

# Catalogues of Proper Names in Latin Epic Poetry

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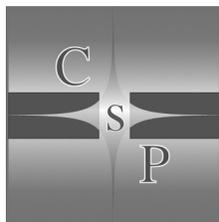
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Catalogues of Proper Names in Latin Epic Poetry  
Lucretius – Virgil – Ovid

Stratis Kyriakidis



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Catalogues of Proper Names in Latin Epic Poetry: Lucretius – Virgil – Ovid  
by Stratis Kyriakidis

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University of Thessaloniki  
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## INTRODUCTION

Catalogues have always been a standard feature of epic poetry since Homer. Homeric catalogues, products, in all probability, of oral poetry, were performed on certain social and religious occasions, and posed a challenge – especially the epic-sized ones – to the memorizing ability of the poet.<sup>1</sup> The catalogues of later periods belong to written poetry, but they retained a number of formal qualities, features and techniques orality had imposed on them. The Latin epic, starting with Ennius' *Annales* and continuing through to Claudian's *De Raptu Proserpinae*, was naturally no exception.

In the present work I will focus rather on short catalogues (not loose in structure), limited in space and hence in the reading time they require, whose study can bring out their dynamism through certain techniques the poets have exploited irrespective of any thematic categorization. I shall not, therefore, be concerned with long epic catalogues in their entirety,<sup>2</sup> consisting, as they often do, of semi-independent units, or vignettes. This is not only because they have already been discussed but more importantly because poetic techniques and methods which can draw our attention to a short piece, can be less localized in a long list.<sup>3</sup>

Catalogues – even the short ones – are of many kinds, varying from a simple list to a complicated construction and they may appear in any literary genre.<sup>4</sup> For the purposes of the present work, however, I shall deal only with catalogues of proper names<sup>5</sup> as they appear in Latin epic, up to and including

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<sup>1</sup> Malamud (1998), p. 97: “The place, the τόπος, of the catalogue is memory”; Minchin (1996), pp. 77ff.

<sup>2</sup> Such is the Catalogue of Ships or Diomedes' *aristeia* at *Iliad* 2 and 5 respectively, or the Catalogue of Latin allies at *Aeneid* 7 or some of those contained in the battle books of the Virgilian epic.

<sup>3</sup> Lesky [apud Köhlmann (1973), p. 180] has noted that even a short catalogue is “ein Kunstwerk.”

<sup>4</sup> Hymns generically are most appropriate for catalogues of any sort.

<sup>5</sup> The simplest kind of a catalogue of proper names is a canon, a list, that is, of selected exemplary names of authors, poets, wise men etc. The term *canon* was coined by David Ruhnken in 1768: On the history of the term see De Martino-Vox (1996), pp. 37-42; Montanari (2003), vol. 2.1053-4.

Ovid.<sup>6</sup> Only proper names<sup>7</sup> connected by a common feature or denominator will be taken into account; neither their attributes, such as family names (unless the latter substitute for the former, as when a patronymic replaces the proper name), nor any other related proper names.

We should bear in mind that a proper name denotes a particular animate or inanimate object, or entity.<sup>8</sup> A common noun, on the other hand, even if it concerns animate beings, “connotes all those properties which would figure in a definition of”<sup>9</sup> it and it does not mark out the individual among a group of similar or identical beings.<sup>10</sup> This view was already held as a truth in antiquity and Varro has concisely presented it: *quae [i.e. nomina] differunt a vocabulis ideo quod sunt finita ac significant res proprias, ut Paris Helena, cum vocabula sint infinita ac res communis designent, ut vir mulier* (proper names differ from common nouns in that they are definite and denote special beings, such as Paris and Helen, whereas common nouns are indefinite and represent something general, such as ‘man’ or ‘woman’, *LL* 8.80). A proper name, therefore, marks an entity and distinguishes it from a group of similar entities. A catalogue of proper names may concern humans, gods, or heroes, as well as places, rivers or animals (such as the famous register of hunting dogs in the *Metamorphoses*) and so on. Unlike common nouns, proper names have their

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<sup>6</sup> The formation and function of catalogues of e.g. nouns (e.g. Virg. *Ecl.* 3.80-1, 82-3 etc.) or of verbs (e.g. Call. *Hymn* 2.56-9), for instance, can be considerably different to those of proper names.

<sup>7</sup> Varro *LL* 10.20f. Occasionally, a catalogue of proper names is termed so rather improperly when the names in it function in an adjectival manner, as e.g. in the catalogue at *Met.* 15.385-7, where the phrases *Iunonis volucrem* (the Juno’s bird) and *armigerum Jovis* (the weapon-bearing bird of Jove) periphrastically refer to whole species of birds, the peacock and the eagle respectively, rather than to specific beings.

<sup>8</sup> e.g. Dion. Thrax *Ars grammatica* 12, p. 24, 3-6 and p. 33, 6-7 Uhlig. In *Cratylus*, the earliest attempt to discuss the origin of language, the major argument evolves around the correctness of the words (τήν ἀληθείαν περὶ ὀνομάτων ὀρθότητος, 384b). In the Platonic dialogue the word ὄνομα refers to the words as well as the nouns, the proper names included. Cf. Matthaios (1999), p. 201. See also Genette (1976), pp. 7-27; on the meaning of the term ὄνομα in Plato and Aristotle see Rehn (1986), pp. 63-119.

<sup>9</sup> Peradotto [(1990), p. 96] in his discussion of John Stuart Mill’s terms ‘denotation’ and ‘connotation’.

