

Notes: Catullus 64.149-250

149-57: See DeBrohun, J.B. (1999) 'Ariadne and the whirlwind of fate: figures of confusion in Catullus 64.149-57', *CPh* 94: 419-30.

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. See further Hross (1958) [*Die Klagen der verlassenen Heroiden in der lateinischen Dichtung*] 73-85 ('Eripui-Motif')." (Trimble 2010 ad loc.)

149-50: "A combination of two slightly different motifs. Any abandoned woman might complain of what she has given up for her lover, especially home and family (*potius germanum amittere creui*, cf. e.g. Virg. *Aen.* 4.320-3, Ov. *Her.* 3.51, 10.69-70 12.109-12 as well as Eur. *Med.* 483, Ap. *Arg.* 4.361), but the reference to practical help (*certe ego te ... eripui* and 151) is appropriate in fewer cases. It appears in Calypso's complaint to Hermes about Odysseus at *Od.* 5.130-6 τὸν μὲν ἐγὼν ἔσαώσα ..., and particularly suits the congruent myths of Ariadne and Medea: Ariadne's guiding Theseus out of the Labyrinth (see 113n.) is parallel to Medea's use of magic to overcome for Jason both the fire-breathing bulls and the dragon that guarded the golden fleece (Eur. *Med.* 478-82, Ap. *Arg.* 4.364-7, cf. 149-53n.). Virgil's Dido, referring to help more like Circe's to Odysseus, nevertheless evokes the structure as well as the sense of these lines at *Aen.* 4.373-4 *ieictum litore, egentem | excepi et regni demens in parte locaui*." (Trimble 2010 ad loc.).

149 *ego te*: effect of juxtaposition and placing?

149 *uersantem*: See OLD sv *uersō* (āre, āuī, ātum tr.) sense 1b (pass. or reflexive) to keep going round, revolve, etc.; (of persons or animals) to spin round (so as to face the opposite direction).

Verb suggestive of travelling in labyrinth?

149 *in turbine leti*: metaphorical use. "Ariadne is much less explicit than Euripides' Medea, who lists the fire-breathing bulls, 'sowing the field of death', the dragon guarding the golden fleece, and killing Pelias by the hands of his daughters (478-87); Apollonius' Medea mentions βουσίῳ, γηγενέεσσιν ... ἄέθλους and κῶας (*Arg.* 4.364-6), while Ennius' may have had a praeteritio (Enn. trag. 274-5 Vahlen 2 *non commemoro quod draconis saeui sopiti impetum, | non quod domui uim taurorum et segetis arma manus*, not in Jocelyn: see Rosato (2005) 146-9).... In contrast, Catullus' version divides the details of the myth, putting the thread and the Labyrinth only at 113-15, in the narrative, Ariadne's agency only here, in her speech (cf. 113n.). *turbo*, like *uertex* (cf. 68.107 *uertice amoris*), is often used metaphorically with a defining genitive... Here *turbo* is usually understood as 'whirlpool' rather than 'whirlwind', presumably because of 156 Charybdis and the image of pulling up and out implied in 150 *eripui*, as well as the echo in this line of 167 and the maritime theme of much of the imagery associated with Ariadne and Theseus (see above). The application of the image is ambiguous. It might refer to the confusion of the Labyrinth, since that is what Ariadne helped Theseus to escape; but *leti* and the fact that *turbo* is later attested of the confusion of battle ... rather suggest the fight with the Minotaur. This is particularly since *turbo* ('whirlwind') appears at 107 in the simile describing the encounter, though there applied to Theseus himself: what happened inside the Labyrinth is again referred to only in figurative language (105-11n.), and with a confusion of detail, particularly between the two protagonists, for which *turbo* itself seems an appropriate image (107n., DeBrohun ['Ariadne and the whirlwind of fate: figures of confusion in Catullus 64.149-57', *CPh* 94: 419-30] (1999))." (Trimble 2010 ad loc.).

150-1: "*eripui* evokes Medea's emphatic first-person aorists at Eur. *Med.* 474-87, especially 476 ἔσωσα σ(ε), also opening the line.

150 *germanum*: the Minotaur was her half-brother (via Pasiphae and a bull). "If an abandoned heroine regretfully refers to having given up her brother for her lover, it ought to be in order to evoke pathos for herself, but the reader's awareness of the identity of Ariadne's brother jars with the

ostensible rhetorical point (references without names to Ariadne's mother and sister have a similar effect...). The grotesqueness of the fact that the Minotaur has a human family is a necessary part of his mythical identity as Pasiphae's child, but critics have blamed Catullus for a lack of 'taste' here, and searched for further justification for Ariadne's choice of words.

Putnam (1961) 176 implies that Ariadne's emphasis on her brother in her accounts of abandoning her family for Theseus reflects the importance of Catullus' brother, whom he feels guilty about having deserted for Lesbia; but many readers will find this far more genuinely tasteless. A second possibility is to read *germanum* as a learned combination of two pieces of mythical data usually kept separate... humour is a possibility which a reader may or may not want to admit at this point (cf. Kinsey (1965) 930).

Another line of approach (e.g. Ellis, Kroll, Konstan (1977) 68, most thoughtfully Klingner (1956) 53-4) suggests that the reference points to the story of Medea's brother Apsyrtus being killed in order to facilitate the Argo's escape from Colchis: in most versions Medea commits the murder herself, either at home (Eur. Med. 1334, Soph. Colch. fr. 343) or at sea, where Apsyrtus' dismembered body is thrown overboard to slow down Aeetes' pursuit (Pher. FGrHist 3 F 32a-c, Apollod. 1.133). The reader's attention is therefore drawn to a less obvious aspect of the parallelism between the myths of Ariadne and Medea: we may then notice that in Apollonius, whose version of the story is a closer parallel to Ariadne and the Minotaur since the killing of Apsyrtus is planned by Medea but executed by Jason, it is the scene to which Ariadne's speech alludes (132-201n.) that soon leads to the murder (Ap. Arg. 4.410-81). Since in that account the robe from the bed of Ariadne and Dionysus is one of the gifts given to Apsyrtus just before his murder (4.421-44), Catullus may even react to an awareness of the fratricidal aspect of both myths that was already present in Apollonius (Korenjak (1997) 22, Schmale (2004) 180 n.166). The reader might further observe that although in Euripides both Medea and Jason are aware that Medea killed her brother (Eur. Med. 167, 1334), Medea does not mention it to Jason in the reproachful speech evoked by Catullus here (132-201n.): Ariadne (less in control of herself?) uses more extreme arguments even than those of Medea to emphasise what she has given up for Theseus.

A further 'rhetorical' reading is developed by DeBrohun (1999) 421-4, who argues that since *germanus* also means 'true' or 'genuine' (senses derived from its primary meaning, 'full brother', which makes it not strictly applicable to the Minotaur), Ariadne is contrasting her 'true' brother with her 'false' lover (150 *fallaci*), 'heighten[ing] the nature of her own sacrifice by referring to her half-brother not as the monstrous Minotaur but as true brother, thereby making her treatment at the hands of Theseus appear even more pitiable'. In contrast, Reitz (2002) 95-6 suggests that in making Ariadne reach out for such an inappropriate example, Catullus is aiming an ironic dig at rhetorical practice." (Trimble 2010 ad loc.).

150 *amittere*: "'send away': Ariadne uses vague language to present herself as responsible for the death of her 'brother'." (Trimble 2010 ad loc.).

150 *creui*: = *decreui* (archaic): "decided".

151 *fallaci*: "Applied to Theseus only here, though evoking the sense of 132-3 *perfide*." (Trimble 2010 ad loc.).

151 *supremo in tempore*: "in the moment of crisis" (Quinn). See OLD sv *suprēmus* sense 6 (especially of battles) Decisive, final; (of a time) critical, desperate. "*supremus* + *tempus*, *dies*, *hora* etc. usually = 'one's last hour before death' (OLD s.v. 4b): as at 149 Ariadne implies that Theseus would definitely have died had she not rescued him, while the similarity with 169 *extremo tempore*, 191 *postrema ... hora*, of her own situation, makes the point that while she saved him from death, he has abandoned her to it. However, *supremus* can also mean 'critical, decisive', usually of a battle (OLD s.v. 7), which would be more literally appropriate here." (Trimble 2010 ad loc.).

151 *dessem*: some editors print *deessem*. "With tibi 'fail (to help)'" (Trimble 2010 ad loc.).

152 *pro quo*: "'in return for which'; Ariadne makes use of the fact that *pro* can be used in this sense of either rewards or punishments, and spells out her sarcasm at 157." (Trimble 2010 ad loc.).

152-3: cf. *Iliad* 1.4f., possible allusion to (Zetzel argues Catullus using Zenodotus' text and objects of Aristarchus). Ariadne worries about being left for birds and beasts to feed on. "Theseus has left

her to be torn apart by wild beasts and then left unburied (153), a fate suspiciously similar to that he himself might have suffered: in 79-83, the Minotaur's feast (*dapem*) consisted of *funera nec funera*. In his desertion of Ariadne, therefore, Theseus has proven that his own cruel nature is directly comparable to that of the Minotaur. Ariadne's reference to the Minotaur as "true" brother becomes, then, a mirror of her experience of her would-be beloved as "false." (DeBrohun 1999: 423). "To refuse a corpse burial meant that the soul was denied the peace of death" (Quinn). Trimble gives some examples from tragedy, behind which "lies *Il.* 1.4-5 αὐτοὺς θ' ἑλώρια τεῦχε κύνεσσιν | οἰωνοῖσι τε πᾶσι, evoked here given the *Iliad* background to 154-7 (see n. and Stoevesandt (1994-5) 189 n.72). Zetzel (1978) ['A Homeric reminiscence in Catullus', *AJPh* 99: 332-3] argues that Catullus read δαῖτα for πᾶσι (the text preferred by Zenodotus according to Athenod. Ep. 1.12-13; see further Pfeiffer (1968) 111-13) and translated it by *praeda*, and that he chose this word rather than e.g. *cena* in order to allude to Aristarchus' (incorrect) objection to δαῖτα, that elsewhere in Homer δαῖς is used only of food of human beings, not animals. This is possible but not certain, since Catullus' precise expression here is not as close to Homer's as Zetzel argues: see Thomas (1979) and cf. Renehan (1979) ['New evidence for the variant in *Iliad* 1.5', *AJPh* 100: 473-4] (who argues that *praeda* instead translates ἑλώρια), Dee (1981)." (Trimble 2010 ad loc.).

152 *dilaceranda*: See OLD sv *dilacerō*: to tear to pieces. Gerundive.

153: "Another commonplace, worry about the lack of proper burial for oneself or one's loved ones dying far from home. Various evocative funeral rituals may be mentioned (see e.g. *Od.* 24.292-6, *Soph. El.* 865-70, 1138-40, *Eur. Suppl.* 51-3), but Ariadne's focus on *iniecta terra* is appropriate to her solitary situation, since she pathetically emphasises that she will not even receive the token burial constituted by being covered with a thin layer of dust." (Trimble 2010 ad loc.).

153 *iniacta*: unreduced vowel.

153 *tumulabor*: See OLD sv *tumulō*: to cover with a burial mound.

154-7: "Theseus' inhuman cruelty, Ariadne claims, implies inhuman parentage; perhaps her reference to the Minotaur and his monstrous birth leads her to this idea (cf. also 154 *leena* n.), while the ironic contrast with the Aegeus we see in 212-45 operates here as well as in 159 (see n.).

