

## Catullus 64.251-408: Notes

251 *at*: we now turn to another part of the tapestry: Bacchus meets Ariadne. Trimble (2009: 110-1) sees Bacchus' arrival as a *deus ex machina* from tragedy.

251 *parte ex alia*: "elsewhere" (Quinn).

251 *florens*: See OLD sv *flōrens* sense 2b: (of a person) in the flower of one's youth; (of one's life) in its flower or prime. "youthful and vigorous" (Quinn).

251 *uolitabat*: "hastens to and fro" (Quinn).

251 *Iacchus*: See OLD sv *Īacchus* (ī, m.): A god, probably the personification of the ritual cry (ἰακχῆ) of the Eleusinian mysteries, identified with Bacchus

252 *thiaso*: Quinn says a band of frenzied devotees, usually of Bacchus.

252 *Nysigenis*: "i.e. brought by Dionysus from Nysa" (Quinn). See OLD sv *Nȳsigena*, ae (m, adj). Born on Mt. Nysa, birthplace of Bacchus.

252 *Silenis*: See OLD sv *Silēnus* sense 1: A class of wood spirits in Greek mythology, later associated with Bacchus.

253 *tuoque ... amore*: "love for you" (Fordyce).

254 *quae tum*: "Most accept Bergk's *quae tum*... and suppose a lacuna of one or more lines preceding, containing a feminine plural antecedent for *quae*." (Quinn).

254 *lymphata*: maddened (OLD sv *lymphātus*: Frenzied, distracted, frantic).

255-60: Fordyce notes usual accompaniments of Bacchic worship in art and literature.

255 *euhoē*: "the ejaculation stands outside the construction" (Fordyce).

255 *bacchantes*: See OLD sv *bacchor* (ārī, ātus, intr., (tr.)) sense 1: To celebrate the rites of Bacchus. "in a Bacchic frenzy" (Quinn).

255 *inflectentes*: See OLD sv *inflectō* (ctere, xī, xum, tr.) sense 1: To bend, curve (inwards).

256 *tecta... cuspidē*: Fordyce says wreathed with vine-leaves or ivy and topped with a pine cone.

256 *quatiebant*: See OLD sv *quatiō* (tere, ssum, tr.) sense 1: To move vigorously to and fro, shake, rock, agitate, or similar.

256 *thyrsos*: See OLD sv *thyrsus* (ī, m.) sense 1: A wand tipped with a fir cone, tuft of ivy or vine leaves (originally concealing a spearpoint), carried by worshippers in the rites of Bacchus.

257: cf. Eur. *Bacchae* 739.

257 *diuolso*: See OLD sv *dīuellō* (ellere, ellī, or ulsī, ulsum, or olsum, tr.) sense 1b: to tear to pieces, tear in two.

258 *incingebant*: See OLD sv *incingō* (ngere, nxī, nctum tr.) sense 1: (usu. reflexive or passive) To wrap (tightly) round (with clothes, ornaments, or similar).

259 *cauis*: See OLD sv *cauus* sense 3 Having a cavity inside, hollow: (often with the added notion of concealing, protecting, etc., something within). "*cauus* is often used of an object that encloses another, or contains it within it" (Quinn).

259 *celebrabant*: See OLD sv *celebrō* sense 3d: To observe, hold, celebrate (with festivities, crowds, etc.) (religious rites).

259 *orgia*: "secret rites" according to Fordyce but Quinn sees as the cult-objects and translates "Others were crowded in worship of the sacred objects concealed within their baskets". 260. See OLD sv *orgia* (ōrum, neut. pl.): Secret rites (especially of Bacchus or similar deities), mysteries b (by metonymy) mystic emblems.

259 *cistis*: See OLD sv *cista* (ae, f.): sense b: A box or chest, usually made of wickerwork.

260 *frustra*: See OLD sv *frustrā* (adv.) sense 1: To no purpose, in vain, to no avail.

260 *profani*: the uninitiated (Fordyce). See OLD sv *profānus* sense 2 (of a person, etc.): Not initiated in some rite.

261-4: "Note the adaptation of sound to sense throughout the description of the oriental (*barbara*, 264) music which roused the ecstasy of the worshippers- the alliteration of *p* and *s* in 261-2, the *o* and *u* sounds of 263 and the constrasting *s*'s of 264." (Fordyce). Possible reworking of Lucr. 2.618-20 and 4.545-6 (Quinn).

261 *plangebant*: See OLD sv *plangō* (gere, xī, ctum, tr., (intr.)) sense 1: To beat, strike (so as to make a noise).

261 *proceris*: i.e. with long fingers outstretched to beat the tambourine. See OLD sv *prōcērus* sense 2: Extending to a great length, long.

262 *tereti ... aere*: the cymbal.

262 *ciebant*: See OLD sv *cieō* sense 5 To raise, produce (sounds, cries, tears, etc.).

262 *tinnitus*: See OLD sv *tinnītus* (ūs, m.): A ringing, clanging, jangling, or similar sound.

263 *multis raucisonos efflabant cornua bombos*: “many had horns blaring out their hoarse boom” (Fordyce). Dative of advantage.

263 *raucisonos*: OLD sv., Hoarse-sounding, raucous.

263 *efflabant*: See OLD sv *efflō* sense 1d: (of a wind instrument) to sound (a blast).

263 *cornua*: See OLD sv *cornū* sense 4b (of various objects made originally from horn but later sometimes from other materials): a trumpet, bugle.

263 *bombos*: See OLD sv *bombus*, i (m): A deep sound, rumble, booming; (of musical instruments).

264 *barbara .. tibia*: “the outlandish pipe screamed with its frightening note”, i.e. Asiatic” (Fordyce). See OLD sv *barbarus* sense 1c: used by, or typical of, foreigners. “The tibia (αὐλός) bore no resemblance to the modern flute except in being a wind-instrument. Unlike the flute (but like the oboe or the clarinet) it was played through a reed which was held (as in these modern instruments) between the lips or (especially in its oriental varieties) within the mouth.” (Fordyce).

264 *horribili*: See OLD sv *horribilis* (is, e) sense 1: Inspiring fear or horror, terrifying, dreadful.

264 *stridebat*: See OLD sv *strīdō* sense 2b (by the passage of wind, air) to whistle, shriek, etc.

265-302: marriage ceremony.

265 *amplificē*: See OLD sv *amplificē*: Magnificently, splendidly.

266 *complexa*: See OLD sv *complector* sense 5b (of things) to extend round, encircle, surround.

266 *amictu*: See OLD sv *amictus* (us, m): sense 4: A covering, drapery.

268 *expleta est*: See OLD sv *expleō* sense 3a: To satisfy the demands or appetites of (persons, etc.).

269 *matutino*: See OLD sv *mātūtīnus* (a, um, adj.) sense 1: Of or belonging to the early morning.

266 *complexa ... amictu*: “clasped and clothed the couch with its covering” (Fordyce).

266-7: ordinary people need to leave before important guests (gods).

267 *pubes*: “properly a formal collective term for the adult male population ... provides a convenient poetical alternative to *populus*: in prose it is little used except in Livy, where it has an archaic ring.” (Fordyce).

268 *decedere*: “give place” (Fordyce, who comments “the verb implies respectfulness”). See OLD sv *dēcēdō* (dere, ssī, ssum, intr.) sense 4: To move to one side, get out of the way; (especially with dative) to make way (for), give place (to).

269 *hic*: “thereupon” (Fordyce). Sightseers like waves simile. Models include Hom. *Il.* 4.422-6 (Greeks like breakers beating on headland) and 7.63-4 (Greeks and Trojans with spears like sea rippling before rising West wind).

270 *horrificans*: “ruffling” (Fordyce, who compares Hom. *Il.* 7.63 (of Greeks and Trojans marching to battle) οἷη δὲ Ζεφύροιο ἔχευατο πόντον ἔπι φριγῆ / ὀρνυμένοιο νέον. See OLD sv *horrificō* (āre, āuī, tr.) Sense 1: To ruffle the surface of.

270 *procliuas*: “tumbling forwards” (Fordyce). See OLD sv *proclīuis* (is, e, ior, adj. Also us, a, um) sense 1: Having a downward incline, sloping down.

