

Catullus 64.47-148 notes

47 *puluinar*: See OLD sv *puluīnar* sense 1b (applied to a couch occupied by an actual deity or deity or person enjoying quasi-divine honours). Cf. the λέκτρον μέγα spread with the golden fleece in the wedding of Medea and Jason (Ap. Arg. 4.1141). Roman detail in mention of *puluinar*, the couch on which images of the gods were placed at the ceremony of a divine banquet, the *lectisternium*.

47 *diuae*: probably dative “for the goddess”.

47 *geniale*: See OLD sv *geniālis*: Of or connected with marriage: sense 2b *lectus* (*torus*, etc.) *genialis*, the marriage bed (symbolic marriage-bed displayed at a Roman wedding).

48 *sedibus in mediis*: “The inward movement of the description arrives at its central focus, as the narrator’s gaze settles on the *puluinar*. The detail also confirms the reference to the *lectus genialis* .., which was placed in the atrium for a wedding and remained there for the duration of the marriage (cf. Hor. *Epist.* 1.1.87- 9), reinforcing the impression that a Roman custom is being observed in heroic-age Thessaly.” (Trimble 2010 ad loc.)

48: “The details carry metapoetic significance: the ecphrasis, like the bed, is centrally positioned, highly ‘polished’ (cf. 1.2 *expoliturum*) and exotic (*Indo* might even hint at Bacchus).” (Trimble 2010 ad loc).

48 *Indo ... dente politum*: “ornamented with Indian ivory”. How would this have got to Peleus’ house (at least by Roman times)?

48 *dente*: See OLD sv *dens* sense 2 A tusk (of a boar or elephant); also, ivory.

48 *Indo*: See OLD sv *Indus*: dens Indus, Indian ivory.

48 *politurum*. See OLD sv *poliō* (īre, ~īuī, ~ītum tr.) sense 1: To impart a smooth or glossy surface to, smoothe, polish.

49: “all the words but the verb work toward conveying the purple of the coverlet’ as the reader’s gaze is finally made to settle on ‘the one splash of dark color amid the silvery brightness” (O’Connell 1977 ‘Pictorialism and meaning in Catullus 64’, *Latomus* 36: 746-56: at 748-9).

49 *roseo*: OLD sv *roseus* sense 2: Rose-coloured (used affectively and covering a wide range of reds).

49 *conchyli*: See OLD sv *conchylīum* sense 2 (spec.) The purple-fish b purple dye c cloth dyed purple, (pl.) purple garments

49 *purpura*: (ae, f.) OLD 3: Purple-dyed cloth (especially as a sign of wealth or power). Dyeing not in Golden age.

49 *fuco*: OLD sv *fūcus* sense 2 A dyestuff, dye: (originally the inferior red dye derived from orchella-weed).

49 *conchyli purpura fuco*: “covered by a purple cloth steeped in the red dye of the conchylium” (Fordyce).

50-266: coverlet. Disobedient ecphrasis (see Laird, A. 1993. ‘Sounding out Ecphrasis: Art and Text in Catullus 64’, *JRS* 83: 18-35). 52-75= what is pictured; then “they say..” (249 *prospectans* returns to the picture; 251ff scene of Bacchus). Note tension between idea of object and choice of narrator about what to say and when (e.g. scene of Bacchus). How visual is the description? What would be found on a coverlet with difficulty? Are we encouraged to see from Ariadne’s point of view? What is the connection between the stories told on the coverlet and the outer frame?

50 *haec uestis*: concerned with the *puluinar*. Do we expect such a long passage on it?

50 *priscis*: See OLD sv *priscus* sense 1: Belonging to a former time, ancient; b (of persons). *priscus* attracted to case of *figuris*: better sense: “priscorum”. Ancient to those looking at the coverlet and/or current readers?

50 *uariata*: See OLD sv *uariō* (āre, āuī, ātum, tr., intr.) sense 1 (tr.): To mark or adorn with contrasting colours, variegate. See Laird (1993), 24-9 for this line.

50 *figuris*: See OLD sv *figūra* sense 8: An image, likeness: (especially, of artistic representations or similar).

51 *heroum*: See OLD sv *hērōs* (ōos, m), sense 1: A (mythical) hero.

51 *virtutes* “deeds of prowess” (Fordyce). Irony in that coverlet depicts abandonment of Ariadne which we expect to show *virtus* (*nam*)? (nb killing of Minotaur seems not to have been depicted).
52 *fluentisono*: See OLD sv *fluentisonus*: resounding with the noise of waves. Sound effect and suggestion of movement.

52 *prospectans*: See OLD sv *prospectō* (āre, āuī, ātum, tr. , intr.) sense 1b: (intr.) to gaze out. “‘Looking, gazing, watching – seeing – is Ariadne’s most characteristic activity’ (Gaisser 1995 [Gaisser, J. H. 1995. ‘Threads in the Labyrinth: Competing Views and Voices in Catullus 64’, *AJPh* 116: 579-616]: 595): what other words of looking are there?

52 *Diae*: See OLD sv *Dīa*: An island in the Aegean Sea, more commonly known as Naxos. “Dia is named at *Od.* 11.321-5 and twice at *Ap.Arg.* 4.425-34, a passage sharing many features with this one: it describes another purple textile, Hypsipyle’s robe, which had originally been made by the Graces Διῇ ἐν ἁμφιάλῳ for Dionysus to lie καλὰ μεμαρπῶς στήθεα παρθενικῆς Μινωίδος (432-3, cf. 60 *Minois*, 65 *lactentis* ... *papillas*) after Theseus had abandoned Ariadne there when she followed him from Cnossus. (Clausen (1982) 191 [‘Catulli Veronensis liber’, in *Cambridge History of Classical Literature* II 193-7], Courtney (1990) 115 [‘Moral judgements in Catullus 64’, *GB* 17: 113-22] think that this passage was fundamental for Catullus’ decision to describe a tapestry picture of Ariadne.)” (Trimble 2010 ad loc).

53 *Thesea*: Greek 3rd decl acc sing ending.

53 *classe*: Fordyce notes can be used of one ship (cf. 84, 121, 225, 249) but *puppae* in 172 seems to imply that Theseus had more than one (and cf 212 *classi*).

Ablative of accompaniment. How can the Argo have been the first ship? (nb Apollonius’ Jason does refer to Ariadne, who must therefore be prior). The chronological inconsistency is discussed by J.J. O’Hara 2007. *Inconsistency in Roman Epic* (Cambridge) ch. 2 and C. Weber, ‘Two Chronological Contradictions in Catullus 64’ *TAPhA* 113 (1983), 263-271.

53 *tuetur*: See OLD sv *tueor* (ēī, tuitus, (tūtus) tr. Also tuor~ī) sense 1b to catch sight of, observe. Present tense (until 67). “artistic representations of the scene, especially wall-painting, do often show Theseus on his ship at the expense of scale (e.g. LIMC s.v. ‘Ariadne’ no. 82, Gallo (1986) pl. 12), so this detail might show the ecphrasis adopting a technique of real art.” (Trimble 2010 ad loc). cf. Nereids.

54 *indomitos*: See OLD sv *indomitus* sense 3: (of persons) That is not (or cannot be) held in (of persons) That is not (or cannot be) held in control, unrestrained, violent, unbridled. See 3b b (of passions).

54 *Ariadna*: as coverlet suggests, Ariadne was later loved by Bacchus, and her crown was made into a constellation.

54 *furores*: OLD sv *furor* sense 2: A frenzied or distraught state of mind, frenzy, madness. Anger (2b hostile rage, fury, anger)? Love? Both?

55 “This is the first of many explorations within the ecphrasis of vision and its reliability. Rees (1994) [‘Common sense in Catullus 64’, *AJPh* 115: 75-88] 77 points out the irony that Ariadne, seeing Theseus’ ship, cannot believe that he is really abandoning her, while Aegeus later commits suicide because he mistakenly interprets his sight of the same ship (241-5): for the moment, however, it is suggested to the *uestis*’ spectators (both the Thessalians and the reader) that sight may in fact be a reliable guide to the truth.” (Trimble 2010 ad loc.),

55 *uisit*: “seen”.

56 *utpote* ... *quae*: “naturally enough, since she” (Quinn); “no wonder, since she” (Fordyce).

56 *fallaci*: See OLD sv *fallax* (ācis, ācior, ācissimus adj.) sense 2: (of things) Misleading, deceptive, treacherous: (perhaps sometimes personified in *fallax* sense 1). Why used of sleep? “The personification may evoke the winged figure of Hypnos, frequently shown with the abandoned Ariadne in ancient pictures in which she is still asleep (see LIMC s.v. ‘Ariadne’ nos. 52-4 for fourth-century vases, nos. 124, 126-7, 129 for Pompeian wall-painting).” (Trimble 2010 ad loc.).

56 *tum primum*: more detail of timing. “Then for the first time”.

56 *excita*: See OLD sv *exciō* sense 1b to rouse (from sleep). Here with ablative *somno*.

57 *sola*: “deserted” (Fordyce).

57 *miseram*: focalized through narrator?

58 “note the rare cadence produced by the strong caesura in the fifth foot, which extends the conflict between ictus and word accent to that foot, in which they normally coincide... The unusual cadence and the series of dactyls may perhaps represent the splashing of the oars, as Kroll suggests” (Fordyce); “Note the jerky rhythm, suggesting the guilty haste of Theseus’ departure” (Quinn)

58 *immemor*: “with no thought for Ariadne” (Quinn). Deliberately? Or accidental (one tradition e.g. in schol. Theoc. 2.45, where Dionysus, desiring Ariadne, causes Theseus to forget)? Would one gazing on the coverlet have to decide? Encouraging the reader to think of Theseus’ later lack of memory (sails)?

58 *fugiens*: used neutrally? If not, focalized through whom?

59 Golden line (adjective a, adjective b, verb, noun A, noun B) (here, as often, with closural effect).

59 *irrita*: See OLD sv *irritus* sense 2 (of promises, vows, hopes, or similar): Not brought to fulfilment, empty, unrealized 59.

59 *uentosae*: See OLD sv *uentōsus* sense 2 (of weather, etc.) Characterized by much wind, windy: (sim., of times, seasons; also of stars, etc., considered as weather signs).

59 *linquens*: See OLD sv *linquō* sense 6 (with dative of indirect object) To leave to the mercy or control (of), commit, consign. “(re)linquo is a key word in the ecphrasis, in which it is used for two pairs of actions. Theseus’ desertion of Ariadne, for which she blames him (123, 133, 200), balances her abandonment of her father, for which she feels guilty (117, 180); Theseus’ ‘leaving’ his *promissa* to the winds here is punished by his forgetting Aegeus’ *mandata*, which at 238-40 ‘leave’ him like clouds driven by wind from a mountain-top.” (Trimble 2010 ad loc.).

59 *promissa*: cf. 139 *promissa*, 146 *promittere*.

60 *alga*: See OLD sv *alga* (~ae f) sense 1: Seaweed. Ariadne is on the beach looking at the sea, specifically at the water’s edge. “It seems that in a hopeless attempt to get closer to Theseus Ariadne has started to move into the sea towards him, as she does at 128-9. A vivid detail evoking desolation and loneliness (Ariadne has only the natural features of the beach for company, cf. 57 *harena* n.), as at Theoc. 11.14 ἔπ’ ἄϊονος ... φυκιοέσσας, a probable influence on this passage since Polyphemus is another distraught lover alone on the shore and suffering from an internal wound inflicted by Venus/Aphrodite (Theoc. 11.15-16.).” (Trimble 2010 ad loc.).

