

the comparative meaning by stressing the simultaneousness of *iamque* (19).

For all these reasons the poem is no allegory. It is a dream, with the dreamer seeing from a poetical distance, so to say, what he experiences: his mistress' infidelities, her confessions, her contrition, his anger, his compassion, his voluptuous longings, his being a poet, a

Glaucus, a dolphin. . . In the last line it turns out to be a nightmare: the problem will come back, again and again. Poor masochistic Propertius—but how rich a poet!

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### LUCRETIUS, EPILEPSY, AND THE HIPPOCRATIC *ON BREATHS*

In his commentary on *De rerum natura* 3. 487–509 Heinze observes that Lucretius' account owes something to the medical writers, but does not seem quite to fit any medical work familiar to Heinze.<sup>1</sup> Heinze cites, of course, the Hippocratic *On the Sacred Disease* and a passage from pseudo-Galen. There is, however, another Hippocratic work which treats of epilepsy and which may have influenced Lucretius, namely the treatise *On Breaths* (*Περὶ φυχῶν*). This work is remarkable for its use of Gorgianic figures and sophistic rhetoric generally (hence its plausible date in the late fifth or early fourth centuries). Its style may have interested Lucretius the poet. The physical theory which it expounds, namely that all disease is due to the presence of air in the body, is not adopted by Lucretius;<sup>2</sup> but it is not necessarily in contradiction with Lucretius' views and is easily assimilable to his own theories of material causation: one may compare Lucretius' comparison of the soul to cloud or smoke in 3. 428, 436, 456. Like Lucretius, the author of *On Breaths* believes in a physical basis (in his case, air) for psychic phenomena.

But although Lucretius does not take over the general theory of *On Breaths*, there are indications that he has adapted to his own purposes (the proof of the mortality of the soul) some of the specific arguments and phraseology of the treatise.

Both in *On Breaths* 14 and Lucretius 3. 459 ff. there is a gradual progression from milder disorders of the soul to epilepsy. In both authors this progression contains the same three stages. Lucretius begins with the general illness of the soul during disease: delirium and lethargy (463–73). Next comes drunkenness (476–83) and, finally, epilepsy (484–509). *On Breaths* 14 tries to show that the blood, which is in turn affected by the air in the veins, determines the state of intelligence (*φρόνησις*). The first illustration is sleep: here the blood is chilled and the body becomes sluggish (VI, 112, Littré = p. 248. 10 ff. in W. H. S. Jones' edition<sup>3</sup>). Then comes drunkenness (248. 19 ff. Jones) and, finally, epilepsy (250. 31 ff. Jones = VI, 112, 114, Littré).

This general arrangement of the argument is the most striking and most important similarity between the two works. But there are also some smaller similarities of expression which gain a cumulative force when all the points are taken together.

Within the first division of the argument both authors stress the sluggishness of the body: "interdumque gravi lethargo fertur in altum / aeternumque soporem . . ." (465–66). *ψυχθέντι δὲ τῷ αἵματι νωθρότεραι γίνονται αἱ διέξοδοι. δῆλον δὲ. ῥέπει τὰ σώματα καὶ βαρύνεται* (248. 14–16 Jones). And it is perhaps worth juxtaposing Lucretius' *fertur in altum* / . . . *soporem* with the next statement of

1. R. Heinze, *T. Lucretius Carus, De rerum natura, Buch III* (Leipzig, 1897), p. 124: "... Kein Zweifel, dass er auch bei den nicht näher erörterten Symptomen das Gleiche annahm, die Epilepsie also als eine ursprünglich seelische Erkrankung ansah, die den Körper stark in Mitleidenschaft zieht. Das wird durch die uns bekannte medicinische Theorie einigermaßen gerechtfertigt, obwohl uns meines Wissens nichts vorliegt, was sich mit der von L. befolgten genau deckte."

2. At 3. 503, in fact, Lucretius speaks of the *acer corrupti corporis umor*, which would seem to bring his pathology closer to the Hippocratic *On the Sacred Disease*, with its stress on the role of phlegm and bile.

3. The text of the *On Breaths* cited is that of W. H. S. Jones, *Hippocrates*, LCL (London, 1923), II. The text of Lucretius cited is that of C. Bailey's *editio maior* (Oxford, 1947), I.

*On Breaths* (248. 16–17 Jones): πάντα γὰρ τὰ βαρέα πέφυκεν ἐς βυσσὸν φέρεσθαι.

