The influence of Hellenistic upon Roman poetry was at its height from about 60 to 20 BC. Greek names who excited admiration included Aratus, Callimachus, Apollonius Rhodius, Theocritus, Euphorion, and Nicander; their Latin emulators included Helvius Cinna, Catullus, Calvus, Aemilius Macer, Varro Atacinus, Cornelius Gallus, and the young Virgil. All of the above were notable figures, though time has been unkind to several of them. Propertius himself (active from the late thirties down to about 15 BC) comes in at the very end of this period, and it is interesting to investigate how far he continues the tradition of *docti poetae* into the Augustan age. We need to test the links between Propertius and individual Greek poets, but, before doing that, I would like to consider one or two passages in order to see how the pairing of poets can illuminate both. To represent the Greek side I have chosen not the obvious figure of Callimachus, but rather Euphorion of Chalcis who flourished in the second half of the third century BC.

Euphorion was something of a cult figure at Rome in 45 BC; Cicero then refers to his admirers as ‘cantores Euphorionis’ (*Tusc. Disp.* 3.45). We might have thought that the obvious Latin counterpart to Euphorion was Helvius Cinna—both poets formidably obscure and in need of learned commentaries. But it was Cornelius Gallus who took up the poet of Chalcis, perhaps even proclaiming himself the Roman Euphorion as Virgil in the *Eclogues* called himself the Roman Theocritus. And the most interesting link between Propertius and Euphorion involves Cornelius Gallus (Prop. 2.34.91–92):

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1 Cinna, Calvus, Aemilius Macer, Varro Atacinus, and Cornelius Gallus are all to be found in Courtney (1993), and in my forthcoming *Fragments of Roman Poetry*, *ca.* 60 BC to AD 20 (Oxford).
2 For discussion, see Lightfoot (1999) pp. 55–57.
3 *Ecl.* 10.50–1 ‘Chalcidico quae sunt mihi condita versu / carmina’ (Courtney’s
et modo formosa quam multa Lycoride Gallus
mortuus inferna vulnera lavit aqua!

‘And recently how many wounds from fair Lycoris did Gallus after his death wash in the waters of the Underworld!’

Scholars have long drawn a parallel between this couplet and Euphorion fr. 43 P.:

Κῶκυτῶς <τοι>⁴ μοῦνος ἀφ’ ἔλκεια νίψειν Ἀδωνίν
(Cocyntus . . . alone washed Adonis’ wounds.)

One would like to know which Latin poet transferred the reference from Adonis. Perhaps Gallus prophesied thus about his own death from unhappy love, but it is equally possible that Gallus, like Euphorion, was writing about Adonis, and that Propertius made the shift.

Another investigation may start from Propertius 1.9.5–6:

me non Chaoniae vincant in amore columbae
dicere, quos iuvenes quaque puella domet.
(In the matter of love, the Chaonian doves would not outdo me in pronouncing which young man each girl will tame.)

Why ‘Chaonian?’⁵ Because, at least according to the locals (Pausanías 7.21.3), the oracle at Dodona told the highest proportion of truth. Propertius (and before him Virgil) may have had in mind a characteristic hexameter⁶ of Euphorion (fr. 48 Powell):

Ζηνὸς Χαονίου προμάντις, ἡδόνως ἀπέξαντο
(‘. . . prophetesses of Chaonian Zeus pronounced’)

contention, *FLP* p. 269, that the reference is to Theocles of Chalcis, has not won wide acceptance; compare *Ecl*. 6.1–2 ‘Prima Syracosio dignata est ludere versu / nostra . . . Thalea’.

⁴ I print as Powell, but suspect that μοῦνος was preceded by the relative ὧς, which followed some case other than the nominative (to avoid excessive sigmatism), e.g., Κῶκυτως ὧς μοῦνος, perhaps in a list of underworld rivers. The statement of Ptolemy Chennus (who quotes the fragment) that Cocytus here was the name of a doctor who treated Adonis need not be taken seriously.

⁵ The first Latin poetic occurrence of ‘Chaonian’ (so called from the region of Epirus) doves is in Virgil, *Ecl*. 9.13. We are left uncertain whether the ‘doves’ are actual birds or human priestesses (a similar doubt over the ‘bees’ of Demeter in Callimachus, *Hymn* 2.110).

⁶ As composed of four words and having a spondaic fifth foot.