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

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Spring 2017
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Introduction

1. Cybele
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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 (*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 *Galli*, 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 thus 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: 

\[
\begin{array}{c}
| -|
\end{array}
\]

The full line scans:

\[
\begin{array}{c}
\tilde{-} \tilde{-} l \tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x
\end{array}
\]

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:** \[-\tilde{-} l \tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x\]

**B:** \[-\tilde{-} \tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x\]

**C:** \[-\tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x\]

**D:** \[-\tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x\]

**E:** \[-\tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x\]

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:** \[-\tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x\]

**G:** \[-\tilde{-} \tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x (\text{=}A + C)\]

**H:** \[-\tilde{-} - - ll \tilde{-} - - ll \tilde{-} - - l - x (\text{=}A + D)\]
I: \ldots - - \ldots - \ldots x (=B + C)

J: \ldots - - \ldots - \ldots - \ldots x (=C + E)

F: 91
G: 77
H: 86
I: 63
J: 76

And then one variation has three substitutions:

K: \ldots - - \ldots - - \ldots - \ldots 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.


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 sībi 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)
absūm abesse āfuī āfutūrus (irr.): *to be away from, be absent from, be missing from* (2x)
ad (prep. + acc.): *to, towards* (5x)
agō agere ēgī ēactus: *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, capitīs n.: *head*
cēdō cēdere cessī cessus: *to yield, give in, give way; withdraw*
corpus, corporīs n.: *body*
cubiculum, cubiculi 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 dolère dolui: *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)
e, 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 ī 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 tuli lātus (irr.): to bring, bear, carry; endure; (pass.) to be accounted, to pass for (6x)
ferōx, (gen.) ferōcis: fierce, ferocious (2x)
forum, fora n.: forum
fugiō fugere fūgi 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
iām (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, impetus m.: attack
in (prep. + abl.): in, on
in (prep. + acc.): into, onto (3x)
icicitō 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, loci 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 miserum miserum: wretched, miserable (3x)
nimis (adv.): too much, excessively
nōn (adv.): not
nōs nostrum nōbīs 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, pēdis m.: foot (4x)
peū petere peūvī peūtus: to seek, attack, head for
pōnō pōnere posūi 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
recipio recipere recēpī receptus: to take back; receive, welcome; recover
referō referre rettuli relātus (irr.): to bring back; report, deliver
relinquō relinquire 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, temporīs n.: time
tuus tua tuum: your, yours (sg.) (4x)
tū tūī tībī 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 visus: 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 celeri rate maria,
Phrygium ut nemus citatō cupidē pede tetigit,
aditque opāca silvis redimīta loca deae,
stimulātus ibi furentī rabiē, vagus animīs,
dēvolsit īli acūtō sibi pondera silice.

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 in 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 unthinkably (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 Gallī/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.

citatō: 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.

silvis: abl. with redimita

furenti rabiē: Both furō 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 animis: ‘wandering in his mind’, i.e., insane

īli: 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 pendera 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 reliqua sēnsit sibi membra sine virō,
etiam recente terrae sola sanguine maculāns,
niveis citāta cēpit manibus leve typanum,
typanum tuum, Cybēbē, tua, māter, initia,
quatiēnsque terga taurī tenerīs cava digitūs

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

*levis levis leve: light, slight, trivial
tympanum, tympani n.: drum, timbrel
*Cybēbē, Cybēbēs f.: Cybele, the Magna Māter
initia, initiōrum n.pl. : holy rites, mysteries
*quatiū quater quattuor ---- quassus: to shake, brandish
terus, taurī m.: bull
*tener tenera tenerum: tender, delicate, soft
cavus cava cavum: hollow
digitus, digitī m.: finger

reliqua: 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'.
niveis: 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.
tympanum: 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 exsecūtæ duce mē mihi comitēs

*worshipped near Mt. Dindymus in Mysia
(Asia Minor) near Pessinus*
*domina, dominae f.: mistress*
*pæcus, pectoris 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, exsequī, exsecūtus 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 pelagi
et corpus ēvirāstis Veneris nimiō odiō;
hilarāte erae citātīs errōribus animum.
mora tarda mente cēdat: simul ļte, sequiminī

Phrygiam ad domum Cybēbēs, Phrygia ad nemora deae,

*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*

imodum, odiō 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 pelagi: ‘the savagery of the sea’, lit. ‘the savage things of the sea’; pelagi 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).
sequiminī: 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.'