60 *maestis*: See OLD sv *maestus* sense 1b (of the expression, countenance; of the mind, heart).

60 *Minois*: patronymic: Ariadne was the daughter of Minos. May remind us of Cretan past.

60 *ocellis*: diminutive adds pathos. See Rees 1994 on eyes.

61 *saxea*: See OLD sv *saxeus* (a, ~um adj.) sense 1: Consisting or made of stones or rock. Stone statue (but do we also think of Ariadne as stony?).

61 *effigies*: Ariadne (already here as a work of art) is compared to statue (OLD sv *effigiēs* sense 1: An artistic representation, statue, portrait, etc.): effect? Statue suggests static (like one might expect from coverlet depiction): what do we imagine a Bacchant is like (see 251ff for Dionysus’ followers)? (statues of Bacchants must, of course, be static). “Ariadne’s marriage to Bacchus may mean that she becomes in some sense a bacchant herself (see Panoussi (2003) 114-21); she begins to be presented in this way in Greek vase-painting from the late fifth-century onwards (Webster (1966) 29, Eisner (1977) 178), and appears leading groups of bacchants at Prop. 2.3.18 and in Nonnus.” (Trimble 2010 ad loc).

61 *eheu*: “Eheu could be a live rendition of the frozen Maenad crying, ‘Euhoe’).” (Laird (1993) 21).

62 *magnis curarum fluctuat undis*: “she is tossed about by great waves of anguished emotions” (Quinn).

62 *fluctuat*: See OLD sv *fluctuō* sense 3: (fig. or tras., of a person, his mind etc) To be in state of agitation or turmoil (with violent emotions or sim.). Relevance in context? Cf. Vergil *Aen.* 4.531-2 (of Dido) *ingeminant curae rursusque resurgens | saeuit amor, magnoque irarum fluctuat aestu.*

63-5: effect of *non* x 3? “Tartaglini, [(1986) ‘Arianna e Andromacha (da Hom. Il. 22.460-72 a Cat. 64.61-7)’, A&R 31: 152-7] argues that Catullus may be alluding to Andromache’s reaction to the death of Hector (Il. 22.460-72), and in particular the detailed description of the loss of clothing (468-72). In Homer this is only one article, but that is a headdress (cf. 63 *mitram*); as it is said to

have been given to Andromache by Aphrodite on her wedding-day its loss symbolises the tragic end of her marriage (see Richardson ad loc.), so the evocation of Andromache would increase the pathos of Ariadne's situation, both deprived of Theseus and not yet even married to him." (Trimble 2010 ad loc.). What is the effect of the stripping? How does the readerly gaze progress as regards Ariadne's body? Is it voyeuristic? See e.g. Fitzgerald (1995 [*Catullan Provocations : Lyric Poetry and the Drama of Position*]: 147) for comparisons to wall-paintings.

63 *flauo*: See OLD sv *flāuus* sense 2: Having the hair (or beard) yellow, fair-haired, blonde.

63 *retinens*: OLD sv *retineō* sense 4 To keep hold of, grasp, cling to, etc. Here 4c to hold (in a specified position).

63 *subtilem*: "fine-woven" (OLD sv *subtilis*, is, e) sense 1: Fine in texture. "the overlapping meanings of 'fine' (*subtilem*, perhaps also 65 *tereti*, see n.) and 'light' (64 *leui*) imply both ease of removal and possible transparency. The references to high-quality textiles may remind us that the subtle embroidery or weaving of the uestis has *depicted* all these garments, and perhaps suggest the craftsmanship of the poet behind this..." (Trimble 2010 ad loc.).

64: "clothed no longer in the flimsy garment by which her torso had been veiled" (Quinn).

64 *pectus*: "retained" accusative dependent on a past participle (*contecta*) as if it were deponent.

65: *tereti*: See OLD sv *teres* (etis) 1: having no angularities, smooth and rounded: sense 1c (of fabrics, nets, etc., rounded into a bulge). Trimble 2010 remarks: "Usually understood as 'round', i.e. 'curving' around or 'encircling' the breasts. This sense would share with 63 *subtilem* and 64 *leui* the connotations of smooth cloth against Ariadne's body, and is supported by Catullan usage ... the bride's arm, 61.174). But 'fine', again with reference to the fine threads of the fabric (63 *subtilem* n.) is also a possibility (Baehrens; cf. N—H on Hor. *Carm.* 1.2.28 for this 'rare meaning'), both here and at Ov. *Fast.* 2.320 *teretem zonam*. This would bring the meaning of adjective even closer to *subtilem* and *leui*."

65 *strophio*: breast-band. See OLD sv *strophium* (ii, n): sense 1 "A twisted band supporting a woman's breasts".

65 *lactentis*: See OLD sv *lactens* (ntis, adj.) sense 3: Milk-white.

66 *omnia quae*: accusative (after *alludebant*): "all of which". Question of how far Ariadne is naked.

66 *passim*: "in all directions" (but, "before her very feet" 67, so not scattered far.

67 *salis*: literally "salt": means "sea" by metonymy.

67 *alludebant*: See OLD sv *allūdō* sense 2 (tr.): To play or sport with. "Both 'playing with' (see above) and, since *ad-* is 'from the point of view of the sea itself' (Pease on Cic. *N.D.* 2.100), 'lapping up against'." (Trimble 2010 ad loc.)

68 *sed*: OGR read *si*.

68f. *mitrae* ... /...*uicem curans*: "not troubling on account of..." (Fordyce).

68 *tum*: See OLD sv *tum* sense 1c (expr. coincidence with a particular past event) when that happened or those conditions obtained, on that occasion in the past, etc.

68 *amictus*: See OLD sv *amictus* sense 2: Clothing, dress.

68 *fluitantis*: "fluttering" or "hanging loose" (Quinn). Might we think of the clothing floating in the sea also?

69 *uicem*: See OLD sv *uicis* sense 3: A situation or set of circumstances befalling a person, plight, lot. Takes genitives *mitrae* and *amictus*.

69 *pectore*: See OLD sv *pectus* sense 4b: *toto pectore*, with one's whole soul, heart and soul.

69 *Theseu*: apostrophe. Greek voc sing ending.

70 *mente*: See OLD sv *mens* sense 1: The seat or organ of intellectual activities, the mind.

70 *a*: exclamatory. Possibly associated with neoteric style: cf. Calvus fr. 9 Courtney *a uirgo infelix, herbis pascere amaris*.

71 *assiduus*: See OLD sv *assiduus* sense 4 (of actions or states) Uninterrupted or continually recurring, incessant, constant.

71 *externauit*: See OLD sv *exsternō*: To drive out of one's wits, provoke to panic.

72 *spinosas*: See OLD sv *spīnōsus* (a, um) sense 1: (of plants or their parts) Thorny, spiny, prickly.

72 *Erycina*: See OLD sv *Erycinus* sense b (especially as a cult title of Venus) (f. as noun) Venus. Venus had a shrine at Eryx in Sicily. “The only specific explanation that has been offered for Catullus’ use of *Erycina* is the suggestion of O’Hara (1990) ‘Vergil’s Acidalia mater and Venus Erycina in Catullus and Ovid’, HSPh 93: 335-42] that in the context of *spinosas ... curas* an etymological play is intended on the resemblance with *ericius*, the word for a hedgehog or spiked military apparatus, whose adjectival form is *ericinus* (attested in Augustine).” (Trimble 2010 ad loc.).

72 *serens*: “planting” (Fordyce). See OLD sv *serō* : sense 4 (fig.) To sow the seeds of, foment 72: 73 *illa tempestate*, ... *quo ex tempore*: Fordyce notes we should expect “illo ex tempestate ... quo tempore” (“from the time at which”). See OLD sv *tempestās* sense 1: A portion of time, period, season, occasion.

73 *ferox*: OLD sv *ferox* sense 3: Fierce-spirited, defiant (moving towards narrative of Minotaur)? Or “savage” (from the view of Ariadne)?

75 *attigit*: See OLD sv *attingō*: sense 6 To reach, arrive at, enter, set foot on (a place). Theseus had gone from Athens (Piraeus was a port of Athens) to Crete.

75 *iniusti regis*: surprising adjective for lawgiver/underworld judge Minos? Focalized through Athenian Theseus? Was Minos’ demand OTT following the murder of Androgeon?

76 *perhibent*: effect?

75 *Gortynia*: “Cretan”. Gortyn was a city on Crete.

75 *templa*: “any enclosure or building, hence ‘palace’.” (Quinn).

76-115: digression about events on Crete. “Although 76 *nam* indicates that the narrative is explanatory of Ariadne’s emotional state in 52-75, by evoking a wider context in terms of place, time and Theseus’ actions the initial details about the conflict between Athens and Crete then imply that this epic story is being told for its own sake, and introduce new foci of sympathy other than Ariadne, notably the public one of suffering Athens (76-80). The detailed parallelism with the beginning of the poem (Schmale (2004) [*Bilderreigen und Erzähllabyrinth. Catulls Carmen 64* (Munich and Leipzig)] 159-61) also suggests a return to epic objectivity: after the opening ‘Alexandrian footnote’ (76n.), a ship carrying a ‘select’ group (78n.) sets off on a heroic quest amid abundant proper names referring to the start and end of the journey and the king of the destination (85 *Minoa*, cf. 3 *Aeeteos*). The emergence of the solitary hero Theseus at 81 is like that of Peleus at 19, while the hymnic address followed by exclamations in 94-100 is parallel to the hymnic address followed by questions in 22-30 ... The narrative proceeds rapidly but straightforwardly as far as 85 before it is interrupted by a falling in love, just as the Argonautic story was at 19: as there, the narrative movement almost halts at the moment of first sight (87-90n.).” (Trimble 2010 ad loc.). Where is the narrative heading? Is the labyrinth a suitable metaphor?

76 *peste*: See OLD sv *pestis* sense 2: A plague, epidemic. A plague forced the Athenians (who thought it showed support for Minos) to send human tribute.

76 *coactam*: take with 79 *Cecropiam* (Cecrops’ land; Cecrops was the legendary first king of Athens).

77 *Androgeoneae ... caedis*: “the murder of Androgeon” (Minos’ son, usually thought of as athlete at the Panathenaia; traditions of death e.g. Aegeus sent him to fight the Marathonian bull or he was murdered by Aegeus who was frightened of his political influence, or rival competitors) (Fordyce). See OLD sv *Androgeōnēus* : of or connected with Androgeos.

78-80: all lines with fifth foot spondees. “Here the rhythm helps to slow down the narrative as it focuses on the horrific details of the Athenians’ punishment, a description that ends with another *spondeiazon* at 83.”

78 *electos*: See OLD sv *ēlectus* (a, um) Selected for excellence, of fine quality, choice, picked, etc. (of persons, especially soldiers).

78 *decus*: See OLD sv *decus* sense 3 (applied to a person who by his presence or in other ways confers distinction). Plus partitive genitive: “glory of”.

79 *Cecropiam*: i.e. Athenian: See OLD sv *Cecropia* (ae f.): Athens.

79 *dapem*: “*daps* (Catullus has the rare singular again in 394) is a solemn, religious word, originally used of a sacrificial meal” (Fordyce). Also formal banquet, especially in a sacrificial context.

79 *Minotauro*: See OLD sv *Mīnōtaurus*, i (m). Latin form first here. “Clausen [(1988) ‘Catulliana’, in N. Horsfall ed. *Vir bonus discendi peritus: studies in celebration of Otto Skutsch’s eightieth birthday*, BICS suppl. 51 (London) 15-17] plausibly argues that in 85 *Minoa* and 105 *Tauro* Catullus etymologises ‘the strange form he had introduced into poetry.’” (Trimble ad loc.).