The basic point is conveyed in proverbial expressions like *Cic. Tusc.* 3.12 non enim silice nati sumus (cf. *Otto* s.v. *silex* 2), but Catullus' version is an important link in the chain of developed literary uses of the topos, in which harsh landscapes, wild beasts and monsters are suggested as possible parents: on the history of this in general see Pease on *Virg. Aen.* 4.366, Klingner (1956) 84-6, Hross (1958) 32-43, Antolín on *Lygd.* 4.85-94. The earliest is Patroclus' reproach to Achilles at *Il.* 16.33-5 νηλεές, οὐκ ἄρα σοί γε πατήρ ἦν ἱππότης Πηλεΐδης | οὐδὲ θεῖς μήτηρ γλαυκῇ δέ σε τίκετ' ἑλάννα | πέτραι τ' ἡλίβατοι, ὅτι τοι νόος ἐστὶν ἀπηνής; this will be particularly evoked here after the *Iliadic* echo in 152-3, casting Ariadne as a victim of Achilles (like Polyxena?) and alluding to Achilles' parentage in a poem in which his birth is predicted. Catullus takes the idea of the sea as mother from Homer, while making the rocks part of the backdrop (*sola sub rupe*) for the lioness which, along with Scylla and the geographical precision, finds its source in Euripides: see *Bacch.* 988-91 τίς ἄρα νιν ἔτεκεν; | οὐ γὰρ ἐξ αἵματος | γυναικῶν ἔφυ, λεαίνας δέ γε τινος | ἧ Γοργόνων Λιβυσσᾶν γένος (the chorus predict what the maddened Agave will say when she discovers Pentheus) and especially *Eur. Med.* 1342-3 λέαιναν, οὐ γυναῖκα, τῆς Τυρσηνίδος | Σκύλλης ἔχουσαν ἀγριωτέραν φύσιν. This is addressed by Jason to Medea after she has killed her children rather than being part of her reproaches to him; she accepts the accusation at 1358-60. Catullus' allusion therefore produces a strange interpretative effect for a reader who has become used to seeing the Euripidean Medea in Ariadne. DeBrohun (1999) 427-9 links this with the other 'figures of confusion' in 149-57 (see 149 *in turbine leti*, 151 *germanum* nn.) and suggests that by momentarily evoking the voice of Jason rather than Medea, Ariadne implies that Theseus has the nature not only of Jason qua deserter but also of Medea qua child-murderer – as if he has inherited characteristics from his stepmother. The Homeric and Euripidean passages are also combined at 60.1-3 *num te leaena montibus Libystinis | aut Scylla latrans infima inguinum parte | tam mente dura procreavit ac taetra*, creating further complexity: 60 is a fragmentary poem with no determinate addressee or indeed speaker (see Skinner (1981) 72-4), yet the other links between

Ariadne and the voice of the ‘Catullus’ of the personal poetry (132-201n.) encourage many readers to understand it as spoken by the same voice, meaning that this ‘Catullus’ now evokes Jason, as well as Medea via Ariadne.

Catullus’ is the first extant appearance of the ‘inhuman parentage’ topos in Roman literature. His use of it in an erotic context is prefigured at [Theoc.] 23.19 κακῶς ἀνάρθεμμα λεαίνας, of a cruel *eromenos*, and of Eros himself at Theoc. 3.15-16 νῦν ἔγνων τὸν Ἔρωτα· βαρὺς θεός· ἡ ῥα λεαίνας | μαζὸν ἐθήλαζεν, δρυμῶ τέ νιν ἔτραφε μάτηρ (cf. also Theogn. 1321 σχέτλι’ Ἔρως, Μανίαι τ’ ἐτιθηγήσαντο λαβοῦσαι). .. But Catullus may have been the first to use it in the address of an abandoned woman to her lover. It is repeated in this context by Virgil and Ovid: Dido at *Aen.* 4.365-7...” (Trimble 2010 ad loc.).

154 *quaenam*: “As Conrad (1965) 229 notes, the separation of *quaenam* from *leaena* (cf. 5n.) is effective since *quaenam* initially appears to stand alone: ‘Who was she that gave birth to you ... a lioness?’ The question is usually understood to be sarcastic, but Syndikus 159 thinks it has a more stunned and wondering tone, making the transition to 160-3 less sudden; cf. 137-8n.

Series of parallel cola with anaphora are a recurrent feature of Ariadne’s speech ... but this is the fullest example” (Trimble 2010 ad loc.). What is the effect of the repetition?

154 *leaena*: “...the lioness and Scylla, which recall directly Euripides *Medea* 1342-43 and 1358-59.26” (DeBrohun 1999: 427).

154 *sola sub rupe*: resonance to idea of lonely rock? “The detail evokes Ariadne’s own position (loneliness also at 133 *deserto ... in litore*, 184 *sola insula*, 187 *omnia sunt deserta*; cliffs at 126) as well as being the only appearance here of the rocks which this topos often suggests as a possible parent (154-7n.).” (Trimble 2010 ad loc.).

155 *mare*: *mare* (is, n): sea (1b with ref to its liability to storms; also, to its destructive force).

“From *Il.* 16.34 θάλασσα (154-7n.), but again perhaps suggested to Ariadne by her surroundings (154n.).” (Trimble 2010 ad loc.).

155 *conceptum ... exspuit*: “=*concepit et exspuit*” (Quinn). Understand also with options in the following line. “*exspuere* appears elsewhere of the sea (TLL V.2.1909.59-70), but its basic meaning is ‘spit out’ from the mouth, appropriate for an image of unnatural birth and also suggesting that the sea rejects its monstrous child. With *spumantibus ... undis* it also anticipates the image of Charybdis; Ellis and Baehrens suggest that Catullus may be influenced by the use of ἐξμεῖν of Charybdis at *Od.* 12. 237, 437.... Here the combination with *exspuit* makes an exceptionally onomatopoeic description of the hissing waves; the repetition of the syllable (-)spu– vividly illustrates the ‘spitting’, possibly with etymological force.

The image also suggests the birth of Venus, the reference to foam (cf. Ἀφρός) evoking her Greek name; perhaps Catullus alludes to a lost text referring to the goddess’s parentage (cf. 154-7n. on the parentage of Love).” (Trimble 2010 ad loc.).

156: treacherous stretches of water.

156: three dangers to ships.

156 *Syrtis*: See OLD sv *Syrtis* (is, f. especially pl.): The name of two areas of sandy flats on the coast between Carthage and Cyrene, proverbially dangerous to shipping. It cites this instance under generalized use. Trimble notes the two syrtes and that *Syrtis* or *Syrtes* can be applied to the Libyan desert and suggests “‘Which *Syrtis*?’ might allude to these various possibilities” (she also notes that there were two *Scyllas*: the monster on one side of the straits of Messina and *Scylla*, daughter of *Nisus* and that ‘which *Scylla*’ may nod to the debate about them).

156 *Scylla rapax*: See OLD sv *rapax* (ācis, adj.) sense 1: Given to seizing or catching things (prey, etc.). *Scylla* snatched sailors from ships. “the meaning here [predatory] seems appropriate for the point that is being made about Theseus’ own predatory nature.” (Trimble 2010 ad loc.).

156 *uasta Carybdis*: “A whirlpool on the opposite side of the straits from *Scylla* (see above), understood as being created by the sucking and vomiting action of a monster of unspecified shape, also called *Charybdis*, living on the seabed ...” [of *uasta*] “of its various connotations (see OLD s.v.) those that might be appropriate to *Charybdis* are size (so Baehrens, Kroll) or awesomeness arising from emptiness or desolation (see Fordyce). Fordyce’s interpretation is supported by the fact

that Charybdis is frequently described with a single vague adjective conveying mysterious horror: see e.g. *Od.* 12.260, 430 δεινὴν, 428 ὀλοήν, *Cic. Har.* 59 *immanem*, *Virg. Aen.* 3.420 *implacata*, *Ov. R.A.* 740 *dira* and more at TLL Onom.II.383.79-384.5.” (Trimble 2010 ad loc.).

157 *talia praemia*: “= the details in 152-3, or Ariadne’s current situation more generally: the deictic *talia* is rhetorical, the equivalent of Ariadne gesturing to her surroundings and inviting the audience to judge Theseus based on what they see. The failed reciprocity is illustrated by the two appearances of *praemia* in the poem: Theseus wanted *praemia laudis* (102) for heroic action, but gave only *talia praemia* to the person who had helped him succeed.” (Trimble 2010 ad loc.).

157 *qui reddis*: “the indicative in the relative clause of this type is the original use” (Fordyce).

“Since the relative clause is characterising ([bore you] as the sort of person who renders such rewards ...) the subjunctive might be expected, but where the clause is based on fact the indicative is the older form, and remains possible in classical Latin: see Woodcock §§155-9 ...” (Trimble 2010 ad loc.).

158-63: cf. Glenn, J. (1980-1) ‘Ariadne’s daydream (Catullus 64.158-63)’, *CJ* 76: 110-16.

158 *si ... non*: “rather than *nisi* emphasises the negation (K—S II §216), further stressed by the juxtaposition of *non* and *cordi*.” (Trimble 2010 ad loc.).

158 *tibi ... cordi*: “‘your desire’.” (Trimble 2010 ad loc.).

158 *fuertant*: Fordyce notes we might expect the imperfect and that the pluperfect encroached on the imperfect in colloquial speech and poets found its metrical convenience tempting.

158 *conubia nostra*: ‘the prospect of our marriage’, as 160-4 make clear. Cf. Also 141.” (Trimble 2010 ad loc.).

159: “Ariadne suggests a reason why Theseus might have been reluctant to marry her: she momentarily appears to be making an attempt to justify his behaviour, though the rather derogatory image of *horrebas* suggests this is ironic. parentis is Aegeus; Ariadne imagines that Theseus’ father is *priscus* (= ‘old-fashioned’, ‘strict’, cf. 50n.) and has therefore issued *praecepta* (‘orders’) which Theseus shuddered at the memory of (e.g. ‘don’t marry a foreigner’); or perhaps that Theseus was worried that his father would issue such *praecepta* if he brought Ariadne home as his wife (e.g. ‘get rid of that woman or leave my house’)... The reader will discover at 207-45 that Catullus’ Aegeus is not noticeably *priscus* and gave Theseus very different instructions; so Ariadne, while getting Aegeus’ character wrong, unwittingly anticipates how her curse will play out.” (Trimble 2010 ad loc.).

159 *prisci*: “old-fashioned” (Fordyce).

159 *praecepta*: Ariadne imagining what Aegeus might say if he brought her home. “Aegeus, Ariadne suggests, was a father of the old school (*prisci*) who had strong ideas (*saeva ... praecepta*) about their sons and foreign women” (Quinn).

