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**FATHERS AND SONS  
CATULLAN ECHOES OF REMEMBERING AND FORGETTING  
IN VERGIL'S *AENEID*\***

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*Abstract:* In Vergil's *Aeneid* the problematics of remembering and forgetting emerge as an issue of essential importance: the Trojans – somewhat paradoxically – have to bring about both of them in order to be able to found a new native land in Italy. The matter in question emphatically occurs in two speeches of fathers given to their sons in the epic: in that of the shade of Anchises given to Aeneas in Book 5 and in that of Aeneas given to Ascanius in Book 12. These passages both recall the speech of Aegeus to Theseus in Catullus 64, in which the father aims to 'program' his son's mind to remember his instructions. It will be of fundamental importance to observe the way the Catullan text presenting the failure of this kind of 'mnemotechnical' remembering encodes forgetting into the Vergilian passages mentioned above, by means of intertextual connections.

*Keywords:* Vergil, Catullus, fathers, sons, remembering, forgetting, intertextuality

In this paper I examine the topic of 'fathers and sons', and within this subject I analyze how the passages of the *Aeneid* that contain fathers' speeches to their sons interact with the speech of Aegeus to Theseus in Catullus 64. The key motives of the above mentioned Catullan passage are remembering and forgetting: at the end of the *ekphrasis*, an intentional 'forgetting' results in the fulfillment of Ariadne's curse, and from that arises another forgetting that of a mnemotechnical kind, which leads to a tragic outcome, i.e. to the death of Aegeus. As we will see, the issue of remembering and forgetting – which is of crucial importance regarding the *Aeneid* as a whole – gets a special emphasis in the Vergilian passages in question. Thus, the purpose of my study is to explore how the problematics of remembering and forgetting become an integral part of the Vergilian presentation of the topic of 'fathers and sons' by means of Catullan intertexts.

In the Catullan poem, we read the speech of Aegeus after learning that his son hasn't fulfilled the paternal instructions at the end:

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\* My thanks go to my anonymous lector for helping me by making remarks on my study.

*Ipse autem caeca mentem caligine Theseus  
 consitus oblito dimisit pectore cuncta  
 quae mandata prius constanti mente **tenebat**,  
 dulcia nec maesto sustollens signa **parenti**  
 sospitem Erechtheum se ostendit visere portum  
 namque ferunt olim, **classi** cum moenia divae  
 linquentem gnatum ventis concrederet Aegeus,  
 talia **complexum iuveni** mandata dedisse:  
 'Gnate mihi longe iucundior unice **vita**,  
**gnate**, ego quem in dubios cogor dimittere casus  
 reddite in extrema nuper mihi fine senectae,  
 quandoquidem **fortuna** mea ac tua fervida **virtus**  
 eripit invito mihi te, cui languida nondum  
 lumina sunt gnati cara saturata figura,  
 non ego te gaudens laetanti pectore mittam,  
 nec te ferre sinam fortunae signa secundae,  
 sed primum multas expromam mente querelas  
 canitiem terra atque infuso pulvere foedans,  
 inde infecta vago suspendam lintea malo,  
 nostros ut luctus nostraeque incendia mentis  
 carbasus obscurata decet ferrugine Hibera.  
 quod tibi si sancti concesserit incola Itoni,  
 quae nostrum genus ac sedes **defendere** Erechthei  
 adnuit, ut tauri respergas sanguine **dextram**,  
**tum vero facito ut memori** tibi condita **corde**  
 haec vigeant mandata, nec ulla oblitteret **aetas**,  
 ut simul ac nostros invisent lumina collis,  
 funestam antennae deponant undique vestem  
 candidaque intorti sustollant vela rudentes,  
 quam primum cernens ut laeta gaudia mente  
 agnoscam, cum te reducem **aetas** prospera sistet.'  
 (carm. 64.207–37)*

