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Echoes and Reflections in Catullus' Long Poems

What kind of connection between different parts of a text might we be trying to capture with the word 'intratextuality'? One plausible answer might be that intratextuality should be thought of as something comparable to intertextuality. Specifically, the cognitive process for the reader might involve memory over some appreciable distance: something in the text reminds me of something I previously encountered in the same text, long enough ago that I want to say that I am 'remembering' that other moment rather than that it is still in my immediate experience because my eyes encountered it a line or two further up on the same page, or, as I read aloud, I have not yet taken a breath since I uttered it. If this is along the right lines, then it makes sense to talk about Catullus' *longer* poems under the heading of intratextuality. By 'long poems', specifically, I mean those grouped in the corpus as we have it under the numbers 61 to 68.¹ Their actual length varies from the 24 elegiac lines of poem 65 to the 408 or so hexameters of poem 64,² but it is generally true for them as it is not for Catullus' other poetry that each of them is long enough in principle to produce intratextual effects in the way just outlined.

Their relative length, however, is not the only prompt for an intratextual investigation of these poems. In a rich chapter in Sharrock/Morales 2000, Theodorakopoulos discusses intratextuality in Catullus 64, reading that longest and densest of the long poems as a labyrinth, a lake of ink, a textile woven of criss-crossing threads:³ hers is one of many attempts, to which I am adding in my forthcoming commentary on the poem,⁴ to respond to its complex structure and texture – one story inside another, dense tangles of chronological confusion – and its perplexing tone – is it a sensuous celebration of the heroic past and/or a lament for historical decline? My approach here, however, draws more closely on work on Catullus 64 that has looked, without the label of intratextuality, at some of the specific means by which the poem creates these complexities: namely, its networks of repetition. This is a frequent theme in criticism of the poem, and I

¹ Unless otherwise specified all references are to Catullus. I use the text of Goold 1989 and adapt his translations.

² The final line is numbered 408, but there is at least one lacuna, after line 23.

³ Theodorakopoulos 2000.

⁴ Trimble forthcoming.

mention only two significant examples. Duban 1980 discusses these networks in terms of ‘verbal links’, particular words or patterns of language which, by being used perhaps for the abandoned Ariadne *and* the fields around Peleus’ house, or for the sea at the beginning of the poem *and* the earth at the end,⁵ suggest ‘comparison and contrast between various persons, actions, and states of mind’.⁶ Duban particularly explores ‘verbal links’ which help to create the network of imagery or ‘imagistic undercurrent’ observable in the poem: ‘the sea, agriculture, departure, winds/whirlwinds, fire, etc.’⁷ Meanwhile, McKie 2009 casts his net more widely to look for *any* individual words (except for extremely common words such as conjunctions or pronouns) which are repeated across some distance in the poem, whether or not their repetition immediately suggests significance.⁸ While admitting the subjectivity of his list, McKie finds about 118 cases of such repetition, demonstrating quite how pervasive is the poem’s habit of using specific verbal connection to invite a reader to disrupt her linear reading experience by recalling a different moment in the poem. Yet McKie carefully differentiates this ‘apparently random’ repetition in poem 64 from other repetitious effects in Catullus’ other poetry, including specifically the other long poems. I hope to show, however, that it may be fruitful to look at the ‘iterations’ and other kinds of ‘verbal links’ in 64 alongside exactly the kinds of repetition in the other long poems that McKie sets to one side: the refrains and amoebian effects in the wedding-songs 61 and 62 (not forgetting that 64 itself contains a wedding-song with a refrain), the more obviously thematic repetition of words for ‘seas, woods, fury, darkness, wandering’ in the Attis poem, 63, and the ‘concentric resposion’ or ring-composition of 68b (and 68a).⁹

This investigation will soon lead to observations about links *among* the various long poems: and naturally, when connections between different works by the same author are under consideration, it will always be debatable whether ‘intra-textuality’ or ‘intertextuality’ is the better term. This is particularly the case with Catullus, his long poems above all, because we know so little about the original textual contexts in which any of them might have been read, and especially about whether Catullus might have arranged them and intended them to be read in the order in which they now stand.¹⁰ Perhaps 64 was ‘published’ by itself, as the

⁵ Repeated *non* ‘not’, 64.39–41, 63–5; *imbuere* ‘soak’, ‘initiate’, 64.11, 397.

⁶ Duban 1980, 778.

⁷ Duban 1980, 779.

⁸ McKie 2009, 84–92.

⁹ McKie 2009, 89–90.

¹⁰ On the history of this problem, see Skinner 2007.

Smyrna of Cinna seems to have been according to Catullus 95; perhaps it circulated as part of a *libellus* with poems 61–63; perhaps poems 65–68 were the opening of a separate *libellus* of all Catullus' elegiac poetry.¹¹ Possibly the effects discussed below are ones that Catullus' first readers might have noticed as they remembered passages they had read in an earlier part of the scroll they were still holding, or in a different one; and maybe the fuzzy boundary between intratext and intertext is not best placed too securely either at the point of separation between individual books or – again a point of difficulty with Catullus' long poems, given the debate over the unity or otherwise of what we still tend to call Catullus 68 – at the point of separation between individual poems.¹²

