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Catullianum

Theophanes Kakridis

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CATULLIANUM.

66, 59 *sqq.*

*Hi dii veni ibi vario ne solum in lumine
caeli*

*Ex Ariadneis aurea temporibus
Fixa corona foret, sed nos quoque fulgere-*
mus

*Devotae flavi verticis exuviae,
Uvidulam a fletu cedentem ad templa deum*
me

Sidus in antiquis diva novum posuit.

Initium versus undesexagesimi etiam post ea quae et alii et Vahlenus (*Sitzungsberichte Berlin. Akademie* 1888, pag. 1361 *sqq.*) de loco et de toto carmine docuit, iacet corruptum. Emendationes aliorum iure Vahlenus improbat; sed etiam quae ab hoc proponitur non magis probata esse videtur. Namque vix verisimile est comam dixisse se ab Arsinoe Ariadnae coronae invidia percita in sideribus positam esse, cum invidus semper malus sit neque aliud facere velit, quam adimere cui invideatur illud, propter quod ei invideatur, aut prohibere ne quic-

quam boni fiat cuiquam, ut in loco Aristophaneo ab ipso Vahleno laudato: *κοῦκ ἔσθ' ὅπως ἐκείνους οὐχὶ φθονῶν ἔπαυσας, ἵνα μὴ ῥήτορες γένοντο* (Equit. 880). Enuntiatur *ipsa suum Zephyritis eo famulum legarat, Graia Canopieis incola litoribus* dictum est parenthetice, neque opus est ut poeta dicat, cur ales equos Arsinoes iussu comam sustulerit dominaeque apportaverit. Inde autem a versu unde sexagesimo coma pergit narrare, quid postea factum fuerit, cum ales equos casto Veneris in gremio illam collocasset . . . *vario ne solum in lumine caeli ex Ariadneis temporibus aurea corona fixa foret me sidus in antiquis novum diva posuit.* Si res ita se habet, ut nos iudicamus, in corruptis *Hi dii veni ibi* latent vocabula *HIC AUTEM*:

*HIC AUTEM, vario ne solum in lumine caeli
Ex Ariadneis aurea temporibus
Fixa corona foret, . . . etc.*

THEOPHANES KAKRIDIS.

ATHENIS.

THE LATIN SAPPHIC.

THAT Horace modified the structure of the Greek Sapphic line by introducing a fixed caesura after the fifth syllable and making the fourth syllable long is well known; but why he did so, and what was the precise effect of the change upon the rhythm and delivery of the verse, is a more difficult question.

On this question of the interpretation and significance of the Horatian procedure, the treatise of P. Eickhoff (*Der horazische Doppelbau der sapphischen Strophe*, 1895) threw a flood of light. At the same time it left the question in a position which I cannot regard as entirely satisfactory or final; and it is the object of the present article to carry the discussion a stage further.

Eickhoff's view may be briefly summarized as follows. Side by side with the quantitative structure which he took over from the Greek Sapphic, Horace introduced into his Sapphics an *accentual* structure, which completely altered their rhythmical character and threw their quantitative

structure into the background. Horace, he says, wrote his verses for a new tune or melody, which was composed in 'common time' (whatever may have been the time of the melody for which the Greek Sapphics had been written); and a considerable portion of the treatise is devoted to a discussion of the possible constitution of this Latin tune. The result at which Eickhoff arrives is that it must have been similar in respect of its time and rhythm to the well-known music of Fleming written for *Integer vitae*:

Integer vitae scelerisque purus

To English readers, accustomed from their public school days to read Sapphics according to the rhythm indicated by the ordinary prose accents of the words, this conclusion comes as a welcome and unexpected confirmation of their traditional practice. It seems that an answer to the