[...] But Theseus himself,  
 darkling in his thoughts with blind dimness, let slip  
 from his forgetful mind all the biddings which  
 formerly he had held firm with constant heart, and  
 raised not the welcome sign to his mourning father,  
 nor showed that he was safely sighting the Erechthean  
 harbour. For they say that erewhile, when Aegeus  
 was trusting his son to the winds, as with his fleet  
 he left the walls of the goddess, he embraced the  
 youth and gave him this charge: 'My son, my only  
 son, dearer to me than all my length of days, re-  
 stored to me but now in the last end of old age,  
 my son, whom I perforce let go forth to doubtful  
 hazards, – since my fortune and thy burning valour  
 tears thee from me, unwilling me, whose failing  
 eyes are not yet satisfied with the dear image

of my son, I will not let thee go gladly with cheerful heart, nor suffer thee to bear the tokens of prosperous fortune: but first will bring forth many laments from my heart, soiling my gray hairs with earth and showered dust: thereafter will I hang dyed sails on thy roving mast, that so the tale of my grief and the fire that burns in my heart may be marked by the canvas stained with Iberian azure. But if she who dwells in holy Itonus, who vouchsafes to defend our race and the abodes of Erechtheus, shall grant thee to sprinkle thy right hand with the bull's blood, then be sure that these biddings live, laid up in thy mindful heart, and that no length of time blur them: that as soon as thy eyes shall come within sight of our hills, thy yardarms may lay down from them their mourning raiment, and the twisted cordage raise a white sail: that so I may see at once and gladly welcome the signs of joy, when a happy hour shall set thee here in thy home again.'

(Transl. F. Warre Cornish)

Lines 207–11 inform the reader that the curse of Ariadne has been fulfilled thanks to Jupiter: Theseus' 'mind has been clouded by a blinding mist' (*caeca mentem caligine ... consitus*) and, as a consequence, he has 'let slip from his forgetful mind all the biddings which formerly he had held firm with constant heart'<sup>1</sup> (*oblito dimisit pectore cuncta / quae mandata prius constanti mente tenebat*).<sup>2</sup> The 'ethical' forgetfulness, i. e. the disloyalty of the young Athenian man resulted in a forgetfulness that of a 'mnemotechnical' kind, as the method of mnemotechnics appear in the farewell-speech given by Aegeus to Theseus.<sup>3</sup> This conception is supported by the words of Aegeus by means of which he aims to 'program' his son's mind not to forget to change his ship's dark-colored sails with white ones, if he succeeds on defeating the Minotaur (*facito ut memori tibi condita corde / haec vigeant mandata*).<sup>4</sup> As the *ars memorativa* is tightly bound to the cultural technique of writing, the possible interpretation of the passage emerges that Aegeus appears as the 'father of letters' – using a phrase borrowed

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<sup>1</sup> Transl. Warre Cornish 1904, 93.

<sup>2</sup> For the Lucretian parallel (*DRN* 2.582), see Fordyce 1961, 303.

<sup>3</sup> Tamás, 2018, 4. When I speak of 'ethical' forgetting, I mean Theseus' intentional 'forgetting' about Ariadne, and when I speak of 'mnemotechnical' forgetting, I mean that the words of Aegeus actually slip Theseus' mind (thanks to Jupiter, as the reader has already learned). The Athenian hero is called *immemor* in both cases, but the meaning of the adjective differs evidently, so a distinction had to be made. For the idea see Tamás 2018.

<sup>4</sup> *Ibid.* 8.

from the Platonian *Schriftkritik* –, whose innovation, i. e. writing, will finally lead to forgetting according to the *Phaidros*, as its users will not exercise their memories any more (*Phaidr.* 275a).<sup>5</sup> Against this background, it is not far to seek that the words ‘written’ into the mind of Theseus by his father can only create lifeless *logos*, which remains ‘solemnly silent’ all the time without the help of its author (*Phaidr.* 275d),<sup>6</sup> so the Athenian hero will necessarily forget about the instructions given to him at the crucial moment.

