

Class seminar notes on Her. 10

Fate: lit fate: *fatum* etymologically from *fari*: what is said by other poets. Sense of literary destiny. Ariadne's curse in Cat 64: we are reminded of sails in Her.10.

Catullus uses ecphrasis> Ovid a monologue (why? Changing; still engaging with Catullus' experimental ekphrastic angles).

Ovid only has heroine's perspective: in Catullus, Ariadne's story only part and we get later part of story (Bacchus). Has Ov heroine got more or less power? If we assume that Ariadne (not Ov) is writing the letter (but then Ovid raises transmission issues in the fact it is in Latin!), does it trump Catullus' version? It is as if Catullus got inspiration from Ovid's Ariadne (e.g. in gesturing towards ecphrasis)? Or must it remain epigonal?

Ariadne is trying to change the course of events: writes to persuade (as well as reflect feelings). Does she manipulate Catullan Ariadne material (including words)?

Nb Vergilian Dido has effect on other letters (paragon of deserted lover): Vergilian Dido also used Catullan 64 Ariadne...

Trimble (2013 Oxford diss., commentary on Catullus 64) on Cat. 64.126-9: "Ovid in fact makes the distracted wandering described in these four lines typical of his Ariadne (Her. 10.19-20, 45-54), making an explicit comparison to Bacchic behaviour (48, cf. Catullus' simile, 61n.) and extends the detail of 126-7 into Bacchic behaviour (48, cf. Catullus' simile, 61n.) and extends the detail of 126-7 into an eight-line account (25-32)".

Barchiesi (1993 "Future Reflexive: Two Modes of Allusion and Ovid's Heroides." HSCP 95: 333-65)(discussion of what he calls the "future reflexive", "when the older tradition enters the new text as a view of the future": can > irony), 346-50 on Her. 10 (e.g. energetic Ovidian Ariadne, as if let out of the prison of the static character of Catullus' ecphrasis where "a statue of frozen energy", like a Bacchante statue; Barchiesi discusses bedcover complained to: not realistic on shore: bed will not "show" the lovers anymore: Barchiesi cites Verducci on how Ariadne was on bedcovers: "The Ovidian letter gestures towards its origins in the ekphrastic tradition", Barchiesi 347; Barchiesi explores foreshadowing to two different parts of the myth: the fall of the house of Theseus and Ariadne's rescuing by Dionysus)

Her. 10.1-2: cf. Cat. 64.154-7 "quaenam te genuit sola sub rupe leaena, / quod mare conceptum spumantibus exspuit undis, / quae Syrtis, quae Scylla rapax, quae uasta Carybdis, / talia qui reddis pro dulci praemia uita?"

Her. 10.3 cf Cat. 64.133 *deserto liquisti in litore, Theseu*.

Her. 10.5 me somnusque meus male prodidit et tu. Cf Cat 64.56 fallaci ... somno ('deceptive' sleep because allowed Theseus to slip away)

Her. 10.8 *queri*: of birds but we think of complaint of Ariadne (Cat. 64.130 *haec extremis maestam dixisse querellis*).

Her 10.17 luna fuit: A tries to see: Barchiesi 1993 notes Catullus 64, with purple backdrop, couldn't provide view of Theseus leaving.

Her 10.21 clamanti: Cf. Cat. 64.124-5 *saepe illam perhibent ardenti corde furem / clarisonas imo fuidisse e pectore uoces*.

Her. 10. 25-8: Catullan Ariadne climbs mountains and then enters shallows to call (124-31).

Her. 10.25 mons fuit; cf. Cat. 64.126 *praeruptos ... montes*

Her. 10.28 *prospectu metior* : cf. Cat. 64.127 *aciem protenderet*.

Her. 10. 35-6: condensing lament of Cat. 64.132-201.

Her. 10.31 (Ariadne) aut uidi aut fuerant quae me uidisse putarem : Cat. 64.55 sese quae uisit uisere credit: Ariadne's gaze on ship: questions about sight and reliability in Cat 64. See Knox ad loc. "O. converts to outrage the incredulity reported by Catullus". Barchiesi 1993 says A fighting for her life. It's dark and she still hopes for contact. Next makes signals (41-2: white cloth ought to catch attention). Theseus is sailing home with black sails (hard to see): if

he saw Ariadne waving white cloth he might realize his mistake about not changing sails from black to white and prevent mourning.

Her. 10.35 *quo fugis*: Knox observes that Catullus Ariadne begins with four rhetorical questions

Her. 10.35 *scelerate ... Theseu*: cf. Cat. 64.133 *perfide ... Theseu*. See Armstrong on scolding tone when we expect Catullan eloquence.

Her. 10.47-50: 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*.