80 *quis ... malis*: “= *quibus malis*: i.e. the loss of the young men and women year after year” (Quinn). Connecting relative.

80 *uexarentur*: “devastate” (subjunctive after *cum*).

81: Theseus in a good light (following tradition he deliberately decided to go, rather than was chosen by lot). Caring about his city at least..

80 *angusta*: See OLD sv *angustus* (a, um): sense 1 (of or in space) Narrow, confined, small.

81 *Athenis*: See OLD sv *Athēnae* (arum ,f) city of Athens.

82 *proicere optavit*: “chose to sacrifice” (Fordyce) himself (the implication of *suum ... corpus*). Followed by then subjunctive (“required after *quam* in comparative clauses whenever the compared action is one that is to be, or was, purposely rejected” Woodcock (1959) *A new Latin syntax* (London) §253 n.ii).

82 *Cretam*: accusative of destination (small island).

83 *funera... nec funera*: they are corpses and yet not corpses (as good as corpses but not yet dead by the Minotaur when being transported). Fordyce gives parallels for *nec* in the sense of *nec tamen* (“and yet not”). *nec*: cited in OLD sv *neque* sense 5(implies a contrast) And yet .. not, but .. not.

83 *Cecropiae*: “of Cecropia”.

83 *portarentur*: “Of being transported in a ship, but with overtones of the specialised use of *porto* to describe the carrying of a body in a funeral procession (TLL X.2.47.81-48.13, citing this line)” (Trimble 2010 ad loc.).

84 *ita*: “‘that being so’ refers to the circumstances just described, in this case Theseus’ decision (‘in pursuance of that purpose’)” (Fordyce).

84 *nitens*: “*nitor* occurs in maritime contexts of physically ‘leaning on’ the oars ... but here .. this is felt only as a subsidiary sense after ‘relying on’ (OLD s.v. 3) the ship and ‘aiming towards’ (OLD s.v. 8) the goal of the journey (85).” (Trimble 2010 ad loc.).

84 *leui*: See OLD sv *levis* sense 1b: 1 Light in weight b (of vehicles or vessels) light in construction, (especially as adapted for swift movement).

84 *lenibus*: See OLD sv *lēnis* (is, e) sense 1 Slowly or quietly moving, gentle, light, placid.

85 *magnanimum*: See OLD sv *magnanimus*: noble in spirit, brave, bold, generous or “great-hearted”. Ironical to describe the king thus or focalized through Cretans?

85 *Minoa*: Greek 3rd decl acc sing ending.

85 *superbas*: See OLD sv *superbus* sense 4 (especially of buildings or their appointments) Grand, proud, sumptuous. Reflecting negatively on Minos here?

86-99: Ariadne falling for Theseus. Cf. Medea falling in love with Jason (Apollonius Arg. 3.275-98; (3.442-71): no gods (like Eros in Apollonius) here.

86 *hunc*: i.e. Theseus.

86 *cupido ... lumine*: “with eager eye” (Quinn) (or does this play down Ariadne’s sexuality?). “The literal meaning ‘light’ anticipates the fire imagery of 91-3 *flagrantia ... lumina, flammam, exarsit*: Konstan (1977) [*Catullus’ indictment of Rome: the meaning of Catullus 64*] 56-7 suggests that Catullus responds to Apollonius’ use of ἀμάρυγμα, literally ‘sparkle’ but then ‘flashing glance’, of Medea’s glances at Jason at Arg. 3.288 ... The adjective seems proleptic (Ariadne can only become full of desire for Theseus after she has seen him), further conveying the suddenness of her emotion, but also suggests that her eyes are generally ‘desirous’ because she is predisposed to love even before finding an object” (Trimble 2010 ad loc.).

86 *conspexit*: “caught sight of” (Quinn).

87-90: “The world Ariadne inhabits in these lines contrasts pathetically with the setting in which we have just seen her on bleak, salty, lonely Dia. The picture of soft, sweet-smelling, flower-like

attractiveness creates a powerfully Sapphic atmosphere (cf. in particular Sapph. 94 Voigt with its flowers, perfumes and soft bed, στρώμ[αν] ... μολθάκαν), within which the maternal embrace is far from straightforwardly innocent (88 *in molli complexu matris* n.). The combination of an emphasis on virginity (*castus*) and youth (*lectulus, in molli complexu matris*) with images suggesting sexual desirability is typical of the presentation of the bride in the characteristically Sapphic genre of wedding-song (Klingner (1956) 82-3, Dettmer (1997) 123-4, cf. Fedeli (1972) [*Il carme 61 di Catullo* (Friburgo)] 14-20; see further 88 *in molli complexu matris*, 89- 90nn.). Alternatively, a more ‘epic’ way of reading of this combination would be to remember Nausicaa’s first appearance in bed at *Od.* 6.15ff., or to associate 89-90 with descriptions of a locus amoenus in which a girl might pick flowers before being raped (e.g. *Hymn. Hom.* 2.4-18).

87 *regia*: See OLD sv *rēgius* sense 3: Of or belonging to a family of kings, of royal blood.

87-8 *quam ... alebat*: relative clause (which is then developed by a simile *quales ... colores*).

87 *exspirans*: See OLD sv *exspirō* sense 1: to breathe out, exhale.

87 *castus*: sexually chaste, transferred to bed (cf. other personifications) from Ariadne.

88 *in molli complexu matris*: “in the tender arms of her mother” (Quinn). See OLD sv *mollis* sense 9 (of actions) Gentle, soft. “The marriage ritual of the bride being torn from her mother is evoked (cf. 118 *complexum n.*). But the detail also encapsulates the mixture of innocence and sexuality here, as to some extent any mention of a mother will, since mothers are both associated with innocent childhood and by definition sexually experienced... these overtones are amplified by the identity of the mother; if the reader registers that this is Pasiphae, Ariadne will seem even more ripe for overwhelming, disastrous sexual passion (so e.g. Harmon (1973) [‘Nostalgia for the age of heroes in Catullus 64’, *Latomus* 32: 311-31] 322).” (Trimble 2010 ad loc.).

88 *alebat*: “i.e. had been rearing to womanhood” (Quinn). See OLD sv *alō* sense 2b (spec.) to rear, bring up (children).

89 “The *suavis odores* of 87 are ‘like the myrtles which the streams of Eurotas brings forth’; i.e. like those of the myrtles” (Quinn). “The antecedent of *quales* is ambiguous. The first possibility is 86 *uirgo*: “the comparison of a beautiful woman with a flower or other attractive plant is conventional (Rohde (1900 2) 164 n.3) and particularly associated with wedding songs, where it conveys an appropriate combination of fertility (which has produced the flowers) and virginal fragility (of the flower itself): see e.g. Theoc. 18.29-30, Men. Rhet. 2.404.4-8. In Catullus cf. 61.21-5, 57, 87-9, 62.39-41, often with the idea of the flower being nurtured in a safe place as Ariadne is in 87-8; this ‘garden’ imagery is Sapphic (see esp. Sapph. 105 Voigt and Winkler (1990) 180-7, Stehle Stigers (1977)). The alternative antecedent is 87 *odores*: a reader choosing this option will presumably supply the ‘unimportant middle term’ of the comparison (Quinn), understanding that the scents of the bed are like [the scents of] the plants. This is easy for the obviously fragrant myrtle, but the combination with *colores* for flowers (see n.) creates a striking effect of synaesthesia between smell and sight (Rees (1994) 75, Fitzgerald (1995) 161-2).” (Trimble 2010 ad 89-90).

90 *auraue*: “= *uel quales aura*; an appositional expansion of the simile in the Homeric manner, no longer closely referable to the original object described” (Quinn).

99 *Eurotae*: the Eurotas was a river in Sparta.

99 *myrtus*: soft, scented and associated with Venus.

90: “The expansion of the original comparison with a loosely attached alternative (*-ue*), typical of epic similes since Homer, here implies a relaxed narrator exploring descriptive possibilities (87-90n.). As this line specifies no place to contradict *Eurotae* and 89 no time to contradict *uerna*, the two comparisons are felt as aspects of the same scene (myrtles and flowers by the Eurotas in spring) rather than as true alternatives, a further aspect of the fluid, ‘soft-focus’ effect of 87-90 (see Fitzgerald (1995) 161-2).” (Trimble 2010 ad loc.).

90 *distinctos educit ... colores*: “‘draws out [of the ground] various colours [of flowers]’, or ‘various flowers’ (cf. 62.42 *quem [flore] ... educat imber*); *colores* is on the edge of synecdoche for *flores*,” (Trimble 2010 ad loc.).”

90 *distinctos*: i.e. of various colours. See OLD sv *distinctus* sense 2 Different, distinct (in nature, quality, etc.).

91 *declinuit*: “i.e. she took a long first look, instead of modestly averting her gaze” (Quinn). See OLD sv *dēclīnō* sense 1: To change the direction of, deflect, divert, turn away.

91-2: “*ex illo ... declinuit*, with its expressive spondeiazon ... and combination of *ex* and *de-*, evokes an erotic image of Ariadne’s gaze travelling slowly down Theseus’ body until it leaves him and she is left (too late) with modestly downcast eyes.” (Trimble 2010 ad loc.).

91 *ex*: See OLD sv *ex* sense 5 From the surface of, from off.

91 *flagrantia*: See OLD sv *flagrō* sense 2b: To appear as if on fire, burn, shine (with reflected light or bright colours) b (of the eyes, cheeks) to burn, glow (with emotion). “*flagrantia ... | lumina* At Ap. Arg. 3.286-8 Medea looks at Jason with ‘sparkling’ glances (ἀμαρύγματα, cf. 86 *cupido ... lumine* n.) after her heart has been set on fire by Eros’ arrow; similarly at 3.444-6 she looks at him with ‘smouldering’ heart (σμούχουσα). Here the process is reversed (Konstan (1977) 56-7): while Ariadne gazes at Theseus, the flame spreads from her eyes to her corpus and medullae.” (Trimble 2010 ad loc.).

92 *cuncto ... corpore*: Cf. 66 *toto ... corpore*.

92 *concepit*: “took up”, “received” (Quinn). See OLD sv *concupiō* sense 1b *ignem*, (ignes), *flamam*, etc. *concupere*, to catch fire, be set alight; (in fig. phrases) to be smitten with love.

93 *funditus atque*: If *atque* is in its natural place here, *funditus* goes with *concepit* and has its wider sense of ‘utterly’; if *atque* is postponed to second place in the clause, like 43 at (see n.), it goes with *exarsit* and has this sense as well as its literal meaning ‘from the bottom’... Irreducible ambiguity between the two possibilities seems appropriate: Ariadne’s body has become one undifferentiated fire.” (Trimble ad loc.)” NB OLD sv *funditus* sense 2: At the bottom, in the depths.

93 *imis*: See OLD sv *īmus* sense 3b the depths or recesses of: (often with parts of the body, especially the breast or similar as the seat of thoughts or emotions).

93 *exarsit*: See OLD sv *exardescō* sense 3b. 3 To become fired (with anger or similar passions), blaze, flare up b) to be inflamed, burn (with love or desire). “burst into flames” (Quinn).