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

ululātus, ululātus 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 cohortēs to: it is fitting, it is proper
celerō celerēre celerāvī celerātus: to hasten, be quick

tripudium, tripudiī n.: religious dancing

cymbalum: =cymbalōrum, with vōx

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 Galli 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); vis 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 Galli) 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 dect: dect 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 Ídam properante pede chorus. 

furibunda simul anhēlāns vaga vādit animam agēns

**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 Galli 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, sēmidīs*; 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.

**anima 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 anhēlāns.
comitāta tympanō Attis per opāca nemora dux, veluti 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.

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 harnassed 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).
nimīō 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.
molli: 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. mollire can even mean ‘to castrate’.
rabidus furor: Recalls line 4 (furenti 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 *iuvenca*? Why did the poet choose this comparison?
sed ubi ōris aureī Sōl radiantibus oculīs
lūstrāvit aethera album, sola dūra, mare ferum,
pepulitque noctis umbrās vegetīs sonipedibus,
ibi Somnus excitam Attin fugiēns citus abiit;
trepidante eum recēpit dea Pāsithea sinū.

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).

aetherā: 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).

Pāsithea: 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 redietum ad vada tetulit.
ibi maria vasta vīsēns lacrimantibus oculīs,
patriam allocūta maestast ita vōce miseriter.

pectus, pectoris n.: chest, breast, heart
factum, factī n.: deed, action
recolō recolere recolūi: to review, recall to mind,
consider
liquidus liquida liquidum: clear
aestuō aestuāre aestuāvī: 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
visō visē visī visus: 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).

ubi: This is ubi + que (not the adverb ubicē). 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 fores (= futūrum esse) instead of esse, with no difference in meaning.

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

alloquē: 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 maestates. 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?
22

'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,

*ō (interj.): o!
créātrīx, créātrīcis 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

50-73: 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.

tetulī: = 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?
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, amīcis, genitōribus aberō?
aberō forō, palaestrā, stadiō et gymnasiiās?

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 dērēxī dērēctus: to turn, aim, direct
aciēs, aciei f.: line of sight
careō carère caruī (+ abl.): to lack, be without

removeō removerē removēre remōvī remōtus: to remove, move back, withdraw
genitor, genitōris m.: father; ancestor
palaestra, palaestrae f.: exercise-ground, wrestling-area
pylē, pylōn: mountain

ubinam: The suffix –nam is an intensifier.

posītum: 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 ... gymnasiiās: 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 chiastic 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 gymnasī fuī flōs; ego eram decus oleī:

mihi iānuae frequentēs, mihi līmina tepida,

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

anime: An apostrophe to Attis’ animus. The vocative of animus (always with mī, however) is used as an endearment characteristicly 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 fui 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 fui solely with flōs in 64. Thomson correctly notes that there is a chronological progression here from the present: puerī 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 ephēbī (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 adulēscēnts (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, where as 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 ephēbic 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.

oleī: 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.
mihi flōridis 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?

