed Feelings. An interdisciplinary Phenomenology*, V, edited by Douglas Cairns and Pia Campeggiani, Berlin-Boston, De Gruyter, **2025**, X, 208 p., ill., (Trends in classics. Ancient Emotions ; [5]) (Trends in Classics.

Supplementary Volumes ; 187), ISBN 9783111390543 hardback, 135-154.

« Catullus' *Odi et amo* ('I hate and I love') epigram presents an opportunity to consider how the apparent experience of mixed affect was understood in antiquity. While erotic passion does not necessarily carry a positive valence any more than does hatred, Catullus' epigram depends for its paradox on a popular conception of love and hate as conflicting emotions. This paper considers Catullus' closer scrutiny of this apparent paradox within the framework of ancient psychology and emotion theory (Plato and Aristotle, Stoicism and Epicureanism), before going on to examine how the epigram, understood philosophically, was received by its ancient readers. Ovid, Martial and Pliny continue Catullus' exploration of the mixing, valence and intentional objects of emotions, sometimes associating the epigram with 'weakness of will' or *akrasia*. Moving into the Christian era the paper concludes with Augustine's resolution of acratic moral conflict through commitment to the love of God».

Abstract by the Author.

[2025.4.7.c85.2025.ORO

c. 86

LÍA GALÁN, *Aufilena y Quintia en los epigramas de Catulo*, in *Voces, cuerpos, representaciones en la literatura grecolatina y sus proyecciones*, Homenaje a la Dra. Alicia Schniebs, ALDO PRICCO, DARÍO MAIORANA (comps.), STELLA MARIS MORO and MARÍA EUGENIA MARTÍ (eds.), Rosario, Universidad Nacional de Rosario, **2025**, 551 p., (Studia et Nugae ; 2), ISBN 978-631-01-0305-1, 181-191.

«Los variados personajes femeninos que se incluyen en el poemario de Catulo ofrecen un rico testimonio tanto del contexto social y cultural como de los modos compositivos del poeta. Tales personajes aparecen con frecuencia en los *carmina minora* . Se analizan los epigramas dedicados a Aufilena (Catull. 110 y 111) y a Quintia (Catull. 86). En distinta medida, el poeta se burla e injuria a estos eventuales personajes, desde un ataque directo como en el caso de

Aufilena a una comparación objetiva en apariencia de Quintia con la *uenustas* de Lesbia».

See «APh» a1261231 (on line). Abstract from «APh».

[2025.4.7.c86.2025.GAL

c. 94

ΟΡΕΣΤΗΣ ΛΑΝΤΖΟΣ, *Η κατάλυση των έμφυλων στερεοτύπων στον Κάτουλλο*, in *Πρακτικά 11ου συνεδρίου μεταπτυχιακών φοιτητών και υποψηφίων διδακτόρων τμήματος φιλολογίας του ΕΚΠΑ: λατινική φιλολογία*, [Επιμέλεια τόμου: ΒΛΆΧΟΣ ΕΥΆΓΓΕΛΟΣ, ΤΣΟΚΑΝΆΣ ΧΆΡΗΣ], Αθήνα, Σύλλογος Μεταπτυχιακών Φοιτητών και Υποψηφίων Διδακτόρων Τμήματος Φιλολογίας ΕΚΠΑ, **2025**, 306 p., ISBN 978-618-85131-3-6, 166-182.

See 2025.4.1.1.2025.LAN.

[2025.4.7.c94.2025.LAN

c. 99

DAVID KONSTAN, *Catullus' Dirty Kiss (c. 99): Roman Poetry's #MeToo Moment*, in *Classical Enrichment Greek and Latin Literature and its Reception.* Studies in Honor of professor Stephen Harrison, edited by ANTONY AUGOUSTAKIS, STAVROS FRANGOULIDIS and THEA S. THORSEN, Berlin-Boston, De Gruyter, 2025, XXIV, 467 p., (Trends in Classics. Supplementary Volumes ; 176), ISBN 9783111576848, 95-108.

