

**Internal References and External Allusions in Catullus 64**

Chris Miller - 1806060

HPLA 7022 (Latin Epic: Further Advanced)

6 November, 2020

4,015 words

Ariadne's long soliloquy in Catullus' Poem 64 is a moving work that effectively illustrates her shameful betrayal by Theseus. In lines 167-91 of her lament in particular, Ariadne portrays herself as a helpless victim of Theseus' betrayal, abandoned on the shores of Dia to die alone. Catullus deepens this picture of hopelessness and despair in the internal narrative by weaving in references to the joyful wedding of Peleus and Thetis in the poem's framing narrative. Through these linked contrasts, Catullus emphasizes the tragedy of her situation and the desperation of her plight. But another layer of allusions, specifically to the story of Medea, complicate this simple reading of abandonment and weakness. In particular, it is allusions to the *Medea* of Ennius and (especially) Euripides that point the reader toward the fury that Ariadne unleashes at the end of her soliloquy. Through this allusive subtext, Catullus takes the helpless Ariadne of the surface text, and subtly uses the reader's knowledge of the Medea myth to build his heroine into a fearsome figure in her own right.

### **Internal References**

Standing in the surf, her clothing having fallen away, Ariadne bemoans her departed Theseus, already far out to sea: *ille autem prope iam mediis versatur in undis* ("But he is tossed about, nearly in the middle of the sea by now...").<sup>1</sup> This passage recalls an earlier passage in the poem, describing a ship in the midst of the sea, viewed by bare-chested females:

quae simul ac rostro ventosum proscidit aequor  
tortaque remigio spumis incanuit unda,  
emersere freti candenti e gurgite vultus  
aequoreae monstrum Nereides admirantes.  
illa, atque haud ( ) alia, viderunt luce marinas  
mortales oculis nudato corpore Nymphas  
nutricum tenus exstantes e gurgite cano

---

<sup>1</sup> Catull. 64.167. All translations are my own.

As soon as she (i.e., the *Argo*) cut through the wind-swept water with her prow, and turned the twisted waves white with spume from rowing, sea-born Nereids, admiring the prodigy, raised their faces from the foaming wash of the sea. On that day and no other, mortals saw with their eyes water nymphs with bare bodies, rising out of the sea-spray, up to their breasts.<sup>2</sup>

Both passages depict semi-nude female characters viewing a ship at sea, but the similarities also point to contrasts between Ariadne and the nymphs: the admiring nymphs in the framing narrative see an approaching ship as it sets out from home for a dangerous adventure; in the interior narrative, a forlorn Ariadne sees Theseus' departing ship as it heads for home from a dangerous adventure. Rather than the meeting of lovers as found in the Peleus-Thetis episode, Ariadne's lament depicts a separation of lovers. Instead of an encounter that leads to the marriage of divine bride and mortal groom, the interior narrative leads, eventually, to the union of a mortal bride and divine groom.<sup>3</sup> The simple act of a character viewing a ship provides a vivid point of both convergence and divergence between the framing and interior narratives.

Catullus also inverts the details of the framing and interior narratives through his depiction of the physical setting and characters. In the framing narrative, Ocean "embraces the whole world with the sea"<sup>4</sup> as he welcomes the joining of Peleus and Thetis. In Ariadne's plight, however, Ocean and his wide waters are depicted as enforcing her separation, not just from Theseus, but also from Mount Ida and the familiar sights of her Cretan home.<sup>5</sup> The joyful crowds of Pharsalus in the framing narrative's depiction of the wedding celebrations<sup>6</sup> find a counterpart

---

<sup>2</sup> Catull. 64.12-18.

<sup>3</sup> See also Duban, 1980, p. 785, for further discussion of the similarities and contrasts between the two depictions of semi-nude female characters.

<sup>4</sup> Oceanusque, mari totum qui amplectitur orbem Catull.64.30.

<sup>5</sup> *Idaeosne petam montes? at gurgite lato / discernens ponti truculentum diuidit aequor.* "Shall I seek the mountains of Ida? But the rough water of the sea, separating with its wide wash, divides." Catull. 64.178-79.