flōridus flōrida flōridum: flowery, blooming
flōridīs flōridīa: these garlands are signs of the devotion of the various erastai. It must be noted that the Romans (as well as the Greeks) felt a great deal of anxiety about a system that is set up to allow male-male relationships, but only when one partner is younger, because, of course, the most beautiful adulēscēns grows up – and has to begin acting like a vir (all except Attis, that is) and no longer playing the role of the erōmenos. The Romans generally resolved this tension by frowning on relationships with a citizen youth, although to judge from our sources, these relationships of course occurred anyway. The Roman man especially who did not successfully transition away from the role of the desired (younger, less powerful) partner would become the frightening figure of the cinaedus – an adult male who preferentially still had relations with other men (who were regarded as more powerful). The cinaedus was the ultimate unmanly man (excepting figures like the Gallī, with whom they were often compared/confalted).

linquendum ubi esset ... mihi: ‘every time I had to leave’; this is a so-called frequentative or iterative subjunctive, showing that the action happened over over and over.

ortō Sōle: abl. absolute virtually equivalent to an abl. of time when

deu: = deōrum

ministra, famula: note the use of the feminine first declension forms (corresponding to minister and famulus

Cybelēs: Gk. genitive form

ferar: ‘Will I be accounted’ or ‘Will I pass for’

Maenas: Attis returns to the equivalency that was established earlier between the (female) followers of Bacchus and the (eunuch) followers of Cybele.

mei pars: i.e., only a part of what I once was

vir sterilis: This way of referring to a eunuch is also used by Martial to describe the Gallī (3.91.5).
ego vītam agam sub altīs Phrygiae columnibus,
ubi cerva silvicultrīx, ubi aper nemorivagus?
iam iam dolet quod ēgī, iam iamque paenitet.'

Phrygia, Phrygiae f.: Phrygia
columnen, columnis n. (=culmen): peak
cervae, cervae f.: doe, deer
silvicultrix, silvicultricis f.: a (female) forest-dweller
aper, aperī m.: boar

nemorivagus nemorivaga nemorivagum:
wandering through the groves
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,

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, labelli n.: lip, little lip
sonitus, sonitus m.: sound
geminus gemina geminum: twin, double
nūntium, nūntii n.: news, message, report
iungō iungere iūnctī 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 līberē nimis quī fugere imperia cupid.
age caede terga caudā, tua verbera patere,
fac cūncta mūgientī fremitū loca retonent,
rutilam ferōx torōsā cervīce quate iubam.'

ictus, ictūs m.: blow, strike
līber lībera līberum: free
imperium, imperīi n.: power, command
caedō caedere ceccoli 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 ĕtor ‘use’ by the quantities: utī = ut; ĕtī > ĕtor

redītum in nemora: Almost a return to the psychological state of the grove, to being overcome by furor.
līberē nimis: Take these words together, ‘with excessive freedom’ (lit. ‘excessively freely’)
qui: 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 portayed, and what is the significance of that?
ait haec mināx Cybēbē religatque iuga manū.
ferus ipse sēsē adhortāns rapidum incitam animō,
vādit, fremit, refringit virgulta pede vagō.
at ubi úmida 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.

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.
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 celeri rate maria,
Phrygium ut nemus citatō cupidē pede tetigit,
adītque opāca silvīs redimīta loca deae,
stimulātus ibi furentī rabiē, vagus animīs,
dēvolsit īli acūtō sibi pondera silice.
itque ut relica sēnsit sibi membra sine virō,
etiam recente terrae sola sanguine maculāns,
niveīs citatō cēpit manibus levē typanum,
typanum tuum, Cybēbē, tua, māter, initia,
quatiēnsque terga taurī tenerīs cava digitīs
 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 execūtæ duce mē mihi comitēs
rapidum salum tulisti truculentaque pelagi
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,
ubi cymbalum sonat vox, ubi tympana reboant,
tibicen ubi canit Phryx curvō grave calamō,
ubi capita Maenades vi iaciunt hederigerae,
ubi sacra sancta acūtīs ululātibus agitant,
ubi suēvit illa divae volitāre vaga cohors,
quō nōs decet citātīs celerāre tripudiīs.'