160-3: “Ariadne again gets sidetracked into an enjoyable fantasy (cf. 141) as she asserts that if she could not have been Theseus’ wife she would willingly have been his slave. The basic idea ‘wife or slave’ can be traced back to *Il.* 3.409 εἰς ὃ κε σ’ ἢ ἄλοχον ποιήσεται ἢ ὃ γε δούλην (Helen contemptuously tells Aphrodite to look after Paris herself), while a fragment of Euripides’ *Andromeda* gives a precedent for such an offer being made by a dependent woman to the hero in whose power she is: fr. 129a ἄγου δέ μ’ ὦ ξέν’ εἴτε πρόσπολον θέλεις εἴτ’ ἄλοχον εἴτε δμωίδα. Cf. also *Fragm. Grenf.* 28 εὐδοκῶ ζηλῶ δουλεύειν with Esposito. The structure of these lines, in which the idea of being a slave is expanded with descriptions of possible tasks, is close to *Hymn. Hom.* 2.137-44, in which the disguised Demeter asks the daughters of Celeus to find her a home in which she might do the work of an old woman, offering various suggestions. But it is only after Catullus that we see signs of the offer of slavery becoming a commonplace for desperate women addressing their lovers... However, the general pattern of temporary softening from accusation to appeal and the evocation of a ‘second best’ finds parallels in the speeches of other abandoned women: cf. in particular *Virg. Aen.* 4.327-30 (Dido’s wish for a child), 429-34 (asking no longer for *coniugium* but at least for *tempus inane*). Ariadne’s words here are usually taken as less sarcastic than other parts of the speech where the tone admits of different interpretations (137-8, 154-7nn.), perhaps because her descriptions of her imagined tasks are so pleasant (the reader may doubt

whether as a princess Ariadne has formed a realistic idea of slaves' experience) and clearly sexualised: see esp. Glenn (1980-1) ['Ariadne's daydream (Catullus 64.158-63)', *CJ* 76: 110-16]. Slaves were of course sexually available to their masters in both the real, Roman world and the mythological, epic one which Ariadne inhabits (Glenn cites the Homeric exceptions at *Il.* 9.132-4, 274-6, *Od.* 1.429-33 that imply the rule); but while Ariadne specifies tasks as if to emphasise that this is not what she means, the eroticism of the details gives away her desire (conscious or unconscious) for a sexual aspect to the relationship. The unrealistic nature of Ariadne's fantasy, and in particular the evocation of a sensuously beautiful world far removed from her current situation, prompt the bitter self-upbraiding of 164ff. Glenn compares the psychological structure of 8.9-19, where rejection of the beloved (cf. 154-7 here) is followed by a veiled erotic fantasy (at 8.16-18 Catullus veers towards imagining the *puella* with another lover) which becomes increasingly passionate until the speaker abruptly reminds him/herself of reality (cf. 8.19 *at tu, Catulle, destinatus obdura*). (Trimble 2010 ad loc.).

160 *uestras*: "i.e. at the home of your family" (Fordyce). "'yours and your family's', appropriate when Ariadne has just attributed to Theseus concern for his father's approval: cf. 176 *nostris ... sedibus*." (Trimble 2010 ad loc.).

160 *ducere*: understand "me". "'take' but ironically evoking the meaning 'marry'" (Trimble 2010 ad loc.).

160 *sedes*: See OLD sv *sēdēs* sense 4: The place where an individual, group, etc., lives, home, dwelling place.

161 *quae*: "the antecedent is *me* understood with *ducere*" (Fordyce)

161 *iucundo ... labore*: "But when examples of *iucundo ... labore* are specified in the images of 162-3, erotically charged as they are, the possibility emerges that Ariadne is not herself aware of the sexual meaning of her words, and that the reader has read more into this line than the speaker consciously intended; cf. esp. 87-90 for Ariadne similarly on the edge of sexuality and innocence."

161 *famularer*: See OLD sv *famulor* (*ārī, ātus* intr.) 1 To be a servant; (with dative) to minister (to), serve. "Ariadne's description of the humiliation she would willingly undergo is emphasised by the pleonasm and by the comparative rarity of both words" (Trimble 2010 ad loc.).

161 *serua*: See OLD sv *serua* (ae, f.): A female slave. What is the effect of this statement?

162: "The washing of feet by slaves, frequently female, is attested in Greek and Roman texts of all periods. The intimacy of the gesture and its sexual potential are suggested by, e.g., Odysseus' request at *Od.* 19.344-8 that only a trusted older woman wash his feet.. The 'obtrusive prettiness' of the image evoked (Jenkyns (1982) 118) is highlighted by the poetic texture: patterning of the two nouns, two adjectives and one verb (7n.), alternation of dactyls and spondees, and assonance of *l* and *u*. Paschalis (2004) [in S. Kyriakidis and F. De Martino eds. (2004) *Middles in Latin poetry*] 71-2 points out that like 163, the line also has an intratextual role to play, since the erotic combination of 'water' and 'bare legs' is reminiscent of the description of Ariadne at 129, a similarly patterned line (see n.)." (Trimble 2010 ad loc.).

162 *candida*: "candida 'shining white', 'spotless'. Accounts of washing sometimes include a proleptic adjective for 'clean' ... and 'clean' is a possible meaning of *candidus* (OLD s.v. 4d;...) But in Catullus and other writers the adjective often connotes beauty (Clarke (2003) 52-7; see 13.4, 35.8, 68.70, 86.1), and this is felt here since (like other areas of flesh) the feet of both men and women are conventionally called 'white' or 'shining' when they are bare or beautiful" (Trimble 2010 ad loc.).

162 *permulcens*: See OLD sv *permulceō* (*cēre, sī, sum, (ctum tr.)* sense 1: To rub or brush gently all over, stroke, caress; to smooth (one's hair). What is the effect of this description?

162 *liquidis*: "flowing".

162 *uestigia*: Fordyce translates feet. First here in this sense. Cited under OLD sv *uestigium* sense 3: The underside of the foot, the sole.

163: A Golden line. "As in 90 (see n.), the attachment with -ue of a second possibility suggests a leisurely exploration of ideas. However, the shape of this 'golden' line and its similarly patterned predecessor give closure (59n.), implying that Ariadne's fantasy has now played itself out; the break

between 163 and 164 is the sharpest in the speech (see Schmidt (1967) [‘Ariadne bei Catull und Ovid’, *Gymnasium* 74: 489-501] 490-1). Preparing a bed for a hero is another obvious servile task: cf. e.g. Hymn. Hom. 2.133-4 (160-3n.). But in Homer the expression πορσύνειν λέχος is usually used euphemistically of the wife ‘sharing’ the husband’s bed (see e.g. Kirk on *Il.* 3.411), and it is adopted in this sense by Apollonius (*Arg.* 3.1128-9, 4.1107, 1119); while *consternere* is not attested with this meaning, any memory of the Greek usage, particularly if *Il.* 3.409-11 were also in a reader’s mind (160-3n.), would add to the impression that Ariadne’s real wish is to be spreading a bed for Theseus and herself... The fact that Ariadne does not mention Theseus’ bride when this seems such a bridal bed is confirmation that this is more a happy fantasy than a self-destructive wish for humiliation.

However, the line does remind the reader of another marriage bed, that of Peleus and Thetis, on which Ariadne is herself depicted (cf. 49 *purpura*, 50 *uestis*).... The sudden reminder of Ariadne’s ecphrastic status draws attention, in the middle of the speech, to the paradox that it is uttered by a depicted figure. But the sense of disorientation created by the *mise en abyme* also seems to figure. But the sense of disorientation created by the *mise en abyme* also seems to unbalance Ariadne herself, appearing to prompt 164: it is as if the idea of a purple bed-cover reminds her of Thetis’ coverlet, on which she then sees herself and remembers where she is. Cf. the labyrinthine threat to the narrative at 114-15, leading to the narrator’s own *sed quid ego ... ?* (116n.).” (Trimble 2010 ad loc.).

163 *consternens*: See OLD sv *consternō* (ernere, rāuī, rātum tr.) sense 1: (with ablative) To cover by strewing; to spread (a couch with rugs, etc.).

164-70 “Ariadne pulls herself together, and proceeds to expatiate on the fact that there is nobody present to listen to her. In 164-6 C. intends probably a reference to the old habit of lamenting to sun and sky... C. perhaps connects the practice with the phenomenon of echo. The ‘up-to-date’ rational language in which Ariadne registers her protest is part of the distancing irony.” (Quinn). “The second main section of the speech begins as Ariadne ceases to address Theseus: from the fantasy of 160-3 she pulls herself back to her situation (another *metabasis*, cf. 116-23n.) and asks herself why she is speaking at all. Cf. Similarly Dido’s turn from unheard command to self-address at Virg. *Aen.* 4.595 *quid loquor? aut ubi sum? quae mentem insania mutat?* (cf. 165 *externata malo* here) and esp. the opening of Cassandra’s final paragraph at Lyc. Al. 1451-3 τί μακρὰ τλήμων εἰς ἀνηκόους πέτρας, | εἰς κῦμα κωφόν, εἰς νάπας δασπλήτιδας | βαύζω, κενὸν ψάλλουσα μάστακος κρότον; There are many aspects to the irony here. One resembles that experienced by the reader of the *Alexandra* when Cassandra’s question suddenly suggests that her whole speech and therefore the whole poem may be pointless; another consists in the fact that despite the question Ariadne, like Dido, goes on speaking, apparently to herself. The rationality of Ariadne’s language here (esp. 165-6) sharpens this point, as does the fact that what she is calling into question, the habit of lamenting to the natural environment, is a very conventional refuge, particularly in tragedy, of characters in just her sort of situation. Cf. Eur. *Med.* 56-8 with further parallels in Page ad loc., Ennius’ version at trag. 222-3 Jocelyn *cupido cepit miseram nunc me proloqui | caelo atque terra Medaei miserias*, Barrett on Eur. *Hipp.* 601. The all-seeing sun or sky are the most common addressees: replacing them with *aurae* here brings Ariadne’s comment closer to the *topos* of the wind carrying off useless words (59, 142nn.). Cf. similarly Call. fr. 714.3-4 Pfeiffer (unknown context) ἦ ὅτε κωφαῖς | ἄλγεα μαψούραις ἔσχατον ἔξεργῇ. Ariadne dismisses several possible audiences (see Reitz (2002) 96-7): the breezes are unsatisfactory as they cannot hear or reply (164-6), while Theseus is far away (167) and no other mortal is present (168). The elimination first leads Ariadne to conclude that she has no audience (169-70), but then also appears to prompt 171 *Iuppiter omnipotens*, a brief address to an immortal hearer. Cf. the similar reflections on her loneliness in 177-87 (see further 167-8nn.), leading to the appeal to the Furies at 188ff. Ariadne in fact has or will soon have a third divine hearer, Bacchus: a second-time or mythologically knowledgeable reader knows this, although the text has not yet mentioned it (Schmale (2004) 184; contrast Nonn. *Dion.* 47, where the reader is aware before Ariadne’s lament begins that Dionysus is listening). For the reader who does think of Bacchus here, the inaccuracy of Ariadne’s statements here creates dramatic irony. This section has

various similarities with the soliloquy of the shipwrecked Palaestra in Plaut. *Rud.* (esp. 199-206; cf. also 177-83n.), but Catullus is probably adopting the typical complaints of a shipwrecked character rather than alluding directly; however, as Reitz (2002) 100-1 demonstrates, there is a comparable irony, since the audience of the *Rudens* already knows that Palaestra will be safe.

Moreover, the evocations of dramatic texts here imply a more basic dramatic irony, that a character thinks herself unheard when she is really addressing a large number of people in the audience, and alone when she is really sharing the theatrical space with them. Here it might seem to be the reader who is in the position of the audience, 'hearing' Ariadne. But as Laird (1993) 28-9 points out, there is yet another level of irony since those who have gathered to watch Ariadne, the Thessalian viewers of the coverlet, cannot in fact hear her: is the point really that Ariadne cannot be heard or addressed because she is in a picture?