<sup>10</sup> Unless a different function is imposed on a noun or nouns by contextual exigencies; under certain textual conditions, that is, it becomes apparent that substantive(s) can function as proper name(s), as e.g. at *Met.* 13.681 where the objects King Anius gave to Anchises and his grandson were characterized by the uniqueness of a gift made to specific persons. See also Achilles’ shield at *Il.* 18.483ff. It is obvious that, this being so, the number of potential catalogues of names may be much greater.

own particular story.<sup>11</sup> Accordingly, catalogues of proper names (whether they are listed themselves or represented figuratively) are more meaningful and offer more interpretative possibilities than those of common nouns. It is this inherent quality which interested me in investigating their nature and structure. Through the study of these catalogues some conclusions may be formed as to the value attributed by each poet to individuals and, in consequence, to life itself. This is more easily said than done, since such issues are usually approached through a different kind of discourse. I am referring to philosophical discourse which is not easily integrated into poetry and even less so into catalogues. Poets like Empedocles or Lucretius were the exceptions rather than the rule and, in any case, were less prominent than Homer or Virgil. Be that as it may, the poet's views on this matter – however abstruse and elusive they may be – are usually present and a catalogue, that is, a sequence of beings or entities purposely listed together may illuminate such issues or at least permit us a glimpse into the poet's perception of life and the real world. This is of central importance for the function of the catalogues and will occupy us in the course of this study.

With regard to the term 'catalogue', I do not think there is any essential difference between 'catalogue', 'list', or 'register' and in this book their use is interchangeable.<sup>12</sup> Although there are instances where three or even four names appear in one hexameter, I regard a 'catalogue' as a piece where at least three proper names are distributed across at least two hexameters.<sup>13</sup> It is in the nature of the catalogue to be of some length and to occupy some time in the reading of the text. For the discussion of certain aspects, however, as, for example, some of the patterns we discuss below,<sup>14</sup> a catalogue of at least three verses is a prerequisite.

All names are placed together in the same register on the basis of a common feature or denominator which ensures its cohesion (τὸ ὁμοειδὲς τοῦ καταλόγου).<sup>15</sup> Other individual characteristics may either be neutralized or aligned to the one the poet has set in forming his list. The poet ignores or

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<sup>11</sup> Cf. Ovid *Am.* 3.6.91-2: *nomen habes nullum, rivis collecte caducis, / nec tibi sunt fontes nec tibi certa domus!* (you have no name, you gathered from falling streams, and you have neither fountains nor fixed dwelling!)

<sup>12</sup> Cf. Gassner (1972), p. 1; Reitz (2003), vol. 3.6-8: "A catalogue is a listing of similar terms in an homogenous context, which in its form is clearly delineated."

<sup>13</sup> Minchin [(1996), pp. 4f. and (2001), pp. 74ff.] distinguishes between a 'list' and a 'catalogue' and accepts as a minimum prerequisite for a 'list' the inclusion of four names. This number of names is related to the least memorizing effort attempted by the performer but she acknowledges the arbitrariness of this thesis. On 'catalogues', see p.75.

<sup>14</sup> Below, pp. 12ff.; see also appendix.

<sup>15</sup> Sch. on *Il.* 9.125-7, Erbse.

highlights them at his own discretion. Entities of different provenance or indeed nature can, therefore, be placed in the same catalogue provided they have something in common. We can illustrate this by way of an example from Virgil's *Georgics* where the common denominator is a horse's glorious pedigree:

*et patriam Epirum referat fortisque Mycenae,  
Neptunique ipsa deducat origine gentem.  
Geo. 3.121-2*

(no matter if he come from Epirus or brave Mycenae/ Or trace his pedigree back even to Neptune's stable, tr. L.)

Again at *Aen.* 6.86ff. where the Sibyl prophesies the wars lying ahead, the names are of a varied nature; rivers, heroes, and gods are merged. Each name, however, reflecting Aeneas' past experiences, is part of the Sibyl's prophecy concerning the future of the hero in Italy, which is basically the unifying link in the catalogue:<sup>16</sup>

*bella, horrida bella,  
et Thybrim multo spumantem sanguine cerno.  
non Simois tibi nec Xanthus nec Dorica castra  
defuerint; alius Latio iam partus Achilles,  
natus et ipse dea; nec Teucris addita Iuno                   90  
usquam aberit, cum tu supplex in rebus egenis  
quas gentis Italum aut quas non oraveris urbes!  
causa mali tanti coniunx iterum hospita Teucris  
externique iterum thalami.*

*Aen.* 6.86-94

(I see wars, deadly wars, I see the Thybris foaming with torrents of blood. There you will find a Simois and a Xanthus. There, too, will be a Greek camp. A second Achilles is already born in Latium, and he too is the son of a goddess. Juno too is part of Trojan destiny and will never be far away when you are a suppliant begging in dire need among all the peoples and all the cities of Italy. Once again the cause of all this Trojan suffering will be a foreign bride, another marriage with a stranger, tr. D.W.).

The names in a list, even if they are so many as to eliminate any other information,<sup>17</sup> still acquire the fame endowed by poetry. A name excluded from

<sup>16</sup> Another good example is Apollonius *Arg.* 2.762-71.

<sup>17</sup> e.g. *Il.* 8.185: *Ξάνθε τε καὶ σύ, Πόδαργε, καὶ Αἴθων Λάμπτε τε δῖε.*

literature, particularly from a poetic text, could have fallen into oblivion.<sup>18</sup> This remains true even if its suppression was the result of poetic expediency.<sup>19</sup> In broad terms we can suggest that – no matter what the reason behind a catalogue – once a proper name enters into epic, or any kind of poetic discourse for that matter, it escapes anonymity and gains a place in this world, *si qua est ea gloria*.<sup>20</sup> In antiquity the thought that the poets were to thank for the survival of a name and the story with which it was associated, was well-established and self-evident, given the repetition of performances and the dissemination of their work. Theocritus at *Id.* 16 looking at this thought from a different perspective, refers to the crucial role the poet plays in praising with his work the patron's exploits:<sup>21</sup> It is evident from his discourse (34-57) that it is to poetry and the poet that men and heroes of the past owe their good name.<sup>22</sup> Cicero's attitude in stating the case for his client Archias is instructive: he envied Achilles for having Homer to praise him to coming generations.<sup>23</sup> Later Ovid expressed the same idea in the *Fasti*: *Nunc mihi mille sonos, quoque est memoratus Achilles, / vellem, Maeonide, pectus inesse tuum* (Now could I wish for a thousand tongues and for that soul of thine, Maeonides, which glorified Achilles, tr. Fr., 2.119-20).<sup>24</sup>

The name is the mark of someone's existence, as Homer had declared in the words of Alcinous.