simul haec comitibus Attis cecinit notha mulier,
thiasus repente linguis trepidantibus ululat,
levē tympanum remūgit, cava cymbala recrepant.
viridem citus adit Īdam properante pede chorus.
furibunda simul anhēlāns vaga vādit animam agēns
comitāta tympanō Attis per opāca nemora dux,
veluti iuvenca vitāns onus indomita iugi;
rapidae ducem sequuntur Gallae properipedem.
itaque, ut domum Cybēbēs tetigēre lassulae
nimiō ē labōre, somnum capiunt sine Cerere.
piger his labante languōre oculōs sopor operit;
abit in quiēte mollī rabidus furor animī.
sed ubi öris aureï Söl radiantibus oculis
lustravit aethera album, sola dūra, mare ferum,
pepulitque noctis umbrās vegetīs sonipedibus,
ibi Somnus excitam Attin fugïëns citus abīt;
trepidante eum recēpīt dea Pāsithea sinū.
ita dē quīete mollī rapidā sine rabiē
simul ipse pectore Attis sua facta recoluit,
liquidāque mente vīdit sine quīs ubique foret,
animō aestuante rūsum rēditum ad vada tetūlit.
ibi maria vasta vīsēns lacrimantibus oculīs,
patriam allocūta maestast ita vōce miseriter.

'patria ō meī creātriξ, patria ō mea genētriξ,
ego quam miser relinquēns, dominōs ut erifugae
famulī solent, ad Ídae tetūlī nemora pedem,
ut apud nivem et ferārum gelida stabula forem,
et ēārum operta adīrems furībunda latībula,
ubinam aut quibus locīs tē positam, patria, reor?
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, bonīς, amīcīs, genitōribus aberō?
aberō forō, palaestrā, stadiō et gymnasiīs?
miser āl! miser, querendum est etiam atquē etiam, anime.
quod enim genus figurāe est, ego nōn quod obierim?
ego mulier, ego adulēscēns, ego éphebus, ego puer;
egō gymnasiī fuī flōs; ego eram decus oleī:
mihi iānuae frequentēs, mihi līmina tepida,
mihi flōridīs corōllīs redimīta domus erat,
linquendum ubi esset ortō mihi Sōle cubiculum.
egō nunc deum ministra et Cybelēs famula ferar?
egō Maenas, ego meī pars, ego vir sterilis erō?
egō viridis algīdā Ídae nīve amīcīa loca colām?
egō vītam agam sub altīs Phrygiae columbiaibus,
ubi cerva silvicultrīx, ubi aper nemorivagus?
iam iam dolet quod ēgī, iam iamque paenitet.'

roseīs ut huic labellīs sonitus citus abīt
geminās deōrum ad aurēs nova nūntia referēns,
ibi iūncta iuga resolvēns Cybelē leōnibus
laevumque pecoris hostem stimulāns ita loquitur:
'agedum,' inquit 'age ferōx ē, fac ut hunc furor agitet
fac utī furōris ictū reditum in nemora ferat,
mea līberē nīmis quī fugere imperia cupit.
age caede terga caudā, tua verbera patere,
fac cūnecta mūgientī fremitū loca retonent,
rutilam ferōx torōsā cervīce quate iubam.'

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

dea, magna dea, Cybēbē, dea domīna Dindymī,
procul à meā tuus sit furor omnis, era, domō:
aliōs age incitātōs, aliōs age rapidōs.
Complete Glossary