In addition to the general progression outlined above, both authors use the movement from drunkenness to epilepsy in the same way, that is, to show that more destructive effects occur if there is a greater disturbance in the soul: “at quaecumque queunt conturbari inque pediri, / significant, paulo si durior insinuarit / causa, fore ut pereant aevo privata futuro” (484–86). We may compare ἦν μὲν οὖν παντελῶς ἅπαν ἀναταραχθῇ τὸ αἷμα, παντελῶς ἡ φρόνησις ἐξαπόλλυται (250. 26–28 Jones). The Hippocratic work is not, of course, arguing for the mortality of the soul; but its gradation of disturbances to the *psyche* may have suggested to Lucretius the line of argument which he here employs.

At this point the Hippocratic work proceeds to a cool examination of the causes of epilepsy (250. 31 ff. Jones), while Lucretius, in characteristic fashion, plunges vividly and abruptly into the symptoms: “quin etiam subito vi morbi saepe coactus / ante oculos aliquis nostros, ut fulminis ictu, / concidit” (487–89). But a vivid description of the symptoms plays an important part in the Hippocratic exposition too (250. 40–46 Jones): πᾶν γὰρ τὸ σῶμα πανταχόθεν ἔλκεται καὶ τετίνακται τὰ μέρεα τοῦ σώματος ὑπηρετέοντα τῷ ταραχῇ καὶ θορύβῳ τοῦ αἵματος, διαστροφῇ τε παντοίῳ παντοίως γίνονται. κατὰ δὲ τοῦτον τὸν καιρὸν ἀναίσθητοι πάντων εἰσίν, κωφοί τε τῶν λεγομένων τυφλοί τε τῶν γινομένων, ἀνάλγητοί τε πρὸς τοὺς πόνους.

The rapid succession of the verbs, the short clauses, alliteration (especially of *t* in the first three quoted lines), anaphora, and the atmosphere of excitement and agitation (quite different from the more restrained description of *On the Sacred Disease*<sup>4</sup>) may have contributed something to Lucretius’ account in 489–91: “. . . concidit et spumas agit, ingemit et tremit artus, / desipit, extentat nervos, torquetur, anhelat / inconstanter, et in iactando

membra fatigat.” Both the universality of the symptoms themselves (Heinze well observes, “Die genaue Beschreibung . . . mag auf eigener Beobachtung beruhen”<sup>5</sup>) and the poetic language of Lucretius forbid looking for exact correspondences. One may, however, note the similarity between Lucretius’ *torquetur* and the Hippocratic διαστροφῇ τε παντοίῳ παντοίως γίνονται<sup>6</sup> and also between *desipit* and ἀναίσθητοι πάντων. One may note too a correspondence between the last sentence of the above cited Hippocratic passage (250. 44–46) with an earlier section in Lucretius’ exposition, the loss of sensory perception in disease: “unde neque exaudit voces nec noscere vultus / illorum potis est, ad vitam qui revocantes / circumstant lacrimis rorantes ora genasque” (467–69). The last line and a half are a fine personal touch by Lucretius; but the re-creation of the situation of the coma bears some resemblance to *On Breaths*.

To return to Lucretius’ description of epilepsy proper, however, both authors, as one would expect, mention the foam (250. 48–49 Jones; 3. 492–94). Lucretius introduces a vivid simile of a storm at sea: “nimirum quia vi morbi distracta per artus / turbat agens anima spumas, <ut> in aequore salso / ventorum validis fervescent viribus undae” (492–94).<sup>7</sup> Interestingly enough, the Hippocratic work also uses a sea image, though naturally it is less vivid than Lucretius’. The Hippocratic author describes the attack as “the present storm” (252. 55 Jones, τοῦ παρεόντος χειμῶνος) and calls its abatement the “seething away” (ἀποζέσαντος; cf. *fervescent*, 494)<sup>8</sup> which leaves after its calm (γαλήνη, 252. 63 Jones, another sea word): ἀποζέσαντος δὲ τοῦ ἀφροῦ καὶ καταστάντος τοῦ αἵματος καὶ γαλήνης ἐν τῷ σώματι γενομένης πέπνυται τὸ νόσημα (252. 62–64 Jones. Heinze cited a passage from Galen which also uses a sea simile to describe the foaming in an epileptic attack,<sup>9</sup> and the comparison may have been something of a medical commonplace. But still *On Breaths* may be

4. Cf., e.g., *On the Sacred Disease* 10 Jones = 7 Littré.

5. See Heinze (above, n. 1), p. 124.

6. Cf. also *On the Sacred Disease* 10 (160. 30 Jones = 7, VI, 374 Littré): καὶ οἱ ὀφθαλμοὶ διαστρέφονται . . .

7. The text here follows Bailey; see his discussion in his Commentary, II, *ad loc.*

8. The verb ἐπιζειν occurs in a vaguely similar context in *On the Sacred Disease* 18 (176. 23 Jones = 15, VI, 390 Littré); but is used of the blood, and not of the foam in an epileptic attack.

