

Heroides 10: class notes (RP)

Select Bibliography

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Ariadne to Theseus, who despite her help has abandoned her on island (Dia/Naxos): popular story, with some versions more pro-Theseus than others.

Question of how Ariadne might post letter on deserted island.. Question of power/powerlessness.

Lindheim sees role of helpless woman intended to inflame Theseus. See Armstrong on signs of spirit and practicality, not entirely passive.

Main intertext = Catullus 64 (Ovid transfers from indignant speech to letter); possibility of lost Greek Hellenistic version? (see Knox). For traditions of myth, see e.g. Fulkerson, 124f. Fulkerson makes connections with *Heroides* 4 (Phaedra, sister) and *Her.* 2. (Phyllis: Phyllis seeing herself as a Dido).

"10. Ariadne writes to Theseus. Narratives about her destiny differ: according to Homer, she died as a result of her union with Theseus (Hom. *Od.* 11.321–5), while according to Ovid she survived (e.g. *Ars* 1.527–64). Theseus survived too." (Thorsen 2014)

1 abrupt opening: shows distress (Knox).

1-2: cf. Cat. 64.154-7; Ariadne wishes she had been left to a tiger/bear. Cf. 81-8 (fear of wild beasts).

2 *credita ... eram*: "I could have entrusted myself" (Knox); *non ... ulli*: understand "wild beast".

3-4 no specifics about how Theseus will get the letter!

3 *quae*: understand "words"; Theseus' name postponed: reader in suspense as to who talking and the context; shore is Dia; picking up Cat. 64.133 *deserto liquisti in litore, Theseu*.

4 *unde* = *ex quo*; as if Theseus passive.

6 *per facinus*: "criminally" (Knox); *somnis insidiate meis*: "ambushing my sleep" (Knox). Cf. Sleep at Cat. 64.56, 122-3. Armstrong notes iconographical tradition of Ariadne on the beach which often shows Sleep squatting over dreaming Ariadne as Theseus departs.

7-58 Ariadne tells (/presents a version of) what happened after left. See Lindheim for visuality (Ariadne presenting herself as object for Theseus' visual pleasure).

8 *queri*: of birds but we think of complaint of Ariadne (Cat. 64.130 *haec extremis maestam dixisse querellis*).

9 *incertum uiligans*: "half-awake" (Knox); *incertum* is neuter adverb used adverbially; *languida* "sluggish" (Knox).

10 *prensuras*: predicative, with final force "to grasp" (Knox); *semisupina* "half lying down" (Knox).

11-12 *nullus*: i.e. *non* ("gone with a trace", Knox).

13 *conterrita* "thoroughly terrified" (Knox).

14 *sunt ... praecipitata*: "I threw myself from off" (Knox); *uiduo*: sense of "widowed" in play.

15 *protinus*: "it is as if Ariadne is so used to playing the part of the deserted woman that she now gets straight down to the business of mourning her plight without a moment's delay" (Armstrong).

15 *adductis sonuerunt pectora palmis*: "my breast sounded as I struck it with the flat of my hand" (Knox).

16 *utque erat ... turbida*: "tangled as it was" (Knox); *e somno* "after sleep" (Knox).

17 *luna fuit*: “the moon was shining” (Knox): i.e. she can see at night; *specto ... cernam* “I watch to see if I can distinguish” (Knox).

19 running around in confused state after waking up to abandonment: see Armstrong for emphasis on her physicality; *sine ordine* “at random” (Knox).

20 *puellares*: “girlish” (Knox): Ariadne conveys vulnerability to make Theseus feel guilty.

21-4 pathetic fallacy.

21 *clamanti*: understand *mihi*. Cf. Cat. 64.124-5 *saepe illam perhibent ardenti corde furem / clarisonas imo fuidisse e pectore uoces*.

22 *reddebant* “echoed” (Knox).

24 *ipse locus*: repetition, mimicking echo (cf. Knox).

