

Notes Cat. 64.1-49

1-11: what does this opening suggest about what this poem will be about? Is it going to be an *Argonautica*? Mix of tragic (*Medeas*: Ennius and Euripides' beginnings reworked) and epic notes signalled? See Thomas, R. F. 1982. 'Catullus and the Polemics of Poetic Reference (64.1-8)', *AJP* 103: 144-164. On the opening, also see Zetzel J. E. G. 1983. 'Catullus, Ennius, and the Poetics of Allusion', *ICS* 8: 251-66.

1: one of the many five word lines in the poem.

1 *Peliaco*: adjective (OLD sv *Pēliacus*, a, um: Of or belong to Mt. Pelion [associated with the Argo's origin]) from a Greek name. What is the effect of the learned references? "Since Pelion is an important location for Peleus and Achilles, as the home of Chiron (cf. 278-9), the source of the wood for Achilles' spear (Il. 16.143-4 = 19.390-1, recurring Πηλιάς μελίη), and even the location for Peleus' and Thetis' wedding (31-49n.), the word also hints at the real theme of the poem's outer story, possibly even punning on Peleus (see Stoevesandt (1994-5) 193-4 [Stoevesandt, M. (1994-5) 'Catull 64 und die Ilias. Das Peleus-Thetis-Epyllion im Lichte der neueren Homer-Forschung', *WJA* 20: 167-205]): the hero is – almost – named in the first word of the poem after all (1-11n.)." (Trimble 2010 ad loc).

1 *quondam*: what does this suggest about the relation between the subject matter and the narrator? Note interest in time from the start.

1 *prognatae*: "sprung from". See OLD sv *prōgnascor* (ascī, ātus, intr.) sense 1: (of inanimate things) to originate, be produced. What other anthropomorphic language is applied to the sailing and why?

1 *uertice*: "'summit', but among the other anthropomorphic details here perhaps also 'head'; this might align the pines' origin with the miraculous birth of Athena, anticipating her appearance in 8-10." (Trimble 2010 ad loc).

1 *pinus*: plural. Indicates "ships" by metonymy but we initially think of the meaning "pines".

2 *dicuntur*: An "Alexandrian-footnote". "Here, as often, it marks allusiveness: the narrator portrays himself as a scholar citing other texts (Hinds (1998) 1-2) and invites the reader to find and admire nearby allusions. Also perhaps producing a distancing or fictionalising effect, as the narrator avoids taking responsibility for the truth of his story (Jenkyns (1982) 99, Gaisser (1995) 582-3)." (Trimble 2010 ad loc).

2 *liquidus* "flowing". OLD sv *liquidus* sense 2 (poet., as a stock epithet of the sea or similar, with ref. to its characteristic properties of mobility, yieldingness, etc.).

2 *Neptuni*: "Standard metonym for sea-water (cf. e.g. Enn. *Ann.* 516 Skutsch *imber Neptuni*), but also the first indication of the closeness of the gods to the physical world in the heroic age and particularly of the sea as divine element before it suffered human invasion (Syndikus 121 [Syndikus, H.P. (1990) *Catull: eine Interpretation. 2. Teil: Die grossen Gedichte* (61-68)], cf. Curran (1969) [Curran, L. C. 1969. 'Catullus 64 and the Heroic Age', *Yale Classical Studies* 21: 171-192] 175-6)." (Trimble 2010 ad loc).

2 *nasse*: OLD sv *nō* sense 2b: 2 (of things) To be carried on the surface of the water, float b (of ships; also, of their passengers).

3 *Phasidos ad fluctus*: "to the waters of Phasis" (Fordyce). See OLD sv *Phāsis* (idos, idis, m.) sense 1: A river of Colchis, flowing into the Black Sea. Note Greek termination of genitive sing *Phasidos* (but Latin *Thetidis* 19, 302). Fordyce ad loc has a note on Catullus' use of Greek terminations.

3 "The line ostentatiously combines elements of three consecutive lines from the completion of the Argo's journey in Apollonius: the chiasmus of exotic names echoes *Arg.* 2.1277-8 Κολχίδα μὲν δὴ γαῖαν ἱκάνομεν ἥδε ῥέεθρα | Φάσιδος, while *Aeeteos* translates 1279 Αἰήταο (also at spondaic line-end). *Phasidos ad fluctus*, however, re-introduces Euripidean word-order (*Eur. Med.* 2 Κόλχων ἔς αἶαν)." (Trimble 2010 ad loc).