94-8: “embedded hymnic address ... formal markers here include title (*sancte*), relative clause describing typical activity/power (*curis ... misces*), mention of alternative cult centres (96) and hymnic anaphora (*quaeque ... quaeque*). As at 22-30 the turn away from narrative has a partly transitional function: at 97ff. the narrator returns to Ariadne at a slightly later point in her story. The reflection on the destructive power of the gods of love, often with an address, is reminiscent of choral odes in tragedy (e.g. Soph. *Ant.* 781-800, *Trach.* 497-530, Eur. *Med.* 627-44, *Hipp.* 525-64, 1268-82, *I.A.* 543-57); important for Catullus will have been the narratorial interjection at Ap. Arg. 4.445-9 beginning σχέτλι’ Ἔρως, μέγα πῆμα. The context there is the murder of Apsyrus, and such apostrophes to Love and/or Aphrodite/Venus often include a comment on the crimes which they force their victims to commit (e.g. Soph. *Ant.* 791-4, Virg. *Ecl.* 8.47-50, *Aen.* 4.412); here only the pain that Ariadne herself undergoes is mentioned (97ff.), but perhaps there is an element of tragic foreshadowing, since she too will cause the death of her brother (cf. 150, 181nn.). Apollonius also includes the first-person apotropaic element that is typical of the tragic examples (448-9, cf. e.g. Eur. *Med.* 633-43, *Hipp.* 528-9, *I.A.* 552-7), whereas here, as at 22-4, the narrator does not complete the hymn by asking the gods addressed to do anything; the prayer element is replaced by the exclamations of 97-100, which are also formally parallel to the questions to Peleus at 25-30 (in particular, with *qualibus ... | ... | quantos ... | quanto* cf. *teque ... | ... | ... | tene ... | tene*).” (Trimble 2010 ad loc.).” Catullus more positive about Love than Apollonius.

94 *misere*: the adverb. Apparently a colloquialism = “excessively” (Quinn).

94 *immiti*: See OLD sv *immītis* sense 2: Lacking pity, harsh, merciless.

96: relative clause, signalling Venus. “The line in fact reworks Theoc. 15.100 δέσποιν’ ἃ Γόλγως τε καὶ Ἰδάλιον ἐφιλάσας, the opening line of an ecphrastic inset song describing Adonis’ scented, flowery bed (cf. 87-90): the goddess’s Cypriot haunts of Golgi and Idalium appear in Latin for the first time in Catullus, also at 36.12-15 (above) and 61.17 *Idalium colens*. Idalium had a sacred grove, hence *frondosum*; ... Fantuzzi and Hunter (2004) [*Tradition and innovation in Hellenistic poetry* (Cambridge)] 465 comment that the appearance of a translation of Theocritus embedded

within an Apollonian allusion ‘is a mark of how Catullus constructs a shared tradition within his third-century Greek models’; cf. 111n. for the inclusion of Callimachus in this passage too.”

97 *mente*: with *incensam*.

98 *fluctibus*: extra interest given beach scene later and *fluctuat*?

98 *saepe*: “(emphasised by the repetition in 100) implies an extended period of time; it becomes clearer that the narrative has left behind the crucial moment of first sight.” (Trimble ad loc.).

98 *suspirantem*: See OLD sv *suspīrō* (āre, āuī, ātum, intr., (tr.) 1 To sigh (as a sign of anguish, regret, or similar). See sense 1b: (as a sign of lovesickness or passion; sometimes with *in* + ablative of the person loved).

98 *in*: “over”, used of a personal object of emotion. See OLD sv *in* sense B41f: (with words expr. emotional reaction)

99: prepares for killing of Minotaur.

99 *languenti*: Fordyce translates “fainting” while Quinn says “tired out, exhausted”. See OLD sv *languēō* (ere) sense 1: (of persons, parts of the body etc) To be physically sluggish or faint; be enfeebled; (also of physical facilities etc).

100 *quanto*: ablative of measure of difference with *magis* “how much more”.

100 *fulgore auri* : Ariadne is said to have turned paler “than the sheen of gold”. (*fulgor*, ōris, m.: sense 1: Brightness, brilliance, radiance). See OLD sv *aurum* (ī, neut) sense 1b: 1 Gold as a metal, b (as a type of yellowish colour). “People in love, like those suffering from fear or disease, are often said to turn pale .. cf. esp. Apollonius’ Medea at the parallel moment, *Arg.* 3.297-8 ἀπαλὰς δὲ μετετροπᾶτο παρειᾶς | ἔς χλόον, ἄλλοτ’ ἔρευθος. But the colour indicated by *pallor* and *palleo* is yellow not white ... and the words regularly apply to gold:... ; probably a realistic reference to the colour in such circumstances of ‘Mediterranean’ olive skin, as e.g. Kroll, Quinn suggest. Here, however, the comparison also suggests that Ariadne remains attractive in her distress, and perhaps connotes her status in the poem as a figure of visual art.” (Trimble 2010 ad loc.).

101 *saeuum ... monstrum*: i.e. the Minotaur. Savage to Theseus.

101 *cupiens*: “Theseus’ eagerness is for battle with the Minotaur, not for Ariadne: contrast both her *cupido ... lumine* (86n.) and the sexual longing she attributes to men in general (146 *cupiens animus*).” (Trimble 2010 ad loc.).

102: Focalised through Theseus. Cf. Ap. *Arg.* 4.205 (Jason) ἥ ἐ κατηφείην ἦ καὶ μέγα κῦδος ἄρεσθαι and 3.428-9 τῷ καὶ ἐγὼ τὸν ἄεθλον ὑπερφιάλόν περ ἔόντα | τλήσομαι, εἰ καὶ μοι θανέειν μόρος.

102 *appeteret*: note subjunctive. See OLD sv *appetō* sense 5: To seek to obtain, strive after, aim at, desire.

102 *praemia laudis*: “i.e. reward consisting in glory” (Fordyce). Could also interpret as “rewards for praiseworthy actions”.

103: “i.e. despite her fears; *non* with the whole phrase (‘she did not promise unacceptable gifts to no purpose’), not with *ingrata*.” (Quinn). Ariadne prays for Theseus to be successful, vowing gifts to gods.

103 *munuscula*: OLD sv *mūnuscūlum*: A small gift or favour. Effect of the diminutive? Trimble (2010 ad loc.) suggests it “connotes Ariadne’s youth ..., perhaps also her limited resources of possible gifts as a young girl acting secretly.”

104 *tacito ... labello*: why is she silent? Prayers usually spoken aloud in ancient times. Diminutive.

104 *succepit*: = *suscepit*. *uota suscipere* used of making vows. MSS *succendit* makes little sense.

105-11: Quinn notes simile is Homeric in structure and immediate model is Ap. *Arg.* 4.1682-8 but cf. *Il.* 13.389-93. What is parallel to Theseus in the simile and what the Minotaur? “A full-blown epic simile (as also at 269-77), with *uelut* and *sic* and shift of syntax (108 *illa* ...), but unHomerically preceding the actual narration of Theseus’ defeat of the Minotaur (110-11) and replacing a full account of the fight (Williams (1980) 48-9 [*Figures of thought in Roman poetry*], Murgatroyd (1997) 76 [“The Similes in Catullus 64.” *Hermes* 1997: 75–84], Schmale (2004) [*Bilderreigen und Erzählabyrinth. Catulls Carmen 64*] 166).” Killed/injured warriors often compared to falling trees in Homer, often for pathos (evoked here?) e.g. *Il.* 17.53-8. Trimble (2010)

discusses links to Apollonius' three tree similes: "At *Arg.* 3.1374-5 the earthborn men, Jason's equivalent of the Minotaur, kill each other like pines or oaks beaten down by storms, while 4.1682-6, describing the bronze giant Talos overcome by Medea's evil eye, also has the mountain location for its tree (a pine), the marked change of grammatical subject (ἦ δ' ...) and the two-stage falling process: Catullus attributes all the work to the wind itself, removing any human element from the simile, while in Apollonius the tree has been half cut through by woodcutters and is then blown over. Catullus thus alludes to two of Medea's victories, either to contrast Theseus' capability without Ariadne with Jason's dependence on Medea (Clare (1996) ["Catullus 64 and the *Argonautica* of Apollonius Rhodius: allusion and exemplarity", *PCPS* 42:, 60-88] 72, cf. 113n.) or to remind the reader that Theseus also depends on a woman whom he exploits (Pavlock (1990) [*Eros, imitation and the epic tradition*] 122). Features are also shared with Apollonius' third tree simile at *Arg.* 3.967-71, where Jason and Medea are like two oaks or pines stirred by the wind; while that simile is the first indication that Jason is attracted to Medea, here the appearance of trees and wind in the more usual violent context illustrates Theseus' focus on the Minotaur rather than on Ariadne (101-2)." Oksala (1962) 192 discusses parallels of diction and syntax with Aeneas as oak simile in *Aen.* 4.

105 *uelut*: See OLD sv *uelut* sense 3a (introducing similes or metaphors) a (with finite verb, or with si, cum, etc.): Just as.

105 *quatiōtem*: See OLD sv *quatiō* sense 1b to shake, wave, toss, etc. (a part of the body).

105 *brachia*: See OLD sv *brācchium* sense 4 (of trees, vines, etc.): A branch, shoot. Nevertheless, we also think of primary meaning of arm: why personification?

105 *Tauro*: pun given Minotaur? The Taurus is a mountain range stretching from Cilicia to western Armentia.

106 *conigeram*: See OLD sv *cōniger* (era, erum adj.): Coniferous. Only here (*conifer* usual; possibly corrupt text).

106 *sudanti cortice*: i.e. resin dripping from the bark. Qualitative ablative phrase. Literally "sweat" (personification evoked?): here cited under OLD sv *sūdō* sense 3 (of inanimate things): To become, or be, damp with surface moisture.

107 *indomitus turbo*: See OLD sv *indomitus* sense 3c (of persons) 3 That is not (or cannot be) held in control, c (of natural forces). Fordyce translates "ungovernable", noting the whirlwind has no control over itself. "While the narrator makes Theseus himself equivalent to a turbo here, in 149 *turbine leti* Ariadne uses the word to refer to the encounter with the Minotaur as something from which Theseus had to be rescued, while in 173 *indomito ... tauro* she echoes *indomitus turbo* to describe the 'untamed' Minotaur itself. See DeBrohun (1999) [in Skinner (ed.). *A Companion to Catullus*] 424-5 on the 'figures of confusion' created between Theseus and the Minotaur" (Trimble ad loc.).

107 *contorquens*: See OLD sv *contorqueō* sense 3 To make to rotate or move in an arc, whirl.

107 *robur*: OLD: The solid part of a living oak (or other tree), the trunk or similar.

108 *eruit*: See OLD sv *ēruō* sense 1c: to uproot (plants). "The pause after the first foot perhaps represents the sudden 'give'." (Fordyce). Dactylic verb first in the line and before a sense-pause gives sense of sudden action.

108 *illa...*: Appositional expansion. Fordyce notes that the change of subject is regular in the epic simile.

108 *procul*: "some distance away." The tree falls some way off, suggesting destruction.

108 *radicitus extirpata*: "Equivalent to Ap. *Arg.* 4.1684 πρυμνόθεν ἔξεαγεῖσθαι" (Trimble 2010 ad loc.). See OLD sv *exturbō* (āre, āuī, ātum tr.) sense 2: To remove (a thing) by force from its position, force out.

109 *late quaeuis cumque obuia frangens*: "smashing everything in its path for a considerable distance" (Quinn).

109 *prona cadit*: *prona* here cited under OLD sv *prōnus* sense 3c: (of things) turned upside down. Think about parallel between simile and the Minotaur.

110 *saeuum*: See OLD sv *saeuus* sense 4 (of animals) Fierce, savage. Used substantively (i.e. the fierce creature).