The marked echo of 116 *sed quid ego ...?* further unsettles the reader: the heroine's voice seems to merge with the narrator's just after the appearance of the purple cloth in 163 has reminded the reader that it is only through the narrator that he can hear the words of the static, depicted Ariadne (Schmale (2004) 182; cf. 163, 132- 201nn.)." (Trimble 2010 ad loc.). "Catullus' Ariadne begins with a long passage where her utterance is directed at the absent Theseus (64. 132-63). She calls on him in the vocative and uses the second person singular ..., 64. 132-3). She does not expect him to hear, but vents her feelings—as if this situation could possibly obtain with Theseus still present. Once she realizes she is getting nowhere, she refers to him in the third person and turns her utterance to Jupiter—he will hear wherever she happens to be. Catullus indicates his self-consciousness of the discursive format by showing her realize no one is there [(64. 164-8, 170-1)]" (Lowrie, M. 2009. *Writing, Performance, and Authority in Augustan Rome* (Oxford, OUP), 224) 164 *sed quid ego*: "Ariadne breaks off her vain reproaches with the same formula with which the poet interrupts himself at 116." (Fordyce).

164 *ignaris*: See OLD sv *ignārus* (a, um) sense 1: Having no knowledge, ignorant, unaware (of).

165 *externata malo*: "'overthrown by suffering' or 'out of my mind with suffering': see 71 *externavit* n. Ariadne cites – in an ironically rational way – her irrational emotional state as the reason for her address to an unhearing audience: cf. 196-7, where *uae misera* similarly interrupts the syntax." (Trimble 2010 ad loc.).

165 *quae*: looking back to *auris* (164).

165 *nullis sensibus auctae*: "endowed with no feelings" (Fordyce). OLD cites under sv *augeō* sense 6 (with acc. and abl.): to equip, furnish, provide with.

166 *audire nec reddere*: "can neither hear words word uttered nor give them in reply" (Fordyce).

166 *reddere*: See OLD sv *reddō* sense 6: To utter in reply.

167-8: "Exactly the same pattern of thought as 182-7, at the other end of this central part of the speech: Theseus on whom she might have relied is sailing away, and there is no-one else on the island to help her." (Trimble 2010 ad loc.).

167 *ille*: effect of not naming Theseus?

167 *prope iam*: i.e. "pretty much"; Ariadne imagines Theseus is pretty much half way on his journey from Dia to Athens.

167 *uersatur*: "is tossing".

168 *apparet*: "Ariadne probably means little more than 'is present', though *uacua* ... in *acta* may suggest that she has scanned the beach; but the visual word ironically reminds the mythically aware or second-time reader that Bacchus is on the coverlet, if not yet on the shore, and visible to the viewers of the picture, although not yet to Ariadne." (Trimble 2010 ad loc.).

168 *uacua* ... in *alga*: Trimble 2010 reads *acta* (beach) to avoid unparalleled synecdoche of *alga* for beach.

168 *mortalis*: emphasised by delay after *quisquam*. Note the dramatic irony!

169 sic "i.e. 169-70 sum up and comment on what is described in 164-8 (cf. 132 *sicine* n.); after describing her situation Ariadne now reflects on the possibility that it was divinely caused. As this is the first time she has blamed anyone except Theseus for her situation, the new idea also helps to signal the new section in the speech (164-70n.). Cf. also the narrator's references to the gods in 71-2

and 94-8, each coming rather late in a description of Ariadne's experiences; the divine force referred to here, however, is only the vague and lightly personified *fors* (170n.).” (Trimble 2010 ad loc.).

169 *nimis*: “too much” (Trimble 2010 ad loc.).

169 *insultans*: “mocking” See OLD sv *insultō* sense 3: To behave insultingly, mock, scoff, jeer b (with accusative) to mock at. “Supply e.g. *mihi* or *in me*; Ellis argues that *insultans* may go directly with *extremo tempore* ‘mocking my last hour’, but this use with the ablative is very dubious (TLL VII.1.2044.5).” (Trimble 2010 ad loc.).

169 *extremo tempore*: “‘my last hour’ (or ‘in my last hour’...)... As at 191 *postrema ... hora*, Ariadne is convinced she is about to die, and considers that this circumstance makes the mocking behaviour of *fors* even more cruel.” (Trimble 2010 ad loc.).

169-70 *saeua / fors*: the adjective goes with *fors* (enjambement). Trimble (2010 ad loc.) says of *fors*: “‘fate’ in a generalised sense, hardly more than ‘chance’”

170 *etiam*: with *invidit*: “even has grudged”.

170 *auris*: “‘ears’, i.e. ‘anyone who could hear me’. Catullus’ spelling is irrecoverable, but the transmitted *-is* rather than *-es* sharpens the pun on 164 *auris*, also at the end of the line: as pointed out in 165-6, the *aurae* have no *auris*, and the ironic echo completes 164-70 on the theme of not being heard.” (Trimble 2010 ad loc.).

170 *questibus*: Cf. 130; 195; 164. See OLD sv *questus* (ūs, m.) sense 1: The expression of dissatisfaction, regret, or similar or an instance of it, complaint, protest, outcry.

171-6: “Ariadne’s wish that Theseus had never come to Crete alludes to the same famous opening of Euripides’ and Ennius’ *Medea* as the beginning of the poem (1- 11n.). The allusion is formally marked by *utinam ne*, by the long sentence describing several different actions (articulated by *nec* twice as Euripides by *μηδέ* twice, Ennius by *neue* once), by the pluperfect subjunctives, by the nautical content of 171-4, and by 177 *nam* (Enn. trag. 215 Jocelyn *nam*, Eur. Med. 6 *ἄρα*); it is prepared for by the fact that the allusion in the poem’s opening lacked the form of a wish, which these lines now provide. Enn. trag. 244 Jocelyn *utinam ne umquam t̄mede t̄ cordis cupido corde pedem extulisses* (uncertain context) may also be present (*tempore primo ~ umquam*), and Ariadne immediately goes on to an even closer reminiscence of Ennius in the questions of 177-83 (see n.). There, however, she echoes Medea’s own voice, while here she briefly takes that of the Nurse. This may suggest that Ariadne is able to assess her own story as if she were observing it happen to someone else (see Armstrong (2006) [*Cretan Women. Pasiphae, Ariadne and Phaedra in Latin Poetry*] 210 and cf. 1-11n.), which would suit the rationality of 164-70; it might also be a comment on how closely the Nurse is in sympathy with Medea in the two tragic sources. The fact that the allusion here contaminates Theseus’ ship with the Argo is of course another use of the Medea myth and its texts to bind the inner and outer stories together (1-11, 132-201n.), but it is disconcerting to be reminded yet again of Peleus and Thetis and the narrator’s voice after 163 and 164 (see nn.), and especially of the chronological contradiction between Theseus’ ship and the Argo as first ship (11, 53 *cum classe* nn.). For Ariadne it is not Theseus’ departure from Athens (which would be parallel to the sailing of the Argo) that was the fateful moment, but his arrival in Crete. This concern with finding the original cause of their misfortunes dominates the appearances of the *utinam ne* motif (see Hross (1958) 43-9) for many lamenting heroines. Ariadne’s emphasis recalls Ap. Arg. 4.32-3, where Medea wishes that Jason had been killed at sea before arriving in Colchis. However, in an earlier monologue Medea had wished either that she had never seen Jason, or (going a stage further back) that Chalciope’s sons had never reached Greece (3.773-6); Euripides’ Nurse had similarly mentioned two moments, the Argo passing the Symplegades and the trees being felled to build it, while Ennius had corrected this hysteron-proteron (1n.) and at [Cic.] *Ad Her.* 2.34 and Cic. *Inu.* 1.91 Ennius’ version is referred to as a classic case of looking too far back to find the beginning of an action. Here Ariadne identifies three actions, each referred to in two lines: though the verbal structures of each ‘couplet’ are not completely parallel (but note 173 *ferens*, 175 *celans*), each ends with a pluperfect subjunctive followed by a dactylic noun and a spondaic one. Ariadne refers to three different aspects of Theseus’ arrival to form a rhetorical crescendo which contains elements of chronology and of spatial arrangement but which is primarily emotional: the arrival of Athenian

ships in Crete (as if they could be any Athenian ships); an unnamed *perfidus nauita* tying up his ship; the appearance of the attractive, deceptive *malus hic* himself in her own family home...

The narrator had also identified Theseus' arrival in Crete as the beginning of Ariadne's woes (73-5), but Ariadne is retelling 76-85 here too; as at the beginning of her speech (133-4n.) she seems to have heard the narrator's account. Some words are simply echoed (*Cecropiae*, *Cretam*, *tetigissent* ~ *attigit*), other details reappear through Ariadne's focalisation (*sedes superbas* become *nostris sedibus*, the heroic *ferox* Theseus is *perfidus nauita* and *malus hic*, and his patriotic motivation (81-3) is replaced by *celans dulci crudelia forma consilia*). But in 173 *indomito ... tauro* and *dira ... stipendia* Ariadne briefly seems to be as sympathetic to Athens as the narrator was; cf. the complexities of focalisation in 73-85 itself (see e.g. 73 *ferox ... Theseus*, 75 *iniusti regis*, 76-115nn.)." (Trimble 2010 ad loc.).

171 *Iuppiter omnipotens*: "Ariadne does not seem particularly concerned whether 'almighty' Jupiter might have the power to effect her wish and change the past: there is nothing after these words to suggest that she has any particular addressee in mind until 192. However, a reader of 204ff. will remember this exclamation." (Trimble 2010 ad loc.).

171 *tempore primo*: "in the first place" (Quinn); "'to start with'; the phrase highlights the difficulty of identifying the real beginning of a chain of events (171-6n.) since it sounds initially as if it will contrast 171-2 with the next two pairs of lines, but then seems to go with all of them (so Friedrich), since they all describe the same event. It has the same reference as 73 *quo tempore*, while for Ariadne it forms a clear contrast with 169 *extremo tempore*, 191 *postrema ... hora*; see Gardner (2007) ['Ariadne's lament. The semiotic impulse of Catullus 64.' *TAPhA* 137] esp. 172-3 for a Kristevan account of Ariadne's references to time. There may also be a comment on the fact that this is an allusion in the middle of Ariadne's speech to the very beginning of a source-text."

172: A Golden line. Cf. *Aen.* 4.658 *numquam Dardaniae tetigissent nostra carinae*.

172 *Cnosia*: See OLD sv *Gnōsius*: Of or pertaining to Cnossos (or, poet., to Crete). Fordyce notes Minos' palace was at Cnossus but adjective equivalent to Cretan.

172 *tetigissent*: i.e. reached.

173 *indomito ... tauro*: the Minotaur.

173 *nec*: postponed.

173 *stipendia*: See OLD sv *stīpendium* sense 3: A cash payment levied from conquered states to defray the expenses of the occupying army, later a permanent tax. Here indicating the human payment. "*stipendium* (from *stips* + *pendere*, Ernout-Meillet s.v.) is the technical term for various kinds of payment including a tax levied on conquered territories (OLD s.v. 3). *stipendia* therefore highlights the horror of the situation by referring to the human victims as if they were cash, and, as Fordyce and Nuzzo note, by implying a regular payment (partly by means of the plural). *dira* suggests that Ariadne shares this horror and is not using *stipendia* as a euphemism (cf. 171-6n.). Alternatively, it could be focalised through the Minotaur (Theseus brings not the expected, welcome payment but one of death)." (Trimble 2010 ad loc.).

174 *perfidus*: cf. 133. "Like Ariadne, Virgil's Dido also follows her two vocatives with one nominative *perfidus* (*Aen.* 4.421); see Wills [(1996) *Repetition in Latin poetry: figures of allusion* (Oxford)] 26-30." (Trimble 2010 ad loc.).