<sup>6</sup> *domum conventu tota frequentat / Thessalia, oppletur laetanti regia coetu,* "all Thessaly thronged the house in a gathering, the palace filled with joyful company" and *Pharsalum coeunt, Pharsalia tecta frequentant,* "They gathered at Pharsalus, they thronged Pharsalian homes," Catull. 46.32-33 and 37.

in the uninhabited desolation that Ariadne finds on Dia.<sup>7</sup> Guests, too, provide a point of comparison: the wedding guests openly and happily carrying wedding gifts,<sup>8</sup> but are a contrast to the hidden deception that Theseus brought to Ariadne.<sup>9</sup> The similarity of depictions of partially nude females gazing at a ship's links the framing narrative and the interior narrative, but the details surrounding that linking image show the scenes to be exact opposites of each other. Through those contrasts, Catullus elevates the joyful tone of the marriage of Peleus and Thetis, and deepens the pathos surrounding Ariadne.

Moreover, both the framing narrative and the ekphrasis have their own internally-contrasting scenes. These scenes hint at, but do not overtly express, the possibility of some darkness overshadowing the wedding scene of Peleus and Thetis, and some hope shining through for Ariadne. Amidst the wedding of Peleus and Thetis, for example, is a passage focusing on abandonment and desolation within Thessaly: Lines 38-42 describe the lands surrounding Pharsalus becoming unpopulated and overgrown, foreshadowing the landscape Ariadne sees on Dia:

deseritur Cieros, linquunt Pthiotica Tempe  
Crannonisque domos ac moenia Larisaea,  
[...]  
rura colit nemo, mollescunt colla iuvenis,  
non humilis curvis purgatur vinea rastris,  
non glebam prono convellit vomere taurus,

---

<sup>7</sup> nec quisquam apparet vacua mortalis in alga, "nor does anyone of the human race appear on this empty [island]" and praeterea nullo colitur sola insula tecto "moreover this lonely island is occupied by no home" Catull. 64.168 and 184.

<sup>8</sup> dona ferunt prae se, declarant gaudia vultu, "The carry gifts before them, showing their joy on their faces," Catull. 64.34.

<sup>9</sup> nec malus hic celans dulci crudelia forma /consilia in nostris requiescet sedibus hospes! "[and if only] this wicked guest had not rested in our home, concealing cruel plans within his pleasing form!" Catull. 64.175-76.

non falx attenuat frondatorum arboris umbram,  
squalida desertis rubigo infertur aratris.

Cieros was abandoned, they left behind Pthiotic Tempe, and the homes of Crannon and the walls of Larisa ... no one cultivated the countryside, the necks of the bullocks grew slack, low-hanging vines were not pared back with the curved hoe, nor did the bull plough up earthen clods with the digging ploughshare, nor did the gardeners' blades make the trees' shadows grow thin, scaly rust infected abandoned ploughs.

The connection between the empty landscape of the framing narrative and the internal narrative is emphasized by the words *colit nemo* in line 38, and the similar-sounding phrase *nullo colitur* of line 184. Line 38 also plays on the double meaning of the verb *colere*: the land around Pharsalus is *nullo colitur* in the sense of being "occupied" by no one, similar to the empty vista on Dia that Ariadne described in her lament in line 184; at the same time, it expresses the idea that the land is "tended" or "cultivated" by no one. Though a sea-shore would not normally be sown with crops, of course, but if one grants the connection between the two scenes, it would be possible to describe the sandy, salt-washed beach with the Latin proverb *litus arandum* ("a shore for ploughing," famously found in Virgil, Aeneid IV.212), used to describe futile or hopeless efforts.<sup>10</sup> While the people of Thessaly literally leave their land unploughed, Ariadne figuratively ploughs the shore in an apparently futile hope for rescue. Again, Catullus connects the scenes with mirror images of each other (metaphorically in this instance), using a point of similarity to highlight differences in the surrounding details. When re-read in light of Ariadne's comment on her hopeless situation, the framing narrative's self-contrast of crowded wedding and abandoned countryside suggests that even marriages as auspicious as that of Peleus and Thetis come with the risk of decline and desertion.<sup>11</sup>

---

<sup>10</sup> MacLennan, 2007, p. 105; Austin, 1955, p. 77.