«In poem 99, Catullus waxes indignant at the way his beloved boy, Juventius, wipes from his lips a kiss that Catullus unexpectedly planted on him. Commentators have dismissed the poem as slight and seen Catullus' reaction as exaggerated. In this paper, I shift the focus to Juventius' feelings, and his justifiable outrage at Catullus' presumption. I note that the poem follows directly upon two other epigrams, in which a man's behavior is regarded as disgusting. Making judicious use of modern approaches, including "the new materialism", pragmatics, and feminism, and bringing to bear as well classical ideas of akrasia or lack of self-control, I suggest that Catullus' kiss may be

legitimately interpreted as an unwarranted assault on Juventius' body. Consciously or not, Catullus reveals that his own behavior may well be seen as disgusting, or at the very least deserving of reproach».

Abstract by the Author.

[2025.4.7.c95.2025.KON

c. 101

STEFANIA VOCE, *Dalla* pietas *fraterna alla* devotio uxoria*: riuso catulliano nell'elegia funebre di Giovanni Pontano (*Tum*. II 25)*, «BStudLat» 55, 2025, f. II, 494-507.

«This study analyzes the strategies of imitatio and re-semantization of the Catullan model in the funeral poetry of Giovanni Pontano, focusing specifically on Tum. II 25, dedicated to his wife Ariadna. Situated within the humanistic debate on the reception of the classics and the tradition of Catullus's *liber* in the Quattrocento, the research employs a philological and literary-critical methodology. Through a close reading of the text and a systematic intertextual comparison with Catullus's poem 101, as well as other *auctores* (Virgil, Ovid, Tibullus), this paper aims to demonstrate how Pontano enacts a profound metamorphosis of his model. The analysis highlights the transposition of Catullan *pietas fraterna* into an original *devotio uxoria*, a sentiment that combines the memory of amorous *lusus*, the celebration of domestic partnership, and the hope of an otherworldly reunion. The main findings show that Pontano, while retaining specific lexical and structural echoes (the interrogative *incipit*, the farewell formula), divests the model of its tragic finality. Catullus's desolate monologue is transformed into an intimate, consolatory dialogue with the deceased, who is perceived as still living. The contribution of this paper lies in identifying *Tum*. II 25 not as a mere imitation, but as a complex act of cultural and personal adaptation that enriches the genre of the humanistic epicedium by fusing classical sensibility with biographical experience and modern spirituality».

Abstract by the Author.

[2025.4.7.c101.2025.VOC

c. 110

LÍA GALÁN, *Aufilena y Quintia en los epigramas de Catulo*, in *Voces, cuerpos, representaciones en la literatura grecolatina y sus proyecciones*, Homenaje a la Dra. Alicia Schniebs, ALDO PRICCO, DARÍO MAIORANA (comps.), STELLA MARIS MORO and MARÍA EUGENIA MARTÍ (eds.), Rosario, Universidad Nacional de Rosario, 2025, 551 p., (Studia et Nugae ; 2), ISBN 978-631-01-0305-1, 181-191.

See 2025.4.7.c86.2025.GAL.

[2025.4.7.c110.2025.GAL

c. 111

LÍA GALÁN, *Aufilena y Quintia en los epigramas de Catulo*, in *Voces, cuerpos, representaciones en la literatura grecolatina y sus proyecciones*, Homenaje a la Dra. Alicia Schniebs, ALDO PRICCO, DARÍO MAIORANA (comps.), STELLA MARIS MORO and MARÍA EUGENIA MARTÍ (eds.), Rosario, Universidad Nacional de Rosario, 2025, 551 p., (Studia et Nugae ; 2), ISBN 978-631-01-0305-1, 181-191.

See 2025.4.7.c86.2025.GAL.

[2025.4.7.c111.2025.GAL

4.8. History of Catullan studies

Estaço, Aquiles

Achilles Statius Lusitanus (1524-1581): New Research and Perspectives on the Fifth Centenary of His Birth [electronic book], edited by PAOLO GAROFALO and RICCARDO MONTALTO, Newcastle upon Tyne and Venice, HCS History of Classical

Scholarship, 2024 [posted online at hcsjournal.org in October 2024], ISSN 2632-4091, 189 p., (History of Classical Scholarship ; vol. 7).

[2025.4.8.EST.2024.ACH

It contains:

ELISABETTA CALDELLI, *Stazio annotatore di 'libri'*, 139-161.