174 *in Cretam*: Mynors adopts the reading of the MSS: i.e. untied his ship for the voyage to Crete. Fordyce and Quinn read *in Creta*: "must mean 'unmoored his ship for the voyage to Crete': but while *religare* can mean 'untie'... it is so regular in the sense of 'tie up' that Catullus is unlikely to have used it otherwise here and O's *Creta* should probably be preferred, 'tied up his cable in Crete'." (Fordyce).

174 *religasset*: See OLD sv *religō* sense 4: To tie down, attach (a rope or similar).

174 *funem*: See OLD sv *fūnis* (is m., (f.)) sense 1b: (nautical) A ship's hawser, mooring rope; a towing rope; a sheet.

175 *malus hic*: "Vivid and substantival, 'this wicked man', perhaps with overtones of the colloquial use of *malus* = 'accursed' found elsewhere in Catullus ...; hence practically 'this bastard'.

Euripides' Medea, similarly, frequently uses κακός of or to Jason, as he remarks himself (452 λέγους' Ἰάσον' ὡς κάκιστός ἐστ' ἄνθρωπος)." (Trimble 2010 ad loc.).

175-6: cf. 136-7.

176 *in nostris ... sedibus*: cf. 160 *uestras ... sedes*.

176 *hospes*: predicatively with *requiescet* "as a guest". "Readers may be reluctant to believe that Theseus stayed as a guest in Minos' palace until it was time to be eaten by the Minotaur, but the narrator too at 98 *in ... hospite suspirantem* (see n.) seems to assimilate Ariadne's story to a mythical type exemplified more clearly by Demophoon-Phyllis, Paris-Helen or even Jason-Medea; cf. also Prop. 2.24.43-4 *paruo dilexit spatio Minoida Theseus | Phyllida Demophoon, hospes uterque malus* and for the 'perfidus hospes' motif in accounts of these myths in Latin literature Della Corte (1973). He sees the Demophoon-Phyllis story as particularly influential on the others given Call. fr. 556 Pfeiffer νυμφίε Δημοφῶν, ἄδικε ξένε: this formulation may have influenced Catullus here given the other evidence that his portrayal of Ariadne may have drawn on the Callimachean Phyllis (126-9n., 132-201n.). Alternatively, Skinner (1994) ['Remembrance of a guest: Theseus in Callimachus' Hecale and Catullus 64', LCM 19 147-8]: suggests that Catullus emphasises the hospitality theme to contrast the behaviour of his Theseus with that of the pious guest in the *Hecale*; cf. also Ap. Arg. 4.33 ξένε in Medea's regretful apostrophe to Jason (171-6n.). Virgil's Dido echoes this line at an ironically early point in her relationship with Aeneas: *Aen.* 4.10 *quis nouus hic nostris successit sedibus hospes?*" (Trimble 2010 ad loc.).

177-83: "Her attention returning to her immediate plight, Ariadne explores her options in a series of despairing questions. She begins with a generalising introductory pair in 177, to which three yes/no questions (*-ne, an, an*) in the deliberative subjunctive suggest possible answers (178-83). Each of these is itself answered in the negative (the first with a statement, the second two with questions, all with indicative verbs), each with its answer occupying two lines. Ariadne then adds a further two-line statement (184-5) dispensing with a fourth possible answer to the questions of 177; this leads her to conclude that her situation is hopeless and death inevitable (186-7).

The lines exemplify a rhetorical pattern identified by Fowler (1987) ['The rhetoric of desperation', HSPh 91: 5-38] as typical of the 'desperation speech'. Fowler points to the origins of such speeches in certain Homeric soliloquies and provides an exhaustive discussion of Greek examples, particularly in tragedy; the desperation speech can also be traced through rhetorical prose, New and Roman comedy (e.g. the soliloquy of Palaestra in Plaut. Rud., on which see 164-70n. as well as nn. below), Roman tragedy and epic, and the novel. The self-questioning part of such a speech is particularly widespread since it is an extension of 'what shall I do?' or 'what will happen to me?', which characters in

... all found here, in which various possibilities for action are suggested and rejected, may be known as (*ad*)*dubitatio*, *aporia*, *aporesis* or perhaps *diaporesis* (Fowler (1987) 6 n.3, Lausberg §§776-8). Oratorical examples of *addubitatio* provide many relevant variations, e.g. 'what could I have done? x? y? I could only do z', or 'what is he to do unless you acquit him? x? y? therefore acquit him'; cf. e.g. Gorg. 11a.20-1 Buchheim (Palamedes), Aeschin. 3.209, Dem. 18.28, 28.18, Cic. *Mur.* 88-9, Diod. 13.31.1. Ariadne's version is essentially that found in tragic desperation speeches such as Soph. Ai. 430-80, in which, having described his/her situation, a speaker asks what can be done next and sorts of crises may ask (see Fowler (1987) 17 n.28, 18 n.31); the extended version systematically excludes all other options but the most extreme or miserable (usually death).

Within this tradition Catullus alludes primarily to Eur. *Med.* 502ff. and Ennius' translation at *trag.* 217-18 Jocelyn (Ennius' *domum paternamne? anne ad Peliae filias?* seems to omit the answers to the follow-up questions, but this may be due to Cicero's abbreviating the quotation: Jocelyn ad loc., Rosato (2005) [*Euripide sulla scena latina arcaica. La 'Medea' di Ennio e le 'Baccanti' di Accio*] 113-20). This is combined with evocation of other parts of Eur. *Med.* and of Medea's second set of desperate questions (378-81) in her speech at Ap. Arg. 4.355-90 (cf. 132-8n.). Despite Ariadne's focus on her guilt for past actions (accepted by Kinsey (1965) 917-18 as a reason to apportion 'blame' to her), the allusive presence of Medea here is likely to lead a reader to notice how much less guilty Ariadne is, as if her very attempt to be Medea reveals her shortcomings in this

role (Armstrong (2006) 45); this is particularly clear when she refers to the death of her ‘brother’ the Minotaur at the point where Medea could have referred (but in Euripides did not) to her murder of Apsyrtus (181n.). However, Ariadne’s point should also be understood in terms of the common tendency in desperate *addubitatio* to mention the various family members, friends or allies one cannot flee to or expect help from ...); this frequently creates ironic effects, as it does here, if e.g. either speaker or addressee has betrayed or killed the people in question. Therefore, while Zetzel (1983) 265 is right to note that it was not Catullus but C. Gracchus, in a speech made shortly before his death in 121 B.C., who had first introduced a reference to the death of a brother into an allusion to Medea’s words (Gracch. fr. 61 Malcovati 4, quoted at Cic. De orat. 3.213-19 alongside Ennius’ Medea), this is not itself the strongest evidence that Catullus is also alluding to Gracchus here (cf. rather 177 *quo me referam*, 178-9nn.).

While Medea’s questions are explicitly intended to shame the listening Jason (Eur. *Med.* 501), Ariadne’s soliloquising is in fact more typical of desperation speeches in tragedy (usually the chorus is present but not addressed); like their Homeric precursors, such speeches are essentially conventional dramatisations of the speaker’s thoughts as he/she comes to a decision or realisation. The desperation speeches of Dido at Virg. *Aen.* 4.534-52 and Scylla at Ov. *Met.* 108-42 are also soliloquies (cf. 132-201n.). Ariadne’s isolation, however, goes beyond that of any of these characters: in these lines the sort of moral impossibilities that concern a Medea or an Ajax are blended with the simple fact that she is stranded on a desert island. This means that physical isolation becomes a metaphor for personal isolation (Putnam (1961) 179, Thomson (1961) [‘Aspects of unity in Catullus 64’, CJ 57: 49-57] 56, Romani (1999) [‘Donne abbandonate sulla riva del mare. Arianna, figura del lamento’, *Acme* 52: 109-27] 117-19) and physical death for social death (Romani (1999) loc. cit., Panoussi (2003) [‘*Ego maenas*: maenadism, marriage and the construction of female identity in Catullus 63 and 64’, *Helios* 30: 101-26] 116-17, Gardner (2007) 173); but it also threatens to undermine entirely Ariadne’s use of the convention of *addubitatio*, since her first question *quo me referam?* has such an obvious, practical answer (‘nowhere’) which ought to render all further questions pointless.” (Trimble 2010 ad loc.).

177 *quo me referam?*: “Some form of ‘where shall I go?’ is common as an opening question in an *addubitatio*, either combined with ‘what shall I do?’, reiterated in some way (e.g. Plaut. *Aul.* 713 *quo curram? quo non curram?*), or alone. The idea is usually ‘where shall I go [since I cannot remain here]?’ and/or ‘where shall I turn [for help]?’; *τρέπομαι* and (*me*) *uerto*, the verbs used by the two tragic Medeas, are common (e.g. Eur. *Alc.* 943, Dem. 28.18, Men. *Epir.* 905, Ter. *Hec.* 516, Cic. *Mur.* 88, [Cic.] *Inu.* Sall. 1, Charit. 3.3.6). But Catullus shares the use of a *fero* compound with Gracch. 61 Malcovati 4 *quo me miser conferam? Quo uertam?*, and may be consciously adapting this famous speech (so Zetzel (1983) 265), varying the prefix in allusion (cf. 119n.).” (Trimble 2010). OLD sv *referō* sense 3b. (ref. and passive): To go back, return. Here seems to be just “go”. Subjunctive (like *petam*; cf. 180 *sperem*, 182 *consoler*). “the unexpectedness of the verb might also make more plausible the theory of Armstrong (2006) 45 n. 24 that a secondary meaning of ‘What source should I refer to?’, marking the intertextuality, could be understood here, despite the reflexive *me*.” (Trimble 2010 ad loc.).

177 *spe*: Cf. 140; 144; 180; 186.

177 *perdita*: cf. *Aen.* 4.541.

177 *nitor*: See OLD sv *nītor* (*tī*, *xus*, or *~sus*, intr.) sense 3: (of persons, with ablative of person or thing): To put one’s faith (in), rely (on). “*nitor* is probably present indicative in a deliberative question ... Alternatively *nitor* could be the ordinary present indicative ‘what hope do I rely on?’, with the idea of futurity contained only in *spe*” (Trimble 2010 ad loc.).

178 *Idaeosne*: Mount Ida is in Crete. “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). A name standing for ‘Cretan’ must therefore lie behind OGR *idoneos ne*... Mount Ida ... is a towering landmark in the centre of Crete, and the source of Catullus’ specific expression is probably Call. *Hymn* 1.6 Ἰδαίοισιν

ἐν οὐρασι... The corruption would have occurred through the easy addition of an n-stroke and an attempt to make a Latin word.” (Trimble 2010 ad loc.).

178-9: “Ariadne describes the sea as a completely unbridgeable barrier. Kroll’s comment on sea’, is revealing. Transported to Dia as a helpless passenger (121 uecta), she speaks here as if she has no memory of her journey but has simply woken up to find herself there, just as the viewers of the uestis and readers of the poem have found her.” (Trimble 2010 ad loc.).

179 *discernens ... diuidit*: “Sc. *me* with both (as in 160), *ab eis* (i.e. *montibus*) at least with the participle, which also goes closely with the instrumental *gurgite lato*: ‘separating me from them with a wide expanse of turbulent water’. .. *diuidit* can be understood with *ab eis* supplied again, or in a more absolute sense ‘cuts me off’” (Trimble 2010 ad loc.). See OLD sv *discernō* (ernere, rēuī, rētum, tr.) sense 1: To separate or divide off.

179 *ponti ... aequor*: “this hostile sea contrasts with the benign *aequor* of the Nereids ... In its sense of ‘flat surface’ *aequor* forms many similar poetic periphrases” (Trimble 2010 ad loc.).