<sup>11</sup> Some versions of the Peleus-Thetis myth portrayed the couple far from blissfully wed, with Thetis quickly abandoning her new husband. Scholars offer different reasons for Catullus' decision to present them as happy couple. Cf., Konstan, 1993, p. 38; Clare 1996, p. 64; Armstrong, 2006, p. 219.

Just as the framing narrative places a scene of abandonment amidst the wedding celebrations, Ariadne's abandonment is capped with a wedding scene—an unlikely outcome, given the hopelessness and isolation emphasized throughout lines, 167-91. Nonetheless, the suggestion of a happy outcome remains a possibility, even in Ariadne's lament, as long as one keeps the framing narrative's self-contrasting scene of desolation in mind. The image of mortal heroes viewing bare-chested nymphs in lines 16-17<sup>12</sup> is echoed in the arrival of Bacchus and his followers on Dia, when they see the semi-nude figure of Ariadne on the sea shore. The language used in these scenes helps draw the connection between them. For example, Peleus, who is described as *incensus ... amore* ("burning with love") for Thetis in line 19, finds an echo in Bacchus, who is *incensus amore* for Ariadne in line 253. Also noteworthy are the bacchantes, whom Catullus describes as *lymphata*, "frenzied," a word suggesting the frenzied worship of the god, and possibly the frenzied madness of love; but more importantly, it is a word strikingly similar to *lympa*, "water," suggesting a link between the bacchantes and admiring water nymphs of the framing narrative. Though he does not specifically call this meeting between Ariadne and Bacchus a wedding, mythological traditions going back to Hesiod portrayed them as getting married, as do works of art.<sup>13</sup> Indeed, even Apollonius' story of the Argonauts mentions the marriage of Dionysus and Ariadne.<sup>14</sup> This passage, then, suggests a form of wedding celebration between Bacchus and Ariadne, echoing the wedding of Peleus and Thetis in the framing narrative. Thus, even in the pitiable depths of her lament, particularly lines 171-91, readers can

---

<sup>12</sup> *viderunt luce marinas / mortales oculis nudato corpore Nymphas*, "by the light of day, mortals saw with their own eyes ocean nymphs with naked bodies" Catull. 64.16-17.

<sup>13</sup> Webster, 1966, p. 24; Eraslan, 2015, p. 56 ff.

<sup>14</sup> Apoll. Rhod. IV.433-34.

separate their perspective from Ariadne's, and see a ray of hope that she could not, by reading her soliloquy with a view to the connections between the framing and interior the narrative.

Ariadne, however, cannot perceive any chance of a happy ending.<sup>15</sup> She spirals down into an abyss of hopelessness with the words: *nulla fugae ratio, nulla spes: omnia muta, / omnia sunt deserta, ostendant omnia letum*. ("There is no thought of flight, no hope: everything is silent, everything is deserted, everything offers death").<sup>16</sup> The repetition of *nulla* and *omnia* is an effective rhetorical device to emphasize the absolute nadir of her situation. But it also recalls a similar construction in the framing narrative, where the storyline pivots from the journey of the Argo to the moment Peleus and Thetis met, and Jupiter determined that they should marry:

tum Thetidis Peleus incensus fertur amore,  
tum Thetis humanos non despexit hymenaeos,  
tum Thetidi pater ipse iugandum Pelea sensit.

Then Peleus, it is said, burned with love for Thetis, then Thetis did not scorn marriage to a mortal, then father [Jupiter] himself conceived the idea of joining Peleus to Thetis.<sup>17</sup>

The repetition of *tum*, followed by a form of Thetis' name, draws attention to this meeting, and signals a change in the focus of the poem, from voyage to marriage.<sup>18</sup> Not coincidentally, the repeated use of *nulla* and *omnia* in the interior narrative performs a similar function, bringing Ariadne's lament to an end, and pivoting to her cry for vengeance. Thus, Catullus uses rhetorical devices to link the internal and external narratives, and at the same time to propel the story forward, and in unexpected directions.