3 *finēs Aeeteos*: "and the lands of Aeetes" (Fordyce). OLD sv *Aeētaeus* (a, um, adj.): "Of or connected with Aeetes". *Aeeteos* produces a fifth foot spondee (Fordyce). There are 30 such lines in the poem (note the trait was favoured by Hellenistic poets). *finēs* is plural masculine here and in 66.12; singular feminine 217 (Fordyce). "*finēs*: The 'boundaries' of Aeetes' kingdom, but perhaps

also the ‘end’ of the Argo’s journey; a teasing word at the beginning of a poem, and in a reference to such an archetypal ‘beginning’ as the sailing of the Argo.” (Trimble 2010 ad loc).

4: cf. Ennius trag. 212-14 (Jocelyn) *quia Argiui in ea delecti uiri / uecti petebant pellem inauratam arietis / Colchis*. Trimble contrasts Eur. *Med.* 5 ἀνδρῶν ἀρίστων) and suggests: “The change from Ennius’ *delecti* allows for the possibility of a metapoetic pun on ‘read’ young men, another marker of allusiveness” (Trimble 2010 ad loc).

4 *iuuenes*: See OLD sv *iuuenis* sense 1b: 1 A young man, youth (technically, any adult male up to the age of 45); b (especially used of warriors or similar).

4 *Argiuae robora pubis*: See OLD sv *Argīuus* sense 2: (as the collective designation of the Greeks in the Trojan War); Greek. “Perhaps a Homerising way of referring to the Greeks in general, but also suggesting Ennius’ derivation of Argo from *Argiui uiri* (trag. 211-12 Jocelyn); cf. Manil. 1.694 *Argiumque ratem*. Catullus excludes Apollonius’ etymology (9n.) but (pace Thomas (1982) 150) does not choose between Ennius’ version and derivation from the Homeric use ἀργός = ‘swift’, evoked by 6 *cita* (Traina (1972) 99- 105; Gaisser (1995) [Gaisser, J. H. 1995. ‘Threads in the Labyrinth: Competing Views and Voices in Catullus 64’, *AJPh* 116: 579-616] 584 n.17).” (Trimble 2010 ad loc).

Fordyce notes *pubes* is an archaic word and translates “man-power” (OLD sv *pūbēs* (is, f) sense 1 The adult population or other aggregation of able-bodied persons, manpower, company etc). OLD sv *rōbur* sense 8: The strongest, most vigorous, or most mature element (of an army or other body), main strength. “Poetic plural version of *robur* = ‘strongest element’ of a population; its literal meaning ‘oaks’ assimilates the men to their wooden ship (cf. 7 *palmis*).” (Trimble 2010 ad loc).

5 *auratam*: adjective with its noun framing the line. See OLD sv *aurātus* sense 3b: Made of gold, golden b (mythology, of the Golden Fleece). Golden Fleece is mentioned at Ap. *Arg.* 1.4, Eur. *Med.* 5, and Enn. trag. 213 (Jocelyn) (*pellem inauratam*).

5 *optantes*: “Recurring *optare* associates desire for love and marriage (31, 120, 141, 328, 372, cf. 62.30, 66.79) with desire for heroic actions (also 82) and with the narrator’s desire for the heroic age (22).” (Trimble 2010 ad loc).

5 *Colchis*: Ablative plural (*Colchus*, “a Colchian”).

5 *auertere*: See OLD sv *āuertō* sense 9: To carry away (the property of others), (mis)appropriate, steal.

6 *ausi sunt*: indicative because 4 *cum* defines an actual occasion (Quinn). Why daring? Nb danger of sea. Suggests first voyage.

6 *uada*: See OLD sv *uadum* sense 4 (in poetry, usu. pl.): The waters (of the sea, a river, etc., regardless of depth).

6 *cita*: See OLD sv *citus* (a, um, adj.) sense 1b: Moving or acting quickly. b (of things).

6 *decurrere*: cited under OLD sv *dēcurrō* sense 8 (with accusative): To travel over (a course), cover (a distance). Unparalleled transitive use with accusative (*uada salsa*).

6 *puppi*: the primary mean of *puppis* is “stern of a boat, poop”. Here OLD sense 2 (by metonymy): A ship, boat (not a prose use according to Quint. *Inst.* 8.6.20).

7 *uerrentes*: OLD sv *uerrō* sense 3b: to pass over (a surface) with some force, sweep, skim: (especially the water, in rowing).

7 *abiegnis*: from *abiegnus* (a, um, adj.): Of, or made of, silver fir, deal. OLD has this under sense b (poet., probably as a typical wood). However, Catullus may specifically thinking of fir, another wood after *pinus* (1). “The Argo is made of fir (*abieгна*) at Enn. trag. 209 Jocelyn but consistently of pine elsewhere (see Jocelyn and Thomas (1982) 146-8), including Eur. *Med.* 4 πεύκη.” (Trimble 2010 ad loc).

