

inscriptions at 70–71 where she is attempting to persuade Bitinna to forgive the *ἀμαρτία* of Gastron; and, finally, by her reference to the forthcoming Gerenia festival in which, as Bitinna herself recalls, libations are poured to the dead. Gastron and Bitinna had earlier defined *ἀνθρώπος* by his capacity to err; to Cydilla it is even more that he is liable to death.

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CATULLUS 63: RINGS AROUND THE SUN

In his recent monograph on Catullus, E. Schäfer offers a perceptive analysis of poem 63.¹ In the course of his discussion he demonstrates that the Attis poem, like poem 68, is written in ring-composition.² Despite the importance of Schäfer's findings for our understanding of Catullus' artistry in general and of poems 63, 64, and 68 in particular, his work has not received the attention it deserves.³ It is hoped that the present study in proposing a significant refinement to Schäfer's scheme will not only awaken scholarly interest in Schäfer's analysis of 63 but also suggest that poems 63, 64, and 68 are structurally more akin than has generally been supposed. Support for the proposed structural analysis of 63 is drawn from Catullus' practice in 64 and 68. Future studies of 64 and 68 might well benefit from a consideration of the comparatively straightforward scheme of 63.⁴

Schäfer's scheme, which excludes the personal epilogue (91–93), can be represented diagrammatically as follows:

- A (1–11): the onset of *furor*
- B (12–26): Attis' exhortation of his companions
- C (27–37): frenzied ascent of Mt. Ida and sleep of exhaustion
- c (38–49): awakening and descent to shore
- b (50–73): Attis' lament (addressed to *patria*)
- a (74–90): the renewal of *furor*

Schäfer's scheme follows the natural divisions of the poem into alternating segments of narrative and direct speech except that he divides the narrative between the speeches into two sections. Here the pointed contrast in subject matter (ascent—descent, falling asleep—awakening, 31 *furibunda*—44 *sine rabie*) suggests

1. *Das Verhältnis vom Erlebnis und Kunstgestalt bei Catull* (Wiesbaden, 1966), pp. 95–107. His study of the poem is by no means confined to the ring-composition structure examined here. He offers a sensitive appreciation of the poem as a whole, and, in particular, pointing to the symbolic significance of the sunlit shore and the dark woods, draws attention to Catullus' use of external space to express inner spiritual or psychological experience. Schäfer sees this as a hallmark of Catullus' writing and traces the use of the technique in poems 64 and 68.

2. *Ibid.*, p. 99.

3. I have seen no discussion of Schäfer's analysis of the poem. G. Sandy summarizes it in "The Imagery of Catullus 63," *TAPA* 99 (1968): 395, n. 20. C. Rubino, "Myth and Mediation in the Attis Poem of Catullus," *Ramus* 3 (1974): 171, n. 1, points out that Schäfer's is one of the few full discussions of poem 63. In Quinn's edition (1977), the useful bibliography following the commentary on the poem unfortunately does not refer the reader to Schäfer's work.

4. In particular, since the corresponding sections in 63 do not correspond in length, there seems no need to postulate lacunae in 68 in order to obtain corresponding sections of identical length.

two corresponding sections. However, while Schäfer sees line 38 as the pivot of an ABCcba structure,⁵ it is here proposed that Catullus intended lines 39–43 to be regarded as the center of an ABCDcba structure.

It will be helpful to begin with a summary of the narrative section between the two speeches. Attis' incantation (27 *cecini!*) to his comrades is followed by ecstatic howls, the beating of tambourines, and the clashing of cymbals (27–29). Attis leads his frenzied troupe up Mt. Ida through the dark glades (30–34). When they reach Cybele's temple in a state of exhaustion, they quickly fall asleep (35–38). The rising Sun dispels the darkness, and Sleep leaves Attis (39–43). Attis awakens *sine rabie* (44), and, with his mind now clear, sees what he has done (44–46). In a panic (47 *animo aestuante*) he rushes back down the mountain to the shore and tearfully addresses his homeland (47–49).