My focus is not on the potential thematic unity of the long poems,¹³ nor on such related questions as Catullus' attitude to marriage or the optimism or pessimism of poem 64. Rather, this chapter looks at some of the ways in which intratextuality can work: and it is for this reason above all that this group of poems makes an interesting subject. All intratextual connections are textual: they can only work by means of words. But literary texts can and do emulate other art forms which engage with specific senses, and this emulation, I argue, can play a particular part in intratextuality. It is certainly important in Catullus' long poems: 64 contains an extremely extended (and extremely strange) ecphrasis, a mimesis of a work of visual art, while 61 and 62 are – and 64 again contains – mimeses of song, and we will also find mimesis of instrumental music. Some of the intratexts in these poems come as close as a text can to the way in which a picture might exhibit intratextuality – as, to take an imaginary example, a figure dressed in red and white in the bottom left-hand corner of a huge Baroque painting might remind the viewer that when scanning the top right-hand corner he had seen a bloodstained white flag, and might invite him to make and attempt to interpret a connection. I call these 'reflections'. Other examples might have more in common with the effect on a listener either of a repeated leitmotif in a Wagnerian opera or of the recurring theme in a Mozartian rondo. These are 'echoes'. These intratextual appeals via words to our sight and hearing – or at least to our visual and aural imagination – are not limited to the ecphrasis or to the songs, but the presence of the ecphrasis and the songs helps to sensitise us to their appearance

¹¹ The latter two hypotheses have often been presented together as part of an argument that Catullus personally arranged his work into three books: see esp. Baehrens 1876–85, vol. 2, 57–61; Quinn 1972, 9–20. *libellus* 'little book' is a term used twice by Catullus in poem 1 to refer to some collection of his poetry.

¹² For an introduction to the bibliography on whether 'Catullus 68' is one poem or two (or three), see Lowrie 2006, 116 n. 5, and for a cogent new argument Leigh 2016.

¹³ See Skinner 2007, esp. 43–5. Most 1981 offers one stimulating reading in such terms.

elsewhere. Finally, I shall look again at some examples of intratextuality in which what the reader remembers gives a particularly important role to the *words* themselves. This will take us back to an intratextuality very close, simply, to textuality.

1 Echoes: I've heard this before

I begin with aural 'echoes', and with a particularly obvious kind of repetition: the refrain. Refrains are characteristic of song, and thus, in the Greco-Roman literary tradition, characteristic of lyric poetry; it is therefore not surprising that Catullus uses them in his lyric wedding-song, poem 61. However, refrains also enter the hexameter tradition via their use in Theocritus 1 and 2 for the imitation of song,¹⁴ and this underlies the presence of refrains in both of Catullus' hexameter poems, 62 and 64. In these two poems, the respective refrains are used relatively simply, both in the utterances of the groups of boys and girls in 62 and in the song of the Fates in 64.¹⁵ As in Theocritus, the refrain in both cases is almost always just a grammatically independent single line, although the first appearance of the refrain in 62 is preceded by *iam dicetur hymenaeus* 'now will be uttered the wedding-song', which suggests the singers or the author self-consciously flagging it up (62.4), and the first appearance of the Fates' refrain in 64 is attached syntactically by the preceding half-line to produce the extended command *sed uos, quae fata sequuntur, | currite ducentes subtegmina, currite, fusi* 'but you, drawing the threads which the fates follow [or: which follow the fates], run on, spindles, run on' (64.326–7). In subsequent appearances, neither refrain is attached or highlighted in this way, and so a tension develops. On the one hand, the refrain becomes drained of meaning by its frequent repetition, so that the pattern of sounds that the reader hears becomes more important than the meaning that the words convey; on the other, the lines surrounding the refrain on its later recurrences may offer opportunities for new meaning.¹⁶ So, at the end of 62 as the boys apparently win the argument about whether marriage is on balance a good thing for the bride, and the bride herself appears as an addressee (62.49–66), the final appearance of the refrain may be much more clearly understood as an address to the god needed for the marriage, implying 'come here now, Hymen, and get on

¹⁴ Theoc. 1.64ff., 2.17ff, 69ff.

¹⁵ 62.5 = 10, 19, 25, 31, 38, 48, 66 *Hymen o Hymenaeae, Hymen ades o Hymenaeae* 'Hymen o Hymenaeus, Hymen, come, o Hymenaeus'; 64.327 = 333, 337, 342, 347, 352, 356, 361, 365, 371, 375, 381 *currite ducentes subtegmina, currite, fusi* 'run on, drawing the threads, spindles, run on'.

¹⁶ On this effect in 64, see Beyers 1960.

with your task!'. In 64, as the Fates sing of events following the death of Achilles (64.362–71), it becomes suddenly more obvious that in their refrain they are encouraging the threads of his life to run on towards its end.

This understanding may help us to appreciate the much more complex situation in poem 61. Here the two main refrains, like that in 62, centre on the words *Hymen* and *Hymenaeae*. The internal repetition across those two words helps to make these refrains more purely musical 'echoes', as does the obscure history of what is internally repeated, the disyllabic sound *hymen*, which may have originated as a ritual cry without denotative meaning before both it and its extended form *hymenaeus* came to be understood either as the name of a god or as a word meaning 'wedding-song'.¹⁷ In the first refrain, *Hymen* and *Hymenaeae* appear with the vocative marker *o*, and alongside other second-person language which usually makes it clear that the god is being addressed (61.4–5, 39–40, 49–50, 59–60).¹⁸ But in the second refrain the repeated *o* is replaced by a repeated *io* – still a word associated with invoking the divine,¹⁹ but in a much less straightforwardly vocative way – and the refrain appears amidst addresses to human addressees (61.117–18, 137–8, 142–3, 147–8, 152–3, 157–8, 162–3, 167–8, 172–3, 177–8, 182–3). *io* and *hymen*, probably even *hymenaeae* despite its 'vocative' ending, are heard primarily as non-denotative exclamations.

