

the discard receptacle, as was consistent with judicial practice at that time. As we might expect in the epilogue of his speech, Lycurgus was asking the jurors not to discard the ballot for condemnation but to make that the one which counted in the present case, and so to deposit it in the 'active' urn. In that way, with more condemnation ballots in that urn, Leocrates would be found guilty and so the city would be secure and prosper. However, if the discard urn were filled with too many condemnation ballots, then Leocrates would be acquitted, and so the jurors would be condemning their city to enslavement and condoning treason. As far as gesturing goes, we simply do not know. The use of the dual would invite a gesture of some sort, perhaps only for emphasis, not an indication that Lycurgus was quoting poetry and then suddenly switched to a prose summary. Hence, there is no need to believe the passage in 1.149 is anachronistic, but merely the expected rhetorical plea to the jury to find the accused guilty in the final moments of a prosecution speech.

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HALLS FULL OF GIRLS? CATULLUS 89.3*

Catullus 89 (Mynors' *OCT*):

Gellius est tenuis : quid ni ? cui tam bona mater
tamque valens vivat tamque venusta soror
tamque bonus patruus tamque omnia plena puellis
cognatis, quare is desinat esse macer?
qui ut nihil attingat, nisi quod fas tangere non est,
quantumvis quare sit macer invenies.

This six-line epigram, suggesting that Gellius' slender physique is owed to incestuous sexual overindulgence, is one of a number of similar Catullan invectives. Gellius is accused in poems 74, 88, 90, and 91 of incest and of aunt-seduction, in 80 of fellatio; poem 91 suggests that he is an erotic rival of Catullus, while poem 116 may hint that he is a poetic adversary too.¹ This poem adds Gellius' female cousins to his list of family conquests: *bonus patruus* suggests not only the complaisance of the uncle who lets Gellius sleep with his wife (as in poem 74), but also the further complaisance of a father who allows him full sexual access to his daughters, the *puellae* of line 3.

One word in line 3 seems problematic: *omnia*, though universally transmitted here. This gives an apparently satisfactory universalizing climax to the list of lines 1–3, but in fact sits oddly with the adjective *plena* and the previous detailed list of relations ('mother, sister, aunt, everything full of girls?'): following *mater*, *soror*, and *patruus*, the reader expects a noun which gives *plena* more point. To make sense of *omnia*, translators are forced to render it as referring more specifically to the uncle's house with its content of attractive cousins: so Goold 'the whole place so full of girls', repeated by Godwin and Lee 'the whole place so full of female cousins'; or to make it completely generalizing—so Thomson, 'the world is full of . . .'.² A generalizing *omnia*

* My thanks to *CQ*'s anonymous referee for helpful comment.

¹ For Gellius' identity see T. P. Wiseman, *Cinna the Poet and other Roman Essays* (Leicester, 1974), 119–29.

² G. P. Goold, *Catullus* (London, 1979), 205; J. Godwin, *Catullus: The Shorter Poems* (Warminster, 1999), 95; Guy Lee, *The Poems of Catullus* (Oxford, 1991), 133; D. F. S. Thomson, *Catullus* (Toronto, 1997), 519.

can be found with the same adjective at Virgil, *Ecl.* 3.60 *Iovis omnia plena* and *G.* 2.4–5 *tuis hic omnia plena / muneribus*, but in neither cases does it cap a list as here, and in both cases the point of *plena* is clear. These Virgilian parallels may have aided a corruption: what is needed is not the vague *omnia* but rather a noun which refers more specifically to the uncle's house.

I suggest *atria*. The point is that the halls of the uncle's house(s) are full of girl-cousins free for seduction by the insatiable Gellius. The plural, natural enough in poetry, may be comically hyperbolic here, stressing the extent of Gellius' sexual voracity (however many halls full of daughters his uncle has, Gellius gets through them). The placing of *tam* before the noun when it belongs strictly to the adjective is unproblematic—cf. Catullus 6.13 *non tam latera effututa pandas*, 60.3 *tam mente dura*. *Atria* also adds a further element of sociological invective. The *atria* of the houses of élite Romans should be full not of girls but of ancestor-masks, the family *imagines* (cf. Seneca *Ep.* 44.5 *atrium plenum fumosis imaginibus*).³ The suggestion here is that Gellius' uncle is in a sense the converse of Martial's social climber who crowds his hall with hastily acquired *imagines* (2.90.6 *atriaque immodicis artet imaginibus*): he tries to compensate for his lack of respectable ancestry and hence of *imagines* in his halls by filling the empty space with a crowd of (sexually available) daughters—disreputable descendants instead of admirable ancestors.⁴ As in the attack in poem 84 on Arrius, whose famous solecism of pronunciation is gratuitously represented as derived from his unknown relations, the further slur of family obscurity is added to the poem's main invective point.

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³ On the *atrium* as the site of the *imagines* see the full treatment by H. I. Flower, *Ancestor Masks and Aristocratic Power in Roman Culture* (Oxford, 1996), 185–222.

⁴ This would of course be an argument against Wiseman's (speculative) identification of Catullus' Gellius with L. Gellius Poplicola, cos. 36 (see n. 1 above), given the latter's social distinction.

THE DOUBLE HARPALYCE, HARPIES, AND WORDPLAY AT *AENEID* 1.314–17¹

Cui mater media sese tulit obvia silva,
virginis os habitumque gerens et virginis arma,
Spartanae, vel qualis equos Threissa fatigat
Harpalyce volucremque fuga praevertitur Hebrum.

Wordplay, especially that involving proper names, is common in the *Aeneid*.² At 1.314–17, by word repetition and double meaning on the one hand, Virgil invites comparison between Venus and two Harpalyces, and by aural echo and physical

¹ I would like to thank two of my students, Christina Miller and Lisa Tannenbaum, who inspired me to pursue Virgilian wordplay, and *CQ*'s anonymous reader, whose criticism and suggestions improved my work. As always, I owe a debt of gratitude to Harry Evans, with whom I first discussed my ideas. And, most especially, I am grateful to Nicholas Horsfall, who has read several drafts of this paper and has made many insightful comments. Any errors, of course, are my own.

² Cf. J. O'Hara, *True Names: Vergil and the Alexandrian Tradition of Etymological Wordplay* (Ann Arbor, 1996); M. Paschalis, *Vergil's Aeneid: Semantic Relations and Proper Names* (Oxford, 1997); F. Ahl, *Metaformations: Soundplay and Wordplay in Ovid and Other Classical Poets* (Ithaca and London, 1985).