In addition to this, it is important to observe that the speech of Aegeus is in intertextual connection with Catullus 101, as this circumstance tinges the interpretation of the passage examined. In the poem mentioned just now, we should imagine Catullus at the grave of his brother fallen at Troy, paying the last honours to him, which rightfully behove to the dead by the Roman customs:

*Multas per gentes et multa per aequora vectus  
advenio has miserans, frater, ad inferias,  
ut te postremo donarem munere mortis  
et mutam nequiquam adloquerer cinerem,  
quandoquidem fortuna mihi tete abstulit ipsum,  
heu miser indigne frater adempte mihi.  
nunc tamen interea haec, prisco quae more parentum  
tradita sunt tristi munere ad inferias,  
accipe fraterno multum manantia fletu  
atque in perpetuum, frater, ave atque vale.*  
(*carm.* 101)

*Wandering through many countries and over  
many seas I come, my brother, to these sorrowful  
obsequies, to present you with the last guerdon of  
death, and speak, though in vain, to your silent  
ashes, since fortune has taken your own self away  
from me – alas, my brother, so cruelly torn from  
me! Yet now meanwhile take these offerings,  
which by the custom of our fathers have been  
handed down – a sorrowful tribute – for a funeral  
sacrifice; take them, wet with many tears of  
a brother, and for ever, my brother, hail and  
farewell!*

(Transl. F. Warre Cornish)

The connection of the two texts is brought to clarity by the parallels *quandoquidem fortuna mea (...) eripit (...) mihi te* (*carm.* 64.218–19) and *quandoquidem fortuna*

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<sup>5</sup> Ibid. 7.

<sup>6</sup> Ibid. 8.

*mihi tete abstulit ipsum* (*carm.* 101.5).<sup>7</sup> The Catullus of poem 101 has made his journey to Troy<sup>8</sup> in order to be able to perform the funeral rites and to address the silent ashes of his brother, because the (ill) fate (*quandoquidem fortuna*) had snatched him from the poet (*mihi tete abstulit ipsum*). The Aegeus of Catullus 64 also stresses that he is forced to let his son go on a journey of an uncertain outcome, because his ill fate (*quandoquidem fortuna*) and the virtue of Theseus takes the boy away from him (*eripit ... mihi te*). So, apart from the coincidence of some words, a semantic parallel can also be perceived in the case of the expressions *abstulit* and *eripit*. However, a significant difference between the two passages can be noticed as well, and this one regards the speech situation. Catullus addresses his brother already dead, entering a peculiar sphere on the verge between the worlds of the living and the dead during the rites where it is possible to make contact with the deceased,<sup>9</sup> and bids him a final farewell in this way (*ave atque vale*). Aegeus bids farewell to Theseus who is still alive, but whose death during his duel with the Minotaur emerges as a realistic possibility. The intertext connecting the speech of Aegeus with Catullus 101 could also suggest this possibility, but this allusion proves to be proleptic not because of foreshadowing the death of Theseus, but because of that of Aegeus. Furthermore, the solemn intonation of the two texts is also conspicuous. Among others, in the speech of Aegeus, the *gnate ... gnate* anaphora in lines 215–16 reflects this solemnity, and so does the construction of the expression *facito ut ... vigeant* with the second imperative in lines 231–32, to which latter example adds the commentary of Fordyce that it ‘has its usual note of solemn injunction’.<sup>10</sup> The high manner of Catullus 101 as a funereal farewell-speech is self-evident, so I only mention one example of its forms of expression that can be of key significance regarding the intertextual interplay of the two passages examined, which is the usage of the verb *alloquor* (‘to address’). Kenneth Quinn takes the verb as connoting ‘any formal speech, including the speech made by one character to another in high-style poetry’.<sup>11</sup> Catullus declares that he has undertaken the long journey from Italy to Troy to pay the last honours to his brother and to address (*adloquerer*) his silent ashes (*carm.* 101.4), but he does the latter vainly (*nequiquam*) as his brother cannot answer his words. The ‘addressing in vain’ of Catullus 101 can have an important consequence regarding poem 64: the reader – who has already gained the knowledge that Theseus had finally forgotten his father’s instructions even before reading the speech of Aegeus –, noticing the intertextual connection of the two texts, can realize that forgetting is already encoded into the

<sup>7</sup> Quinn 1977, 329.

<sup>8</sup> For the ground of the burial place of Catullus’ brother near Troy see Fordyce 1961, 388.

<sup>9</sup> Feldherr 2000, 212.

<sup>10</sup> Fordyce 1961, 305.