7 *palmis*: with *abiegnis*, i.e. oars (OLD sv *palma* sense 1c (poet.)). What does the sense “palms” evoke in the image of oars?

8: Pallas Athena. “The line is a periphrasis for a cult title meaning ‘city-guardian’, e.g.

Πολιοῦχος...” (Trimble 2010 ad loc). “Athena was ‘city-guardian’ in many places besides Athens (e.g. *Il.* 6.305 Ἑρυσίππολις, Troy; Hdt. 1.160.3 Πολιοῦχος, Chios). But cf. 241 summa ... ex arce, of

the Athenian Acropolis: this line may be a veiled programmatic indication that the poem will include Athenian myth.” (Trimble 2010 ad loc)

8 *quibus*: refers back to *iuvenes* 4 (Fordyce).

8 *retinens*: Cited in OLD sv *retineō* (ēre, uī, retentum tr., (intr.)) sense 8: (mil.) To remain in occupation of, hold (a position) as poetic. “a somewhat strained device to avoid a further relative clause, on the model of Greek (where a participial phrase often defines a noun, but is distinguished from the ordinary participle by a preceding definite article)” (Quinn).

9: “*ipsa ... fecit*: In an awed tone (cf. 21, 25-26 ipse) the narrator evokes Apollonius’ description (Arg. 1.111-12 αὐτὴ γὰρ καὶ νῆα θεῶν κάμε, σὺν δέ οἱ Ἄργος | τεῦξεν) but suppresses the name of the shipbuilder Argus, ascribing the building to Athena alone. This rules out Apollonius’ implicit etymology (also Arg. 1.18-19), strengthens the emphasis on the gods’ presence among men during the heroic age, and suggests that the voyage was divinely approved, not hubristic The ship is now seen as an artefact, made not born: contrast 1 *prognatae*.” (Trimble 2010 ad loc).

9 *leui*: See OLD sv *leuis* sense 6 (of physical conditions): Lacking intensity, moderate, mild, slight. The ship has an easy ride.

9 *uolitantem*: See OLD sv *uolitō* (are, aui, atum) sense 1c: 1 to fly, fly about. c (poet., of ships, from the wing-like nature of their sails; also, of sails; of swimmers) . Nb *rostrum* (12) lit.= “beak”.

9 *flamine*: OLD sv *flāmen* sense 2: A wind, breeze.

9 *currum*: literally “chariot”: only found of a ship here (Fordyce) (cf. OLD sv *currus* sense 2).

Focalizing through lens of unfamiliarity about ships? O’Hara (2007: 37) notes it is one of several words drawn from land travel. “Of a ship only here in extant Latin; ὄχος, ὄχημα and ἀπήνη sometimes have this meaning in Greek tragedy (e.g. Aesch. *Suppl.* 32, [Aesch.] *Prom.* 468, Soph. *Trach.* 656, Eur. *Med.* 1123, *I.T.* 410), but usually with a clarifying epithet, e.g. νάϊον. ..

Disconcertingly, the narrator is simultaneously a learned poet imitating a Greek mannerism and a naïve observer lacking the word for ‘ship’.”

10 “fitting the pine timbers to the curved keel” (Fordyce).

10 *pineae*: OLD sv *pīneus* sense 2: Made or consisting of pinewood.

10 *texta*: See OLD sv *textum* sense 2: A fabric formed by intercrossing timbers, etc., framework (especially of a ship). The verb *texere* could be used of shipbuilding and weaving: revelant?

“...foreshadowing the woven *uestis*, which is wondered at (267-8) as the Argo is a *monstrum* (15); with 15 *admirantes* cf. 51 *mira ... arte* n. Both artefacts have metapoetic significance as analogues for the poem itself, a resonance cued here by *texta*: see further 12-18n.” (Trimble 2010 ad loc).

10 *carinae*: “hull”.

11 *rudem*: cited under OLD sv *rudis* sense 5 (That has not yet received instruction, untaught, untrained) as poetic. The ship is inexperienced in travel.

11 *prima*: note emphasis on primacy (what about Theseus’ ship?). See Feeney, D. 2007. *Caesar’s Calendar : Ancient Time and the Beginnings of History* 118-20 and 123-7 for time, the interest in transition, and the rupture of the first ship (fall into Iron age).

11 *imbuī*: cited under OLD sv *imbuō* sense 4: To give (a person, etc.) initial instruction, experience, etc., (in).

11 *Amphitriten*: accusative singular (Greek termination). OLD sv *Amphitrītē* (es, f): the wife of Neptune; transferred to mean the sea (though latent personification, given sexualizing language, for which Fitzgerald: 151?).