179 *truculentum*: See OLD sv *truculentus* (a, um) sense b: Ferocious, aggressive b (of natural forces, etc.). “‘angry’; in the sense that the sea is always dangerous ... but also in that she imagines it as actively inimical to her escape” (Trimble 2010 ad loc.).

180: “or am I to hope for help from my father? The father that I left of my own free will?” (Fordyce, who notes the relative clause is put as a question). Ariadne doubts her father will follow and come to her help.

180 *an patris auxilium sperem?*: “Cf. Eur. *Med.* 502 πότερα πρὸς πατρὸς δόμους;, Enn. *trag.* 218 Jocelyn *domum paternamne?*, Sen. *Med.* 452 *patriumque regnum* as well as Ap. *Arg.* 4.378 πῶς ἴξομαι ὄμματ’ ἀπὸ πατρός; Medea in each case asks whether she could hope to be welcomed by her father if she returned to his house, given her treatment of him (cf. also e.g. Soph. *Ai.* 462-5, 1008-10 and 177-83n.): Ariadne, having just established that she cannot get home unaided, asks whether she can expect her father to come and pick her up (as Nonnus’ Ariadne asks who can carry her away from the island: *Dion.* 47.382-4). The idea is particularly ironic in the context of the allusion to Medea given Aeetes’ hostile pursuit of his daughter, which Medea in *Arg.* 4 is trying to escape.”

180 *quemne*: “Adding the question as a relative clause mirrors Eur. *Med.* 503 οὐς σοὶ προδοῦσα καὶ πάτρην ἀφικόμην; (cf. also Ov. *Met.* 8.116 *quem tibi donaui?*). *quemne* = *eiusne quem* (similarly 183 *quine*). The compressed construction, which puts an incredulous or sarcastic emphasis onto the pronoun (‘the same father whom I abandoned?’), is common in Plautus, subsequently found occasionally in poetry” (Trimble 2010 ad loc.).

180 *ipsa reliqui*: “As Baehrens points out *ipsa* means something like ‘mea sponte’, while (re)linquo is the word Ariadne uses for Theseus’ desertion (133, 200, cf. 59 *linquens n.*); she represents her abandonment of her father as a comparable crime. But a comparison with Medea’s προδοῦσα ‘betraying’ in the line evoked actually highlights the fact that Ariadne’s guilt is far less than Medea’s: 177-83n. Cf. also Eur. *Med.* 483 αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ’ ἐμούς, Ap. *Arg.* 4.361-2 πάτρην τε κλέα τε μεγάρων αὐτούς τε τοκῆας | νοσφισάμην, earlier in the respective speeches, and Attis at 63.50-1 *patria o mei creatrix, patria o mea genetrix, | ego quam miser relinquens* (132-201n.).” (Trimble 2010 ad loc.).

181 *respersum ... fraterna caede*: “Ariadne speaks as if when she left Crete with him (*secuta*) Theseus was still spattered with the Minotaur’s blood... In Virg. *Aen.* 4.21 *sparsos fraterna caede penates* the allusion to this line highlights the differences between Dido and Ariadne: see Nappa (2007) [‘Catullus and Vergil’, in M.B. Skinner ed. *A companion to Catullus*] 384 and cf. 176 *hospes n.* Cf. also 399 *perfudere manus fraterno sanguine fratres* (another link to the crimes of the epilogue: 147n.), and Aegeus at 230 *ut tauri respergas sanguine dextram*.... Again, in a passage that alludes to Medea, the reader will probably remember the murder of Apsyrtus (perhaps the Apollonian detail of Jason deliberately staining Medea’s clothes with her brother’s blood, Ap. *Arg.* 4.471-4), but will in that case also notice that it is not mentioned in the parallel passage of Eur. *Med.* (though the combination of references to leaving father and to dead brother here do perhaps evoke Medea’s earlier cry at Eur. *Med.* 166-7 ὦ πάτερ, ὦ πόλις, ὧν ἀπενάσθην | αἰσχρῶς τὸν ἐμὸν κτείνασα κάσιν; Nuzzo [Gaio Valerio Catullo: *Epithalamium Thetidis et Pelei* (c. LXIV) (Palermo)]

suggests that there may be an allusion to the final alliteration in *caede secuta*). Instead the reference to the Minotaur's death here replaces Medea's reference to her killing of Pelias at the hands of his daughters (Eur. *Med.* 504-5); this is an episode with no analogue in Ariadne's story and the contrast again suggests Ariadne's relative innocence. But Gracch. 61 Malcovati 4 *at fratris sanguine madet* may also be evoked: so Zetzel (1983) 265, cf. 177-83, 177nn. Seneca's Medea does 451-2 *patriumque regnum quaeque fraternus cruor | perfudit arua?* (also 456 *secuta*).” (Trimble 2010 ad loc.). See OLD sv *respergō* (gere, sī, sum, tr.) sense 1: To sprinkle with liquid or similar as the result of some action, to splash, spatter, etc.

181 *caede*: “blood” (Fordyce): of her (half-)brother, the Minotaur.

182-3: “Women (and dependent men) making desperation speeches often emphasise their lack of the usual protectors... It is against this background that we should read 182 after the references to father and brother in 180-1: the question is, technically, asked in general terms, ‘can I comfort myself with a husband’s faithful love?’. But of course there is already an ironic hint of Theseus (esp. *fido*), and with the emphatic *quine* (cf. 180 *quemne* n.) and the following description Ariadne makes it clear that the only *coniunx* in question is the specific one who is deserting her and has in fact caused her desperate situation in the first place.” (Trimble 2010 ad loc.).

182 *coniugis ... fido ... amore?*: “with a husband’s faithful love” (Quinn). “Perhaps echoing Medea’s sarcasm as, after her questions, she summarises the situation Jason has left her in: Eur. *Med.* 510-11 θαυμαστὸν δέ σε | ἔχω πόσιν καὶ πιστὸν ἢ τάλαιν’ ἐγώ.” (Trimble 2010 ad loc.).

182 *memet*: the archaic suffix added to the personal pronoun.

183: “A recapitulation of 58 *immemor at iuuenis fugiens pellit uada remis ...*; even if Ariadne can no longer see Theseus when she says this (167n.), she is in fact describing part of the scene on the *uestis*” (Trimble 2010 ad loc.).

183 *lentos incuruans ... remos*: Quinn suggests = “straining at the oars” and understands *lentus* as “bending slowly, or reluctantly”. Fordyce understands the meaning “flexible”, “pliant” here. The OLD cites under sv *lentus* sense 2: Not brittle, tough. “‘bending the pliant oars in the water’. As Fordyce explains, *lentus* = ‘yielding under pressure’, so if ‘yielding’ is emphasised it means ‘flexible’ ..., if ‘under pressure’ then ‘tough’. Similar descriptions of bending oars confirm that here *lentos* primarily repeats the idea of *curuans*, i.e. it is proleptic” (Trimble 2010 ad loc.). OLD cites under sv *incuruō* (āre, āuī, ātum, tr.) sense 1: To make bent or crooked (what is normally straight). Trimble adopts Trappes-Lomax’s *curuans* in.

184-7: effect of short, asyndetic clauses and repetition?

184: transmitted text is: *nullo litus, sola insula, tecto*, but verb needed (Palmer conjectured *colitur*).

184 *nullo colitur ... tecto*: “is inhabited by no dwelling” (Fordyce).

184 *sola*: See OLD sv *sōlus* (a, um) sense 3: (of places) Not frequented, lonely, deserted.

185: “‘nor does a way out lie open through the encircling waves of the sea’ (ablative of route, probably a kind of instrumental ablative).” (Trimble 2010 ad loc.).

185 *egressus*: See OLD sv *ēgressus* (ūs, m.) sense 1: The action of going out, egress, escape, etc.

186 *ratio*: See OLD sv *ratio* sense 14b: 14 A manner, method, means b (with genitive) a way (of doing something).

186 *nulla fugae ratio, nulla spes*: “The final answers to 177, respectively to *quo me referam?* and *quali spe perdit nitor?* Cf. the bald οὐκ ἔστι with which Medea answers her self-addressed questions the first time she asks herself about possible places of refuge at Eur. *Med.* 386-9; also Soph. *Ai.* 470. *est* is easily supplied from 187 *sunt*.

fugae ratio = ‘means of escape’ (OLD s.v. *ratio* 14)” (Trimble 2010 ad loc.).

186 *omnia muta*: “the idea of possible hearers explored in 164-8 is alluded to, and the implied contrast with Ariadne’s own speech (emphasised by *omnia*; Ariadne is in fact the only thing on the island that is not silent) again sounds the theme of the failure of communication. For the second-time reader there is also an ironic contrast with the Bacchic noise of 251-64 which raises further questions about the particular moments in Ariadne’s story to which the poem and the *uestis* give access: everything is silent when Ariadne makes her speech, but everything is not silent in the picture.” (Trimble 2010 ad loc.).

187 *ostentant omnia letum*: “*ostentant* is used vividly, ‘display’, approaching ‘threaten’ (cf. TLL IX.2.1145.68-1146.2).” (Trimble 2010 ad loc.). Effect of *letum* as last word?

188-201: “The final curse has an urgency and sense of purpose which is lacking from the earlier sections of the speech. For the first time Ariadne is confident that her words are actually being heard, and the ‘marked rise in the quality of the rhetoric’ here (Quinn) is accordingly intended to persuade her divine audience to do what she wants and punish Theseus. The lines are clearly articulated in three long periods, and vividness, pleonasm and especially the order of words and ideas are used throughout to establish in convincing terms Ariadne’s view of the relationships among the key characters and concepts involved (see also 190-1n.): herself, the Furies, Theseus; her suffering, Theseus’ abandonment of her, the Furies’ punishment of him. The final four lines in particular, by linking all of these, form a highly effective conclusion to the curse and therefore to the whole speech. With 195 *querelas* the rhetoric also becomes extremely self-conscious: Ariadne’s primary evidence for the genuineness of her suffering and need for justice is (the sincerity of) her lament itself.” Models for Ariadne’s appeal to Furies here “are Ap. Arg. 4.384-90, Medea’s imprecations at the end of her speech to Jason (cf. 132-8, 149-53, 177-83nn.) and Soph. Ai. 835-44 (Ajax’s speech before his suicide), which similarly summons the goddesses, describes them, invites them to take notice of the speaker’s sufferings (837 *μᾶθεῖν* ~ 195 *audite*) and asks them to take vengeance; cf. 177-83n. for allusions to Ajax’s earlier desperation speech.

As goddesses of curses and vengeance the Furies were associated with the punishment of various crimes: three have particular relevance here. At *Il.* 19.259-60, Hes. *Op.* 803-4, *Alc.* 129.13-20 Voigt they are linked with oaths and the punishment of perjury: cf. 132-3 *perfide*, 139-48. Their association with violations of family bonds (e.g. kin-murder, adultery) would be appropriate here since Ariadne thinks of Theseus as a (promised) husband (139-41, 182-3), and taking this further, the treatment of faith in love as comparable to family loyalty might be seen as particularly Catullan (so Konstan (1977) 79); see also 192n. But above all, the relevant crime is murder: the curse arises from Ariadne’s conclusion in 187 that she is about to die, and at 200-1 it is strongly implied that she considers Theseus guilty of murdering her. The dying or the ghosts of the dead typically call upon the Furies for vengeance on their murderers, and sometimes a dying person threatens to come back as a Fury (see further Watson (1991) 29 n.131), an idea evoked by Ariadne’s assimilation of herself to her audience in several details here (192-7); cf. Dido at Virg. *Aen.* 4.384-6 *sequar atris ignibus* The curse demands narrative resolution, raising the question whether readers of the poem or viewers of the tapestry will see its effect. For a first-time reader the only clues to the next part of the story are the final *suosque* and the idea that Theseus will somehow cause death *tali mente*; but the method of the curse’s fulfilment is also foreshadowed in the verbal links that, with ironic appropriateness, assimilate Ariadne to Aegeus (188, 196, 197, 199).” (Trimble 2010 ad loc.). 188 *non tamen ante*: “The combination marks the rise in energy and Ariadne’s refusal to accept the *letum* of 187 unavenged” (Trimble 2010 ad loc.)

