

**Attis: Gender and Trans/formation:
(Catullus, *carmen* 63)**

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Spring 2017

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Introduction

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1. Cybele.

Cybele, the *magna māter deōrum*, was a goddess whose worship was introduced into Rome in the year 204 BCE. The Romans were struggling against Hannibal in the Second Punic War, and there was a definite feeling that they might actually lose (*Hannibal ad portās* remained a phrase used to frighten Roman children into behaving for generations afterwards). To find out what they should do, they consulted the Sibylline books, a set of written oracles, which prescribed bringing the *magna māter* to Rome. The Romans then dutifully sent a delegation to Phrygia, to the city of Pessinus where Cybele's cult was centered, and got a cult statue of the goddess (often described as being just in the shape of a big, black stone), which was shipped back to Rome and installed in a temple on the Palatine; ever thereafter the worship of the *magna māter* formed part of the official state cult. The aediles were responsible for holding a festival in her honor (the *lūdī Megalēnsēs*), at which were performed plays, including many of the plays of Plautus and Terence. However, the worship of the *magna māter* also brought with it elements that the Romans always considered foreign or un-Roman, particularly the worship of Cybele by her followers known as *Gallī*, many of whom castrated themselves as part of their devotion to her. They were often wandering beggar-priests who drifted from place to place as the spirit – or anger of the townspeople – took them. But her 'head priest' in Rome was the *archigallus*, who was always a Roman citizen and who may or may not have been castrated; the iconography of the *archigalli* certainly associated them with the other priests of Cybele in having elements the Romans would identify as both masculine and feminine. Cybele and her followers/priests are theus both foreign and Roman, both male and female.

2. Catullus and *carmen* 63.

The poet Gaius Valerius Catullus (c. 85 – c. 55 BCE) was a young man of a good equestrian family from Verona, in the north of Italy, who came to Rome at some point where he mingled with many of the most important people (poets, politicians, and society figures) of the 1st century. Catullus is most famous today for his lyric and elegiac love(/hate) poems about his girlfriend Lesbia (probably a pseudonym for Clodia Metellī). He also wrote a lot of insult poems to his frienemies in various meters. He was a part of the movement of Roman poets called the Neoterics, who were writing a "new" style of Latin poetry, heavily influenced by the literature of Alexandria from the Hellenistic Age. This literature, produced by writers associated with the great Museum (home of the Library of Alexandria), rejected the idea that the most noble literary calling was to write epics in the mode of Homer and instead focused on smaller pieces. Under the leadership of the great poet Callimachus, they took full advantage of all the knowledge collected in the Library to showcase their (sometimes obscure) scholarly learning in their work.

This poem, *carmen* 63, forms part of the middle section of Catullus' collection, amidst longer pieces on various topics. The poem dramatizes the incident from mythology in which Attis, follower/consort of the *magna māter*, performed a self-castration and the aftermath of that action. Because of the fact that Attis is best known for this self-castration, this poem is of especial interest to those who are interested in the ways that Romans conceptualized sex and gender. As the notes will point out, Attis in the poem goes back and forth between being gendered as masculine and being gendered as feminine, and ultimately seems to be a non-binary figure: neither/nor, both/and, gender-wise. Pedagogically, the need to focus on the grammatical details of Attis' gender is a good chance to review forms and to think about translation strategies (use of pronouns/possessive adjectives), as well as textual criticism.

3. Meter.

The following discussion assumes that the reader understands the basics of Roman quantitative verse and already knows how to scan at least one meter (such as dactylic hexameter). The outline below is adapted from Thomson's discussion; certainly see his work for more details.

carmen 63 is a lyric poem in the Galliambic meter, which was a special meter reserved for poems (i.e., hymns) about Cybele and her consort Attis. Its basis is the iamb: | ~ - |

The full line scans: ~ ~ - ~ | - ~ - - || ~ ~ - ~ | ~ ~ ~ **x**

However, since two shorts are the equivalent of one long, there are some substitutions possible. The following variations with one substitution are found in *carmen* 63:

A: - - ~ | - ~ - - || ~ ~ - ~ | ~ ~ ~ **x**
B: ~ ~ ~ ~ | - ~ - - || ~ ~ - ~ | ~ ~ ~ **x**
C: ~ ~ - ~ | ~ ~ ~ - - || ~ ~ - ~ | ~ ~ ~ **x**
D: ~ ~ - ~ | - ~ - - || - - ~ | ~ ~ ~ **x**
E: ~ ~ - ~ | - ~ - - || ~ ~ - ~ | - ~ **x**

A: 5, 15, 17, 26, 40, 67, 82

B: 23, 48, 70

C: 4, 27, 30, 31, 69, 78

D: 18, 34, 83

E: 14, 35

The following have two substitutions:

F: ~ ~ - ~ | - ~ - - || ~ ~ ~ ~ | - ~ **x**
G: - - ~ | ~ ~ ~ - - || ~ ~ - ~ | ~ ~ ~ **x** (=A + C)
H: - - ~ | - ~ - - || - - ~ | ~ ~ ~ **x** (=A + D)

I: ~ ~ ~ ~ | ~ ~ ~ - - || ~ ~ - ~ | ~ ~ ~ x (=B + C)
 J: ~ ~ - ~ | ~ ~ ~ - - || ~ ~ - ~ | - ~ x (=C + E)

F: 91

G: 77

H: 86

I: 63

J: 76

And then one variation has three substitutions:

K: ~ ~ - ~ | - ~ - - || ~ ~ - ~ | ~ ~ ~ x (=A + C + D)

K: 22, 73

All other lines scan according to the original pattern.

Do not forget about elisions, diphthongs, double v. single consonants, and the *mūtā cum liquidā* rule!

In general, the galliamb sounds very 'fast' compared to dactylic hexameter, especially at the end, because of the many runs of short syllables. It is a 'bouncing' meter and with all of the alliteration, assonance, and other sound effects Catullus uses, one can certainly hear the echoes of the processions of Cybele.

4. This edition.

This edition consists of text, running vocabulary, notes, questions, and a glossary. It is intended for students who have read Latin poetry before but who may still need more language help than is provided by Garrison's *Catullus: A Student Commentary*. The major theme of the notes is to draw attention to the way the poem gives us insight into how the Romans viewed sex and gender by examining philological issues raised in the text. Those who are especially interested in textual criticism (one of the important focuses of this edition) will want to consult Thomson's critical edition and commentary for themselves, but the notes try to point out variant readings and proposed emendations that affect (or effect) the gendering of Attis. In general, the readings given are conservative (my general principle was to stay with the manuscripts whenever possible in preference to emendation, especially when emendation changes the gendering as we have it). Only proper nouns are capitalized, following the practice of the CLC.

6. Further reading.

The standard modern critical edition of Catullus is D.F.S. Thomson's (1997). Students may also wish to consult Daniel Garrison's edition, as well (one of the few editions aimed at students that contains all the poems; many of the great commentaries out there for students do not contain 63, due to the subject matter and the fact that it was not one of the texts required by the AP

Latin Literature exam's syllabus, before that exam was eliminated). Many people have published on this poem as well, because it is so fascinating; these are only a selection of things for those who want to read more.

Brissom, Luc. *Sexual Ambivalence: Androgyny and Hermaphrodism in Graeco-Roman Antiquity*. Trans. Janet Lloyd. Berkeley: Univ. of California Press, 2002.

Garrison, Daniel H., ed. *The Student's Catullus*. 3rd ed. Norman, OK: Univ. of Oklahoma Press, 2004.

Hales, Shelley. "Looking for Eunuchs: the Galli and Attis in Roman Art." In *Eunuchs in Antiquity and Beyond*, ed. Shaun Tougher. London: The Classical Press of Wales and Duckworth, 2002: 87-102.

Lewis, Maxine. "Queering Catullus: The Ethics of Teaching Poem 63." In *From Abortion to Pederasty: Addressing Difficult Topics in the Classics Classroom*, ed. Nancy Sorkin Rabinowitz and Fiona McHardy. Columbus: The Ohio State Univ. Press, 2014: 248-266.

Roller, Lynn. *In Search of God the Mother*. Berkeley: University of California Press, 1999.

Skinner, Marilyn B. "Ego Mulier: The Construction of Male Sexuality in Catullus." *Helios* 20 (1993): 107-30.

Thomson, D.F.S., ed. *Catullus: Edited With a Textual and Interpretive Commentary*. Toronto: Univ. of Toronto Press, 1997 (repr. 2003).

Wiseman, Timothy. *Catullus and his World: A Reappraisal*. Cambridge: Cambridge University Press, 1985.

Core Vocabulary List

Words in the Vocabulary Checklists of the *Cambridge Latin Course* Stages 1-34 (Units 1-3) will not be glossed in the running vocabulary, but are listed below; the number in parentheses is how many times they occur in the poem. Students are advised to review all of these words carefully! All other words will be glossed upon their first appearance in the running vocabulary; words that will recur are marked with an asterisk. All words will be found in the glosary at the end.

-- suī sibi sē sē (reflexive pronoun): *himself, herself, itself, themselves* (4x)
 -ne (enclitic adv.): makes a statement into a yes/no question
 -que (enclitic conj.): *and* (6x)
 ā, ab (prep. + abl.): *from, away from; by* (2x)
 absum abesse āfuī āfutūrus (irr.): *to be away from, be absent from, be missing from* (2x)
 ad (prep. + acc.): *to, towards* (5x)
 agō agere ēgī āctus: *to do, drive (out), push (out); spend, pass (one's life)* (5x)
 alius alia aliud: *other, another* (2x)
 altus alta altum: *high, deep* (3x)
 amīcus, amīcī m.: *friend*
 animus, animī m.: *mind, spirit* (7x)
 apud (prep. + acc.): *at (the house of), among*
 at (conj.): *but*
 atque (conj.): *and, and also*
 auris, auris f. (i-stem): *ear*
 aut (conj.): *or*
 bona, bonōrum n.pl.: *goods, possessions*
 brevis brevis breve: *brief, short*
 capiō capere cēpī captus: *to take, seize* (2x)
 caput, capitis n.: *head*
 cēdō cēdere cessī cessus: *to yield, give in, give way; withdraw*
 corpus, corporis n.: *body*
 cubiculum, cubiculī n.: *bedroom*
 cupiō cupere cupīvī cupītus: *to desire, want* (2x)
 dē (prep. + abl.): *down from, from; about, concerning*
 dea, deae f.: *goddess* (6x)
 deus, deī m.: *god* (2x)
 doleō dolēre doluī: *to hurt*
 dominus, dominī m.: *master*
 domus, domūs f. (irr.): *home, house* (5x)
 dum (conj. + indic.): *while*
 dūrus dūra dūrum: *harsh, hard*
 dux, ducis m./f.: *leader* (3x)
 ē, ex (prep. + abl.): *out of, from*
 ego meī mihi mē mē (1st person sg. pron.): *I, me* (24x)
 enim (postpositive conj.): *for, indeed*
 eō ire īī itus (irr.): *to go* (4x)
 et (conj.): *and* (5x)
 etiam (adv.): *even, also; again* (3x)
 faciō facere fēcī factus: *to make, do; see to it* (4x)

