means 'so far as' in and of itself. Contrast *quod eius*, where the genitive depends on *quod* and the meaning is clear: 'that [part] of it which', 'to the extent that'.

Since *quoad eius* lacks linguistic credibility, it is very likely to be corrupt even here. It is likely to have arisen as a conflation of the phrases *quoad* and *quod eius*, both of which are attested at the start of similar clauses in Latin texts of this period. Here *quod eius* has been restored by Jordan, while *quoad* finds a precedent in a manuscript: Karl Ludwig Kayser's 'Emmeranus 2', which is identified by Ruth Taylor as Munich, Bayerische Staatsbibliothek, Clm 14601 (formerly Regensburg, St Emmeram, F 104).[10]

Which of these two forms is more likely to be original? It is not easy to decide, given that both are attested in this kind of context. At *Rhet. Her.* 1.2, the transmitted text is *quoad eius fieri poterit*. The same phrase is attested with *quod eius* at *Comment. pet.* 36, while *quod eius fieri possit* is read at Cic. *Inu. rhet.* 2.20 and *Fam.* 5.8.5. On the other hand, *quoad fieri potest* is used by Cic. *Timaeus* 50 and *quoad fieri poterit* at *Att.* 8.2.2. The *Rhetorica ad Herennium* yields some less close parallels for *quoad* (4.34 *quoad possem*, 4.48 *quoad potestis*), but none for *quod eius*. That constitutes one argument in favour of reading *quoad*. Another argument can be drawn from the context: at the start of a clause that makes a general limitation rather than dividing up a specific entity, *quoad* is more apt than *quod eius*, especially in an author with a pedantic eye for precision. On the other hand, it is perhaps easier to explain *quoad eius* as a result of corruption from *quod eius* than to derive it from *quoad*; but the introduction of *eius* under the influence of the phrase *quod eius* is not unthinkable. On balance, I prefer *quoad fieri possit*, as it follows more closely the *usus scribendi* of the author.

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ERIS: A WORDPLAY IN CATULLUS 40

ABSTRACT

In poem 40, through a series of rhetorical questions, Catullus confronts Ravidus about what made him commit such a foolish action as to fall in love with Catullus' own lover. The poem ends with the lines: eris, quandoquidem meos amores | cum longa uoluisti amare poena, *'You will be, since you have chosen to love my lover at the risk of receiving a long punishment'. There is a long-standing tradition of scholarship which testifies to the frequency with which Catullus incorporates wordplay in his poems, including bilingual puns. This essay proposes another such pun by arguing that Catullus is making a play on words through the homophony of the Latin verb* eris *and the Greek noun* ἔρις.

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[10] Kayser (n. 1), ad loc.; R. Taylor, '*Codices integri* and the transmission of the *Ad Herennium* in Late Antiquity', *RHT* 23 (1993), 113–42, at 115 n. 12. As of 21 April 2023, digital images of Clm 14601 were available online: https://www.digitale-sammlungen.de/en/view/bsb00065182?page=,1; see fol. 76v. Taylor (this note), 120 quotes the view of Bernhard Bischoff that this manuscript stems from the middle of the eleventh century and shows signs of Italian influence.

> Quaenam te mala mens, miselle Rauide,
> agit praecipitem in meos iambos?
> quis deus tibi non bene aduocatus
> uecordem parat excitare rixam?
> an ut peruenias in ora uulgi?
> quid uis? qualubet esse notus optas?
> **eris**, quandoquidem meos amores
> cum longa uoluisti amare poena.

(Catull. 40)

> What sickness of mind, poor little Ravidus,
> Has thrown you head first into my iambics?
> Which god, badly invoked, sets you on the
> Path to start a senseless quarrel?
> Or do you want to be spoken about by everyone?
> What is it you want? To be famous at any cost?
> **You will be**, since you have chosen to love my lover
> At the risk of receiving a long punishment.

In poem 40 Catullus is warning Ravidus not to carry on with his current intentions, asking repeated rhetorical questions about what has made him take such a poor decision, why he should have fallen in love with (or potentially already started a relationship with) his own (that is, Catullus') lover, and why he should want to become famous at any cost. Catullus is giving Ravidus 'fair warning before it is too late'.[1] Catullus says in the final two lines of the poem: *eris, quandoquidem meos amores | cum longa uoluisti amare poena*, 'You will be, since you have chosen to love my lover | at the risk of receiving a long punishment'. It is posited in this article that Catullus is making a pun on the word *eris* through the homophony of the Latin verb *eris* and the Greek noun ἔρις. The tone of the poem is not hostile but 'dry and incisive',[2] which contributes to the possibility that Catullus is using wordplay to maintain a playful tone.