111: “This line was first recognised by Scaliger to be a near-translation of πολλὰ μάτην κεράεσσιν ἔς ἧέρα θυμήναντα, quoted by Cicero at *Att.* 8.5.1 (an acquaintance’s blustering behaviour) without indicating author or poem. Following Haupt (1875-6) II.81 it is often attributed to Theseus’ fight with the Marathonian bull in Callimachus’ *Hecale* (see further Pfeiffer and Hollis ad loc. (fr. 732 Pfeiffer = 165 Hollis), Knox (2007) [in Skinner, M. (ed.) 2007. *A Companion to Catullus*] 167). If this is correct (and ἧέρα/*uentis* is more appropriate to the *Hecale*’s outdoor setting than to the Labyrinth, while the whole detail may suit the captured Marathonian bull better than the dying Minotaur), the allusion elegantly comments on the similarity between these two Theseus myths, just as Callimachus assumed knowledge of the Minotaur story (see esp. fr. 17, 69 Hollis and Hollis ad loc.). Cf. the adaptations of Euphorion and Theocritus at 30, 96nn.; meanwhile those who see the whole poem as a translation of a Hellenistic original attribute the line quoted by Cicero to that (Riese (1866) 505-6, Reitzenstein (1900) 101, Pasquali (1920) 18).” (Trimble 2010 ad loc.).

111: “tossing his horns ineffectually to the insubstantial breezes” (Fordyce). Greek model.

111 *uanis*: See OLD sv *uānus* sense 1b: 1 Lacking solid content, insubstantial, hollow b (of the air, phantoms, or similar).

112 *inde*: See OLD sv *inde* (adv.) sense 1: From that place, thence, from there.

112 *pedem ... reflexit*: See OLD sv *reflectō* (ctere, xī, xum, tr., (intr.)) sense 2b: (with *pedes*, etc.) to retrace one’s steps, turn back.

112 *multa cum laude*: “Theseus straightforwardly achieves what he wanted in 102; cf. the acclaim he receives after killing the Marathonian bull in Call. *Hec.* fr. 69 Hollis” (Trimble 2010 ad loc.).

113 *errabunda regens ... uestigia*: the thread kept Theseus on the right way when his his feet were straying.

113 *regens*: See OLD sv *regō* sense 2: To direct, guide (a person, his steps, etc.).

113 *filo*: See OLD sv *filum* sense 2b A fine cord, string, thread b (as the means used by Theseus to find his way out of the Labyrinth) (also transf.). “Ariadne is usually said to have ‘shown’ Theseus the way out of the Labyrinth: some sources specify that, possibly at Daedalus’ suggestion, she provided a thread by which he could retrace his steps (e.g. *Ov. Her.* 10.72, 103-4, *Apollod. Ep.* 8-9, *Plut. Thes.* 19.1). That the thread is mentioned without Ariadne here is striking: even if the text constructs a reader capable of filling in this detail, attention is directed away from the practical help Ariadne gave to Theseus. The focus may rather be on her ability to move the gods (103-4; so Konstan (1977) 42); or Catullus may present a Theseus who did not need much help from her (Clare (1996) 71-3); or the text colludes with Theseus’ ingratitude, ‘forgetting’ Ariadne’s role in the escape until she asserts it at 149-51.” (Trimble ad loc.).

114-15: “The use of surface features of the text to evoke entrapment conveys the sense that the Labyrinth threatens to overwhelm narrator and reader, as well as Theseus.... The effect is achieved by means of the few, long words, the rare adjectives (see below) that slow the reader down, the monotonous assonance of *e* and *i*, and particularly the rhythm: *egredientem* creates a rare pentasyllabic ending (elsewhere in the poem only 152 *alitisque*, 205 *contremuerunt*) suggesting the difficulty of moving through the maze, while 115 has only one caesura, after the third trochee, resulting in an uncannily perfect coincidence between ictus and word accent” (Trimble 2010 ad loc.).

114 *labyrintheis*: See OLD sv *labyrinthēus*: Of a labyrinth, labyrinthine.

114 *flexibus*. See OLD sv *flexus* sense 3 (concrete) A bend, curve, crook, angle.

115 *tecti ... error*: “the untraceable maze of the building (i.e. the labyrinth) baffle him” (Fordyce); “the undetectable wandering of the structure” (Quinn); “the imperceptible wandering of the structure” (Trimble 2010 ad loc.).

115 *frustraretur*: See OLD sv *frustror* (ārī, ātus tr. Also ō, āre, āuī, ātum) sense 1: To deceive with false hopes or notions, delude. Subjunctive after *ne*.

115 *inobseruabilis*: See OLD sv *inobseruābilis*: Difficult to trace or observe.

115 error: OLD error (ōris, m) 1: The act or fact of travelling on an uncertain or devious course, wandering about, roaming, etc. Here see sense 1c: the devious and perplexing course of a labyrinth or similar.

116-23: Ariadne's journey to Dia. "Clare (1996) 73 and Armstrong (2006) [*Cretan Women. Pasiphae, Ariadne, and Phaedra in Latin Poetry*] 43 discuss a possible allusion here to Jason's words at Ap. Arg. 3.1096-1101 ἄλλὰ τίη τάδε τοι μεταμῶνια πάντ' ἄγορεύω, | ἡμετέρους τε δόμους τηλεκλείτην τ' Ἀριάδην, | κούρην Μίνωος ..., in which he avoids telling Medea the part of Ariadne's story that makes it a less persuasive exemplum (but a more accurate parallel) for Medea's future. Catullus' narrator would be filling in the gaps left by Jason, both in the references to Theseus' desertion in 121-3 and perhaps also in the scene with Ariadne's family (117 *genitoris filia uultum* n.), yet his association with the typically devious Apollonian hero might raise doubts as to his own reliability (see also Theodorakopoulos (2000) 128-9) ['Catullus 64: footprints in the labyrinth', in A. Sharrock & H. Morales, *Intratextuality*]." (Trimble 2010 ad loc.).

116 *a primo ... carmine*: "from where I began my poem" (Quinn). "*a primo digressus carmine plura*, in particular, teases the reader about the real identity of the main subject of the poem (see nn.); the question might appear at first to be a manoeuvre by which the narrator will end the ecphrasis and return to Peleus and Thetis (Schmale (2004) 170). Moreover, the use of a rhetorical trope and the syntax of indirect speech, characterisation of at least some part of the poem as a *carmen*, and allusion to such a speaker as Jason all highlight how far the poem has come by this point from true 'obedient' ecphrasis (cf. 50-75n.); the narrator is in fact discussing his relationship with the *res ipsae* of the mythical events, not the *opus ipsum* of the picture (categories from Becker (1995) 42). Finally, just as in oratorical examples of both paralipsis and metabasis, the device, while by its surface meaning suggesting that the subject-matter is getting out of control, really flaunts the speaker's ability to do what he likes with it: Schmale (2004) 170 sees this in terms of a split between a controlling poet and a narrator whom the poet allows to be seen to fail." (Trimble 2010 ad 116-23).

116 *primo ... carmine*: "Commentators claim that since the narrative goes on to return to the scene of Ariadne on the beach which opened the inner story, this must be what is referred to here, contrasting with the digression in 76-115. The reader may well come to such a conclusion after reaching 124ff. (116-23n.), but not from the literal meaning of these words, since 'the first part of' the *carmen* is simply the beginning of the poem... So the reader is invited to consider how many digressions have already occurred since the account of the launching of the Argo, and to notice the lack of similar apologetic comments at the poem's other points of transition." (Trimble 2010 ad loc.).

116 *digressus*: See OLD sv *dīgredior* (dī, ~ssus intr.) sense 2 (rhet.) To digress. "A technical term in rhetoric: it usually implies that the topic turned towards is less important, 'moving away' from a main theme ... but can mean simply 'moving on' to something new ...; here, so soon after 114 *egredientem*, the narrative seems to be escaping from the Labyrinth, and yet *digressus* rather than *egressus* suggests that further wanderings are to come... (Theodorakopoulos (2000) 125)." (Trimble 2010 ad loc.).

116 *plura*: "The *plura* must be the details mentioned in the *ut*-clauses in this sentence (Baehrens), but there is again a sense that the narrator is making claims about the hierarchy of the different parts of his narrative that are not justified by the evidence (see above); these 'more things' are in addition to 76-115, but each new section of the poem could be seen as an equally unjustified addition to what went before." (Trimble 2010 ad loc.).

117-18: "No other literary or artistic depiction of this 'farewell' survives, and something more like Medea's secret, nocturnal flight at Ap. Arg. 4.11-53 might have been expected from other clues (e.g. 180-1; cf. also Diod. 4.61.5 κλέψας τὴν Ἀριάδην ἔλαθεν ἐκπλεύσας νυκτός). The suggestion that Ariadne's family were aware of her departure (whatever their attitude to it may have been.), together with the allusion to wedding ritual (118 *complexum* n.), leaves the reader with a confused sense that Ariadne and Theseus may have been married before they left Crete (contrast most clearly 139-42)."

117 *commemorem*: introducing indirect questions.

117 *ut*: See OLD sv *ut* sense A1c (in indirect question, loosely, with little emphasis on manner) how it comes about that.

117 *linquens*: cf. 123 (Theseus' leaving her in parallel: Kinsey 1965 ["Irony and Structure in Catullus 64"] *Latomus* 24: 911-31] 167 argues blame first attaches to Ariadne here.

117 *genitoris filia*: effect of juxtaposition?

117 *uultum*: look. "It is implied that Minos does not embrace Ariadne as her sister and mother do (118); this may simply suit his kingly and paternal 'dignity' (so Clausen (1977) ["Ariadne's leave-taking: Catullus 64.116-20", *ICS* 2] 220) or may indicate his displeasure. That in the usual version of the story Minos was angry with Ariadne is implied by *Od.* 11.322 ὀλοόφρονος .. and especially by the 'correction' offered by Apollonius' Jason (*Ap. Arg.* 3.1000 ἐπεὶ χόλον εὔνασε Μίνως, 1100-1 ὥς Θησῆι τότε ξυναρέσσατο Μίνως | ἄμφ' αὐτῆς), so it is likely that Catullus re-corrects .. This would also be implied by any allusion here to Medea's fears about her own father's attitude to her at *Ap. Arg.* 4.378 πῶς ἴξομαι ὄμματα πατρός;" (Trimble 2010 ad loc.).

118 *consanguineae*: See OLD sv *consanguineus* sense 2b (noun): a sister. Ariadne has three sisters, most famously Phaedra (probably meant to think of her; Forydce notes in picture of Polygnoto at Delphi described by Paus. x.39.3, she was represented with Ariadne).

118 *complexum*: understand *linquens* again. "The echo of 88 in *molli complexu matris* marks the end of Ariadne's comfortable childhood, while the evocation of the bridal imagery in that passage (89-90n.) underlines the suggestion here of the marriage ritual in which the bride was 'seized' from her mother (e.g. 61.56-9, 62.21-3). This image of a traditional wedding clashes with the indication in 120 that Ariadne acts on her own initiative out of amor (see further Konstan (1977) 77), which is anticipated by the active *linquens*" (Trimble 2010 ad loc.).

118 *matris*: understand *complexum* again.