Ὀὐ μὲν γάρ τις πάμπαν ἀνόνημός<sup>25</sup> ἔστ' ἀνθρώπων,

<sup>18</sup> Virgil pointedly remarks on it at the close of the list of those taking part in the foot race (*Aen.* 5.294-302): *multi praeterea, quos fama obscura recondit* (and many more whose names are buried in oblivion, tr. D.W., 302).

<sup>19</sup> For instance, according to the scholiast on *Il.* 8.274-6a<sup>1</sup>, Homer out of patriotism does not name the fallen Greeks while he mentions the dead Trojans by name. Also see sch. on *Il.* 11.300b<sup>1</sup> and on 826a; cf. sch. on Pind. *I* 1.88a.20-21, Drachmann.

<sup>20</sup> e.g. Virg. *Aen.* 9.446-9 or Ovid *Am.* 3.12.7: *Fallimur, an nostris innotuit illa libellis?* (Am I mistaken, or have my books made her known?). See also below, the following notes.

<sup>21</sup> Griffiths [(1979), pp. 9ff., and on poet-patron relation pp. 2-8.

<sup>22</sup> Already e.g. in Pindar *N.* 7.61-3: on it, and in relation to Theocritus, Gutzwiller (1983), pp. 223, 235. For references Gow (1952b), on Theocr. *Id.* 16.30f. Cf. also *Id.* 17; see Hunter (1996), pp. 77-109; also below, pp. 128f., 135.

<sup>23</sup> Cic. *Arch.* 24.

<sup>24</sup> From another perspective Ovid at *AA* 3.413-4 states that no one would have known Homer had the *Iliad* been hidden: Gibson (2003), ad loc.

<sup>25</sup> Cavarero (2002), p. 57. Parallel is the use of the adjective *νόνημος* (nameless, ignoble) at *Od.* 14.182 where the loss of (an heirless) Telemachus could lead Odysseus' whole family to extinction and leave no name behind. Cf. Goldhill (1991), p. 116 with note 150.

οὐ κακὸς οὐδὲ μὲν ἐσθλός, ἐπὶ τὰ πρῶτα γένηται,  
 ἀλλ' ἐπὶ πᾶσι τίθενται, ἐπεὶ κε τέκωσι, τοκῆες.  
*Od.* 8.552-4

(For wholly nameless is no man, be he wretch or nobleman, from the time of his birth, but parents lay names on everyone whenever they bring them into the world, tr. Peradotto)

With it, according to Peradotto, “one is fixed within a system of constraints”.<sup>26</sup> Each name, therefore, retained in poetry – even if it has nothing else to offer to poetic reality – represents an entity in the world and not a mere passing moment in the continuous state of flux in which the universe evolves. But, as we have said, the perception each poet had of life and how he valued things in it, was often the criterion for the function of a name within a catalogue and the function of the latter within the narrative body.

Since catalogues are a given feature of poetic diction in general and of the epic in particular it is logical to expect the formation of a typology. In other words we should concern ourselves not only with the names *per se* as they appear in a catalogue but should also look into the structure of the latter and the way it is composed taking into account various phrasal and lexical elements.

In a literary work nothing is left to chance or to common practice. The poet, and especially a great poet, is fully responsible for the contents of his work. In their emulation of tradition, poets of Greece and Rome consciously drew on works of the past, especially of Homer. Drawing on and imitating his work became a convention in the Hellenistic period. This practice, however, implied that the things borrowed or imitated still had some current value and somehow represented some aspirations of the later poet. In other words, the choices a poet makes with reference to a text from the past are not simply dictated by some gradually established convention but rather involve features which meant something to him and his work. It is quite likely then that a poet's ‘alignment’ with tradition may suggest his submission to it; it may also be his way of expressing his differentiation from, or even his opposition to it. Whatever a poet includes in his text from an earlier work, be it vocabulary, metre, technique, abstract or concrete, they are there in emulation of the past and should be used in the interpretation of his work. Through an inter- as well as an intra-textual study the reader may be able to reveal each poet's stance

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See also Aratus' *Phaen.* 370, where stars which emit limited light and occupy a small space are called *νόνημοι*: Kidd (1997), ad loc.

<sup>26</sup> Peradotto (1990), p. 161.

towards tradition, sometimes even his literary and aesthetic views and his values. Whatever the idea he wishes to convey to the reader, his only means of doing this is his text. The text is simultaneously the conveyor of the message and the message itself. Therefore, the poet's text becomes an interpretative tool for his intentions and ideological inclinations in the hands of the reader. What is true for the whole is also true for the part and these truths may well find their application in the formation of the catalogues. Parallel to the ideologies that catalogues of a poetic text may imply, therefore, there are their literary merits, which should be constantly re-evaluated, as they do not represent, at least to this reader, moments of literary respite, but are rather to be thought of as well-integrated parts of the poetic diction.

The above thoughts will operate as guide-lines to our investigation. In the first part (**Structure and Contents**) the major subject is how a catalogue is organized internally. Each catalogue of proper names consists of literary tesserae, which, like the inlays of a mosaic, together form a structural whole with particular characteristics. In this microcosm, each name involved has its importance – great or small. Its importance depends largely on the density of names the verse has; the greater the density the smaller the significance each name has in the catalogue. The density of names within a list fluctuates and it may increase or decrease thus forming various patterns of density.

The significance of a name, however, may not be the only reason for its inclusion in a catalogue. Especially when the poetic work evolves in time, the dense part of a catalogue evokes during the reading process a sense of an increase and acceleration of the narrative tempo. Conversely, the part of it which is more sparse in names (particularly when it comes after a dense section) gives the sense of reduction and retardation. Thus, the structural patterns play a particularly significant role in the reader's reception of what is described in time.