-- sui sibi sè sè (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)
āl (interj.): ah! (expresses sorrow)
abē abire abiō abitus (irr.): to go away, leave, depart (3x)
absum abesse āfū āfūrus (irr.): to be away from, be absent
  from, be missing from (2x)
aciēs, aciē f. line of sight
acūtus acūta acūtum: sharp (2x)
ad (prep. + acc.): to, towards (5x)
adēō adēre adētus (irr.): to go toward, approach (4x)
adhoritor, adhortārī, adhortātus sum: to encourage, exhort,
  urge
adorior, adorēri,adorsus sum: to approach; to attack; to begin,
  undertake
adulēscēns, adulēscēntis m./f.: youth
aestuō aestuārē aestuātus: to heave, swell; be tempestuous; rage,
  burn, inflamed
aether, aetheris (acc. aethera) m.: upper air, sky
agō agere ēgī ēactus: to do, drive (out), push (out); spend, pass
  (5x)
alō (defective verb): to say
albicō albicāre: to be white
albus alba album: white, shining
algidus algidum: cold, frosty
aliēnus aliēna aliēnum: someone else’s, another’s; foreign
allūs alia alid: other, another (2x)
alloquor, alloqui, alloquōs sum: to address, talk to
altus alta altum: high, deep (3x)
amītus amicta amīctum: cloaked, covered
amīcus, amīci m.: friend
anhēlō anhelērē anhelērēus anhelērātus: to gasp, pant
animā, animae f. breath; soul, spirit
animus, animi m.: mind, spirit (7x)
aper, aprī m.: boar
apud (prep. + acc.): at (the house of), among
at (conj.): but
atque (conj.): and, and also
Attīs, Attīdīs m.: Attis (6x)
aureus aurea aureum: golden
aurīs, aurīs f. (1-stem): ear
aut (conj.): or

bona, bonōrum n.pl.: goods, possessions
brevis brevis breve: brief, short
caedō caedere cæcī cæsus: to cut, scourge; kill
calamus, calami m.: reed; reed-pipe
canō canere cæcī cantus: to sing, chant (3x)
cāpiō capere cēpī captūs: to take, seize (2x)
caput, capitīs n.: head
careō carēre carū (+ abl.): to lack, be without
cauda, caudae f.: tail
cavus cava cavum: hollow (2x)
cēdō cedere cessī cessus: to yield, give in, give way; withdraw

celer celeris celerē celerātus: to hasten, be quick

celerō celerāre celerāvī celerātus: to hasten, be quick

Cerēs, Cerērīs f.: Ceres (goddess of grain); grain, food

cervīx, cervicīs f.: neck

cerus, chorē m.: a chorus, a group of (religious) dancers
citātus citātām: quick, impetuous (4x)
citus citātum: swift, fast (3x)
cohōrs, cohōrist m.: crowd, throng; military company
colō colere colōre colōrum: to cultivate, inhabit, dwell in

columen, colūminis n. (=culmen); peak
comēns, comītīs m./f.: companion, comrade (3x)
comītō comītāre comītātus: to accompany, follow (2x)
corōlla, corōllae f.: garland, wreath
corpus, corporīs n.: body
crētīx, crētīcis f.: (female) creator
cubiculum, cubiculīs n.: bedroom
cūnctī cūnctae cūnta: all; every
cupīō cupere cupīvitum: to desire, want (2x)
cursus curva curvum: curved
Cybēbē, Cybēbēs f.: Cybele, the Magna Māter (5x)
Cybelē, Cybelēs f.: Cybele, the Magna Māter (3x)
cymbalum, cymball n.: cymbal
dē (prep. + abl.): down from, from; about, concerning
daēa, deae f.: goddess (6x)
decet decēre decētus: it is fitting, it is proper
decus, decorīs n.: ornament, glory
dēmēns, (gen.) dēmēntis: out of one’s mind, mad
dērīgō dērigēre dērēctus: to turn, aim, direct
deus, deī m.: god (2x)
dēvēllō dēvēlēre dēvēlōs dēvēlus: to pluck, pull out, pull off
digitus, digitī 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, domīnae f.: mistress (2x)
dominus, domīnī m.: master
domus, domūs f. (irr.): home, house (5x)
dum (conj. + indic.): while
dūrīs dūrā dūrum: harsh, hard
dux, ducis m./f.: leader (4x)