<sup>11</sup> Quinn 1977, 441.

words of the Athenian king, more specifically, that though he talks to his son in a high manner, he does it in vain as the boy will forget about his task at the crucial moment anyway, and in this way he will not show his *pietas*, unlike the Catullus of poem 101.

Being aware of all of this, now I turn to the Vergilian passages. About the role of remembering (and memory) in the *Aeneid* it can be said in general – quoting Aaron Seider –, that it ‘acts as a social and narrative mechanism for integrating a traumatic past with an uncertain future. For both the narrator and the characters alike, remembering and commemorating the past and present are painful but necessary ways to move forward’.<sup>12</sup> In the view of this kind of nature of memory, it will be of crucial importance to observe the way the matter of remembering and forgetting appears in speeches of fathers given to their sons in the *Aeneid*, by means of Catullan echoes.<sup>13</sup>

First I take stock of the passage of the *Aeneid*’s Book 5, in which Anchises appears for Aeneas as a dream image during the second stay of the Trojans in Drepanum, and instructs his son to look for him in the Underworld for further guidance for what exactly he has to do in Italy:<sup>14</sup>

*Talibus incensus dictis senioris amici  
**tum vero** in curas animo diducitur omnis;  
 et Nox atra polum bigis subvecta **tenebat**.  
 Visa dehinc caelo facies delapsa **parentis**  
 Anchisae subito talis effudere voces:  
 ‘**Nate**, **mihī** **vīta** quondam, dum **vīta** manebat,  
 care magis, **nate** Iliacis exercite fatis,  
 imperio Iovis huc venio, qui **classibus** ignem  
 depulit et caelo tandem miseratus ab alto est.  
 Consiliis pare quae nunc pulcherrima Nautes*

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<sup>12</sup> Seider 2013, 4.

<sup>13</sup> As Michael Putnam points it out, apostrophe and (Catullan) allusion – two ‘anti-narrative gestures’ (Putnam 1995, 81) – go hand in hand in the *Aeneid* on several occasions, forcing the reader ‘to stop and ponder, to make comparisons between one context and another’ (Putnam 1995, 86). The two Vergilian passages examined in this paper are also eminent examples of this ‘lyricizing’ phenomenon.

<sup>14</sup> Rebecca Armstrong argues that whenever the idea of Crete emerges (either directly or through intertextual connections) in the *Aeneid*, it usually results in digressions and repetitions that, at least for a short time, avert the narrative from its linear progress, bringing it into a ‘Labyrinth’ in a narratological sense (Armstrong 2002, 328). This observation is also supported by the quoted Vergilian passage as the words of Anchises – recalling the speech of Aegeus of Catullus 64 and therefore the Cretan cycle itself – lead the Trojans into the underworld, which ‘is itself remarkably like a maze’, a place where it is easy to get lost, and ‘these labyrinthine overtones [...] cast doubt on how directly one can accept the “truths” there discovered’ (Armstrong 2002, 338). In this way, a journey to the underworld could pose a threat to Aeneas’ mission and therefore to the epic’s steady move towards its end.

*dat senior; lectos iuvenes, fortissima corda,  
defer in Italiam.* [...] (Aen. 5.719–30)

Then roused by such words from an aged friend,  
Aeneas's heart was truly torn between so many cares.  
And now black Night in her chariot, borne upwards,  
occupied the heavens: and the likeness of his father Anchises  
seemed to glide down from the sky, and speak so:  
'Son, dearer to me than life, when life remained,  
my son, troubled by Troy's fate, I come here  
at Jove's command, he who drove the fire from the ships,  
and at last takes pity on you from high heaven.  
Follow the handsome advice that old Nautus gives:  
take chosen youth, and the bravest hearts, to Italy.'  
(Transl. A. S. Kline)