Line 38, which Schäfer sees as the pivot of the poem, is echoed in line 44. These two lines frame what one may reasonably infer Catullus intended his readers to see as the center of the poem. Catullus uses a similar framing device to mark the center of 68b.⁶ There line 99, "sed Troia obscena, Troia infelice sepultum," by echoing line 89, "Troia (nefas!) commune sepulchrum Asiae Europaeque," signals the end of the central section.⁷ Similarly in poem 63, when the reader reaches line 44, which clearly echoes line 38, he should realize that he is moving out from the center to the corresponding sections in the second half of the poem.

Besides the framing effect of lines 89 and 99, Catullus uses a radical shift in subject matter to mark the center of 68b. We temporarily abandon the mythological setting of the Trojan War for the real world of Catullus' mourning for his brother. Similarly in the center of 63 our attention is briefly shifted from the nightmarish realism of Attis' plight to the ethereal realm of the superhuman powers, Sun and Sleep. In fact, although the essential narrative point of these lines is that Attis wakes up at daybreak, Catullus contrives to focus our attention on Sun and Sleep to such an extent that the reference to Attis in line 42 seems almost extraneous. Line 44 would have more naturally followed line 42 than line 43. By deliberately frustrating the return to the Attis narrative with the charming, but rather surprising, line 43, Catullus seems to be insisting on the peripheral nature of the role which Attis plays in this section. Line 43 also effectively isolates the preceding description of Sun and Sleep from the Attis narrative proper. The articulation of lines 39–43 in a tight *ubi . . . ibi* construction further contributes to isolating them from the flanking narrative.⁸

There is a remarkable similarity between lines 39–43 of poem 63 and Jupiter's fulfillment of Ariadne's curse in poem 64 (202–11). This passage marks the turning point in the story of Ariadne and Theseus, and, as will be argued elsewhere, also

5. Schäfer, *Verhältnis*, vacillates between putting the break before (p. 99) and after (p. 96) line 38, which he calls "die Achse des Gedichtes" (p. 99).

6. Schäfer, *Verhältnis*, discusses the ring-composition of 68b (p. 101) but does not notice the similarity between the centers of 68b and 63. He also, more tentatively, points to ringed elements in the structure of 64 (pp. 100–101).

7. In his recent article, "The Structure of Catullus 68," *CSCA* 7 (1974): 218, R. McClure argues that since line 99 (*Troia obscena . . .*) obviously echoes line 89 (*Troia nefas . . .*), we cannot put one inside the central lament and the other outside, as most commentators do. Accordingly, he reduces the center from the usual 91–100 to 92–96, thus having the two "Troia" lines flank the center.

8. Schäfer, *Verhältnis*, p. 100, refers to lines 38–43 as a passage of epic tone inserted into a dramatic narrative, thereby confirming on stylistic grounds its separability as a distinct section.

happens to be the center of an elaborate structure of ring-composition.⁹ Just as in poem 63 the Sun's beams dispel the darkness from land, sea, and sky, and, by implication, from Attis' befuddled *mens*, so in 64 Jupiter's thunderous nod (204) causes land, sea, and sky to shudder (205–6), and, by implication, clouds Theseus' hitherto unclouded *mens* (207–8). In both cases the hero's *mens* changes in micro-cosmic sympathy with some natural phenomenon of the macrocosmos. Both natural phenomena are orchestrated by divine machinery.

The clouding of Theseus' *mens* is the incident around which Catullus has organized his version of the story of Ariadne and Theseus. It constitutes Jupiter's response to Ariadne's call for vengeance (200–201):

quali solam Theseus me mente reliquit,
tali mente, deae, funestet seque suosque.

Since Theseus left Ariadne *immemori pectore* (123; cf. 58), the cloud in his *mens* causes Theseus to forget his father's instructions (208–9) with the familiar, lamentable consequences. Catullus concludes the story by emphasizing the link which Theseus' *immemor mens* provides between the abandonment of Ariadne and the death of Aegeus (246–48):

sic funesta domus ingressus tecta paterna
morte ferox Theseus, qualem Minoidi luctum
obtulerat mente immemori, talem ipse recepit.

That link is forged by the intervention of Jupiter in lines 204–11.¹⁰ Thus these lines, which constitute the center of the ring-composition structure, also lie at the thematic center of the story of Theseus and Ariadne.