ferō ferre tulī lātus (irr.): *to bring, bear, carry; endure; (pass.) to be accounted, to pass for* (6x)
 ferōx, (gen.) ferōcis: *fierce, ferocious* (2x)
 forum, forī n.: *forum*
 fugiō fugere fūgī fūgitūrus: *to flee; flee from* (3x)
 gravis gravis grave: *heavy, weighty, serious*
 hic haec hoc (demonstrative pron. and adj.): *this; the following; the latter* (8x)
 hostis, hostis m. (i-stem): *enemy*
 iaciō iacere iēcī iactus: *to throw, toss*
 iam (adv.): *now, already* (4x)
 iānua, iānuae f.: *door*
 ibi (adv.): *there, then* (5x)
 ille illa illud (demonstrative pron. and adj.): *that; the former; that famous* (2x)
 impetus, impetūs m.: *attack*
 in (prep. + abl.): *in, on*
 in (prep. + acc.): *into, onto* (3x)
 incitō incitāre incitāvī incitātus: *to urge on, encourage* (2x)
 inquit (defective verb): *says, said*
 ipse ipsa ipsum (intensive pronoun and adjective): *-self; the very* (3x)
 is ea id (weak demonstrative pronoun and adjective): *he, she, it; this, that* (2x)
 ita (adv.): *so, thus, in this way* (3x)
 itaque (conj.): *and so* (2x)
 lacrimō lacrimāre lacrimāvī lacrimātus: *to cry, weep*
 lītus, lītoris n.: *shore*
 locus, locī m.: *place, spot*
 loquor, loquī, locūtus sum: *to talk*
 magnus magna magnum: *big, large, great*
 manus, manūs f.: *hand* (2x)
 mare, maris n. (i-stem): *sea* (3x)
 māter, mātris f.: *mother*
 meus mea meum: *my, mine* (5x)
 miser misera miserum: *wretched, miserable* (3x)
 nimis (adv.): *too much, excessively*
 nōn (adv.): *not*
 nōs nostrum nōbīs nōs nōbīs (2nd person pl. pron.): *we, us*
 novus nova novum: *new*
 nox, noctis f. (i-stem): *night*
 nunc (adv.): *now*
 oculus, oculī m.: *eye* (3x)
 omnis omnis omne: *all; each, every* (2x)
 ōs, oris n.: *mouth; face*
 pars, partis f. (i-stem): *part*
 patior, patī, passus sum: *to suffer, endure; allow*
 per (prep. + acc.): *through, along*
 pēs, pedis m.: *foot* (4x)
 petō petere petīvī petītus: *to seek, attack, head for*
 pōnō pōnere posuī positus: *to put, place*
 prope (prep. + acc.): *near*
 quam (adv.): *how, than, as ... as possible*
 quī quae quod (relative pron./adj. and interrogative adj.): *who, which, that* (7x)
 quō (adv.): *where ... to; to... there*
 recipiō recipere recēpī receptus: *to take back; receive, welcome; recover*
 referō referre rettulī relātus (irr.): *to bring back; report, deliver*

relinquō relinquere reliquī relictus: *to leave, leave behind*
 sed (conj.): *but*
 semper (adv.): *always*
 sentiō sentīre sēnsī sēnsus: *to feel; notice, perceive*
 sequor, sequī, secūtus sum: *to follow* (2x)
 silva, silvae f.: *forest, woods*
 simul (adv.): *at the same time* (6x)
 sine (prep. + abl.): *without* (4x)
 sōl, sōlis m.: *sun* (2x)
 soleō, solēre, solitus sum: *to be accustomed, usually*
 sub (prep. + abl.): *under*
 sum esse fuī futūrus (irr.): *to be* (8x)
 suus sua suum: *his, her, its, their (own)* (2x)
 tempus, temporis n.: *time*
 tuus tua tuum: *your, yours* (sg.) (4x)
 tū tuī tibi tē tē (2nd person pronoun sg.): *you* (2x)
 ubi (conj.): *when, where* (9x)
 ubi (adv.): *where*
 ut (conj. + indic.): *as, when, how* (5x)
 ut, utī (conj. + subj.): *in order to, so that, that* (3x)
 velut (conj.): *like, as*
 videō vidēre vīdī vīsus: *to see* (2x)
 vir, virī m.: *man; husband; hero* (2x)
 vīta, vītae f.: *life* (2x)
 vōx, vōcis f.: *voice, sound* (2x)

super alta vectus Attis celerī rate maria,
 Phrygium ut nemus citātō cupidē pede tetigit,
 adiitque opāca silvīs redimīta loca deae,
 stimulātus ibi furentī rabiē, vagus animīs,
 dēvolsit īlī acūtō sibi pondera silice.

5

super (prep + acc.): *over, upon*
 vehō vehere vexī vectus: *to carry, convey*
 *Attis, Attidis m.: *Attis*
 celer celeris celere: *swift, quick*
 rates, ratis f. (i-stem): *boat, raft*
 *Phrygius Phrygia Phrygium: *Phrygian*
 *nemus, nemoris n.: *grove*
 *citātus citāta citātum: *quick, impetuous*
 *tangō tangere tetigī tāctus: *to touch*
 *adeō adīre adīi aditus (irr.): *to go toward, approach*
 opācus opāca opācum: *dark, shady*
 *redimiō redimīre redimīi redimītus: *to bind,*

crown, encircle
 *loca, locōrum n.pl.: *region, place*
 *stimulō stimulāre stimulāvī stimulātus: *to goad, spur on*
 furō furere: *to rage, rave, be in a frenzy*
 *rabiēs (--, --, rabiem, rabiē): *madness, rage, fury*
 *vagus vaga vagum: *wandering; wavering, fickle*
 dēvellō dēvellere dēvolsī dēvulsus: *to pluck, pull out, pull off*
 īlium, īlīi n.: *groin*
 *acūtus acūta acūtum: *sharp*
 pondus, ponderis n.: *weight, burden*
 silex, silicis m.: *flint, hard stone*

1-26: *Attis, a Greek youth, arrives on the shores of Phrygia, then performs a self-castration out of religious fervor. Attis then urges some companions to join in an ecstatic ritual.*

Attis: Attis is a mythological figure who is closely associated with Cybele, the *Magna Māter*, as her (sometimes divine) consort; here Attis comes from Greece (perhaps due to the similarity to the sound of his name with the word *Atticus*, meaning ‘from the region of Athens’) ‘across the seas’ (*super ... maria vectus*) to Phrygia, where Cybele’s worship is centered; no one besides Catullus makes Attis anything other than also Phrygian; he is usually a shepherd. Attis is best known (to us and the Romans) for the unthinkable (but fascinating) act of self-castration. Multiple reasons are given for this act: in some stories, it is an act of repentance for some (sexual?) infidelity to Cybele; Catullus chooses a different story. The priests of Cybele (the Galli/Gallae) followed this practice in real life.

Phrygium: ‘Phrygian’ refers to the land of Phrygia in central Anatolia in Asia Minor; the Romans associated Phrygia mythologically with the Trojans.

citātō: Note the repetition of this word; it is also found in lines 8, 18, 26, while the related *citus* is found in 30, 42, and 74; *excitō* (42) and *incitō* (85, 93) from the same root are also used.

silvīs: abl. with *redimīta*

furentī rabiē: Both *furor* and *rabiēs* describe insanity and are key thematic words in this poem. *rabiēs*, a defective 5th declension noun, only occurs in the nominative, accusative, and ablative (Lucretius once uses *rabiēs* as the genitive also).

vagus animīs: ‘wandering in his mind’, i.e., insane

īlī: This noun is usually only found in the plural (*īlia*). It refers generally to the lower abdomen (from the bottom of the ribs to the top of the thigh) and is the usual word for ‘groin’ (and ‘loins’ – cf. the terms ‘īlium/iliac crest’); with *pondera* here it is a euphemistic way to refer to the testicles (the ‘weights of the groin’).

silice: Note that Attis has no instrument, no knife, prepared for this act; *furēns rabiēs* has led Attis to act on the spur of the moment, grabbing whatever is to hand to carry out the deed.

itaque ut relictā sēnsit sibi membra sine virō,
 etiam recente terrae sola sanguine maculāns,
 niveīs citāta cēpit manibus leve typanum,
 typanum tuum, Cybēbē, tua, māter, initia,
 quatiēnsque terga taurī tenerīs cava digitīs

10

relinquō relinquere reliquī relictus: *to leave*
 (behind)
 membrum, membrī n.: *limb*; (pl.) *body*
 recēns, (gen.) recentis: *fresh, new*
 terra, terrae f.: *ground, earth, land*
 *solum, solī n.: *ground, earth, land*
 sanguis, sanguinis m.: *blood*
 maculō maculāre maculāvī maculātus: *to spot,*
stain, defile
 niveus nivea niveum: *snowy, snow-white*

*levis levis leve: *light, slight, trivial*
 *typanum, tympani n.: *drum, timbrel*
 *Cybēbē, Cybēbēs f.: *Cybele, the Magna Māter*
 initia, initiōrum n.pl.: *holy rites, mysteries*
 *quatiō quaterē ---- quassus: *to shake, brandish*
 *tergum, tergī n. (often pl.): *back, hide*
 taurus, taurī m.: *bull*
 *tener tenera tenerum: *tender, delicate, soft*
 *cavus cava cavum: *hollow*
 digitus, digitī m.: *finger*

relictā: sc. *esse*; the subject of the indirect statement is *membra*

membra: In addition to meaning 'limb', *membrum* (sc. *virile*) is a term for the penis ('member' in English); one cannot but think of that sense here although the plural does mean 'body'.

sine virō: 'without manhood', but literally 'without a man'. Note the way the testicles are regarded as containing one's manhood, physically, so that one is without it if they are removed.

etiam ... maculāns: We are immediately after Attis' self-castration in time if the blood is still fresh (*recente*). The macabre description seems to bring to mind a suggestion of a sacrifice that is not pleasing if it is staining (*maculāns*) the ground; animals chosen as sacrificial victims had to be without spots or they would be rejected. Attis' sacrifice is not acceptable to Cybele?

terrae sola: 'the ground of the earth' vel sim. *terra* and *solum* are basically synonyms. Note that this is *solum* 'ground' and not *sōlus* 'alone' or *sōl* 'sun' (both of which have long ō!) or *soleō* 'to be accustomed'.

niveīs: Pale skin was usually regarded by the Greeks and Romans as an attractive trait, characteristic of women and beautiful young men.

citāta: sc. *Attis*. Note the gender of the adjective.

typanum: This word for drum or timbrel is characteristically used to describe the instrument used in the ecstatic worship of Cybele.

Cybēbē: The name can be written in Latin both as *Cybelē* or *Cybēbē*. Catullus uses both (*metrī causā*).

initia: Here, perhaps the 'instruments of your holy rites' (by metonymy).

terga taurī ... cava: the 'hollow hide(s) of the bull' is another way to refer to the drum.

tenerīs: This word in Latin is usually describing an attractive trait ('tender', 'delicate') of a woman or a young man regarded as feminine.

canere haec suīs adorta est tremebunda comitibus.