Parallel to the fluctuation of the narrative tempo, the reader may recognize in the structure of the catalogue a visual parallel to the situation described, as I hope this discussion will show. The structure of a catalogue often seems to follow the event described, thus enhancing the narrative. At other times, however, structure runs contrary to the described event. Structure, therefore, becomes the bearer of a message, which may (or may not) coincide with the content.

A number of structural patterns were formed the time of Homer on the basis of the position the names held within the catalogue and were to continue down to the period of Latin literature we are discussing. Each pattern carries its own dynamism in the text and has its particular effects in the reading process. The characteristics each one had in traditional poetry, however, were gradually

challenged and the poets – especially from the Hellenistic period onwards – started to experiment with the structure and traditional function and at times to give innovative solutions. The challenging attitude that poets, including Virgil, adopted towards tradition culminated in Ovid. In his *Metamorphoses*, the catalogue became one of the means the poet exploits in order to add or subtract weight, to contest the expected or to play with the rhythm and tension. Narrative rhythm in the *Metamorphoses*, as Barchiesi notes, is “veloce e leggero, piuttosto uniforme a contrasto con la costruzione sinfonica di Virgilio”.<sup>27</sup>

Mirror imagery – widely applied in literary and artistic works in antiquity – is also found in poetic catalogues of the period, especially in Ovid. Three major categories of mirroring can be easily distinguished: The first the *extratextual*, is when a described scene or object is visualized through structure; the second, the *intertextual*, is when a passage or phrase from a model-text reappears in a receiving text intact or altered. The most meaningful aspect of mirroring in catalogues, however, is the *intratextual*, when there is a reflection of one part of the text onto another; this category had already appeared in Homer in an elementary form but in Ovid became most sophisticated, as it had the potential of transmitting a serious message to the reader.

If the matters of structure and the placement of names in the catalogue are particularly significant, it is also important to investigate the relation of the catalogue to its surrounding text. This will be the subject of the second part of the work (**Catalogues in Context**).

In addressing this issue an important question is raised concerning the function of the names contained in a catalogue: are these names and by extension the catalogue closely related to the neighbouring text or do they operate simply as examples which, even if deleted, do not seriously affect the development of the discourse? This question allows us to identify two kinds of catalogues: the ‘narrative’ and the ‘didactic’.

An important issue discussed is the relevant vocabulary – the literary jargon, so to speak, on the matter – and the formation of frames with which the catalogues are linked to or distinguished from their surrounding text. Catalogue-markers and the way a catalogue is introduced or completed are issues which are discussed in this part of the work, as they can be indicative of the way the poet views the contents of a catalogue. What becomes evident here is that the usual catalogue-markers are the products of the notion that whoever or whatever is included in a catalogue is listed there as an individual entity, even if some of its characteristics are neutralized. This proves to be true in Virgil where the items

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<sup>27</sup> Barchiesi (2005), p. CXLIV.

of a catalogue retain their value whereas frame and content function in support of each other. The frame turns the reader's attention to the catalogue while its content quite often affirms what the frame states. This also occurs in the greatest part of the literary tradition. Before Virgil, however, in Lucretius, the frame often was the means to subvert the traditional function of a catalogue, since it usually called into question the very existence of the beings named, or undermined their value.

On some occasions, a Virgilian catalogue does not close with a verbal frame but with a pause. This mode of closure proves to be the strongest boundary between a catalogue and the continuation of the narrative. On other occasions we shall find a simile at the end of a catalogue. These closural devices stress the catalogue's potentials as they affect the reading process.

Things change considerably in the Ovidian *Metamorphoses*. Ovid makes extensive use of various poetic techniques and devices which he draws from the tradition in general and Virgil in particular. In doing so, however, he often challenges their significance and forms catalogues that give the impression of delaying, by protracting the oncoming narrative. In Ovid's work neither the pause nor the simile can easily constitute natural barriers to his catalogues. Everything in the *Metamorphoses* is in a continuous state of flux and the catalogue, too, has to adapt accordingly by acquiring new characteristics with novel values.

Matters of metrical analysis are not part of this work. Although I had intended to address the issue, my best efforts on this did not produce any concrete or constructive results, apart from a few disparate remarks that I have included in the appropriate places. I am certain that other, more able critics than I, are better equipped to address this intriguing problem. Some scholars before me, have already discussed it, but the results did not leave them completely satisfied.<sup>28</sup>

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<sup>28</sup> Cf. Gassner [(1972), p. 135], having studied the metrical forms of the Ovidian catalogues, concludes that "Die metrisch-rhythmische Form eines Katalogs ist nicht notwendig Ausdruck seines Inhalts. Auch die einzelnen Elemente dieser Form bilden häufig keine Einheit". Mazzocchi (2000) also takes into consideration metre and metrical rhythm and comes to some interesting conclusions (e.g. pp. 24, 206, 214, 338).



**PART I:**  
**STRUCTURE AND CONTENTS**

## DENSITY AND ORDER

The process of reading a catalogue takes some time. This, along with the space occupied by the textual segment, carry a certain weight. The element of text time<sup>1</sup> is one of the poetic tools by which the reader accommodates himself to the needs of the poem and with which the poet inevitably affects his reception. A characteristic example is the Catalogue of Nereids at *Iliad* 18.39-51.<sup>2</sup> Most, if not all the names have no functional role either in this passage or in the epic in general.<sup>3</sup> It looks as though they are stock names drawn from tradition or invented by the poet.<sup>4</sup> It might be said, of course, that their very introduction into the epic has preserved them for eternity. However true this may be, it does not follow that catalogues were made only with this thought in mind.<sup>5</sup> In this case the real time involved in reading, the length of time, that is, required for this process, suspends the narrative and so the last point raised is stressed by the

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<sup>1</sup> The term *text time* is “highly problematic” [Hawthorn (1998), s.v. *duration*] as “there is no way of measuring text-duration”: Rimmon Kenan (1983), p. 51; Lowe (2000), index, s.v. *time* and esp. pp. 36-41.