11 “‘it was Argo which first handselled the untried Amphitrite with sailing’, i.e. introduced the sea to the new experience of being sailed over (Fordyce).

12 “ploughed the windy seas” (Fordyce).

12 *rostro*: beak on a ship’s brow.

12 *uentosum ... aequor*: cf. Ap. Arg. 1.541 λάβρον ὕδωρ, the “boisterous water”. *Aequor* used to suggest sea’s flat surface (can also mean level surface of a field, suggesting fluidity of the land/sea boundary: Trimble 2010 ad loc.).

12 *proscidit*: *proscindō* (ndere, dī, ssum tr.) primarily means “plough” (unbroken or fallow land): here (poetic) used of ploughing the water (OLD sv *proscindō* sense 1b). Sense of lack of

terminology as new? As Feeney notes (2007:119), ploughing and sailing both mark the fall into the Iron age. For sailing as showing Golden Age ended, see e.g. Hes. *Op.* 236-7, Arat. *Phaen.* 110-11. 13 “the water churned by the oars grew white with foam” (Fordyce).

13: “The implied colour contrast with the blue sea (7) is more explicit at Enn. *Ann.* 377-8 Skutsch and at Ap. *Arg.* 1.542, mentioning both foam and dark sea (ἀφρῶ ... κελαινῇ ... ἄλμῃ) and 545-6, comparing the white wake to a path on a green plain (χλοεροῖο ... πεδίοιο, cf. 12 *aequor*). Catullus emphasises this visual aspect of Apollonius’ launching scene (Ap. *Arg.* 1.519-58), excluding references to the roaring sea and Orpheus’ lyre-playing (Syndikus 119-21).”

13 *torta*: See OLD sv *torqueō* sense 8c: to cause to spin round in an eddy or similar; to whirl round (an eddy). “*torta* suggests that the flecks of foam (*spumis*) produced by the twisting action of Argo’s oars are actual curls (and the oars, if we like, the curling tongs).” (Quinn).

13 *remigio*: See OLD sv *rēmīgium* sense 1: Outfit of oars, oarage.

13 *spumis*: OLD sv *spūma* (ae, f.) sense 1a: Foam, froth; a (of water, especially the sea).

13 *incanuit*: OLD sv *incānescō*: To become white or hoary.

14 *emersere*: See OLD sv *ēmergō* (gere, sī, ~sum, intr., (tr.)) sense 1b: To come up out of the water, emerge; (reflexive); (cf., with accusative [*vultus*]) Cat. 64.14 [after *emersere*].

14 *freti*: genitive dependent on *gurgite*. Emendation by Schrader, usually accepted. Some, like Quinn, read *feri* ... *vultus* (Quinn takes as nominative with *aequoreae* ... *Nereides* an appositional expansion) but *ferus* seems an odd adjective in context.

15: 4 word hexameters also at 77, 115, and 319. Cf. Ap. *Arg.* 1.550 Πηλιάδες κορυφῆσιν ἑθάμβεον εἰσορώσσαι.

15 *aequoreae*: See OLD sv *aequoreus* sense 1 (of islands or their inhabitants): surrounded by the sea, sea-girt. First here.

15 *monstrum*: How to translate? Monstrosity (OLD sv *monstrum* sense 3)? Portent? Wonder? Object presaging things to come? Translated “apparition” by Fordyce. Consider focalization? Feeney 2007: 123 discusses.

15 *Nereides*: “The spondaic ending perhaps represents the lingering looks of surprise” (Fordyce). nom plu Greek ending.

15 *admirantes* “translates ἑθάμβεον (Ap. *Arg.* 1.550), perhaps also drawing on the description in Accius’ *Medea* (391ff. Ribbeck 3) of amazement at the Argo felt by a shepherd, *admirans et perterritus* in Cicero’s summary (N.D. 2.89).” (Trimble 2010).

16-18: shift from Nereids’ looking to Argonauts’ looking. Think about gaze in the poem.

16 ⟨*haud*⟩: manuscripts have omission. If the ship is new to them, the Nereids would not be worried then about mortals seeing them in their nakedness.

16 *luce* = *die* (Quinn).

16 *marinas*: See OLD sv *marīnus* (a, um) sense 1: of or belonging to the sea, marine, sea; 1b) (of deities).

17 *mortales*: nominative.

17 *nudato*: See OLD sv *nūdō* sense 1: To make naked, strip bare (a person or his body). Nereids often naked/semi-naked in the artistic tradition.