It has long been established that Catullus incorporates wordplay in his poems,[3] including bilingual puns.[4] Jane Ellen Harrison gives the earliest discussion of bilingual wordplay in Catullus.[5] In poem 84, Harrison highlights how Catullus mocks Arrius' affected aspirated pronunciation of the Ionian Sea, which almost seems to whip the sea into a foamy state, by calling it 'Hionios'. Harrison argues that the Greek word χιόνεος 'snowy' is marked by *horribilis* 'dreadful' in line 10. This mirrors how in poem 40 ἔρις seems to be marked by *rixa* in line 4 and by *poena* in line 8. Over half a century later, Bernd Latta demonstrated how in poem 1 Catullus uses *lepidus* to echo the Callimachean vocabulary λεπτός/λεπτότης.[6] It is possible for the reader to see a wordplay here because, although *lepidus* ('charming') and λεπτός/λεπτότης

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[1] K. Quinn, *Catullus: The Poems* (London, 1970), 212.

[2] Quinn (n. 1), 212.

[3] J. Ferriss, 'Catullus poem 71: another foot pun', *CPh* 104 (2009), 376–84; K. Muse, 'Fleecing Remus' magnanimous playboys: wordplay in Catullus 58.5', *Hermes* 137 (2009), 302–13; T.P. Wiseman, *Clio's Cosmetics: Three Studies in Greco-Roman Literature* (Leicester, 1979), 169–70.

[4] J.E. Harrison, 'Catullus, LXXXIV', *CR* 29 (1915), 198–9; B. Latta, 'Zu Catulls carmen 1', *MH* 29 (1972), 201–13; R. Hunter, *The Shadow of Callimachus: Studies in the Reception of Hellenistic Poetry at Rome* (Cambridge, 2006), 107 n. 57; R. Cowan, 'Boring Ipsitilla: bilingual wordplay in Catullus 32', *MH* 70 (2013), 190–8; S. Trafford, '*a te* in Catullus *Carmina* 50: a pun', *G&R* 70 (2023), 281–8.

[5] Harrison (n. 4).

[6] Latta (n. 4). It is worth noting Horace's wordplay on the Greek ἶβις and the Latin *ibis* in an allusion to Callimachus' poem of the same name, for which see S.J. Heyworth, 'Horace's *Ibis*: on the titles, unity and contents of the *Epodes*', *PLLS* 7 (1993), 85–96.

('thinness', 'fineness', 'delicacy') are not synonyms, they do exhibit similar connotations. This is similar to what we find in poem 40, because, while ἔρις and *rixa* or ἔρις and *poena* are not synonyms, they do present similar connotations and provide a lexical field in which semiotic activation is possible.

In more recent years there have been several studies, notably by Richard Hunter and Robert Cowan, on bilingual puns in Catullus. Hunter notes that two bilingual puns can be read in poem 68, where *eros* in line 76 'lords/masters' can be read as the Greek ἔρως ('love'), marked by *amore* ('love') in line 73; likewise, in line 116 *Hebe nec longa uirginitate foret* ('and that Hebe might not remain a virgin for a long time') could imply the Greek ἥβη 'bloom of youth', which is appropriate for a line concerned with a girl's loss of virginity.[7] A few years after Hunter, Cowan argued convincingly that in poem 32 Catullus was punning on the name Ipsitilla and the hapax legomenon ἴψ 'woodworm',[8] and that the poet's erect penis bored through his cloak in the same way the woodworm, ἴψ, bores through wood. In a recent article, it has been argued that in poem 50 Catullus plays on the homophony of the Latin *a te* and the Greek ἄτη, with the pun marked by the words Nemesis and *poena* in the same line.[9] This is not to mention the numerous other (non-bilingual) puns.[10] The frequency with which Catullus employs wordplay elsewhere increases the likelihood of a pun in poem 40.