<sup>2</sup> Edwards (1991), on *Il.* 18.39-49 thinks that the Catalogue of Nereids acts “like similes in the descriptions of battle, allowing the situation to be frozen into stillness to allow the time necessary for its proper appreciation” and immediately after he gives Macleod’s view “alternatively ‘Perhaps the main function of such lists is to give a sense of reality to the narrative; the poet can put a name to Priam’s sons or Thetis’ companions, so they seem to be not merely *extras*’” (Macleod, *Iliad XXIV* 110).” See also Schadewaldt (1997), pp. 154f.

<sup>3</sup> By this I mean the presence of the individual names and not of the Nereids participating as a group in the episode. Minchin (2001), p. 76.

<sup>4</sup> Kühlmann (1973), p. 57: “Wir müssen uns an den archaischen, magischen Reiz des Names erinnern, der, wie [G.] Strassburger [(1954) *Die kleinen Kämpfer der Ilias*, diss. Frankfurt M., p. 103] richtig feststellt: ‘... wohl etwas ursprünglich Beschwörendes hat: Das beim Namen Genannte stellt sich in der Phantasie des Sprechers als eine Wirklichkeit ein. Der redende Name meint oder bezeichnet nicht nur das Genannte, sondern er bedeutet ursprünglich sein Wesen.’” Minchin (2001), pp. 81ff.

<sup>5</sup> See above, pp. xiii f. Another possible function a catalogue might have could be that of *προανάκρουσις* (prelude) at the beginning of a textual unit (sch. on *Il.* 12.88-104).

poet and retained by the reader: the intolerable anguish shared by Achilles and his mother, Thetis<sup>6</sup> at this stage.<sup>7</sup>

In the epyllion of Aristaeus at Book 4 of the *Georgics* there is a corresponding list of Nymphs (4.334-47),<sup>8</sup> which is particularly long compared to the length of the whole unit in which many things occur rather succinctly.<sup>9</sup> The Latin catalogue contains 13 names<sup>10</sup> within 10 lines of text (336-45). On 336 (*Drymoque Xanthoque Ligeaque Phyllodoceque*), Thomas notes “a precise, and surely deliberate, rhythmical imitation of *Il.* 18.43: *Δωτώ τε Πρωτώ τε Φέρονσά τε Δυναμένη τε*.<sup>11</sup> Virgil, however, maintains his distance from the archaic text, since only one name in his list, Clymene, matches the Homeric ones. It is more than likely, according to Thomas, that the Roman poet draws on Hellenistic sources.<sup>12</sup> In this intertextual game involving the archaic and, in all probability, the Hellenistic texts, variations are revealed through similarities. Compared to the Iliadic list of 33 names in 13 lines, the Virgilian catalogue, is evidently less dense and the names more spaced out. In terms of narrative function, the catalogue’s importance is not greater than that of its Iliadic counterpart; it simply enumerates the Nymphs who were with Cyrene. The latter, like Thetis, is also mentioned in her capacity as a mother (*at mater*, 333) outside the list proper picking up line 321, *mater, Cyrene mater*, with which

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<sup>6</sup> Thetis appearing by ring composition just before the beginning (35) and at the end of the list, as a leader of a grieving chorus (Θέτις δ’ ἐξήρχε γόοιο, 51), frames the catalogue and simultaneously connects it with the narrative. Unlike the other Nereids named, Achilles’ mother plays a prominent part in the Iliadic narrative.

<sup>7</sup> The ancient scholiast thinks that here, *διακόπτεται τε ἡ λύπη τῶ καταλόγῳ* (the sorrow is interrupted with the catalogue, sch. on *Il.* 18.39-49 [but see Edwards (1991), ad loc]). It is significant that the scholiast sees a pause in narrative with the insertion of the catalogue. Kühlmann (1973), pp. 54ff.; Gaertner (2001), pp. 302ff.

<sup>8</sup> Both passages share the lament and an aquatic environment.

<sup>9</sup> As for instance, the performance by Aristaeus of all the prerequisites for the *bugonia* in Arcadia, which is the thematic climax of the epyllion (549-51), or Proteus’ explanation to Aristaeus of the reasons why the latter lost his beehive (457-9).

<sup>10</sup> According to Thomas 12 names. The discrepancy in the number of Nymphs occurs because Thomas [(1988), pp. 206f. and on 345-7] accepts as catalogue-ending line 344, whereas in my view the catalogue proceeds to line 347 and includes Clymene (*inter quas*, 345) whose singing theme forms another short catalogue closing the former. Rosati [(1999), p. 242 note 6], referring to the maids surrounding Leucothoe at *Met.* 4.219f., supports Thomas’ view for the number of the nymphs in the *Georgics*.

<sup>11</sup> Thomas (1999), p. 133 note 46; also (1988), on 336; Cf. Minchin (2001), p. 88. The line appears also in Hesiod at *Theog.* 248. For a similar rhythmical imitation in the *Aeneid* drawn on the same Iliadic catalogue, Kyriakidis (2000), p. 275; see below, p. 65 note 54.

<sup>12</sup> Thomas (1988), p. 207 and on 345-7; (1999), pp. 133ff.

Aristaeus' lament begins. The meeting between Aristaeus and Cyrene is crucial in itself to the plot of the epyllion; its postponement, because of the Catalogue of Nymphs, allows the reader time to anticipate it.<sup>13</sup> Similarly, the Iliadic list of Nereids suspends the narrative and the time spent in reading it, therefore, helps the reader focus on Thetis' anguish.

Time and space with respect to catalogues becomes an important element of poetic discourse. Both catalogues, and especially the Homeric one, are dense with names. When many names appear in a short space the poet does not allow much room for individual details.<sup>14</sup> This gives rise to the paradox that on the one hand a name's introduction into a catalogue saves it from oblivion while on the other its negligibility or unimportance for the narrative is stressed.