270 *incitat*: See OLD sv *incitō* sense 2: To set in rapid motion, impel, drive; to set (a movement) going.

271: “when the dawn is rising towards the threshold of the journeying Sun” (Fordyce).

271 *sub*: See OLD sv *sub* sense B21: prep. So as to reach from below, up to.

271 *limina*: See OLD sv *līmen* sense 2: (loosely) The entrance to a building, etc., doorway or gateway, threshold (poet., sometimes pl. in sg. Sense).

271 *uagi*: “Here, as often, *uagus* is 'always on the move': the idea conveyed is restlessness rather than unsteadiness or uncertainty” (Fordyce),

272 *clementi*: See OLD sv *clēmens* sense 4 (of weather, water, etc.): Gentle, calm, mild.

273 *procedunt*: See OLD sv *prōcēdō* (dere, ssī, ssum, intr.) sense 1: To go or move forward or onward, advance, progress. Here 1d (of things).

273 *leuiterque*: “softly” (Fordyce). “*Cachinni* is nominative, subject of a clause parenthetically inserted: the subject *quae* is resumed in 274.” (Fordyce).

273 *plangore*: See OLD sv *plangor* (ōris, m.): sense 1 The action of beating, striking, slapping, or similar.

273 *cachinni*: See OLD sv *cachinnus* A laugh, especially of a loud or boisterous kind, guffaw: sense b (transf., applied to rippling waves).

274 *crescente*: See OLD sv *crescō* (ere, crēuī, crētum, intr.) sense 5a: To increase in physical force, rise (of the wind).

274 *increbescunt*: See OLD sv *incrēbescō* (escere, uī intr. Also *incrēbescō*) sense 1: To increase in degree, become stronger or more intense.

274 *magis magis*: See OLD sv *magis* sense 3a: More and more.

275 *nantes*: “floating” See OLD sv *nō* (nāre, nāuī, intr..) sense 2 (of things): To be carried on the surface of the water, float.

275 *ab luce refulgent*: “sparkle with the light” (Fordyce). Take *procul* with *refulgent*.

277: Quinn argues the fifth foot spondee help suggest disruptive movement of crowd breaking up.

277 *ad se*: “to their homes” (Fordyce).

277 *uago ... pede*: Fordyce says implication is that they went far and wide. See OLD sv *uagus* sense 4: (especially of troops) Moving in different directions over a wide area, scattered

277 *passim*: See OLD sv *passim* sense 2b: in every direction, here and there.

278-84: Centaur Chiron (who will go on to tutor Achilles).

278 *princeps*: “leading the way” (Fordyce: “Chiron the centaur, a local god of the hills, comes first as a friendly neighbour from his cave on Pelion (Πηλίου ἐκ κορυφῆς, *Il.* xvi. 144): in one form of the legend (Pind. *Nem.* 3. 97) Chiron gives Thetis to Peleus. In Homer he brings an ash spear as his gift: here, with a characteristically Alexandrian touch, he brings flowers.”). See OLD sv *princeps* (ipis, adj.) sense 2: Taking the front position, leading, first.

278 *Pelei*: Mount Pēlion referred to at the start (1). *Pelei*= archaic spelling of *Peli*.

279 *siluestria*: See OLD sv *siluestris* sense 2: (of materials, produce, etc.) Found or produced in woodland.

280-1 *Thessala ... / ... ora*: “the region of Thessaly” (Fordyce). See OLD sv *Thessalus* (a, um, adj.) sense 1: Of or native to Thessaly.

281 *creat*: See OLD sv *creō* sense 1c (of places): to be the home of, bear.

282 *parit*: See OLD sv *pariō* sense 3: (of the earth, nature, etc.) To bring forth, produce.

282 *fecunda*: See OLD sv *fēcundus* (a, um) sense 5: Life-giving, fertilizing.

283 *hos*: i.e. the flowers.

283 *indistinctis plexos ... corollis*: “twined in unsorted wreaths” (Fordyce who suggests “Chiron's present is an unsophisticated one.”). See OLD sv *indistinctus* sense 1: Not properly arranged or grouped, disordered. See OLD sv *plectō*: To plait, twine.

284 *quo ... odore*: “and with that scent” (Fordyce).

284 *permulsa*: “caressed” (Fordyce). See OLD sv *permulceō* (cēre, sī, sum, (ctum), tr.) sense 1: To rub or brush gently all over, stroke, caress. Cf. 162. Here of the *domus*.

284 *risit*: See OLD sv *rīdeō* sense A3: (transf., of things having a bright and cheerful or welcoming aspect) To ‘laugh’, ‘smile’. Fordyce comments: “the metaphor goes back to Hom. *Il.* xix. 362 γέλασσε δὲ πᾶσα περὶ χθῶν / χαλκοῦ ὑπὸ στεροπῆς; for Catullus' use cf. Hom. *Hymn.* 2. 13 κῶξ' ἦδιστ' ὁδμή, πᾶς δ' οὐρανὸς εὐρύς ὑπερθεν / γαῖά τε πᾶσ' ἐγέλασσε καὶ ἀλμυρὸν οἶμα θαλάσσης. Compare *gaudet* in 46.”

285 *Penios*: Greek ending. Eponymous god of the river Peneus (which flows between Olympus and Ossa). See OLD sv *Pēnēus* (ēī, m. Also *īos~īī*): A river flowing through the vale of Tempe in Thessaly; the god of this river.

285 *uiridantia*: See OLD sv *uiridō* sense 1a: To be green.

287 *Minosim* ... *doris*: uncertain text. "*Minosim* looks as if it represented a Greek dative plural; the most likely of those which have been suggested is Heinsius's *Haemonisin*, 'Thessalian women' (Ovid has *Haemonis*, *Her.* 13. 2). *doris* has not been satisfactorily explained or emended. The adjectival form *Dorus* for *Dorius* or *Doricus* is not found elsewhere and the reference of the adjective is not clear: a reference to the martial Dorian music is clearly not in place and Baehrens's suggestion that it might refer to the dress of the dancers, wearing the Dorian chiton, is only a guess. Statius's *doctis* is weak: Madvig's *duris* is ill-judged: *durae choreae* would be clod-hopping dancers, as they are in Ov. *Fast.* iii. 537 ('ducunt posito duras cratere choreas': cf. Lucr. v. 1401 'membra mouentes / duriter')."

286 *impendentes*: See OLD sv *impendeō* sense 1b: (of mountains, etc.) to tower (over).

287 *celebranda*: "to be filled, made *celebria*" (Fordyce).

288 *uacuos*: "empty-handed" (Fordyce). See OLD sv *uacuos* sense 4: Bearing or conveying nothing; especially ~*a manu* or ~*is manibus abire*, etc., to go away, etc., empty-handed.

288 *ille* = "there he was with trees in his hands" (Fordyce).

288 *radicitus*: "root and all" (Fordyce). OLD cites under sv *rādīcitus* (adv.) Sense 1: By the root(s).

289 *recto*: See OLD sv *rectus* sense 6: Upright, erect, vertical.

289 *recto* ... *stipite*: "straight-stemmed" (Fordyce); "straight-trunked" (Quinn). Descriptive ablative. See OLD sv *stīpes* (itis, m.) sense 1: The trunk or bole (of a tree), or its lower part.

290 *nutanti*: "waving" (Fordyce). See OLD sv *nūtō* sense 3: (of treetops, etc.) To bend forward or downward with a swaying movement, nod, wave.

290 *platano*: See OLD sv *platanus*: A plane tree, *Platanus orientalis*.

290 *lenta*: "supple" (Fordyce).

290 *sorore*: i.e. the poplar "the supple sister of Phaethon who went up in flames" (Quinn). For the myth, cf. Ov. *Met.* 2.340ff.

291 *flammati*: See OLD sv *flammō* (āre, āuī, ātum, tr) sense 1: To cause to blaze or glow, set fire to.

291 *cupressu*: See OLD sv *cupressus* (ī, ūs, f.) sense 1: A cypress tree.

292 *contexta*: "woven together" (Quinn). Fordyce comments on *late contexta* "i.e. wherever one looked (*late*) there was a screen of foliage."

293-7: Prometheus. 296-7 recalls his appearance in *Prometheus Bound*. Implications of him as guest?