'agite īte ad alta, Gallae, Cybelēs nemora simul,

simul īte, Dindymēnae dominae vaga pecora,

aliēna quae petentēs velut exulēs loca

sectam meam exsecūtae duce mē mihi comitēs

15

*canō canere cecinī cantus: *to sing, chant*
 adior, adiorī, adorsus sum: *to approach; to attack; to begin, undertake*
 tremebundus tremebunda tremebundum:
trembling, full of fear
 *comes, comitis m./f.: *companion, comrade*
 *age (pl. agite): *come on!*
 *Galla, Gallae f.: *Galla/us*, castrated priest of Cybele
 *Cybelē, Cybelēs f.: *Cybele, the Magna Māter*
 Dindymēnēs, Dindymēnae f.: *Cybele, who was*

worshipped near Mt. Dindymus in Mysia
 (Asia Minor) near Pessinus
 domina, dominae f.: *mistress*
 *pecus, pecoris n.: *cattle, a herd of cattle*
 aliēnus aliēna aliēnum: *someone else's, another's; foreign*
 exul, exulis m./f.: *a banished person, an exile*
 secta, sectae f.: *path; method, procedure*
 exsequor, exsequi, exsecutus sum: *to follow (all the way to the end)*

haec ... tremebunda: Note the gender of the verb (*adorta est*). *haec* can be either nom. sg. f. (sc. Attis) or acc. pl. n. (object of *canere*); therefore *tremebunda* can either describe Attis or Attis' words. It is perhaps more natural to take *haec* as the object of *canere*, since a quotation follows. *tremebunda* then can either describe Attis or Attis' words (a transferred epithet, since the words themselves would not be trembling); given that other occurrences of the word in Roman poetry describe people/people's bodies, it is probably better to take it as nominative.

comitibus: There are a number of words of common gender in this poem (i.e., that have the same form whether they are m. or f.). Note when/if the poet resolves the gender of these words.

agite: This word is commonly paired with other imperatives to mean 'come on, do [X]'.

Gallae: The Gallī were the self-castrated priests of Cybele. In Rome, citizens were forbidden to join their ranks due to the taboo against castration of citizens (the male citizen body had to remain intact). Except in this poem, they are always referred to as Gallī, not Gallae, but our witnesses are outsiders, and it is certainly possible that they did refer to themselves as Gallae: Lucian, when portraying priests of the Syrian Goddess in the novel *Lucius, or the Ass*, also has the priest/esses refer to themselves and each other using feminine forms/words; Apuleius follows him in his *Metamorphoses* (8.24-30).

nemora: God/desses were frequently worshipped in groves in Greco-Roman antiquity.

vaga pecora: Attis is referring to his companions here metaphorically. Note the use of the word *vagus*, which earlier described Attis' mind, now refers to the companions: like herd animals (sheep or cows), they are just wandering about aimlessly.

sectam: A *secta* (sc. *via*) is a path that has been cut out (*secō*) for others to follow, hence a standard method or procedure also. One is ineluctably reminded of the root meaning 'to cut', however, given what Attis has just done and what the Gallī will later do (both in the poem and historically).

sectam ... comitēs: Note all of the assonance in the line.

rapidum salum tulistis truculentaque pelagī

et corpus ēvirāstis Veneris nimiō odiō;

hilarāte erae citātis errōribus animum.

mora tarda mente cēdat: simul īte, sequimini

Phrygiam ad domum Cybēbēs, Phrygia ad nemora deae, 20

*rapidus rapida rapidum: *quick, rapid*
 salum, salī n.: *the salt-sea, the open sea*
 truculentus truculenta truculentum: *fierce, savage, grim*
 *pelagus, pelagī n.: *the sea*
 ēvirō ēvirāre ēvirāvī ēvirātus: *to unman, emasculate*
 Venus, Veneris f.: *Venus; sex*
 *nimius nimia nimium: *excessive, beyond measure,*

immoderate
 odium, odiī n.: *hatred*
 hilarō hilarāre hilarāvī hilarātus: *to make cheerful, gladden*
 *era, erae f.: *mistress, lady*
 error, errōris m.: *wandering, stroll; going astray*
 mora, morae f.: *delay*
 tardus tarda tardum: *slow, late*
 *mēns, mentis f.: *mind*

truculenta pelagī: ‘the savagery of the sea’, lit. ‘the savage things of the sea’; *pelagī* is partitive genitive or genitive of specification

ēvirāstis: = *ēvirāvistis*; apparently the *comitēs* have followed Attis’ *secta* all the way after all. This word for castrating of course literally means to *unman* (English *emasculate*), to take the man ‘out’ (*ē*) of someone, suggesting that the Romans viewed castrated people as ‘unman-ed’.

Veneris nimiō odiō: This is the only reason given for Attis’ action, ‘excessive hatred of Venus’. It seems that Attis, like Hippolytus in the play by Euripides (as Garrison notes), is a staunch enemy of the goddess whose name by metonymy is the standard Roman word for sex. The historical Gallī certainly were understood to perform their act of self-castration out of ecstatic religious devotion (on the so-called *diēs sanguinis*, March 24th); Origen, the early Christian church father, is also reported to have castrated himself out of religious devotion (Garrison), although that story may not be true. The poet/narrator spends no time discussing any story behind this act.

hilarāte: Perhaps a reference to the festival of the *Hilaria*, in honor of Cybele and perhaps celebrating Attis’ resurrection from the dead, if indeed he was a dying-living god of the Frazerian type. It was held on March 25th, the day after the *diēs sanguinis*.

mente: ‘from your mind’ (abl. of separation without prep.)

cēdat: ‘let it withdraw’ (jussive subjunctive).

sequimini: Remember that plural imperatives for passive/deponent verbs look like the 2nd pl. present indicative.

ubi cymbalum sonat vōx, ubi tympana reboant,
 tībīcen ubi canit Phryx curvō grave calamō,
 ubi capita Maenades vī iaciunt hederigerae,
 ubi sacra sancta acūtīs ululātibus agitant,
 ubi suēvit illa dīvae volitāre vaga cohors,
 quō nōs decet citātīs celerāre tripudiīs.'

25

*cymbalum, cymbālī n.: *cymbal*
 sonō sonāre sonuī sonitus: *to sound, resound*
 reboō reboāre: *to bellow back, resound, echo*
 tībīcen, tībīcinis m.: *piper, flute-player*
 Phryx, (gen.) Phrygis: *Phrygian*
 curvus curva curvum: *curved*
 calamus, calamī m.: *reed; reed-pipe*
 *Maenas, Maenadis f.: *Maenad, frenzied female*
 follower of Bacchus
 vīs, --, (--, acc. vim, abl. vī) f.: *force, violence*
 hederiger hederigera hederigerum: *ivy-bearing,*
wreathed with ivy
 sacra, sacrōrum n.pl.: *sacred rites*
 sanctus sancta sanctum: *sacred, holy*

ululātus, ululātūs m.: *wailing, keening*
 *agitō (1): *to chase, hunt; pursue*
 suēscō suēscere suēvī suētus: *to become*
accustomed; (pf.) to be accustomed to, be used
to
 dīva, dīvae f.: *goddess*
 volitō volitāre volitāvī volitātus: *to fly around, flit*
about, flutter
 cohors, cohortis f.: *crowd, throng; military*
company
 decet decēre decuit: *it is fitting, it is proper*
 celerō celerāre celerāvī celerātus: *to hasten, be*
quick
 tripudium, tripudiī n.: *religious dancing*

cymbalum: =*cymbalōrum*, with vōx

grave: =*graviter*, an adverbial (or “internal”) accusative

Maenades: These were the (female) followers of Bacchus (Dionysus), who went into frenzies during their rites (*orgia*), when mythology says they would leave the confines of the city, often at night, and wander uncontrolled in the hills and forests; the culmination of their rites was the *sparagmos*, when they would tear a (male) animal limb-from-limb with their bare hands: this of course went horribly wrong when, because Bacchus wished to punish Pentheus, king of Thebes, for his blasphemy, his mother Agave with the other maenads unknowingly tore her son to pieces, as portrayed in Euripides’ tragedy the *Bacchae*. The ecstatic celebrations of the Gallī will have been similar in their character, if not in the details. Bacchus, like Cybele, was viewed by the Greeks and Romans as an Eastern deity, although his worship was introduced much earlier.

vī: ‘with force’, i.e., ‘forcefully’ (abl. of manner without *cum*); *vīs* is almost never a positive quality in Latin.

acūtīs: Recall that previously the *silex* that Attis used was *acūtus*; now the cries of the Maenads (likened to the Gallī) are *acūtus*.

vaga: Note the thematically important repetition of this word as well.

cohors: Although this word usually has very strong military connotations (there were ten *cohortēs* to the legion), here it refers to the crowd of ecstatic religious worshippers.

quō: corresponds to all of the *ubi* clauses (where [X happens], to there [we should go]).

nōs decet: *decet* is an impersonal verb; it takes an accusative of the person for whom something is proper (+ complementary infinitive). ‘it is fitting for us’ = ‘we should’

Questions 1-26:

1. Who is Cybele? How/when was her worship introduced to Rome?
2. What was the worship of Cybele like? Find specific details in these lines that describe it. What about it might disquiet a Roman?
3. Who is Attis? How is his background as described in this poem unusual?
4. Why do you think Catullus directly addresses Cybele in line 10? What is the effect? Does it suggest anything about the genre of this poem?
5. What are some of the words Catullus has repeated throughout this section? Why do you think he has chosen to repeat those words?
6. How would you describe Attis' emotional state in lines 1-26? What specific words/phrases convey that emotion?
7. According to the poem, why does Attis perform self-castration? How convincing do you find the narrative's explanation? Why?
8. What do you think the *comitēs* are doing there? How do they function narratively?
9. What are we supposed to think of the Maenads in lines 23ff.? Are they portrayed positively or negatively? Why do you think so?
10. Begin keeping a list of terms used to refer to Attis by gender: M/F/common gender or ambiguous gender. Also note terms that could be more than one thing (e.g., nom sg. f. or acc. pl. n.).

simul haec comitibus Attis cecinit notha mulier,
 thiasus repente linguīs trepidantibus ululat,
 leve tympanum remūgit, cava cymbala recrepant.
 viridem citus adit Īdam properante pede chorus.

30

furibunda simul anhelāns vaga vādit animam agēns

nothus notha nothum: *illegitimate; counterfeit*
 *mulier, mulieris f.: *woman*
 thiasus, thiasī m.: *band of religious revelers*
 repente (adv.): *suddenly*
 lingua, linguae f.: *tongue*
 *trepidō trepidāre trepidāvi trepidātus: *to be agitated, bustle about; quiver, flicker*
 ululō ululāre ululāvī ululātus: *to howl, shriek*
 remūgiō remūgīre: *to bellow back, to resound*
 recrepō recrepāre: *to resound, ring, echo*
 *viridis viridis viride: *green; blooming*
 *citus cita citum: *swift, fast*

*Īda, Īdae f.: *Mt. Ida, a large mountain in Phrygia, home of the Magna Māter*
 properō properāre properāvī properātus: *to hasten, hurry, be quick*
 chorus, chorī m.: *a chorus, a group of (religious) dancers*
 *furibundus furibunda furibundum: *full of rage, full of madness; frenzied*
 anhelō anhelāre anhelāvī anhelātus: *to gasp, pant*
 *vādō vādere vāsī: *to go, walk; to rush*
 anima, animae f.: *breath; soul, spirit*

27-38: Attis and the companions revel.

haec: As in line 11, *haec* could be nom sg. f. or acc. pl. n., but it more probably taken as acc. pl. n., so that *cecinit* has a direct object (it certainly can be used intransitively, however).