18 *nutricum*: genitive sometimes used with preposition *tenus* (Fordyce). *nūtrix* is commonly used to mean nurse but here of a woman’s breasts: see OLD sv sense 1c (pl., poet.). Sometimes explained by the double meaning of Greek τιτθῇ (feminine of more common τιτθός) as ‘breast’ and ‘nurse’. Other references in breasts and interest in motherhood (Thetis).

18 *exstantes*: See OLD sv *exstō* sense 1b To project, protrude, stand out b (with ablative of the projecting part). How much can the Argonauts see of the lower half through the water?

19-30 Peleus and Thetis’ betrothal.

19-21: what is the effect of the repetition of *tum*? One consequence might be to draw attention to Catullus’ placing the Argo and then the wedding (contrast e.g. Ap. *Arg.* 1.533-8, 4.757-960).

19 *incensus*: See OLD sv *incendō* sense 4 (especially in passive): To inspire with strong feeling, fire, excite (a person or his mind). Peleus falls in love.

19 *incensus fertur* “probably – *incensus esse fertur*, but *fertur* seems out of harmony with the positive statements of 20 and 21. Perhaps “swept along on fire”...though the present rather clashes then with 20 *deposuit* and 21 *sensit*.” (Quinn).

20 *humanos*: See OLD sv *hūmānus* sense 2a Human (as opposed to divine) .

20 *despexit hymenaeos*: irregular lengthening in 5th foot before the Greek work *hymenaeus* (Fordyce). See OLD sv *Hymenaeus* (os /ī m.) sense 2 (usu. pl.): A wedding, match, marriage.

21 *Thetidi*: dative.

21 *pater ipse*: probably Jupiter; some suggest Nereus.

21 *iugandum*: gerundive (must happen). First appears here meaning “To join in marriage, marry, couple” (OLD sv *iugō* sense 2). NB tradition of Thetis being unwilling (wrestling needed: see e.g. Pind. *Nem.* 3.35-6, 4.62-5). How keen do we think she is here? What is the effect of the litotes?

21 *Pelea*: Greek 3rd decl acc sing ending. See OLD sv *Pēlēus* (eos or ei, m) son of Aeacus and father of Achilles.

22-24: hymnic invocation, looking to Ap. 4.1773-5 (see Zetzel 1983: 261).

23 *heroes*: nom plu Greek ending.

24 *ego saepe ... carmine compellabo*: “The main model is αὐτὰρ ἐγὼ καὶ σεῖο καὶ ἄλλης μνήσομ’ ἄοιδῃς (formulaic final line of Hymn. Hom. 2, 3, 4, 6, 19, 28, 30; plural version, 25, 27, 29, 33).” (Trimble 2010 ad loc).

25 *eximie ...aucte*: “blessed beyond others” (Fordyce). *eximie* is an adverb. See OLD sv *augeō* sense 6c: *auctus*: made happy, ‘blessed’

25 *taedis*: i.e. *nuptiis* (metonymy) (Fordyce).

26 *columen*: literally “ridge-pole” or “roof” here figuratively: OLD sv *columen* sense 4 (fig.): A person holding the highest (and key) position in a group, organization, etc., ‘keystone’.

26 *Peleu*: Greek voc sing ending.

27: Zeus/Jupiter wanted Thetis but was warned off by a prophecy, often attributed to Prometheus, (son would be greater than father) cf. e.g. Pind. *Isthm.* 8.29-52, [Aesch.] *Prom.* 755ff., 907ff., Ap. *Arg.* 4.799-804. What does this line imply?

27 *suos ...amores*: “‘his love’ (i.e. the woman he loved).

28 *tenuit*: “held enthralled” or “held in an embrace” (OLD sv *teneō* sense 2b)? Both?

28 *Nereine*: See OLD sv *Nērēinē*, (es, f)- Nerine, a daughter of Nereus, a Nereid.

29 *Tethys*: See OLD sv *Tēthys* (yos, f.): A sea goddess, wife of Oceanus.

29 *ducere*: See OLD sv *dūcō* sense 5: (of a man) To bring home as a wife, marry.

29 *neptem*: See OLD sv *neptis* (is, f) a granddaughter. “Tethys and Ocean were Titans (Hes. *Theog.* 132-6) and parents of Doris (*Theog.* 346-66), the mother of the Nereids (*Theog.* 240-64). The narrator appears again as *poeta doctus* by referring briefly to these relationships with the matter-of-fact *neptem*” (Trimble 2010 ad loc).

30 *amplectitur*: See OLD sv *amplector* sense 9b: to perform the action of surrounding (one thing with another), encompass, encircle, enclose; (geography and similar) to constitute the surroundings of. Here with abl. The ancients often pictured the Ocean as a river encircling the world.