---

<sup>15</sup> Gaiser, 1995, p. 603; Armstrong, 2006, p. 210.

<sup>16</sup> Catull. 64.186-87.

<sup>17</sup> Catull. 64.19-21.

<sup>18</sup> Gaiser, 1995, p. 581

## External Allusions

The connections between the framing and the interior narratives highlight the Ariadne's desperation and helplessness, with a bare glimmer of hope for salvation peeking through the gloom. But Catullus also uses intertextual allusions to bring other possible interpretations of Ariadne into his poem. These allusions, specifically to the *Medea* of both Ennius and Euripides, implicitly contradict the surface-level passivity with which Catullus imbued his character, and are a crucial technique for instilling depth and nuance in Ariadne.<sup>19</sup> Through such allusions Catullus suggests that Ariadne is neither as one-dimensionally helpless, nor as perfectly innocent, as a superficial reading might make her appear.

Catullus uses a particularly poignant allusion to Euripides' *Medea* when he has Ariadne cry out, *Iuppiter omnipotens, utinam ne tempore primo / Cnosia Cecropiae tetigissent litora puppes ...* ("All-powerful Jupiter, if only Cercropian ships had not touched Cnosian shores that first time...").<sup>20</sup> These lines allude to the opening lines of Euripides' *Medea*: *Εἴθ' ὅφελ' Ἀργοῦς μὴ διαπτάσθαι σκάφος / Κόλχων ἐς αἶαν κνανέας Συμπληγάδας...* ("If only the ship Argos had not flown through the dark-blue Symplagades to the land of Colchis...").<sup>21</sup> The use of these lines marks a turning point in Ariadne's speech. Prior to that point, Ariadne spent most of her lament directly lambasting the absent Theseus as if he were right in front of her,<sup>22</sup> or making

---

<sup>19</sup> Zetzel, 1983, p. 252-53: "... an imitation of a specific earlier text was often meant to draw the reader's attention to the similarities or differences between the two works, to provide a subtext of allusions which might reflect on the surface argument of a poem." See also DeBrohun, 2007, p. 294: "...the effective power of intertextuality depends on [readers'] ability to read both what the poem before them says, on its surface, and what is said by additional voices, whether supportive or contradictory of the poem's surface meaning, that are simultaneously recalled and suppressed by the text."

<sup>20</sup> Catull. 64.171-72.

<sup>21</sup> Eur. *Medea*, 1-2.

<sup>22</sup> EG: *sicine me patriis avectam, perfide, ab aris, / perfide, deserto liquisti in litore, Theseu?* "This, then, is how you--traitor!--abandon me, taken from my father's altars, on an empty shore, treacherous Theseus?" or *attamen in vestras potuisti ducere sedes*, "but still, you could have led me to your home", Catul. 64.132-33 and 160.

generalizing statements using verbs the third person.<sup>23</sup> Even on the few occasions where she does refer to herself using the first person singular, she is still addressing Theseus<sup>24</sup> or asking deliberative questions.<sup>25</sup> Ariadne spends very little of the first half of her lament actually focusing on her most pressing problem: her survival after being abandoned on Dia.<sup>26</sup> The paraphrase of the opening lines of Euripides' play marks the point where Ariadne changes the focus of her speech, from Theseus to herself, and thereby points a decidedly Medean outcome. The allusion to Euripides' *Medea*, then, ominously suggests both the possibility of a similar change in Ariadne and of retribution befalling Theseus.

Catullus uses other allusions to deepen the connection between his epyllion and tragic works. In particular, lines 177-83 liken Ariadne to the tragic heroine found in both Euripides' and Ennius' *Medea*. Each work depicts the heroine as despairing and hopeless after abandoning her own family and homeland, then, finding herself betrayed and abandoned in turn by her foreign lover, and reproaching him for placing her in such an insuperable position.<sup>27</sup> Catullus writes:

nam quo me referam? quali spe perdita nitor?