«Achille Stazio dotted his books with many autograph notes: they help us to better define the intellectual profile of this still too little-known scholar. This contribution examines some notes in which Statius talks about books, lent, sent to bind, returned, probably read. They also allow us to better clarify the widenetwork of intellectual and social relationships within which Statius moved at Rome in the 16th century».

Abstract by the Author.

[2025.4.8.EST.2024.ACH.CAL

JOAN CARBONELL MANILS, *Aquiles Estaço y Antonio Agustín entre amigos, cartas, epígrafes y libros*, 61-80.

This chapter focuses on the relationship that A. Estaço and A. Agustín maintained during the years of their simultaneous presence in Italy. In the absence of any knowledge of potential letters between these two humanists (which, if they existed — as one might assume — remain unknown), their contact was rather sporadic and for short periods. The preserved correspondence with mutual friends provides interesting information about their periods in Rome and their shared interest in topics such as epigraphy, bibliophilia, or editions of classical authors.

Abstract by the Author.

[2025.4.8.EST.2024.ACH.CAR

PAOLO GAROFALO, *A Preliminary Investigation of Achilles Statius' correspondence: The Vallicellian Manuscripts B102 and B106*, 19-60.

«This paper presents a preliminary investigation into the epistolary content of two autograph manuscripts of Aquiles Estaço

(*Achilles Statius Lusitanus*) held in the Biblioteca Vallicelliana in Rome (mss. B 102 and B 106). These manuscripts, which are significantly different, contain the most substantial core of the humanist's correspondence (including both letters sent and received) spanning from 1553 to 1580. In many cases, the letters were transcribed by Statius himself, but his correspondents also sent original copies (the latter only found in B 106). By examining the Vallicellian epistolary core, this study is also intended to provide a comprehensive (and diachronic) overview of Statius' correspondence, which is an invaluable source for the understanding of the humanist's intricate network of relationships».

Abstract by the Author.

[2025.4.8.EST.2024.ACH.GAR

ALEJANDRA GUZMÁN ALMAGRO, *Aquiles Estaço y las inscripciones no itálicas*, 107-119.

«This study examines the epigraphic contributions of the Portuguese scholar Achilles Statius, focusing on the presence of non-Italic inscriptions in his manuscript and printed works. Statius' contact with inscriptions in various locations in the city of Rome was mostly direct, as he recorded epigraphy displayed in major collections, as well as in churches and various public and private spaces. However, unlike other humanists with a more historicist approach or scholars interested in emphasizing antiquity in "local" contexts, Statius predominantly used epigraphy for philological purposes, emphasizing the linguistic aspects of texts rather than the historical or archaeological ones. Our work explores Statius' methods, sources, and contribution to the transmission of epigraphic knowledge, shedding light on his interactions with other humanists and the circulation of epigraphic materials from various origins in 16th-century Rome».

Abstract by the Author.

[2025.4.8.EST.2024.ACH.GUZ

ISABELLA IANNUZZI, *Achilles Statius: a Portuguese Humanist in Mid-16th Century Rome*, 1-18.

«The Portuguese humanist Achilles Statius lived in Rome for twenty years in the second half of the sixteenth century and created,

with the bequest of his important library, the basis for the Vallicelliana Library. He lived Roman religious and cultural life fully, working for the Popes as a secretary and also taking part in life of the Curia as an orator of the Portuguese crown in different diplomatic ceremonies. He was a renowned Latinist and Hellenist, and also collaborated on the new edition of the writings of the Church Fathers that the Roman Church promoted. His career is emblematic of the presence and the role of cosmopolitan intellectuals in Rome during the years of the Council of Trent».

Abstract by the Author.

[2025.4.8.EST.2024.ACH.IAN

LIVIA MARCELLI, *Un'Aldina di Stazio a Parigi e una lettera scomparsa: i "dispersi" del lascito*, 181-189.

«This research focuses on three "manuscripts" probably owned by Achilles Statius, with the intent of mapping their purchases, movements, and collectors after they were stolen from the Vallicelliana Library in Rome during the first half of the 19th century. Firstly, an illuminated Latin manuscript dated to the 15th century (Vallic. B 49) will be considered. Currently preserved in the Biblioteca Medicea Laurenziana in Florence (Ashburnham collection), it was presumably sold with a counterfeit provenance after the theft. Furthermore, a cinquecentina printed in Venice by Aldus Manutius the Elder, which was identified in a copy presently preserved in the National Library of France. In conclusion, the case of a letter from Aldus Manutius the Younger to Achilles Statius, written on a leaf ripped from the manuscript B 106, which still remains untracked».