Apart from the Catalogue of Nereids, it is rather difficult to find in the Homeric epic another extensive catalogue of equal frequency of names. Even so, on several occasions the Iliadic catalogues have a density per line which is hard to find in the *Odyssey*, where verses with four names connected by a common denominator are a rarity.<sup>15</sup> Four-name verses also appear in many instances in the Hesiodic *Theogony* such as in the Catalogue of Muses (77), in the catalogue with the children of Earth (134, 135), and that with the children of Strife (228). In the same work the Catalogue of Nereids (243-262), which reminds us of that in the *Iliad*, is particularly dense as it lists fifty names within twenty lines and it includes 5 four-name verses (243, 244, 245, 248, 261). Particularly dense also is the Catalogue of rivers (*Theog.* 337-63) which has seven verses of four names (and twelve of three names). A four-name verse, although it appeared in catalogues throughout antiquity, was generally rather rare.<sup>16</sup>

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<sup>13</sup> At *HomH.* 3 (to *Apollo*) 30-44, the catalogue of places Leto vainly visited before giving birth to *Apollo* at *Delos* has a similar function [Kühlmann (1973), p. 146]. The corresponding catalogue in *Callimachus' Hymn* 4 covers the centre of the hymn (70-196) and develops into an episode-catalogue: Mineur [(1984), on 70-196] in comparing the two catalogues finds the Homeric enumeration of places "rather dull" and in support of his claim he states that "Callimachus' description ... is full of surprising details, and moreover contains three dramatically elaborated digressions, viz. (i) 86-98... (ii) 105-152 ... (iii) 160-195."

<sup>14</sup> Mazzocchi [(2000), e.g. pp. 206, 214] notes that the density of names is related to the significance a name has for the epic narrative.

<sup>15</sup> In the *Iliad* 5.678; 8.185; 12.20; 16.564; 17.216; 18.40, 42, 43, 21.210. In the *Odyssey* 8.112, 113. Gassner (1972), p. 25.

<sup>16</sup> Another example is in *Empedocles* where there is a line of four names consisting of two pairs of opposites: *Καλλιστώ τ' Αισχρή τε, Θόωσά τε Δηναίη τε*, 116, Wright.

Verses with three names are however quite common in the *Iliad*. The first two names are usually without attribute.<sup>17</sup> In this respect also there is a well-recognized difference between the Homeric works, since in the *Odyssey* there are only approximately 23 lines with three names<sup>18</sup> whereas in the *Iliad* the Catalogue of Ships alone contains a number of about 20 such verses, and their appearance in other catalogues is well-attested. In Hesiod the three-name line makes a strong impact in the *Theogony*.

In the Hellenistic epic of Apollonius Rhodius, the frequency of three-name verses has decreased, as the whole work contains no more than five such hexameters (1.308; 2.896, 942, 957; 4.565) while there are no four-name verses at all.<sup>19</sup> The catalogues in this work are, therefore, less dense and more descriptive. The Catalogue of Argonauts, for instance, at the beginning of the work, is no match in density for the Iliadic Catalogue of Ships or that of Nereids.

Latin epic literature makes an impressive beginning. Indeed, Ennius, in one of the few catalogues which have come down to us from his *Annales*, takes density to its limits, fitting the names of the twelve gods into two hexameters!<sup>20</sup>

*Iuno Vesta Minerva Ceres Diana Venus Mars  
Mercurius Iovis Neptunus Volcanus Apollo.  
Ann. 240-1 Sk.*

With seven names in the first hexameter and five in the second nothing is interposed,<sup>21</sup> not even the enclitic *-que*. The catalogue, according to Skutch (p. 424) addresses the *di consentes* and has to do, most probably, with the *lectisternium*; this practice of addressing the gods was possibly Greek, but the

Four-name-verses appear at *HomH. 2 (to Dem.)* 418, 419, 421; also in Aratus, *Phaen.* 262.

<sup>17</sup> We may also have the reversed form where the attribute is borne by the first name: e.g. *Il.* 4.288 (=16.97): *αἶ γάρ, Ζεῦ τε πάτερ καὶ Ἀθηναίη καὶ Ἀπολλων*, or at *Il.* 19.238, etc. In some cases the attribute follows rather than precedes the name, as above or at Hes. *Theog.* 14, 18, 20.

<sup>18</sup> 1.246; 2.120; 3.414; 4.83, 84; 5.295; 7.311(=17.132=18.235); 8.111, 119; 9.24; 10.15; 11.259, 286, 321, 326; 16.123=19.131; 17.68, 207; 21.108; 22.242.

<sup>19</sup> Lines e.g. 1.1044, 1045 with four names deal with who killed whom and, in consequence, each of the four-name verses contains names of two different classes (the slayers and their victims).

<sup>20</sup> An equally dense verse in Greek is attested at *Corpus Hermeticum*, Festugière (fr. 29.8): *Μήνη Ζεὺς Ἄρης Παφίη Κρόνος Ἥλιος Ἐρμῆς*.

<sup>21</sup> Gassner (1972), p. 25.

Greeks addressed the gods in pairs (a female and a male god). Here the names of the gods, except for Mars, are separated from those of the goddesses. Skutch may be right in thinking that Ennius solves also his metrical problems in the hexameters by allocating the first place to Juno for ‘national’ reasons.

There is another catalogue from Ennius of apparently high density but only partly saved.

*Volturnalem  
Palatuaelem Furinalem Floralemque  
Falacrem<que> et Pomonalem fecit hic idem  
Ann. 116-8 Sk.*

Here six out of the twelve names of *flamines minores* (Sk. p. 269) are connected with deities which according to Varro (*LL* 7.45) are more or less obscure. We do not know how the catalogue was in its entirety but this pure and dense style certainly does not leave much room for a name to have space to itself.

Such a density of names is absent from Lucretius’ *De Rerum Natura*, a work with a very limited number of catalogues;<sup>22</sup> nor in Virgil do we find such extreme density of catalogue names. For him, neither the above Ennian hexameters nor the Iliadic Catalogue of Nereids in Book 18 or some catalogues from Hesiod’s *Theogony* are considered ideal models. There may be in the *Aeneid* seven or eight verses with four names (1.292, 5.826, 6.775, 9.344, 574(+1), 767, 11.675 and 12.363 [against nine of the *Iliad*; above, note 15]),<sup>23</sup> and about fifty verses of three names<sup>24</sup> [against more than eighty-five of the *Iliad*],<sup>25</sup> but overall, catalogues in the *Aeneid* more often than not are less loaded with names than in the *Iliad*.