25-8: Catullan Ariadne climbs mountains and then enters shallows to call (124-31).

25 *mons fuit*; cf. Cat. 64.126 *praeruptos ... montes*; apparent: “are visible” (Knox); *frutices*: “shrubs” (Knox)

26 *hinc: a uertice*; *pendet* “overhangs” (Knox); waves have bored away at cliff.

27 Ovidian Ariadne explains that strength enabled her to climb; *atque ita* “and after doing so” (Knox).

28 *prospectu metior* “I survey in my view” (Knox): cf. Cat. 64.127 *aciem protenderet*.

29 *uentis quoque sum crudelibus usa*: “I found the winds cruel as well as you” (Knox).

31 “As I saw a sight such as I thought I did not deserve to see” (Knox); cf. incredulous Ariadne at Cat. 64.55 *necdum etiam sese quae uisit uisere credit*.

32 coldness: cf. 49; see Lindheim p109.

33 “but grief did not allow” (Knox); *languere* “to feel faint” (Knox).

34 *uoce uoco* “I call aloud” (Knox).

35-6: condensing lament of Cat. 64.132-201.

35 *quo fugis*: Knox observes that Catullus Ariadne begins with four rhetorical questions; *scelerate ... Theseu*: cf. Cat. 64.133 *perfide ... Theseu*. See Armstrong on scolding tone when we expect Catullan eloquence.

36 *numerus ... suum*: “its full complement” (Knox).

37 understand “I said”.

37-42; as if Theseus left her by accident; *quod uoci deerat, plangore replebam*: “the defects of my voice, I supplied by beating my breast” (Knox); Knox suggests meant to underline implausibility of earlier versions of Ariadne's laments (where eloquence).

39 *si non audires*: “in case you could not hear” (Knox).

41 white sails: more visible and look forward to white sails Theseus won't put up on return, leading to Aegeus' fall. Armstrong suggests removal of one piece of clothing looks to Catullan Ariadne's loss of clothing.

42 *scilicet*: ironic.

43 *tum denique*: “then and not till then” (Knox).

44 *genae*: eyes.

45 *quid potius facerent?*: “what better could they do?” (Knox); *lumina*: “eyes” (Knox).

47-50: engaging with Cat. 64.61-2 *saxea ut effigies bacchantis, prospicit, eheu, / prospicit et magnis curarum fluctuat*. Separates: moving like Bacchant nb looks forward to appearance of Bacchus), sitting still like a stone.

47 *diffusis*: cf. Cat. 64.63 *non flauo retinens subtilem uertice mitram*.

48 *Ogygio*: “Theban” (Knox).

49 *frigida*: cold (elements, fear, loneliness).

50 stone conveys idea that Ariadne was numb with fear.

51 *torum*: i.e. (improvised) couch where Ariadne and Theseus slept ashore; we think of Catullan couch/coverlet.

52 *non acceptos exhibitus erat*: “was not going to make good its receipts” (Knox).

54 *intepuere*: i.e. *intepuerunt*: “grew warm” (Knox).

55-8: Ariadne falls onto couch and speaks to it. Cf. Dido (Aen. 4.648-50 *postquam Iliacas uestes*

notumque cubile / conspexit, paulum lacrimis et mente morata / incubuitque toro): see for further models, Knox ad loc.

55 *incumbo*: understand *toro*; *lacrimisque toro manante profusis*: “the bed dripping with the tears I shed” (Knox): exaggeration, to help persuade Theseus of her distress.

58: reproaching bed (as other inanimate things like wind and sleep> diffuses blame: so Armstrong). Knox sees paradox in that beds were typically addressed in wedding hymns; Knox also compares Eur. *Alcestis* 175-80 (Alcestis in tears onto marriage bed and addresses it) “Only when she returned to her bedroom did her tears fall. She fell upon it and in a flood of tears she spoke to it. “O, marriage bed,” she said, to it. “Here, on this bed, I have given my virginity to my husband for whom now I must also give my life. Farewell, my marriage bed! Because I did not want to betray you or to betray my husband, I must now die. A new woman will now take you, a woman perhaps luckier than me but certainly not more virtuous.”; *perfide*: epithet used by Catullus of Theseus: here of the bed (*lectule*, colloquial diminutive, here with pathetic effect); Knox argues for Theseus' violation of his oath as important in tradition.

