

any of the few remaining -αλεύω forms that are attested (καλεύω παλεύω πατταλεύω σαλεύω σκαλεύω, etc.). A way out is perhaps only to be found in one of the very few -αλίζω verbs known (στροφαλίζω τροχαλίζω δνοπαλίζω, etc.). This is the Homeric deverbative προκαλίζομαι, found beside a rival form προκαλέομαι, after which πυκτεύω (since Corinn. 6th cent. B.C.) may have been transformed to πυκταλίζω (Anacr. 6th cent. B.C.). Both πυκταλίζω and προκαλίζομαι belong to the same functional field: cf. χερσὶ δὲ μὴ τι λήην προκαλίζεο . . . (Hom. *Od.* 18. 20), 'Do not challenge me too much to a combat with the

fists . . .' Transformations of this kind due to the influence of words in the same functional/semantic field are further evidenced by, e.g., δύσγω and δύπτω (beside δύω) after μίσγω³ and κύπτω⁴ respectively, ἔλκυστάζω (beside ἔλκω) after ῥυστάζω,⁵ ἐν-/μετα-τροπαλίζομαι (beside ἐν-/μετα-τρέπομαι) after στροφαλίζω.⁶

On chronological consideration, πυκταλεύω—attested in Sophron in the fifth century B.C.—may be explained as the result of contamination: πυκτεύω x πυκταλίζω (cf., e.g., γυγνώσκω <*γινγνώμι x *γνώσκω⁷).

OBAFEMI KUJORE

UNIVERSITY OF IBADAN

3. See J. Wackernagel, *KZ*, XXXIII (1895), 39 (*Kl. Schr.*, I, 718).

4. See H. Frisk, *Griech. etym. Wörterbuch*, I, 425.

5. Cf. E. Risch, *Wortbild. der hom. Sprache* (Berlin and Leipzig, 1937), p. 257; Schwyzler, *Mél. H. Pedersen*, p. 70; *Griech. Gramm.*, I, 706.

6. Cf. Risch, *op. cit.*, p. 259; P. Chantraine, *Gramm. hom.* (Paris, 1942), I, 340. It is difficult to believe (as would Schwyzler, *Griech. Gramm.*, I, 32; cf. 735) that Mod. Gk. *ἐντροπαλός*, as a survival that knows no previous attestation, is the basis of Hom. *ἐντροπαλίζομαι*.

7. Cf. Leumann, *Lat. Gramm.*, I, 314.

A SIGNIFICANT ELISION (CAT. 63. 37)

A significant pictorial elision has escaped the attention of Catullan scholarship. It appears in only one of the numerous commentaries to Catullus and there only incidentally,¹ is ignored in the many articles on the poem itself,² and fails to appear even in M. Owen Lee's intriguing paper, "Illustrative Elisions in Catullus" (*TAPA*, XCIII [1962], 144–53). Nor is there discussion of elision in articles on galliambics, the meter of the poem.³

The elision occurs in line 37 of Catullus' *Attis* poem. After castrating himself, *Attis*

wanders over the slopes of Ida with his band of fellow worshipers until, exhausted by his revels and pain, he is overtaken by sleep:

piger his labante languore oculos sopor operit;
abit in quiete molli ravidus furor animi

[63. 37–38].⁴

The elision between *languore* and *oculos* is all the more noticeable because of its place in the line: it bridges the strong central diaeresis which is not bridged in the other ninety-two lines of the poem⁵ nor in the half-dozen lines

1. Those commentators consulted were: W. Kroll³ (Stuttgart, 1959), C. J. Fordyce (Oxford, 1961), E. T. Merrill (Cambridge, Mass., 1893), A. Baehrens (Leipzig, 1885), G. Friedrich (Leipzig and Berlin, 1908), R. Ellis² (Oxford, 1889), M. Lenchantin de Gubernatis (Turin, 1953). None of these mentions the elision, but see below, n. 5. I was not able to obtain many of the recent German and Italian commentaries listed in J. Kroumann's bibliography in Kroll's commentary.

2. Of especial interest are: A.-M. Guillemin, "Le Poème 63 de Catulle," *REL*, XXVII (1949), 149–57; J. P. Elder, "Catullus' *Attis*," *AJP*, LXVIII (1947), 394–403, and "The Art of Catullus' *Attis*," *TAPA*, LXXI (1940), xxxiii–xxxiv; P. W. Harkins, "Autoallegory in Catullus 63 and 64," *TAPA*, XC (1959), 102–16; G. Allen, *The "Attis" of Caius Valerius Catullus*, *Bibliothèque de Carabas*, VI (London, 1892); O. Weinreich, "Catulls Attisgedicht," *Mélanges Franz Cumont*, *Ann. Phil. Hist.*, IV (1936), 463–500. I regret not seeing T. Oksala, "Catulls *Attis*-Ballade," *Arctos*, N.S. III (1962), 199–213.