Owing to the fact that *eris* shares a distinct similarity in sound (*paronomasia*) with the Greek word ἔρις 'strife, quarrel', we can both read the line '*You will be*, since you have chosen to love my lover' and understand *Eris* as an answer to the rhetorical question in lines 3–4: *quis deus tibi non bene aduocatus | uecordem parat excitare rixam?* So the goddess that sets Ravidus on the path to a senseless quarrel is *Eris*, because he has chosen to love the poet's lover and is now at risk of being punished.

But the suggestion that a pun can be read does not, of course, entail that a pun should be read.[11] It is important to establish how the pun works in the context of the poem and how our appreciation of the poem is enhanced by the wordplay. First, in addition to the Latin verb *eris* and the Greek noun ἔρις being homophones, they are also metrically equivalent, which naturally contributes to the paronomasia. As Robinson Ellis points out, '*Eris, quandoquidem* is metrically noticeable, (1) as allowing strong emphasis to fall on the short syllable of *Eris*, (2) as bringing into prominence, by its position in the verse as an unelided word, the prosaic *quandoquidem*.'[12] The emphasis the poet places on *eris* may thus add to the possibility that wordplay is at work. The similarity between the Latin and the Greek words is developed by the way in which poem 40 interacts with Greek poetry and imitates the opening lines of Archil. fr. 172:

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[7] Hunter (n. 4), 107 n. 57.

[8] Cowan (n. 4).

[9] Trafford (n. 4).

[10] Several studies have shown the prevalence of puns and wordplays in Catullus. See, for example, Quinn (n. 1), 139, for a pun on *pes* 'foot' seen in poem 14: *abite illuc, unde malum pedem attulistis*. R.W. Hooper, 'In defence of Catullus' dirty sparrow', *G&R* 32 (1985), 162–78 argues that *passerem Catulli* is a pun, as suggested by Mart. 11.6, where the *passer* of Catullus' poems 2 and 3 means 'penis' as well as 'sparrow'. Ferriss (n. 3), 377 argues that *podagra* is a pun implying both 'gout' and 'metrical incompetence'.

[11] R. Maltby, 'The limits of etymologising', *Aevum Antiquum* 6 (1993), 257–75; R. Cowan, 'How's your father? A recurrent bilingual wordplay in Martial', *CQ* 65 (2015), 736–46.

[12] R. Ellis, *A Commentary on Catullus* (Oxford, 1889), 144.

πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε;
    τίς σὰς παρήειρε φρένας
ἧις τὸ πρὶν ἠρήρησθα; νῦν δὲ δὴ πολὺς
    ἀστοῖσι φαίνεαι γέλως.

Father Lycambes, what is it you have imagined? Who has perverted the wits you were endowed with? You seem to be the subject of much laughter to your companions now.

In poem 40, Catullus seemingly alludes to Archilochus' reaction to Lycambes' apparently unhinged actions through his own exaggerated reaction to Ravidus' supposed insanity.[13] Although Archilochus' fragment does not contain the word ἔρις, Catullus' allusion to the Greek literary tradition heightens the possibility of bilingual wordplay, because the poem assumes an awareness on behalf of the reader of Archilochus' poem and thus there can be an assumption that the reader would, in turn, be more alive to the possibility of a bilingual pun.

Any markers earlier in the poem or links between ἔρις and another word in the immediate vicinity of the poem, in what Vallat calls the 'semiotic activation'[14] of wordplays, would give greater reason to believe that Catullus is making a pun on ἔρις. One marker in the poem which flags up the possibility of the *eris*–ἔρις pun for the reader comes at the end of line 4. Catullus asks why Ravidus should want to start a quarrel, *excitare rixam*. While ἔρις is not etymologically connected with *rixa*, as was once suggested,[15] it nevertheless shares the same semantic field concerned with strife, quarrels or battle. In the *Iliad* ἔρις is frequently used to depict strife and the contests of war. So, in Book 1 Agamemnon says of Achilles: αἰεὶ γάρ τοι ἔρις τε φίλη πόλεμοί τε μάχαι τε, 'for always strife and wars and battles are dear to you' (*Il.* 1.177; repeated at 5.891, Zeus to Ares). Ἔρις is also personified as a goddess in the *Iliad* as the force which creates quarrels: Ζεὺς δ᾽ Ἔριδα προΐαλλε θοὰς ἐπὶ νῆας Ἀχαιῶν | ἀργαλέην, πολέμοιο τέρας μετὰ χερσὶν ἔχουσαν, 'Zeus sent Strife to the swift ships of the Achaeans, the dread goddess, bearing in her hands a portent of war' (*Il.* 11.3–4; cf. 11.73). The instance of Zeus sending Strife is especially poignant, because it is picked up by line 3 of poem 40 when Catullus asks which god has stirred Ravidus to start the quarrel *quis deus … excitare rixam*, and thus highlights the divinely sent nature of ἔρις.