188 *languescens*: See OLD sv *languescō* (*escere*, *ī*, *intr.*) sense 1: To grow physically weak or feeble.

189 *a fesso secedent corpore sensus*: “The general idea is that of a life-force leaving the body at the moment of death, like the Homeric *ψυχή*.” (Trimble 2010 ad loc.). See OLD sv *sēcēdō* (*dere*, *ssī*, *ssum*, *intr.*) sense 1: To draw aside (from a companion, etc., rarely a place), detach oneself, withdraw.

190 *iustam*: Cf. 406.

190 *exposcam*: ‘implore’ rather than ‘demand’ when addressed to the gods” (Trimble 2010 ad loc.). Cf. 203.

190 *multam*: See OLD sv *multa* (*ae*, *f.*) sense b: A penalty involving loss of property (originally livestock, later money), a fine b (applied to any sort of penalty). Prose word. “‘penalty’, generalised from its original sense ‘a fine’. The effect is to present Theseus as a common criminal: a rhetorically effective deglamourising of Ariadne’s opponent, particularly noticeable in its contrast of register with the otherwise exalted tone of 190-1 (esp. the juxtaposed *caelestum*).” (Trimble 2010 ad loc.).

191 *caelestumque fidem ... comprecere*: “‘invoke the protection of the gods’. Ariadne first appeals to divine justice in general terms (cf. 190 *diuis*), not specifying the infernal Furies until 192... *fides* with a verb of invocation = ‘help, protection’, frequently of the gods” (Trimble 2010 ad loc.). See OLD sv *comprecere* (ārī, ātus sum, tr.) sense b (with accusative of thing, or clause): to pray for, pray that. *caelestumque*: = *caelestiumque*.

191 *postrema ... hora*: “i.e. now” (Quinn).

192-7: “Ariadne describes the Furies vividly, as if she could see them, then summons them, as if in order to see them. The colourful picture distracts the reader for a moment from Ariadne’s sufferings (Jenkyns (1982) 119), but then lends its power to the emphatic assertion of them in 195-7: continuing to assimilate herself to the gods she is invoking (190-1n.), Ariadne sounds like a Fury herself, bringing forth *querelas pectore ab imo* as they produce *pectoris iras*, and affected by burning passion (197) like the Furies’ traditional torches.” (Trimble 2010 ad loc.).

192-3: “Ariadne appeals to the Furies, in Homer the punishers of perjury” (Fordyce).

192 *facta uirum*: = ‘human crimes’ (for this negative sense of factum see TLL VI.1.127.16-128.9 and cf. e.g. 30.12 *facti ... tui*); it more often means ‘deeds of heroes’, κλέα ἀνδρῶν (e.g. Lucr. 5.328, Ov. *Am.* 3.1.25, Sil. 10.496), so the combination with *multantes* again deflates Theseus’ heroic status (190 *multam n.*). *uirum* also suggests ‘husbands’ (cf. 133n.); given Ariadne’s generalisations about *uiri* at 143-8, the phrase evokes perjury or violation of quasi-familial bonds as offences that might particularly deserve the Furies’ punishment in this case” (Trimble 2010 ad loc.).

192 *multantes*: cf. 190.

192 *uindice*: See OLD sv *uindex* sense 3b (applied to things; often pred., almost avenging. Used adjectivally (uncommon).

192 *uirum*: See OLD sv *uir* sense 4c (pl., unqualified, also with *omnes*) (male) persons collectively, people.

193 *anguino redimita capillo*: hair consists of snakes (See OLD sv *anguīnus* (a, um adj.): sense 1b consisting of snakes); *redimitus* = “wreathed round”.

193 *Eumenides*: “Via a reader’s awareness of e.g. Aesch. *Eum.*, Soph. *O.C.* it may evoke the goddesses’ associations with Athens, especially as a city famous for its justice, and therefore be an appropriate choice as Ariadne appeals for punishment of an Athenian offender (Armstrong (2006) 212); contrast Medea at Ap. *Arg.* 4.386 Ἐρινύες.” (Trimble 2010 ad loc.).

194: “whose brows wreathed with snaky hair display the blast of wrath from their hearts” (Fordyce). “The combination of *frons* and *pectus* shows how the Furies’ outward appearance clearly demonstrates their inward nature (cf. 34): this makes them opposite to the deceitful Theseus whom they will punish (Schmale (2004) 186)... *expirantis* is accusative plural with *iras*, intransitive: ‘blasting out’... The *pectus* is both the site of the lungs and the seat of the emotions ... and the whole expression goes back to the understanding of the breath as itself, constituting emotion, especially anger” (Trimble 2010 ad loc.).

194 *expirantis*: See OLD sv *expirō* sense 2 (intr.): To be exhaled. Intransitive with *iras*.

194 *praeportat*: See OLD sv *praeportō* (are): to carry in front.

195: “Combinations of imperatives beginning with ‘come’ are of course common in invocations: but cf. esp. Soph. *Ai.* 834-5, Virg. *Aen.* 4.611-23” (Trimble 2010 ad loc.).

195 *meas audite querelas*: “Alluded to by Virg. *Aen.* 4.612 *et nostras audite preces* (also at the end of the invocation and preceding the request; cf. 188-201n.) and by Ov. *Fast.* 3.471 *en iterum, fluctus, similes audite querelas* (cf. 132-201n.). There Ariadne echoes the end of this speech at the beginning of her new lament, i.e. picking up where she left off; Ovid marks the allusion with *similes*, and perhaps sees similar self-consciousness already in Catullus’ Ariadne, who is able to characterise her whole speech as *querelae* (cf. 130n., 223) and present it to the Furies as the primary evidence in her case (196-8).” (Trimble 2010 ad loc.).

196 *quas ego*: *ego* second in the clause emphasises *quas*: see Adams (1999). Ariadne’s argument for the importance of her *querelae* is sharply articulated (cf. 198 *quae*).” (Trimble 2010 ad loc.).

196 *extremis*: “uttermost”. See OLD sv *extrēmus* (a, um) sense 1b: the end, edge, or tip of. Cf. 93 *imis... medullis*.

196 *extremis proferre medullis*: “Cf. 93 *imis exarsit tota medullis*: Ariadne’s curse comes from the same depths as her original love. Passion may be felt in the marrow (93n.) or the *pectus* (e.g. 69), but words or cries are usually brought forth only from the latter (125, 198, 202, cf. 194nn.)” (Trimble 2010 ad loc.).

196 *proferre*: See OLD sv *prōferō* sense 4: To give voice to, utter, pronounce (words, speech).

197: “Summing up, Ariadne describes her emotional state to the Furies as the narrator has repeatedly described it to the reader: cf. 54, 93-4, 124 as well as 250 and her earlier comment, 165 *externata malo*. Every word indicates lack of control, yet the line contains a neat tricolon crescens. The particular pattern here is a tragic one which usually describes exile” (Trimble 2010 ad loc.).

197 *amenti*: See OLD sv *āmens* sense 2 Greatly excited, frantic, distracted.

197 *inops*: See OLD sv *inops* sense 4 (of persons): Having no protection, defenceless.

197 *caeca*: “Ariadne calls herself ‘blind’ although on the *uestis* she characteristically sees (52 *prospectans* n., cf. Rees (1994) 197); the description here evokes the idea of being blinded by the emotional impact of a sight. At 207-8 *ipse autem caeca mentem caligine Theseus | consitus* Ariadne’s curse causes Theseus too to suffer from mental blindness” (Trimble 2010 ad loc.).

198: “Cf. Lucr. 3.57 *nam uerae uoces tum demum pectore ab imo | eliciuntur et eripitur persona, manet res*, of a person’s character being clear in their words only in adversity; *quae quoniam* also seems to give a Lucretian flavour (see below). If Catullus is alluding to Lucretius, this fits the emphasis here on honesty in implied contrast with Theseus’ deceit (194n.).” (Trimble 2010 ad loc.).

198 *quae*: i.e. the *querellae*.

198 *quae quoniam*: “Relative pronoun + *quoniam* is a frequent formula in Lucretius” (Trimble 2010 ad loc.).

198 *uerae*: See OLD sv *uērus* sense 8: Grounded in truth, well-founded, sound. Trimble translates “just”, containing true accusations.

198 *nascuntur*: “Ironic given the sterility of Ariadne’s relationship with Theseus” (Trimble 2010 ad loc.).

199 *pati*: infinitive after *nolite*.

199 *nostrum ... luctum*: “Cf. 71 *assiduis ... luctibus* n., 226 *nostros ... luctus*, where Aegeus similarly desires that his grief should not go unnoticed (Traill (1981) 236), and esp. 247-8 *qualem Minoidi luctum | obtulerat mente immemori, talem ipse recepit*, which combines allusions to this line and to 200-1 (see n.), moving the correlatives to describe not Theseus’ *mens* itself but the results of his attitude.” (Trimble 2010 ad loc.).

199 *uanescere*: See OLD sv *uānescō* sense 2 (especially of actions) To become useless or ineffectual; to become of no account.

200: Cf. 133.

200-1: “Ariadne had referred ironically at 157 to reciprocity between herself and Theseus: now she concludes her curse by invoking the so-called *lex talionis*, on Theseus: now she concludes her curse by invoking the so-called *lex talionis*, on which see Dihle (1962), Hirzel (1910) 407-82 and esp. for its role in curses Watson (1991) 42-6. This principle requires some sort of reference to similarity, and is often expressed with correlatives.. Ariadne’s formulation of the *lex talionis* covers both the more common notion of making the punishment fit the crime, and the variation of making it appropriate to the nature of the offender... Theseus is not simply to suffer as he has made Ariadne suffer (as Medea curses Jason, Ap. *Arg.* 4.385-7 *ἐκ δέ σε πάτρης | αὐτίκ’ ἐμαί σ’ ἐλάσειαν Ἐρινύες· οἷα καὶ αὐτὴ | σῆ πάθον ἄτροπιῇ*), but to cause suffering to himself and his own through a *mens* of a similar kind. The point is underlined by the repetition of *mente*, correspondence of the active verbs *reliquit* and *funestet* and their objects, and sequence of alliterated *me mente* followed by *seque suosque*. The Furies typically afflict their victims mentally, driving them mad, but Ariadne is asking that Theseus’ *mens* should remain consistent, but now cause him to injure himself.