First of all, I have to lay down that I do not attribute an allusive effect to the majority of the marked words in themselves as it presents itself quite rarely in case of only one word – even if, for example, the placing of the words *tenebat* and *parenti – parentis* to the end of lines following each other is conspicuous by all means (*carm.* 64.209–10 and *Aen.* 5.721–22). My purpose with the marking was to demonstrate that Vergil uses a quite similar vocabulary in a thematic block of key importance regarding my paper to that of the quoted part of Catullus 64.<sup>15</sup> On the other hand, lines 724–725 of the Vergilian text (*nate, mihi vita quondam, dum vita manebat, / care magis, nate*, 'my son, than life more dear, when life was mine, / o son') clearly recall the lines 215–16 of the Catullan poem (*gnate mihi longe iucundior unice vita, / gnate*, 'son! far nearer my heart (you alone) than life of the longest, / son')<sup>16</sup> by means of the conformity of the vocatives *nate* and *gnate* at the beginning of the line followed by the personal pronoun *mihi* and repeated in the following line, moreover, by means of the similarity of the expressions *vita care magis* and *iucundior vita*, in which *care magis* and *iucundior* are semantically equivalent with each other. So, Anchises addresses and starts instructing his son (*consiliis pare*) with words in accord with the opening of Ae-

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<sup>15</sup> Not to mention the appearance of Jupiter (*Iovis*, *Aen.* 5.726), who – though not by name – appears in Catullus 64 as well (*caelestum ... rector*, *carm.* 64.204) and fulfills Ariadne's curse, or the parallel between the way Anchises starts to speak (*effudere voces*, *Aen.* 5.723) and the way Ariadne 'pours out' her curses (*profudit ... voces*, *carm.* 64.202). The intertextual connection of the quoted passage of the *Aeneid* and Catullus 64 is also supported by the occurrence of the expressions *pulcherrima Nautes* (*Aen.* 5.728) – *pulcerrima Nereine* (*carm.* 64.28) and *lectos iuvenes* (*Aen.* 5.729) – *lecti iuvenes* (*carm.* 64.4).

<sup>16</sup> Hardie 2012, 223.

geus' speech to Theseus in large measure. However, it can be noticed as a significant contrast that Anchises gives his instructions to his son as a ghost image of a dead man in a dream, but Aegeus does the same as a living person – about whom the reader knows that he will be dead in a short time. The communication of Aeneas with the already dead Anchises can lead us to a subsequent realization with regard to the intertextual relations: the Trojan hero – though unwittingly – enters that particular sphere between the living and the dead for a short time, in which we should imagine the narrator of Catullus 101. Consequently, because of their tight intertextual interconnectedness, Catullus 64 and 101 are both recalled by means of Vergilian allusions to poem 64, and thanks to this, we are given new dimensions of possibilities for interpreting the quoted passage of the *Aeneid*. The recollection of Catullus' *pietas* for his brother – which, regarding the relationship of Roman fathers and sons, can be defined as a moral and social duty that 'was bilateral in nature, including devotion and affection on the part of the sons and consideration and respect on the part of the fathers'<sup>17</sup> – could arouse the presumption in the reader of the Vergilian text that Aeneas, who is *pius* anyway, will obey even his already dead father's commands. Following Anchises' guidance is an indispensable prerequisite of the new homeland's foundation, which is interconnected with the problematics of remembering and forgetting inseparably. Catullus pays honour to his brother's memory, who – citing lines 97–98 of Catullus 68, a poem intertextually connected with Catullus 101 – lies far away from his home, 'not among familiar tombs or near the ashes of his kindred'. Aeneas, who has also drifted far away from his sometime home, somewhat paradoxically, has to find a new one by bringing about remembering and forgetting at the same time,<sup>18</sup> but these will be typically different in nature from the mnemotechnical kind of 'programming' and its failure in the case of Theseus. Aeneas first has to remember the words of his father's shade in order to know what to do when he arrives to Italy: he has to get down to the Underworld for more exact instructions. Then, in Book 6, the Cumaean Sibyl tells him how to move forward by remembering, and finally, in the Underworld he learns how the souls have to forget in order to be able to come back to life.<sup>19</sup> The situation gets more complicated in the second part of the epic as Aeneas shows no sign of remembering his reunion with his father, so it is thinkable that he has forgotten Anchises' words.<sup>20</sup> According to that, Aeneas – as a son forgetting his father's words, i.e. being rather *immemor* than *pius* – seems to be following the Thesean model as well.

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<sup>17</sup> Cantarella 2003, 286.

<sup>18</sup> For the idea see Herzog 2002.