One of the most famous occurrences of ἔρις in Greek literature concerns the origins of the Trojan War, which is mentioned by Proclus in the *Cypria* and Ps.-Apollodorus in *Bibl.* E3.2. Ἔρις comes to the marriage-feast of Peleus and starts a dispute among Hera, Athena and Aphrodite about who is the most beautiful. The amorous context in which Ἔρις is concerned in Proclus and Ps.-Apollodorus is echoed by Catullus in lines 7–8 of poem 40 (*meos amores … uoluisti amare*), when the poet tells Ravidus that he will

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[13] R. Cowan, 'On not being Archilochus properly: Cato, Catullus and the idea of iambos', *MD* 74 (2015), 39–41.

[14] D. Vallat, 'Bilingual word-play on personal names in Martial', in J. Booth and R. Maltby (edd.), *What's in a Name? The Significance of Proper Names in Classical Latin Literature* (Swansea, 2006), 121–43.

[15] While in the 1869 edition of LSJ it was suggested that ἔρις is 'perhaps akin to Sanskr. *rush* = Lat. *iras-ci*, *rix-a*', the view has been decisively debunked and no longer appears in more recent editions of LSJ. See P. Chantraine, *Dictionnaire etymologique de la langue grecque, nouvelle édition avec supplément* (Paris, 2009), 350–5; M. de Vann, *Etymological Dictionary of Latin and the other Italic Languages* (Leiden and Boston, 2016), 525; both lexica state that *rixa* is cognate with the Greek ἐρείκω.

suffer a long punishment for loving his lover. It is also worth noting that in poem 66 *rixa* is also used in the context of a wedding night, where Catullus uses the word to refer to sexual intercourse in the phrase 'night-time struggle' *nocturnae ... rixae* (66.13).

In poem 40 Catullus connects the idea of strife with that of love and sickness of mind. For Catullus the behaviour of Ravidus in loving the poet's own lover can only be the result of some sickness of mind—something potentially divinely sent (by *Eris*). The connection is made in the first line of the poem in the alliterative phrase *mala mens*, and then in the final two lines through the use of polyptoton in *amores ... amare*. The connection of love with sickness is, of course, nothing unique to Catullus. We see it in Virgil concerning Orpheus and his love for Eurydice: *cum subita incautum dementia cepit amantem* ('when a sudden madness seized the incautious lover', Verg. *G*. 4.488); and concerning Dido: *habes tota quod mente petisti: | ardet amans Dido traxitque per ossa furorem* ('that which you have sought with your whole mind you have; Dido burns in madness and draws the madness through her bones', Verg. *Aen*. 4.100–1). While line 100 refers to the desire of Venus and not of Dido, the close proximity of *mente*, *amans* and *furorem* in line 101 provides the same lexical field of love and madness we see in Catullus with *mala mens* and *amores … amare*.

Moreover, it is possible that Catullus may be hinting at a further connection through his use of the noticeable polyptoton *amores … amare* via the Greek counterpart of *amor*, ἔρως, which can be connected with ἔρις, as is indicated by the famous wordplay employed by Apollonius of Rhodes (*Argon*. 4.445–9):[16]

> σχέτλι᾽ **Ἔρως**, μέγα πῆμα, μέγα στύγος ἀνθρώποισιν,
> ἐκ σέθεν οὐλόμεναί τ᾽ **ἔριδες** στοναχαί τε γόοι τε,
> ἄλγεά τ᾽ ἄλλ᾽ ἐπὶ τοῖσιν ἀπείρονα τετρήχασιν.
> δυσμενέων ἐπὶ παισὶ κορύσσεο, δαῖμον, ἀερθείς,
> οἷος Μηδείη στυγ**ερὴν** φρεσὶν ἔμβαλες ἄτην.