118: "At *Ap. Arg.* 4.30-3 Medea addresses an emotional farewell to her absent mother and sister,... On the surface this is an equivalent reference to a young girl's closest family relationships, but whereas Medea's mother Eidyia is a shadowy figure (see *Ap. Arg.* 3.241-4) and her sister Chalciope's role as mother of the sons of Phrixus is a fully integrated part of the Argonautic myth, if the reader here thinks of any particular sister of Ariadne it will be Phaedra (*Apollod.* 3.2 names four daughters of Minos and Pasiphae, but the first two, Acalles and Xenodice, appear nowhere else). The subsequent history of Phaedra's marriage to Theseus (organised by Minos' son and successor Deucalion to secure an alliance with Athens according to *Apollod. Ep.* 1.17, *Diod.* 4.62), her love for Hippolytus and eventual suicide adds dramatic irony to the simple pathos of this scene, especially in conjunction with the reference to *Thesei dulcem ... amorem* in 120". "any reference to Pasiphae in a context that plays at happy families has to strike a discordant note" (Armstrong (2006) 202, cf. 88n.), especially since the reader

119 *quae misera in gnata deperdita laeta(batur)*: read by Mynors (the nonsensical *quae misera in gnata deperdita l(a)eta* was transmitted). Difficult. Quinn suggests "The spondaic fifth foot, if right, and the oxymoron *deperdita laetabatur* effectively emphasize Pasiphae's attempt to rejoice for her daughter's sake." W. Clausen ("Ariadne's leave-taking: Catullus 64.116-20", *ICS* 2 (1977), 219-23) supports Conington's conjecture *lamentata est*. "Clausen (1977) 222 argues that this is nominative (Lenchantin mentions the possibility), but a line with two adjectives for *quae* and none for *gnata* would be highly atypical in this poem full of 'golden' and other balanced lines; and *misera in gnata* is regular word order (48n.). *misera* indeed does not suit the state of mind indicated by 120, but is 'perhaps spoken from the mother's point of view' (Ellis), or the narrator's; the latter certainly knows, and the former may guess, how appropriate it will soon be for Ariadne" (Trimble 2010 ad loc.)."

119 *deperdita*: participle from *deperire*;. How to translate? Note idiomatic sense "love to distraction". Trimble says "Kroll and Fordyce explain this with reference to the colloquial use of *pereo* and *perditus* (of which this is an intensified form) for people 'hopelessly' in love: cf. 70 *perdita* n. and 35.12 *deperit*, 100.3 *depereunt*. But as Syndikus [*Catull: eine Interpretation. 2. Teil: Die grossen Gedichte* (61-68)] 150 n.205 notes, this would be an odd way of describing a mother's

love and a more general ‘desolate [from grief]’ is more probable ... However, the fact that *perdita* occurs of the abandoned Ariadne (70, 177) adds to the effect of the powerful combination with *misera*: Ariadne’s choice immediately reduces her mother to a state which she will soon reach herself.” (Trimble 2010 ad loc.).

119 *in*: with object of affection.

120 *Thesei*: disyllabic. “Godwin [*Catullus: poems 61-68* (Warminster)] points out the ambiguity of the genitive with *amorem*: if objective, it is accurate, if subjective, probably Ariadne’s ‘wishful thinking’.” (Trimble 2010 ad loc.).

120 *praeoptarit*: See OLD sv *praeoptō* (āre, āuī, ātum tr.) sense a (with accusative): To choose in preference, prefer; (with thing rejected indicated by dative, quam, or pro). The first two syllables are run together.

121-3: what echoes are there of 52-67 and what is the effect?

121 *spumosa*: See OLD sv *spūmōsus* (a, um adj.) sense 1b: covered with foam. First extant here.

122 *uenerit*: Lachmann’s conjecture.

123 *immemori*: focalized through the narrator. NB motif of forgetfulness.

123 *coniunx*: Emphatically left to the end of the line and of this very long sentence as the narrator anticipates Ariadne’s accusations (cf. esp. 182-3). *coniunx* can refer to a partner either in formal marriage or in a non-marital sexual relationship..., but in the latter case is often used rhetorically to imply that the union was like marriage, or was expected to lead to marriage, and therefore should not be or have been betrayed” (Trimble 2010 ad loc.).

124-31: Ariadne on the beach. “a variety of shots of Ariadne against different backdrops” (Fitzgerald 1995: 157).

124 *saepe*: “may be understood either 125 *fudisse* or with *perhibent*. The former would indicate, in the same way as 126-8 *tum ... tum*, the repeated actions that are typical of Ariadne’s emotional state (cf. 98 *saepe ... suspirantem*, 100 *saepe ... expalluit*), while the latter would indicate continuous repetition of the story in the poetic tradition: cf. 24 *saepe ... compellabo*, Panoussi (2003) [*Ego maenas*: maenadism, marriage and the construction of female identity in Catullus 63 and 64’, *Helios* 30: 101-26] 116 n.54, and see below.” (Trimble 2010 ad loc.)

124 *perhibent*: introducing indirect statements. “the return to Ariadne on the beach turns out not to be a return to ecphrasis, as the appeal to poetic authority replaces any reference to the picture on the uestis (50-75n.) Readers tend to feel that the passage of narrative time during the digressions of 71-123 has some equivalent in story time and that this is Ariadne at a later point than when she was left behind at 71 (cf. DeBrohun (1999) 420 and e.g. Quinn ‘By now Ariadne has grasped what has happened to her’); but rather than simply continuing the story of the depicted Ariadne beyond the depicted moment (the picture ‘coming to life’), the poetic tradition referred to actually seems to provide an alternative account (Armstrong (2006) 203 n.35). Though this Ariadne has much in common with the figure in 52-75 (121-3, 126-9nn.), not only does she speak and move as she could not have done in the picture, she also seems to differ in an important visual detail, her clothes and her attitude towards them (129n., cf. 63-7). As Kroll [1923 *Catull*] notes, the professed dependence on an earlier poetic source here is also problematic because this is the first surviving attestation of an angry, lamenting Ariadne. If this is not simply a joke typical of our unreliable narrator (116-23n.), then either Catullus refers to a lost Hellenistic Ariadne or the reader is invited to observe how ‘Ariadne’s lament, or most of it, has been uttered before’ by intertextual predecessors (Gaiser (1995) 601; cf. 132-201n.).”

125 *clarisonas*: See OLD sv *clārisonus* (a, um adj.): Loud or clear-sounding.

125 *fudisse*: Trimble 2010 ad loc compares 321 *fuderunt* (link to the Fates’ song) and 202.

125 *uoces*: now she is speaking but we do not know what she is saying.

126-9 “Ariadne is trying to reach Theseus, either by scaling a cliff to keep his ship in view, or by running into the water after him. Both her gaze over the sea and her stepping into the edge of the water are paralleled in 52-75 (52-3, 61-2, 67), but here they are separated into different, although repeated actions: 126 *ac tum* initially sounds as if the narrative is moving on from 125 (‘and then’), but that *tum* turns out to be correlated with *tum* in 128, ‘at one time ... at another time’; ... Many

details also shared with Ovid's description of Phyllis at *Her.* 2.121-8: Ovid imitates Catullus, but Klingner (1956) 56-7, Puelma (1982) 236-7 argue that both may also have been influenced, either directly or through a Hellenistic predecessor, by Callimachus' account of Phyllis, known from fr. 556 Pfeiffer and an account in letter 86 of Procopius, p.565 Haury (quoted by Pfeiffer ad loc.). See Barchiesi (1992) [*Epistulae heroidum* 1-3: *P. Ovidii Nasonis* (Florence)] 107-11." (Trimble 2010 ad loc.).

126: effect of spondaic rhythm?

126 *conscendere*: See OLD sv *conscendō* sense 3: To climb to the top of or on to, scale (other high or raised objects). "contrast 125 *fudisse* and 130 *dixisse*; the change of tense corresponds to a switch from perfect indicative to historic present in *oratio recta*; cf. 128 *procurrere*".

127 *protenderet*: here of the "gaze" (*aciem*): see OLD sv *prōtendō* sense 1: stretch out before one, cause to reach out, extend. Fordyce translates "stretch her gaze over the swell of the ocean".

127 *uastos*: See OLD sv *uastus* sense 2 (of the sea and other wide expanses) Desolate on account of great extent or lack of features, dreary, endless. "The implication is that Theseus' ship is a tiny speck, if visible at all: again time seems to have passed since the moment depicted on the *uestis*" (Trimble 2010 ad loc.).

127 *aestus*: See OLD sv *aestus* sense 7: The motion of a stormy sea, rough sea, surge, swell.

128 *salis*: the primary meaning is "salt" but see OLD sv *sāl* sense 4 (poet.) The sea. Genitive after *aestus*.

128 *aduersas*: See OLD sv *aduersus* sense 1c: lying in one's path, obstructing one's progress. "i.e. the waves are moving on to the beach, in the opposite direction from Ariadne, and they prevent her from going any further" (Trimble 2010 ad loc.).

129 *tegmina*: See OLD sv *tegimen* (Also *tegum-*, *tegm-*) (inis, n.): Any material or substance acting as a covering, cover. Here sense b: (applied to articles of clothing, body armour, etc.).

129 *nudatae*: Proleptic. We fleetingly wonder how much she is wearing. Effect?

129 *surae*: OLD sv *sūra* (ae, f): the calf of the leg. "The detail ...implies that Ariadne does not run very far into the sea; this further undermines the irrationality of her action." (Trimble 2010 ad loc.).

130 *haec*: referring to the words of 132ff.

130 *extremis* ... *querelis*: "Both Ariadne (195) and Aegeus (223) refer to their own speeches as *querelae*" (Trimble 2010 ad loc.). Trimble understands *extremis* as "'desperate', 'pitiable' (OLD s.v. 4b,...), and also suggesting 'she finally broke out into lament' (Kroll, cf. OLD s.v. 3), since the word appears as part of the last detail in this extended description of Ariadne".

131 "Ariadne sobs weakly as she speaks: this does not lead the reader to expect a lengthy and rhetorically forceful speech (Reitz (2002) ['Klagt Ariadne? Überlegungen zur Rede der Ariadne in Catulls carmen 64', *Gymnasium* 109: 91-102] 94)." (Trimble 2010 ad loc.). Does the line evoke the sound of sobbing?

131 *frigidulos*: See OLD sv *frīgidulus* (a, um, adj.): Chilly, cold. Diminutive.

131 *udo*: See OLD sv *ūdus* sense 1b Covered or permeated with water or other liquid, wet b (of the body, its parts, etc.). "ablative of attendant circumstance. 'with tear-stained face'" (Fordyce). Contrast 316. Blurring with sea too?

131 *singultus*: See OLD sv *singultus* (ūs m.) sense 1: The act of catching the breath in sobbing, (in pl.) sobs.

131 *cientem*: "raising". See OLD sv *cieō* sense 5: To raise, produce (sounds, cries, tears, etc.).