293 *uireret*: See OLD sv *uireō* (ēre, uī, intr.) sense 1b: (of places) to be green with vegetation or foliage, be verdant.

294 *sollerti corde*: ablative phrase. Quinn translates "ingenious". See OLD sv *sollers*: Full of devices or expedients, clever, skilled, ingenious, resourceful. Fordyce comments: "the ablatival phrase corresponds to the Greek compound adjectives *πολύμητις*, *ποικιλόβουλος* which are applied to Prometheus as inventor of the arts: *cor*, as usual, is the seat of the intelligence, not the emotions (cf. Lucr. v. 1106 'ingenio praestare et corde uigere'). Prometheus' appearance here is an allusion to the story that after his release from his punishment Prometheus sealed his reconciliation with Zeus by warning him of the fatal consequences of the marriage with Thetis which he contemplated, since her offspring was destined to be greater than his father (Aesch. *P.V.* 768)."

295 *extenuata* ... *uestigia*: "faint scars" (Quinn) (left by his punishment).

296 *restrictus*: See OLD sv *restringō* (ngere, nxī, ctum, tr) sense 1c: to tie up, restrain with bonds (a person).

297 *persoluit*: See OLD sv *persoluō* sense 2d: to pay (the penalty), suffer (punishment). Fordyce says probably quadrisyllabic.

297 *uerticibus*: See OLD sv *uertex* sense 3: The highest point (of a mountain, hill, or similar), summit, peak.

297 *praeruptis*: See OLD sv *praeruptus* (a, um) sense 1: Broken off into a sheer descent, precipitous, abrupt.

298 hypermetric hexameter (final syllable, *que*, elided into the next line). "In Greek the earliest example is in an elegiac epigram of Callimachus (*Ep.* 41. 1 Pf. οὐκ οἶδ' / εἶ); Catullus and Virgil may have taken it from Hellenistic practice—and the Alexandrians, with their taste for the unusual,

may have derived it from some Homeric lines in which they took the ending *Zḗn* to be *Zḗna* with elision—but there is no example in extant Alexandrian hexameter poems. (Fordyce)

299 *aduenit caelo*: *caelo* must naturally taken with *aduenit* “from heaven” (Fordyce). See OLD sv *adueniō* (uenīre, uēnī, uentum, intr.) sense 2c (on place whence).

299 *te... Phoebe*: apostrophe. “In the accounts of Homer (*Il.* xxiv. 63) and Pindar (*Nem.* 5. 41)

Apollo is present at the wedding; in Aeschylus (fr. 450, quoted by Plato, *Rep.* 383b) Thetis accuses him of treachery—he had sung at her wedding of the blessings in store for her and then had killed her son. Catullus is following another version in which the death of Achilles at Apollo's hands (directly or through Paris) has coloured the earlier part of the story and Apollo's enmity is acknowledged from the beginning.” (Fordyce). Why mention? See e.g. Ioanna L. Hadjicosti ‘Apollo at the Wedding of Thetis and Peleus: Four Problematic Cases’ *L'Antiquité Classique* Année 2006: 75, 15-22 at 19-22 (on problematic absence of Apollo, revealing duplicity of gods). Ambühl 2016 (suggesting resentment of Thessaly and its ruler because it is the land of Ares that rejected their mother).

300 *unigenam*: “sister” (Fordyce): “The usual meaning of *unigena* is 'only begotten', *μονογένης*, but while *μονογένης* is a regular epithet of Hecate (as the only child of Perseus and Asterie) and might well be transferred to Artemis, with whom Hecate is often identified ..., it could hardly be applied to Artemis here when her brother has been mentioned in the preceding line.” (Fordyce). Quinn says should mean “only-begotten” but suspects Catullus trying to use to mean “born in a single birth” (Artemis and Apollo were twins). Cited in OLD under sense 2: (as noun, apparently) One sharing a single parentage, i.e. brother or sister.

300 *simul*: “likewise”, “in like manner” (Quinn).

300 *cultricem*: predicative “living in the mountains of Idrus as a dweller” (Quinn, who assumes *Idri* is genitive singular). See OLD sv *cultrix* (īcis, f.) sense 1: A female inhabitant: (especially of goddesses associated with a locality).

300 *Idri*: “if the reading *Idri* is right, Idrus must be presumed to be the eponymous founder (on coins and inscriptions his name appears as Idrieus) of the town of Idrias in Caria, a region associated with Hecate-worship, which according to Stephanus of Byzantium had its own cult of Hecate and got the name of Hecatesia from it.” (Fordyce).

301 *nam*: postponed to second word.

302-22: Fates sing at wedding. Why choose them? Other traditions had other candidates e.g. Muses (Eur. *Iphigenia at Aulis* 1036–47: “What wedding song was established by the Libyan flute with the lyre beloved of dances during the reedy cry of pipes, when the lovely haired Pierides came along Pelion at the feast of the gods striking their golden-sandaled step on the earth to the marriage of Peleus, with melodious cry calling on Thetis and the son of Aeacus among the hills of the Centaurs and down the grove of Pelion?”)

302 *celebrare*: See OLD sv *celebrō* (āre, āuī, ātum tr.) sense 1b: to attend in large numbers (an event, function).

302 *taedas*: See OLD sv *taeda* (ae, f.) sense 2b: a torch used at and symbolizing a wedding.

302 *iugalis*: See OLD sv *iugālis* sense 3b: belonging to the celebration of marriage, nuptial.

303 *qui*: i.e. the divine guests.

303 *niueis ... sedibus*: Quinn says i.e. ivory chairs.

303 *flexerunt ... artus*: “for the phrase cf. Soph. *O.C.* 19 *κῶλα κάμψον τοῦδ' ἐπ' ἀξέστου πέτρου*. In accordance with the practice of the heroic age, the gods do not lie on couches but sit at meals: cf. Athen. i. 17f *καθέζονται ἐν τοῖς συνδείπνοις οἱ ἥρωες, οὐ κατακέκλινται*.” (Fordyce).

304 *large*: (adv) OLD sv *largē*: sense 2: In large quantities or numbers, abundantly, copiously.

304 *multipli*: See OLD sv *multiplex* sense 5: Divided into many parts or elements, complex, compound.

304 *constructae ... mensae*: “the tables are piled up” (Quinn). See OLD sv *construō* (uere, uxī, uctum, tr.) sense 1c: to load, pile up.

304 *dape*: See OLD sv *daps* (pis, f.) sense 2: A feast, meal, banquet, or the food composing it.

305 *cum*: temporal.