Elsewhere in 61, however, other utterances much more directly motivated by their context become refrains by repetition. In the admiring comment and question addressed (again) to Hymen, *at potest / te uolente. quis huic deo / comparari ausit?* 'but if you are willing, he/she can. Who would dare to be compared with this god?' (61.63–5, 68–70, 73–5), the final occurrence varies the diction (if the text is right)²⁰ by using a synonym for 'can', *queat* instead of *potest* (61.73). This detail plays with the question whether this is a directly motivated utterance or a less motivated refrain – and with whether we are listening for sound or sense.²¹ Every refrain in 61 appears at the end of a stanza, but the address to the *concupinus* (the former boy favourite of the groom) that occupies the final line of two

¹⁷ See further Agnesini 2007 on 62.4, 5.

¹⁸ Compare *o* and *ades* 'come' in the refrain in 62 (n. 15).

¹⁹ *OLD* s.v.

²⁰ Catullus' text as transmitted requires a great deal of conjectural emendation. For an introduction to the issues, see Butrica 2007.

²¹ For the replacement of a single word one could compare the first shift in the refrain in Theocritus 1, when ἄρχετε βουκολικᾶς, Μοῖσαι φίλοι, ἄρχετ' αἰοιδᾶς 'begin, dear Muses, begin bucolic songs' (64ff.) is succeeded by ἄρχετε βουκολικᾶς, Μοῖσαι, πάλιν ἄρχετ' αἰοιδᾶς 'begin, Muses, begin again bucolic songs' (94ff.). But this clearly marks the progress of the song: at 61.73 the 'motivation' for the change is much less clear.

consecutive stanzas at 61.128 and 133 in the form *concube, nuce da* ‘favourite, scatter nuts’ is a compressed version of the more motivated or meaningful command that opened the first of those stanzas at 61.124–5 *da nuce pueris, iners / concube* ‘scatter nuts to the boys, idle favourite’.²² Rather similarly, the address to the bride, first introduced in the last two lines of a stanza at 61.90–1 *sed moraris, abit dies: / prodeas, noua nupta* ‘but you delay, the day is going by; come out, bride’, is echoed in the repetition of *prodeas, noua nupta* at both the beginning and the end of the next stanza (61.92, 96) before it settles into the slightly shorter form *sed abit dies: / prodeas, noua nupta* at the end of two subsequent stanzas (61.105–6, 112–13). It is becoming a refrain, losing much of its meaningful impact; yet it is recalled once more, sixteen stanzas later, when *sed abit dies* ‘the day is going by’ recurs at 61.192, in the same place in the stanza (the end of the penultimate line), but addressed this time to the groom. The fact that this phrase was part of a musical refrain earlier in the poem now makes it *more* meaningful later, as it provides for the reader who remembers its earlier occurrences an effective mimesis of, precisely, time going by.²³

If refrains become more purely ‘musical’ as they are repeated, this effect is likely to be particularly strong in lyric poetry, especially in Latin, in which lyric forms are rare: focusing less on the meaning of the words, the reader becomes more aware of the relatively unfamiliar metre. This may lead to echoes whose strongest element is, quite simply, the echo of that metre. For a reader who remembers the rhythm of poem 61 – not unlikely after 47 rhythmically identical stanzas – there will be an extra depth to Ariadne’s regretful reference at 64.141 to the wedding to Theseus that she had hoped for. This hexameter has a very unusual shape, resolvable, as Goold points out in the notes to his edition, into glyconic + pherecratean:²⁴

64.141 *sed conubia laeta, sed
optatos hymenaeos.*

‘but a happy marriage, but a longed-for wedding’

²² The final appearance of *concube, nuce da* at 133 is also preceded by 132 *miser ah miser*, producing the sense, ‘ah, poor, poor favourite ...’. Compare the treatment of the Fates’ refrain in 64, discussed above, p. 38.

²³ Some of the effects described in this paragraph find parallels in Bion’s *Lament for Adonis*, which uses several components to create lamenting refrains which are sometimes independent of, sometimes more closely motivated by, their immediate surroundings: see Estevez 1981. However, the hexameter poem cannot make the same use of stanzaic form.

²⁴ Goold 1989, 252.

That pattern is the end of a stanza from 61, just the place, in fact, for a refrain, the two most frequently repeated of which, as we have just seen, end not quite *hymenaeos* but *hymenaeae*. And yet *hymenaeos*, which Ariadne uses synecdochically to mean 'wedding', more straightforwardly names exactly what 61 is: a wedding-song.

Although poem 62 makes less sophisticated use of its single refrain than 61, it does much more with another technique characteristic of Theocritean hexameters: amoebian responsion.²⁵ This is not limited to the individual lines in which the boys use classic amoebian technique to 'cap' a point made by the girls at the equivalent stage of the preceding stanza. Consider the opening and closing lines of one of the girls' stanzas, followed by the 'capping' lines from the beginning and end of the answering stanza from the boys:

62.20 Hespere, quis caelo fertur crudelior ignis?
62.24 quid faciunt hostes capta crudelius urbe?

'Hesperus, what crueller fire rides in the sky? ... What crueller deed do foes commit when a city is captured?'

62.26 Hespere, quis caelo lucet iucundior ignis?
62.30 quid datur a diuis felici optatius hora?

'Hesperus, what kinder fire shines in the sky? ... What gift from the gods is more longed-for than this happy hour?'