132-201 Ariadne's lament: reproaching Theseus 132-63, lamenting situation 164-87, curse 188-201. Cf. Dido? "Essentially 132-63 concern the past on Crete, 164-87 the present on Dia, and 188-201 the future in Athens, although this is complicated by e.g. 142-8 (prescription for the future based on men's typical behaviour), 152-3 (future: being eaten by beasts and birds), 160-3 (fantasised alternative present/future), 171-6 (past: Theseus' arrival in Crete), 180-1 (past: abandonment of Minos). However, indications of time passing during the speech itself are scarce (167 *prope iam*, 188-9 *non ante, nec prius* nn.). So, although the speech is not formally part of the ecphrasis but depends on 124 *perhibent*, and although Ariadne is clearly not in the psychological state described by 55, the sense that the speech takes place at a single, frozen moment leads the reader to identify

that moment with the one depicted on the *uestis*. This seems to be something unique in ancient literature, a speech uttered by a character in an ecphrasis. As in 50-75, there are indications of a more narrative mode towards the end (71-5, 188-201nn.), but the first two parts of the speech are a descriptive exploration of Ariadne's emotions, just as her appearance was explored in 52-70. This raises the question of how far we are again dealing with the narrator or poet 'displaying' Ariadne, and how far Ariadne herself has different aims for her speech.... Ariadne's style is not particularly differentiated from the narrator's: her hexameters are just as carefully crafted (132- 8n.). If we attribute to Ariadne the choice of what to say, we can also attribute to her the choice of how to say it, and this makes her a good Catullan poet. Jenkyns (1982) 119-21 concludes that her artistry undermines her 'sincerity': a wider understanding might be that it interferes in a particularly obtrusive way with our usual suspension of disbelief when encountering any character-text, particularly in verse. Secondly, Ariadne often sounds like the narrator more specifically: her speech refers to many themes and situations that also feature in the narrative. Sometimes her version of events appears to be the same (e.g. 133-4n.), sometimes different (e.g. 149ff., 171-6n.). We can, of course, attribute these repetitions and variations to the poet, or we can say that the narrator who described Ariadne now speaks for her. Involving Ariadne's agency, we may in 'realistic' terms assert that she is describing her surroundings or remembering her experiences. Alternatively, we can think of her within the picture and ask whether what she describes is also depicted (e.g. 183n.), or even whether she is able to look out from the *uestis* to Peleus' and Thetis' wedding (141, 163nn.). But even such interpretations will usually be built up from verbal links, such as those between 183 and 58, or 141, 163 and the account of Peleus and Thetis. Rather than having seen the picture, we might construct Ariadne as having heard the narrator's description, or read the poet's poem. How else would she be able to echo *sed quid ego* (164-70n.)? We are reminded that the whole ecphrasis – including Ariadne as depicted figure and as speaker – is created in words (50-75n.).

Ariadne may have read other poems too .. Her speech contains many other voices, including those of Homer's Patroclus (154-7n.) and Sophocles' Ajax (177-83, 188-201nn.; a precedent for the better-known relationship between Ajax and Virgil's Dido). There are also likely to be important links undiscoverable to us with lost Hellenistic heroines (Callimachus' Phyllis (126-9, 176nn., see Puelma (1982)); possibly a Hellenistic Ariadne, see below and Lefèvre (2000)), and with Roman tragedy. But the speech engages most fully with the reproachful speeches of Medea to Jason at Eur. *Med.* 465-519 and Ap. *Arg.* 4.355-90; Ennius' version of the Euripidean speech is no doubt also involved, but is visible to us only in the questions at 177ff. Medea's allusive presence is a link with the Argonautic opening of the poem, as becomes particularly clear with the renewed evocation of the Medea-prologue at 171ff.; on Medea and Jason as a problematic exemplum in both the inner and outer stories of 64 (1-11n.) see esp. Zetzel (1983), Clare (1996), DeBrohun (2007). By blending the Euripidean and Apollonian Medeas (e.g. taking one series of questions from each: 132-8, 177-83), the speech comments on the similarity between them, and on Apollonius' presentation of his heroine as starting to become her 'later' Euripidean self; Ariadne's adoption of Medea's voice further encourages the reader to reflect on the similarities and differences between these two examples of the same mythical type, creating a tension between the judgement that Ariadne is fundamentally different from Medea (more innocent, weaker), and the eventual discovery that, like Medea, she has the power to avenge herself.

Unlike Medea, however, Ariadne is not heard by her betrayer. Soliloquies had always featured in epic, drama and other genres, but the combination of absentee address and exploration of emotion is unprecedented on this scale: Klingner (1956) *Catullus Peleus-Epos*] 54-60, Lefèvre (1977) ['L'unità dell'elegia properziana', in *Atti del Colloquium Propertianum* 1976 (Assisi) 25-51] 26-8 are surely right to argue that Ariadne's speech demonstrates an influential extension of epic speech towards lyric, elegy and other 'personal' poetry. However, Ariadne is aware of her lack of an audience (164-70n.), and shows a recurrent interest in failures of communication (139-42, 143-8, 186), prompting us as readers to reflect that we can hear her. This allows us to understand her rhetoric as intended to persuade us of the rightness of her case (Reitz (2002)). But this metapoetic possibility fades in the final section, when Ariadne finds an audience within her own reality, the

Furies (188-201n.); she now places self-conscious stress on the effectiveness, not the uselessness of her speech, emphasising not just Theseus' crimes and her current state but also her words as mediating and representing this (195-8).

Ariadne is involved in important relationships with three other Catullan speakers. An intratextual one is Aegeus, Theseus' other victim (188-201n.). A second is Attis in 63, who also laments on the seashore, literally and metaphorically severed from society (cf. 50-75n.): see e.g. Perutelli (1996) ['Il carne 63 di Catullo', *Maia* 48: 254-71] 266-7, Fantuzzi and Hunter (2004) [*Tradition and innovation in Hellenistic poetry*] 482-4, Panoussi (2003) ['Ego maenas: maenadism, marriage and the construction of female identity in Catullus 63 and 64', *Helios* 30: 101-26]. The third is the 'Catullus' of the personal poetry: see esp. 143, 160-3nn. for poem 8, 154-7n. for poem 60, and Henry (1950-1) ['Pietas and fides in Catullus', *Hermathena* 75: 63-8 and 76: 48-57] 53-4 for poem 76, comparing Catullus' appeal to the gods with Ariadne's. Here the most sustained relationship is with poem 30, which contains *perfide*, *immemor*, *certe*, *fallere* and *fallacum* (~ 151 *fallaci*), *neglegis* (~ 134 *neglecto*), *deseris* (~ 135 *deserto*, 187 *deserta*), accusations of lack of pity and of respect for the gods, opening rhetorical questions, image of promises carried off by the wind (cf. 142) and concluding threat of divine vengeance. Although 30 is addressed to an unfaithful friend, Alfenus, this relationship has been used in arguments that Catullus identifies himself with Ariadne and his betrayal by Lesbia with her abandonment by Theseus (e.g. Putnam (1961) ['The art of Catullus 64', *HSPH* 65: 165-205], Daniels (1967) ['Personal revelation in Catullus 64', *CJ* 62: 351-6], Forsyth (1976) ['Catullus: the mythic persona', *Latomus* 35: 555-66] esp. 559). Such an 'autoallegorical' reading remains open, but should be qualified by an awareness of the role played in the apparently 'sincere' personal poems by Catullus' own rhetoric (see esp. Veyne (1988) esp. 34-5, Selden (1992))." (Trimble 2010 ad loc.)

132-8: Trimble notes accusations of perjury and cruelty. "Lines 132-5 can also be seen to refer in order to the major sections of the speech (132-201n.): accusations based on Theseus' past actions (*perfide*, *patriis auctam ... ab aris*), account of Ariadne's current position (*deserto ... in litore*), curse (*neglecto numine diuum*, *deuota*). In opening with a series of questions Ariadne closely imitates Medea's speech to Jason at Ap. Arg. 4. 355-90 (cf. Klingner (1956) 52-3, Syndikus 156)).". Trimble compares Dido and Ovid's Scylla and notes disbelief between real and rhetorically useful: "...for Ariadne the fact that Theseus is irretrievably gone means that the rhetorical purpose which it serves is that of winning the reader's sympathy for and belief in her side of the case rather than persuading her addressee to stay: see Reitz (2002) esp. 94-5, Schmale (2004) 177-8... Entire clauses are also doubled: Syndikus 158 shows how Ariadne's fulsomeness typically consists in saying the same thing twice, and how anaphora (here of *sicine* and *nulla*) underlines this parallelism. There is also an abundance of affective epithets (Fourcade (1979) 89-90, contrasting with the relatively restrained Virg. *Aen.* 4.305-11). All this creates a high level of rhetorical and 'musical' finish ('an intricate melodic theme and variation', Fitzgerald (1995) 158), and the reader may see Ariadne herself as an artist so much in control of her words that they actually lack 'passion and directness' (Jenkyns (1982) [*Three classical poets* (London)] 119). However, the effect that the artist of these lines is apparently aiming at is the portrayal of distress: dactylic speed, forceful questions, swift movement from one topic to the next, 'shrillness' of i sounds (Thomson), spitting alliteration of plosive p, *perfide* repeated out of vehement anger. This problem of deciding whether the verbal artistry is primarily referring to itself or to its subject is one which will confront the reader throughout the speech" (Trimble 2010 ad loc.).

134 *sicine*: "like this?", interrogative. Repeated 134.

132 *patriis ... ab aris*: i.e. the altars of her ancestral gods (Fordyce). "Cf. Medea at Ap. Arg. 4.361 *πάτρην τε κλέα τε μεγάρων αὐτούς τε τοκῆας | νοσφισάμην*, Eur. *Med.* 800-1 *ἐξελίμπανον | δόμους πατρώους*. The *arae patriae* (for the frequent plural see Austin on Virg. *Aen.* 2.663 with refs.) symbolise 'home' as a sacred and stable place (see OLD s.v. *ara* 1d and cf. *arae et foci* 'hearth and home'), and might be imagined as the altar(s) within Minos' palace, as a Roman house would have altars to the *lares* and *penates*; therefore *patriis* = 'ancestral' or 'native', but also 'father's'. Ariadne's unwillingness to face her betrayal of her father (she finally confronts it at 180-1) might

partly explain her tendentious *auectam*. This echoes 121 *uecta* ..., but by adding the prefix (cf. the difference between ‘carry’ and ‘carry off’ or ‘carry away’) Ariadne represents what has happened to her as an abduction: although *aucho* can be used relatively innocently..., it typically refers to seizure and is often chosen to describe the abduction of a woman ... *aris* then, with its suggestion of clinging to an altar and being dragged away, almost insinuates rape; it also anticipates the religious emphasis of 134-5. It is therefore appropriate to this emotive context and should not be weakened to *oris*.”

133 *perfide* ... *Theseu?* : vocative. *Theseu*= Greek form. See OLD sv *perfidus* (a, um adj.): That deliberately breaks faith, treacherous, false, deceitful. Effect of repetition? Effect of separation of adjective from *Theseus*? Cf. *Aen.* 4.305 *dissimulare etiam sperasti, perfide* and 365-6 *nec tibi diua parens generis nec Dardanus auctor*, | *perfide* (there Ariadne’s two uses of *perfide* “are split between two openings of Dido’s addresses, with careful regard for the fifth-foot and first-foot positions of the original” (Wills [Wills, J. (1996) *Repetition in Latin poetry: figures of allusion* (Oxford)] 136). Ovid has Ariadne “remember” (intertextually) at *Fast.* 3.473 (now lament after Bacchus’s departure in pursuit of an Indian woman) *dicebam, memini, ‘periure et perfide Theseu!’* Trimble notes discussion in Conte (1986) [*The Rhetoric of Imitation* (ed.)] 60-3, Miller (1993) 153, Barchiesi (1993) 346-50, Hinds (1998) 3-4, Landolfi (1997), Armstrong (2006) 55-6. *Fast.* 3.471-6: *en iterum, fluctus, similes audite querellas. / en iterum lacrimas accipe, harena, meas. / dicebam, memini, “periure et perfide Theseu !” / ille abiit, eadem crimina Bacchus habet. / nunc quoque “nulla uiro” clamabo “femina credat”*

133-4 “Ariadne repeats words from the narrator (52 *litore*, 57 *desertam*, 59 *linquens*, 69 *Theseu*, 121 *litora*, 123 *liquerit*, 123 *discedens*), as if after hearing his lengthy description of her she has gained a vocabulary in which she can describe her situation (132-201n.); this impression of reference to the preceding text is helped by *sicine*” (Trimble 2010 ad loc.)

133 *deserto*: also applied to Ariadne?