59-98: Ariadne's lament: looks to Cat. 64.177-87 and Catullus' models: Medea's reproaches in Euripides *Med.* 475-519 and Apollonius 4.355-90.

59 *quid faciam*: “what am I to do?” (Knox); *quo sola ferar?*: cf. Cat. 64.177 *nam quo me referam?*; *cultu* “habitation” (Knox): cf. Cat. 64.184 *nullo colitur sola insula tecta*.

60: reworks *Od.* 10.98 (Knox).

61-2: missing verb and connective, suggestive of high emotional turmoil.

61 *omne latus terrae cingit mare*: cf. Cat. 64.185 *nec patet egressus pelagi cingentibus undis*; *navita*: i.e. sailor.

62 *ambiguas*: “uncertain”; *itura*: “no ship to journey” (Knox).

63-70 Ariadne claims that there is no-one to help her (unaware of mythical future). An example of the “rhetoric of desperation” (R. L. Fowler “The Rhetoric of Desperation,” *HSCP* 91 1987: 6-38) Cf. e.g. Eur. *Med.* 502-5 “Now where am I to turn? To the house of my father which I betrayed along with my country for you when I came here? To the daughters of Pelias? A fine reception they would give me after I killed their father”; Ennius *Medea Exul* fr.104.217-18 (Joc): *quo nunc me uortam? quod iter incipiam ingredi? / Domum paternamne anne ad Peliae filias?*; Dido *Aen.* 534-7; (later) Met. 8.113-15, Scylla; Nonn. *Dion.* 47.377-80.

63 *finde*: “just suppose” (Knox).

64 *quid sequar*: “what am I to make for?” (Knox).

65 *ut*: concessive.

66 Lindheim: constructs herself as exile.

67 Crete: Greek form; *centum digesta per urbes*: “organized into a hundred cities” (Knox): cf. Epithet “hundred-citied” of Crete, Hom. *Il.* 2.649.

68: according to one tradition, baby Jupiter hidden from his child-eating father in a cave on Cretan Mt Dicte.

69 *iusto* (dative): Ariadne's father Minos had reputation for fairness; reverses Cat. 64.75 *iniusti regis Gortynia templa*; *parenti*: dative of agent.

71-2 Ariadne portrays herself as just providing Theseus with means to navigate the labyrinth (thread): presenting herself in best possible light? See Armstrong on hint of guilt in 70 overshadowed.

71 addresses Theseus again (addressee of letter!); *uictor*: “after you had won” (Knox).

72 *regerent*: final subjunctive; cf. Cat. 64.113 *errabunda regens tenui uestigia filo*.

73 *iuro*: “by reporting Theseus' words verbatim, O.'s Ariadne underscores his treachery” (Knox); cf. Cat. 64.143 *nunc iam nulla uiro iuranti femian credat*.

76 *sepulta*: metaphorically applied: “consigned to oblivion” (Knox); conjures prospect of her death here- and lack of anyone to bury her. Different variants about her death: died as a result of her union with Theseus at Hom. *Od.* 11.321-5; she survived at e.g. Ov. *Ars* 1.527-64.

77 *fratrem*: Minotaur was her half-brother through her mother Pasiphae; cf. Cat. 64.150, 180f. Knox argues Ovid is trying to assimilate Ariadne to Medea who helped in murder of her brother. What

effect is Ariadne hoping to get from Theseus here?; “you ought to have slaughtered me; (if you had) your obligation would have been dissolved” (Knox); as promised to love her as long as both alive; club here used: cf. 101 (one variant mythical tradition named sword).

79-80: Knox regards as suspect; possibly gloss by scribe which got incorporated.