---

<sup>23</sup> EG: *nunc iam nulla viro iuranti femina credat*, "from now on, let no woman believe a man making promises" Catull. 64.143.

<sup>24</sup> EG: *certe ego te in medio versantem turbine leti / eripui*, "indeed, I snatched you away as you twisted in the midst of a whirlwind of death" and *tibi iucundo famularer serva labore*, "so that I could serve you as a slave in happy labour" Catul. 64.149-50 and 161.

<sup>25</sup> EG: *sed quid ego ignaris nequiquam conquerar auris*, "but why do I pointlessly complain to heedless winds" Catull.64.164.

<sup>26</sup> Only once before line 171 does she specifically focus on her own peril: *dilaceranda feris dabor alitibusque / praeda, neque iniacta tumulabor mortua terra*. ("I am given as prey to be rent by wild animals and birds, nor, cast down in death, shall I be given a burial mound"). The reference to wild animals and birds tearing at an unburied human carcass is reminiscent of the *Iliad*: αὐτοὺς δὲ ἐλώρια τεύχε κύνεσσιν / οἰωνοῖσι τε πᾶσι ("but making them [i.e., the bodies of dead soldiers] prey for dogs and all birds"). Hom. Il. 4-5. The fallen soldiers whom Homer describes in this line are the indirect victims of Achilles' anger. The line suggests that Ariadne, like the unburied dead in the *Iliad*, is the victim of a hero who seems indifferent to the consequences of his actions. However, it is also worth remembering that Theseus later suffers the loss of his father, just as Achilles suffers the loss of Patroklos. Heroes, like their victims, are not themselves immune to suffering. See Armstrong, 2006, pp. 189-90 and Konstan, 1993, p. 40-41 for discussion of the immorality of Theseus' behavior in Catullus 64. For further discussion of Catullus' allusion to the *Iliad*, see Zetzel, 1978, pp. 332-333.

<sup>27</sup> Trimble, 2009, p.8; Konstan, 1993, p. 39.

Idaeosne petam montes? at gurgite lato  
discernens ponti truculentum dividit aequor.  
an patris auxilium sperem? quemne ipsa reliqui  
respersum iuvenem fraterna caede secuta?  
coniugis an fido consoler memet amore?  
quine fugit lentos incuruans gurgite remos?

To where indeed shall I turn myself back? With what hope shall I press on? Shall I seek the mountains of Ida? But the fierce waters of the ocean, separating with their broad wash, divide. Or shall I hope for help from my father, whom I myself abandoned, when I followed the youth spattered with my brother's blood? Or shall I, in fact, comfort myself with the love of a husband? One who now flees, bending pliant oars on the ocean swell?<sup>28</sup>

Medea assails Jason with similar questions in Euripides' play:

νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους,  
οὓς σοὶ προδοῦσα καὶ πάτρην ἀφικόμην;  
ἢ πρὸς ταλαίνας Πελιάδας; καλῶς γ' ἂν οὖν  
δέξαιντό μ' οἴκοις ὧν πατέρα κατέκτανον.

Where now shall I turn? Shall I go to my father's house, which I betrayed for you along with my homeland by coming here? Or to the unhappy daughters of Pelias? I am sure they would gladly welcome me into their home, after I killed their father.<sup>29</sup>

Finally, Ennius has Medea speak similar lines in his adaptation of Euripides' play: *Quo nunc me vortam? Quod iter incipiam ingredi? / domum paternamne? ane ad Peliae filias?* ("Where now shall I turn myself? What journey shall I begin to undertake? (Shall I go to) my paternal home? Or to the daughters of Pelias?")<sup>30</sup> In each example, the authors present a heroine lamenting the hopelessness of her situation and lack of options, all caused because she followed a hero who then betrayed her—a scenario well established in tragic dramas.<sup>31</sup> Clearly, the words that Catullus put in Ariadne's mouth draw a direct line to the Medeas known from earlier tragedies. In

---

<sup>28</sup> Catull. 64.177-83.

<sup>29</sup> Eur. *Medea* 502-05.