The comparative *crudelior/crudelius* is repeated from one point made by the girls to another. The boys' response to line 24 in line 30 is not as precisely responsive in vocabulary or theme as some amoebian pairs, but instead uses clever syntactical echoes after the opening *quid* – the neuter comparative at the same place in the line, sandwiched by an ablative of comparison rather than an ablative absolute – and also, in its use of *hora* to refer to the hour of evening, makes a thematic connection to the star, *ignis*, which appears as the last word of the boys' line 26 as well as the girls' line 20. These complex patterns of responsion and echo sensitise us to every detail in these lines – and therefore, I believe, cause us to notice another 'echo' in another of the long poems, when Berenice's lock complains at 66.47 *quid facient crines, cum ferro talia cedant?* 'what will tresses do, when such

²⁵ Although reference dictionaries tend to define amoebian predominantly in terms of 'antiphonal singing' and competition (*BNP* s.v. 'Amoibaion', *OCD* s.v. 'amoebian verse'), I follow the usage which associates the word with the sort of large-scale repetition and variation typical of dialogue song in Theocritus and acutely described by Dover 1971, xlv–l.

things yield to iron?' If we are thinking of 61 as well as 62 as we read 66, then not many lines earlier in that poem we may have heard an echo of one of 61's hymeneal refrains: 66.31 *quis te mutauit tantus deus?* 'which god had power enough to change you?'.²⁶

The role played by 'echoes' in establishing intertextuality among the long poems may also be observed when we turn from the imitation of song to the imitation of instrumental music. Catullus' long poems contain descriptions of the music involved in the worship of Cybele (63.8–10, 21–2, 29) and of Bacchus (64.259–64). These descriptions are connected thematically, since similar activities and similar musical instruments are associated, especially in literary representations, with these two broadly 'Eastern' orgiastic cults,²⁷ but they are also connected by their use of techniques appealing to the reader's hearing. The first of these is simply onomatopoeia: the nouns and verbs referring to instruments and sounds often exemplify those sounds (e.g. *ty(m)panum* 'drum', *tibia*, *tibicen* 'pipe, piper', *stridebat* 'shrieked'), and Catullus underlines this by assembling them with other words to create onomatopoeic alliteration and assonance, often in contrasting groups (e.g. 64.262 *tereti tenuis tinnitus aere ciebant* 'stirred shrill tinklings on [cymbals of] rounded bronze', 64.263 *raucisonos efflabant cornua bombos* 'horns blared out hoarse-sounding booms'). The second, however, is again internal repetition: sensitised by the obvious onomatopoeia to listen to the sound of these passages, we *hear* the epanalepsis of *typanum* in 63.8–9 (a repetition suggesting the beating of this drum, especially when developed by the alliteration of *t* in lines 9–10), and we remember that epanalepsis and the further characterisation of the *typanum* as Cybele's *initia* when, at 64.259–60, we encounter the epanalepsis of *orgia*, a word meaning more or less the same as *initia*, 'sacred objects/sacred rites'.²⁸ The point here is partly the one which forms the central thesis of Wills 1996, that repetitive patterns in themselves, even when the repeated word is different, can create 'figures of allusion' or of intertextuality,²⁹ here between one of Catullus' long poems and another; but it is also that such inter- or intratextual effects may be helped by the aural quality of repetition.

Finally, I suggest that an appreciation of Catullus' intra- and intertextual use of echoing refrains may provoke a new reading of the repetition across several of

²⁶ Cf. 61.46–7 *quis deus magis anxii | est petendus amantiibus?* 'which god is more fit to be invoked by anxious lovers?', which echoes *quis huic deo | comparier ausit?* in the refrain discussed above, p. 39. On poem 66 and the intratextuality of the long poems see further below, p. 50.

²⁷ See Trimble forthcoming on 64.261–4.

²⁸ *orgia* seems to mean 'sacred objects' in 64.259 but 'sacred rites' in 64.260, the epanalepsis shifting the meaning: see Trimble forthcoming, *ad loc.*

²⁹ Wills 1996; see esp. 132–3 on epanalepsis in Catullus 64.

his elegiac poems of his laments for his dead brother. At 65.5–12, 68.19–24, 91–100 and in poem 101, the central address to the brother, *frater*, usually repeated, is surrounded by words for being ‘taken away’ (65.8 *ereptum*, 68.20 *abstulit*, 68.93 *ademptum*, 101.5 *abstulit*), which are sometimes precisely echoed, sometimes varied from passage to passage;³⁰ three lines are exactly repeated from 68.22–4 to 68.94–6,³¹ and the extended address ending with *frater adempte mihi* appears, in the transmitted text, to occur in three different forms: 68.20 *o misero frater adempte mihi*, 68.92 *ei misero frater adempte mihi*, 101.6 *heu miser indigne frater adempte mihi*, ‘o/ah/alas, [poor] brother [cruelly] taken away from [poor] me’. As in poem 61, we may ask ourselves whether this is textual corruption to be emended, or provides different versions of a refrain.³² Reading these repetitions as a refrain might invite us to see them as intratextual rather than intertextual connections, supporting the arguments of those who see Catullus’ elegiac corpus as a unity.³³ It would connect Catullus’ repeated laments to refrains in the lament tradition.³⁴ And it might even justify any reading that sees Catullus’ protestations of sorrow as somehow losing their impact with repetition, if my argument above is accepted that repeated refrains begin to be heard more for their sound than their meaning.³⁵

2 Reflections: I’ve seen this before

I turn now from moments that provoke the reader’s memory of something she has already ‘heard’ in the text to those that encourage her to remember something she has already ‘seen’. My argument is that intratextuality may work by evoking at different points in a text the reader’s mental visualisation of the same or a

³⁰ *ademptum* is also connected to the vocative *adempte* at 68.20, 92, 101.6, while *abstulit* is echoed in sound and reversed in sense at 68.92 *attulit* ‘brought towards’ (indirect object: the brother; direct object: death).