notha mulier: This phrase is key to understanding how the narrator genders Attis. Because of the act of castration, Attis is gendered as female (*mulier*), but not a *real* woman, only a spurious (*notha*) one: or perhaps better, not a legal one? *nothus* is the usual word in Latin for an illegitimate child: one that is actually the father's child but is not recognized by the laws due to the mother's status. Eunuchs (castrated men) seem to have occupied a position of a third gender in Rome: they are called "neither male nor female" (*neque virōrum neque mulierum numerō*) in Valerius Maximus 7.7.6, specifically referring to a legal case involving a Gallus; they are also called a "third type of humans" (*tertium genus hominum*) in the *Historia Augusta* (*Severus Alexander* xxiii.7). Prudentius specifically calls the Gallī a *medium genus* ("middle type") that pleases Cybele, unlike male or female (*Peristephanon* 10.1071-3). Most relevantly, Ovid later calls Attis *nec fēmina nec vir* (Ibis 455). Grammatically, Latin speakers continue to use masculine and feminine words/pronouns for eunuchs (never the neuter), with some large preference to the masculine. . Usually eunuchs are not described as "failed" women, as here; usually they are described as insufficient *men*: *sēmivir, sēmimās*; or described as "emasculated" (as in the use of *ēvirō* above). There is never in Roman sources any invention of alternate pronouns/endings as in modern English *zie* or singular *they*. However, pay close attention to the idea of *alternation* in this poem, as some modern English speakers also do. In fact, Rhiannon Rowlands (on p. 97 in her unpublished dissertation, *Eunuchs and Sex: Beyond Sexual Dichotomy in the Roman World*, available online <https://mospace.umsystem.edu/xmlui/bitstream/handle/10355/44199/research.pdf?sequence=1>) suggests that *notha* here may mean 'mixed' as in a technical term for nouns of, e.g., mixed declension, suggesting that Attis' gender is regarded as a mix of masculine and feminine, not just a "counterfeit" woman.

viridem ... chorus: Note the alliteration and interlocking word order in this line.

animam agēns: Usually this phrase means 'driving out one's breath (soul)', i.e., 'dying', but here (as Thomsen notes), it is meant literally as a synonym for *anhelāns*.

comitāta tympanō Attis per opāca nemora dux,
 velutī iuvenca vītāns onus indomita iugī;
 rapidae ducem sequuntur Gallae properipedem.
 itaque, ut domum Cybēbēs tetigēre lassulae
 nimiō ē labōre, somnum capiunt sine Cerere.
 piger hīs labante languōre oculōs sopor operit;
 abit in quiēte mollī rabidus furor animī.

35

comitō comitāre ---- comitātus: *to accompany, follow*
 velutī (=velut): *like, as*
 iuvenca, iuvencae f.: *heifer, young cow*
 vītō vītāre vītāvī vītātus: *to avoid, shun*
 onus, oneris n.: *burden, load*
 indomitus indomita indomitum: *unbroken, untamed*
 *iugum, iugī n.: *yoke*
 properipēs, (gen.) properipedis: *swift-footed*
 lassulus lassula lassulum: *somewhat wearied*
 labor, labōris m.: *work, suffering, toil*
 *somnus, somnī m.: *sleep*
 Cerēs, Cereris f.: *Ceres (goddess of grain);*

grain, food
 piger pigra pigrum: *slow, reluctant, sluggish*
 labō labāre labāvī labātus: *to totter, sink*
 languor, languōris m.: *tiredness, weariness;*
lassitude, sluggishness
 sopor, sopōris m.: *sleep, slumber*
 *operiō operīre operuī opertus: *to cover*
 *abeō abīre abiī abitus (irr.): *to go away, leave, depart*
 *quiēs, quiētis: *rest, sleep*
 *mollis mollis molle: *soft, gentle*
 rabidus rabida rabidum: *raving, furious, mad*
 furor, furōris m.: *fury, madness*

comitāta: Note the continued use of the f.; the Gallī also continued to be referred to in the f. (*rapidae*).

velutī, etc.: The simile compares Attis to a young (female) cow who has not learned to put up with being harnessed to a plow.

properipedem: This word occurs only here (a *hapax legomenon*). It gives a Greek feel.

domum Cybēbēs: Mt. Ida.

tetigēre: = *tetigērunt*

lassulae: This is a diminutive formed from the adjective *lassus* –a –um ('tired, weary'), hence 'somewhat weary'. Female Latin speakers were perceived as somewhat more likely to use diminutives than male speakers, perhaps lending an additional gendered coloring to this word (see Michael Gilleland's dissertation "Linguistic Differentiation of Character Type and Sex in the Comedies of Plautus and Terence," UVa 1979, p. 250).

nimiō ē labōre: Take this phrase closely as explanatory of *lassulae*.

piger: As often happens in Latin, we have to wait to resolve what the adjective refers to (here, *sopor*): this delay makes us wonder if the word in fact refers to Attis.

mollī: This adjective is a standard part of invective against gender-deviant ("unmanly") men in Roman literature. Although here it describes the sleep of Attis and the Gallī, its use immediately calls to mind that the word would be used against them derogatively. *mollīre* can even mean 'to castrate'.

rabidus furor: Recalls line 4 (*furentī rabiē*), when the madness first descended on Attis and provoked the self-castration; the two words have switched parts of speech and order as they depart now (much as Attis has been portrayed to switch genders); the chiasmus brings the section to a ringed close.

Questions 27-38:

1. Find at least three instances of alliteration or other soundplay in these lines. What do you think Catullus was trying to convey by their use?
2. What do you think the phrase *notha mulier* (27) means? What does it imply about Attis' gender as it is portrayed here? How does it go along with the gendering of Attis in this section and the previous one (1-38) in general?
3. Find words relating to madness or frenzy in this section and the previous one (1-38). Why are they being used in these sections? What is the poet saying?
4. What do you think is the point of the simile in 33? How is Attis like a *iuvenco*? Why did the poet choose this comparison?

sed ubi ōris aureī Sōl radiantibus oculīs
 lūstrāvit aethera album, sola dūra, mare ferum, 40
 pepulitque noctis umbrās vegetīs sonipedibus,
 ibi Somnus excitam Attin fugiēns citus abiit;
 trepidante eum recēpit dea Pāsithēa sinū.

aureus –a –um: *golden*
 radiō radiāre radiāvī radiātus: *to shine, gleam*
 lūstrō lūstrāre lūstrāvī lūstrātus: *to purify; survey;*
traverse
 aether, aetheris (acc. aethera) m.: *upper air, sky*
 albus alba album: *white, shining*
 *ferus fera ferum: *fierce, wild*

pellō pellere pepulī pulsus: *to push, push aside*
 umbra, umbrae f.: *shadow, shade*
 vegetus vegeta vegetum: *quick, lively*
 sonipēs, sonipedis m.: *horse*
 exciō excīre exciī excitus: *to rouse, stir; frighten*
 Pāsithēa, Pāsithēae f.: *Pasithea*
 sinus, sinūs m.: *bosom, lap*

39-49: Morning arrives, and Attis must reflect upon the previous day's action.

ōris aureī: Take with *oculīs*, not *Sōl* (see Thomson's note).

aethera: acc. of *aether* (Greek)

aethera ... ferum: Note the asyndeton (lack of conjunctions): asyndeton is used to make lists flow quickly.

sola: As in line 7, this is from *solum* 'ground', not any of the other words one might confuse it with!

sonipedibus: This compound, used by Lucilius and Accius before Catullus and later used by Vergil and other poets, literally means 'resounding foot', but that is a very poetic way to say 'horse'. The Sun is imagined to drive his chariot, pulled by horses (*sonipedibus*), across the sky to bring the day in this standard poetic description of dawn.

excitam: Note the gender.

Attin: acc. of *Attis* (Greek); direct object of *fugiēns*

citus: This word now describes sleep, not Attis or the Gallī.

trepidante ... sinū: Note how the word order echoes the meaning, because the words for her 'trembling bosom' encircle the rest of the line, including the word referring to the Sun (*eum*).

Pāsithēa: one of the lesser Graces; the wife of Sleep. This type of learned allusion is typical of Alexandrianism in the Neoteric poets such as Catullus.

ita dē quiēte mollī rapidā sine rabiē
 simul ipse pectore Attis sua facta recoluit,
 liquidāque mente vīdit sine quīs ubique foret,
 animō aestuante rūsum reditum ad vada tetulit.
 ibi maria vasta vīsēns lacrimantibus oculīs,
 patriam allocūta maestast ita vōce miseriter.

45

pectus, pectoris n.: *chest, breast, heart*
 factum, factī n.: *deed, action*
 recolō recolare recolūi: *to review, recall to mind, consider*
 liquidus liquida liquidum: *clear*
 aestuō aestuāre aestuāvī aestuātus: *to heave, swell; be tempestuous; rage, burn, be inflamed*
 rūsum (= rursus): *again*
 *reditus, reditūs m.: *return*

vadum, vadī n.: *shallow, shoal; sea*
 vastus vasta vastum: *vast, immense; desolate*
 vīsō vīsere vīsī vīsus: *to view, behold, survey*
 *patria, patriae f.: *fatherland, homeland, native land*
 alloquor, alloquī, allocūtus sum: *to address, talk to*
 maestus maesta maestum: *sad, gloomy*
 miseriter (adv.): *wretchedly, miserably*

quiēte mollī: Note the repetition of this phrase from line 38; the poet surely wishes us to reflect on the word *mollī* especially (much as Attis will have to).

ipse: One of the places with a textual problem. The manuscripts all have *ipse*; it was corrected by Renaissance scholars. Thomson prints *ipsa*.

liquidāque mente: ‘with a clear mind’ (now that the religious frenzy has passed): phrases such as this come to be felt as the equivalent of adverbs (i.e., ‘clearly’), and *-mente* becomes an adverbial suffix in the Romance languages.

sine quīs: Note the macron on *quīs* (= *quibus*), an old ablative form of the relative/interrogative, not the nom. sg. (In this poem, Catullus only refers to the parts, *sc.* the testes, which Attis removed, via euphemism, as Thomson notes).

ubique: This is *ubi* + *que* (not the adverb *ubique*). There are two separate indirect questions: ‘what he was without and where he was’.

foret: = *esset*. Latin often forms the imperfect subjunctive of *sum* off the infinitive *fore* (= *futūrum esse*) instead of *esse*, with no difference in meaning.

tetulit = *tulit* > *ferō* (a rare reduplicated form instead of the more familiar one)

allocūta: Unlike the mess below or *ipse* in 45, this nom. sg. f. is certain.

maestast ita vōce miseriter: There is a textual issue here in the manuscripts; this is a guess by a 16th c. editor about what the original text said: the manuscripts have things like *est ita voce miseritus maiestates*. The second syllable of *maesta* (*e*)*st* has to be long to fit the meter, but it could be long either by nature and position (*maestā est*) or just by position (*maesta est*). I have printed without the macron above as a nom. sg. f. (describing Attis), but *maestā* could certainly be ablative instead.

miseriter: This is a very rare (old/poetic) adverb formed from *miser*; the normal form is *miserē*. It occurs otherwise only possibly in Ennius (3rd – 2nd c. BCE), in the mimes of Laberius (1st c. BCE, contemporary with Catullus), and in Apuleius.

Questions 39-49

1. What is Attis' state of mind on awakening the next day? Cite specific words from the text that contribute to that impression.
2. Find examples of high-flown poetic diction in this section. Why do you think the poet employs these types of words? What feeling does it give to the poem?
3. Why do you think the poet spends so long describing sunrise in mythological terms?
4. How is Attis gendered in this section? How do you account for that?
5. Which do you think is the correct reading in line 45, *ipse* or *ipsa*? Why?
6. What do you think is the correct reading of line 49, *maesta* or *maestā* (or something else)? Why?