Virgilian catalogues, as we shall see, follow all the patterns found in the tradition, especially in the *Iliad*; however, they quite often allow more breathing space among the names. In several instances that is, the poet seems to insert fewer names than Homer does in an Iliadic catalogue or than other poets

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<sup>22</sup> There is neither a four-name nor a three-name-verse and those with two names are very rare.

<sup>23</sup> None in the *Bucolics* and – unless I am mistaken– one in the *Georgics* in the Catalogue of Nymphs (4.336).

<sup>24</sup> None in the *Bucolics*, 10 in the *Georgics*.

<sup>25</sup> Given the length of the *Aeneid* the difference between the two epics in this respect is not great.

or authors would have included.<sup>26</sup> This means that he often allows a longer description or reference related to the names and more ‘F’ verses.<sup>27</sup> Such a choice is perhaps best represented by the poet’s own words, *non ego cuncta meis amplecti versibus opto* (I do not want to include everything in my verse, *Geo.* 2.42), which appears to answer to the Homeric *πληθὺν δ’ οὐκ ἂν ἐγὼ μνθῆσομαι οὐδ’ ὀνομήνω* (their multitude I could not tell or name, tr. Thomas, *Il.* 2.488). As Thomas notes,<sup>28</sup> Virgil has changed the Homeric ‘potentiality’ to ‘will’ (*Geo.* 2.42). By this treatment he tends to follow the Hellenistic tradition and distance himself from the Homeric epic or the strict annalistic style of Ennius.

With this in mind, we can now turn to Ovid. At first glance, things happening in the text of the *Metamorphoses* are not dramatically different from those taking place in Virgil where the four-name verses have a similar frequency. Three of them are found in the Phaethon episode, of which two are related to the burning mountains (*ardet Athos Taurusque Cilix et Tmolus et Oete*, 2.217; *Parnasosque biceps et Eryx et Cynthus et Othrys*, 2.221) and the third appears in the catalogue of rivers (*Thermodonque citus Gangesque et Phasis et Hister*, 2.249). The remaining verses are spread across the rest of the work<sup>29</sup> and, interestingly, one line is identical in Ovid, Virgil and Homer, a

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<sup>26</sup> Harrison [(1991), pp. xxxii-xxxiii] has already noted that “Vergil is concerned to avoid killing-catalogues of the *Iliad* where the slain are mere names, and therefore aims at characterizing them, usually pathetically” (p. xxxii) which leads to the same result. See below about the Catalogue of Alban kings, p. 20.

<sup>27</sup> ‘F’ – for Filler – verse(s) I call the line(s) referring to or elaborating on a name or names which either precede or follow within a catalogue. By ‘0’ a number of anonymous beings or entities is indicated commonly by the use of an indefinite pronoun (e.g. *alius*), or a similar word or phrase. ‘0’ lines appearing at the beginning or the end of a catalogue are not taken into consideration for the formation of the pattern.

<sup>28</sup> Thomas (1999), p. 112 with note 28; also (1988), on 2.42-4. Hinds (1998), pp. 35ff., discusses extensively this and other related passages showing that the Homeric passage had become a *topos*. Cf. also *Aen.* 9.343-5, where the four victims of Euryalus named (344) follow the narrator’s comment: *multam in medio sine nomine plebem* (amid a multitude of inglorious people, 343) with Hardie (1994), on 343 and 344. Servius (on 9.341) understands the phrase *sine nomine* as *sine gloria* [see also Dingel (1997), on 343] which evidently comes to the same thing; the name acquires fame when poetry preserves it.

<sup>29</sup> The other lines with four names are: 4.15 [which actually contains attributes to Bacchus rather than proper names], 7.469, 12.310, 13.258, 14.504. In his elegiac works Ovid seems to avoid the use of four-name-verses. In the *Fasti*, for instance, I could find only one verse loaded with four names. It is when Ceres is out in search of her daughter:

simple way for the poet of the *Metamorphoses* to demonstrate his erudition through the double allusion to Virgil and Homer and to show in his own terms his allegiance to the continuity of poetry.<sup>30</sup> The climax in name density with five names per line – the maximum capacity of a hexameter in Ovid– is reached in the Catalogue of Actaeon’s dogs at 3.217: *et Dromas et Canache Sticteque et Tigris et Alce*.<sup>31</sup>

If, however, the discussion on the density of names per line is of some value, the reading experience shows – as I hope will become apparent below – that the position of the names as well as the structure of the whole catalogue is more important. One of the commonest instances is when the poet imitates the things described and reflects them onto the structure. This practice appeared on many occasions in ancient literature. Its origins, most probably, stem from the beginnings of the early system of writing where a symbol signified the meaning of a word.<sup>32</sup> This intentional moulding of the text can be found in many poets, such as Homer, Apollonius, or Aratus; but for now we can give by way of an example a fascinating passage from the poet of the *Phaenomena*.

Πληιάδες ... ὁ δ' οὐ μάλα πολλὸς ἀπάσας 255  
 χῶρος ἔχει, καὶ δ' αὐταὶ ἐπισκέψασθαι ἀφανραί.

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 Ἀλκυόνη, Μερόπη τε Κελαινὴ τ' Ἠλέκτρα τε 262  
 καὶ Στερόπη καὶ Τηϋγέτη καὶ πότνια Μαῖα.  
 αἱ μὲν ὁμῶς ὀλίγαι καὶ ἀφεγγέες ...  
*Phaen.* 255-64

(Pleiades ... The space that holds them all is not great, and they are individually faint to observe ... Alcyone, Merope, Celaeno and Electra, Sterope, Taygete and honoured Maia. All alike they are small and faint, tr. K.)

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*Himeraque et Didymen Acragantaque Tauromenumque* (4.475). See however, lines with five names, below and note 31.

<sup>30</sup> *Met.* 13.258 [= *Il.* 5.678 = *Aen.* 9.767]. For a discussion on the same line, see below, pp. 56f.