<sup>19</sup> Seider 2013, 40.

<sup>20</sup> Most 2001, 169–170.

The second passage of the *Aeneid* that I discuss takes place in Book 12. When Aeneas gets wounded during the final battle, he gives instructions to Ascanius, which 'represent the only example of direct speech between the two in the epic':<sup>21</sup>

*Postquam habilis lateri clipeus loricaque tergo est,  
Ascanium fuis circum **complectitur** armis  
summaque per galeam delibans oscula fatur:  
'Disce, puer, **virtutem** ex me verumque laborem,  
**fortunam** ex aliis. Nunc **te mea dextera** bello  
**defensum** dabit et magna inter praemia ducet.  
Tu **facito**, mox cum matura adoleverit **aetas**,  
**sis memor**, et te animo repetentem exempla tuorum  
et pater Aeneas et avunculus excitet Hector.'*  
(Aen. 12.432–40)

*As soon as his shield was fixed at his side, the chain mail  
to his back, he clasped Ascanius in his armed embrace,  
and, kissing his lips lightly through the helmet, said:  
'My son, learn courage from me and true labour:  
good fortune from others. Now my hand will protect you  
in war, and lead you to great rewards. Make sure later,  
when your years have reached maturity, that you remember:  
let your father Aeneas, and your uncle Hector  
inspire your soul, by recalling their example.'*  
(Transl. A. S. Kline)

Besides considering the phenomenon that the quotation's words associated with remembering (*memor, repetentem*) can activate intertextual (literary) recollection as well,<sup>22</sup> and can therefore recall the literary antecedents, the overlap of the vocabulary of Aeneas' short monologue and the Catullan speech of Aegeus makes the connection of the two texts clear.<sup>23</sup> The motive of embrace before the start of the fathers' speeches is common in the texts already (*complectitur – complexum*), then, in Aeneas' first sentence, *virtus* and *fortuna* show up, like at the beginning of Aegeus' speech (*quandoquidem fortuna mea ac tua fervida virtus, carm. 64.218*), but differences also can be noticed between the two texts regarding these words: Aegeus mentions his own *fortuna* and his son's *virtus*, while Aeneas instructs his son to learn *virtus* from him and *fortuna* from others. The comparison also highlights that *fortuna* can be interpreted in different ways in

<sup>21</sup> Seider 2013, 161.

<sup>22</sup> Hinds 1998, 11.

<sup>23</sup> Fordyce notes the connection between *facito ... sis memor* (Aen. 12.438–39) and *facito ut* (*carm. 64.231*), but does not call attention to the other parallels. The commentary of Quinn to Catullus and that of Tarrant to the *Aeneid* does not register the connection of the passages.

the two passages cited: while Aegeus evidently speaks about his own (ill) *fate*, it seems that Aeneas can refer to *fortuna*, which stands for a lower level than *fatum*, because otherwise we would have to presume that the protagonist famous for his *pietas* ‘has not embraced his fate devoted to him by the gods, even at the last moment of his mission’.<sup>24</sup> The pronoun *mea* occurring as an attribute of *fortuna* in the quoted passage of Catullus 64 is the attribute of *dextera* in the monologue of Aeneas, a word also appearing in line 230 of the Catullan poem (*dextram*). The Trojan hero intends to make his son protected (*defensum*) with his just mentioned right hand, while the Athenian one has to sprinkle his own with the blood of the Minotaur, but the parallel of the motive of protecting that occurs in the Vergilian passage can also be found in the Catullan text in the form of Athene protecting the Athenian people and the Erechtheion (*defendere*, line 229). Both fathers introduce their main instruction with the solemn word *facito*: Aeneas telling Ascanius to remember (*sis memor*) the exemplar of his ancestors in his mind (*animo*), and Aegeus telling Theseus to hold his biddings with a remembering heart (*memori corde*, line 231) and no to let the time (*aetas*) obliterate them from it, which word also occurs in the quotation from the *Aeneid* meaning Ascanius’ age. The exemplar of the ancestors (*exempla tuorum*) mentioned by Aeneas delineates a sort of remembering clearly different from the mnemotechnical kind of remembering incorporated into the speech of Aegeus: that of the exemplarity, which – quoting Michèle Lowrie –, in its many forms, ‘mediates between the particular and the general, between a singularity and some larger cognitive framework by way of empirical observation and illustration, imagination and narrative’.<sup>25</sup> In the quoted passage, Vergil uses the Catullan mnemotechnical vocabulary to formulate a conception of memory of another kind, i.e. of an exemplarist one. This can be perceived as an intertextual correction – that the question is not whether the father succeeds in ‘programming’ his son’s mind or not, but whether these heroes are capable of following the paternal *exemplum* at all or not. According to Seider, ‘Aeneas’ words make memory and, specifically, the remembrance of Troy central to his relationship with his son.’<sup>26</sup> The instruction has to be fulfilled in the further future, when Ascanius will already have grown to manhood (*mox cum matura adoleverit aetas*), so – as Reinhart Herzog notes – the present admonition gets bracketed, Aeneas ‘eliminates himself’ as a living person.<sup>27</sup> It is also worth considering an intratextual connection of this passage. In Book 3 Aeneas cites Andromache, who asked him about his son: ‘Do both his father Aeneas and his uncle Hector at all rouse Ascanius to ancient valor and