<sup>30</sup> Enn. *Medea*, fr. CIV J cited from Trimble, 2009, p. 8.

<sup>31</sup> Trimble, 2009, p. 8.

Euripides, Medea speaks these lines during her confrontation with Jason; when she next sees him, she makes him an unwitting accomplice in her plan to kill his new bride, before she herself kills her own children. In Catullus, Ariadne speaks these words before turning to the Furies to ensure a fitting retribution falls upon Theseus. In both cases, the authors use these passages to make the heroine's suffering explicit, and thereby justify the punishment that she unleashes on her betrayer. The allusive connection of Ariadne to Medea serves to complicate the simple image of Ariadne as a woman betrayed, forcing readers to second-guess a simple reading of her character. R.J. Clare succinctly sums up Catullus' narrative and allusive strategies: "The narrative encourages us to take sides by seeing events from Ariadne's point of view only. At the same time, however, the allusions within the narrative tend to undermine this point of view."<sup>32</sup> Though this allusion to Medea, which draws upon the reader's knowledge of her vengeful punishment of Jason, Catullus suggests that Ariadne is not quite as powerless as a surface reading of her lament suggests.

Although she has raged uselessly at the departed Theseus early in her soliloquy, Ariadne's lament ultimately culminates in a change from passivity to fury. She says:

non tamen ante mihi languescent lumina morte,  
nec prius a fesso secedent corpore sensus,  
quam iustam a divis exposcam prodita multam  
caelestumque fidem postrema comprecere hora.

But not before my eyes grow weak in death, nor sooner than my senses separate from my weary body, than I, betrayed, shall implore a just punishment from the gods, and invoke divine faith in my final hour.<sup>33</sup>

---

<sup>32</sup> Clare, 1996, p. 81.

<sup>33</sup> Catull. 64.188-91.

Her words are reminiscent of Medea's words as he announces her plans to punish Jason, ὃς ἡμῖν σὺν θεῷ τείσει δίκην ("who, with god's help, will pay the penalty to me").<sup>34</sup> The change in Ariadne, similar to Euripides' Medea, shows ferocity, even in the certainty of defeat: though both are resigned to their abandonment, they find the will to overcome the inertia of their grief and punish their betrayer. Far from the being the girl who impotently berated an already long-gone Theseus at the opening of her lament, Ariadne becomes the culmination of the lament's allusions to Medea, demonstrating a dark power that a surface reading alone would neither suggest nor deliver. Read in light of these references, Ariadne at the close of her lament is as enraged as Medea was, and her curse has similar deadly effect. As Gaisser aptly put it, "The Medea in her now is no longer young, but mature and deadly like the Medea of Euripides. And this Medea, too, can kill at a distance."<sup>35</sup>

## Conclusion

Lines 167-91 of Poem 64 portray Ariadne in the deepest depths of her despair, but also show her changing from victim to aggressor. Catullus deepens the pathos of Ariadne's lament by linking the external and internal narratives. He achieves this effect through linking imagery, such as the semi-nude figures of the nymphs and Ariadne; through direct linguistic connections, such as Peleus and Bacchus both being *incensus amore* for their respective brides; and through rhetorical devices such as the repetition of words in the internal narrative recalling a similar construction in the framing narrative. Even as these comparisons deepen the despair of Ariadne's situation, and increase the joyful depiction of the wedding, Catullus still hints at the possibility of change through reciprocal scenes of abandonment during the wedding, and a new marriage

---

<sup>34</sup> Eur. Medea, 802.

<sup>35</sup> Gaisser, 1995, p. 604.

beginning even amidst Ariadne's abandonment. These scenes act as in-poem subtexts, suggesting that each narrative could have different outcome than a simple surface reading of each would suggest.

