The influence of Alexandrian and Hellenistic poetry on Horace has long been recognized; the discussions are numerous, but the following may be noted: in the early years of the century Reitzenstein 2) discussed his relationship to Hellenistic poetry; Pasquali 3) devoted many pages to Hellenistic themes in Horace; Wehrli 4) clearly showed Horace’s indebtedness to Callimachus; Alfonsi 5) discussed Horace as a continuator of the ‘neoteric’ movement; more recently Wimmel 6) listed passages where Horace was influenced by Callimachean theory; Schwinge 7) discussed the stylistic theory of Horace with reference to Alexandria; Castorina 8) devoted a chapter to the ‘neoterismo’ in Horace; Gagliardi 9) composed a whole book on ‘neoteric’ tendencies in Horace. Yet even so, certainly in the English-speaking world, the Alexandrian and Callimachean elements of Horace have not throughout the years received sufficient emphasis or wide-spread acceptance: Campbell 10) maintained that Horace was the “least open to Alexandrian influences of all the

1) Some of the ideas in this article were included in a thesis submitted to the University of Sheffield for the degree of Ph. D. (1968).
2) R. Reitzenstein, Horaz und die hellenistische Lyrik, NJA 21 (1908), 81-102, 365-67. See also Horaz als Dichter, NJA 49 (1922), 24-41, A. Rostagni, Orazio, Arte Poetica (Torino 1930), 46 ff.
3) G. Pasquali, Orazio lirico (Firenze 1920), 141-641.
4) F. Wehrli, Horaz und Kallimachos, Mus. Helv. 1 (1944), 69-76.
5) L. Alfonsi, Poetae novi (Como 1945), 112 ff.
6) W. Wimmel, Kallimachos in Rom (Wiesbaden 1960), passim.
7) E.-R. Schwinge, Zur Kunsttheorie des Horaz, Phil. 107 (1963), 75-96.
8) E. Castorina, La poesia d’Orazio (Roma 1963), 159-70.
9) D. Gagliardi, Orazio e la tradizione neoterica (Napoli 1971).
10) A. Y. Campbell, Horace (London 1924), 139.
Latin classic poets”; Commager 11) in his critical studies of the Odes called for a re-examination of Horace’s relationship to Alexandrian poetry. This study was to a large extent undertaken by Newman 12), whose ideas (a reviewer has pointed out 13)) are not as original as the author first thought. The purpose of this article is not to re-assess or re-emphasise the evidence for the relations of Horace to Alexandria, for the results are clear, but rather to examine Horace’s relationship with Catullus, for Catullus has become a stumbling-block for scholars in their discussion of Horace and Alexandrianism. For how could a poet who is often believed to be an opponent of ‘neoteric’ poetry be so steeped in Alexandrianism 14)? It will be worthwhile to re-examine the relationship of Horace and Catullus with particular reference to their literary ideals.

The only reference of Horace to Catullus by name is found in the tenth poem of the first book of Satires. It is from this passage that to a large extent is deduced the antipathy of the two poets. But can this statement be justified in the light of the evidence? In these much discussed verses (14-19) 15), Horace speaks of the writers of Old Comedy who should be imitated:

15) G. L. Hendrickson, Horace and Valerius Cato, CP 12 (1917), 329-50, B. Otis, op. cit., 177 ff., suggested the verses were disparaging. However, E. K. Rand, Catullus and the Augustans, HSCP 17 (1906), 15-30, B. L. Ullman, Horace, Catullus, and Tigellius, CP 10 (1915), 270-96, take the opposite point of view: Ullman believes that cantare can have the sense of satirize, but this interpretation is rejected by N. Rudd, The Satires of Horace (Cambridge 1966), 292-93 n. 15. See also Rudd, op. cit, 289 n. 46, who rejects the view of J. Perret, Horace (Paris 1959), 59, that cantare can mean to mock. The term cantare may well be connected with Cicero’s cantores Euphorio-