Before considering whether the structural center of 63, the passage on Sun and Sleep, is also central to the theme of the poem, it will be useful to review quickly the subject matter of the entire poem. When Attis submits himself to Cybele's power by entering her realm (3–4), she goads him into a frenzy. This quickly leads to the act of emasculation. The new convert calls on his companions to join him in ecstatic worship of the goddess at her sanctuary on Mt. Ida. This missionary zeal no doubt meets with Cybele's approval. Sun and Sleep, however, undo all this work. Sleep releases Attis from his frenzy (38, 44), while Sun clears his mind, enabling him to see where he is and what he has done (46). As a result Attis hurries down from Cybele's sanctuary and returns to the shore, where in his plaintive address to his homeland he shows himself Cybele's unwilling servant. Accordingly, Cybele sends her lion to scare him back into her *nemora* (79), where he spends the rest of his life devoted to her service.

Sun and Sleep are therefore responsible for the revolutionary change in Attis'

9. In my forthcoming article entitled "Ring-Composition in Catullus 64." Briefly, the corresponding sections within the inner story are as follows: Ariadne on beach staring after the departed Theseus (52–70) and Ariadne on beach as Dionysus and company approach (249–64), Theseus' expedition to Crete and abandonment of Ariadne (71–123) and Theseus' return to Athens and death of Aegeus (238–48), Ariadne's speech to Theseus (124–201) and Aegeus' speech to Theseus (212–37). Jupiter's fulfillment of the curse in 202–11 forms the center.

10. The clever linking of the two stories by *immemor* is not found before Catullus. Klingner, however, suspects an earlier, non-Attic source. See his "Catullus' Peleus-Epos," Heft 6, *Sitzungsber. Bayer. Akad. Wiss.* (1956): 64.

behavior. Though scarcely natural allies,¹¹ both contribute to reducing Cybele's hold over Attis. Cybele's power operates in the darkness of the woods¹² through *furor*¹³ and loss of identity (sexual and human),¹⁴ while Sun and Sleep complement each other in bringing light, calm, and self-knowledge.¹⁵ The poem portrays Attis caught between these opposing forces and in his two speeches his *mens* is dominated first by one and then by the other. In the opening and closing sections of the poem we see him in the power of Cybele, surrounded by the dark woods and possessed by *furor*. In the center of the poem our attention is focused on the forces that temporarily release him from Cybele's power. Thus, the description of Sun and Sleep (39–43) lies at the thematic as well as the structural center of 63.

Accordingly, I would revise Schäfer's scheme as follows:

- A (1–11): Attis submits to Cybele's power; onset of *furor*
- B (12–26): speech; Attis calls on comrades to worship Cybele
- C (27–38): ascent of Ida; in sleep of exhaustion *furor* abates
- D (39–43): Sun dispels darkness; Sleep leaves Attis
- c (44–49): with *furor* gone, Attis sees what he has done and returns to shore
- b (50–73): speech; Attis regrets leaving home and becoming a servant of Cybele
- a (74–90): Cybele brings Attis back under her control; renewal of *furor*

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11. Sleep flees (42 *fugiens*) before the approach of Sun.

12. Cf. "opaca silvis redimita loca deae" (3) and "per opaca nemora dux" (32). Sometimes Cybele's realm is referred to as simply *nemora* without any adjective characterizing them as dark: "Phrygia ad nemora deae" (20), "fac uti furoris ictu reditum in nemora ferat" (32). The darkness is no doubt to be understood. This is particularly clear in 89, where *nemora fera* is opposed to "umida albicantis loca litoris."

13. Cf. "ut nemus . . . tetigit / adiitque . . . loca deae / stimulatus ibi furenti rabie, vagus animis" (2–4), "fac uti hunc furor agitet, / fac uti furoris ictu reditum in nemora ferat" (78–79), "illa demens fugit" (89).

14. The loss of sexual identity permeates the poem from the act of emasculation (5) onwards. It can be seen in the shifting gender of the adjectives referring to Attis and in such words as *niveis* (8) and *teneramque* (88). The loss of human identity is implied by the pervasive use of animal imagery. Consider, for instance, *stimulatus* (4), *vaga pecora* (13), and the heifer simile (33–34). For a detailed discussion, see Sandy, "The Imagery of Catullus 63," pp. 389–99.

15. Sleep brings calm (38 and 44). Sun brings light to the world (39–41) and, it is implied, to Attis' *mens* (46). Attis' self-knowledge begins to develop in 46 and grows in his speech to his homeland (50–73).