3. U. v. Wilamowitz-Moellendorff, "Die Galliamben des

Kallimachos und Catullus," *Hermes*, XIV (1879), 194–201, and *Hellenistische Dichtung in der Zeit des Kallimachos*, (Repr. Berlin, 1962), II, 291–95; R. Tyrrell, "Grant Allen on the *Attis* of Catullus," *CR*, VII (1893), 44–45; E. S. Thompson "The Galliambic Metre," *CR*, VII (1893), 145–46 and 354–55; G. Dunn, "The Galliambic Metre," *CR*, VII (1893), 146–48; W. R. Hardie, "The Galliambic Metre," *CR*, VII (1893), 280–81; T. Goodell, "Word Accent in Catullus' Galliambics," *TAPA*, XXXIV (1903), 27–32; J. W. Loomis, "Studies in Catullan Verse: An Analysis of Word Types and Patterns in the Polymetra" (Ph.D. diss., Columbia University, 1968); R. C. Ross, "Catullus 63 and the Galliambic Meter," *CJ*, LXIV (1969), 145–52.

4. R. A. B. Mynors' text (Oxford, 1958) is used here. There is no essential debate over the text of this line, the only emendation being Ellis' *languore* for the *langore* of the codices.

5. This fact is noted by V. Bongi, *Catullus Attis* (c. 63); *Studio introduttivo, testo critico e commento* (Florence, 1944), *ad loc.*, who is the only commentator I have found to even mention the elision.

of non-Catullan galliambics. This denial of expectations cannot help but be noticed when the poem is read aloud.

It is tempting to regard the elision merely as one of Catullus' atmospheric effects: the first half of the line falls into the second half in much the same way as Attis falls into sleep, and the repeated *o* sounds add to the lines' drowsy feeling. Further, Catullus may be making one of his deliberate mistakes (see the inept lines which end *cc.* 73 and 116): as Attis nods, so nods the poet. Yet there are indications of a more thematic use of elision which may be seen when we view this elision in relation to other elisions in Catullus.

Lee, in the article cited above, defines a type of illustrative elision that appears in contexts of surrounding and swallowing. Such elision is occasionally sinister, as when the *codicilli* surround the *moecha putida* (42. 10 and 18); and appears often with sexual embraces, actual (64. 372, 61. 3-4, 61. 56-57, 57. 7, 62. 46) or metaphorical (the door closing on the married couple, 61. 224), so that perhaps there is here a remembrance of Attis' former sexuality and a reminder that his only potency now is with sleep.

But more to the point, elision occurs twice as death swallows its victim: the sparrow hopping down the road to hell, "*Orci, quae omnia bella deuoratis: / tam bellum mihi passerem abstulistis*" (3. 14-15), and the tomb of Troy which swallows the corpse of Catullus' brother, as before it has swallowed the dead of the Trojan war, "*Troia (nefas!) commune sepulcrum Asiae Europaeque, / Troia uirum*

et uirtutum omnium acerba cinis" (68. 89-90).⁶ Catullus 63. 37 has sleep covering Attis' eyes with "drooping drowsiness." As death surrounds and devours the bird, and the tomb Catullus' brother, so sleep enshrouds and, one might say, entraps Attis. The states are comparable: Attis castrated is Attis dead. This line becomes a preparation for the boy's lament (63. 50-73), and sleep under the influence of the goddess Cybele takes on the implication of death. Finally the elision, by making the line a whole rather than two distinct parts, envelopes and captures Attis' eyes, as indeed Cybele has previously captured his rational senses and will do again at the end of the poem.

The pictorial effect of this elision with its thematic implications makes an effective close to the section of the poem that deals with the insane Attis. With the rising of the sun, lucidity returns to the deranged boy, but only for a short time before the goddess drives him into permanent madness. The prominence of the elision makes it easy to believe, with Guillemin, that the structure of the poem follows the pattern of madness-sanity-madness, and that a new section begins after line 38.⁷ The elision in the closing two lines of this section becomes the culmination of a series of effects⁸ which indicates rapidity and rabidity, movement and madness, so that at the peak of Attis' exhaustion elision turns the line into a blur, the obliterating effect of sleep that is death and worship that is castration.

CRAIG KNOBLES

COLUMBIA UNIVERSITY

6. Note that the elision between *uirtutum* and *omnium* bridges the central diaeresis of the pentameter, an elegiac situation comparable to the elision under discussion in this paper. While Catullus has a number of incidences where elision crosses the pentameter's central diaeresis, other poets rarely use this, and it might be considered a stylistic device peculiar to Catullus: cf. Lee, *op. cit.*, pp. 150-52, and E. B. Lease, "Elision in the Diaeresis of the Pentameter of Catullus," *CR*, XV (1901), 362.

7. Guillemin, *op. cit.*, p. 153, and Merrill, *op. cit.*, p. 120.

This is in contrast to the view that the poem takes its predominant structure from the alternation between narrative and speech, a view held by Weinreich, *op. cit.*, p. 488, and Ross, *op. cit.*, p. 152. I am not saying that one structure denies the other, but merely that the second does not predominate.

8. Speaking of the first section, Guillemin (*op. cit.*, p. 154) says, "Catulle use avec le plus grand art des procédés inventés par les Alexandrins: harmonie imitative, répétitions pathétiques, rappel des temps, des objets, parfois de la langue archaïques, brillante création d'adjectifs composés."

CATULLUS 49: AN ACKNOWLEDGMENT

I recently developed in this journal (LXV [1970], 1-7) the idea that the stimulus behind Catullus 49 may have been poetry written by

Cicero. This suggestion, as I have now been made aware, had earlier been put forward by Professor D. F. S. Thomson in the course of