e, ex (prep. + abl.): out of, from
go mē mihi mē mē (1-st person sg. pron.): I, me (24x)
egnum (postpositive conj.): for, indeed
eō īre ītūs (irr.): to go (4x)
ephēbus, ephēbi m.: youth, young man
erē, erae f.: mistress, lady (2x)
erītha, erīthae m.: runaway slave, a slave fleeing their
  master
error, errōris m.: wandering, stroll; going astray
et (conj.): and (5x)
etiam (adv.): even, also; again (3x)
evīrō evīrāre evīrāvī evīrātus: to unman, emasculate
exīctō exīctē exīctīs: to rouse, stir; strengthen
exsequor, exsequi, exsequiis sum: to follow (all the way to the end)
exul, exulis m./f.: a banished person, an exile

fació facere fécit factum: to make, do (4x)
factum, facti n.: deed, action

famula, famulae f.: (female) servant, slave-woman (2x)
famulus, famuli m.: slave

fera, ferae f.: wild beast, wild animal

feró ferre tuli látus (irr.): to bring, bear, carry; endure; (pass.) to be accounted, to pass for (6x)

ferōx, (gen.) ferocis: fierce, ferocious (2x)

ferus feræ fera ferum: fierce, wild (4x)

figūra, figūrae f.: figure, shape

flōris, flōris m.: flower, bloom

forum, fori n.: forum

fremitus, fremitūs m.: roar(ing), bellow(ing)

fremō fremere fremui, fremitus: to roar, bellow

frequentis, frequēns, fremitus, fremitūs m./f.: crowded, thronged

fugō fugere fugēvī fugētus: to flee; flee from (3x)

fūgitūrus fugitītus: to flee, leave behind

furibundus furibunda furibundum: to roar, bellow

furibundus furibunda furibundum: full of rage, full of madness; frenzied (2x)

furō furere: to rage, rave, be in a frenzy

furor, furōris m.: fury, madness (3x)

Galla, Gallae f.: Galla/us, castrated priest of Cybele (2x)
gelidus gelda gelidum: icy cold, frozen

Genius, genus m./f.: god; blood

Genius, genus m.: god; blood

Gravis gravis grave:

Gravis gravis grave: heavy, weighty, serious

Gymnasion, Gymnasiis n.: gymnasium

Gymnasion, Gymnasiis n.: gymnasium

Hēderiger hēderigerus: ivy-bearing, wreathed with ivy

Hic haec hoc (demonstrative pron. and adj.): this; the following; the latter (7x)

Hilarō hilarāre hilarāvī: to make cheerful, gladden

Hostis, hostis m. (i-stem): enemy

Iaciō iacere iāctus: to throw, toss

Iam (adv.): now, already (4x)

Iānua, Iānuae f.: door

Ibi (adv.): there, then (5x)

Ictus, ictūs m.: blow, strike

Ida, Idae f.: Mt. Ida, a large mountain in Phrygia, home of the

Magna Māter (3x)

Ilium, Ilīi n.: groin

Ille ulla illud (demonstrative pron. and adj.): that; the former; that famous (2x)

Imperium, Imperīi n.: power, command

Impetus, Impētus m.: attack

In (prep. + abl.): in, on

In (prep. + acc.): into, onto (3x)

Incītō incićāre incītātus: to urge on, encourage (2x)

Initia, Initiorum n.pl.: holy rites, mysteries

Inquit (defective verb): says, said

Ipsa 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, Iuhab f.: crest, mane

Iugum, iugi n.: yoke (3x)

Iungō iungere inxī iūnctus: to join (together)

Iuvence, 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 laevāe: left

languor, languōris m.: tiredness, weariness; lassitude, sluggishness

Lassulus Lassula lassulum: somewhat wearied

Latibulum, Latibullum: hiding-place, den

Leō, Leōnis m.: lion

Levis levēs levēre: light, slight, trivial (2x)

Liber libera librum: free

Limen, Liminis n.: threshold, doorway

Lingua, linguae f.: tongue

Limō limēre limēvī limētus: to leave, leave behind

Liquidus liquidāe liquētum: clear

Litus, Litoris n.: shore

Loca, Locūrum n.pl.: region, place (5x)