305 *infirmo quatientes corpora motu*: “their bodies shaking as they moved unsteadily” (Quinn).  
 305 *infirmo*: See OLD sv *infirmus* (a, um) sense 1b: (of persons or animals, their limbs, etc.) not robust, frail.  
 305 *quatientes*: See OLD sv *quatiō* (tere, ssum, tr.) sense 1b: to shake, wave, toss, etc. (a part of the body).  
 306 *ueridicos*: See OLD sv *uēridicus*: conveying the truth. What are the implications?  
 306 *Parcae*: See OLD sv *Parca* (ae, f.): A Roman goddess of birth, identified (apparently by false etymology) with the Greek Moirai and then pluralized to correspond with them. Here plural.  
 306 *cantus*: See OLD sv *cantus* (ūs, m.) sense 1: Singing, song (with or without instrumental accompaniment).  
 307-9: cf. 49-50.  
 307 *his*: dative (of advantage).  
 308-9: red/white colour contrast.  
 308 *talos*: See OLD sv *tālus* (ī, m.) sense 1: The ankle bone; ankle  
 308 *incinxerat*: See OLD sv *incingō* (ngere, nxī, nctum, tr.) sense 1: (usu. reflexive or passive): To wrap (tightly) round (with clothes, ornaments, or similar); to gird (with a weapon).  
 308 *ora*: See OLD sv *ōra* (ae, f.) sense 1: The outside edge, border, margin.  
 310 *aeternumque*: See OLD sv *aeternus* (a, um) sense 1b: (of states, actions, etc.) perpetual, unceasing, everlasting.  
 310 *carpebant ... laborem*: “pursued their task of spinning’, an extension from such phrases as Virg. *Georg.* iv. 335 ‘uellera carpebant’, i. 390 ‘carpentes pensa’, in which *carpere* refers to the action here described in 312 (*deducens fila*).” (Fordyce). See OLD sv *carpō* (ere, sī, tum, tr.) sense 3: To tease out, pull out; to card (wool, etc.).  
 310 *rite*: See OLD sv *rīte* sense 3: In the manner required, properly, duly, correctly, or similar  
 311 *colum*: See OLD sv *colus* (ī, m., (f.)) Also us, ūs) sense 1: A distaff.  
 311ff. *laeua ... fusum*: “the left hand held the spindle in its wrapping of soft wool (i.e. with the *globus* of wool on it): the right alternately (1) held palm upwards (*supinis digitis*) towards the distaff nimbly drew down the fibres and shaped them into thread, and (2) turned palm downwards (*prono pollice*) twirled on the thumb the spindle (to a notch in the top of which the fibre was attached) poised on its rounded whorl. For (1) cf. Tib. i. 3. 86 ‘deducat plena stamina longa colu’, Ov. *Met.* iv. 36 ‘leui deducens pollice filum’: for (2) Ov. *Met.* vi. 22 ‘leui teretem uersabat pollice fusum’, Tib. ii. 1. 64 ‘fusus et apposito pollice uersat opus’.” (Fordyce).  
 311 *laeua*: See OLD sv *laeua* (ae, f.) sense 1: The left hand.  
 311 *retinebat*: See OLD sv *retineō* sense 4: To keep hold of, grasp, cling to, etc.  
 312-14: “The subject of both *formabat* and *uersabat* is *dextera*; the two operations, *deducens fila ... formabat* and *torquens ... uersabat ... fusum* are performed alternately (*tum .. tum*).” (Quinn)  
 312 *dextera*: See OLD sv *dextera* ((e)rae, f. Also *dextra*) sense 1: The right hand (especially as the hand that holds weapons, is grasped in greeting or as a token of agreement, etc., and is in general the chief instrument of any physical action).  
 312 *leuiter*: “carefully” (Quinn – to avoid tearing the fibres).  
 312 *supinis*: See OLD sv *supīnus* sense 1c (of the hands) turned palm upwards.  
 313 *formabat*: See OLD sv *formō* (āre, āuī, ātum, tr.) sense 1b: to give a definite shape or outline to.  
 313 *prono*: See OLD sv *prōnus* sense 2b: (of things) directed downwards or towards the ground: (especially of parts of the body).  
 314 *libratum*: “weighted” (Quinn). OLD has under sv *lībrō* sense 2: To hold suspended, balance, poise.  
 314 *tereti*: “of a smooth, rounded surface” (Fordyce).  
 314 *uersabat*: See OLD sv *uersō* sense 1: To keep turning round, spin, whirl, etc.  
 314 *turbine*: “a “weight” or “flywheel” to keep the spindle spinning.” (Quinn). See OLD sv *turbō* (inis, m.) sense 1b: the whorl or flywheel of a spindle, serving to give it a smooth and even revolution. “*turbo* is the disk or ‘flywheel’ on the lower end of the spindle, serving to steady its motion and also to tauten the thread by its weight. When the spindle approached the ground with the

lengthening of the twisted yarn, the length of formed yarn was wound up on it, as on a bobbin, and the process started again.” (Fordyce).

314 *fusum*: See OLD sv *fūsus* sense b: (spec.) the spindle on which the Fates were supposed to spin the thread of a person's life.

315 *atque ita*: “and then” (Fordyce).

315 *atque ita decerpens aequabat... dens*: “a separate process, interrupting the other two (*deducens* .. *formabat* and *torquens* ... *uersabat*): the singular *dens* preserves the symmetry of construction: *laeva retinebat*, *dextera tum formabat tum uersabat*, *aequabat dens*; but the singular is also imaginatively effective, focusing our attention on a single tooth (which performs the operation by closing with a snap upon the opposing jaw); hence, the same construction, participle + verb).

*Atque ita*: “and, as part of this process”; *decerpens* “tugging off”- a regular jerky motion.. the jerkiness is emphasized by the monosyllabic ending *dens* and the heterodyne 5<sup>th</sup> foot” (Quinn).

315 *decerpens*: “i.e. all the time (*semper*) they cleaned the fibre by picking off with their teeth the tufts that made it uneven” (Fordyce). See OLD sv *dēcerpō* (ere, sī, tum, tr.) sense 1c: to pluck off, snip off (other things).

315 *dens*: “the abnormal rhythm produced by the stressed monosyllable at the end of the line, conveying the snap of the broken thread, and the sentimentalizing diminutives (see on 60) of the next line, 'their poor old dry lips', give life to the picture. The only other instance in Catullus of a stressed final monosyllable is at 68. 19 where again its effect, enhanced by the pause after the first word of the pentameter, is unmistakable.” (Fordyce).

316 *aridulis... labellis*: “little, dried-up lips” (Quinn). See OLD sv *āridulus*: dry, parched.

316 *morsa*: See OLD sv *morsum* (i, n): a piece bitten off (substantival use only here).

317 *fuertant exstantia*: = *exstiterant* (Quinn).

319 *uellerā*: “the masses of crude wool ....awaiting spinning.” (Fordyce).

319 *uirgati*: See OLD sv *uirgātus* (a, um) sense 1: Made of twigs. “probably here 'made of *uirgae*', plaited twigs of osier ...: elsewhere the word has always the derived sense of 'striped'”. (Fordyce).

319 *custodibant*= *custodiebant* (archaic). See OLD sv *custōdiō* sense 1e: (of things) to retain, hold, keep.

319 *calathisci*: See OLD sv *calathiscus* (i, m): a small basket. Fordyce observes that the Greek diminutive form (καλάθισκος) is found only here and in Petronius.

320 *haec*= archaic fem plu= *hae* (Quinn) (i.e. nominative plural feminine).

320 *pellentes uellerā*: Quinn says i.e. prodding at the masses of wool. See OLD sv *pellō* (ere, pepulī, pulsum, tr.) sense 1: To exert force against, beat against, push, strike. “if *pellentes* is right, it presumably means striking the masses of wool to loosen the fibres, but the phrase is unparalleled and improbable. *uellentes uellerā* (Frutierius) would be a deliberate *figura etymologica*: the Romans themselves connected the two words (Varro, *L.L.* v. 54)—and, as it happened, were right in doing so (that *lana* was cognate with them, as it probably is, they naturally did not guess). Statius's *pectentes* is ingenious, but out of place: *pectere* refers to the preliminary operation of carding which prepares the wool for the spinner.” (Fordyce).

321 *talia ... fuderunt ... fata*: “poured forth the following prophecy” (Quinn). See OLD sv *fundo* sense 5c: to pour out (sounds); to utter freely, give vent to (words); (transf.) to produce a stream of (poetry, etc.). See OLD sv *fātum* (ī, neut.) sense 1: A prophetic utterance, prophecy. Fordyce on 321 *fuderunt ... fata* comments: 'uttered words of destiny': an epic phrase (cf. Lucr. v. 110 'fundere fata') in which *fata*, 'oracular speech', preserves its connexion with *fari*; cf. Virg. *Aen.* vi. 45 'poscere fata' ('seek an oracle'), i. 382 'data fata secutus', Cic. *Cat.* iii. 9 'ex fatibus Sibyllinis'.

321 *diuino*: “prophetic, 'inspired', as in 383” (Fordyce).

322 *perfidiae*: See OLD sv *perfidia*: faithlessness, treachery, falsehood.

322 *arguet*: “a vivid use of the future” (Quinn).

323-81: The marriage hymn. “Cf. Poems 61 and 62. After an appropriate introduction (323-36), a prophecy of the achievements and death of Achilles, the son of the marriage (338-71), followed by a conclusion (372-81).” (Quinn). “In the older versions of the legend (e.g. in Eur. *I.A.* 1040 ff.) the Muses sang the marriage-song in honour of Peleus and Thetis. By transferring it to the Fates the

poet finds opportunity for carrying his story on into the future with a prediction of the doings of Achilles. The first twelve lines and the last seven are devoted to celebrating the bridal pair and the occasion in an adaptation of traditional form; Achilles is the theme of the twenty-seven lines between. The song is punctuated by a refrain, a device borrowed from Alexandrian poetry. As in the first and second idylls of Theocritus, the refrain occurs at irregular intervals, marking the ends of sentences of five, four, or three lines; Bergk rightly deleted the refrain at 378, where it interrupts a sentence.” (Fordyce). On the wedding son, see Wasdin (2018) (e.g. 76 on the refrain; 161ff.).