³¹ These passages occur respectively in the sections of poem 68 often separated as 68a and 68b (see above, n. 12); Dániel Kiss reminds me that the repetition may be used in arguments both that 68 cannot be one poem, and that it must be one poem.

³² See above, p. 39.

³³ Cf. above, p. 37 and n. 11. For this view see esp. Skinner 2003.

³⁴ See Alexiou 2002, 131–7. In the Theocritean hexameter tradition, lamenting refrains appear in Bion *Epit. Adon.* (cf. n. 23) and, more straightforwardly, in [Mosch.] *Epit. Bion.*

³⁵ See above, pp. 39–40.

similar image. The words which create that image may also be the same,³⁶ but my point is particularly clear from examples in which they are not. A virtuoso case occurs in Catullus 64, at a moment when that poem's complex play with the conventions of ecphrasis is particularly highlighted. At the end of the lengthy series of narrative 'digressions' (64.71–248) which actually comprise most of the poem's central section, conventionally called the 'ecphrasis', and just before the explicit return to the ecphrastic mode at 64.251 *at parte ex alia* 'but in another part [of the coverlet]', Ariadne is described for a second time, looking out at Theseus' ship from the shore on which he has abandoned her:

64.249–50 quae tum prospectans cedentem maesta carinam
multiplices animo uoluebat saucia curas.

'And she at that time, sadly looking out at the departing keel, was turning over manifold woes, stricken in her mind.'

This description closely evokes another pair of lines, very near the beginning of the poem's initial description of Ariadne as depicted on Peleus' and Thetis' bridal coverlet:

64.53–4 Thesea cedentem celeri cum classe tuetur
indomitos in corde gerens Ariadna furores

'Ariadne watches Theseus departing with his swift craft, bearing unconquerable furies in her heart.'

Yet although there are similarities in syntax and word placement as well as sense, only one word (*cedentem*) is repeated from one passage to the other. This intratextual connection, important for the structure of the poem, works primarily by creating the same image in the reader's mind – in fact, by inviting her to visualise the image which exists as an artistic depiction within the poem's primary narrative.³⁷

More typically than repeatedly describing what is supposed to be 'literally' the same scene, however, Catullus' long poems create for the reader intratextual networks of visual associations among descriptions of different things. Further, as we noticed in the case of 'echoes', such a network may be strongly enough

³⁶ Hence the connection made by Duban 1980 between 'verbal links' and 'imagistic undercurrent': see above, p. 36.

³⁷ Propertius' description of Ariadne at 1.3.1–2 combines diction from both Catullan passages, suggesting that at least one ancient reader of Catullus appreciated the intratextual link. I owe this point to Stephen Heyworth.

established within one poem that its effects are also felt when reading the others. Poem 64 contains a repeated colour contrast between white and red:³⁸ the coverlet is reddish-purple on an ivory bed (48–9), Ariadne imagines washing Theseus' white feet and laying a red-purple cloth on *his* bed (162–3), the Fates are dressed in white clothes with a red-purple border, and have red fillets on their white hair (307–9), and the bloodily sacrificed Polyxena has white limbs (364, 368). This network is again created more visually than verbally (several words for 'red' and 'white' are used; ivory does not need to be *called* white, nor blood red). It connects different characters, different objects, different moments in both the poem's inner and outer stories in often unexpected and multiply interpretable ways. But it also sets up connections among other motifs that recur in connection with the contrasted red and white: textiles (49, 163, 225, 234, 307–9), skin (162, 351, 364), hair (224, 309, 350), the earth which stains or is stained (224, 344, 397), a bull (181, 230, 389), a sacrifice (362–71, 389, 393), brothers (181, 399). This means that we may be reminded of this network when it is briefly reflected in the other long poems: for example, when Attis, staining the ground with blood, picks up a drum in his/her white hands (63.7–8), when a blush spreads over a girl's face in a simile (65.24), when marriage demands the bloody sacrifice of bulls (66.34, 68.75–6, 79).

Even more all-pervasive in the long poems, and even harder to list exhaustively, is another network of images that centres on a colour contrast, or perhaps rather a colour assimilation, between white and yellow.³⁹ This colour group is strongly established as an intratextual feature in poem 61, where its wider associations are with Hymen (6–15), feet (10, 14, 108, 160), the marriage bed (108, 185), flowers (6–7, 21–5, 87–9, 187–8), and above all daylight (11, 85), torchlight (15, 77–8, 94–5, 114), explicit 'shining' (21, 186) and the bride's arrival (especially 84–6, 159–61, 185–8). We are regularly reminded of it in the other 'bridal' poems: 62 adds the light of the evening star (1–2, 7, 20–37 *passim*) and complicates the traditional flower comparison (39–47),⁴⁰ 64 uses it to underline the brightness of Peleus' and Thetis' wedding day (25, 31, 44–5, 302, 325) while ironically emphasising the failed bridal potential of Ariadne (63–5, 98–100), and 66 employs a verbal link, the repetition of *optatus* 'longed-for', to connect bridal torchlight to bridal daylight via a reminiscence of a line from 64: 64.31–2 *quae simul optatae finito tempore luces | aduenere* 'as soon as at the appointed time that longed-for daylight arrived', 66.79 *uos, optato quas iunxit lumine taeda* 'you, whom with its

³⁸ A popular colour contrast in Latin poetry generally (André 1949, 346–7), but not typically used on such a large scale.

