

The form in which ancient readers encountered Catullus' poetry has been debated vigorously. Two theories now compete for acceptance: that Catullus himself arranged the corpus as we have it, and that it was created in Antiquity by combining the contents of three separate book-rolls that contained the so-called "polymetrics" (1-60), the "long poems" (61-68), and the epigrams (69-116). This paper supports the second theory against the first, but refines it with help from the ancient citations of Catullus, Calvus and Cinna.

1. Wiseman, for one, has asserted authorial arrangement on the grounds that "One might expect, *a priori*, that a collection entitled *Catulli Veronensis liber* and beginning with a dedication poem ought to be Catullus' own arrangement." This presupposes, of course, that the title is original; but if it is, it is probably the only title in our MSS that did not arguably or even demonstrably arise with the recovery of Catullus in the 13th century (some titles appear at erroneous breaks within poems; some are based on misunderstandings or on corruptions, such as "Ad lusi cacatam" for 36 [cf. 36.1 as transmitted, *anuale suo lusi cacata carta*]).

2. Asinius Pollio (*apud Charisium*) and Seneca the Elder cite Cat. 42 and 53 respectively from the *hendecasyllabi*, Quintilian cites 62 as the *Epithalamium*, and Gellius discusses 92 as a *carmen*, implying a collection known as the *hendecasyllabi*, individual titles for longer poems, and perhaps a collection of *carmina*. The status of *hendecasyllabi*, *Epithalamium*, and *carmen* as titles is confirmed through a comparison with the more numerous citations of Calvus and Cinna, which show the same pattern: collections called *poemata* that combine hendecasyllabics with choliambics or other lyric metres are attested for both writers, as are longer poems called by individual titles (cf. Calvus' *Epithalamium*, also in hexameters), while Calvus is credited with a collection of *carmina* in elegiac couplets, Cinna with one of *epigrammata*. Hence it is argued here that our Catullan corpus combines material from 5 or 6 original sources: a collection of *hendecasyllabi* (probably ending with 61 rather than 60, since Calvus' poem in the same metre circulated among his *poemata*, not as an independent epithalamium); the *Epithalamium* (62), the *Attis* (63), and the *Ariadne* (64; the title is suggested on the analogy of *Io* and *Smyrna*), each on its own roll; and either a collection of *carmina* (65-116) or one of *carmina* (65-68) plus one of *epigrammata* (69-116). It is suggested that the "packaging" of the originally autonomous shorter poems of all three poets into collections of lyrics on the one hand (*hendecasyllabi* / *poemata*) and works in elegiac couplets on the other (*carmina*) is editorial rather than authorial, and reflects either the initiative of booksellers or the editing of *grammatici*, but does not exclude the presence of smaller cycles designed by the authors themselves.