To sum up: the much discussed repetition of a cluster of verses, therefore, seems never to have taken place, at least in the complete form in which they appear in Book 1, since a number of important points in the beginning and at the end of the initial unit prove to be totally different in the proemial form the poet gave to his verses in Book 4. These changes contextually alter the character and the design of the unit involved in the middle proem of the *DRN*. They highlight the difference in function between the two passages and enhance the Lucretian view of intransferability of things as the latter appears in the Latin poet's work.

Many, if not all, of the cases considered as repetitions in the *DRN* may perhaps owe their presence in the Lucretian work on similar grounds to the ones discussed here. In other words, the repeated passage should not be examined *per se*, isolated from its textual environment, but rather be seen in relation to the literary context of the textual unit in which it is embedded.

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CATULLUS 51: A SUITABLE CASE FOR TREATMENT?*

Ille mi par esse deo uidetur,
ille, si fas est, superare diuos,
qui sedens aduersus identidem te
spectat et audit

dulce ridentem, misero quod omnis
eripit sensus mihi: nam simul te,
Lesbia, aspexi, nihil est super mi
< >

lingua sed torpet, tenuis sub artus
flamma demanat, sonitu suopte
tintinant aures, gemina teguntur
lumina nocte.

otium, Catulle, tibi molestum est:
otio exsultas nimiumque gestis;
otium et reges prius et beatas
perdidit urbes.

In lines 5—6 Catullus says that Lesbia's sweet laughter deprives him of all his senses:[1] since *miser* is an adjective which is regularly used in contexts of disease and illness,[2] *misero* is an integral part of the medical language of these two lines[3] and is being

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[1] In other words, the antecedent of *quod* is *dulce ridentem*; many scholars (perhaps the majority) wrongly believe the antecedent to be the whole of the picture described by *qui . . . ridentem*. Outside Catullus, the expression *sensus eripere* seems to be found only in Cic. *Clu.* 171 and *Acad.* 2.103 (each passage concerned with natural philosophy).

[2] *TLL* 8.1103.32ff.

[3] Many readers are led by A.W. Allen's influential article ('Elegy and the classical attitude toward love: Propertius I,1', *YClS* 11 (1950), 253—77, esp. 258—60) to believe that *misero* here is

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used proleptically in the same way as by Plautus at *Epid.* 670 *lassitudine inuaserunt misero [sc. mihi] in genua flemina.* Catullus then illustrates (*nam*) the various symptoms of his condition in lines 7—12: his tongue becomes stuck, he feels feverish, he gets ringing in his ears, and his eyes cloud over. Evidently his response to Lesbia's sweet laughter is one of severe shock. What a person in this condition might be expected to need is, among other things, rest. Celsus in his work on medicine very frequently recommends 'rest' (*quies*) as a cure for illness: e.g. 3.2.5, 4.11.8 *necessaria sunt quies, securitas, silentium*; 5.26.28C *optimum etiam medicamentum quies est*; 5.27.12B *post quae quies ei necessaria est*; 7.7.14F *post haec opus est quiete* (cf. Scrib. Larg. 52 *prodest igitur quies unius diei*). Hence it is entirely natural that Catullus should begin the next stanza with the words *otium, Catulle, tibi…*: he has simply used *otium* for *quies*, as he does again at 44.15 *et me recuraui otioque et urtica* and as Cicero does when he writes to Atticus (*Att.* 14.8.2 *nausoleam tibi tamen causam oti dedisse facile patiebar*). *otium* thus continues the sustained medical imagery of the preceding lines.[4] But, whereas we might have expected Catullus to end the sentence by giving himself some kind of medical advice such as *petendum est* (like Celsus' use of *necessaria est* or *opus est*),[5] instead he substitutes *molestum est*, a phrase given added point because *molestus* 'is often used of medical conditions'.[6] In other words, Catullus is capitalizing on the common notion that 'the cure is worse than the disease'.[7] Line 13 is a paradox: the likely cure is no cure at all but the opposite.

Line 14 explains the paradox and is itself paradoxical: since rest induces not calmness and quiet but unrestraint (*exsultas nimiumque gestis*), Catullus is deprived of the very curatives required by his condition. This presumably means that his health is still at risk, a point which is emphasized by the generalization of the last two lines. With *beatas … urbes* Catullus is evidently alluding to a commonplace of Greek geographical literature, namely, the πόλις εὐδαίμων.[8] Flourishing cities and their rulers have been destroyed by *otium*; and, if that is the case with powerful cities and their rulers, can anything less be expected by an individual such as Catullus in his present state? The relevance of the generalization to Catullus is underlined by the use of *perdidit*, a verb of medical application (*OLD* 2b), which thus continues the imagery to the very end of the poem.

If the above argument is accepted, it offers new and powerful support for the view that lines 13—16 are an integral part of Poem 51.

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simply 'the stock epithet of the unhappy lover' (so K. Quinn, *Catullus: The Poems* [London, 1970], ad loc.). J. Svennung, *Catulls Bildersprache* (Uppsala, 1945), 124, remarks that *miser* 'sowohl "krank" als "liebeskrank" bedeutet'.

[4] There is no reference to 'medical *otium*' in J.-M. André, *L'otium dans la vie morale et intellectuelle romaine* (Paris, 1966).

[5] For *otium petere* in various contexts cf. e.g. Ov. *Tr.* 4.10.39—40; Sen. *Ot.* 3.3, *Clem.* 1.3.2 *si quietem petit et otium*, *Ep.* 36.1; Plin. *Pan.* 86.3.

[6] D. F. S. Thomson, *Catullus* (Stuttgart, 1959), ad loc.; cf. *TLL* 8.1353.57ff. W. Kroll, *Catull* (Stuttgart, 1959), ad loc. renders 'macht dich krank'.

[7] For a collection of examples see A. J. Woodman, *Rhetoric in Classical Historiography* (London, 1988), 133 and n. 74, adding [Hippocr.] *Affect.* 61 (6.207L) βλάπτει μᾶλλον ἢ ὠφελέει, Nep. *Att.* 21.3, Sen. *Controv.* 6.7.

[8] E.g. Xen. *Anab.* 1.2.6, 1.2.20, 1.4.1, 4.7.19; see J. Dillery, *Xenophon: Anabasis* (Loeb edn, rev. 1998), 10, n. 8, with further refs.; N. Dunbar, *Aristophanes: Birds* (Oxford, 1995), on *Birds* 36—8.

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