31-49: human guests arrive at the wedding; description of the palace. “in most accounts Peleus and Thetis were married in Chiron’s cave on Pelion (Roscher III.2 s.v. ‘Peleus’ 1837.11-56) and this may be the only version to put the wedding in Peleus’ house at Pharsalus (Heslin (1997) [‘The scansion of Pharsalia (Catullus 64.37; Statius, *Achilleid* 1.152; Calpurnius Siculus 4.101)’, CQ 47: 588-93] 591 n.13, Pontani (2000) [‘Catullus 64 and the Hesiodic *Catalogue*. A Suggestion’, *Philologus* 144: 267–76] 270 n.12).” (Trimble 2010 ad loc). Some Roman details. One intertext is Ap. *Arg.* 4.1128-69, 1182-1200: the wedding of Jason and Medea (see on 34 *dona ferunt*, 47 *puluinar ... geniale*. Trimble 2010 ad loc cfs Braga (1950) [*Catullo e i poeti greci*] 160, Klingner (1956) [*Catulls Peleus-Epos*] 30, Syndikus 130-3) (how does that bode for this wedding?).

31 *quae*: “usually taken as a generalizing plural (see on 63.68); more likely that C. means the whole period of the marriage feast – the description which follows implies a suspension of normal activities for a longish period; the continuing relative *quae* is loosely used, to pick up the general idea of ‘marriage day’ from what precedes. (Quinn).

31 *simul* = *simul atque* (Quinn), i.e. as soon as.

31 *finito tempore*: “at the appointed time” (Fordyce). The time between Peleus’ seeing Thetis and marrying over her in passed over quickly.

32 *aduenere*: perfect (then present tenses). See OLD sv *adueniō* sense 6: (of dates or times) To come, arrive.

32 *conuentu*: Loosely instrumental ablative: “in a crowd”.

32 *frequentat*: See OLD sv *frequentō* (āre, āuī, ātum, tr) sense 2 (of a multitude) To occupy (a place) in large numbers, crowd, throng.

33 *Thessalia*: OLD sv *Thessalia* (ae, f.): The region of Greece south of Macedon, Thessaly.

33 *oppletur*: See OLD sv *oppleō* (ēre, ēuī, ētum tr.) sense 1b: 1 To fill completely, fill up (a receptacle, cavity, etc.) b (of persons) to crowd, fill (a place).

34 *dona ferunt*: cf. Ap. Arg. 4.1185-91 (people of the surrounding countryside bring Jason and Medea clothes and jewellery as well as animals and wine for sacrifice; gifts brought by the gods: 278-93. Now plural endings 34-7: the subject is the members of the *coetus*.

34 *prae se*: “in front of them”.

34 *declarant*: See OLD sv *dēclārō* (āre, āuī, ātum, tr.) sense 1b: to make known (by other means), indicate, reveal, show.

35-7: “Lists of place-names in combination with verbs of leaving typically occur in troop-catalogues ... and the lines might evoke such a context for readers reminded in line 37 of the battle of Pharsalia (37 *coeunt* n.).” (Trimble 2010 ad loc.)

35 *Cieros*: read by e.g. Mynors and Fordyce (the mss OGR has *Syros*). Greek nom sing. The manuscript conjecture *Scyros* is defended by Trimble who notes that *Cieros* has no known mythological or literary significance. “Initially it seems geographically inappropriate: the island is north-east of Euboea, while the list of places in 35-6 apparently expands 32-3 *tota ... Thessalia*. However, Ellis, Friedrich, Giangrande (1976) and most convincingly McKie (2009) [*Essays in the interpretation of Roman poetry*] 116 show that *Scyros* could be understood as having been closely enough linked to Thessaly for its inhabitants to be likely guests at Peleus’ wedding, specifically that in the heroic age both Thessaly and *Scyros* were thought to have been inhabited by Pelasgians. The later association of Achilles with *Scyros* might also suggest a link with his parents, although here we may be lacking a more definite mythological detail which would have been known to Catullus.” “*Scyros* rather provides an inward geographical sweep from the island past the valley of Tempe (below) and the primary cities of Pelasgiotis to Pharsalus, prefiguring the further inward movement in 38-49. It is therefore the better choice: see further McKie (2009) 115-20.”

35 *Pthiotica*: See OLD sv *Phthiōticus* (a, um): Of or associated with Phthia. Note “Pthiotic Peneus”, Crannon, and Larissa appear in Call. Hymn 4

35 *Tempe*: the valley of the Peneus between Olympus and Ossa.