81 *occurrunt animo*: “come to mind” (Knox); *pereundi mille figurae*: cf. Cat. 64.187 *ostentant omnia letum*.

83-8: picking up Ariadne's speech at Cat. 64.152-3 *pro quo dilaceranda feris dabor alitibusque praeda*.

84 *lanient*: “to tear apart” (Knox); final subjunctive.

86: textually suspicious; Knox adopts Hensius' *et saeua tigride Dia uacet*. Loeb reads *saevae tigridas insula habet*. Dia as place of abandonment from Hom. *Od.* 11.325; later identified with Naxos. Tiger looks forward to appearance of Bacchus (i.e. salvation not destruction).

87 *expellere*: “to cast ashore”; *phocas*: seals, not sea monsters.

88 *quid uetat*: “what's to prevent?” (Knox); considers threat of pirates.

89-92: possibility of being captured and sold as slave (reversal of erotic servitude wish of Ariadne: Cat. 64.160-3 *attamen in uestras potuisti ducere sedes, / quae tibi iucundo famularer serua labore, / candida permulcens liquidis uestigia lymphis, / purpureae tuum consternens ueste cubile*). See Armstrong on rejection of slavery (which could stand for slavery of love) in contrast to Catullan Ariadne.

89 “if only I am not tied up a captive” (Knox).

90 *traham ... pensa*: Knox explains of drawing out an allotment of wool into thread: a servile task.

91: Ariadne's mother was Pasiphae, daughter of the Sun-god.

92 *pacta fui*: “whose betrothed I have been” (Knox).

93 *uidi*: frequentative perfect: “whenever I see” (Knox).

95 *restabat* “remained an option”; *timeo simulacra deorum*: I.e. images of gods: does this refer to Ariadne's future with Bacchus? (shouldn't fear: future catastrophe of crown). Fear she will be punished for betraying family? Or divine vengeance?

96 *praeda cibusque*: reworking Cat. 64.152-3 *dilaceranda feris dabor alitibusque praeda* and Catullan model, *Il.* 1.4-5 (see Knox ad loc).

97 *siue*: “if on the other hand”; *colunt habitantque*: “if men do cultivate and inhabit this place” (Knox). Suggests that picture not as bleak as she had painted...

98 foreigners also threat: Theseus.

99-132 Ariadne lists regrets: lack of reciprocity typical of *Heroides*.

99 *uiueret ... utinam*: imperfect shows impossible nature of wish. Brother Androgeos killed (in this mythical variant) by rivals he had beaten in first Panathenaic games.

100 *funeribus = mortibus* (cf. Cat. 64.83 *funera ... nec funera*); *Cecropi terra*: i.e. Athens (Cecrops first king).

102 i.e. minotaur.

103 *monstrarent*: “to show you” (Knox); final subjunctive.

104 *relecta*: “retraced” (Knox), adopting Heinsius' conjecture over mss *recepta*.

105-10: Ariadne's scathing attack: not surprising Theseus could defeat the Minotaur: belittles his victory.

105 *si stat Victoria tecum*: “that Victory sides with you” (Knox).

106 now “beast”; Ariadne adjusts terms according to rhetorical context; *planxit humum*: “struck the earth” (Knox).

108 *ut*: concessive; *pectore tutus eras*: “you were protected by your heart [of iron]” (Knox).

110 *qui silices Thesea uincat habes*: take as *qui silices uincat, Thesea habes* (hyperbaton). Unlike Loeb, after 110 Knox places lines 131 and 132.

112: cf. Cat. 5.5-6. Poem evokes Catullan love elegy.

131-2: see Knox ad loc for defence of the lines in this place. Cf. Cat. 64.154-6 *quaenam te genuit sola sub rupe laeana, / quod mare conceptum spumantibus expuit undis, / quae Syrtis, quae Scylla rapax, quae uasta Charybdis?*

131: Theseus' mother Aethra was the daughter of Pittheus who ruled Troezen. Pittheidos = Greek form.