323 *o decus ... augens*: “O you, who add to your distinction” (Quinn). See OLD sv *augeō* sense 7: (with abstract object) To make greater, increase, strengthen, reinforce. “enhancing your rare glory by deeds of prowess’: *decus* is either the inherited distinction of Peleus’ race—a characteristically Roman notion:...—or perhaps his own physical beauty” (Fordyce).

324 *Emathiae tutamen*: cf. 26. Here Emathia is used for Thessaly. Quinn notes that Emathia was actually in Macedonia. See OLD sv *Ēmathia* sense 1b: a name given to the whole of Macedonia: (by poets extended to include, or even used as if equivalent to, Thessaly)

324 *Opis carissime nato*: “you who are most dear to the son of Opis” (Quinn). Son of Opis = Jupiter. Housman (CQ 9 1915, 229-30) corrected MSS X text *tu tamen opis*. “Housman’s repunctuation of this line on which, in the form *Emathiae tutamen opis, carissime* (or *clarissime*) *nato*, editors had exercised their ingenuity for centuries, is the most spectacular contribution of modern scholarship to the interpretation of Catullus.” (Fordyce). “Opis carissime nato represents the Homeric *διφιλης*: Homer does not actually use that epithet of Peleus, but he calls him (*Il.* xxiv. 61) *Πηλεί ὃς περὶ κῆρι φίλος γένετ’ ἀθανάτοισιν*. The Italian goddess Ops came to serve as the Italian counterpart of Rhea, wife of Cronos and mother of Zeus: so the child of Ops is Jupiter here as in Plaut. *Persa* 252 ‘Ioui opulento incluto Ope nato’, M.G. 1082 ‘Iuppiter ex Ope natust’. The ‘learned’ periphrasis is in the Alexandrian manner: cf. 228, 290, 346, 395.” (Fordyce).

326f. *sed uos ... fusi*: “on its first occurrence the refrain is linked with the previous line. The construction is *currite fusi ducentes subtegmina quae fata sequuntur*: i.e. destiny answers to, corresponds to, the spinning of the Fates. The yarn which the spindles draw as they run is called by anticipation *subtegmina*, properly the threads forming the weft on the loom, on which they are woven across the threads of the warp, *stamina*: so Horace has *certo subtemine* of the fateful spinning of the Fates. (On the forms *subtegmen* and *subtemen* see Nettleship, *Contr. to Lat. Lex.* p. 590.) It might equally well be called *stamina ...*” (Fordyce).

325 *quod ... sorores*: “the relative clause anticipates 326 *uiridicum oraclum*.” (Quinn).

326-7 *uos... fusi*: “= *sed uos currite, fusi, subtegmina ducentes quae fata sequuntur*, ‘run, shuttles, drawing the thread that destiny follows’; the subject of *sequuntur* is *fata*, the object is *quae* (= *subtegmina*)” (Quinn).

327: refrain goes on to be repeated (cf. 61.5 etc and 62.5 etc). Effect?

327 *currite*: See OLD sv *currō* sense 4 (of things other than vehicles or similar): To move or travel swiftly, run, roll, etc.

327 *ducentes*: i.e. *deducentes* (Quinn). See OLD sv *dūcō* sense 21: To pull, draw (a thread, line, etc.).

327 *subtegmina*: OLD sv *subtēmen* (inis, neut. Also *subtegmen* (pl. or collective sg.)) The transverse threads woven in between the warp threads in a loom, the weft. Cited under sense c (applied to the thread handled by the Fates)

328-32: Quinn compares the opening of the epithalamic Poem 62.

328 *adueniet*: “as in the opening lines of 62 the Evening Star, the *faustum sidus*, brings the wedded pair together.” (Fordyce).

328 *iam*: “with the future indicative = ‘soon’” (Quinn).

328 *optata*: See OLD sv *optātum* (i, n): the object of one’s desire, one’s wish.

329 *Hesperus*: = the Evening star.

329 *fausto cum sidere*: “i.e. *cum Hespero*” (Quinn). See OLD sv *faustus* sense 22: Bringing good fortune, of good omen, favourable.

329 *coniunx*: i.e. Thetis.

330 *flexanimo*: “i.e. that turns one’s thoughts aside from other things” (Quinn). See OLD sv *flexanimus* (a, um) sense 1: That bends or sways the mind, persuasive. “to flood your heart with soul-charming love’: *flexanimus* is here *animus flectens* (θελεξιφρων) as in Pacuvius 177 R. ‘o flexanima atque omnium regina rerum oratio’: cf. Virg. *Georg.* iv. 516 ‘nulla Venus, non ulli animus flexere hymenaei’. Elsewhere the compound is used passively, *cui animus flectitur*: Pacuv. 422 R. ‘flexanima tamquam lymphata aut Bacchi sacris commota.’ (Fordyce).

330 *mentem*: See OLD sv *mens* sense 6: (as experiencing emotions, appetites, etc.).

330 *perfundat*: See OLD sv *perfundō* sense 5: To suffuse, imbue (with an emotion, etc.).

331 *languidulosque*: See OLD sv *languidulus* (poetic. Of sleep) drowsy, languorous. Effect of the diminutive?

331 *coniungere*: See OLD sv *coniungō* sense 11b: to join (with a person) in using or performing, share in.

332: Golden line.

332 *leuia*: See OLD sv *lēuis* sense 2 (of the body): Free from coarse hair, smooth.

332 *substernens*: See OLD sv *substernō* (ernere, rāuī, rātum, tr.) sense 2: To spread out (the body, limbs, etc.) under (usu. implying submission, etc.).

332 *robusto*: See OLD sv *rōbustus* sense 2b (2 physically strong, robust) b) of a body or its parts.

334 *contextit*: “sheltered” (Quinn). See OLD sv *contegō* sense 2b: To conceal, hide (a person or thing).

335 *foedere*: cf. 373.

336 *qualis*: picks up *tali*; anticipates *concordia*.

336 *Peleo*: scans as two syllables (synizesis); dative (382 dative *Pelei*).

338-71: the Fates’ prophecy.

338 *expers*: See OLD sv *expers* sense 2b: Lacking experience or knowledge b free (from), immune (from).

338 *terroris*: See OLD sv *terror* sense 2: Extreme fear, terror (as a feeling).

339. See OLD sv *tergum* (ī, neut) sense 1c: The hinder part of the human body, back. C (as the part presented in flight or withdrawal; cf. *tergum* sense 4).

340-1: “winner in a running contest that ranges far and wide (*uago*), he will outstrip the flashing feet of the swift deer” (Quinn). Cf. Pindar *Nemean Odes* 3.43-52.

340 *uago* ... *certamine*: “the far-ranging race” (Fordyce). See OLD sv *uagus* sense 1d: (of an activity, period of time) marked by, or involving, roaming.

341 *flammea*: See OLD sv *flammeus* sense 5: Swift as fire.

341 *praeuertet*: See OLD sv *praeuertō* sense 2: To outstrip, outrun.

341 *uestigia*: See OLD sv *uestīgium* sense 4: A movement of the foot in walking, step.

343 *non illi*: “so Homer makes Achilles say of himself (*Il.* xviii. 105) τοῖος ἑὼν οἷος οὔτις Ἀχαιῶν χαλκοχιτώνων / ἐν πολέμῳ. The following lines sum up the whole course of the Trojan War, though Achilles did not live to see the last stage of it and the destruction (*uastabit* 346) of Troy. Catullus combines three adjectives for ‘Trojan’, *Phrygii*, *Teucro*, *Troica*.” (Fordyce).

343 *se conferet*: ““will confront” i.e. in single combat” (Quinn).

344 *Teucro*: See OLD sv *Teucrus*: Belonging to the descendants of Teucer, Trojan.