Abstract by the Author.

[2025.4.8.EST.2024.ACH.MAR

JOSÉ C. MIRALLES MALDONADO, *Poema Laudatorio al Papa Pío IV compuesto por Aquiles Estaço: edición y estudio*, 81-105.

«In manuscript D 343 inf. from the Biblioteca Ambrosiana of Milan, among other poems entitled *Carmina varia* [...] *ad Pium Quartum pontificem maximum et ad B. Carolum Borrhomaeum*, there is a Latin poem by Achilles Statius (1524–1581), which is apparently

unpublished. The aim of this work is to edit, translate and comment on the poem, highlighting not only its literary aspects, but also the socio-historical context in which it is embedded. As we will try to show, this poem stands out as an important source for the Neo-Latin literature cultivated at the court of Pope Pius IV (1559–1565)».

Abstract by the Author.

[2025.4.8.EST.2024.ACH.MIR

RICCARDO MONTALTO, *The Origins of the Greek Library*, 163-179.

«A recent examination of the Greek manuscript collection at the Vallicelliana Library in Rome has made it possible to attribute a significant number of codices to the library of Achille Stazio. The compilation of data gathered from the analysis of manuscripts that arrived in the Vallicelliana Library through Stazio's bequest is valuable as it allows for a renewed overview of the relationship between the scholar and his collection of Greek-language manuscripts. This, in turn, enables the systematic study of some of the humanist's practices and offers a vivid glimpse into Renaissance erudition».

Abstract by the Author.

[2025.4.8.EST.2024.ACH.MON

Gryphe, Sébastien <I>

SUSANNA BERTONE, *Sulle edizioni catulliane di Sèbastien gryphe, Lyon 1531, 1537, 1546*, in *Studi catulliani*, Atti del IV Convegno internazionale di Studi catulliani, Parma, Università, 19 ottobre 2022, a cura di ALEX AGNESINI e SIMONE GIBERTINI, Cesena, Stilgraf, **2025**, 90 p., (Quaderni di Paideia ; 29), ISBN 9791280150745, 39-68, 9-37.

See 2025.4.2.2025.BER.

[2025.4.8.GRY.2025.BER

Quinn, Kenneth

RAFFAELE PERRELLI, *Eppure il titolo era bellissimo: sulla "Rivoluzione Catulliana" di Kenneth Quinn*, in *Studi catulliani*,

Atti del IV Convegno internazionale di Studi catulliani, Parma, Università, 19 ottobre 2022, a cura di ALEX AGNESINI e SIMONE GIBERTINI, Cesena, Stilgraf, **2025**, 90 p., (Quaderni di Paideia ; 29), ISBN 9791280150745, 39-68, 69-70.

«The article summarises the main critical features of Quinn's book, ascribing the scholar to the New Criticism current. The book does not appear to have any particular merits beyond that of having managed to bring together in Catullan interpretation the spirit of the years in which it was written and published. The volume contains numerous points of antiphilological literature».

Abstract by the Author.

[2025.4.8.QUI.2025.PER

Valeriano, Pierio < 1477-1558>

JULIA HAIG GAISSER, *Pierio Valeriano on Virgil and Catullus: Two Commentaries at the End of an Era*, «Paideia» 80, **2025**, 51-69.

In 1521 Pierio Valeriano published a textual commentary on Virgil and began a series of lectures on Catullus at the *Studium Urbis*. Both works were products of the short-lived heyday of Roman humanism under Pope Leo X (1513-1521) and reflect the interests and culture of the world in which they were conceived, as well as the scholarly expertise and aesthetic criteria of their author. They suffered different fates. The Virgil commentary, already in print several months before the pope's death, was an immediate and lasting success. The Catullus lectures were overtaken by events, first by Leo's death, and then by the subsequent difficult climate for Roman humanism».

Abstract by the Author.

[2025.4.8.VAL.2025.HAI

Electronic Print by *Stilgraf* (Cesena, Italy), December 2025.