134 *neglecto*: See OLD sv *neglegō* sense 3a To fail to care for or respect (a person); to neglect to reverence (the gods). Fordyce translates “indifferent to the will of the gods” (by whom he had sworn). “neglecting, i.e., their power to punish perjury” (Quinn). “i.e. showing by his action that he did not care for the power of the gods by whom he had sworn: this combines the uses of *neglego* for any sort of disrespect of the gods (OLD s.v. 3a) and for failure to observe an oath, contract or duty (OLD s.v 5c, with objects such as *fidem* or *ius iurandum*). The Medea of both Apollonius and Euripides support their references to broken promises by mentioning the gods Jason had invoked (Ap. Arg. 4.358-9 ποῦ τοι Διὸς Ἰκεσίοιο | ὄρκια ; , Eur. Med. 492-4..).” (Trimble 2010 ad loc.).

135 *immemor a!*: “here it is parallel to Medea’s accusation of λαθιπροσύναι at Ap. Arg. 4.356 (132-8n.), and clearly means ‘deliberately careless’.” (Trimble 2010 ad loc.).

135 *deuota*: See OLD sv *dēuoueō* sense 3: To devote to the infernal gods, execrate, curse. Quinn translates “accursed”, “hateful”. “*deuota* may mean ‘dedicated as an offering’ .. or more specifically ‘dedicated to the *di inferi*’ and thence ‘accursed’; see further Watson (1991) 209. It need not always have reference to a formal act of cursing ... but here turns out to anticipate 188-201.” (Trimble 2010 ad loc.).

135 *domum periuria portas*: cf. 148. “The accusation of *periuria* is more specific than *perfide*, since the *fides* that the *perfidus* does not respect may be quite generally a social bond of obligation and the loyalty that sustains it (see Konstan (1977) 43); within this the focus on oaths between the parties is strongly reminiscent of Euripides’ *Medea* (21-2, 160-3, 168-70, 492-5). Whereas elsewhere Theseus’ promises to Ariadne are light enough to be carried in the wind (59, 142) and Aegeus’ *mandata* slip from his mind like clouds blown away from a mountain (238-40), his broken oaths are seen here as freight that weighs down his ship, something that he ‘carries home’ instead of his passenger Ariadne. The metaphor has ‘a curious parallel’ (Fordyce) at Dem. 19.220 μὴ ... ὑμεῖς τὴν ἄρᾶν καὶ τὴν ἐπιorkίαν οἴκαδ’ εἰσενέγκησθε . The image of Theseus’ return to Athens, and *domus* in particular, foreshadows the narrative of Aegeus’ death, especially 246-8, thus working with *deuota* to anticipate the end of the speech and its consequences.” (Trimble 2010 ad loc.).

136-7 *crudelis flectere mentis / consilium?* : Cf. 175-6 *malus hic celans dulci crudelia forma | consilia*, where Ariadne accuses Theseus of having planned from the start to use and then abandon her. This is not necessarily the meaning here (*consilium* could be a ‘plan’ formed recently, e.g. while she slept), but Ariadne’s emphasis on Theseus’ deviousness is similar: *consilium* is stressed by its enjambment, by the fact that 137 is the first line of the speech not to open with a dactylic word, and by the variation from the more usual expression *flectere mentem*” (Trimble 2010 ad loc.).

136 *flectere*: See OLD sv *flectō* sense 4 (transf.): To avert, turn aside (misfortune, anger, etc.).

137-8: “Ariadne now begins to mention positive qualities which Theseus lacks, or good courses of action which he could have taken (*clementia, miserescere*). The humility with which she makes these suggestions is probably sarcastic, as she is about to refer to what she expected from Theseus (141) and what he owed her (149-53); but if we are to take seriously her later assertion that she would have been prepared to be his slave (158-63), it could be genuine” (Trimble 2010 ad loc.)

137 *tibi ... fuit ... praesto*: “was available to you”. Takes dative of person (*tibi*).

137 *clementia*: “On this concept see Braund (2009) 30-44 (with further bibliography), esp. the historical survey at 33-8. *clementia* is the disposition to spare someone who is in one’s power. Its gaining of political meaning, where under the Empire it became one of the virtues standardly ascribed to the princeps, is due to Julius Caesar’s adoption of it as a slogan in the civil war; references to *clementia Caesaris* are common in Cicero’s Caesarian speeches of 46-45 BC (*Marc., Lig., Deiot.*) and in his letters from 49 BC onwards, and *Clementia* was first personified as a ‘divine quality’ when the Senate voted to build a temple to *Clementia Caesaris* in 45 (Clark (2007) esp. 247-9). If the poem’s date is as late as the early 40s (37 *coeunt* n.), Catullus could be alluding to the Caesarian sense. This would strengthen the impression that Ariadne is appealing to Theseus as if defeated by him, a meaning that is in any case supported by the (mainly military) pre-civil war attestations of the word: *clementia* is shown by Roman generals to conquered opponents (e.g. Sall. *Iug.* 33.4), or governors to subject peoples”. (Trimble 2010 ad loc.).

138 *immitte*: the adjective “plays a small part in the parallelism between Theseus’ crime and his punishment, since he is repaid for being *immitis* by the consequences of his father’s belief that he is *amissum ... immiti ... fato* (245).” (Trimble ad loc.)

138 *ut ... uellet miserescere*: ‘might care to pity’, ‘might consider pitying’ (OLD s.v. *uolo* 5a, b); the subjunctive and the construction with *uelle* (and after *fuit*) present this as a very remote possibility.” (Trimble 2010 ad loc.). See OLD sv *miserescō* (ere, intr., tr.) sense 1 (as personal verb, with genitive) To have compassion (on).

139-48: “can be read as Ariadne’s statement of the case (see Reitz (2002) 95), first in specific terms (four lines), then as a generalisation (six lines).” (Trimble 2010 ad loc.).

139-40: “The anaphora resembles Medea’s repeated ποῦ at Ap. Arg. 4.358-9 ποῦ τοι Διὸς Ἰκεσίῳ ὄρκια, ποῦ δὲ μελιχράϊ ὑποσχέσῃ βεβάασιν” (Trimble 2010 ad loc.).

140 *miseræ*: MSS had *misere*. Fordyce says the dative after *iubere* is a doubtful construction and wonders whether to emend to *miseram*. Quinn says perhaps a carry-over from *mihi*.

139 *blanda ... / uoce*: “is parallel to Ap. Arg. 4.358 μελιχράϊ ὑποσχέσῃ” (Trimble 2010 ad loc.).

139 *promissa*: cf. 59.

140 *sperare iubebas*: “The imperfect tense (contrast 139 *dedisti*) suggests repeated, reassuring encouragement.” (Trimble 2010 ad loc.)

141 *sed conubia laeta, sed optatos hymenaeos*: “The line is highlighted by its very unusual rhythm, with no strong caesura in either the third or fourth foot but a weak one in the third, supported only by the usually hardly noticeable caesura after the first syllable and by the rare one halfway through the fifth foot, which also means that the usual coincidence of ictus and accent in the last two feet is disrupted ... Goold notes that this line could even be read as glyconic + pherecratean, like the last two lines of a stanza in poem 61; Ariadne’s words (or the promissa of Theseus that she claims to be quoting?) seem to imitate the wedding-song (the original meaning of *hymenaeos*: 20n.) that she had desired. The rhythm is preserved by Virgil’s reworking at *Aen.* 4.316 *per conubia nostra, per inceptos hymenaeos*.”

142 “Ariadne repeats the narrator’s *irrita* and evokes *uentosae ... procellae* with the equally pleonastic *aerii ... uenti*, and the shape is again near-‘golden’.” (Trimble 2010 ad loc.)

142 *quae cuncta*: “all of which”.

142 *discerpunt*. See OLD sv *discerpō* (pere, psī, ptum tr.) sense 1: To tear or rend to pieces.

142 *irrita*: “tear them into nothingness” (Fordyce): proleptic sense.

143-8: “Ariadne moves from her own absolute disappointment (142 *cuncta*) in a man in whom she had placed complete trust to the assertion that no man is to be believed when he speaks to a woman;” (Trimble 2010 ad loc., who compares Eur. *Med.* 412-13 ἀνδράσι μὲν δόλῳ βουλαὶ, θεῶν δ’ | οὐκέτι πίστις ἄραρε, Virg. *Aen.* 4.373 *nusquam tuta fides*). See Armstrong (2006: 206) for the psychologically convincing progression of thought. What echoes of Ariadne’s words concerning Theseus can we find? “Heavily end-stopped and divided by sense into three ‘couplets’, these lines show several features of epigrammatic style, especially the parallelism from couplet to couplet in 145-8 and between the first and second lines of the couplet 142-3, and the strong pause in sense after the hemiepes in 146 and 148, as if imitating pentameters. Ariadne continues to speak in densely wrought poetry....The gap between Ariadne’s distress and the formality of her speech (132-8n.) therefore becomes even wider in this section: her words are reminiscent either of an erotic epigram or of the ‘performance’ of poem 62 (see Fraenkel (1955) 5 n.11 on the similar symmetry in 62.42-4, 53-5) but themselves condemn persuasive words (see Jenkyns (1982) 120, Fitzgerald (1995) 156-7).” (Trimble 2010 ad loc.)

143 *nunc iam*: “from now on”.

143 *uiro*: “and *uiri* 144, in these heavily generalising lines, ‘a man’; but also ‘her man’ = her husband or lover.” (Trimble 2010 ad loc.)

144 *sermones*: See OLD sv *sermō* sense 1: Anything that one says, one’s words, speech, talk.

144 *fideles*: See OLD sv *fidēlis* sense 3b (of statements, impressions, senses, memories, etc.) accurate, reliable.

145: “A noticeably dactylic line after the largely spondaic 143-4, expressive of the man’s eagerness.” (Trimble 2010 ad loc.)

145 *quis*: = *quibus* (possessive dative). “the antecedent is to be understood out of the singular *uiro*” (Fordyce).

145 *aliquid*: “The content of 145 and 147 makes it clear that this is the euphemism ‘something’ = sex” (Trimble 2010 ad loc.).

145 *praegestit*: See OLD sv *praegestiō* (w. inf): to have an overpowering desire, be very eager (to).

145 *apisci*: See OLD sv *apiscor* sense 2: To get, obtain, secure (also in passive sense). “*apisci* = *adipisci*; the simple form is archaic, metrically useful here” (Trimble 2010 ad loc.).

146 “there is no oath they scruple to take, no promise they forbear to make” (Fordyce).

146 *metuere*: See OLD sv *metuō* (ere, ī, metūtum tr., (intr.)) sense 1b: (with infinitive) to be afraid (to).

146 *promittere parcut*: “‘they refrain from promising’; *parcere* + infinitive is largely poetic (TLL X.1.332.19-60).” (Trimble 2010 ad loc.). See OLD sv *parcō* sense 2c (with infinitive): to refrain from (doing).

147 *cupidae mentis*: “Cf. 86 *cupido ... lumine* n. and 398 *cupida de mente*; the second similarity may suggest that the epilogue describes horrors that already exist in the heroic age as depicted in the poem (see e.g. Richardson (1944) [*Poetical theory in republican Rome* (New Haven)] 55-6, Kinsey (1965) [‘Irony and structure in Catullus 64’, *Latomus* 24: 911-31] 927-8).” (Trimble 2010 ad loc.)

147 *libido*: Quinn says it need not mean more than “wish”, “desire” but do we not think of sexual desire here?

148 *nihil ... nihil*: “Adverbial, ‘not at all’” (Trimble 2010 ad loc.)