'patria ō mei creātrīx, patria ō mea genetrīx,
ego quam miser relinquēns, dominōs ut erifugae
famulī solent, ad Īdae tetulī nemora pedem,
ut apud nivem et ferārum gelida stabula forem,
et eārum operta adīrem furibunda latibula,

*ō (interj.): *o!*
creātrīx, creātrīcis f.: (*female*) *creator*
genetrīx, genetrīcis f.: *mother; ancestress*
erifuga, erifugae m.: *runaway slave, a slave fleeing
their master*
famulus, famulī m.: *slave, servant*

*nix, nivis f.: *snow*
 fera, ferae f.: *wild beast, wild animal*
 gelidus gelida gelidum: *icy cold, frozen*
 stabulum, stabulī n.: *habitation; lair*
 latibulum, latibulī n.: *hiding-place, den*

50

50-73: *Attis addresses patria and laments of what has happened.*

meī ... mea: There is a *variātiō* wherein the first phrase uses an objective genitive of the pronoun ('creator *of me*'), while the second phrase uses the possessive adjective ('my mother').

quam miser: Note the gender (*misera* would have been possible metrically, but all the mss agree on *miser*). Remember that *quam* with a positive adjective is translated 'how'; it is 'than' with a comparative and 'as ... as possible' with a superlative.

erifugae: One of the always masculine nouns of the first declension, like *agricola*. There are certainly other words Catullus could have chosen; does his selection of a PAIN noun echo the gendering of Attis?

famulus: A synonym for servus, but one emphasizing the slave's status as part of the household (*familia*). Attis running to Phrygia/Cybele is thus likened to a runaway slave in this simile.

tetuli: = *tuli*. *pedem ferre*, lit. ‘to bring one’s foot’, therefore means ‘to step, go’.

forem: = *essem*

operta: One possible reading here. The mss all have *omnia*, which doesn't make much sense; other conjectures include *opāca*.

furibunda: There is disagreement about whether this word is to be taken as nom. f. sg. (describing Attis) or acc. pl. n. (describing *latibula*). As Thomson notes, the phrase ‘frenzied dens’ makes little sense, not to mention that *operta* (or whatever word actually went there) already modifies *latibula*. If it does describe Attis, the gender has been switched now from line 51 (*miser*): why?

ubinam aut quibus locīs tē positam, patria, reor?	55
cupit ipsa pūpula ad tē sibi dērigere aciem,	
rabiē ferā carēns dum breve tempus animus est.	
egone ā meā remōta haec ferar in nemora domō?	
patriā, bonīs, amīcīs, genitōribus aberō?	
aberō forō, palaestrā, stadiō et gyminasiīs?	60

ubinam (adv.): *where, in fact,; where in the world*
 reor, rēri, rātus sum: *to think, consider, suppose*
 pūpula, pūpulae f.: *pupil (of the eye)*
 dērigō dērigere dērēxi dērēctus: *to turn, aim, direct*
 aciēs, aciei f.: *line of sight*
 careō carēre carui (+ abl.): *to lack, be without*

removeō removēre remōvī remōtus: *to remove, move back, withdraw*
 genitor, genitōris m.: *father; ancestor*
 palaestra, palaestrae f.: *exercise-ground, wrestling-area*
 stadium, stadii n.: *stadium, track*
 gyminasium, gyminasiī n.: *gymnasium*

ubinam: The suffix *-nam* is an intensifier.

positam: sc. *esse*

sibi: The equivalent of *suam aciem*; dative of reference

rabiē ferā: With *carēns*, which takes the ablative.

carēns ... est: = *caret*; 'is free from'

dum: This is the conjunction for the entire phrase (*rabiē ... est*).

breve tempus: Acc. of duration.

remōta: Could be either nom. sg. f. (with *ego*) or acc. pl. n. (with *nemora*). Thomson feels it is more likely with *ego*, but certainly it makes good sense meaning 'distant, remote' and often does describe natural features such as *nemora*. It could even be read *remōtā* (the *-a* elides in any case) with *domō*; although it is Attis who has left the *patria*, it would be perfectly natural to call the *domus* now 'distant'.

ferar: Future indic., not pres. subj., as shown by *aberō* in the following line.

patriā ... genitōribus: Abls. of separation (without prepositions) with *aberō*. Attis first laments the separation from country and people/family in terms that any Roman would understand.

forō: Catullus uses the Roman term equivalent to the Greek *agora*, the marketplace in the center of the city that functioned as its civic heart.

aberō ... gyminasiīs: In this line, Catullus has Attis lament the things that made up the focus of daily life for any young Greek man: athletics and civic engagement. Note the chiasmic arrangement of these two lines (abls. – *aberō* – *aberō* – abls.)

miser ā! miser, querendum est etiam atque etiam, anime.

quod enim genus figūrae est, ego nōn quod obierim?

ego mulier, ego adulēscēns, ego ephēbus, ego puer;

ego gymnasi fūi flōs; ego eram decus olei:

mihi iānuae frequentēs, mihi līmina tepida,

65

ā! (interj.): *ah!* (expresses sorrow)
 queror, queri, questus sum: *to complain, lament*
 genus, generis n.: *type, kind*
 figūra, figūrae f.: *figure, shape*
 obeō obire obiit obitus (irr.): *to go to, meet;*
perform, execute
 adulēscēns, adulēscētis m./f.: *youth*
 ephēbus, ephēbi m.: *youth, young man*

puer, pueri m.: *boy*
 gymnasium, gymnasi n.: *gymnasium*
 flōs, floris m.: *flower, bloom*
 decus, decoris n.: *ornament, glory*
 oleum, olei n.: *oil; palaestra*
 frequēns, (gen.) frequentis: *crowded, thronged*
 līmen, līminis n.: *threshold, doorway*
 tepidus tepida tepidum: *warm*

miser ā miser: The meter guarantees the long quantity of the ā!, and one cannot read *misera, miser*, but surely the original audience would have initially heard *misera* here before revising their parsing.

anime: An apostrophe to Attis' *animus*. The vocative of *animus* (always with *mī*, however) is used as an endearment characteristically by women in Latin (see Eleanor Dickey, *Latin Forms of Address From Plautus to Apuleius*, Oxford: Oxford UP, 2002: p. 311); an address to one's own soul is gender-neutral.

quod enim ... obierim: 'For what type of human role is there that I have not played?' Lit. 'what type of shape'.

ego mulier, etc.: Some editors print *pūber* ('[physical] adult') in place of *mulier*; all the mss. have *mulier* (or *muliēs*, which is clearly wrong). Thomson does not believe *mulier* can be the right reading, because he takes *fūi* with all the nouns and dislikes the use of it as both present and past. However, one could easily read the end of the line as a stopping point and take *fūi* solely with *flōs* in 64. Thomson correctly notes that there is a chronological progression here from the present: *pueri* are the youngest (to about age 15/16, or in Roman culture until the young man's assumption of the *toga virilis* and formal enrollment among the citizen body, usually by age 17), then *ephēbi* (16-19ish; this Greek term denotes young men who have not really begun to grow a beard and who were considered the most attractive; see below), then *adulēscētēs* (which can cover quite a broad range of men we would consider adults, sometimes through one's 30s!). *pūber* is relatively rare compared to *adulēscēns* and not the most natural term to oppose to it; and as *pūber* also covers boys as soon as they have hit physical maturity (14 or so), it would not make much sense as the culmination of this chronological list, whereas *mulier* both logically completes Attis' point and only refers to an adult. *vir* is the term that should have completed the progression (or *senex*), but instead, the very point is that Attis will never reach that stage.

gymnasi ... flōs: In Greek (i.e., Athenian) culture, it was perfectly normal and expected for older men (known as an *erastēs*, 'lover') to compete with each other for the affection of younger men (generally a man in the ephebic stage; known as an *erōmenos*, 'beloved'), who were considered the perfect expression of physical human beauty; therefore, the place that the *erastai* would observe the *erōmenos* particularly would be at the gymnasium (so-named, of course, because Greek men did athletics in the nude (Gk. *gymnos*) or other places of exercise. The *erastēs* was expected to woo the *erōmenos* with gifts and, once chosen, to provide his beloved with moral instruction in how to be a good citizen.

olei: Because (olive) oil was rubbed on the bodies of men doing wrestling, the 'oil' metonymically can be the place it was used, the *palaestra*.

iānuae ... tepida: All of the *erastai* would wait outside the door of the house to see Attis.

ego vītam agam sub altīs Phrygiae columinibus,
 ubi cerva silvicultrīx, ubi aper nemorivagus?
 iam iam dolet quod ēgī, iam iamque paenitet.'

Phrygia, Phrygiae f.: *Phrygia*
 columen, columinis n. (=culmen): *peak*
 cerva, cervae f.: *doe, deer*
 silvicultrīx, silvicultrīcis f.: *a (female) forest-dweller*
 aper, aprī m.: *boar*

nemorivagus nemorivaga nemorivagum:
wandering through the groves
 paenitet paenitēre paenituit (impers. vb + acc.
 of person and gen. of cause): *to regret, feel sorry for*

cerva, aper: sc. *vītam agit*. Attis is leaving behind the human world to become like the doe or the boar in living in the woods of Phrygia.

iam iam, iam iamque: This painful and pointed repetition lends an immense sense of pathos here at the close of Attis' lament. Thomson points out that the slowed rhythm adds to this effect (the line has the maximum number of permitted long syllables).

50-73 Questions

1. What emotion(s) is Attis expressing in this speech? What has caused these feelings?
2. Why do you think it is to *patria* that Attis address the lament? In what way is that most important, of all the things lost?
3. In line 58, what do you think *remōta* modifies? Why?
4. In line 63, which do you think is the correct reading, *pūber* or *mulier*? Defend your answer.
5. Based on these lines, how do you think Attis views his/her/their gender now? What makes you think so?
6. Why do you think Catullus chose to have Attis regret the act of self-castration (if that is in fact what's going on)? Certainly it was not necessary to write the poem in this way. What does it say about how people in Rome viewed the Gallī?

roseīs ut huic labellīs sonitus citus abiit
 geminās deōrum ad aurēs nova nūntia referēns, 75
 ibi iūncta iuga resolvēns Cybelē leōnibus
 laevumque pecoris hostem stimulāns ita loquitur:
 'agedum,' inquit 'age ferōx ī, fac ut hunc furor agitet

roseus rosea roseum: *rosy, rose-pink*
 labellum, labellī n.: *lip, little lip*
 sonitus, sonitūs m.: *sound*
 geminus gemina geminum: *twin, double*
 nūntium, nūntiī n.: *news, message, report*
 iungō iungere iūnxī iūnctus: *to join (together)*

resolvō resolvere resolvī resolūtus: *to loosen, let go*
 leō, leōnis m.: *lion*
 laevus laeva laevum: *left*
 agedum (interj.): *come on!*

74-83: Cybele herself weighs in.

roseīs ... labellīs: A typical description of a lovely *puella* or *iuvenis*.

iūncta ... leōnibus: Cybele was often pictured as seated on a throne flanked by or in a chariot pulled by two lions, one on either side of her.

laevum: sc. *leōnem*

pecoris hostem: in apposition to *laevum (leōnem)*. The *leō* is the hostis of the pecus because it would literally eat cattle animals if allowed to (much like a *lupus*). But as the Gallī earlier were likened to *pecora*, it is a poignant phrase to use here before Cybele sets the *leō* on Attis.