Ruthless Love, great misery, great curse to mankind, from you deadly strife derives and lamentations and groans, and many other countless pains as well come from your many troubles. Arm yourself, god, and rise up against the sons of your foes just as when you filled Medea's heart with accursed madness.

Both Wilhelm Kroll and Kenneth Quinn note that this passage is alluded to by Catullus at 64.94–5,[17] which implies that Catullus was himself aware of the wordplay in ἔρως–ἔρις. It is also worth noting Hunter's argument concerning *eros* at 68.76, which—he argues—can be read as ἔρως, as it is marked by *amore* a few lines earlier.[18] Both examples only heighten the likelihood that Catullus is employing a pun in his use of *eris*–ἔρις in poem 40.

There is also another possible dimension which the ideas of love as madness and of Ravidus' impending punishment seem to suggest, and that is a connection between *Eris* and Erinys. We are told in the *Scholia in Aeschyli Septem Aduersus Thebas* at 726b that *Eris* can stand for Erinys, ὑποκοριστικῶς Ἔριν εἶπε Ἐρινύν ('diminutively, Eris is called Erinys'), and that Erinys, which can mean madness, comes from a ruinous mind (schol. Aesch. *Sept*. 700j Ἐριννὺς γίνεται ἀπὸ τοῦ ἔρρειν τὸ φθείρειν καὶ τοῦ νοῦς, 'Erinys comes from the destruction brought about from an error and from

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[16] Hunter (n. 4), 145.
[17] W. Kroll, *C. Valerius Catullus* (Stuttgart, 1968), 157; Quinn (n. 1), 317.
[18] See Hunter (n. 4).

the mind'). Thus *Eris* works within the lexical field of love as madness. The Erinyes are also spirits of justice and vengeance, as exemplified in Aeschylus' *Eumenides*, and it is here that another marker of the *eris*–ἔρις pun appears, which is the word *poena* 'punishment' in line 8. The semantic link between *Eris*, Erinys and punishment is well established, being explicitly brought out by Hes. *Op*. 804–6:

> πέμπτας δ᾽ ἐξαλέασθαι, ἐπεὶ χαλεπαί τε καὶ αἰναί·
> ἐν πέμπτῃ γάρ φασιν Ἐρινύας ἀμφιπολεύειν
> Ὅρκον γεινόμενον, τὸν Ἔρις τέκε πῆμ᾽ ἐπιόρκοις.

Beware of the fifth days, for they are harsh and angry; it was on the fifth, they say, that the Erinyes assisted at the bearing of *Horkos*, whom *Eris* bore, to be a plague on those who take false oath.

The Erinyes, goddesses of revenge and retribution, are connected by Hesiod with *Eris*, stating that they assisted at the birth of *Horkos*, whom *Eris* bore. The Erinyes, writes Hesiod, are *daimones* who will pursue people who take false oaths, and who, by association, connect strife with the qualities of crime and punishment (at least by familial association).

The well-established precedent for bilingual and other wordplay in Catullus' work heightens the possibility of wordplay elsewhere. The *eris*–ἔρις pun presents similarity in sound and metre, and is marked by *rixa* in line 4. But the *eris*–ἔρις pun seems to go beyond a simple double meaning. In addition to *rixa*, the poet promotes a semantic field of love, sickness of mind, and punishment through which it is possible to see how ἔρις can evoke the Erinyes—those spirits of vengeance who can bring both madness and punishment. *Eris* is thus a force which seems to have brought about Ravidus' madness, answering the question *quis deus* in line 3, and also (through its equivalent Erinyes) looks forward to *poena* in line 8 and to the punishment he will suffer. The sophisticated nature of the pun can be argued to maintain a light-hearted tone in the poem, rather than a serious one, which helps keep the poem on the side of dry wit rather than scathing attack.

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doi:10.1017/S0009838824000351

LUCRETIUS' HOMERIC MOURNERS

ABSTRACT

Lucretius (3.894–9) puts words into the mouths of mourners as part of his attack on the fear of death. The language of the passage has been read simply as mockery of the bereaved, but the poet is using language strongly reminiscent of Homer, in particular from Circe's speech advising Odysseus about the dangers of hearing the Sirens' singing. This adds a level of irony to the passage as the poet has a complex relationship with the bewitching power of poetry.

Keywords: Lucretius; Sirens; Homer; Epicurus; death