344 *manabunt*: See OLD sv *mānō* sense 3a: (with ablative) To be wet, run, or drip (with).

345-6: five word hexameters.

345 *Troicaque*: See OLD sv *Trōicus* (a, um): Of or connected with Troy.

345 *obsidens*: See OLD sv *obsīdō* (ere, tr.) Sense 1: To besiege, beleaguer.

345 *longinquo*: See OLD sv *longinquus* sense 5b: (of conditions, activities, etc.) of long duration, prolonged.

346 *periuri Pelopis* ... *tertius heres*: “‘The third heir of lying Pelops’ is Agamemnon... his grandfather Pelops won Hippodamia in a chariot race by bribing the opposing driver and then murdering him. The line of succession is variously given; that implied by C’s *tertius heres* seems to be Pelops, Atreus, Thyestes (brother of Agamemnon), Agamemnon.” (Quinn).

346 *periuri*: See OLD sv *pēiūrus*: That has deliberately broken an oath, perjured.

- 346 *heres*: See OLD sv *hērēs* (ēdis, m., (f.)) sense 2: An heir, successor (to throne, etc.): (with ordinal number indicating order in succession).
- 348 *uirtutes*: again the question of what this means and it is shown.
- 349 *fatebuntur*: “will acknowledge” (Quinn).
- 350 *soluent*: See OLD sv *soluō* sense 6b: 6 To untie (something held together) so that it hangs free: (especially clothes) b (the hair, especially in sign of grief).
- 351: Golden Line.
- 351 *putrida*: “withered” (Quinn).
- 351 *uariabunt*: “i.e. ‘bruise’” (Quinn). “they will leave discoloured marks on their withered breasts” (Fordyce).
- 353ff: on the simile see Murgatroyd 1997.
- 353 *praecerpens messor*: “i.e. ‘slicing off as he advances’”. See OLD sv *praecerpō* (ere, sī, tum, tr.) sense 1: To pluck or cut off (from the end of something); to pluck or cut off the end of. “the simile of the reaper was perhaps suggested by Hom. *Il.* xi. 67 ff. οἱ δ’ ὥς τ’ ἀμητῆρες ἐνάντιοι ἀλλήλοισιν / ὄγμον ἐλαύνωσιν ἀνδρὸς μάκαρος κατ’ ἄρουραν / πυρῶν ἢ κριθῶν, τὰ δὲ δράγματα ταρφέα πίπτει, / ὥς Τρῶες καὶ Ἀχαιοὶ ἐπ’ ἀλλήλοισι θορόντες / δῆλουν. Notice how the particularity of *sole sub ardenti* and the colour of *flauentia* give vividness to the picture.” (Fordyce).
- 354 *flauentia*: See OLD sv *flāuens (entis)*: Yellow, golden.
- 354 sub: See OLD sv *sub* sense A9: Under (the sky, stars, etc., so as to be exposed to their influence)
- 355 *Troiugenum*: See OLD sv *Trōiugena* (ae): (masc as substantive): a Trojan. Genitive plural form. Old epic style: modelled on Greek compounds in -γένης.
- 355 *infesto*: “‘raised’, ‘menancing’ (Quinn). “for the translation ‘raised’ see *Oxford Latin Dictionary* s.v. 3 c.” (Lee): 3c (of weapons or sim): poised to strike, raised threateningly.
- 357 *testis erit*: See OLD sv *testis* sense 3b(in non-legal context) (3 A person who solemnly affirms or testifies to a fact) b (rhetoric, applied to a scene of action, inanimate object, etc., invoked as cognizant of a fact). “these lines are based on *Il.* xxi. 17 ff.: Accius has similar phrases in his *Epinausimachia*, fr. 322 R. ‘Scamandriam undam salso sanctam obtexi sanguine / atque acruos alta in amni corpore expleui hostico’. For the device of calling on the scene of a hero’s exploits to witness to them cf. Enn. ap. Cic. *de Or.* iii. 167 (on Scipio) ‘testes sunt campi magni’, Hor. *Od.* iv. 4. 38 ‘quid debeas, o Roma, Neronibus, / testis Metaurum flumen’, Tib. i. 7. 11 ‘testis Arar Rhodanusque celer magnusque Garumna’, Prop. iiii. 7. 21.” (Fordyce).
- 358 *diffunditur*: See OLD sv *diffundō* (undere, ūdī, ūsum, tr.) sense 1: To spread (a liquid) widely over a surface, diffuse.
- 359 *caesis*: See OLD sv *caedō* (dere, cecīdī, sum, tr.) sense 3b: 3 To kill, slay, murder b (especially in battle).
- 359 *angustans*: See OLD sv *angustō* sense 3: To crowd or throng, choke; to cause to crowd, press together
- 360 *tepēfaciet*: “so 90. 6 *liquēfaciens*, but 68. 29 *tepēfactet* (if that reading is right) 64. 368 *madēfient*. In ordinary speech the original -ē- in these compounds (and in *calefacio* and *patefacio*) was reduced to -ē- by the operation of iambic shortening ... The poets sometimes find it convenient to preserve it: so Ovid has *liquēfaciunt* as well as *liquēfiunt*.” (Fordyce).
- 362-70: Morwood (1999) p228 on François vase “I would not rule out of court the suggestion that Catullus had studied a vase like it” “However, the point I wish to make is that such a way of organizing and controlling material was a familiar and accepted one in the ancient world, as applicable to literature as to art. Is it merely coincidence that a great chorus in Euripides’ *Iphigenia at Aulis* (1036-97) evokes the journey to the wedding of Peleus and Thetis at which the birth of a son who will be ‘a great light to Thessaly’ (1080-9) is prophesied, and then swerves aside to tell of the death of a young girl (1080-9), in this case Iphigenia, whose sacrifice was a kind of prelude to the Trojan War just as Polyxena’s (Catullus 64.362-70) marked its conclusion (because it enabled the Greeks to sail home)? The chorus ends with grim evocation of the breakdown of piety (1090-7):” p229: “The Catullus of 64 may well be shaking hands here or perhaps with Ennius who wrote a

Latin version of *Iphigenia at Aulis*.<sup>24</sup> Then again, he may be following - even subconsciously- a deeply-ingrained aesthetic principle which had, in the sixth and fifth centuries B.C., led to the creation of the François vase and the *Iphigenia at Aulis* chorus”

362 *denique*: “the final testimony paid to Achilles’ *uirtutes* after his death when, on the fall of Troy, the Greeks at the command of his ghost sacrificed Priam’s daughter Polyxena to be his bride in the other world.” (Fordyce). Is this proof of Achilles’ *uirtus*, alongside mothers’ mourning and Scamander’s waters which are choked with corpses?

362 *reddita*: “duly paid” (Fordyce).

363 *teres*: See OLD sv *teres* (etis): sense 1 (especially of cylindrical objects) Having no angles, smooth and rounded. Here of the grave mound.

363 *excelso*: See OLD sv *excelsus* sense 1: Extending to a great height, lofty, high; having a high position.

363 *coaceruatum*: See OLD sv *coaceruō* sense 3: To make by heaping up.

363 *bustum*: See OLD sv *bustum* sense 2: A grave mound, tomb.

364 *excipiet*: See OLD sv *excipiō* sense 5d: To accept, receive, take (in a physical or non-physical sense) (of a place, receptacle, etc.) to admit, receive.

364 *niueos*: See OLD sv *niueus* sense 2: Snow-white, snowy.

366 *copiam*: See OLD sv *cōpia* sense 7 (usu. followed by genitive) The means, possibility, or opportunity of doing something specified or implied.

367 *Dardaniae*: See OLD sv *Dardanius* sense 2: Of or belonging to Troy, Trojan. Troy was built by Dardanus (then rebuilt for Laomedon by Poseidon/Neptune who kept walls safe until time for fated destruction)

367 *Neptunia*: See OLD sv *Neptūnius* (a, um) sense c: (especially, of Troy or its walls) built or made by Neptune. The walls were built for Laomedon.

367 *soluere*: infinitive after *copiam dare* phrase at 366. “the use of *soluere* is perhaps suggested by Homer’s *Τροίης ἱερὰ κρήδεμνα λύωμεν* (Il. XVI. 100).” (Fordyce). “*Neptunia soluere uincla*= therefore, to break down the walls of Troy, but with an allusion to the idea that Neptune till then had kept the city locked together and safe” (Quinn).