agedum, age: Attis earlier used *agite* when speaking to the *comitēs*; agedum is an intensified form of *age*. Interestingly, although *agedum* and *agite* do not appear to have been perceived as gender-marked forms, the use of the singular *age* was rare by women in Roman comedy, as J.N. Adams pointed out ("Female Speech in Roman Comedy," *Antichthon* 18 [1984]: p.67f.), where it is never given to a female speaker in Terence and only rarely in Plautus, because it is a less polite form of command than the imperative alone or the imperative plus a word such as *amābō*, and women's speech is generally believed to be more polite than men's. Cybele's speech marks her, like Attis, as gender non-conforming, but here in the opposite direction. In fact, in some versions of the story, Cybele is identified with (or the mother of) a deity named Agdistis, who, like Attis, had a non-binary sex/gender, being born intersex with both male and female sex characteristics, who then performed a self-castration because of the other gods' fear. Pausanias (7.17.10-12) further relates that this Agdistis was the parent of Attis (via the transformation of the severed member into an almond tree, the fruit of which magically impregnated the daughter of the river god Sangarius; Agdistis then fell in love with Attis, but because Attis was to wed someone else, he castrated himself in a fit of madness).

fac ut: This periphrasis for the imperative ('see to it that you do' = 'do!') also gives it the character of an exhortation. It is more urgent than an imperative, like *age* + imperative.

hunc: sc. *Attin*. Cybele is using the masculine to refer to Attis.

furor agitet: Cybele wants the lion to cause *furor* to once again pursue Attis (who has come out of the yesterday's frenzy).

fac utī furōris ictū reditum in nemora ferat,
 mea liberē nimis quī fugere imperia cupit.
 age caede terga caudā, tua verbera patere,
 fac cūncta mūgientī fremitū loca retonent,
 rutilam ferōx torōsā cervīce quate iubam.'

ictus, ictūs m.: *blow, strike*
 liber libera liberum: *free*
 imperium, imperiī n.: *power, command*
 caedō caedere cecidī caesus: *to cut, scourge; kill*
 cauda, caudae f.: *tail*
 verber, verberis n.: *lash, whip; blow, flogging*
 cūnctī cūnctae cūncta: *all; every*
 mūgiō mūgīre mūgīvī mūgītus: *to moo; bellow,*

resound
 fremitus, fremitūs m.: *roar(ing), bellow(ing)*
 retonō retonāre: *to thunder back, roar back*
 rutilus rutila rutilum: *ruddy, reddish*
 torōsus torōsa torōsum: *muscular, brawny*
 cervīx, cervīcis f.: *neck*
 iuba, iubae f.: *crest, mane*

utī: This is an older form of *ut* that poets and others often make use of *metrī causā* or for *variātiō*. It is distinguished from the infinitive of *utor* 'use' by the quantities: *utī = ut; ūtī > ūtor*

reditum in nemora: Almost a return to the psychological state of the grove, to being overcome by *furor*.

liberē nimis: Take these words together, 'with excessive freedom' (lit. 'excessively freely')

quī: refers back to the understood subject of *ferat* in 79; note the gender.

age caede: Again, Cybele uses the unfeminine unmodified *age* + imperative construction. She wants the lion to be so fierce that it will whip (*caede*) its own back (*terga*) with its tail (*caudā*).

patere: Imperative, 2nd sg. deponent/passive (not a present active infinitive!).

fac: sc. *ut*; it is perfectly normal to leave out *ut* in expressions like this and to just use the subjunctive (*retonent*) after it.

mūgientī: Abl. with *fremitū*. The present participle can use either the i-stem abl. sg. ending (*mūgientī*) or the consonantal ending (*mūgiente*). The consonantal ending is more frequently used in abl. absolute constructions, the i-stem ending elsewhere. Although *mūgiō* is properly (onomatopoetically) of cows, it can be used of other noises as well (cf. *remūgit* 29).

retonent: Another *hapax*.

Questions 74-83

1. What does Cybele want her lions to do?
2. Why do you think Cybele does not address Attis directly here?
3. Discuss the gendering of Cybele in these lines. How is she portrayed, and what is the significance of that?

ait haec mināx Cybēbē religatque iuga manū.

ferus ipse sēsē adhortāns rapidum incitat animō,

85

vādit, fremit, refringit virgulta pede vagō.

at ubi ūmida albicantis loca litoris adiit,

tenerumque vīdit Attin prope marmora pelagī,

facit impetum. ille dēmēns fugit in nemora fera;

ibi semper omne vītae spatium famula fuit.

90

aiō (defective verb): *to say*

mināx, (gen.) minācis: *threatening*

religō religāre religāvī religātus: *to untie*

adhortor, adhortārī, adhortātus sum: *to encourage, exhort, urge*

fremō fremere fremuī fremitus: *to roar, bellow*

refringō refringere refrēgī refrāctus: *to break*

into pieces, break off

virgulta, virgultōrum n.pl.: *thickets, bushes;*

cuttings, slips

ūmidus ūmida ūmidum: *wet, damp*

albicō albicāre: *to be white*

marmor, marmoris n.: *marble; the bright surface of the sea, the sea*

dēmēns, (gen.) dēmentis: *out of one's mind, mad*

spatium, spatii n.: *space, extent, length*

84-90: *Cybele's lion hunts down Attis and brings back madness.*

mināx: Interestingly, Petronius uses this same word to describe Bellona (124.1), since there is some association between Cybele and Bellona; Bellona's priests also wounded themselves (about the arms and legs) on the *diēs sanguinis*, while Juvenal (6.511ff.) describes followers of both goddesses processing together as if it were one celebration. Otherwise, it is not generally used to describe female figures (Seneca uses it of both Hecate and Minerva).

ferus ipse: The *leō*, as becomes clear when it sees Attis in 88, but at first thought however the reader thinks of Attis.

sēsē: An intensive form of *sē*.

rapidum: Some scholars have suggested correcting to *rabidum*.

vādit ... vagō: Observe all the sound effects in this line to mimic the lion's crashing about.

tenerum: As in line 10, note that this word was associated by the Romans with femininity. The mss. all have *tenerum*, but some editors correct to *teneram*.

ille: Some editors correct to *illa*, but there is no manuscript support for the switch.

fera: Could describe Attis or the *nemora*, of course. If it modifies Attis, it is redundant with *dēmēns*, so perhaps it makes better sense with *nemora* ('wild groves'). If it is with Attis, then Attis is gendered both masculine (*ille*) and feminine (*fera*) in the same line, unless we correct *ille* to *illa*.

famula: Note the gender. Attis' fears from the earlier speech have come true.

Questions 84-90

1. Which do you think is the correct reading in 88, *teneram* or *tenerum*? In 89: *ille* or *illa*? What general principle are you following in your answers?
2. Now that you have finished the narrative section of the poem, complete your list of gendered terms related to Attis: be sure to include words that are definitely masculine, definitely feminine, common/ambiguous gender, and a category for words that may or may not describe Attis. What patterns do you notice about their usage? Does that change your thoughts about any of the contested readings? What do you think about the use of those terms that could be more than one thing: do you think Catullus may have intentionally been using ambiguity of gender there? What would that tell us about Attis, perhaps, if so?
3. What reaction do you have to Attis' story now that the narrative is complete? Do you feel pity? Something else? Why? Do you think the narrative is trying to create a certain emotion in the reader?

dea, magna dea, Cybēbē, dea domina Dindymī,
 procul ā meā tuus sit furor omnis, era, domō:
 aliōs age incitātōs, aliōs age rapidōs.

Dindymus, Dindymī m. (also Dindymon,
 Dindymī n.): *Mt. Dindymus*, near Pessinus

procul (adv.): *far, at a distance*

91-93: *This tag directly addresses Cybele and provides the 'moral of the story'.*

dea, etc.: Note all the sound effects in this line, again mimicking the noisy processions in honor of the goddess.

procul: It is unusual in a prayer to ask that the deity's power be far from, not near to, the petitioner. The formulation *procul ā meā ... domō*, of course, reminds one of Attis, removed from the Greek *patria*.

sit: Be careful with the mood (volitive subjunctive, 'may it be').

age: In the sense of 'drive', 'pursue'.

rapidōs: As in line 85, editors sometimes correct to *rabidōs*.

Questions 91-93

1. Who do you think is speaking these lines? Why?
2. What does the speaker in these lines pray for?
3. Were you surprised by this ending? Why/not?
4. Do these lines cement the genre of this poem as a hymn to Cybele? If so, how?
5. Overall, what do you think about the poem's presentation of the story of Attis?

super alta vectus Attis celerī rate maria,
 Phrygium ut nemus citātō cupidē pede tetigit,
 adiitque opāca silvīs redimīta loca deae,
 stimulātus ibi furentī rabiē, vagus animīs,
 dēvolsit ilī acūtō sibi pondera silice. 5
 itaque ut relictā sēnsit sibi membra sine virō,
 etiam recente terrae sola sanguine maculāns,
 niveīs citāta cēpit manibus leve typanum,
 typanum tuum, Cybēbē, tua, māter, initia,
 quatiēnsque terga taurī tenerīs cava digitīs 10
 canere haec suis adorta est tremebunda comitibus.

'agite īte ad alta, Gallae, Cybelēs nemora simul,
 simul īte, Dindymēnae dominae vaga pecora,
 aliēna quae petentēs velut exulēs loca
 sectam meam exsecūtae duce mē mihi comitēs 15
 rapidum salum tulistis truculentaque pelagī
 et corpus ēvirāstis Veneris nimiō odiō;
 hilarāte erae citātīs errōribus animum.
 mora tarda mente cēdat: simul īte, sequiminī
 Phrygiam ad domum Cybēbēs, Phrygia ad nemora deae, 20
 ubi cymbalum sonat vōx, ubi tympana reboant,
 tībīcen ubi canit Phryx curvō grave calamō,
 ubi capita Maenades vī iaciunt hederigerae,
 ubi sacra sancta acūtīs ululātibus agitant,
 ubi suēvit illa dīvae volitāre vaga cohors, 25
 quō nōs decet citātīs celerāre tripudiīs.'

simul haec comitibus Attis cecinit notha mulier,
 thiasus repente linguīs trepidantibus ululat,
 leve tympanum remūgit, cava cymbala recrepant.
 viridem citus adit Īdam properante pede chorus. 30
 furibunda simul anhelāns vaga vādit animam agēns
 comitāta tympanō Attis per opāca nemora dux,
 velutī iuvenca vītāns onus indomita iugī;
 rapidae ducem sequuntur Gallae properipedem.
 itaque, ut domum Cybēbēs tetigēre lassulae 35
 nimiō ē labōre, somnum capiunt sine Cerere.
 piger hīs labante languōre oculōs sopor operit;
 abit in quiēte mollī rabidus furor animī.

sed ubi ōris aureī Sōl radiantibus oculīs
 lūstrāvit aethera album, sola dūra, mare ferum, 40
 pepulitque noctis umbrās vegetīs sonipedibus,
 ibi Somnus excitam Attin fugiēns citus abiit;
 trepidante eum recēpit dea Pāsithea sinū.
 ita dē quiēte mollī rapidā sine rabiē
 simul ipse pectore Attis sua facta recoluit, 45
 liquidāque mente vīdit sine quīs ubique foret,
 animō aestuante rūsum reditum ad vada tetulit.
 ibi maria vasta vīsēns lacrimantibus oculīs,
 patriam allocūta maestast ita vōce miseriter.