A different outcome for Ariadne is also hinted at through intertextual allusions to the *Medea*. Catullus links Ariadne to Medea, not just in the depths of sorrow and sense of betrayal that she shares with Medea, but also in her anger and willingness to harm others to achieve her vengeance. Catullus uses a paraphrase of the opening lines of Euripides' play to mark the point where Ariadne turns her attention from Theseus to herself, and thereby hint at a Medean outcome. He reinforces this sub-textual change in character when he has Ariadne ask where she can turn for help in her desperation and abandonment, linking her linguistically to the *Medea* plays of both Euripides and Ennius. This allusion also makes explicit the hopelessness of her situation, and thus helps present a justification for vengeful action, while also drawing an element of tragedy into Catullus' poem, and further reinforcing the Ariadne-Medea association. Finally, when she begs the help of the gods, the intertextual references to Medea culminate in Ariadne, and she, like Medea, has her revenge. By using internal references to the framing narrative, Catullus establishes a foundation of hopelessness and passivity, upon which the character of Ariadne can grow. This growth takes place through intertextual allusions that rely on the reader's knowledge of the *Medea* myth. Catullus thereby involves the reader in Ariadne's growth, creating a character of far more depth than a simple surface reading of Poem 64 would allow.

## Works Cited

### Primary Sources

- Apollonius Rhodius, *Argonautica*. G.W. Mooney (Trans.). 1912. London: Longmans, Green.
- Catullus, *C. Valerii Catulli: Carmina*. Mynors, R.A.B. (Ed.). 1958. Oxford: Oxford University Press.
- Homer, *Homer: Iliad Book I with Notes and Vocabulary*. Draper, P.A. (Ed.). 2002. Ann Arbor: University of Michigan Press.
- Euripides, *Medea*. D. Kovacks (Ed.). 1994. Cambridge: Harvard University Press
- Vergil, *P. Vergili Maronis: Aeneidos Liber Quartus*. Austin, R.G. (Ed.). 1955. Oxford: Clarendon Press.
- Vergil, *Virgil: Aeneid IV*. MacLennan, K. (Ed.). 2007 London: Bristol Classical Press.

### Secondary Sources

- Armstrong, R. (2006) *Cretan Women : Pasiphae, Ariadne, and Phaedra in Latin Poetry*. Oxford: Oxford University Press.
- Clare, R. C. (1996) 'Catullus 64 and the Argonautica of Apollonius Rhodius: allusion and exemplarity', *Proceedings of the Cambridge Philological Society*, 42, pp. 60-88.
- DeBrohun, J.B. (2007) 'Catullan Intertextuality: Apollonius and the Allusive Plot of Catullus 64', in Skinner, M.B. (ed.) *A Companion to Catullus*. Malden, MA: Wiley-Blackwell.
- Duban, J.M. (1980) 'Verbal Links and Imagistic Undercurrent in Catullus 64', *Latomus*, 39(4), pp. 777-802.
- Eraslan, S. (2015) 'Dionysus and Ariadne in the light of Antiocheia and Zeugma Mosaics', *Anatolia Antiqua: Revue Internationale D'Archéologie Anatolienne*, 23. Accessed 29 October, 2020, <https://journals.openedition.org/anatoliaantiqua/345?lang=en>.
- Gaiser, J.H. (1995) 'Threads in the Labyrinth: Competing Views and Voices in Catullus 64', *The American Journal of Philology*, 116(4), pp. 579-616.
- Konstan, D. (1993) 'Neoteric Epic: Catullus 64', in Boyle, A.J. (ed.), *Roman Epic*. London and New York: Routledge.
- Webster, T.B.L. (1966) 'The myth of Ariadne from Homer to Catullus', *Greece & Rome*, 13(1), pp. 22-31.
- Trimble, G. (2009) 'Catullus and tragedy of Ariadne', *Mosaïque*, 1, pp. 1-19. Accessed 18 October, 2020, [https://revuemosaïque.files.wordpress.com/2010/03/mosaïque-1-6\\_trimble.pdf](https://revuemosaïque.files.wordpress.com/2010/03/mosaïque-1-6_trimble.pdf).
- Zetzel, J.E.G. (1978) 'A Homeric Reminiscence in Catullus', *The American Journal of Philology*, 99(3), pp. 332-333.
- (1983) 'Catullus, Ennius, and the Poetics of Allusion', *Illinois Classical Studies*, 8(2), pp. 251-266.