Ariadne does not specify any particular characteristic of Theseus’ *mens*: for an adjective with *quali* and *tali* we might supply *crudeli* (136) or *perfido* (132-3). But the beginning of the speech, evoked through ring-composition throughout these lines (*mente* ~ 135 *mentis*; *quali, tali* ~ 132, 134 *sicine*, 200n.), also offers *immemor* (135, cf. 58n.), and this is what the narrator adds to his

recapitulation at 247-8 *qualem Minoidi luctum | obtulerat mente immemori, talem ipse recepit*. These lines are of course crucial for the causal and ethical link, which Catullus seems to have been the first to make, between Ariadne's abandonment and Aegeus' death: Ariadne probably means here that Theseus should injure himself through his cruel lack of concern for others, but her curse is fulfilled by his being simply 'forgetful' of Aegeus' Klingner (1956) [*Catullus Peleus-Epos*] 60-6 analyses this in terms of the ambiguity of *immemor*, but the ambiguity of *mens* (cf. 147 *cupidae mentis* n.) is equally important. It seems that Ariadne uses it here in the 'ethical' sense, but her divine auditors understand it in the 'intellectual' sense, as if, after the emphasis she has laid on the importance of what she says here (132-201, 195nn.), they take her at her word. Alternatively, Ariadne may be deliberately speaking in a riddling, oracular way in order to offer the Furies such possibilities for inventive interpretation, or she may even have some sort of prophetic insight as to how her words will be fulfilled: on the relationship between curses and prophecies, especially of the dying" (Trimble 2010 ad loc.).

200-1 *quali ... mente ... tali mente*: "= 'by that attitude of mind in which..'" (Quinn). Fordyce on *quali ... menti*: "i.e. *immemori*: Ariadne's curse is fulfilled in 207ff., though the Eumenides are there forgotten and it is Jupiter himself who answers her prayer."

201 *seque suosque*: "the double -que is a mannerism of epic" (Quinn).

201 *funestet*: See OLD sv *fūnestō* (āre, āuī, ātum, tr.) To pollute by murder, stain with blood. Trimble 2010 comments on the verb: "In Cicero and elsewhere it means 'pollute with death', but here, without further contextual clues, it seems to be 'make *funestus*' more generally, perhaps 'doom to death', 'plunge into mourning'; its oracular vagueness (is Ariadne asking for Theseus' own death or not?) is rendered more threatening by the two objects *seque suosque* and the possibility that it might apply to each in a different way". See 236 and 246-7. cf. also 234 *funestam* ... Cf. Virg. Aen. 4.617-18.

202-48: Theseus' return; Ariadne's curse fulfilled.

202 *uoces*: See OLD sv *uox* sense 7 (sg. or pl.): A spoken utterance, words.

204 *annuit*: See OLD sv *adnuō* sense 3 (absol. or with dative) To grant (a prayer).

204 *inuicto ... numine*: "as *inuicto* shows, *numine* has here its normal sense of 'divine power' or 'will', but in combination with *adnuo* it has perhaps some suggestion of its original meaning of 'nod'.." (Fordyce). See OLD sv *nūmen* sense 2: Divine or supernatural power or influence. Quinn comments of *inuicto ... numine* "attaches itself on the one hand to *caelestum rector* (cf. Homer's formulae for Zeus) in a descriptive ablative ('ruler of unvanquished power') and on the other to *annuit* in an instrumental ablative, drawing out the etymological connexion of *numen* and *nuere* ('noddled assent with all-powerful nod').

204 *rector*: See OLD sv *rector* sense 4b: The ruler, governor, controller (of an organized body, institution, etc.), b (applied to the supreme deity or the chief god in a particular sphere).

205 *horrida*: take with *aequora*. See OLD sv *horridus* (a, um) sense 1c: (of the sea) rough, choppy. Fordyce translates "ruffled".

206 *concussit.. sidera mundus*: "i.e. *concussa sunt sidera mundi*" (Fordyce). See OLD sv *concutiō* (tere, ssī, ssum tr.) sense 1: To cause to vibrate, shake, agitate. *mundus* indicates the firmament.

207-8 "murky dark sown in his mind" (Quinn). Accusative dependent upon a past participle.

207 *caligine*: See OLD sv *cālīgō* sense 7: Moral or intellectual darkness.

208 *consitus*: as Fordyce notes, used metaphorically (literally "sown"). See OLD sv *conserō* (erere, ēuī, itum, tr.) sense 1b (poet) to strew or 'sow' thickly; *consitus* (of persons) beset (by conditions).

208 *oblito*: See OLD sv *oblīuiscor* (uiscī, tus tr., intr.) sense 2: To forget about (something that one ought to remember), lose sight of, fail to consider or bear in mind. Here under "(absol. or ellip.)".

208-9 *cuncta, / quae mandata*: = *cuncta mandata, quae*.

209 Fordyce notes words picked up in 232 and 238.

212 *moenia*: accusative with 213 *linquentem*.

212 *diuae*: i.e. Athena.

212 *classi*: ablative (less common form).

213 *concrederet*: See OLD sv *concrēdō* (ere, idī, itum, tr.) To entrust for safe keeping.

213 *Aegeus*: See OLD sv *Aegēus* (ēī, m.): A king of Athens, the father of Theseus.

215-7 *gnate ... unice / gnate, ... / reddite*: vocatives. Theseus had been away from his father until he was a man.

215 *iucundior*: See OLD sv *iūcundus* sense 2 (of persons): Delightful to be with, congenial or similar.

218 *feruida*: See OLD sv *feruidus* sense 7c: ardent in action, hot, furious.

219 *languida*: “swooning eyes” (Fordyce). Quinn sees ominous echo of 188.

220 *saturata*: See OLD sv *saturō* (āre, āuī, ātum, tr.) sense 2: (fig.) To sate (a person, his senses, passions, etc.), content, satisfy.

221 *mittam*: See OLD sv *mittō* (ere, mīsi, missum, tr.) sense 2: To allow (a person) to go on his way; to let (an animal) loose.

224 *canitiem*: See OLD sv *canitiēs* sense 2b (concrete) grey or white hair.

224 *terra*: See OLD sv *terra* sense 6: The actual substance forming the ground, earth (sometimes contrasted with stone, etc.).

224 *infuso*: See OLD sv *infundō* sense 1d: to pour on or over.

224 *foedans*: See OLD sv *foedō* (āre, āuī, ātum, tr.) sense 1: To make filthy or unclean, soil, stain, befoul, etc.

225 *infecta*: “dyed.” See OLD sv *inficiō* (icere, ēcī, ectum, tr.) sense 1: (especially with ablative) To immerse in a pigment, dye.

225 *uago*: “journeying” (Fordyce). Quinn translates “Wandering i.e. about to set out on its journey”.

226 *incendia*: See OLD sv *incendium* sense 3b (in fig. Context): (of violent emotions, especially love).

227 *obscurata*: “i.e. *infecta*” (Fordyce). With *carbasus* (ī) (feminine), a sail, canvas.

227 *dicet*: “appears to be used with the sense of *indicet*, ‘show’, ‘declare’” (Fordyce). See OLD sv *dicō* (āre, āuī, ātum, tr.) sense 1: To indicate, show.

227 *ferrugine*: See OLD sv *ferrūgō* sense 2: The term for shades of colour, apparently ranging from a reddish-purple to near-black.

228: see Knox, Peter E on this line in ‘Catullus and Callimachus.’ In: Marilyn B. Skinner (ed.). *A Companion to Catullus*. Malden: Blackwell, 2007 (e-book 2008), 151-72.

228 *quod tibi si*: “but if” (Fordyce who compares Sen. *Dial.* vi.16.3 for the insertion of the enclitic pronoun).

228 *Itoni*: See OLD sv *Itōnus*: The name of a Thessalian town famous for its cult of Athene, and also of a Boeotian town having similar associations.

229 *Erecthei*: genitive.

229 *defendere ... annuit*: “wills the defending of (by herself)” (Fordyce).

230: cf. 181.

231 *memori*: motif.

231 *facito*: future imperative (gives solemn note).

232 *uigeant*: See OLD sv *uigeō* sense 3b: to live on, thrive (in the memory).

232 *oblitteret*: See OLD sv *oblitterō* (āre, āuī, ātum, tr.) To cause to be forgotten, consign to oblivion.

233f. *ut ... deponant*: “the *ut*-clause is epexegetic of *haec* in 232. *lumina* ‘your eyes’” (Fordyce).

234 See OLD sv *antemna* (ae, f.): A yard of a sailing ship, sailyard, yard arm; (poet.) ‘sail’.

234 See OLD sv *fūnestus* (a, um) sense 1: Of or concerned with death or mourning, funereal.

234 See OLD sv *uestis* sense 3: Cloth (in the form of hangings, coverings, etc.), drapery.

235 *intorti rudentes*: “twisted ropes” (Quinn). See OLD sv *intorqueō* sense 3: To twist in a spiral; to make (threads, ropes, etc.) by twisting.

235 *sustollant*: See OLD sv *sustollō* (ere, sustulī, sublātum, tr.) sense 1: To raise on high.

237 *reducem*: See OLD sv *redux* (ucis, adj.) sense 2: Coming back, returning (especially from war, exile, etc.).

237 *aetas*: Fordyce says it here seems to be equivalent to *tempus*.

- 238f. “The construction is *haec mandata Thesea prius constanti mente (ea) tenentem liquere ceu nubes montis cacumen (linqueret).*” (Fordyce).
- 239-40: on the simile see Murgatroyd 1997.
- 239 *Thesea*: Greek accusative form.
- 240 *aereum*: See OLD sv *āerius* sense 3: Reaching high into the air, lofty, tall.
- 240 *niuei*: See OLD sv *niueus* sense 4: Snow-covered, snow-capped.
- 240 *liquere*: likely gnomic perfect (Quinn).
- 241 *ex arce*: i.e. from the Acropolis of Athens.
- 241 *petebat*: See OLD sv *petō* sense 7: To seek to obtain (something desirable), aim at, strive after.
- 242 *anxia*: See OLD sv *anxius* sense 1: afflicted with anxiety, worried, disturbed, uneasy.
- 242 *absumens*: “using up, wasting, his eyes on weeping: the construction with *in* of the object on which resources are spent in common with *consumo*” (Fordyce). See OLD sv *absūmō* sense 3: (of exertion, worry, etc.) To wear out, exhaust; (also with personal subject) (of disease, etc.) to eat up, consume.
- 242 *in*: See OLD sv *in* sense A10: (with verbs of spending or similar) upon (an object).
- 243 *infecti*: Fordyce (like Quinn) reads V’s *inflati*, arguing it adds a “picturesque touch -the belling of the sail lets Aegeus see its colour all too clearly” (Fordyce).
- 244 *scopulorum*: See OLD sv *scopulus* (ī, m.) sense 1: A projecting rock (in the sea, on the coast).
- 246 *domus ... tecta*: periphrasis (effect?): *domus* is genitive. “*funesta* goes with *tecta*, *paterna morte* with *funesta* “(‘full of death through a father’s dying’).” (Quinn)
- 247 *Minoidi*: Greek dative (final i short). See OLD sv *Mīnōis* (idis, or idos, f.) A female descendant of Minos; especially Ariadne, his daughter.
- 248 *obtulerat*: See OLD sv *offerō* sense 6: To bring on or induce (a condition, etc., usu. unpleasant), cause, inflict, etc.
- 249 *prospectans*: “takes the reader back to 52 and 60” (Fordyce).
- 249 *cedentem*: See OLD sv *cēdō* (dere, ssī, ssum, intr., (tr.)) sense 4 (of things): To move away, depart, recede.
- 249 bridge passage (Quinn).
- 250 *multiplices*: See OLD sv *multiplex* sense 4b: Consisting of many at once, multitudinous b (with pl. noun or sg. noun in pl. sense) many together or at once, numerous.
- 250 *uoluebat*: See OLD sv *uoluō* sense 11: To turn over in the mind.
- 250 *saucia*: See OLD sv *saucius* (a, um): sense 5a (fig.).