Verres at Collatia: Cicero *Verrines II* 1.63–67 and Livy 1.57–58

Livy's Lucretia narrative is one of the most famous scenes in Latin historiography. Its complex literary ancestry has been well-noted, especially in regard to the episode's debt to Greek ideas about tyrants and to Roman drama (see Ogilvie 1965, pp. 218–220). In this paper, I argue that Verres' visit to the town of Lampsacus—the most substantial narrative of an attempted sexual assault in Cicero's *Verrines*—offers a previously unrecognized parallel to Livy's narrative that offers insights into how Sextus Tarquinius is developed as a villain.

I start by discussing Cicero's Lampsacus episode (*Verrines II* 1.63–67) in the context of the *Verrines*. Near the beginning of his career as a Roman official, Gaius Verres finds himself in a peaceful community in Asia Minor. The villain invites himself and some of his henchmen to dinner at the house of a prominent citizen. Once the Roman visitors have had their fill of food and drink, they decide to attempt to kidnap their host's virtuous daughter with whom Verres has fallen in love. A brawl ensues in which one of the Romans is killed and Verres himself narrowly escapes death. One he has recovered from the attack, the Roman official has his host executed. By presenting Verres as an unstoppable force who abuses his power in the pursuit of lust, Cicero's Lampsacus narrative provides the audience of the *Verrines* with a memorable sense of how Sicily's former governor operates. He uses his office in order to satisfy his cravings, be they for works of art or beautiful women.

Next I recap Livy's Lucretia narrative with a view to showing its thematic and verbal parallels with Cicero's episode. In both texts, the unchecked greed and lust of a man with considerable power manifest themselves in an intrusion into a household and an attack on a woman. Unlike Cicero's narrative, however, Livy does not depict the community as entirely powerless in the face of the intrusion. Whereas for Verres, Lampsacus marks the beginning of a

long reign of terror, Sextus' acts end the rule of the Tarquins. Although the two scenes share a domestic setting, the incorporation of some comic elements, and a range of narrative techniques (especially the use of direct speech by the villain to mark different stages of escalation), Livy does not reuse Cicero's narrative in its entirety. Instead he looks to it for inspiration for what his villain needs to do and say in order to seem particularly threatening.

Finally I consider the implications of a Verrine ancestry for the Lucretia episode in light of the reception of Cicero. It is undisputed that Livy drew on Cicero both for verbal inspiration and for the crafting of entire characters and scenes (for example, McDonald 1957, Jaeger 2010, Nousek 2010). Livy 1.57–58 offers us one of the longest Cicero-inspired narratives. The intertextual relationship between the events at Lampsacus and the Lucretia episode lends further complexity to Livy's villain and shows how rapidly Cicero's *Verrines* became an iconic text for laying out how to craft a thoroughly depraved character in Roman literature.

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