36 *Larissaea*: See OLD sv *Lārīsaēus* (a, um): Of or belonging to Larissa. Larissa, like Crannon, was a city in the plain of the Thessalian region, Pelasgiotis.

37 *coeunt*: See OLD sv *coeō* sense 1: To come together, meet. “The vagueness of the verb’s subject ... perhaps makes it more possible to read *Pharsalum coeunt* in a military sense (TLL III.1417.63-1418.6) suggesting a clash in battle at Pharsalia: ... As there is no firm evidence for the date of the poem or of Catullus’ death, it is even just possible that such a meaning was intended by the poet here: cf. Hutchinson (2003) [‘The Catullan corpus, Greek epigram and the poetry of objects’ CQ 53: 206-221] 210 n.17 ‘line 37 would suit but does not demand a date after Pharsalus.’ This would affect our reading of the description of the deserted countryside that follows (31-49n.). Cf. also 137 *clementia* n.” (Trimble 2010 ad loc).

37 *Pharsalum*: read by Fordyce, who says *Pharsaliam* not impossible (Fordyce).

37 *Pharsalia*: See OLD sv *Pharsālius* , a, um: 2nd syllable short in Cat. 64.37. Of or connected with Pharsalus.

38-42: “The five lines are bound together by the molossi after the main caesurae in 38-40 and elided versions in 41-2 (see 1 *prognatae* n. and cf. 63-5): the monotony of the rhythm seems appropriate for the deserted stillness described.” (Trimble 2010 ad loc.)

38-42: stopping farming for holiday elsewhere but “as apparently first noticed by Pasquali (1920) [Pasquali, G. (1920) ‘Il carme 64 di Catullo’, SIFC 1: 1-23] 17, this version is particularly reminiscent of treatments of the golden age, when the human race was spared agricultural labour: e.g. Hes. *Op.* 113, Virg. *Ecl.* 4.40-1, 57-62, Tib. 1.3.37-48, Ov. *Met.* 1.91-112. Possibly this simply heightens the festive importance of the wedding (so e.g. Syndikus 132): golden age details might then be lightly ‘ironic’ (Quinn, Fitzgerald (1995) [Fitzgerald W. 1995. *Catullan Provocations : Lyric Poetry and the Drama of Position*] 148), implying that the holiday was like a golden age for the enthusiastic guests, even though they went back to work afterwards (at 267-77, ‘desolation and decay’ (Konstan (1977) 32), especially in the memorable final detail presumably: Dee (1982) 103). However, the tone is complicated by the hints of ‘desolation and decay’ (Konstan (1977) [*Catullus’ indictment of Rome: the meaning of Catullus 64*] 32), especially in the memorable final detail (42): Bramble (1970) [‘Structure and Ambiguity in Catullus 64’, *PCPhS* 16, 22-41] 38-9 asserts that this ‘cheats the reader’ by replacing the expected climax of a list of negated farming activities, the explanation that the earth provided food spontaneously (cf. esp. Tib. 1.3.45-6, Ov. *Met.* 1.101-12). Moreover, golden ages are usually described only because they have to end (cf. Newman (1990) [*Roman Catullus and the modification of the Alexandrian sensibility*] 219) and we might read the negatives of 38-41 in a different way, seeing farming positively as the most natural human activity (‘hard primitivism’: Arat. *Phaen.* 108- 13) and its stopping as a sign of corruption. This is particularly since abandoned fields can stand for war (e.g. Virg. *Georg.* 1.505-7, Luc. 1.28-9; cf. Tib. 1.10.45-52 with 42 *squalida ... rubigo* n. and see 35-7n.), something else which the golden age lacked, and in the Hesiodic Catalogue of Women (Pontani (2000) 270-3, cf. 22n.) Zeus chose to end the blessed age of theoxeny by causing the Trojan War, the ultimate outcome of Peleus’ and Thetis’ marriage (see also Townend (1983)).

Furthermore, the poem began with the Argo, associated with the invention of seafaring and the end of the golden age (6, 11n.): from this point the description of the fields seems to go too far backwards in time and that of the palace too far forward. The Argonaut Peleus appears already to have possessions imported by ship (48 *Indo ... dente*, 49nn.), while the gold and silver of 44 could only be acquired by mining, another violation of the earth ending the golden age at e.g. Ov. *Met.* 1.137- 40. As Jenkyns (1982) 90-1 argues, we cannot assume that ‘the normal Roman reaction’ (Bramble (1970) 39) to the sumptuousness of 43-9 would be disapproving. However, Epicurean scorn would be certainly be a contemporary possibility.... But the chronological confusions here ... also mean that any ‘moralistic’ condemnation of a descent over time into wealthy decadence cannot be straightforward either: they represent ‘impediments to an easy story of the fall from grace’ (Theodorakopoulos (2000) [Theodorakopoulos, E. 2000. ‘Catullus 64: Footprints in the Labyrinth’ in A. Sharrock and H Morales (edd.) *Intratextuality: Greek and Roman Textual Relations* (Oxford: OUP), 115-41] 141). This anticipates the chronological and moral complexity of the poem’s epilogue.” (Trimble 2010 ad loc).