367 *uincla*: See OLD sv *uinculum* sense 4: Something that ties or joins together, makes fast or secures (things), a fastening, bond, etc.

368 *caede*: See OLD sv *caedēs* (is) sense 4: blood from a slain or wounded body, gore.

368 *Polyxenia*: See OLD sv *Polyxenus* (a, um) Of Polyxena. “the use of an adjective in place of a genitive (cf. *Neptunia* above) is an old idiom which the poets found metrically convenient: so in this poem Catullus has 77 *Androgeoneae*...” (Fordyce).

368 *sepulcra*: See OLD sv *sepulcrum* (ī, neut.): A place for the interment of a human body or ashes, tomb, grave.

369 *quae*: “the antecedent (Polyxena) is contained in the adjective *Polyxenia*.” (Fordyce).

369 *uelut*: what is the effect of the simile comparing Polyxena to a victim? On the simile see Murgatroyd 1997.

369 *succumbens*: “collapsing beneath” (Quinn). See OLD sv *succumbō* (mbere, buī, bitum, intr.) sense 1: To sink to the ground, etc. (under a blow; also, from exhaustion).

370 *proiciet*: “She will throw forward” her headless body. Effect of image?

370 *truncum*: See OLD sv *truncus* (a, um) sense 1: Deprived of part by cutting, breaking off, etc., mutilated, maimed, dismembered.

370 *summisso*: See OLD sv *submittō* sense 7b: to lower (the knee or other parts of the body) in gestures of submission; (reflexive or passive in middle sense, of persons) to bow, kneel, etc.

370 *poplite*: See OLD sv *poples* (itis, m.) sense 1: The knee joint, the knee.

371–80: “The Fates end their song with two stanzas which are more in keeping with the outspoken badinage of a Roman wedding ... (cf. 61.97ff, 144ff.) than with the heroic age.” (Fordyce)

372 *quare*: effect? “seems almost ostentatiously to ignore the horror of what has just been prophesied.” (Quinn).

372 *optatos*: the word is a favourite with Catullus in this connexion: cf. 31, 141, 328, 62. 30, 66. 79. (Fordyce).

372 *animi*: See OLD sv *animus* sense 8: The mind as the seat of desire or volition. “*animi* perhaps serves to stress the notion of wholeheartedness and sincerity. (Fordyce)

373 *coniunx*: i.e. Peleus.

373 *foedere*: OLD sv *foedus* 2: An agreement between private persons, compact; also, a condition one has agreed to observe, promise or undertaking: see sense 3 (applied to the marriage bond; also to other sexual unions).

374 *iam dudum*: OLD cites sv *dūdum* (adv) sense 3 (with iam) Now after all this time. “*iam dudum* is best attached to *dedatur* with the implication of 'immediately', a not uncommon use in jussive phrases” (Fordyce). “without delay” (Quinn).

376 *orienti*: See OLD sv *orior* sense 1: (of a heavenly body) To appear above the horizon, rise. Here of sunrise.

377 *hesterno ... filo*: “i.e. *filo quo heri collum circumdedit*: the belief is referred to in Nemesianus 2. 10.” (Fordyce). Lee (1991) on 376–7: “It was an ancient belief that the loss of virginity thickened the neck.”

378: not in Mynors “Most editors follow Bergk in omitting the refrain, since it separates co-ordinate clauses and breaks the pattern of 3-, 4- or 5- line blocks. But a stepping-up of the tempo at the conclusion of the hymn is quite possible...” (Quinn).

379-80: “The construction is: *nec mater anxia, discordis puellae secubitu maesta, caros nepotes mittet sperare*. The marriage, i.e., will not start with a quarrel (or with the husband continuing a previous liaison; cf. 61.97-100).” (Quinn).

379 *discordis*: “i.e. estranged from her husband.”

380 *mittet*: See OLD sv *mittō* sense 4b: (with infinitive) To forbear, avoid, stop (doing something).

380 *secubitu*: See OLD sv *sēcubitus* (us, m): The action of sleeping apart from one’s spouse or lover.

382-3: another bridge passage.

382 *praefantes*: See OLD sv *praefor* sense 2: To recite (a preliminary formula); also, to dictate (a formula to be repeated by others), lead the recitation of. “*praefari* is a technical term for uttering either a formula which is to be repeated by others ... or, as here, a formula preliminary to a solemn ritual act, in this case the marriage. (Fordyce). Quinn argues “the sense ‘utter a prophecy’ is unparalleled, but difficult to reject here”.

384 *inuisere*: See OLD sv *inuīsō* (ere) sense 1: to go to see, visit.

383 *diuino ... pectore*: “with prophetic mind” (Quinn). Cf. 321.

383 *Pelei*: the Greek dative form (contrast 336: Latin form *Peleo*). Two syllables.

384–407: The epilogue: see e.g. Pontani 2000. How moral a charge? Undercut? Intertexts like Hesiod and Aratus. Quinn suggests Catullus had in mind *Od.* 7.195-206 and then for 397-408, Hesiod *Works and Days* 174-201. Fordyce comments: “taking up a suggestion from Homer (*Od.* vii. 201 ff. (Alcinous to Odysseus) αἰεὶ γὰρ τὸ πάρος γε θεοὶ φαίνονται ἐναργεῖς / ἡμῖν εὖτ’ ἔρδωμεν ἀγακλείας ἑκατόμβας / δαίνονται τε παρ’ ἄμμι καθημένοι ἔνθα περ ἡμεῖς), the poet justifies his marvellous tale to his reader and passes into a moralizing epilogue which reflects the general ancient belief in the degeneracy of mankind and the decline from a primitive Golden Age. Hesiod’s account of human degeneration (*Works and Days*, 174 ff.) is echoed in Aratus, *Phaen.* 100 ff., and Catullus may have had some similar hellenistic source in mind.... whether Catullus meant his whole poem to have a symbolic significance and chose to tell the story of Peleus and Thetis to point the moral which the *envoi* makes explicit is another question.”

384 *namque*: here postponed to second word.

384 *ante*: “adverbial, ‘in former days’, τὸ πάρος in Homer.” (Fordyce).

385 *ostendere*: See OLD sv *ostendō* sense 3: (reflexive, rarely pass.) To show oneself, appear.

386 *spretā*: See OLD sv *spernō* (ere, sprēuī, sprētum, tr.) sense 2: To reject with scorn, spurn, disdain.

385 *coetu*: “again in 66. 37: the dative form in -u is common in Lucretius and in Virgil.” (Fordyce)

386 *nondum sprete*: “i.e. when *pietas* ... was not ignored as it has been in later days.” (Fordyce)  
387 *reisens*: “‘paying his regular visit’, but the construction is harsh: Baehrens’s *residens* derives some support from Hom. Hymn 2. 27 (Ζεὺς) νόσφιν / ἦστο θεῶν ἀπάνευθε πολυλλίστω ἐνὶ νηϊ.” (Fordyce).

388 *annua*: See OLD sv *annuus* (a, um) Sense 2 a: Paid, performed, or offered annually.

388 *uenissent*: “came round” (Fordyce).

389 *conspexit*: See OLD sv *conspiciō* (icere, exī, ectum, tr.) sense 2: To have a sight of, witness, see.

390: “Liber, that is, Dionysus (the Italian wine-god early took over the mythology of his Greek counterpart), is represented as he is in Eur. fr. 752 N.<sup>2</sup> (*Hypsipyle*) Διόνυσος ὃς θύρσοισι καὶ νεβρῶν δοραῖς / καθαπτὸς ἐν πεύκαισι Παρνασσὸν κάτα / πηδᾶ χορεύων παρθένοις σὺν Δέλφισιν. The name *Thyiades* (Θυιάδες)—applicable, like *Maenades*, to any female devotees of orgiastic rites—was particularly attached to the Delphian women who followed Dionysus: cf. Paus. x. 32. 7. (Fordyce).

390 *Parnasi*: Mt. Parnasus is just north of Delphi.

