

## READING 1 REDUX

You are now ready to read the poem exactly as Catullus wrote it. For this reason, the words in parentheses and the special use of fonts are no longer used. You have already seen notes in the first version of this poem and you may refer to those notes if you need to. Additional notes are given below the text.

### CATULLUS CARMEN 1

- 1 Cui dōnō lepidum novum libellum  
āridā modo pūmice expolitum?  
Cornēlī, tibi: namque tū solēbās  
meās esse aliquid putāre nūgās
- 5 iam tum, cum ausus es ūnus Italōrum  
omne aevum tribus explicāre cartīs  
doctīs, Iuppiter, et labōriōsis.  
quārē habē tibi quidquid hoc libellī  
quālecumque; quod, <ō> patrōna virgō,
- 10 plūs ūnō maneat perenne saeclō.

### NOTES AND VOCABULARY

- Line 1: Poem 1 is the only formal introductory poem contained in the collection. This poem may have been intended to serve as an introduction to the entire work. If so, the diminutive *libellus* does not reflect the size of the collection (“a small book”), but rather reflects the modest tone characteristic of the poem as a whole with regard to Catullus’s achievement.
- Lines 1–2: **lepidum novum. . . expolitum:** these adjectives apply to the external appearance of the book as well as to the poetry contained within the book.
- Line 3: **Cornēlī:** Cornelius Nepos’s *Chronica*, the three-volume history referred to in this line, is not extant. Cornelius was friends not only with Catullus and Cicero but also with Atticus.
- Line 8: **habē tibi:** an abrupt, colloquial phrase with legalistic overtones suggesting the transfer of real property: essentially Catullus says, “Take it in ‘as-is’ condition.”
- Line 9: The symbol < > is supplied by editors and indicates there is a missing word, syllable, or phrase in the text. Here we know that there has been an omission of a word or syllable as the line is hendecasyllabic (having eleven syllables) but has only ten syllables. The text can easily be restored by the addition of “ō.”
- <ō> **patrōna virgō:** Note that Catullus does not ask the Muse for inspiration, a request one would expect in an introductory poem, but rather asks her to assure the immortality of the work.

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