'patria ō meī creātrīx, patria ō mea genetrīx, 50
 ego quam miser relinquēns, dominōs ut erifugae
 famulī solent, ad Īdae tetulī nemora pedem,
 ut apud nivem et ferārum gelida stabula forem,
 et eārum operta adīrem furibunda latibula,
 ubinam aut quibus locīs tē positam, patria, reor? 55
 cupit ipsa pūpula ad tē sibi dērigere aciem,
 rabiē ferā carēns dum breve tempus animus est.
 egone ā meā remōta haec ferar in nemora domō?
 patriā, bonīs, amīcīs, genitōribus aberō?
 aberō forō, palaestrā, stadiō et gymnasiīs? 60
 miser ā! miser, querendum est etiam atque etiam, anime.
 quod enim genus figūrae est, ego nōn quod obierim?
 ego mulier, ego adulēscēns, ego ephēbus, ego puer;
 ego gymnasī fuī flōs; ego eram decus oleī:
 mihi iānuae frequentēs, mihi līmina tepida, 65
 mihi flōridīs corōllīs redimīta domus erat,
 linquendum ubi esset ortō mihi Sōle cubiculum.
 ego nunc deum ministra et Cybelēs famula ferar?
 ego Maenas, ego meī pars, ego vir sterilis erō?
 ego viridis algidā Īdae nive amicta loca colam? 70
 ego vītā agam sub altīs Phrygiae columinibus,
 ubi cerva silvicultrīx, ubi aper nemorivagus?
 iam iam dolet quod ēgī, iam iamque paenitet.'

roseīs ut huic labellīs sonitus citus abiit
 geminās deōrum ad aurēs nova nūntia referēns, 75
 ibi iūnta iuga resolvēns Cybelē leōnibus
 laevumque pecoris hostem stimulāns ita loquitur:

'agedum,' inquit 'age ferōx ī, fac ut hunc furor agitet
 fac utī furōris ictū reditum in nemora ferat,
 mea liberē nimis quī fugere imperia cupit. 80
 age caede terga caudā, tua verbera patere,
 fac cūncta mūgientī fremitū loca retonent,
 rutilam ferōx torōsā cervīce quate iubam.'

ait haec mināx Cybēbē religatque iuga manū.
 ferus ipse sēsē adhortāns rapidum incitat animō, 85
 vādit, fremit, refringit virgulta pede vagō.
 at ubi ūmida albicantis loca lītoris adiit,
 tenerumque vīdit Attin prope marmora pelagī,
 facit impetum. ille dēmēns fugit in nemora fera;
 ibi semper omne vītae spatium famula fuit. 90

dea, magna dea, Cybēbē, dea domina Dindymī,
 procul ā meā tuus sit furor omnis, era, domō:
 aliōs age incitātōs, aliōs age rapidōs.

Complete Glossary

-- suī sibi sē sē (reflexive pronoun): *himself, herself, itself, themselves* (4x)
 -ne (enclitic adv.): makes a statement into a yes/no question
 -que (enclitic conj.): *and* (6x)

ā, ab (prep. + abl.): *from, away from; by* (2x)
 ā! (interj.): *ah!* (expresses sorrow)
 abeō abire abiī abitus (irr.): *to go away, leave, depart* (3x)
 absūm abesse āfui āfutūrus (irr.): *to be away from, be absent from, be missing from* (2x)
 acies, aciei f.: *line of sight*
 acutus acūta acūtum: *sharp* (2x)
 ad (prep. + acc.): *to, towards* (5x)
 adeō adire adiī aditus (irr.): *to go toward, approach* (4x)
 adhortor, adhortārī, adhortātus sum: *to encourage, exhort, urge*
 adior, adiri, adorsus sum: *to approach; to attack; to begin, undertake*
 adulēscēns, adulēscētis m./f.: *youth*
 aestuō aestuāre aestuāvī aestuātus: *to heave, swell; be tempestuous; rage, burn, be inflamed*
 aether, aetheris (acc. aethera) m.: *upper air, sky*
 age (pl. agite): *come on!* (3x)
 agedum (interj.): *come on!*
 agitō agitāre agitāvī agitātus: *to chase, hunt, pursue* (2x)
 agō agere ēgī āctus: *to do, drive (out), push (out); spend, pass* (5x)
 aiō (defective verb): *to say*
 albicō albicāre: *to be white*
 albus alba album: *white, shining*
 algidus algida algidum: *cold, frosty*
 aliēnus aliēna aliēnum: *someone else's, another's; foreign*
 alius alia aliud: *other, another* (2x)
 alloquor, alloquī, allocūtus sum: *to address, talk to*
 altus alta altum: *high, deep* (3x)
 amictus amicta amictum: *cloaked, covered*
 amīcus, amīci m.: *friend*
 anhelō anhelāre anhelāvī anhelātus: *to gasp, pant*
 anima, animae f.: *breath; soul, spirit*
 animus, animī m.: *mind, spirit* (7x)
 aper, aprī m.: *boar*
 apud (prep. + acc.): *at (the house of), among*
 at (conj.): *but*
 atque (conj.): *and, and also*
 Attis, Attidis m.: *Attis* (6x)
 aureus aurea aureum: *golden*
 auris, auris f. (i-stem): *ear*
 aut (conj.): *or*

bona, bonōrum n.pl.: *goods, possessions*
 brevis brevis breve: *brief, short*

caedō caedere cecidī caesus: *to cut, scourge; kill*
 calamus, calami m.: *reed; reed-pipe*
 canō canere cecinī cantus: *to sing, chant* (3x)
 capiō capere cēpī captus: *to take, seize* (2x)
 caput, capitis n.: *head*
 careō carēre carui (+ abl.): *to lack, be without*
 cauda, caudae f.: *tail*
 cavus cava cavum: *hollow* (2x)
 cēdō cēdere cessī cessus: *to yield, give in, give way; withdraw*

celer celeris celere: *swift, quick*
 celerō celerāre celerāvī celerātus: *to hasten, be quick*
 Cērēs, Cereris f.: *Ceres (goddess of grain); grain, food*
 cerva, cervae f.: *doe, deer*
 cervix, cervicis f.: *neck*
 chorus, chori m.: *a chorus, a group of (religious) dancers*
 citātus citāta citātum: *quick, impetuous* (4x)
 citus cita citum: *swift, fast* (3x)
 cohors, cohortis m.: *crowd, throng; military company*
 colō colere colui cultus: *to cultivate, inhabit, dwell in*
 columen, columinis n. (=culmen): *peak*
 comes, comitis m./f.: *companion, comrade* (3x)
 comitō comitāre ---- comitātus: *to accompany, follow* (2x)
 corōlla, corōllae f.: *garland, wreath*
 corpus, corporis n.: *body*
 creātrix, creātricis f.: *(female) creator*
 cubiculum, cubiculi n.: *bedroom*
 cuncti cunctae cuncta: *all; every*
 cupiō cupere cupivī cupītus: *to desire, want* (2x)
 curvus curva curvum: *curved*
 Cybēbē, Cybēbēs f.: *Cybele, the Magna Mater* (5x)
 Cybelē, Cybelēs f.: *Cybele, the Magna Mater* (3x)
 cymbalum, cymbali n.: *cymbal*

dē (prep. + abl.): *down from, from; about, concerning*
 dea, deae f.: *goddess* (6x)
 decet decēre decuit: *it is fitting, it is proper*
 decus, decoris n.: *ornament, glory*
 dēmēns, (gen.) dēmentis: *out of one's mind, mad*
 dērigō dērigere dērēxī dērēctus: *to turn, aim, direct*
 deus, dei m.: *god* (2x)
 dēvellō dēvellere dēvolsī dēvulsus: *to pluck, pull out, pull off*
 digitus, digiti m.: *finger*
 Dindymēnēs, Dindymēnae f.: *Cybele, who was worshipped near Mt. Dindymus in Mysia (Asia Minor) near Pessinus*
 Dindymus, Dindymī m. (also Dindymon, Dindymī n.): *Mt. Dindymus, near Pessinus*
 dīva, dīvae f.: *goddess*
 doleō: *to hurt*
 domina, dominae f.: *mistress* (2x)
 dominus, domini m.: *master*
 domus, domūs f. (irr.): *home, house* (5x)
 dum (conj. + indic.): *while*
 dūrus dūra dūrum: *harsh, hard*
 dux, ducis m./f.: *leader* (4x)

ē, ex (prep. + abl.): *out of, from*
 ego mei mihi me mē (1st person sg. pron.): *I, me* (24x)
 enim (postpositive conj.): *for, indeed*
 eō ire iī itus (irr.): *to go* (4x)
 ephēbus, ephēbī m.: *youth, young man*
 era, erae f.: *mistress, lady* (2x)
 erifuga, erifugae m.: *runaway slave, a slave fleeing their master*
 error, erroris m.: *wandering, stroll; going astray*
 et (conj.): *and* (5x)
 etiam (adv.): *even, also; again* (3x)
 ēvirō ēvirāre ēvirāvī ēvirātus: *to unman, emasculate*
 exciō excire exciī excitus: *to rouse, stir; frighten*

exsequor, exsequi, exsecutus sum: *to follow (all the way to the end)*
 exul, exulis m./f.: *a banished person, an exile*

faciō facere feci factus: *to make, do* (4x)
 factum, facti n.: *deed, action*
 famula, famulae f.: *(female) servant, slave-woman* (2x)
 famulus, famuli m.: *slave, servant*
 fera, ferae f.: *wild beast, wild animal*
 ferō ferre tuli lātus (irr.): *to bring, bear, carry; endure; (pass.) to be accounted, to pass for* (6x)
 ferōx, (gen.) ferōcis: *fierce, ferocious* (2x)
 ferus fera ferum: *fierce, wild* (4x)
 figūra, figurāe f.: *figure, shape*
 flōridus flōrida flōridum: *flowery, blooming*
 flōs, flōris m.: *flower, bloom*
 forum, fori n.: *forum*
 fremitus, fremitus m.: *roar(ing), bellow(ing)*
 fremō fremere fremui fremitus: *to roar, bellow*
 frequēns, (gen.) frequentis: *crowded, thronged*
 fugiō fugere fugi fugitūrus: *to flee; flee from* (3x)
 furibundus furibunda furibundum: *full of rage, full of madness; frenzied* (2x)
 furō furere: *to rage, rave, be in a frenzy*
 furor, furoris m.: *fury, madness* (3x)

Galla, Gallae f.: *Galla/us, castrated priest of Cybele* (2x)
 gelidus gelida gelidum: *icy cold, frozen*
 geminus gemina geminum: *twin, double*
 genetrīx, genetrīcis f.: *mother; ancestress*
 genitor, genitoris m.: *father; ancestor*
 genus, generis n.: *type, kind*
 gravis gravis grave: *heavy, weighty, serious*
 gymnasium, gymnasii n.: *gymnasium*
 gymnasium, gymnasii n.: *gymnasium*

hederiger hederigera hederigerum: *ivy-bearing, wreathed with ivy*
 hic haec hoc (demonstrative pron. and adj.): *this; the following; the latter* (7x)
 hilarō hilarāre hilarāvī hilarātus: *to make cheerful, gladden*
 hostis, hostis m. (i-stem): *enemy*

iaciō iacere iēcī iactus: *to throw, toss*
 iam (adv.): *now, already* (4x)
 iānuā, iānuae f.: *door*
 ibi (adv.): *there, then* (5x)
 ictus, ictus m.: *blow, strike*
 Īda, Īdae f.: *Mt. Ida, a large mountain in Phrygia, home of the Magna Māter* (3x)
 ĩlium, ĩlii n.: *groin*
 ille illa illud (demonstrative pron. and adj.): *that; the former; that famous* (2x)
 imperium, imperiī n.: *power, command*
 impetus, impetūs m.: *attack*
 in (prep. + abl.): *in, on*
 in (prep. + acc.): *into, onto* (3x)
 incitō incitāre incitāvī incitātus: *to urge on, encourage* (2x)
 initia, initiōrum n.pl.: *holy rites, mysteries*
 inquit (defective verb): *says, said*
 ipse ipsa ipsum (intensive pronoun and adjective): *-self; the very* (3x)
 is ea id (weak demonstrative pronoun and adjective): *he, she, it; this, that* (2x)