391 *euantis*: See OLD sv *eu(h)ans* (antis): Uttering the cry *euhan*. This was a cry of the Bacchantes. “the verb, formed (like εὐάζειν) from the maenad cry (cf. 255), appears first here.” (Fordyce).

391 *Thyiadas*: See OLD sv *Thyias* (adis, or ados, f.): A woman taking part in orgiastic rites, Bacchante.

392 *certatim*: See OLD sv *certātim*: With rivalry, in competition, emulously.

392 *cum*: See OLD sv *cum* sense 11a (following the main clause, to give accompanying circumstances): a While.

392 *Delphi*: See OLD sv *Delphī* (orum, m plu): A town in Phocis, famous for the oracle of Apollo. Here cited under metonymical meaning ‘the people of Delphi’.

392 *ruentes*: See OLD sv *ruō* (ere, ī, intr., tr.) sense A1: A (intr., rarely reflexive) 1 (of people, vehicles, etc.) To move swiftly or impetuously, rush (especially with direction stated or implied).

393 *dium*: accusative.

394 *letifero*: See OLD sv *lētifer* (era, erum): Bringing death, fatal, deadly.

394 *Mauors*: “the archaic form of *Mars* belongs to the epic style; so probably does the phrase *belli certamine*; cf. Lucr. i. 475, v. 1296 *certamina belli*.” (Fordyce).

395 *Tritonis era*: See OLD sv *Tritōn* (onis or onos, m): A river flowing through Lake Tritonis to the Syrtis. See OLD sv *era* (ae, f.) sense 2: (applied as a term of respect to goddesses; also to one’s beloved). Fordyce comments that the phrase “represents Athena’s Homeric title *Τριτογένια*, which ancient mythographers derived from a lake Triton or a river of that name (*rapidi* shows that Catullus has a river in mind) variously placed in Libya, Boeotia, and Thessaly.”

395 *Amarunsia uirgo*: *Amarunsia* is a conjecture by Baehrens (MSS: *ramunsia* 1472: *ramunsia* O, *ranusia* X), indicating Artemis, but some (e.g. Quinn) prefer *Rhamnusia* as a reference to Nemesis (who had a shrine at Rhamnus in Attica and who is referred to in Hesiod’s *Works and Days* 197–200). “the early and obvious correction of the *ramunsia* or *ranusia* of the manuscripts was *Ramnusia*, the title which Catullus himself uses in 66. 71 and 68. 77 for Nemesis. But while the intervention of Ares and Athena in the fighting of mortals is familiar from Homer, (*Il.* iv. 439 ὥρσε δὲ τοὺς μὲν Ἄρης, τοὺς δὲ γλαυκῶπις Ἀθήνη; cf. v. 447, 676, xx. 33 and 39), the appearance of Nemesis in this connexion is quite inexplicable. Baehrens’s *Amarunsia* is certain (apart from the matter of spelling): it is a cult-title of Artemis derived from Amarynthus (Ἀμάρυνθος) in Euboea (Paus. i. 31. 4 writes Ἀμαρυσία; Livy has the alternative form *Amarynthis*, xxxv. 38. 3), and Artemis is with the other major deities in *Il.* xx. 39. Wilamowitz’s attempt (*Antigonos von Karystos*, 11) to find justification for calling either Artemis or Aphrodite *R(h)amnusia* is curiously misguided: *R(h)amnusia* here would have to mean what it means in the two other places where Catullus uses it.” (Fordyce)

397 *scelere*: See OLD sv *scelus* (eris, neut.) sense 2: A wicked or accursed act, a crime, villainy, etc.

399–404: “The verbs emphatically placed at the beginning of three successive lines, the repeated *natus ... nati ... nato*, the balanced *fraterno ... fratres*, the reiterated *impia*, all serve to heighten the enormity of human sin.” (Fordyce).

399 *perfundere*: See OLD sv *perfundō* sense 22: To overspread (with a liquid), wet, drench, flood, etc.

399 *fraterno*: See OLD sv *frāternus* sense 11: Of or belonging to a brother or brothers.

399 *fratres*: cf. Lucretius DRN 3.72 “*crudeles gaudent in tristi funere fratris*”.

401 *optauit*: See OLD sv *optō* (āre, āuī, ātum, tr.) sense 1a (1 To express a wish for, desire, pray for) a (with simple object).

401 *prīmaeui*: See OLD sv *prīmaeuus* (a, um): Young, youthful.

401–4: “The insistence on the corruption of marriage is appropriate to the main themes of Poem 64.” (Quinn).

402 *liber ut innuptae poteretur flore nouercae*: “the text as it stands has to be taken to mean ‘desired his son’s death so that without hindrance he might possess himself of a virgin who would be a stepmother’: one must suppose that the father is marrying a young second wife and wants to get rid of a grown-up son who threatens to disturb his felicity. But *innuptae nouercae* seems impossibly compressed and *innuptae* is pointless—his intended bride is presumably *innupta* and it is only when she becomes *nupta* that she can be *nouerca*: Maehly’s *uti nuptae* ‘possess himself of a bride as a stepmother’ is the only plausible correction that has been proposed. Wilamowitz’s suggestion that *in-* is prepositional, not negative, and that *innupta* represents *ἐπιγαμηθεῖσα* ‘brought in as a new wife’, cannot be taken seriously: there is no evidence that *innupta* could bear that sense and a reader familiar with the ordinary usage of the word—a common word which Catullus himself uses at 1. 78—could not be expected to recognize it.” (Fordyce). Quinn: “=so that he might enjoy his son’s pretty young stepmother without hindrance from the son” and suggests allusion to the story of Catiline’s (allegedly incestuous) marriage with Orestilla (Sall. *Cat.* 15). Calling second wife *nouerca* by anticipation.

403 *substernens*: See OLD sv *substernō* sense 2: To spread out (the body, limbs, etc.) under (usu. implying submission, etc.)

404 *scelerare*: See OLD sv *scelerō* (āre, āuī, ātum, tr.): To stain or defile with wicked acts.

404 *penates*: so MS 1472: *parentes* V. “V read *parentes*. *di parentes*, or *di parentum*, are the spirits of dead ancestors whose goodwill their descendants seek with propitiatory offerings (*parentatio*). A letter of Cornelia, mother of the Gracchi, quoted by Nepos (fr. 16 Peter) has ‘ubi mortua ero, parentabis mihi et inuocabis deum parentem’, and dedicatory inscriptions have *dis parentibus sacrum* and the like (e.g. *C.I.L.* vi. 29852a: a series from Verona, *C.I.L.* v. 3283–90, has the variant *diis parentibus augustis*). But while the *di parentes* are offended by injuries done to parents by their children (Festus 260 L. quotes an old law, ‘si parentem puer uerberit ... puer diuis parentum sacer esto’), the mother’s sin here described is not an offence against them. The old correction *penates* is probably right: it is the life of the family, and the *penates* who preside over it, that she outrages.”

405 *fanda*: See OLD sv *fandus* (a, um): proper, lawful. Here neuter as substantive.

405 *nefanda*: See OLD sv *nefandus* (a, um, issimus): Wicked, impious, heinous, sense b (of actions, conduct, etc.). Quinn suggests the jingle of *fanda nefanda* “reinforces the notion of confusion”.

405 *permixta*: See OLD sv *permisceō* sense 4b: to confound in thought or action, treat as identical.

406 *iustificam*: only here. See OLD sv *iustificus* (a, um): Dealing justly, righteous. “the adjective occurs only here but is one of a class of poetic compounds characteristic of the archaic style” (Fordyce)

406 *auertere*: See OLD sv *āuertō* sense 6 To estrange, alienate (a person or his sympathies, etc.) (with dative or abl).

407–8: Quinn suggests an allusion to the Epicurean belief that the gods dwell apart, with no concern for human affairs.

408 *contingi ... lumine claro*: See OLD sv *contingō* (ingere, igī, actum, tr., intr.) sense 1: To come into physical contact with, touch: (frequently with ablative of parts of the body, etc.). “probably (1)

'be touched by the bright light of day' and so be visible to men, rather than (2) 'be reached by bright (human) eyes': for the latter meaning Kroll compares Lucr. iv. 824 'lumina ... oculorum clara creata / prospicere ut possimus'." (Fordyce).