³⁹ Cf. Clarke 2003, 175–97.

⁴⁰ The conventional comparison of a beautiful woman with a flower (Rohde 1900, 164 n.3) was particularly associated with wedding-songs, apparently since Sappho (Michael Italicus, *Or.* 2.69).

longed-for light the torch has united'.⁴¹ The same colours highlight the very different change of state experienced by Attis in poem 63, as the sun with golden face and shining eyes surveys the white sky in the dawn that restores Attis' sanity (63.39–40). And the full nexus of yellow, white and related motifs returns strongly in poem 68, especially in its restaging of the 'bride's arrival' as Catullus' adulterous mistress, *candida diua* ('white goddess'), places her foot across the threshold of Allius' house (70–2), accompanied by a Hymen-like Cupid shining white in a yellow tunic (133–4). Whatever our belief about the original publication contexts of the long poems, it is very tempting here to see an intratextual thread connecting them in the order in which modern copies of Catullus' work invite us to read them, ending, in ring-composition, with a powerful reflection of the images with which they opened.

I conclude this section with two further examples of the intratextual and intertextual use of more specific images. Firstly, another body part: women's bare breasts. Catullus depicts these three times in poem 64, connecting the Nereids gazed at by the Argonauts (17–18) with the abandoned Ariadne, gazed at by the viewers of the coverlet (64–5) and the mourning mothers of Achilles' victims, prophesied by the Fates (351). In each case the breasts are referred to by a different word (18 *nutricum*, 65 *papillas*, 351 *pectora*); all are seen in unusual, epic situations compared to the breasts glimpsed in the marriage beds of other poems (61.101, 66.81). Secondly, it is not just Ariadne who stands looking out over the sea, miserable (64.53–4, 60–2, 249–50), but also Aegeus, who similarly looks at Theseus' ship (64.241–5) and Attis, who looks over a vast, empty sea (63.48) – as Ariadne also does at a slightly later moment in her story (64.127). In both of these examples, the similarities cause the depictions of human (or nearly human) figures with contrasting characteristics (male/female, old/young, lusty/weak, beautiful/ugly) to be overlaid upon each other in the reader's mind. This may provoke comparison, contrast, and further interpretation: but it works by means of visual memory.

3 'Verbal links': I've read this before

The final section examines the most 'textual' of the three kinds of intratextuality identified in this chapter. The term used by Duban 1980, 'verbal links', is a useful one for cases in which the reader is prompted to remember not so much his hearing of a sound or visualisation of an image as his reading and understanding of a

⁴¹ See below, p. 48, and cf. also above, p. 42.

word or words. Literary critics and their readers are, obviously, used to dealing with words, and arguments for interpretable inter- and intratextualities are very often based on close verbal similarities, in Catullan criticism as elsewhere. I therefore focus on some of the ways in which, I believe, this kind of intratextuality works differently from the kinds involving 'echoes' and 'reflections'.

In the previous section I argued that different points in the text may be connected by the 'reflection' of a visual idea, such as a colour or an object, even if that thing is referred to in different places by several different words. 'Verbal links' are particularly *verbal* when the converse is true: a 'key word', for instance, may be repeated, and its repetition interpreted, in more than one different sense. These senses may be closely related, as with the significant recurrences of *domus* in poem 68, which may mean 'house', 'home', or 'household/ family'.⁴² But the reader's mind is kept even more engaged with the word itself when it appears in a wider variety of senses, even if interpretation is usually easier when these senses may be broadly understood as 'literal' and 'metaphorical' variations on a core idea. This is true for most of the examples in poem 64 discussed by Duban, who, for instance, examines all the appearances in the poem of compounds of *sternere*, 'spread out', 'cast down' (64.71, 110, 163, 332, 355, 403), and argues that they suggest connections between Theseus' destructive effects on the Minotaur and on Ariadne.⁴³ It is often difficult, however, to advance an interpretation in similarly straightforward terms of 'thematic significance' that will convincingly cover every instance of a word's repetition. Forsyth, discussing the recurrences of *uertex* 'head', 'summit' in 64, points to a noticeable feature of the text, the repeated word connected with the visual or conceptual idea of 'descent',⁴⁴ but her interpretation in terms of Catullan pessimism seems rather reductive. Moreover, such an instance of 'key word' intratextuality may extend beyond the boundaries of poem 64: we may remember again the recurrent use of *uertex* within that poem when we encounter the lock leaving Berenice's *uertex* in 66 (8, 39, 76) and two examples of 'descent', again with *uertex*, among the similes of 68 (57, 107). McKie therefore seems to me on safer ground when he focuses less on the 'significance' of any one word's repetition than on the overall 'rhetoric of repetition' or 'aesthetics of linkage' created by the 'all-pervasive' use of verbal iterations in Catullus 64;⁴⁵ but I would wish to argue that this effect of intratextuality is not, within

⁴² *domus* in 68 is much discussed in modern scholarship: see Leigh 2016, 207–13, esp. 208 n.43.

⁴³ Duban 1980, 786–8.

⁴⁴ Forsyth 1975, 44–6.

⁴⁵ McKie 2009, 92.

Catullus' long poems, restricted to 64 in the way that McKie thinks, and that it operates not just with verbal links but with echoes and reflections too.