ita (adv.): *so, thus, in this way* (3x)
 itaque (conj.): *and so* (2x)
 iuba, iubae f.: *crest, mane*
 iugum, iugī n.: *yoke* (3x)
 iungō iungere iūnxī iūctus: *to join (together)*
 iuvenca, iuvencae f.: *heifer, young cow*

labellum, labelli n.: *lip, little lip*
 labō labāre labāvī labātus: *to totter, sink*
 labor, labōris m.: *work, suffering, toil*
 lacrimō lacrimāre lacrimāvī lacrimātus: *to cry, weep*
 laevus laeva laevum: *left*
 languor, languōris m.: *tiredness, weariness; lassitude, sluggishness*
 lassulus lassula lassulum: *somewhat wearied*
 latibulum, latibulī n.: *hiding-place, den*
 leō, leōnis m.: *lion*
 levis levis leve: *light, slight, trivial* (2x)
 liber libera liberum: *free*
 limen, liminis n.: *threshold, doorway*
 lingua, linguae f.: *tongue*
 linquō linquere liqui lictus: *to leave, leave behind*
 liquidus liquida liquidum: *clear*
 litus, litoris n.: *shore*
 loca, locōrum n.pl.: *region, place* (5x)
 locus, loci m.: *place, spot*
 loquor, loqui, locutus sum: *to talk*
 lūstrō lūstrāre lūstrāvī lūstrātus: *to purify; survey; traverse*

maculō maculāre maculāvī maculātus: *to spot, stain, defile*
 Maenas, Maenadis f.: *Maenad, frenzied female follower of Bacchus* (2x)
 maestus maesta maestum: *sad, gloomy*
 magnus magna magnum: *big, large, great*
 manus, manūs f.: *hand* (2x)
 mare, maris n. (i-stem): *sea* (3x)
 marmor, marmoris n.: *marble; the bright surface of the sea, the sea*
 māter, mātris f.: *mother*
 membrum, membrī n.: *limb; (pl.) body*
 mēns, mentis f.: *mind* (2x)
 meus mea meum: *my, mine* (5x)
 mināx, (gen.) minācis: *threatening*
 ministra, ministrae f.: *(female) attendant, maid-servant*
 miser misera miserum: *wretched, miserable* (3x)
 miseriter (adv.): *wretchedly, miserably*
 mollis mollis molle: *soft, gentle* (2x)
 mora, morae f.: *delay*
 mūgiō mūgīre mūgīvī mūgītus: *to moo; bellow, resound*
 mulier, mulieris f.: *woman* (2x)

memorivagus memorivaga memorivagum: *wandering through the groves*
 nemus, nemoris n.: *grove* (5x)
 nemus, nemoris n.: *grove*
 nimis (adv.): *too much, excessively*
 nimius nimia nimium: *excessive, beyond measure, immoderate* (2x)
 niveus nivea niveum: *snowy, snow-white*
 nix, nivis f.: *snow* (2x)
 nōn (adv.): *not*
 nōs nostrum nōbīs nōs nōbīs (2nd person pl. pron.): *we, us*
 nothus notha nothum: *illegitimate; counterfeit*
 novus nova novum: *new*

nox, noctis f. (i-stem): *night*

nunc (adv.): *now*

nūntium, nūntiī n.: *news, message, report*

ō (interj.): *o!* (2x)

obeō obire obiī obitus (irr.): *to go to, meet; perform, execute*

oculus, oculī m.: *eye* (3x)

odium, odiī n.: *hatred*

oleum, oleī n.: *oil; palaestra*

omnis omnis omne: *all; each, every* (2x)

onus, oneris n.: *burden, load*

opācus opāca opācum: *dark, shady*

operiō operīre operuī opertus: *to cover* (2x)

orior, orīrī, ortus sum: *to rise, arise*

ōs, ōris n.: *mouth; face*

paenitet paenitēre paenituit (impers. vb + acc. of person and gen. of cause): *to regret, feel sorry for*

palaestra, palaestrae f.: *exercise-ground, wrestling-area*

pars, partis f. (i-stem): *part*

Pāsithēa, Pāsithēae f.: *Pasithea*

patior, pati, passus sum: *to suffer, endure; allow*

patria, patriae f.: *fatherland, homeland, native land* (5x)

pectus, pectoris n.: *chest, breast, heart*

pecus, pecoris n.: *cattle, a herd of cattle* (2x)

pelagus, pelagī n.: *the sea* (2x)

pellō pellere pepulī pulsus: *to push, push aside*

per (prep. + acc.): *through, along*

pēs, pedis m.: *foot* (4x)

petō petere petivī petitus: *to seek, attack, head for*

Phrygia, Phrygiae f.: *Phrygia*

Phrygius Phrygia Phrygium: *Phrygian* (3x)

Phryx, (gen.) Phrygis: *Phrygian*

piger pigra pigrum: *slow, reluctant, sluggish*

pondus, ponderis n.: *weight, burden*

pōnō pōnere posuī positus: *to put, place*

procul (adv.): *far, at a distance*

prope (prep. + acc.): *near*

properipēs, (gen.) properipedis: *swift-footed*

properō properāre properāvī properātus: *to hasten, hurry, be quick*

puer, puerī m.: *boy*

pūpula, pūpulae f.: *pupil (of the eye)*

quam (adv.): *how, than, as ... as possible*

quatiō quater ---- quassus: *to shake, brandish* (2x)

queror, querī, questus sum: *to complain, lament*

quī quae quod (relative pron.): *who, which, that* (7x)

quiēs, quiētis: *rest, sleep* (2x)

quō (adv.): *where ... to; to ... there*

rabidus rabida rabidum: *raving, furious, mad*

rabiēs (--, --, rabiēm, rabiē): *madness, rage, fury* (3x)

radiō radiāre radiāvī radiātus: *to shine, gleam*

rapidus rapida rapidum: *quick, rapid* (5x)

rates, ratis f. (i-stem): *boat, raft*

reboō reboāre: *to bellow back, resound, echo*

recēns, (gen.) recentis: *fresh, new*

recipiō recipere recēpī receptus: *to take back; receive, welcome; recover*

recolō recolere recolūī: *to review, recall to mind, consider*

recrepō recrepāre: *to resound, ring, echo*

redimiō redimīre redimīī redimītus: *to bind, crown, encircle* (2x)

reditus, reditūs m.: *return* (2x)

referō referre rettulī relātus: *to bring back; report, deliver*

refringō refringere refrēgī refractus: *to break into pieces, break off*

religō religāre religāvī religātus: *to untie*

relinquō relinquere reliquī relictus: *to leave, leave behind* (2x)

removeō removēre remōvī remōtus: *to remove, move back, withdraw*

remūgiō remūgīre: *to bellow back, to resound*

reor, rēri, rātus sum: *to think, consider, suppose*

repente (adv.): *suddenly*

resolvō resolvere resolvī resolūtus: *to loosen, let go*

retonō retonāre: *to thunder back, roar back*

roseus rosea roseum: *rosy, rose-pink*

rūsum (= rursus): *again*

rutilus rutila rutilum: *ruddy, reddish*

sacer sacra sacrum: *sacred, holy*

salum, salī n.: *the salt-sea, the open sea*

sanctus sancta sanctum: *sacred, holy*

sanguis, sanguinis m.: *blood*

secta, sectae f.: *path; method, procedure*

sed (conj.): *but*

semper (adv.): *always*

sentīō sentīre sēnsī sēnsus: *to feel; notice, perceive*

sequor, sequī, secūtus sum: *to follow* (2x)

silex, silicis m.: *flint, hard stone*

silva, silvae f.: *forest, woods*

silvicultrix, silvicultrīcis f.: *a (female) forest-dweller*

simul (adv.): *at the same time* (6x)

sine (prep. + abl.): *without* (4x)

sinus, sinūs m.: *bosom, lap*

sōl, sōlis m.: *sun* (2x)

soleō, solēre, solitus sum: *to be accustomed, usually*

solum, solī n.: *ground, earth, land* (2x)

somnus, somnī m.: *sleep* (2x)

sonipēs, sonipedis m.: *horse*

sonitus, sonitūs m.: *sound*

sonō sonāre sonuī sonitus: *to sound, resound*

sopor, sopōris m.: *sleep, slumber*

spatium, spatiī n.: *space, extent, length*

stabulum, stabulī n.: *habitation; lair*

stadium, stadiī n.: *stadium, track*

sterilis sterilis sterile: *barren, sterile; useless*

stimulō stimulāre stimulāvī stimulātus: *to goad, spur on* (2x)

sub (prep. + abl.): *under*

suēscō suēscere suēvī suētus: *to become accustomed; (pf.) to be accustomed to, be used to*

sum esse fuī futūrus (irr.): *to be* (8x)

super (prep + acc.): *over, upon*

suus sua suum: *his, her, its, their (own)* (2x)

tangō tangere tetigī tāctus: *to touch* (2x)

tardus tarda tardum: *slow, late*

taurus, taurī m.: *bull*

tempus, temporis n.: *time*

tener tenera tenerum: *tender, delicate, soft* (2x)

tepidus tepida tepidum: *warm*

tergum, tergī n. (often plural): *back, hide* (2x)

terra, terrae f.: *ground, earth, land*

thiasus, thiasī m.: *band of religious revelers*

tībīcen, tībīcinis m.: *piper, flute-player*

torōsus torōsa torōsum: *muscular, brawny*

tremebundus tremebunda tremebundum: *trembling, full*

of fear

trepidō trepidāre trepidāvī trepidātus: *to be agitated, bustle about; quiver, flicker* (2x)

tripudium, tripudiī n.: *religious dancing*

truculentus truculenta truculentum: *fierce, savage, grim*

tū tuī tibi tē tē (2nd person pronoun sg.): *you* (2x)

tuus tua tuum: *your, yours* (sg.) (4x)

tympanum, tympani n.: *drum, timbrel* (5x)

ubi (conj.): *when, where* (10x)

ubinam (adv.): *where, in fact; where in the world*

ululātus, ululātūs m.: *wailing, keening*

ululō ululāre ululāvī ululātus: *to howl, shriek*

umbra, umbrae f.: *shadow, shade*

ūmidus ūmida ūmidum: *wet, damp*

ut (conj. + indic.): *as, when, how* (5x)

ut (conj. + subj.): *in order to, so that, that* (3x)

vādō vādere vāsī: *to go, walk; to rush* (2x)

vadum, vadī n.: *shallow, shoal; sea*

vagus vaga vagum: *wandering; wavering, fickle* (5x)

vastus vasta vastum: *vast, immense; desolate*

vegetus vegeta vegetum: *quick, lively*

vehō vehere vexī vectus: *to carry, convey*

velut, velutī (conj.): *like, as* (3x)

Venus, Veneris f.: *Venus; sex*

verber, verberis n.: *lash, whip; blow, flogging*

videō vidēre vīdī vīsus: *to see* (2x)

vir, virī m.: *man; husband; hero* (2x)

virgulta, virgultōrum n.pl.: *thickets, bushes; cuttings, slips*

viridis viridis viride: *green; blooming* (2x)

vīs, --, (--, acc. vim, abl. vī) f.: *force, violence*

vīsō vīsere vīsī vīsus: *to view, behold, survey*

vīta, vītae f.: *life* (2x)

vītō vītāre vītāvī vītātus: *to avoid, shun*

volitō volitāre volitāvī volitātus: *to fly around, flit about, flutter*

vōx, vōcis f.: *voice, sound* (2x)