Her. 10. 50 *quamque lapis sedes, tam lapis ipsa fui*: “but whereas his Ariadne is assimilated to the rock on which she sits, Catullus’ is hard and stony in contrast to the soft surrounding sand (57), seaweed (60) and gently moving waves (67)” (Trimble on Cat.64.61 *saxea ut effigies bacchantis*).

Her. 10.51 *saepe torum repeto*: i.e. couch where Ariadne and Theseus slept ashore; we think of Catullan couch/coverlet (verb of “reseeking” may flag up).

Her. 10.58 *perfide*: epithet used by Catullus of Theseus: here of the bed (why change?).

Her. 10. 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.

Her. 10.59 *quid faciam*: Cat. 64.177 *nam quo me referam?*

Her. 10.59 *vacat insula cultu*: cf. Cat. 64.115 *praeterea nullo colitur sola insula tecto*,

Her. 10.61-4: Cat.64.178 Ariadne asking if she could go home. Trimble on Cat 64.178: “Like Medea (177-83n.), Ariadne first asks whether she can go home: but in her different situation the physical impediment to her getting there at all is treated separately first, before her betrayal of her father (180n.; and cf. Ov. *Her.* 10.61-4)”

Her. 10.61 *omne latus terrae cingit mare*: cf. Cat. 64.185 *nec patet egressus pelagi cingentibus undis*.

Her.10.69 *iusto ... parenti*: Minos: at Cat. 64.75 he is “*iniusti regis*”: why the change? (whose perspective and note A's agenda).

Ov. Her. 10.71 *ne uictor tecto morerere recuruo*: Trimble on Cat 64.112 *sospes* “Presumably safe because he has the thread; cf. Ov. Her. 10.71... where Ariadne makes the point that despite having defeated the Minotaur Theseus would still have died without her help.”

Ov. Her. 10.71 *tecti*: labyrinth (as e.g. Cat. 64.115).

Her. 10.73 *iuro*: “by reporting Theseus' words verbatim, O.'s Ariadne underscores his treachery” (Knox); cf. Cat. 64.143 *nunc iam nulla uiro iuranti femina credat*.

Ov. Her. 10.72 *quae regerent passus, pro duce fila dedi*: Cat 64. 113 *errabunda regens ... uestigia*:

Ov. Her.10.83ff: “Ovid also alludes to Catullus when his Ariadne lists possible predators (Her. 10.83-8, although at least 85-6, possibly also 87-8 are interpolated), calls herself *praeda cibusque feris* (96) and later remembers the birds (123).” (Trimble on Cat. 64.152-3 *dilaceranda feris dabor alitibusque | praeda*).

Ov. Her 10.89-90: Barchiesi notes that Ariadne fears prisoner/slavery: inverting Cat 64.161 (ends up being goddess Libera): cf. 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.

Ov. Her. 10.113: addresses winds: cf. Cat. 64.114 *sed quid ego ignaris nequiquam conquerar auris?*

Ov. Her.10.115 *fratrem*. Brother also at Cat. 64.150 “*et potius germanum amittere creui*”.

Ov. Her. 10.117-18 in me iurarunt somnus uentusque fidesque: | prodita sum causis una puella tribus.: cf. Cat. 64.190 prodita.

Ov. Her. 10.124: cf Cat. 64.149-53: “The beginning of a new paragraph is marked by the lack of an opening connective and the change back to particulars and second-person address.

Ariadne asserts what she has done for Theseus (149-51) and sarcastically presents his abandonment of her to her death as the way he has repaid her (152-3). This pattern of thought closely echoes Medea’s at Eur. *Med.* 474-91 and to a lesser extent at Ap. Arg. 4.360-72 (which, coming earlier in the story, ends with ‘Do not desert me’ rather than ‘You have deserted me’); it appears again in Dido’s words at Virg. *Aen.* 4.373-8, while it is summarised in one line at Ov. *Her.* 10.124.” (Trimble).

Her. 10.131-2 (Knox ed. moves after 110): Cf. Cat.64.154-6 *quaenam te genuit sola sub rupe laeana, / quod mare conceptum spumantibus exspuit undis, / quae Syrtis, quae Scylla rapax, quae uasta Charybdis?*

Her. 10.134 maesta figura and 147 maesta (Ovidian Ariadne of herself): cf Cat 64.60 maestis...ocellis.

Her. 10.119-24: worries about dying alone with no-one to prepare rites. Cf. Cat 64.153 *neque iniacta tumulabor mortua terra.*

Her. 10.136 haerentem: cf. Cat. 64.126 (Ariadne climbing cliffs to get to vantage point); as Knox points out, can't do that while writing letter: does this suggest fictionality?