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<sup>24</sup> Ferenczi 2010, 87.

<sup>25</sup> Lowrie–Lüdemann 2015, 1.

<sup>26</sup> Seider 2013, 161.

<sup>27</sup> Herzog 2002, 69.

manly courage?’<sup>28</sup> (*ecquid in antiquam virtutem animosque virilis / et pater Aeneas et avunculus excitat Hector?*, *Aen.* 3.342–43). The second line of the quotation is fully identical with line 440 of Book 12, apart from the difference in the mood of *excitat* – *excitet*. The utterance of Andromache – who had yet been praying at her dead husband’s *kenotaphion* a little earlier – suggests that she was looking to the answer for the question whether the past will be repeated in the future, but, as Seider argues, Aeneas – possibly not even remembering that he has already used the same words at an earlier stage of the epic – ‘strips this remark from its stultifying associations and [...] sets the past examples as part of an active process of recollection that should accompany and aid Ascanius’ maturation’.<sup>29</sup> So the protagonist chooses his exemplary models to ensure that Troy and its people are remembered in a productive and honorable way<sup>30</sup> in the future homeland as well. Thus, according to the instruction received, Ascanius has to remember; therefore, the speech of Aeneas can be read as a text ‘correcting’ Catullus 64 regarding the question of remembering and forgetting. At the same time, the Catullan text affects the Vergilian passage in a ‘subversive’ way, suggesting that Ascanius might forget his father’s words as a potential new Theseus. However, as the reader learns at the end of the book that Jupiter gives his consent to letting the principal elements of the Trojan identity sink into oblivion in order to appease Juno, emerges a thinkable reading that Ascanius will fulfill Aeneas’ demand individually, but forgetting will come about on the level of the community – which is not in opposition to the *fatum* after all –, so the Trojans, collectively, will become *immemores Thesei* in some sense.

In summary, when Vergil ‘borrows’ the motif of forgetting from Catullus, the conception gets changed completely: the matter of forgetting that concerns Theseus only as an individual in Catullus 64 becomes an integral part of the problematics always affecting the fate of the community in the *Aeneid*, and, after all, it can even suggest forgetting on a collective level. However, intertextuality not only helps the reader to recognize this but also raises the possibility of a metapoetic reading of the quoted passages of the Vergilian epic, as the father-son relationship in the *Aeneid* may allude to literary filiation as well:<sup>31</sup> Vergil pays tribute to one of his literary ‘fathers’, Catullus, by referring to his poems, so the Vergilian text ‘remembers’ the Catullan ones, but at the same time it brings about their ‘forgetting’ as well in the sense that it puts them into the shade by presenting itself emphatically as a product of a newer political and literary era, the Augustan age.

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<sup>28</sup> Seider 2013, 163.

<sup>29</sup> *Ibid.*

<sup>30</sup> *Ibid.*

<sup>31</sup> O’Sullivan 2009, 474. Timothy M. O’Sullivan analyzes the question of literary filiation between Vergil and Homer.

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