38 *colit*: sense of both “tills” and “inhabits”? Cf. Konstan (1977) 32.

38 *mollescunt*: See OLD sv *mollescō* sense 1 To become soft or yielding. Oxen left out from the yoke for some time!

39 *humilis*: See OLD sv *humilis* sense 1c: (of plants, shrubs) low. Here seems to suggest trailing vines.

39 *curuis*. See OLD sv *curuus* (a, um) sense 1 Having a curved surface or outline, bent, crooked, dented.

39 *purgatur*: See OLD sv *purgō* sense 2 To clear (a space) of anything obstructing it (weeds, debris, etc.).

39 *uinea*: See OLD sv *uīnea* (ae, f.) sense 1: Vines in a vineyard collectively, especially as arranged in ordered rows

40 *prono ...uomere*: “no ox tears up the clods with deep-driven share” (Fordyce). OLD sv *prōnus* sense 5e (of things exerting downward pressure). Trimble 2010 says “The bent ploughshare is turned with its point towards the ground.”

40 *conuellit*: “tears up”.

- 41 *falx*: OLD sv *falx* sense 1b (for pruning; for reaping, etc.).
- 41 *attenuat*: used of pruning. See OLD sv *attenuō* sense 1: to make thin or slender.
- 41 *frondatorum*: OLD sv *frondātor* (oris, m): pruner .
- 41 *umbram*: See OLD sv *umbra* sense 3b (by metonymy) the foliage, etc., that affords shade.
- 42 “a scaly rust spreads over the abandoned ploughs” (Fordyce).
- 42 *squalida*: See OLD sv *squālidus* sense 2 Coated with dirt, filthy
- 42 *rubigo*: See OLD sv *rōbīgō* (inis, f. Also *rūbīgō*) sense 1: The red deposit on oxidized metals, rust. Iron/agriculture.
- 42 *infertur*: “spreads over”.
- 43-9: “Such descriptions of gleaming, luxurious palaces go back to *Od.* 4.72-5 (Menelaus’ house), 7.84-92 (Alcinous’); see also Bacchyl. fr. 20B.13-16 with Snell and Maehler. Here Sappho fr. 44 Voigt is a particularly likely influence (Connely (1925) 411): the wedding of Hector and Andromache is accompanied by the arrival of guests and the appearance of gifts of gold, purple, silver cups and ivory. The description of Dido’s palace at Virg. *Aen.* 1.637-42 opens with a close echo of this passage (637 *at domus interior regali splendida luxu*), with decorations of *arte laboratae uestes* and representations of *fortia facta patrum* corresponding to 50-1 below” (Trimble 2010 ad loc).. Effects of Dido allusion?
- 43 *ipsius*: “his own”, i.e. Peleus’.
- 43 *sedes*: plural form.
- 43 “as far as the sumptuous palace stretched back” (Fordyce); “in whatever direction it receded” (Quinn). Suggestive of a number of rooms.
- 43 *opulenta*: See OLD sv *opulentus* sense 4b (of possessions, etc.): richly appointed, sumptuous
- 43 *recessit*: See OLD sv *recēdō* sense 3 (especially topography) To extend backward, recede
- 44 *fulgenti*: See OLD sv *fulgens* (entis) sense 1: Flashing, gleaming, glittering, resplendent
- 45 *candet*: See OLD sv *candēō* sense 2: To be white, gleam white.
- 45 *solis ... mensae*: dative: “the thrones have white ivory, the table glittering cups” (Fordyce).
- 45 *collucent*: See OLD sv *collūceō* sense 2 To reflect light, to be illuminated, shine, be lit up.
- 46 *gaudet*: “is gay” (Fordyce), like the guests. See OLD sv *gaudeō* (dēre, gāuisus intr., (tr.) (poet., of things): sense 2g.
- 46 *regali*: See OLD sv *rēgālis* sense 2: Proper to a king, regal.
- 46 *splendida*: See OLD sv *splendidus* sense 2 (of artefacts) Splendid in quality and appearance, dazzling, superb.
- 46 *gaza*: See OLD sv *gāza* (ae, f): Treasure, esp. that of an Eastern monarch.
- 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 *expolitum*) 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 *politum*. 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 *conchylium* 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).