Locus, Locī m.: place, spot

Locquor, locquēre locquēvī: to talk

Lustrō lūstrāre lūstrāvī lūstrātus: to purify; survey; traverse

Maculō maculāre maculātus: to spot, stain, defile

Maenas, Maenadis f.: Maenad, frenzied female follower of Bacchus

Maestus maesta maestum: sad, gloomy

Magnus magna magnum: big, large, great

Manus, Manuās f.: hand (2x)

Māre, Māris n. (i-stem): sea (3x)

Marmor, Marmorōris n.: marble; the bright surface of the sea, the sea

Māter, Mātris f.: mother

Membrum, Membrī n.: limb; (pl.) body

Mēns, Mēntis f.: mind (2x)

Mēnus mēnum: my, mine (5x)

Mināx, (gen.) minācis: threatening

Ministra, Ministrāe f.: (female) attendant, maid-servant

Miser misera miserum: wretched, miserable (3x)

Miserer (adv.): wretchedly, miserably

Mollis mollis mollē: soft, gentle (2x)

Mora, Morae f.: delay

Mūgō mūgre mūgtūs: to moo; bellow, resound

Mulier, Mulieris f.: woman (2x)

Nemorivagus nemorivaga nemorivagum: wandering through the groves

Nemus, Nemoris n.: grove (5x)

Nemus, Nemoris n.: grove

Nimis (adv.): too much, excessively

Nimius Nimium nimium: excessive, beyond measure, immoderate (2x)

Niveus Nivea Niveum: snowy, snow-white

Nix, Nīvis f.: snow (2x)