132 *auctores*: i.e. "of you"

111ff: addresses sleep, winds and Theseus' right hand (by which he killed her brother and swore (traditionally agreeing to take her in return for labyrinth help), 115: perhaps she was wrong to trust it...): cf. 117.

112 *at*: limiting sense: see Knox ad loc.

113: addresses winds: cf. Cat. 64.114 *sed quid ego ignaris nequiquam conquerar auris?*; Knox speculates echoing a lost source of Catullus and Nonnus.

113 *crudeles*: cf. 111.

114 *in lacrimis officiosa meas*: "eager to start my tears" (Knox).

115 *necauit*: Knox discusses graphic diction; take *crudelis* with *dextera* and *fides* (Knox).

116 *nomen inane*: "a word without meaning" (Knox).

117: Knox suggests echo of lost Catullus/Nonnus source (cf. Dion. 47.309-11); *in me iurarunt*: "have conspired against me" (Knox).

118 one/three.

119-24: worries about dying alone with no-one to prepare rites (anachronistically, in Roman way) such as arranging body on bier and anointing (and hence allow peace for soul). Cf. Cat 64.153 *neque iniacta tumulabor mortua terra*; echoes of Prop. 3.7.9-12 *et mater non iusta piaie dare debita terrae / nec pote cognatos inter humare rogos, / sed tua nunc uolucres astant super ossa marinae, / nunc tibi pro tumulo Carpathium omne mare est*.

119 *moritura*: "when I die" (Knox).

120 *condat*: final subjunctive.

124 *sepulcra*: won't have a real tomb.

125-52: appeal to Theseus (as Knox notes, as if possibility he could get letter on ship and come back): imagines his triumphant return to Athens (Cecropian harbour as Cecrops name of first king)

125 *ibis ... portus*: no preposition: precedent for verbs of motion and names of cities.

126 *turbæ celsus in ore tuæ*: "proudly in the sight of your followers" (Knox).

127 *taurique uirique*: hybrid Minotaur.

128 *sectaque per dubias ... uias*: "cut into intricate paths" (Knox), referring to Labyrinth. Knox compares Nonnus Dion 47.433 "the earth-dug labyrinth".

129 *narrato*: future imperative; *sola tellure relictam*: cf. Cat. 64.57 *desertam in sola ... harena*.

130 *titulis*: inscriptions on statues?

133 *di facerent*: "I wish the gods had caused you to see me" (Knox).

134 *mouissent uultus ... tuos*: "would have affected your expression" (Knox).

136 *haerentem*: cf. Cat. 64.126 (Ariadne climbing cliffs to get to vantage point); as Knox points out, can't do that while writing letter..

137 *lugentis more*: "like one in mourning" (Knox) e.g. unbound hair; suggestive of dishevelled grief.

138 *sicut ab imbre*: "as if with rain" (Knox).

140: *litteraque .. pressa*: Ariadne writes her letter on wax tablet (imprint by pressing down stylus). NB oddity of composing in this situation.

141 *quoniam male cessit*: "since it has turned out badly" (Knox); *adoro*: "beseech" (Knox, who observes strong diction).

143 *ne ... quidem*: "neither" (Knox); "Even if it were not true that I rescued you, it is still not right for you to cause my death" (Knox).

144 *non tamen est cur*: "there is no reason why" (Knox).

145-6 cf. 15.

145 epithet "mournful" transferred to breast.

146 *trans*: as Knox notes, as if she could cross the sea with her arms.

147-8 cf 16. See Lindheim: in her grief marred her most noted feature.

148 *qui superant*: "that remain" (Knox).

149 *flecte ratem*: as 36; *uersoque relabere uelo*: “reverse your sail and glide back” (Knox); Knox adopts Burman's *uelo* (mss: *uento*); reference to consequence of not changing white sail (death of Aegeus)?

150 *ossa feres*: Knox says i.e. you will bring my bones with you to Athens for burial.