<sup>31</sup> Line with five names also appears at *Her.* 13.53: *Ilion et Tenedos Simoisque et Xanthus et Ide*: Reeson [(2001), on 53-4] points to the harshness of this sibilant hexameter. Also at *Ex Ponto* 4.10.47 in the catalogue of rivers.

<sup>32</sup> Genette (1976), p. 53: “Writing can be understood as an imitation of the objects it designates”; Cf. Barchiesi (1997c), pp. 278f.: “The poet manipulates words in response to images; two semiotic systems partially overlap, and in the process both images and words reveal their communicative potential as well as their limits”.

Talking about the Pleiades (*Phaen.* 254ff.),<sup>33</sup> Aratus says *ὁ δ' οὐ μάλα πολλὸς ἀπάσας / χῶρος ἔχει, καὶ δ' αὐταὶ ἐπισκέψασθαι ἀφανραὶ* (255-6) and after naming them all, he states *αἱ μὲν ὁμῶς ὀλίγα καὶ ἀφεργέες* (264). Accordingly, the catalogue with their names takes the form of a very tight construction.<sup>34</sup> Through his text the poet imitates the reality of the universe.<sup>35</sup>

This type of impression onto the structure, however, may happen on scenes in space and in time and it is only to be expected that it occurs more frequently in catalogues belonging to narrative rather than didactic discourse, since the experience of narrative time is both food for thought and simultaneously finds an outlet in the visual imagination of the reader. According to Plato, it is through the visual experiences humans have that we are able to grasp the sense of time (*Tim.* 47a: *νῦν δ' ἡμέρα τε καὶ νύξ ὀφθείσασιν μῆνες τε καὶ ἐνιαυτῶν περίοδοι καὶ ἰσημερία καὶ τροπαὶ μεμηχάνηται μὲν ἀριθμῶν, χρόνου δὲ ἔννοιαν* *περὶ τε τῆς τοῦ παντὸς φύσεως ζήτησιν ἔδωσαν*, But the sight of day and night and months and circling years and of the equinoxes and the solstices has created number and has given us the conception of Time and also means of enquiring about the nature of the universe).<sup>36</sup>

A peak in density within the catalogue may sometimes, especially in epic, constitute a conscious attempt on the part of the poet to elevate a particular piece of action, such as a phase of a battle scene. Peaks of this sort, however, also entail 'valleys' where names are more sparse. If these peaks and valleys are converted into a graph, they would create a curve showing a catalogue's fluctuation rather than its linearity. This fluctuation in density during the course of a catalogue depends on the number of names involved in its various stages. But a peak in density goes hand in hand with a peak in the narrative pace which

<sup>33</sup> On the Pleiades see also Hesiod fr. 169, M.-W., with the form: 2-3-2. It would have been interesting for the history of the development of this particular visualization to have had Callimachus' catalogue of the Pleiades: fr. 693 Pf.

<sup>34</sup> The density of the Aratean catalogue is immediately felt when compared with the corresponding Ovidian one at *Fasti* 4.172-5, where the Roman poet evidently takes more space in naming the seven sisters and avoids mentioning their tight formation in the sky. This is consonant with the general poetic tendencies observed in the *Fasti*, as we shall see below, pp. 162-8. For the connection of the two catalogues, see Gee (2000), pp. 196ff. In another case at *Fasti* 2.243-4 the short catalogue of three constellations grouped together, is introduced with the phrase *continuata loco tria sidera... iacent* (three constellations lie grouped together, tr. Fr.). Here, too, structure suits what is described.

<sup>35</sup> See sch. on Arat. *Phaen.* p. 548, Martin: *πλησίον ἀλλήλων κείνται παρὰ τὸ λαὶὸν γόνυ τοῦ Περσέως* (they lie close to one another by the left knee of the Perseus [constellation]).

<sup>36</sup> Ovid will also ponder on this thought at *Met.* 15.186ff.

in turn leads to a decline in the importance assigned by the poet to the catalogue-names; for the more the names, the less the space available for additional information and hence the reduced significance of each. An insight into the ways a catalogue is formed can be revealing, since they may contribute, at least partly, to a better understanding of the poet's views and attitudes whether they are of an ideological and social nature or concern aesthetic and literary matters.<sup>37</sup>

The Homeric catalogues and their techniques left an indelible mark on the literary works that followed, both Hellenistic and Latin. Catalogues in Homer and especially in the *Iliad* are abundant. There are various ways in which they can be approached and studied. Taking our observations on density further, we shall focus on some patterns which in turn form a sort of typology. This typology appears in both the *Iliad* and the *Odyssey* even though in the latter work dense verses or dense catalogues of names are considerably fewer. This development opened the way to Apollonius Rhodius, since the catalogues of the *Argonautica* remind us in their formation more of the *Odyssey* than the *Iliad*. The Homeric typology has been admirably adopted into Latin epic poems as the study of these texts will, it is hoped, show.

The patterns we shall be concerned with here are classed on spatial grounds and are the following: a) density in the middle, b) spacing in the middle, c) ascending/descending mode, d) internal balance, e) erratic pattern. We should always bear in mind that studying the catalogues according to certain patterns of arrangement cannot be considered final nor an end in itself. Poetic diction always retains its suppleness and the forms the catalogues take quite often permit the reader to place them in more than one of the above categories.<sup>38</sup> There are instances, therefore, in which other critics would tend, quite understandably, to place a catalogue under a different rubric; they might also estimate somehow the limits of a catalogue or recognize its common denominator differently. In spite of potential objections, I consider important that an effort should be made to appreciate the function of catalogues in the poetic discourse of the Roman epic.

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<sup>37</sup> According to the scholiast (e.g. sch. on *Il.* 7.179-80) the poet seems to construct his catalogues on the basis of the contextual needs. This, perhaps, constitutes a general principle: cf. e.g. sch. on Dion. Perieg. *Orb. descript.* 337.19-20, Bernhardt.

<sup>38</sup> e.g. *Il.* 15.328-42, see below, pp. 20f., 36.