Before proceeding to such a conclusion I offer further cases of more complex verbal intratextuality in the long poems. All involve psychological description: as a preliminary point, it is notable that some repeated 'key words' in the long poems are those conveying affective ideas, hard to visualise (one particularly important example is *optare*, 'long for', which appears at 64.5, 22, 31, 82, 141, 328, 372, 401 but also at 62.30, 42, 44, 66.79).⁴⁶ In poem 63, however, intratextuality is one of the means used to assimilate to each other the physical and psychological aspects of Attis' situation. Among the obsessively repeated themes of the poem are mental disturbance and wandering:⁴⁷ these are connected, very early on, in the memorable metaphor *uagus animi* 'wandering in mind' (63.4). This phrase primes the reader to notice *uagus* in its physical sense throughout the text, whether applied to Attis and companions (25, 31) or to Cybele's animals (13, 72, 86), and also to note all the occurrences of words for 'mind', *animus*, *mens* and *pectus* (18–19, 38, 45–7, 57, 61, 89). The character is assimilated to the surrounding environment and its denizens, and his/her mind is a battleground: the intratextual network developed from *uagus animi* thus reinforces the poem's portrayal, on both mental and physical levels, of helpless movement within a trap.

Finally, in two poems, Catullus uses pairs of intratextually connected passages to describe a mental event. Attis falls asleep, then wakes up free of madness:

63.38 *abit in quiete molli rabidus furor animi*

'to gentle peace gives way the frenzied fury of their mind'

63.44 *ita de quiete molli rapida sine rabie*

'so after gentle peace and lacking restless frenzy'

As a result of Ariadne's curse, Theseus forgets the instructions Aegeus had given him on departing from Athens (on either side of a flashback to the giving of those instructions, this event is described twice):

64.207–9 *ipse autem caeca mentem caligine Theseus
consitus oblito dimisit pectore cuncta,
quae mandata prius constanti mente tenebat*

⁴⁶ Cf. above, p. 45–6.

⁴⁷ Cf. McKie 2009, 89–90; above, p. 36.

'But Theseus himself, his mind sown thick with blinding mist, let go from his forgetful heart all the instructions which he had previously held fast in constant mind'

64.238–40 haec mandata prius constanti mente tenentem
 Thesea ceu pulsae uentorum flamine nubes
 aerium niuei montis liquere cacumen.

'These instructions, which he had previously been holding fast in constant mind, left Theseus, as clouds driven by the blast of winds leave the crest of a snowy mountain.'

In these examples, echo, reflection and verbal link all play a part. In both pairs of passages some words are repeated in exactly the same forms, at the same points in the line, so that they are heard as much as read (especially in the unusual galliambic metre of poem 63): yet *rabidus* is transformed into *rapida ... rabie*, and *tenebat* into *tenentem*, possibly to illustrate that this is either a different moment (Attis) or the same moment described in a different narrative context (Theseus). In the passages from poem 64 the two images for forgetting are almost opposite, yet connected by their opposition: Theseus' mind is like ground sown with dark cloud (*caligine*), or the instructions that leave it are like clouds blown away from a white mountain. The image of descent from a mountain summit recurs,⁴⁸ but the word for 'summit' is now *cacumen*, not *uertex*. The fact that similarly intratextual techniques are used for a similar purpose in both 63 and 64 makes an intertextual connection between the two poems, even between the two characters of Attis and Theseus. It is probably not surprising that one of the most complex cases in which Catullus uses aural, visual and verbal intertextuality to work on the various cognitive faculties of his readers turns out to be his representation of the kind of mental events (a return to sanity, a moment of forgetting) of which it is extremely difficult to have self-aware cognition.

4 Conclusions

Although it began with the suggestion that we might understand intratextuality as involving the reader's memory over some distance, this chapter has shown, I think, that repetitions of words, sounds and images in much closer proximity often make their own contributions to larger-scale intratextual effects. In particular, we have seen how often in Catullus' long poems an intratextual pattern is built up within one poem, and then allows us to observe traces of it in another –

⁴⁸ Cf. above, p. 47.

perhaps just a single trace. This will certainly mean that such an isolated reminiscence invites more interpretation than would otherwise have been the case; perhaps, also, that such an echo, reflection or verbal recurrence can properly be called ‘intratextual’ as well as ‘intertextual’ – not necessarily as a result of taking all the long poems as a group, or all Catullus’ oeuvre as one text, but in the sense that such an intertextual moment crucially relates to intratextuality in another poem.

Interestingly, this effect is particularly noticeable in poem 66. I discussed above two echoes of the wedding-songs (one recalling a refrain from 61, the other a piece of amoebean responsion from 62),⁴⁹ and one reflection of an image which is strongly intratextual in 64 (bare breasts).⁵⁰ The last of these occurs in a passage which may have been added by Catullus to his translation of Callimachus’ original ‘Lock of Berenice’, and the same may also be true of the first,⁵¹ while for 47 *quid facient crines?* we do have Callimachus’ original Greek: Call. fr. 110.47 Harder τί πλόκαμοι ῥέξωμεν; ‘what are we locks to do?’. Catullus has changed the word order, and the person, mood and tense of the verb – possibly for metrical or idiomatic reasons, but possibly also for intratextual ones. Catullus’ translation of Callimachus, then, becomes particularly his own as it reflects or echoes motifs that are well established as intratextual in his other long poems. On the other hand, one of the long poems appears to be significantly less intratextual than the others: 67, the scandalous dialogue with a gossiping door, is clearly linked thematically to the other long poems, with its focus on the door/threshold (an important theme in 61 and 68) and on marriage, yet it lacks patterns of echo, reflection or verbal link within itself, and does not, as far as I can see, offer connections by any of these means to such patterns in other poems.⁵² 67 may stand as a counterexample among the long poems demonstrating that I have identified something present in the others.