Nān (adv.): not

Nōs nostrum nōbis nōs nōbis (2nd person pl. pron.): we, us

Nōthus Nōthā nothum: illegitimate; counterfeit

Novus Novam novum: new
nox, noctis f. (i-stem): night
nunc (adv.): now
núntium, núntii n.: news, message, report
ô (interj.): oh! (2x)
obéb obstre obstus (urr.): to go to, meet; perform, execute
occus, oculi m.: eye (3x)
odium, odii n.: hatred
oleum, olei n.: oil; palaestra
omnis omnis omne: all; each, every (2x)
onus, oneris n.: burden, load
opacús opaca opácum: dark, shady
operi operi operandi pertus: to cover (2x)
orior, orrī, ortus sum: to rise, arise
ōs, ēris 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
Pāsitha, Pāsithæae f.: Pasitha
patior, pati, passus sum: to suffer, endure; allow
patria, patriae f.: fatherland, homeland, native land (5x)
pectus, pectoris n.: chest, breast
pecus, pecoris n.: cattle, a herd of cattle (2x)
pellī pellē, pepulī pulsus: to push, push aside
per (prep. + acc.): through, along
pēs, pedis m.: foot (4x)
pētō petiō petīvī petītus: to seek, attack, head for
Phrygiae, Phrygiae Phrygium: Phrygian
Phrygii Phrygia Phrygium: Phrygian (3x)
Phryg., 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, pueri m.: boy
pūpula, pūpulae f.: pupil (of the eye)
quam (adv.): how, than, as ... as possible
quattō quattūr quattuor: four
queror, queri, questus sum: to complain, lament
qui quae quod (relative pron.): who, which, that (7x)
quiēs, quiētis: rest, sleep (2x)
quō (adv.): where ... to; to ... there
rabadus rabida rabidum: raving, furious, mad
rabīēs (→, →, rabēm, rabīē: madness, rage, fury (3x)
radiō radiōre radiāvī radiātus: to shine, gleam
rapidus rapida rapidum: quick, rapid (5x)
rates, ratis f. (i-stem): boat, raft
reboō rebōre: to bellow back, resound, echo
recēns, (gen.): recentis: fresh, new
recipiō recipere recipērī receptus: to take back; receive, welcome; recover
recōlō recolere recouli: to review, recall to mind, consider
recreō: to resound, ring, echo
redimō redimire redimītus: to bind, crown, encircle (2x)
reditus, reditūs m.: return (2x)
referō: referre rettuli reōtus: to bring back; report, deliver
refringō: refringere refrēgī refrāctus: to break into pieces, break off
religō religāre religāvī religātus: to untie
relinquō relinquere reliqūtus: to leave, leave behind (2x)
removō removēre remōvī remōtus: to remove, move back, withdraw
remōgiō remūgūrē: to bellow back, to resound
reor, rērī, rātus sum: to think, consider, suppose
repente (adv.): suddenly
resolvō resolvēre resolvūtus: to loosen, let go
retonō retonāre: to thunder back, roar back
roseus rosea roseum: rosy, rose-pink
rūsum (= rursus): again
rutulus rutila rutilum: ruddy, reddish
sacrer sacra sacrum: sacred, holy
salum, sali 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 sentire sensī sensūs: to feel; notice, perceive
sequor, sequī, secūtus sum: to follow (2x)
silex, silicis m.: flint, hard stone
silva, silvae f.: forest, woods
silvis, silvis, silvis: 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)
solē, solēre, solūtus sum: to be accustomed, usually
solum, soli n.: ground, earth, land (2x)
somnus, somnī m.: sleep (2x)
sonis, sonīpes m.: horse
sonitus, sonitūs m.: sound
sonō sonāre sonōn sonitūs: to sound, resound
sopor, sōporis m.: sleep, slumber
spatium, spatii n.: space, extent, length
stabilum, stabulī n.: habitation; fair
stadium, stadiī n.: stadium, track
stereīs stereīs: barren, sterile; useless
stimulō stimulāre stimulāvī stimulātus: to goad, spur on (2x)
sub (prep. + abl.): under
suēscō suēscere suēvī suētus: to think, consider, suppose
sum esse fui futūrus (urr.): to be (8x)
super (prep + acc.): over, upon
suus sua suum: his, her, its, their (own) (2x)
tangō tangere tetigi tāctus: to touch (2x)
tardus tardum tardum: slow, late
taurus, taurī m.: bull
tempus, temporis n.: time
tener tenera tenerum: tender, delicate, soft (2x)
tepītus tepītum: tepid, tepid
tergum, tergi n. (often plural): back, hide (2x)
terra, terrae f.: ground, earth, land
thiasus, theias m.: band of religious revelers
tibicen, tibicinis m.: piper, flute-player
torōsus torōsa torōsum: muscular, brawny
rtemebundus temebunda temebundum: trembling, full
of fear
trepidāre trepidātus: to be agitated, bustle about; quiver, flicker (2x)
tripudium, tripudiī n.: religious dancing
truculentus truculentum: fierce, savage, grim
tū 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, ululātus 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, vadi n.: shallow, shoal; sea
vagus vagum: wandering; wandering, fickle (5x)
vastus vasta vastum: vast, immense; desolate
vegetus vegeta vegetum: quick, lively
vehō vēhō vēxī vēctus: to carry, convey
velut, veluti (conj.): like, as (3x)
Venus, Veneris f.: Venus; sex
verber, verberis n.: lash, whip; blow, flogging
videō videī vide vīsus: to see (2x)
vir, virī m.: man; husband; hero (2x)
virgulta, virgultārum n.pl.: thickets, bushes; cuttings, slips
viridis viridis viride: green; blooming (2x)
vis, -ās, (-a, acc. vim, abl. vi) f.: force, violence
visō visere visī vīsus: to view, behold, survey
vīta, vītāe f.: life (2x)
vītō vītāre vītāvī vītātus: to avoid, shun
volitūr volitāre volitāvī volitātus: to fly around, flit about, flutter
vōx, vōcis f.: voice, sound (2x)