9. Heinze (n. 1 above), p. 126, citing Galen *Comm. in Hippocr. Aphor.* 17. 2, 544 K.

the earliest instance of this comparison in medical literature and could have been Lucretius' source for the idea of the simile (if he needed one).

The Hippocratic treatise says nothing about the victim's cry, which Lucretius goes on to describe (495–98). But Lucretius' attribution of this cry to the *semina vocis* being carried forth and violently ejected from the mouth can be compared with an earlier passage in *On Breaths*, an explanation of yawning before fever (chap. 8, 238. 18–24 in Jones' translation = VI, 102, Littré):

Gapes precede fevers because much air gathers together, and, passing upwards in a mass (*ἀθροισθεῖς*; cf. *glomerata*, III. 494), unbolts the mouth and forces it open, as through it there is an easy passage (*ταύτη γὰρ εὐδιέξοδος ἐστίν*; cf. *qua quasi consuerunt et sunt munita viai*, III. 498). For just as copious steam rises from pots when the

water boils, even so, as the body grows hot, the air rushes through the mouth compressed and violently carried along (*διαίσσει διὰ τοῦ στόματος ὁ ἀήρ συνεστραμμένος καὶ βίη φερόμενος*).

It is obviously difficult, if not impossible, to assess the degree of indebtedness in the case of an author so original as Lucretius in his manner of expression. But the parallels accumulated here suggest that the structure of the argument and a few turns of phrase, perhaps also the sea simile of 3. 492–94, in this section of the poem may have been stimulated by the Hippocratic *On Breaths*. If this is so, we have further evidence for Lucretius' extensive knowledge of Greek scientific writing.<sup>10</sup>

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## AN UNKNOWN FOURTEENTH-CENTURY COMMENTARY ON SUETONIUS AND CAESAR

In the course of a seminar at Fordham University in 1967, Codex Barberinianus latinus 148 was discovered to contain the previously unknown commentary of Gasparino and Guiniforte Barzizza on Suetonius' *De vita Caesarum*, Caesar's *Bellum Gallicum* and *Bellum civile*, and the three anonymous monographs *Bellum Alexandrinum*, *Bellum Africum*, and *Bellum Hispaniense*.

Gasparino Barzizza was probably born in 1360, in Barzizza, a tiny hamlet near Bergamo. Hence his double surname: Barzizius and Bergomensis. The events of his early life are not well documented, although his earliest studies most probably began in Bergamo. He began his teaching career at Pavia from 1403 to 1407 under the title of "magister ad lec-

turam gramaticae rethoricae et auctorum." His varied career includes sojourns at Venice and Padua. In 1414 he was appointed to the post of apostolic secretary. He finally settled at Milan where he taught from November, 1421, until his death in February, 1431.<sup>1</sup>

In the age of the revival of learning in Italy, Gasparino Barzizza's importance rests not only upon his dedicated teaching career, but also upon the influence of his scholarship and writings. His library included copies of Livy, Terence, Valerius Maximus, the elder Pliny, Gellius, Seneca, the *Historia Augusta*, Quintilian, and Cicero, in particular his rhetorical works. And of his devotion to Cicero, Guarino of Verona remarks: "cuius ductu et auspiciis Cicero amatur, legitur, et per Italarum gym-

1. For the facts of Gasparino Barzizza's life and writings see G. Mazzuchelli, "Gasparino Barzizza," *Gli scrittori d'Italia*, II: 1 (Brescia, 1758), 498–503; D. Magni, "Gasparino Barzizza: Una figura del primo umanesimo," *Bergomum*, N.S. XI (1937), 104–18, 143–70, and 205–22; R. Sabbadini, "Gasparino Barzizza," *Enciclopedia italiana*, VI (1949), 262; M. E. Cosenza, *Biographical and Bibliographical Dictionary of the Italian Humanists and of the World of Classical Scholarship in Italy, 1300–1800*, I (Boston, 1962), 455–59; G. Martellotti, "Gasparino Barzizza," *Dizionario biografico degli*

*Italiani*, VII (Rome, 1965), 34–39. See in general G. Voigt, *Die Wiederbelebung des classischen Altertums oder Das erste Jahrhundert des Humanismus*, 2 vols. (Berlin, 1893; repr. 1960). For a complete discussion of the problems raised in this paper, see my dissertation, "Unknown Commentaries of Gasparino and Guiniforte Barzizza on Suetonius and Caesar in *Barberinianus latinus 148*" (Fordham University, 1969; University Microfilms, Ann Arbor). In writing this article I have had the advantage of discussions with Professor H. Musurillo, S.J.