As I suggested at the outset, I believe that this may be connected with the concern observable in most of these poems with different kinds of artistic form. Catullus seems to be exploring how close a text can come to working in the same way as a piece of visual art, or a piece of music. Whether they appeal to our vision,

⁴⁹ 66.31, 47: above, pp. 41–2.

⁵⁰ 66.81: above, p. 46.

⁵¹ Neither has an extant equivalent in our one papyrus source for Callimachus’ poem: see Harder 2012 on Call. fr. 110.15–32, 79–88.

⁵² The father who violates his son’s marriage bed at 67.23–6 evokes the possibly similar desires (the text is disputed and confusing) of the father at 64.401–2; but that is a single passage, and the connection is thematic rather than being based on aural or visual similarities or on the repetition of any word except *natus* ‘son’.

our hearing or even our verbal understanding, all of the kinds of intratextuality I have discussed have a tendency to work against the linearity of a text by inviting us to link different parts of that text to one another. We are freed, to some extent, from having to follow the text straightforwardly from beginning to end in time: it is instead as if we were looking at a picture and able to choose the order in which we examine its different areas, or as if we were listening to a song and experiencing the sense of a timeless present moment every time we hear the chorus.⁵³ The 'literary' device of ring-composition actually works like this as well, particularly when there is a series of rings within rings, as in poem 68b:⁵⁴ as the old metaphor of a nested set of 'Chinese boxes' makes clear, ring-composition invites the reader to consider the text from above, as a whole, as an artefact with 'spatial form'.⁵⁵

Finally, I have begun to wonder about the extent to which these poems or their author are self-aware about all this, or ask us to notice that self-awareness. In poem 61, the mysterious speaker who describes, prescribes and perhaps creates the proceedings of the wedding asks the bride a question, *uiden? faces / aureas quatiant comas* 'Do you see? The torches shake their golden tresses' (94–5), immediately after making her a request: *audias | nostra uerba* 'hear our words' (93–4). Both utterances have antecedents in one of Callimachus' 'mimetic' *Hymns* (Call. *Hymn* 2.4 οὐχ ὀράας; 'don't you see?', 17 εὐφημεῖτ' ἄιοντες ἐπ' Ἀπόλλωνος ἀοιδῆ 'be quiet, listeners, for the song to Apollo'), but Callimachus' speaker did not address them consecutively to the same person.⁵⁶ Juxtaposed in Catullus, they raise the question whether anyone, bride or reader, can simultaneously both see the torches and hear the poet.

In Catullus 64, this question of the accessibility of the world evoked by the text is much at stake. That poem is about trying to reach the content of a picture or the content of the mythical past in which gods mingled freely with humans. At the end, we learn that now, the gods are no longer seen, yet the poem's very last words evoke light: 64.408 *nec se contingi patiuntur lumine claro* 'nor do they let themselves be touched by clear *lumen*'. *lumen* is recurrent in the long poems. It

⁵³ Have you ever forgotten, while listening to (or singing) the chorus of a song, which verse is coming next?

⁵⁴ See e.g. Courtney 1985, 92–9. Goold 1989 indicates one possible scheme with subheadings in his translation.

⁵⁵ The term 'spatial form' was introduced in the 1940s by Joseph Frank to describe a characteristic of some modernist texts (see Ryan, 'Space' 2.4 'The spatial form of the text'). Though rarely used by Classicists, it usefully describes the kind of features that they call attention to by, for instance, producing structural diagrams of the arrangement of poems in a collection.

⁵⁶ For the first, singular address the identity of the addressee is particularly unclear: see Hunter 1992, 12–13 for some of the complexities created for the reader of this mimetic text.

means ‘light’, whether of day or torches⁵⁷ or the stars (another divine realm);⁵⁸ but it also refers to eyes, which are *oculi* and *ocelli* (63.37, 39, 48, 64.17, 60, 65.8), but also *lumina* (64.86, 92, 122, 188, 220, 233, 242, 66.30, 68.55). There is a genuine ambiguity in the final line of 64 as to whether the reference of *lumine claro* is more what we see *by*, *lumine*, ‘light’, or what we see *with*, *lumina*, ‘eyes’, *lumine*, ‘gaze’. How much, then, *can* we come to see, through this poetry in which we keep reading or hearing this ambiguous word, *lumen*, yet also reading and learning to see through other words for eyes, other words for light? It must matter, not least because we learn at the end of 68, the very end of the long poems, in potential ring-composition,⁵⁹ that for Catullus, his divine light – *lux* this time – is what makes life worth living.

68.160 lux mea, qua uiua uiuere dulce mihi est.

‘my light, whose living makes life happiness for me.’

Abbreviations

BNP: H. Cancik/H. Schneider/C.F. Salazar (eds.) (2002–), *Brill’s New Pauly: Encyclopaedia of the Ancient World*, Leiden.

OCD: S. Hornblower/A. Spawforth/E. Eidinow (eds.) (2012), *Oxford Classical Dictionary*, fourth edition, Oxford.

OLD: P.G.W. Glare (ed.) (1968–82), *Oxford Latin Dictionary*, Oxford.

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⁵⁷ 66.79, 90; cf. 68.93 (above, p. 43), where *lumen* is the light of life. For the image of shining light reflected throughout the long poems, see above, pp. 45–6.

⁵⁸ 66.1, 59, 66; cf. 62.2.

⁵⁹ 61 began with the appearance of a god, shaking a torch: see above, pp. 45–6.

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